

# THE-REX

M A G A Z I N E



ADVANCED STYLE

JULY 2014...

*"possibly Britain's most beautiful cinema..." (BBC)*

*Britain's Best Cinema - Guardian Film Awards 2014*

JULY 2014 Issue 112  
[www.therexberkhamsted.com](http://www.therexberkhamsted.com)

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**“Unhesitatingly The Rex is the best cinema I have ever...”** (STimes Culture)

<b>Gallery</b>	<b>4-5</b>
<b>July Evenings</b>	<b>9</b>
<b>Coming Soon</b>	<b>25</b>
<b>July Films at a glance</b>	<b>25</b>
<b>July Matinees</b>	<b>27</b>
<b>Dear Mrs Trellis...</b>	<b>42-44</b>

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or for the Box	£73.00
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<b>Ollie Gower</b>	<b>Liam Stephenson</b>
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#### The Rex

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[www.therexberkhamsted.com](http://www.therexberkhamsted.com)

## BEST IN JULY



### A Hard Day's Night

Carefree Beatles (Island) days 50 years later...  
Sun 13th 6.00

## FILMS OF THE MONTH



### Advanced Style

Stealing glamour on carefree days... Right now  
Mon 7th 7.30pm



### Jimmy's Hall

Religious edicts stealing all our carefree days...  
Tue 15th / Wed 16th 7.30



### Road

Dead or Alive Island road days - freedom too fast to care... Wed 23rd 7.30

## JOHN MICHAEL McDONAGH 25TH MAY



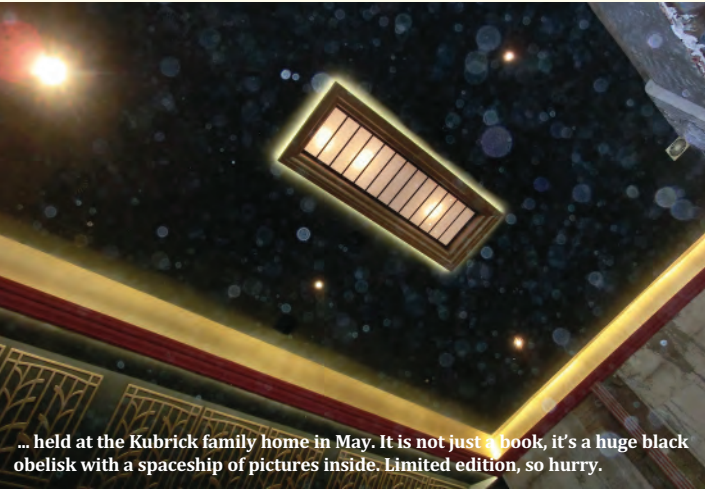
A proud page indeed, John Michael McDonagh and Jan Harlan. John Michael came with Calvary, and on a Sunday too! As writer and director, not only was it a real honour to have him here, though he never made it feel so, it was truly extraordinary to hear him talk about his film and answer audience questions with such ease. Best of all he loves being here at the Rex, and is forever welcome. As does and is Jan Harlan and Christiane Kubrick. Jan remains Stanley Kubrick's most trusted Producer, and the most exciting advocate and excited vocal supporter of the Odyssey project. Jan Harlan (opposite) being interviewed at Taschen's fabulous starry epic book launch of 'The Making of 2001 A Space Odyssey' (contd...)



John M.Mc with Philomena Lee & daughter Jane on the evening.



KUBRICK/TASCHEN: OPEN THE POD BAY DOORS HAL...



... held at the Kubrick family home in May. It is not just a book, it's a huge black obelisk with a spaceship of pictures inside. Limited edition, so hurry.





J U L Y   E V E N I N G S

## The Two Faces of January

Tue 1 7.30, Wed 2 7.30



**The Two Faces of January Review**  
**Accaimed screenwriter Hossein Amini's directorial debut is a stylish suspense thriller, based on the novel of the same name by Patricia Highsmith.**

American tourists, Chester MacFarland (Viggo Mortensen) and his wife Colette (Kirsten Dunst) are travelling around Greece. Behind Chester's cream linen suits, and apparent everyman charm, he is harbouring a dangerous past.

They come across a tour guide and small-time con-artist, Rydal (Oscar Isaac), who has been charming young travellers, skimming from the ladies as he exchanges their dollars for drachmas.

At Colette's insistence, the couple hires Rydal for a tour, inviting this potentially dangerous stranger into their inner circle. "It's an elegantly pleasurable period thriller, a film of tidy precision and class." (*Telegraph*)

"Amini excels at conveying the subtle, unspoken tensions between characters, selecting a tightrope-risky example with which to make his directorial debut and orchestrating it with aplomb." (*Variety*) Best known for his scripts for *Wings of a Dove* and *Drive*, British-Iranian Amini has turned his hand to directing. Amini has borrowed cinematographer, Marcel Zyskind, from Michael Winterbottom, and a composer, Alberto Iglesias, from Pedro Almodóvar. Their combined efforts are seductive and expressive. (*Anna Shepherd*) A beautifully tense and irresistible treat, not to be missed.

**Director:** Hossein Amini  
**Starring:** Kirsten Dunst, Viggo Mortensen, Oscar Isaac  
**Certificate:** 12A  
**Duration:** 96 mins  
**Origin:** France/UK/USA 2014  
**By:** Studiocanal

## The Lunchbox

Thu 3 7.30

**Director:** Ritesh Batra  
**Starring:** Irrfan Khan, Nimrat Kaur  
**Certificate:** PG  
**Duration:** 105 mins  
**Origin:** France/Germany/India/USA 2014  
**By:** Curzon Film World

**A mix-up in Mumbai's famous 'dabbawalla' lunchbox delivery system leads to an exchange of heart-felt letters.**

Middle class housewife, Ila (Nimrat Kaur), is trying once again to add some spice to her marriage, this time through her cooking. Desperately hoping that this new recipe will finally arouse some kind of reaction from her neglectful husband. Irrfan Khan (*Life of Pi*) plays Saajan, a grouchy, widowed claims adjuster who discovers that his lunch has accidentally been switched with a co-workers. Curious about the lack of reaction from her husband, Ila puts a little note in the following day's lunchbox. This begins a series of notes between Saajan and Ila. Gradually their notes become little confessions about their loneliness, memories, regrets, fears and even small joys.

The sense of place, bustling, teeming modern Mumbai, is superbly realised in this enormously likeable, Indian romantic comedy-drama.

"A wistful, elegant love story played out across the streets of Mumbai, an unexpectedly aromatic charmer from first-time film-maker Ritesh Batra." (*Screen International*)

"Batra deftly unfolds a wonderfully observed range of subtle emotions, supported by a lightly paces and often humorous script." (*BFI*)

A veritable feast for the eyes. (*Anna Shepherd*) The surprise of the Spring, this is *The Lunchbox's* third month, and enjoying great demand. Do come.







**Director:** Bryan Singer  
**Starring:** Patrick Stewart, Ellen Page, Hugh Jackman  
**Certificate:** 12A  
**Duration:** 131 mins  
**Origin:** USA 2014  
**By:** Twentieth Century Fox

## X-Men: Days of Future Past

**Fri 4 7.30, Sat 5 7.00**

**Bryan Singer, the original X-Men curator is back in the chair to steer two franchises, the other being X-First Class, into one coherent adventure. Surprisingly, it works.**

Right, listen closely, this may get confusing. In a particularly grim future there's a war between mutants and Sentinels, a seemingly indestructible army of robots designed by humans to eradicate or capture mutants for enslavement. This is because way back in 1973 a bitter Mystique (Jennifer Lawrence) assassinates an important figure which forces President Nixon to approve the Sentinel program. Hunted down and running out of ideas, the few remaining X-Men of the future including: Professor Xavier and Magneto (Patrick Stewart and Ian McKellen, still rocking the bromance) send back Wolverine's (Hugh Jackman) consciousness through time to put a stop to Mystique and hopefully change the course of history.

Still following? Well he's going to need some help. Cue the First Class team. The younger Xavier (James McAvoy) and Beast (Nicholas Hoult) must bust the younger Magneto (Michael Fassbender) out of prison (forming another unstable truce) to help track Mystique's whereabouts. There's a helluva lot to take in, and to the un-X-initiated it can be overwhelming, but somehow Singer has made it gel wonderfully. Yes, logic is lost as timelines reset but its key component, the strained relationship between mankind and mutantkind, remains central. *(Jack Whiting) WOW...!*





**Director:** Olivier Dahan  
**Starring:** Nicole Kidman, Tim Roth, Derek Jacobi  
**Certificate:** PG  
**Duration:** 103 mins  
**Origin:** France/USA/Belgium/Italy/Switzerland 2014  
**By:** Warner Brothers

## Grace of Monaco

**Sun 6 6.00, Wed 9 7.30**

**Grace Of Monaco focuses on two years in the life of Grace Kelly (Nicole Kidman) and begins six years after her marriage to Prince Rainier (Tim Roth).** Grace finds herself straddling the fence between her old and new lives: Hollywood beckons, Hitchcock wants her for his next film, Marnie, and she wants to do it? She finds herself yearning to be needed. Her current royal position puts her to little practical use. Prince Rainier is juggling France's dissatisfaction with their generous tax policies against the desire to be more self-sufficient and providing for the welfare of his people. It's not until the sovereign state comes under threat that Grace discovers what's she's made of and is able to make more direct and bold decisions.

"Nicole Kidman wafts around as martyred couture lovely Grace Kelly in a film so completely wooden it's basically a fire risk." (*Guardian*)

"There is a real febrile intensity to Nicole Kidman's long-suffering princess that rekindles memories of the performances you would find in Marlene Dietrich or Greta Garbo movies." (*Independent*)  
 The film was panned by the critics when it opened the Cannes Film Festival in May but it's up to you to decide whether it's a sensitive portrayal of a woman in personal crisis or a deeply flawed biopic. Guaranteed to look fabulous. Come and see.







**Director:** Lina Plioplyte  
**Certificate:** PG  
**Duration:** 72 mins  
**Origin:** USA 2014  
**By:** Dogwoof Pictures



## Advanced Style

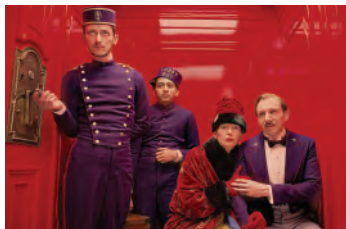
### Mon 7 7.30

This documentary originated in a blog created by fashion photographer, Ari Seth Cohen, about the sense of style and daily lives of older New York women. They are between "50 and death", as one of his muses puts it. The camera loves them too. They are witty, flamboyant and creative but, way above the frailty of their advanced years.

Director, Lina Plioplyte wins her subject's trust to the point where she is allowed to film them cooking, doing yoga, putting on make-up or even being catty about each other. She also follows a group of these feisty women as they head to Culver City to appear on the Ricki Lake TV show, sparking flashbulbs and tabloid headlines wherever they go. "Fashion docs are often shallow in the extreme but this one is as much about fighting back against the ravages of time as it is about air kissing, and is all the stronger as a result." (*Independent*) "Although the film doesn't dig very deep, it allows plenty of space for each of its divas to flaunt their unique style, which ranges from classic elegance to colourful adventure. Most of them have more life than people half their age; what a brilliantly rejuvenating double bill this would make with Anson and Hugh Hartford's brilliant Ping Pong." (*Mark Kermode*) No it wouldn't.



## The Grand Budapest Hotel Tue 8 7.30



Ralph Fiennes expertly plays eccentric hotel concierge Monsieur Gustave H. accompanied by Zero (fascinating newcomer Tony Revolori) the new lobby boy at the famous European hotel.

Perched on top of a mountain, in the fictional Republic of Zubrowka, and reached only by an old acute funicular railway. The story begins when a young writer (Jude Law) meets an impressive old man, the hotel's owner, Mr Zero Moustafa (F. Murray Abraham).

The young writer hears the tales of legendary concierge M. Gustave H, who in the pre-war period ran the hotel with impeccable control and style.

Gustave's attentiveness to the rich, old, insecure, vain and needy patrons of the hotel extends to rather more personal services. As he bids farewell to the 84-year-old fright Madame D (Tilda Swinton) her shocking murder sets in motion the crazy clockwork of the plot, Wes Anderson style.

"Even on a second viewing, you hardly have time enough to take in all its intricate detailing and sumptuous furnishing." (*Standard*)

"Beneath all the jokiness there's a sense of loss, a nostalgia for an age that neither the filmmakers nor all but a few of their audience can ever have known". (S&S) Bewilderingly star-studded, come and indulge in this grand film in The Grand Rex Cinema in July (AS). Non-stop fabulous, ridiculous, riotous, quick witted and crystal clear. Don't miss again.

**Director:** Wes Anderson  
**Starring:** Ralph Fiennes, Saoirse Ronan, Jude Law  
**Certificate:** 15  
**Duration:** 100 mins  
**Origin:** USA 2014  
**By:** Twentieth Century Fox

## Calvary Thu 10 7.30

**Director:** John Michael McDonagh  
**Starring:** Brendan Gleeson, Chris O'Dowd, Kelly Reilly  
**Certificate:** 15  
**Duration:** 101 mins  
**Origin:** Ireland/UK 2014  
**By:** Entertainment One UK

Set along the rocky cliffs of County Sligo, parish priest Father James Lavelle (the magnificent Brendan Gleeson) is told during Confession that he is going to be killed in precisely one week. His would-be assassin explains that his death is revenge for abuse as a child and it would be better to kill a 'good priest'. Father James appears to have recognized the voice, and while he seeks counsel from the Bishop, he declines to name his prospective killer, even in the face of his early demise.

Instead, in what amounts to a Western whodunit, equal parts Agatha Christie and a post-modern Cluedo, he makes his regular parish rounds. For the next seven days he is forced to soak up ugly abuse from his parishioners, including supercilious squire Dylan Moran, nasty snide doctor Aiden Gillen and wife-beating butcher Chris O'Dowd, as his appointment with fate looms.

"John McDonagh's follow-up to *The Guard* is a rich, ripe and altogether delicious whodunit with a difference." (*Guardian*)

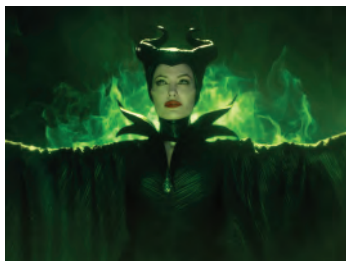
"It's puckish and playful, mercurial and clever, rattling with gallows laughter as it paints a portrait of an Irish community that is at once intimate and alienated." (*Observer*)

"The mighty Brendan Gleeson – a man built like a wardrobe, with a face like he's been left on a cliff-edge, battered by north winds." (*Time Out*)  
 Miss mass but not this.





**Director:** Robert Stromberg  
**Starring:** Angelina Jolie, Sharlto Copley, Elle Fanning  
**Certificate:** PG  
**Duration:** 97 mins  
**Origin:** UK/USA 2014  
**By:** Walt Disney Int'l



## Maleficent

**Fri 11 7.30, Sat 12 7.00**

**Angelina Jolie's cheekbones are the main attraction in this hum-drum FX extravaganza.** Seriously, she could poke someone's eye out with those things. Another 'story behind the fairytale' malarkey, this twee, Disney retelling of their own Sleeping Beauty tale focuses on Jolie's embodiment of the Maleficent. One day, a young trespasser from the human realm appears: this is Stefan, who breaks young Maleficent's heart and returns, some years later on royal orders, to ensure her fairy wings suffer the same fate. Stefan, played as an adult by Sharlto Copley with the ropiest Scottish accent since Shrek, inherits the throne – and so it's his daughter that Maleficent, fuelled by vengeance, not jealousy, turns up to curse.

For the next 16 years, on and off, she watches Aurora, who's played as a young girl by Jolie's daughter Vivienne, and as a teen by Elle Fanning, being raised by the three multi-coloured good fairies at their country cottage.

*(Telegraph)*

Much like its central character, Maleficent is a machine packaged product with all its soul removed by Disney robots. The visuals are lush (Robert Stromberg was Oscar winning art director on Avatar after all) and Jolie has a brooding presence that's just about captivating enough to fill its scrawny runtime. But enough with the faux gothica, eh Walt? *(research Jack Whiting)* It sold trillions on its opening weekend in the US. You care...?



## A Hard Days Night

Sun 13 6.00



**During the first worldwide flush of Beatlemania in 1964, United Artists wanted to ship out a movie with The Beatles before their vogue was over.** Working within a tight \$500,000 budget, director Richard Lester turned out *A Hard Day's Night* in a fast six and a half weeks; the picture was in the cinemas six weeks later in the summer of 1964. Using a variety of techniques cribbed from Hollywood slapstick comedies, the French 'new wave' movement, and his own experiences as a director of early television ads, Lester, with screenwriter Alun Owen, fashioned an exhilarating study of a media-typical 48 hours in the lives of a band on the run. Easily the best Beatles film, directed by Richard Lester, who emerges as a neglected modern master, chucking the camera about with wonderful flair, capturing the sheer joy of the Beatles in their first flush of freedom. His direction is experimental, radical, surreal, suffused with endless invention and fun. "It's a fine conglomeration of madcap clowning in the old Marx Brothers style, and it is done with such a dazzling use of camera that it tickles the intellect and electrifies the nerves." (*NY Times*) Complete bollocks followed closely by... "This film is a fascinating picture of 1964, with the Beatles leading us out of stuffy austerity-era Britain..." (*Guardian*) They nor we, believed any of it.

**Director:** Richard Lester  
**Starring:** John Lennon, Paul McCartney, George Harrison, Ringo Starr  
**Certificate:** U  
**Duration:** 87 mins  
**Origin:** UK1964  
**By:** Metrodome Distributors

## Of Horses and Men

Mon 14 7.30

**Director:** Benedikt Erlingsson  
**Starring:** Ingvar Sigurðsson, Charlotte Böving, Helgi Björnsson  
**Certificate:** 15  
**Duration:** 81 mins  
**Origin:** Iceland 2014  
**By:** Axiom Films

**A country romance set in Iceland; about the human streak in the horse and the horse in the human.**

Award winning actor and theatre director, Benedikt Erlingsson turns his hand to feature film-making. Already achieving accolades, *Of Horses and Men* was Iceland's entry for the Best Foreign Language Film Award at the 2014 Oscars. The story takes place in an isolated village, seen largely through the eyes of six horses and is divided into a series of interrelated vignettes.

Unspoilt hillsides and silty turquoise waters form a glorious, ancient backdrop. In one of the tales we meet Vernhardur, who rides his swimming horse in a quest for vodka abandoned on a Russian trawler.

In the end, all is tied together in the annual autumn round-up of the horses. "Vividly shot, this is a strange and seductive portmanteau of Icelandic tales." (*Empire*)

"Apparently Icelandic law forbids the import of foreign horses, meaning that these smaller, strong, horses have been integral to Icelandic history since the first settlers. That bond between man and horse is at the core of the film which seeks to pay tribute to the country's history and culture through the series of strange and unusual fables." (*Screen International*)

A film for all hippophiles. (research Anna Shepherd) and for anyone who likes horses...



## Jimmy's Hall

Tue 15 7.30, Wed 16 7.30



**Rumoured to be Ken Loach's last feature, Jimmy's Hall tells the true story of political activist, Jimmy Gralton who in 1932 and after ten years in the USA, returns to his native Ireland to help his mother run the family farm.**

A new government is in power in Ireland, ten years after the end of the Civil War.

To meet the needs of the young people of County Leitrim, Jimmy, in spite of his reluctance to cause upset to his old enemies, the Church and the local landowners, decides to reopen the 'Hall'. A kind of youth centre, free and open to all, where the local people meet to dance, study and talk. Success comes quickly, but the growing influence of Jimmy and his radical ideas is not to the taste of all...

"Jimmy's Hall is full to bursting with wonderful traditional Irish music and movement but also American; Gralton was, apparently, a big fan of jazz. Its focus though is on words (the Irish gift). Sophisticated, witty, sometimes heartbreaking rhetoric used by ordinary people to change hearts and minds." (Standard)

"Jimmy's Hall is one of the sunniest, most optimistic films in the Ken Loach canon." (Independent)

"Jim Norton's nuanced performance leavens this sometimes heavy-handed tale of a law-baiting Irish socialist." (Guardian) Ken Loach's films are always worth it, even when he doubts them himself.

**Director:** Ken Loach  
**Starring:** Barry Ward, Simone Kirby  
**Certificate:** 12A  
**Duration:** 109 mins  
**Origin:** Ireland/UK 2014  
**By:** Entertainment One UK

## Tirez La Langue, Mademoiselle

Thu 17 7.30

**Director:** Axelle Ropert  
**Starring:** Cédric Kahn, Laurent Stocker, Louise Bourguoin  
**Certificate:** tbc  
**Duration:** 102 mins  
**Origin:** France 2014  
**By:** Swipe

**A sharply observed love triangle comedy between two doctors, who are brothers, and one of their young patients' a beautiful single mother.**

Subtle performances full of telling gestures fill this small, charming yet accomplished film that only the French now make for the big screen.

Fortysomething siblings Boris and Dimitri, share a pediatric practice in a working-class Parisian arrondissement. They're close, both in terms of their relationship and their living proximity. One night, they head out together on a call to visit a young diabetic patient. They both become infatuated with the girl's mother, Judith (played by Louise Bourguoin, recently seen in The Love Punch).

The film unfolds in and around the streets of the 13th arrondissement, the old Chinese quarter, crammed with noodle shops and dry cleaners the film carries its own neon yet noir-ish glow.

"A melodious score from Benjamin Esdraffo reveals shades of New Wave, adding a fantasy-like texture to the neighbourhood's drab concrete towers and plazas." (Hollywood Reporter)

"Echoes of Eric Rohmer are pleasing rather than irksome, but Ropert has developed a quirky style that's very much her own."

Come and see, and as the title asks, 'Stick out your tongue, Miss'.

(research Anna Shepherd)





**Director:** Doug Liman  
**Starring:** Bill Paxton, Tom Cruise,  
Emily Blunt  
**Certificate:** 12A  
**Duration:** 113 mins  
**Origin:** USA 2014  
**By:** Warner Brothers



## Edge of Tomorrow

**Fri 18 7.30, Sat 19 7.00**

**If you were forced to relive the same day over again, you could get good at pretty much anything.** It worked for Bill Murray in *Groundhog Day*, and so it is with Tom Cruise, albeit with giant, robotic machine guns.

Adapted from Hiroshi Sakurazaka's 2004 novel *All You Need is Kill*, Cruise's latest sci-fi thriller puts him into the military boots of Major Will Cage, a cocky yet cowardly PR officer with no combat experience, who's dropped into a world war against huge, tentacled, spidery aliens. It's not a spoiler to say he doesn't last long (Cruise deriders rejoice!). The catch is he wakes up again at the start of that day (Cruise fans rejoice!) to relive the battle over, and over again. He meets super-soldier Rita Vrataski aka 'Full Metal Bitch' (Emily Blunt, with muscles) and trains with her each day to make him experienced enough to turn the tide of battle. What makes *Edge of Tomorrow* so likable is the chemistry between Cruise and Blunt, and Doug Liman's playful direction that keeps things rattling along at such speed you won't have time to process the lack of time travel logic (leave that for the internet nerds). There's not a lick of cynicism on show, and it's refreshing to see Tom play reluctant hero rather than smug git. (*Jack Whiting*) Bravo Jack.





**Director:** Wim Wenders  
**Certificate:** U  
**Duration:** 105 mins  
**Origin:** Germany/USA/UK/  
France/Cuba 1999  
**By:** Axiom Films



## Buena Vista Social Club Sun 20 6.00

A group of ageing, legendary Cuban musicians, some in their nineties, whose talents had been virtually forgotten following Castro's coup in 1959, are brought out of retirement by Ry Cooder, who travelled to Havana to bring them together in 1998 resulting in triumphant performances of extraordinary music, and resurrecting the musicians' lives and per chance, last chance, musical careers.

In their very late years they are suddenly touring the globe.

Some great footage from concerts in Amsterdam and heartbreaking window shopping in New York.

Bless Ry Cooder. What a remarkably optimistic journey into the unknown. This is bigger than it seems, not just for musos but for everybody who cherishes the ideal that lost is not lost and forgotten is not that forgotten...

It took us nearly two years to trace a print from the day we opened. When we finally did, we've shown it a year or so apart ever since. So cancel births marriages and deaths.

There are none of them left. It will make a mark on your life as it has mine.

Come, if only for that big thumb smudging away her tear on stage.

You might have to use your own thumb, but tears will be smudged all the same.

It will be another two years, so don't miss it now. And it's on film. 35mm.



## Bright Days Ahead

**Mon 21 7.30**



For recently retired Caroline (Fanny Ardant) a new life of freedom and opportunity lies before her: time to spend with her children, her husband, and most of all, to finally take care of herself. Her daughter buys her a pass to the local senior club for her birthday, which Caroline reluctantly attends. But while her peers pass the time with ceramics and amateur theatre, she finds a new hobby of her own between the sheets with the centre's computer teacher, Julian, a carefree ladies man decades her junior. As Caroline finds herself in the midst of a second youth, taking a new lover, living new experiences, breaking the rules, not doing what's expected of her, will her retirement mark the beginning of the end for her marriage, or a new beginning? "The movie's central theme will be familiar to those who have seen Hollywood's cougar films: older, recently retired woman has an affair with younger, sexually voracious man. Vernoux's direction and Ardant's touch, however, transform the subject into a delightful, touching and funny story that avoids plummeting into cliché and stereotype." (*Guardian*) It's French, of course Hollywood has nothing to show them. "A perfect fit for what used to be the trademark of French cinema, lightly romantic, painlessly sinful love affairs, Marion Vernoux's film banks mostly on the charms of Fanny Ardant." (*Screen Daily*)

**Director:** Marion Vernoux  
**Starring:** Fanny Ardant, Laurent Lafitte  
**Certificate:** 15  
**Duration:** 94 mins  
**Origin:** France 2013  
**By:** Picturehouse Ent. Ltd.

## The Devil's Knot

**Tue 22 7.30**

**Director:** Atom Egoyan  
**Starring:** Reese Witherspoon, Colin Firth, Dane DeHaan  
**Certificate:** 15  
**Duration:** 114 mins  
**Origin:** USA 2013  
**By:** Entertainment Film Distributors

**In 2012, Peter Jackson produced a documentary entitled *West Of Memphis*, a powerful film charting the ongoing fight for justice for three young men wrongly convicted as child killers.**

The facts are a tangle of names and dates. On 6 May 1993, the naked, mutilated bodies of three eight-year-old boys were found in a water-filled ditch in the Bible belt town of West Memphis, Arkansas. By the following March, three local teenagers had been convicted of the crimes. But then 16 years later, after a tireless campaign involving rock stars, movie stars and ordinary supporters, the three were released in August 2011. Director, Atom Egoyan, has turned the story into a feature film with Reese Witherspoon and Colin Firth as a bereaved mother and troubled private detective struggling to come to terms with such a heinous crime; one which sparked international headlines about satanic cults and ritual killings. The film concentrates on the opening chapters of this immensely involved and controversial story and focuses on how we live with evil, how we deal with revenge and how we cope with unimaginable loss. "Haunting artistry aside, it's hard to see what Egoyan brings to the table that hasn't already been covered in print, on screen and elsewhere in the media." (*Observer*) "It's absorbing, sometimes upsetting, but finally self-thwarting." (*Telegraph*) Come and see what starry acting adds to the original.



## Road Wed 23 7.30



A skilfully narrated documentary, heartbreaking in parts and adrenaline-fuelled throughout, it tells the incredible story of the Dunlop family, who have dominated road racing for over thirty years.

Undoubtedly, the motorcycle road races in England and Ireland are the most fascinating, extreme and most dangerous two and three wheeled competitions known to man.

The shadow of death is ever-present, perhaps more than in any other sport. Film-makers Dermot Lavery and Michael Hewitt's documentary focuses on the sports legendary riders from Northern Ireland: brother's Joey and Robert Dunlop and Robert's sons William and Michael.

The film spins its belief defying story all the way to the end. How could all this happen to a single sporting family?

"Road takes us from scepticism to spellbound spectating in the first 60 action seconds: biker's-eye thrill rides at Mach speeds, blurring passing trees and hedges, swooping at bends to kiss the tarmac." (*Financial Times*)

"Following in the tyre tracks of TT Closer To The Edge (in which the Dunlop boys also feature) this petrol head doc is packed with thrills, spills and personalities." (*Empire*)

Get the motor running... (*research Anna Shepherd*)

Not just for 'petrol heads' but for everyone who has ever ridden a bike or dreamt of going very fast, and for those fascinated by what drives daredevils.

**Directors:** Diarmuid Lavery; Michael Hewitt  
**Certificate:** PG  
**Duration:** 147 mins  
**Origin:** UK 2014  
**By:** Kaleidoscope Films

Venus In Fur  
Thu 24 7.30

**Director:** Roman Polanski  
**Starring:** Mathieu Amalric, Emmanuelle Seigner  
**Certificate:** 15  
**Duration:** 96 mins  
**Origin:** France/Poland 2014  
**By:** Curzon Film World

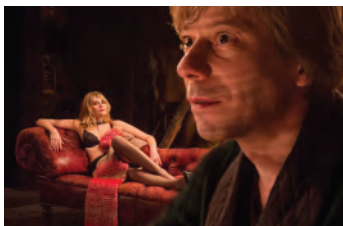
Directed by Roman Polanski, *Venus In Fur* is adapted from the stage-play by David Ives, and set continuously in one location: a theatre auditorium in Paris, where a harassed director has just spent a long and disagreeable afternoon auditioning actresses for a new version of *Venus In Fur*, the Sacher-Masoch novel about sexual submission.

Mathieu Amalric plays the director, arrogant and weary Thomas, who is not impressed by his next auditionee, a seemingly unsuitable actress (Emmanuelle Seigner, Polanski's wife) for the role of Sacher-Masoch's imperious love goddess, Vanda. The woman initially seems hopelessly wrong for the part. She is coarse, garrulous and has never heard of the novel, mistaking it for a Velvet Underground song. Then it begins to look as if she's playing Thomas along, and before too long she is in control?

"This is Polanski's second theatre adaptation in a row after *Carnage*, and at the age of 80 he shows no signs of slowing down. It's easily his most enjoyable film for some time." (*Observer*)

"The director's wife gains the whip hand in his smart adaptation of the erotic classic." (*Guardian*)

"Like Emil Jannings in thrall to Marlene Dietrich in *The Blue Angel*, Amalric's director is a figure of comedy and pity and seems to relish his own sexual humiliation at the hands of this unlikely Venus." (*Independent*) Come and see for yourself...





## 22 Jump Street

Fri 25 7.30, Sat 26 7.00



**Deliriously self-aware, with gags coming out of its ears, 22 Jump Street is one of the warmest, silliest, most meta comedies in recent memory. Jonah Hill and Channing Tatum are the new Laurel and Hardy.**

No-one does undercover quite like Schmidt (Hill) and Jenko (Tatum). Posing as Mexican drug dealers "My name is Hyeff", they naturally blow their cover and are sent straight back to the Chief of Police like naughty school children.

As a sort of twisted demotion, they're back on the Jump Street program - now posing as college students to, wait for it, bust open another drug syndicate - this time their base of operations is over the road with Ice Cube as once again their foul-mouthed superior, nudging and winking to the fact sequels are always bigger and louder.

"Tatum's performance is even more puppy-dog lovable than last time, and his scenes with Hill possess a goofy, low-key warmth too often lacking in big-budget comedy. Add to that a smattering of top-notch slapstick that borders on Buster Keaton-ish genius." (*Time Out*) It joins the ranks of *The Empire Strikes Back*, *Godfather part II*, and *The Dark Knight* for improving on its predecessor (it helps if you have knowledge of the first, go see it). Not a bad effort. Stay for the credits, they're a blast.

(Jack Whiting)

**Directors:** Phil Lord, Christopher Miller  
**Starring:** Channing Tatum, Jonah Hill, Ice Cube  
**Certificate:** 15  
**Duration:** 112 mins  
**Origin:** USA 2014  
**By:** Sony Pictures Releasing

## Camille Claudel 1915

Sun 27 6.00

**Director:** Bruno Dumont  
**Starring:** Juliette Binoche, Jean-Luc Vincent  
**Certificate:** PG  
**Duration:** 95 mins  
**Origin:** France 2014  
**By:** Soda Pictures

**Juliette Binoche is an extraordinary presence as Camille Claudel, a prodigiously talented sculptor, protégé and lover of Rodin, confined to an asylum by her family.**

Made in 1988, depicting the torrid affair between her and Rodin, Isabelle Adjani played Camille opposite Depardieu's Rodin. This story tells of three days in 1915. Camille has already spent two years in an asylum in Montdevergues, near Avignon, and is waiting for a visit from her younger brother, the Christian mystic poet, Paul Claudel.

Much of the dialogue was adapted from letters exchanged by Camille and Paul, as well as the medical records of Camille (who was diagnosed as a schizophrenic). Camille's paranoia stems from her belief that a jealous Rodin is plotting against her. This hypnotic portrait suggests Camille's intense creativity and bohemian behaviour were on an inevitable and tragic collision course with her conventional Christian family and the expectations of early 20th Century French society.

"Ms. Binoche's portrayal of Camille is one of the most wrenching performances she has given." (*NewYorkTimes*)

"Exploitative as this may seem in theory, it works beautifully onscreen, mostly because of Binoche's radiantly complicated humanity." (*TimeOut*)

The cast also includes real patients and their caretakers and communicates a powerful sense of how her incarceration might have felt. (research Anna Shepherd) Come for another unspoil performance from a luminescent Juliette Binoche.



## Fruitvale Station

**Mon 28 7.30**



Having received a rapturous reception at both the Cannes and Sundance film festivals, Ryan Coogler's debut feature, *Fruitvale Station*, reconstructs the final 24 hours in the life of Oscar Grant, a young black man who, in the early hours of New Year's Day 2009, was shot dead by a police officer on a station platform in Oakland, California.

The shooting happened at point-blank range, while Grant was unarmed, handcuffed and lying face-down. The police had been called after a reported incident on a train; aggressive cops appeared to haul the suspects out of the carriage, and Grant was shot by an officer who later claimed he was going for his Taser, not his handgun. Many people filmed the incident on their mobile phones, and the online footage sparked an outcry.

Coogler chooses to open with phone footage of the actual incident. From here the film winds back. It gives us the last 24 hours in Oscar's life, (Michael B Jordan) together with a flashback to his time in prison. It shows a young man who, although no angel, adored his mother, doted on his daughter and was attempting to go straight, and by and large, to stay true to his girlfriend?? "The resulting movie is a tough and moving drama about African-American lives: a film to be compared with Ken Loach." (*Guardian*) Nothing compares with Ken Loach.

**Director:** Ryan Coogler  
**Starring:** Michael B Jordan, Melonie Diaz  
**Certificate:** 15  
**Duration:** 85 mins  
**Origin:** USA 2014  
**By:** Altitude Film Distribution

## Tracks Tue 29 7.30

**Director:** John Curran  
**Starring:** Mia Wasikowska, Adam Driver  
**Certificate:** 12A  
**Duration:** 113 mins  
**Origin:** Australia 2014  
**By:** Entertainment One UK

**Tracks tells the incredible true story of Robyn Davidson, (Mia Wasikowska), a young woman who, in April 1977, undertook a perilous solo trek across 1,700 miles of stunning Australian outback, but terrain that is also some of the hardest and hottest in the world.**

Abandoning city life, Robyn arrives in Alice Springs and declares her ambition to cross the desert to the Indian Ocean to the amusement of the locals. However, after months of camping out and working on a camel farm, people begin to take her seriously. A chance meeting with National Geographic photographer, Rick Smolan (Adam Driver) provides her with the necessary financing for her expedition under the condition that he be allowed to photograph parts of her journey for the magazine. With only her dog and four unpredictable camels for company, she embarks on an inspiring and life changing journey of self-discovery.

"John Curran's film is less concerned with coming-of-age than simply coming-and-going: this is a simple and beautiful journey undertaken purely for its own sake, and approached in that spirit. *Tracks* will lead you to a place of quiet wonder." (*Telegraph*)

"The film rests on the ordinary-yet-enigmatic presence of Mia Wasikowska as Davidson." (*Time Out*)

"This is a vivid, heartbreaking and captivating, travel movie, character piece guided by an outstanding Mia Wasikowska." (*Empire*) It will win things next year. Come and see why.





**Director:** Gareth Edwards  
**Starring:** Aaron Taylor-Johnson, Elizabeth Olsen, Bryan Cranston  
**Certificate:** 12A  
**Duration:** 123 mins  
**Origin:** USA 2014  
**By:** Warner Brothers



## Godzilla

**Wed 30 7.30, Thu 31 7.30**

**He seems to be getting bigger with each instalment. Now standing at a monstrous 350ft, and 60 years old, the Japanese icon can barely fit the film's aspect ratio.**

Joe Brody (Bryan Cranston, on full Heisenberg mode) is a science guy stationed at a nuclear plant in Japan. When the plant collapses due to 'seismic activity' Brody goes into paranoid overdrive and is convinced it's something other than a dodgy fault line. 15 years later and Joe's son Ford (Aaron Taylor-Johnson) family man to Elizabeth Olsen and bomb disposal expert for the US army, meets with his now estranged father to see what all the fuss was about. Turns out, Joe was right.

Turning up unannounced around an hour into the movie, bringing with him 200ft waves of destruction, Godzilla rears his head. Finally kicking into fifth gear with a barrage of fantastically shot scenes, including a riveting skydive into enemy territory, to the tune of Gyorgy Ligeti's 'Requiem', and the final battle royale pitting him against two equally ferocious creations, Godzilla lives up to its legacy.

Whilst it tramples over Roland Emmerich's 90s abomination; it doesn't quite match up to last year's colourful Pacific Rim in terms of titanic stand-offs. I never thought I'd say this, but for the sequel could we have less character development please, and more smashy smashy. *(Jack Whiting)* Smashing, so come.





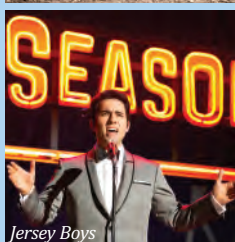
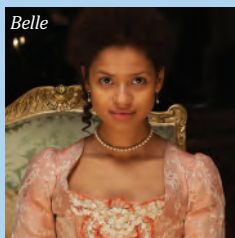
## COMING SOON

## NEW RELEASES

Belle  
Jersey Boys  
The Fault In Our Stars  
The Young and Prodigious T.S. Spivet  
Chinese Puzzle

## BACK BY DEMAND

Jimmy's Hall  
A Thousand Times  
Goodnight  
Edge of Tomorrow  
Golden French comedy:  
Untouchable



## JULY FILMS AT A GLANCE

Please check times carefully and watch out for early shows.

1	TUES	TWO FACES OF JANUARY	12.30, 7.30
2	WED	TWO FACES OF JANUARY	2.00, 7.30
3	THU	THE LUNCHBOX	2.00, 7.30
4	FRI	X-MEN: DAYS OF FUTURE PAST	7.30
5	SAT	X-MEN: DAYS OF FUTURE PAST	2.00, 7.00
6	SUN	GRACE OF MONACO	6.00
7	MON	LOVE PUNCH	2.00
7	MON	ADVANCED STYLE	7.30
8	TUES	X-MEN: DAYS OF FUTURE PAST	12.30
8	TUES	GRAND BUDAPEST HOTEL	7.30
9	WED	GRACE OF MONACO	2.00, 7.30
10	THU	GRACE OF MONACO	2.00
10	THU	CALVARY	7.30
11	FRI	MALEFICENT	7.30
12	SAT	MALEFICENT	2.00, 7.00
13	SUN	A HARD DAY'S NIGHT	6.00
14	MON	A HARD DAY'S NIGHT	2.00
14	MON	OF HORSES AND MEN	7.30
15	TUES	JIMMY'S HALL	12.30, 7.30
16	WED	JIMMY'S HALL	2.00, 7.30
17	THU	JIMMY'S HALL	2.00
17	THU	TIREZ LA LANGUE MADAMOISELLE	7.30
18	FRI	EDGE OF TOMORROW	7.30
19	SAT	SPIDERMAN 2	2.00
19	SAT	EDGE OF TOMORROW	7.00
20	SUN	BUENA VISTA SOCIAL CLUB	6.00
21	MON	BRIGHT DAYS AHEAD	2.00, 7.30
22	TUES	EDGE OF TOMORROW	12.30
22	TUES	THE DEVIL'S KNOT	7.30
23	WED	THE DEVIL'S KNOT	2.00
23	WED	ROAD	7.30
24	THU	TRACKS	2.00
24	THU	VENUS IN FUR	7.30
25	FRI	22 JUMP STREET	7.30
26	SAT	FROZEN SINGALONG	2.00
26	SAT	22 JUMP STREET	7.00
27	SUN	CAMILLE CLAUDEL 1915	6.00
28	MON	SPIDER-MAN 2	2.00
28	MON	FRUITVALE STATION	7.30
29	TUE	SPIDER-MAN 2	12.30
29	TUE	TRACKS	7.30
30	WED	MALEFICENT	2.00
30	WED	GODZILLA	7.30
31	THU	GODZILLA	2.00, 7.30



## J U L Y   M A T I N E E S

**ALL MATINEES:** Balcony £5.00 • Table seats £6.50 • Royal Box seats £10.00  
*Matinee Warning: May contain babies*

## The Two Faces of January

Tue 1 12.30, Wed 2 2.00,



**The Two Faces of January Review**  
Accclaimed screenwriter Hossein Amini's directorial debut is a stylish suspense thriller, based on the novel of the same name by Patricia Highsmith.

American tourists, Chester MacFarland (Viggo Mortensen) and his wife Colette (Kirsten Dunst) are travelling around Greece. Behind Chester's cream linen suits, and apparent everyman charm, he is harbouring a dangerous past.

They come across a tour guide and small-time con-artist, Rydal (Oscar Issac), who has been charming young travellers, skimming from the ladies as he exchanges their dollars for drachmas.

At Colette's insistence, the couple hires Rydal for a tour, inviting this potentially dangerous stranger into their inner circle. "It's an elegantly pleasurable period thriller, a film of tidy precision and class." (*Telegraph*)

"Amini excels at conveying the subtle, unspoken tensions between characters, selecting a tightrope-risky example with which to make his directorial debut and orchestrating it with aplomb." (*Variety*) Best known for his scripts for *Wings of a Dove* and *Drive*, British-Iranian Amini has turned his hand to directing. Amini has borrowed cinematographer, Marcel Zyskind, from Michael Winterbottom, and a composer, Alberto Iglesias, from Pedro Almodóvar. Their combined efforts are seductive and expressive. (*Anna Shepherd*) A beautifully tense and irresistible treat, not to be missed.

**Director:** Hossein Amini  
**Starring:** Kirsten Dunst, Viggo Mortensen,  
**Certificate:** 12A  
**Duration:** 96 mins  
**Origin:** France/UK/USA 2014  
**By:** Studiocanal

## The Lunchbox

Thu 3 2.00

**Director:** Ritesh Batra  
**Starring:** Irrfan Khan, Nimrat Kaur  
**Certificate:** PG  
**Duration:** 105 mins  
**Origin:** France/Germany/India/USA 2014  
**By:** Curzon Film World

**A mix-up in Mumbai's famous 'dabbawalla' lunchbox delivery system leads to an exchange of heart-felt letters.**

Middle class housewife, Ila (Nimrat Kaur), is trying once again to add some spice to her marriage, this time through her cooking. Desperately hoping that this new recipe will finally arouse some kind of reaction from her neglectful husband. Irrfan Khan (*Life of Pi*) plays Saajan, a grouchy, widowed claims adjuster who discovers that his lunch has accidentally been switched with a co-workers. Curious about the lack of reaction from her husband, Ila puts a little note in the following day's lunchbox. This begins a series of notes between Saajan and Ila. Gradually their notes become little confessions about their loneliness, memories, regrets, fears and even small joys.

The sense of place, bustling, teeming modern Mumbai, is superbly realised in this enormously likeable, Indian romantic comedy-drama.

"A wistful, elegant love story played out across the streets of Mumbai, an unexpectedly aromatic charmer from first-time film-maker Ritesh Batra." (*Screen International*)

"Batra deftly unfolds a wonderfully observed range of subtle emotions, supported by a lightly paces and often humorous script." (*BFI*)

A veritable feast for the eyes. (*Anna Shepherd*) The surprise of the Spring, this is *The Lunchbox's* third month, and enjoying great demand. Do come.





**Director:** Bryan Singer  
**Starring:** Patrick Stewart, Ellen Page, Hugh Jackman  
**Certificate:** 12A  
**Duration:** 131 mins  
**Origin:** USA 2014  
**By:** Twentieth Century Fox

## X-Men: Days of Future Past

**Sat 5 2.00, Tue 8 12.30**

**Bryan Singer, the original X-Men curator is back in the chair to steer two franchises, the other being X-First Class, into one coherent adventure. Surprisingly, it works.**

Right, listen closely, this may get confusing. In a particularly grim future there's a war between mutants and Sentinels, a seemingly indestructible army of robots designed by humans to eradicate or capture mutants for enslavement. This is because way back in 1973 a bitter Mystique (Jennifer Lawrence) assassinates an important figure which forces President Nixon to approve the Sentinel program. Hunted down and running out of ideas, the few remaining X-Men of the future including: Professor Xavier and Magneto (Patrick Stewart and Ian McKellen, still rocking the bromance) send back Wolverine's (Hugh Jackman) consciousness through time to put a stop to Mystique and hopefully change the course of history.

Still following? Well he's going to need some help. Cue the First Class team. The younger Xavier (James McAvoy) and Beast (Nicholas Hoult) must bust the younger Magneto (Michael Fassbender) out of prison (forming another unstable truce) to help track Mystique's whereabouts. There's a helluva lot to take in, and to the un-X-initiated it can be overwhelming, but somehow Singer has made it gel wonderfully. Yes, logic is lost as timelines reset but its key component, the strained relationship between mankind and mutantkind, remains central. (*Jack Whiting*) WOW...!







**Director:** Joel Hopkins  
**Starring:** Celia Imrie, Pierce Brosnan, Timothy Spall, Emma Thompson  
**Certificate:** 12A  
**Duration:** 94 mins  
**Origin:** France 2013  
**By:** Entertainment One UK



## The Love Punch

**Mon 7 2.00**

**Emma Thompson and Pierce Brosnan play a divorced couple, acrimoniously separated after he left her for a younger woman.** Both have struggled forming lasting relationships ever since the split but, having bumped into each other at a wedding, their biting banter suggests that the flames of their former relationship have not been fully extinguished.

Brosnan also owns a thriving investment firm – at least it appears to be thriving until it's bankrupted by a dodgy Frenchman (Lauren Lafitte) who cripples their assets and saunters off with their pension money. Not only is their financial future at stake but so is that of their trusting investors, so the bickering pair cross the channel to confront the scoundrel. Joined in the chase by rogueish ex-serviceman, Jerry (Timothy Spall) and his gently nutty wife, Penelope (Celia Imrie), the four of them embark on a daring revenge heist involving the theft of a diamond necklace worth £10m which the villain has given to his bride. "This cast of national institutions make fools of themselves with a lack of vanity that's theoretically fun, but there's playing to the gallery, and then there's clambering up there to wiggle your bits at them." (*Telegraph*) "No-one's expecting Alexander Payne from every film featuring people over 50, but you'd hope for more..." (*Guardian*) Don't, it is frothy and fun with great faces and the Mediterranean. Come.



**Director:** Olivier Dahan  
**Starring:** Nicole Kidman, Tim Roth, Derek Jacobi  
**Certificate:** PG  
**Duration:** 103 mins  
**Origin:** France/USA/Belgium/Italy/Switzerland 2014  
**By:** Warner Brothers

## Grace of Monaco

**Wed 9 2.00, Thu 10 2.00**

**Grace Of Monaco focuses on two years in the life of Grace Kelly (Nicole Kidman) and begins six years after her marriage to Prince Rainier (Tim Roth).** Grace finds herself straddling the fence between her old and new lives: Hollywood beckons, Hitchcock wants her for his next film, Marnie, and she wants to do it? She finds herself yearning to be needed. Her current royal position puts her to little practical use. Prince Rainier is juggling France's dissatisfaction with their generous tax policies against the desire to be more self-sufficient and providing for the welfare of his people. It's not until the sovereign state comes under threat that Grace discovers what's she's made of and is able to make more direct and bold decisions.

"Nicole Kidman wafts around as martyred couture lovely Grace Kelly in a film so completely wooden it's basically a fire risk." (*Guardian*)

"There is a real febrile intensity to Nicole Kidman's long-suffering princess that rekindles memories of the performances you would find in Marlene Dietrich or Greta Garbo movies."

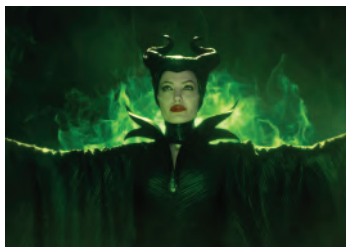
(*Independent*)

The film was panned by the critics when it opened the Cannes Film Festival in May but it's up to you to decide whether it's a sensitive portrayal of a woman in personal crisis or a deeply flawed biopic. Guaranteed to look fabulous. Come and see.



## Maleficent

Sat 12 2.00



**Angelina Jolie's cheekbones are the main attraction in this hum-drum FX extravaganza.** Seriously, she could poke someone's eye out with those things.

Another 'story behind the fairytale' malarkey, this twee, Disney retelling of their own Sleeping Beauty tale focuses on Jolie's embodiment of the Maleficent. One day, a young trespasser from the human realm appears: this is Stefan, who breaks young Maleficent's heart and returns, some years later on royal orders, to ensure her fairy wings suffer the same fate. Stefan, played as an adult by Sharlto Copley with the ropiest Scottish accent since Shrek, inherits the throne – and so it's his daughter that Maleficent, fuelled by vengeance, not jealousy, turns up to curse.

For the next 16 years, on and off, she watches Aurora, who's played as a young girl by Jolie's daughter Vivienne, and as a teen by Elle Fanning, being raised by the three multi-coloured good fairies at their country cottage. (*Telegraph*)

Much like its central character, Maleficent is a machine packaged product with all its soul removed by Disney robots. The visuals are lush (Robert Stromberg was Oscar winning art director on Avatar after all) and Jolie has a brooding presence that's just about captivating enough to fill its scrawny runtime. But enough with the faux gothica, eh Walt? (*research Jack Whiting*) It sold trillions on its opening weekend in the US. You care...?

**Director:** Robert Stromberg  
**Starring:** Angelina Jolie, Sharlto Copley, Elle Fanning  
**Certificate:** PG  
**Duration:** 97 mins  
**Origin:** UK/USA 2014  
**By:** Walt Disney Int'l

## A Hard Day's Night

Mon 14 2.00

**Director:** Richard Lester  
**Starring:** John Lennon, Paul McCartney, George Harrison, Ringo Starr  
**Certificate:** U  
**Duration:** 87 mins  
**Origin:** UK1964  
**By:** Metrodome Distributors

**During the first worldwide flush of Beatlemania in 1964, United Artists wanted to ship out a movie with The Beatles before their vogue was over.**

Working within a tight \$500,000 budget, director Richard Lester turned out A Hard Day's Night in a fast six and a half weeks; the picture was in the cinemas six weeks later in the summer of 1964. Using a variety of techniques cribbed from Hollywood slapstick comedies, the French 'new wave' movement, and his own experiences as a director of early television ads, Lester, with screenwriter Alun Owen, fashioned an exhilarating study of a media-typical 48 hours in the lives of a band on the run.

Easily the best Beatles film, directed by Richard Lester, who emerges as a neglected modern master, chucking the camera about with wonderful flair, capturing the sheer joy of the Beatles in their first flush of freedom. His direction is experimental, radical, surreal, suffused with endless invention and fun. "It's a fine conglomeration of madcap clowning in the old Marx Brothers style, and it is done with such a dazzling use of camera that it tickles the intellect and electrifies the nerves." (*NY Times*) Complete bollocks followed closely by...

"This film is a fascinating picture of 1964, with the Beatles leading us out of stuffy austerity-era Britain..." (*Guardian*) They nor we, believed any of it.





**Director:** Ken Loach  
**Starring:** Barry Ward, Simone Kirby  
**Certificate:** 12A  
**Duration:** 109 mins  
**Origin:** Ireland/UK 2014  
**By:** Entertainment One UK



## Jimmy's Hall

**Tue 15 12.30, Wed 16 2.00,  
 Thu 17 2.00**

Rumoured to be Ken Loach's last feature, *Jimmy's Hall* tells the true story of political activist, Jimmy Gralton who in 1932 and after ten years in the USA, returns to his native Ireland to help his mother run the family farm.

A new government is in power in Ireland, ten years after the end of the Civil War. To meet the needs of the young people of County Leitrim, Jimmy, in spite of his reluctance to cause upset to his old enemies, the Church and the local landowners, decides to reopen the 'Hall'. A kind of youth centre, free and open to all, where the local people meet to dance, study and talk. Success comes quickly, but the growing influence of Jimmy and his radical ideas is not to the taste of all...

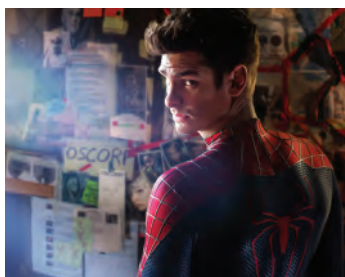
"Jimmy's Hall is full to bursting with wonderful traditional Irish music and movement but also American; Gralton was, apparently, a big fan of jazz. Its focus though is on words (the Irish gift). Sophisticated, witty, sometimes heartbreaking rhetoric used by ordinary people to change hearts and minds." (*Standard*)

"Jimmy's Hall is one of the sunniest, most optimistic films in the Ken Loach canon." (*Independent*)

"Jim Norton's nuanced performance leavens this sometimes heavy-handed tale of a law-baiting Irish socialist." (*Guardian*) Ken Loach's films are always worth it, even when he doubts them himself.







## The Amazing Spider-Man 2

**Sat 19** 2.00, **Mon 28** 2.00,  
**Tue 29** 12.30

**The second instalment to wear the 'amazing' moniker; Spider-Man 2 continues the fun, if redundant, rebooted series with vigour, boldness, and plenty of cheese.**

The overstuffed sequel sees Peter Parker/Spidey (Garfield) go toe to toe with not one, not two, but four villains: a dorky Oscorp employee (Foxy) with a chip on his shoulder and a gigawatt of power. His best friend Harry Osborn (Dehaan) who's father, the late Norman (Oscorp CEO and all-round bad guy) informs his son on his death bed of an inherited disease that only Spider-Man's blood can cure. A Russian crook who pilots a mechanical rhinoceros to rob banks. And (literally) worst of all, Peter's own feelings for sweetheart Gwen Stacey (Emma Stone) which he must suppress to protect her from all of the above! The film is at its most sincere when Peter and Gwen (a real life couple now, apparently) take centre stage rather than Spider-Man and damsel in distress. Alas, on with the spandex and the CGI blow-out begins.

It's not that any of it isn't fun, Dehaan in particular relishes his venomous role, but the show must go on and that show is a money making, blockbuster bonanza with cool-whiz graphics and little care for coherence. There's even a slow-mo, in-ner-face web ejection. How's that for a digital money shot. (*Jack Whiting*) I say...!



**Director:** Marc Webb  
**Starring:** Andrew Garfield, Emma Stone, Jamie Foxx  
**Certificate:** 12A  
**Duration:** 142 mins  
**Origin:** USA 201a  
**By:** Sony Pictures Releasing



## Bright Days Ahead

**Mon 21** 2.00



**For recently retired Caroline (Fanny Ardant) a new life of freedom and opportunity lies before her: time to spend with her children, her husband, and most of all, to finally take care of herself.** Her daughter buys her a pass to the local senior club for her birthday, which Caroline reluctantly attends. But while her peers pass the time with ceramics and amateur theatre, she finds a new hobby of her own between the sheets with the centre's computer teacher, Julian, a carefree ladies man decades her junior. As Caroline finds herself in the midst of a second youth, taking a new lover, living new experiences, breaking the rules, not doing what's expected of her, will her retirement mark the beginning of the end for her marriage, or a new beginning? "The movie's central theme will be familiar to those who have seen Hollywood's cougar films: older, recently retired woman has an affair with younger, sexually voracious man. Vernoux's direction and Ardant's touch, however, transform the subject into a delightful, touching and funny story that avoids plummeting into cliché and stereotype." (*Guardian*) It's French, of course Hollywood has nothing to show them.

"A perfect fit for what used to be the trademark of French cinema, lightly romantic, painlessly sinful love affairs, Marion Vernoux's film banks mostly on the charms of Fanny Ardant." (*Screen Daily*)

**Director:** Marion Vernoux  
**Starring:** Fanny Ardant, Laurent Lafitte  
**Certificate:** 15  
**Duration:** 94 mins  
**Origin:** France 2013  
**By:** Picturehouse Ent. Ltd.

## Edge of Tomorrow

**Tue 22** 12.30

**Director:** Doug Liman  
**Starring:** Bill Paxton, Tom Cruise, Emily Blunt  
**Certificate:** 12A  
**Duration:** 113 mins  
**Origin:** USA 2014  
**By:** Warner Brothers

**If you were forced to relive the same day over again, you could get good at pretty much anything.** It worked for Bill Murray in *Groundhog Day*, and so it is with Tom Cruise, albeit with giant, robotic machine guns. Adapted from Hiroshi Sakurazaka's 2004 novel *All You Need is Kill*, Cruise's latest sci-fi thriller puts him into the military boots of Major Will Cage, a cocky yet cowardly PR officer with no combat experience, who's dropped into a world war against huge, tentacled, spidery aliens. It's not a spoiler to say he doesn't last long (Cruise deriders rejoice!). The catch is he wakes up again at the start of that day (Cruise fans rejoice!) to relive the battle over, and over again. He meets super-soldier Rita Vrataski aka 'Full Metal Bitch' (Emily Blunt, with muscles) and trains with her each day to make him experienced enough to turn the tide of battle. What makes *Edge of Tomorrow* so likable is the chemistry between Cruise and Blunt, and Doug Liman's playful direction that keeps things rattling along at such speed you won't have time to process the lack of time travel logic (leave that for the internet nerds). There's not a lick of cynicism on show, and it's refreshing to see Tom play reluctant hero rather than smug git. (*Jack Whiting*) Bravo Jack.



## The Devils's Knot

Wed 23 2.00



In 2012, Peter Jackson produced a documentary entitled *West Of Memphis*, a powerful film charting the ongoing fight for justice for three young men wrongly convicted as child killers.

The facts are a tangle of names and dates. On 6 May 1993, the naked, mutilated bodies of three eight-year-old boys were found in a water-filled ditch in the Bible belt town of West Memphis, Arkansas. By the following March, three local teenagers had been convicted of the crimes. But then 16 years later, after a tireless campaign involving rock stars, movie stars and ordinary supporters, the three were released in August 2011.

Director, Atom Egoyan, has turned the story into a feature film with Reese Witherspoon and Colin Firth as a bereaved mother and troubled private detective struggling to come to terms with such a heinous crime; one which sparked international headlines about satanic cults and ritual killings. The film concentrates on the opening chapters of this immensely involved and controversial story and focuses on how we live with evil, how we deal with revenge and how we cope with unimaginable loss.

"Haunting artistry aside, it's hard to see what Egoyan brings to the table that hasn't already been covered in print, on screen and elsewhere in the media." (*Observer*)

"It's absorbing, sometimes upsetting, but finally self-thwarting." (*Telegraph*)  
Come and see what starry acting adds to the original..

**Director:** Atom Egoyan  
**Starring:** Reese Witherspoon, Colin Firth  
**Certificate:** 15  
**Duration:** 114 mins  
**Origin:** USA 2013  
**By:** Entertainment Film Distributors

## Tracks Thu 24 2.00

**Director:** John Curran  
**Starring:** Mia Wasikowska, Adam Driver  
**Certificate:** 12A  
**Duration:** 113 mins  
**Origin:** Australia 2014  
**By:** Entertainment One UK

**Tracks tells the incredible true story of Robyn Davidson, (Mia Wasikowska), a young woman who, in April 1977, undertook a perilous solo trek across 1,700 miles of stunning Australian outback, but terrain that is also some of the hardest and hottest in the world.**

Abandoning city life, Robyn arrives in Alice Springs and declares her ambition to cross the desert to the Indian Ocean to the amusement of the locals. However, after months of camping out and working on a camel farm, people begin to take her seriously. A chance meeting with National Geographic photographer, Rick Smolan (Adam Driver) provides her with the necessary financing for her expedition under the condition that he be allowed to photograph parts of her journey for the magazine. With only her dog and four unpredictable camels for company, she embarks on an inspiring and life changing journey of self-discovery.

"John Curran's film is less concerned with coming-of-age than simply coming-and-going: this is a simple and beautiful journey undertaken purely for its own sake, and approached in that spirit. Tracks will lead you to a place of quiet wonder." (*Telegraph*)

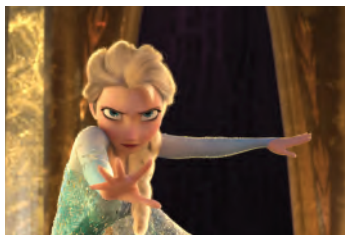
"The film rests on the ordinary-yet-enigmatic presence of Mia Wasikowska as Davidson." (*Time Out*)

"This is a vivid, heartbreaking and captivating, travel movie, character piece guided by an outstanding Mia Wasikowska." (*Empire*) It will win things next year. Come and see why.



## Frozen Sing-A-Long

Sat 26 2.00



Disney's *Frozen*, an animated fairy tale musical inspired by Hans Christian Andersen's *Snow Queen* takes place in the kingdom of Arendelle, where the young princess Elsa was born with the ability to magically create ice and snow using her bare hands. When Elsa slips up and nearly kills her sister Ana, by accident. Fearing Elsa might cause serious harm, the panicking king and queen decide to isolate both daughters from the outside world! (Weird)

Several years later, following some tragic events, grown-up Elsa (Idina Menzel) and Ana (Kristen Bee) no longer share the close bond they once had. However, upon Elsa's coronation day, people from all over the kingdom flock to meet the new queen and Ana meets and falls for the handsomely goofy Prince Hans (Santino Fontana). Unfortunately, Elsa's mounting emotions start to break free, as she terrifies the locals with her powers and inadvertently starts an eternal winter upon fleeing the kingdom. 'Cheesy critical metaphors are hard to avoid: with such warmth within its icy landscape, this is a celluloidbaked Alaska. It is glorious family entertainment'.

(*Guardian*)

"This is terrifically enjoyable; romantic, subversive, engaging and enthralling". (*Observer*)

"Frozen is the best Disney since Aladdin, a glittering, sparkling cartoon epic..." (*ST Culture*). One not to miss, plus the chance to singalong with an audience bubbling with over excitement.

**Directors:** Chris Buck, Jennifer Lee  
**Certificate:** PG  
**Duration:** 108 mins  
**Origin:** USA 2013  
**By:** Walt Disney Int'l

## Maleficent Wed 30 2.00

**Director:** Robert Stromberg  
**Starring:** Angelina Jolie, Sharlto Copley, Elle Fanning  
**Certificate:** PG  
**Duration:** 97 mins  
**Origin:** UK/USA 2014  
**By:** Walt Disney Int'l

Angelina Jolie's cheekbones are the main attraction in this hum-drum FX extravaganza. Seriously, she could poke someone's eye out with those things. Another 'story behind the fairytale' malarkey, this twee, Disney retelling of their own *Sleeping Beauty* tale focuses on Jolie's embodiment of the *Maleficent*. One day, a young trespasser from the human realm appears: this is Stefan, who breaks young *Maleficent*'s heart and returns, some years later on royal orders, to ensure her fairy wings suffer the same fate. Stefan, played as an adult by Sharlto Copley with the ropiest Scottish accent since *Shrek*, inherits the throne – and so it's his daughter that *Maleficent*, fuelled by vengeance, not jealousy, turns up to curse. For the next 16 years, on and off, she watches Aurora, who's played as a young girl by Jolie's daughter Vivienne, and as a teen by Elle Fanning, being raised by the three multi-coloured good fairies at their country cottage.

(*Telegraph*)

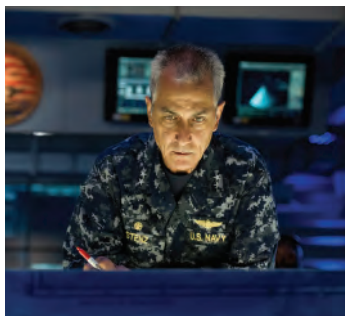
Much like its central character, *Maleficent* is a machine packaged product with all its soul removed by Disney robots. The visuals are lush (Robert Stromberg was Oscar winning art director on *Avatar* after all) and Jolie has a brooding presence that's just about captivating enough to fill its scrawny runtime. But enough with the faux gothica, eh Walt? (*research Jack Whiting*) It sold trillions on its opening weekend in the US. You care...?







**Director:** Gareth Edwards  
**Starring:** Aaron Taylor-Johnson, Elizabeth Olsen, Bryan Cranston  
**Certificate:** 12A  
**Duration:** 123 mins  
**Origin:** USA 2014  
**By:** Warner Brothers



## Godzilla

**Thu 31 2.00**

**He seems to be getting bigger with each instalment. Now standing at a monstrous 350ft, and 60 years old, the Japanese icon can barely fit the film's aspect ratio.**

Joe Brody (Bryan Cranston, on full Heisenberg mode) is a science guy stationed at a nuclear plant in Japan. When the plant collapses due to 'seismic activity' Brody goes into paranoid overdrive and is convinced it's something other than a dodgy fault line. 15 years later and Joe's son Ford (Aaron Taylor-Johnson) family man to Elizabeth Olsen and bomb disposal expert for the US army, meets with his now estranged father to see what all the fuss was about. Turns out, Joe was right.

Turning up unannounced around an hour into the movie, bringing with him 200ft waves of destruction, Godzilla rears his head. Finally kicking into fifth gear with a barrage of fantastically shot scenes, including a riveting skydive into enemy territory, to the tune of Gyorgy Ligeti's 'Requiem', and the final battle royale pitting him against two equally ferocious creations, Godzilla lives up to its legacy.

Whilst it tramples over Roland Emmerich's 90s abomination; it doesn't quite match up to last year's colourful Pacific Rim in terms of titanic stand-offs. I never thought I'd say this, but for the sequel could we have less character development please, and more smashy smashy. *(Jack Whiting)* Smashing, so come.



## NEARLY THERE...



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*This is hardly a sweet begging approach but no more threatening than your weasel OIRO, so now is your own sweet chance to give something (of it) back... We will gladly celebrate your name on a seat (in the small print of course).*

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## NEW SIGNS FOR OLD...



Photograph Anna Shepherd

The extraordinary Prince Charles cinema, up a tiny side street off Leicester Square is in a complete world of its own. The whole 100 foot street is quiet from the immediate noisy lights of Leicester Square. It flourishes, beside the glitz and sells out for a mixed programme of firsts, lasts and starry Q&As. It makes fabulous nonsense of the red carpets down the street, while enjoying high heels through its doors. Our sad little sign on the other hand, banished from the scaffolding no longer on the site, is just short of springtime.

However, as the word suggests, it is on the edgy edge of springing into spectacular life. Let's call it OCTOBER THIS YEAR then spring the surprise we've all been working/waiting for, only for a mere 19 years... Please, do as Prince Charles suggests: it is only the Summer in between after all, but without the football. We have waited this long so Autumn will be Spring enough. Can't wait...? Seats still left to name. You'll want to do it when it's too late. So listen to Prince Charles, just change the wording and come when we open.

