

# THE-REX

M A G A Z I N E

TONY BENN: WILL & TESTAMENT  
NOVEMBER 2014...

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

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

**NOVEMBER 2014 Issue 116**  
[www.therexberkhamsted.com](http://www.therexberkhamsted.com)

**01442 877759**  
Mon-Sat 10.30-6.30pm Sun 4.30-5.30pm

|                                   |              |
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#### SEAT PRICES

|                                   |        |
|-----------------------------------|--------|
| Circle                            | £9.00  |
| Concessions                       | £7.50  |
| At Table                          | £11.00 |
| Concessions                       | £9.50  |
| Royal Box (seats 6)               | £13.00 |
| or for the Box                    | £73.00 |
| All matinees £5, £6.50, £10 (box) |        |

#### BOX OFFICE:

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| Mon to Sat | 10.30 – 6.00 |
| Sun        | 4.30 – 6.30  |

Disabled and flat access: through the gate on High Street (right of apartments)

## REX ADVANCED BOOKING LIST (ABL 2015)

- The new ABL opens the New Year's programme on Friday 2nd January 2015.
- It is open to only 500 individual names, so places are limited.
- New members are welcome from Sat 1st November.
- Fee for 2015 (Jan-Dec) remains the same - part donation. For details and payment, please contact the box office asap from... 1st November.

See page 4

#### The Rex

High Street (Three Close Lane)  
Berkhamsted HP4 2FG  
www.therexberkhamsted.com  
Box Office: 01442 877759

## BEST IN NOVEMBER



### The Judge

RDJr with the Consigliere - Perfect  
Fri 28th 7.00 / Sat 29th 6.00

## FILMS OF THE MONTH



### What We Did On Our Holiday

A light touch in an melodramatic month  
Fri 14th 7.30 / Sat 15th 7.00 / Sun 16th 6.00



### Violette

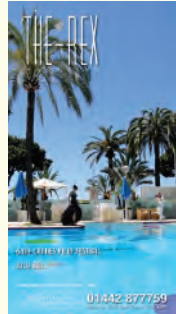
French, beautifully underplayed  
Mon 24th 7.30



### Hockney: A Life in Pictures

Great film, great man  
Sun 30th 7.30

# NEW MAGAZINE FORMAT



The Rex magazine is changing format in time for our 10th anniversary in December. We are going back to an A5 booklet, which is how we started. Our first programme in December 2004 was two pieces of A4 folded to make an 8-page A5 booklet, black & white and photocopied. I have one in front of me. Reading it brings back a thousand lovely memories. People actually came! Motorcycle Diaries almost sold out. The Third Man & Dr Zhivago were shockingly bad prints, crackling and jumping. The Creature From The Black Lagoon was the highlight of the month in original 3-D (cardboard glasses). It was in even worse condition, and enjoyed spontaneous vomiting from the discerning audience. January to March 2005 were folded longways and

progressed to two colour. This became the glossy full colour A5 you see below with the last issue being May 2008, with Happy Go Lucky & Sally Hawkins on the front. The new size (above) came about by sheer fluke. On opening the May 2008 boxes, we noticed the printer had accidentally included a batch that had been trimmed in the wrong place, slightly wider than A4 folded vertically. We liked it. From then on we changed the format to suit this new pocket/handbag sized magazine. Our first issue was in June 2008 with Nadine Labaki in Caramel. Now it's time to go back. The new format may give a little more space for films? We will improve the listings at-a-glance and list 'What's On' at the newly restored Odyssey (St Albans).







N O V E M B E R   E V E N I N G S

## The 100 Foot Journey

Sat 1 7.00



Hassan Kadam (Manish Dayal) is a culinary ingénue with the gastronomic equivalent of perfect pitch. Displaced from their native India, the Kadam family, led by Papa (Om Puri), settles in the quaint village of Saint-Antonin-Noble-Val in the south of France. Filled with charm, it is both picturesque and elegant, the ideal place to settle down and open an Indian restaurant, the Maison Mumbai.

That is, until the chilly proprietress of Le Saule Pleurer, a Michelin starred, classical French restaurant run by Madame Mallory (Helen Mirren) gets wind of it. Her icy protests against the new Indian restaurant a hundred feet from her own, escalate into all out war between them, until Hassan's passion for French haute cuisine and for Mme Mallory's enchanting sous chef, Marguerite (Charlotte Le Bon) combine with his mysteriously delicious talent to weave magic between their two cultures and imbue Saint-Antonin with the flavours of life that even Mme Mallory cannot ignore.

"It is a pleasure to watch two such accomplished scene-stealers as Mirren and Puri vying with each other. After a while, we even get used to Mirren's 'Allo Allo' French accent." (*Independent*) "Cliché piles up, but good-natured, undemanding fun." (*Guardian*) (research Jane Lucas) Pity the once so fanciable Helen Mirren, turns every part now into an AmDram-pretend-bossy, no nonsense, parody. Fun for all that, a delicious escape.

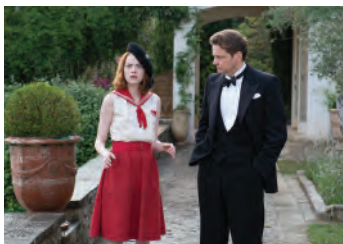
**Director:** Lasse Hallstrom  
**Starring:** Helen Mirren, Om Puri, Charlotte Le Bon  
**Certificate:** PG  
**Duration:** 122 mins  
**Origin:** India/UAE/USA 2014  
**By:** Entertainment One UK

## Magic In The Moonlight

Sun 2 6.00

**Director:** Woody Allen  
**Starring:** Colin Firth, Emma Stone  
**Certificate:** 12A  
**Duration:** 98 mins  
**Origin:** USA 2014  
**By:** Warner Brothers

Directed by Woody Allen, *Magic in the Moonlight* sees Chinese conjuror Wei Ling Soo as the most celebrated magician of his age, but few know that he is the stage persona of Stanley Crawford (Colin Firth – in fabulous suits!) a grouchy and arrogant Englishman with a sky-high opinion of himself and an aversion to phony spiritualists. Persuaded by his friend, Howard Burkan, Stanley goes on a mission to the Cote d'Azur mansion of the Catledge family: where matriarch Grace (Jacki Weaver) is firmly if battily in charge. To debunk the alluring young clairvoyant, Sophie Baker (Emma Stone) he presents himself as a businessman under an assumed name. Sophie is at the Catledge villa at the invitation of Grace, who is convinced she can help contact her late husband. However, What follows is a series of Woody Allen situations, which tears characters apart then glues them back together. "Charming without being laugh-out-loud funny, *Magic in the Moonlight* seems more intent on casting its own spell than going for the jugular." (*Guardian*) "The film's hardly a chore to watch, and it looks like a million 1928 dollars. It just has its heart in the wrong place." (*Telegraph*) It's been pushed around by critics. Woody's fascination with magic and psychology being no secret, it takes nothing from his reliable take on everyday, silly human tomfoolery. Don't miss.



## Untouchable **Mon 3 7.30**



**Here to brighten up the first Monday in November, this fabulous heartwarming treat of a film. A huge hit in France, now around the world, and at the Rex where it has run and run.**

The film chronicles the unlikely burgeoning friendship between Philippe (Cluzet), a wealthy and cultured quadriplegic, and Driss (Omar Sy) a young banlieue (slum) dwelling French West African hired to be his live-in carer.

It is routine "odd-couple shtick" but it works gloriously, simultaneously wry and tender hearted. Perhaps inevitably, Philippe and Driss quickly disregard the cosmic differences between them to reveal more about themselves in the process. Philippe's reluctant romantic involvement with his pen-friend; Driss with his flirtatious, mischievous ways and his deep rooted family troubles. "A charming, uplifting French drama, an irreverent, humorous take on disability, closely drawn from real-life." (*Guardian*) "Untouchable's moral is conservative optimism: give a man responsibility and he will act responsibly? Not a film to change the world, but might charm it." (*Telegraph*). From its opening ambiguity, it draws you in, teasing an uncertain tension, before you fall in love with both of them. (*research Simon Messenger*). Only the French seem to be able to make these films, certainly we can't. Happily, Hollywood's antennae, always up for any other Country's better ideas, has saved the day. So watch out for Dustin Hoffman, Idris Elba and cloying shmaltz...

**Directors:** Oliver Nakache, Eric Toledano  
**Starring:** Omar Sy, François Cluzet  
**Certificate:** 15  
**Duration:** 112 mins  
**Origin:** France 2012  
**By:** Entertainment Film Distributors

## Pride **Tue 4 7.30, Wed 5 7.30**

**Director:** Matthew Warchus  
**Starring:** Imelda Staunton, Bill Nighy, Dominic West  
**Certificate:** 15  
**Duration:** 120 mins  
**Origin:** UK 2014  
**By:** Twentieth Century Fox

**Set during the miner's strike in 1984, Mathew Warchus' film centres on the rumpled workers on the picket line in the Welsh village of Onllwyn, in the Dulais valley, and their unlikely allies: a flock of gay fund-raisers who tramped the streets of London, buckets in hand, collecting money for supplies and fuel.**

The story is true a one, following the antics of a group who form the little known Lesbians and Gays Support the Miners (LGSM) offering their support because they saw the striking miners as kindred spirits, demonised in the tabloids and at odds with the police. The 'gays', as the Welsh call them, are led by young Mark (Ben Schnetzer) loud and determined. Those at his side in the LGSM include barely out, Joe (George MacKay) and a couple, actor Jonathan (Dominic West) and his meek partner Gethin (Andrew Scott), for whom a return to Wales holds special meaning. An equally sprawling cast of Welsh characters includes Hefina (Imelda Staunton), Dai (Paddy Considine) and Cliff (Bill Nighy). Both 'sides' meet on various occasions, with one raucous visit to London when Mark and his comrades organise a series of 'Pits and Perverts' fundraising concerts.

"I laughed, I cried, and frankly I would have raised a clenched fist were both hands not already occupied wiping away the bittersweet tears of joy." (*Observer*) So tissues it is...





**Director:** David Cronenberg  
**Starring:** Julianne Moore, John Cusack, Mia Wasikowska  
**Certificate:** 18  
**Duration:** 112 mins  
**Origin:** Canada/France/Germany/USA 2014  
**By:** Entertainment One UK



## Maps To The Stars

**Thu 6 7.30**

**David Cronenberg hits back hard with his best film in years. An intricate web of horrible characters, led by a powerhouse performance from Julianne Moore, that will leave you gasping?**

Mia Wasikowska stars as burn-scarred Agatha, returning to the alienating womb of California after a lengthy period of enforced separation. Via the vagaries of social networking, Agatha lands a job as "chore whore" for fading actress Havana Segrand (Moore) whose incendiary neuroses are being treated by self-help media quack Dr Stafford Weiss (John Cusack).

Havana longs to land the lead role in a remake of a film that originally starred her mother (Sarah Gadon) a Hollywood legend who died in a fire and who now haunts her embittered, twisted daughter. Meanwhile, Benjie Weiss (Evan Bird) finds his star-crossed path inevitably intertwined with that of Agatha despite the best efforts of his mother, Cristina (Olivia Williams) and her charlatan husband to preserve and exploit their precocious monster... Whoa! Enough. Not too different to David Lynch's own Hollywood nightmare, Mulholland Drive, Maps to the Stars however is less illusory, and altogether more acidic.

"Seen in the context of Cronenberg's earlier work, it reveals itself as being an expression of authorial fantasy."

(Standard) eh?

It will divide audiences, no doubt.

(research Jack Whiting)

Except in unanimous agreement that their heads hurt.







**Director:** David Fincher  
**Starring:** Ben Affleck, Rosamund Pike, Neil Harris  
**Certificate:** 18  
**Duration:** 149 mins  
**Origin:** USA 2014  
**By:** Twentieth Century Fox



## Gone Girl Fri 7 7.30, Sat 8 7.00, Sun 9 6.00

By now David Fincher can direct thrillers in his sleep. His meticulous attention to detail that has complimented *Se7en*, *Zodiac* and *The Social Network* fits Gillian Flynn's bestseller like a bloodied glove.

Nick Dunne (Ben Affleck) returns to his Missouri home to find that his socialite wife 'Amazing' Amy (Rosamund Pike at her career best) has disappeared. When signs of a struggle are discovered, all fingers point to Nick.

Affleck plays Nick with just the right amount of apathy, which naturally sets him up for the villain's role. But there are deeper, darker aspects at work that beautifully unravel as we dive into their toxic marriage via her diary entries. By then *Gone Girl* has dug its claws in deep. Moving away from the dourness of *Dragon Tattoo*; *Gone Girl* toys with an almost playful, but wholly sick sense of humour (there will be nervous sniggering aplenty). It's this blackly comic delivery that prevents *Gone Girl* from getting sunk by its ludicrous (yet hugely entertaining) final act.

Both Flynn (adapting her own work) and Fincher are fully aware of *Gone Girl*'s trashy origins, all the while tweaking and cutting away any excess flab from the novel to deliver a leaner, more concise thriller, and arguably one of the best films of the year. (*Jack Whiting*) Hyped to the mascara, so beware...





## Tony Benn: Will and Testament **Mon 10** 7.30



**Before his death this year, Tony Benn filmed this captivating record of his controversial slow-leap from “Britain’s most dangerous man” to National Treasure.**

Through intimate, quasi confessional interviews and his personal, photographic and film archive, Will and Testament reveals for the first time a very human face behind this political mask.

This documentary is an exclusive and deeply personal look at the life of a national treasure, a frank, candid and sometimes painful exploration of the great themes of life that have affected him, and us all: love, loss, hopes, dreams, fears and death.

Never before has a person of his calibre and reputation spoken to camera in such a direct way.

“Whatever your opinion of Tony Benn, Will and Testament is a delightful and ultimately moving portrait.” (*Times*)  
 “Only a curmudgeon would deny the charm and persuasiveness of this eulogy to Tony Benn.” (*Guardian*)

Tony Benn was known for his radical politics, but his career left a legacy of uniquely British artefacts, including the postcode system and “non-traditional” designs on stamps. These are trivial achievements, he did much more. He showed us there were no enemies except those we create ourselves. Even when open to public ridicule and cheap name calling, he never fell from the truth into the pit of political half-truths practiced so joyfully and smugly by ALL the others. Don’t miss. (*research Anna Shepherd*)

**Director:** Skip Kite  
**Certificate:** 12A  
**Duration:** 95 mins  
**Origin:** UK 2014  
**By:** Shear Entertainment

## Before I Go To Sleep **Tue 11** 7.30

**Director:** Rowan Joffe  
**Starring:** Nicole Kidman, Colin Firth, Mark Strong  
**Certificate:** 15  
**Duration:** 92 mins  
**Origin:** USA 2014  
**By:** Studiocanal

**Nicole Kidman is Christine, a middle-aged woman who wakes every morning with no memory of her life from her mid-20s onwards.**

Recognising neither the man in her bed nor her own face in the mirror, Christine must begin every day with a catch-up lesson delivered in tired but endlessly patient tones by her husband Ben (Colin Firth). She was in an accident; she has amnesia, tonight she will fall asleep and by morning, forget everything.

On the wall of their bathroom, photographs tell the story of a life lost; of romance, marriage, holidays, mementoes of an unremembered past. But while Ben is out at work, a phone call from the mysterious Dr Nasch (Mark Strong) alerts Christine to the existence of a camera on which she has been keeping a secret video diary. According to Nasch, Christine was the victim of a brutal attack, the details of which her husband is hiding. Which one should she trust, her oddly evasive spouse or the not-so-good doctor?

“Kidman conveys both tremulous uncertainty and creeping paranoia with aplomb. Colin Firth twists his understated screen charm to deliciously subversive ends and Mark Strong cements his reputation as one of modern cinema’s most hypnotically unpredictable presences.” (*Observer*)  
 “Enjoyably preposterous.” (*Guardian*) (*research Jane Lucas*) Don’t miss in November, it might not be back.



## Manuscripts Don't Burn **Wed 12 7.30**



**Mohammad Rasoulof's highly charged political thriller draws on real events to tell an unfortunately common tale of repression in contemporary Iran.**

Made covertly beneath the repressive Iranian state's radar, the film was smuggled to Cannes in 2013 in such secrecy the end credits decline to list the names of any of the film's cast and crew to minimise the danger they were already in by making it in the first place. Kasra is an Iranian author who manages to write his memoirs, despite being under strict monitoring by the national security service. His stories relate to his time in jail as a political prisoner and to other events connected to his life as an intellectual in Iran.

He is getting ready to leave the country in order to publish his works. However, two Iranian agents, with orders to do whatever is necessary, go to extreme lengths to find his manuscripts.

"A crackling, tense thriller, graced with beautifully measured performances, exploring with wisdom and sorrow the best and worst in human nature."

*(Guardian)*

"The message is so important, and Rasoulof is conveying it under such difficult conditions, that the film rather transcends normal considerations."

*(Screen International)*

Strong, brave and challenging filmmaking. Not to be missed.

*(research Anna Shepherd)*

**Director:** Mohammad Rasoulof  
**Certificate:** 15  
**Duration:** 127 mins  
**Origin:** Iran 2014  
**By:** Studiocanal

## The Rewrite **Thu 13 7.30**

**Director:** Marc Lawrence  
**Starring:** Hugh Grant, Marisa Tomei, Allison Janney  
**Certificate:** 12A  
**Duration:** 107 mins  
**Origin:** USA 2014  
**By:** Lionsgate Films UK

**20 years after Four Weddings and a Funeral, Hugh Grant is still playing a variation on the dithering, charming Englishman.**

Once upon a time, Screenwriter Keith Michaels (Grant) was on the top of his game; a Golden Globes Award and a hit movie to his name, a beautiful wife and a seemingly inexhaustible supply of wit and charm.

But that was 15 years ago: now he's divorced, broke, approaching 50 and hasn't written a hit film in years.

Fortunately, his agent has found him a new job. A university in the quiet town of Binghamton is looking for someone to lecture in screenwriting. With an empty wallet as his motivation, he can't say no. Once there, he fills his class with young females, has run-ins with the faculty matriarch (Allison Janney) and sparks a friendship with mature student Holly (Marisa Tomei).

"Tomei, Janney, J.K. Simmons, are classy in support and the screenwriting lessons have enough School of Rock charm and Hollywood in-jokery, if you know your three-act structures." *(Empire)*

"What do you know? This turns out to be Grant's most amusing comedy in over a decade." *(Irish Times)*

Enough smarts and laughs to make it worth your while on a chilly Thursday evening and/or matinee. *(research Anna Shepherd)*

Watch out for his character, Keith's award speech. It is real footage of Grant's own 'Four Weddings...' Golden Globes speech!





**Directors:** Guy Jenkin, Andy Hamilton  
**Starring:** David Tennant, Rosamund Pike, Billy Connolly  
**Certificate:** 12A  
**Duration:** 95 mins  
**Origin:** UK 2014  
**By:** Lionsgate Films UK



## What We Did On Our Holiday Fri 14 7.30, Sat 15 7.00, Sun 16 6.00

From the pens of (the fabulous) Andy Hamilton, and Guy Jenkin, creators of the sitcom *Outnumbered*, *What We Did On Our Holidays* follows a middle-class North London family, Doug (David Tennant) Abi (Rosamund Pike) and their three children as they head up to Scotland to visit their ailing granddad, Gordy (Billy Connolly) who is about to celebrate his 75th birthday.

The couple are currently separated and trying to pretend to everyone else that their marriage isn't over. The trip means staying with Doug's uptight brother, Gavin (Ben Miller) and his depressed wife, Margaret (Amelia Bullmore) and tensions also run high as not only are Doug and Abi struggling to scotch rumours of their imminent divorce but, Gordy is concealing a tragic secret of his own.

"It's impossible not to enjoy this big-hearted and sweet-natured British family movie from Andy Hamilton and Guy Jenkin, effectively a feature-format development of their smash-hit BBC TV comedy, *Outnumbered*, which pioneered semi-improvised dialogue from the children. It creates a terrifically ambitious (and unexpected) narrative with a tonne of sharp gags." (*Guardian*)

"Tennant and Pike are nicely convincing as the unloving couple, and Ben Miller goes for broad laughs as uptight brother, Gavin, but Amelia Bullmore steals several scenes with typically angular precision." (*Observer*) (research Jane Clucas)



**Director:** Pawel Pawlikowski  
**Starring:** Agata Trzebuchowska, Agata Ogrodnik  
**Certificate:** 12A  
**Duration:** 82 mins  
**Origin:** Denmark/Poland 2014  
**By:** Curzon Film World

## Ida Mon 17 7.30

From acclaimed director Pawel Pawlikowski comes *Ida*, a poignant and powerfully told drama about a young nun in 1960s Poland, on the cusp of taking her vows.

Stunning newcomer Agata Trzebuchowska plays 18-year-old Anna, a sheltered orphan raised in a convent. Before she takes her vows, the Mother Superior insists she first visits her sole living relative.

Anna soon finds herself in the presence of her aunt Wanda (Agata Kulesza), a worldly and cynical Communist Party insider, who shocks her with the declaration that her real name is Ida and her Jewish parents were murdered during the Nazi occupation.

This revelation triggers a heart-wrenching journey into the countryside, to the family house and into the secrets of the repressed past, evoking the haunting legacy of the Holocaust and the realities of Postwar Communism.

"They make for the oddest of couples, but Pawlikowski paints his world with disarmingly delicate brushstrokes." (*TotalFilm*)

"Emphatically written, splendidly acted, and beautifully photographed, *Ida* finds director Pawlikowski revisiting his roots to powerful effect" (*RottenTomatoes*) Shot in academy ratio (old square-ish image set in mid-screen) in smoky monochrome, this deserves a big screen viewing. (*research Anna Shepherd*) It is said to be stunning and beautiful in story, sight and sound. Don't miss





## Effie Gray Tue 18 7.30



Based on real events, and dubbed the 'Victorian love triangle' this intelligent British drama, written by Emma Thompson, delves back into 19th century Britain, where we meet the enthusiastic and progressive, Effie Gray (Dakota Fanning) who weds the visionary but apathetic art critic, John Ruskin (Greg Wise) before moving down from Scotland to live alongside her new husband and his authoritarian parents (Julie Walters and David Suchet).

Bored, despondent and melancholic, Effie has nothing to do with her days, while her husband won't even consider the idea of marital sex. Though when she meets the inspiring Lady Eastlake (Thompson) and painter, Everett Millais (Tom Sturridge) she discovers there may be more to life than sex with Emma Thompson's husband... Darts?

"Although Thompson doesn't dwell too much on the wedding night, she deftly demonstrates the difficulty of marriage in an age when women were idealised as angels of virtue, Ruskin (played by Thompson's husband, Greg Wise) didn't want a wife; he wanted a painting, beautiful but silent." (*Time Out*) "Part Victorian biopic, part domestic drama, Richard Laxton's painterly direction combines the gothic shadows of Hitchcock's Rebecca with the gut-wrenching romance of A Royal Affair." No it doesn't. (*Total Film*) (research Jane Clucas) Is this yet another bossy project from Emma Thompson, keeping it in the family, or a miscast costume ride through unreliable history? You decide.

**Director:** Richard Laxton  
**Starring:** Dakota Fanning, Emma Thompson, Greg Wise  
**Certificate:** 12A  
**Duration:** 108 mins  
**Origin:** UK 2014  
**By:** Metrodome Distributors

## Gone Girl Wed 19 7.30, Thu 20 7.30

**Director:** David Fincher  
**Starring:** Ben Affleck, Rosamund Pike, Neil Harris  
**Certificate:** 18  
**Duration:** 149 mins  
**Origin:** USA 2014  
**By:** Twentieth Century Fox

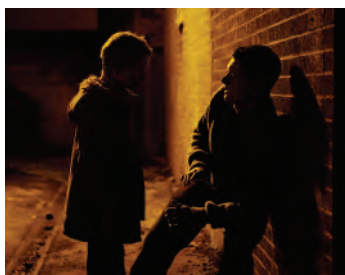
By now David Fincher can direct thrillers in his sleep. His meticulous attention to detail that has complimented *Se7en*, *Zodiac* and *The Social Network* fits Gillian Flynn's bestseller like a bloodied glove.

Nick Dunne (Ben Affleck) returns to his Missouri home to find that his socialite wife 'Amazing' Amy (Rosamund Pike at her career best) has disappeared. When signs of a struggle are discovered, all fingers point to Nick.

Affleck plays Nick with just the right amount of apathy, which naturally sets him up for the villain's role. But there are deeper, darker aspects at work that beautifully unravel as we dive into their toxic marriage via her diary entries. By then *Gone Girl* has dug its claws in deep. Moving away from the dourness of *Dragon Tattoo*; *Gone Girl* toys with an almost playful, but wholly sick sense of humour (there will be nervous sniggering aplenty). It's this blackly comic delivery that prevents *Gone Girl* from getting sunk by its ludicrous (yet hugely entertaining) final act.

Both Flynn (adapting her own work) and Fincher are fully aware of *Gone Girl*'s trashy origins, all the while tweaking and cutting away any excess flab from the novel to deliver a leaner, more concise thriller, and arguably one of the best films of the year. (*Jack Whiting*) Hyped to the mascara, so beware...





**Director:** Yann Demange  
**Starring:** Jack O'Connell, Sean Harris, Sam Reid  
**Certificate:** 15  
**Duration:** 100 mins  
**Origin:** UK 2014  
**By:** Studiocanal



**'71** Fri 21 7.30, Sat 22 7.00

**Belfast, 1971, and Gary (Jack O'Connell) a young private in the British army, is thrown in at the deep end of the Troubles.** This quiet lad from Derbyshire has barely been in Belfast a day when he finds himself in the middle of a violent street sparked by a heavy-handed house search by police in a Catholic area. Matters turn worse when he becomes separated from his colleagues and has to flee down menacing alleys and up war-torn streets to escape with his life. As night falls, the stark reality of the situation begins to look more like something from a foggy, street-lit nightmare.

"The Northern Ireland Troubles emerge as a phantasmagoric nightmare in this harrowing, powerful study of a single violent night in Belfast in 1971. It's a film that holds you in a vice-like grip throughout." (*Guardian*)

"You could almost bottle the sense of time and place, and the film's mix of hard-nosed realist drama with more heightened genre elements; action certainly, even horror, means that it's always distinctive and has you in its grip from start to finish." (*Time Out*)

"A brutal army thriller that feels like the truth, thanks to take-no-prisoners storytelling and tell-no-lies performances. Jack O'Connell is Brit-grit's heir apparent." (*Total Film*)  
(research Jane Clucas)

A true, edge of your seat thriller, throughout. Tough, but not to be missed.



## This Is Where I Leave You Sun 23 6.00



**Jane Fonda leads a large ensemble of actors in this sentimental family drama.**

Adapted from his own novel by Jonathan Troter, who writes suburban soaps, it follows almost the same template as *The Judge* (without the homicide).

A divorcing man in his mid 40s (Jason Bateman) returns to his small hometown after the death of a parent, beds down in the scuzzy spare room filled with memories, and slowly but surely reconciles himself to the surviving parent, plus siblings, plus long-lost love, plus wholesome parochialism of the lives of normal folks.

"If most of the principal roles have been cast fairly close to type, especially Bateman as the easily flustered middle child, Fonda as the diva mom with outsized ego and newly inflated breasts, and Adam Driver as the charming but immature man-child it's nevertheless pleasurable to watch pros like these going through the paces." (*Variety*)

There is a good movie in there somewhere, that is if you have the patience to sit through the self congratulation, and like *The Judge*, if it had a little more bite it might have been genuinely moving. If someone were to invent a machine to measure schmaltz and point it at this film, it would probably explode. (*Jack Whiting*) Oh dear, sounds like real life...?

Come and see for yourself.

**Director:** Shawn Levy  
**Starring:** Jason Bateman, Tina Fey, Jane Fonda, Adam Driver  
**Certificate:** 15  
**Duration:** 103 mins  
**Origin:** USA 2014  
**By:** Warner Brothers

## Violette Mon 24 7.30

**Director:** Martin Provost  
**Starring:** Olivier Gourmet, Emmanuelle Devos, Sandrine Kiberlain  
**Certificate:** 15  
**Duration:** 139 mins  
**Origin:** Belgium/France 2013  
**By:** Soda Pictures

**This elegant but deeply felt biopic charts the difficult rise to counter-culture fame of French post-War novelist Violette Leduc.**

Whilst emerging from a wartime career as a black marketeer into writing uninhibited autobiographical fiction, Leduc had intense and troubled relationships with a variety of men and women; most notably, her friend and literary mentor Simone de Beauvoir.

Rarely is a female friendship granted such deep and delicious complexity onscreen. Led by an outstanding performance from Emmanuelle Devos (*Coco Before Chanel*, *The Beat That My Heart Skipped*).

Devos avoids shrieky caricature to give a nuanced and subtle portrayal of a woman who lives at the mercy of her feelings.

And, as the steely, charismatic de Beauvoir (Sandrine Kiberlain) gives a masterclass in how to portray an icon without parody or overstatement.

"Delicately balanced, sophisticated and unashamed of its clever context, a must for anyone with a specific interest in the literary and the philosophical star system of post-war Paris." (*The List*)

"A deeply satisfying combination of fascinating subject, ace performers and refined directorial sensibility." (*Little White Lies*)

A Fabulous French Feminist film.

A fabulous film altogether in its own right, with delicious non-actory performances to lead us in to the story without distraction. (research Anna Shepherd) Don't miss.



## A Most Wanted Man

Tue 25 7.30



**Anton Corbijn's masterful adaptation of John le Carré's spy thriller; with Philip Seymour Hoffman centre stage, for one last time as a world weary Hamburg spook.**

When a half-Chechen, half-Russian, brutally tortured immigrant called Issa Karpov turns up in Hamburg's Islamic community, laying claim to his father's ill-gotten fortune, both German and US security agencies take a close interest. Günther Bachmann (Hoffman) and his team, including Max (Daniel Bruhl) as his surveillance officer and his right-hand 'good-cop' spy Irna (the gorgeous Nina Hoss) decide they can use Issa in a sting operation. But first they must gain the trust of his immigration lawyer, Annabel Richter (Rachel McAdams).

"An old-school spy thriller, Corbijn's taut John le Carré riff does its genre proud. Hoffman commands every second." *(Total Film)*

"Directed beautifully, Hoffman seems to have the whole film under lock and key, but pads around cagily, watchfully, as if prowling the perimeter to stop an imminent intruder." *(Telegraph)*

An impressive and talented cast who pull you deep into the narrative and don't let go even after its final heart-stopping moment. *(Anna Shepherd)*

Most definitely, it is one not to be missed, if only for Philip Seymour Hoffman. His presence is extraordinary. If he was saving his best till last, he did. "Isn't that enough..."

**Director:** Anton Corbijn  
**Starring:** Philip Seymour Hoffman, Rachel McAdams, Robin Wright  
**Certificate:** 15  
**Duration:** 122 mins  
**Origin:** USA 2014  
**By:** Entertainment One UK

## Serena

Wed 26 7.30, Thu 27 7.30

**Director:** Susanne Bier  
**Starring:** Jennifer Lawrence, Bradley Cooper  
**Certificate:** 15  
**Duration:** 110 mins  
**Origin:** USA/France 2014  
**By:** Studiocanal

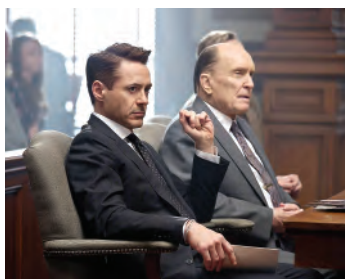
**Adapted from the novel by Ron Rash, director Susanne Bier's romantic period drama Serena details the deteriorating relationship between North Carolina timber magnate Pemberton (Bradley Cooper) and his fiercely independent, entrepreneurial-minded wife Serena (Jennifer Lawrence) following a devastating miscarriage.** A woman who isn't afraid to speak her mind and relishes the opportunity for manual labour in the forest, the enigmatic Serena subsequently grows intensely jealous of the woman who previously bore her husband a son, and quickly begins to unravel other suspicions that Pemberton is sheltering an illegitimate family.

"As a study in mutually destructive marital abrasion, Serena boasts no less bleak a worldview than David Fincher's *Gone Girl*, with which it would unexpectedly form a canny double bill (no it wouldn't. 'Misery loves misery'? a suicidal double bill) 'The only thing that frightens me is the thought that you don't trust me,' says one spouse to another here, a line that could have been penned by Gillian Flynn herself." *(New York Times)*  
 "Ultimately, Serena is an enjoyable watch (Timex, Oris?) and visually impressive, with top-rate acting and a powerful look at the darker side of passionate love and marriage." *(Empire)*

"An unashamed, old fashioned melodrama, one that should be familiar to fans of Bier's Scandinavian work, a now-unfashionable genre." *(Variety)* Has Susanne Bier sold out to a safe Hollywood box office re-pairing of Bradley/Jennifer?







**Director:** David Dobkin  
**Starring:** Robert Downey Jr, Robert Duvall, Billy Bob Thornton  
**Certificate:** 15  
**Duration:** 141 mins  
**Origin:** USA 2014  
**By:** Warner Brothers



## The Judge

**Fri 28 7.30, Sat 29 7.00**

**Robert Downey Jr and Robert Duvall make a fine double act in this old-fashioned, sappy courtroom drama that is, alas, a little dull.**

RDJ plays Hank, a hotshot big-city lawyer with flexible morals, no interest in pro bono and makes mincemeat in of his peers in the courtroom.

But such posturing masks private pain: Hank's wife is divorcing him, his moppet daughter misses him and he has long lost contact with his Father (Robert Duvall) a judge in smalltown Indiana. Yet, after his Mother dies suddenly, it is to his Dad's frosty embrace that he must return. And there he must stay after the judge is accused of hit-and-run the night of her funeral. No one is expecting RDJ to bring that Stark/Holmes charm to every role, but such a po-faced performance is disappointing (so you are expecting that charm?). That said, he is still the best thing in it.

Where is the confidence of *The Lincoln Lawyer*, or the heavyweight intensity of *A Few Good Men*? For these sub-genres to take a hold they require that key spark, otherwise they might as well be confined to daytime soap. But if it's a glossy 1950's family tale-cum-courtroom melodrama you're after, *The Judge* makes a strong case. (*research Jack Whiting*) "RDJ is too much the star of his own show..." (*Standard*) Isn't that what we're coming for...?





**Director:** Randall Wright  
**Certificate:** 15  
**Duration:** 112 mins  
**Origin:** UK 2014  
**By:** Picturehouse Ent. Ltd.



## Hockney: A Life In Pictures Sun 30 6.00

**This spirited documentary spans the artist's career. Director Randall Wright, whose previous subjects include Lucien Freud and Sister Wendy Beckett, has researched a spectrum of archive material, which is pieced together with kaleidoscopic verve.**

Richest of these is Hockney's own home-movie footage, giving candid insight into the painter's relationship with his Bradford roots and the father he credits with teaching him to never care what the neighbours think.

The film reflects on Hockney's formative years in the British Pop Art Scene and his experience as a gay man as the Aids crisis takes hold, as well as his years working in California. As a character, Hockney emerges as a man of great friendships and a loyal cast of fellow artists chronicle his personal and artistic journey, each in possession of a crisp wit, bringing humour and light to the life of an artist who continues to broaden horizons.

"An unqualified, life-enhancing joy from start to finish!" (*Sunday Times*)

"As gently hypnotic and fulfilling as one of Hockney's own works." (*Time Out*)

"Wider perspectives are needed now" states David Hockney, referencing both technical ways of seeing and the parameters of what we choose to see. This is the only screening outside the London Film Festival. It is here at the Rex after only three showings at the festival. A rare opportunity. Don't miss.



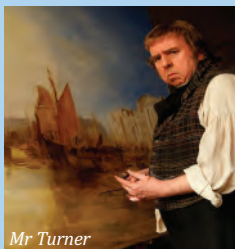
## COMING SOON

## BACK BY DEMAND

The Judge  
Gone Girl  
A Most Wanted Man  
Pride  
Arthur Christmas

## NEW RELEASES

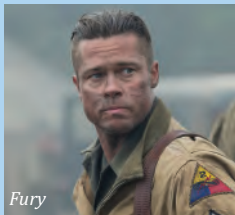
The Imitation Game  
Mr Turner  
Fury  
It's a Wonderful Life



Mr Turner



The Imitation Game



Fury



It's A Wonderful Life

## NOVEMBER FILMS AT A GLANCE

Please check times carefully and watch out for early shows.

|    |     |                                  |            |
|----|-----|----------------------------------|------------|
| 1  | SAT | THE BOXTROLLS                    | 2.00       |
| 1  | SAT | THE 100 FOOT JOURNEY             | 7.00       |
| 2  | SUN | MAGIC IN THE MOONLIGHT           | 6.00       |
| 3  | MON | THE 100 FOOT JOURNEY             | 2.00       |
| 3  | MON | UNTOUCHABLE                      | 7.30       |
| 4  | TUE | MAGIC IN THE MOONLIGHT           | 12.30      |
| 4  | TUE | PRIDE                            | 7.30       |
| 5  | WED | THE 100 FOOT JOURNEY             | 2.00       |
| 5  | WED | PRIDE                            | 7.30       |
| 6  | THU | MAGIC IN THE MOONLIGHT           | 2.00       |
| 6  | THU | MAPS TO THE STARS                | 7.30       |
| 7  | FRI | GONE GIRL                        | 7.30       |
| 8  | SAT | GHOSTBUSTERS                     | 2.00       |
| 8  | SAT | GONE GIRL                        | 7.00       |
| 9  | SUN | GONE GIRL                        | 6.00       |
| 10 | MON | TONY BENN:<br>WILL AND TESTAMENT | 2.00, 7.30 |
| 11 | TUE | IDA                              | 12.30      |
| 11 | TUE | BEFORE I GO TO SLEEP             | 7.30       |
| 12 | WED | GONE GIRL                        | 2.00       |
| 12 | WED | MANUSCRIPTS DON'T BURN           | 7.30       |
| 13 | THU | GONE GIRL                        | 2.00       |
| 13 | THU | THE REWRITE                      | 7.30       |
| 14 | FRI | WHAT WE DID ON OUR HOLIDAY       | 7.30       |
| 15 | SAT | THE BOOK OF LIFE                 | 2.00       |
| 15 | SAT | WHAT WE DID ON OUR HOLIDAY       | 7.00       |
| 16 | SUN | WHAT WE DID ON OUR HOLIDAY       | 6.00       |
| 17 | MON | BEFORE I GO TO SLEEP             | 2.00       |
| 17 | MON | IDA                              | 7.30       |
| 18 | TUE | WHAT WE DID ON OUR HOLIDAY       | 12.30      |
| 18 | TUE | EFFIE GRAY                       | 7.30       |
| 19 | WED | WHAT WE DID ON OUR HOLIDAY       | 2.00       |
| 19 | WED | GONE GIRL                        | 7.30       |
| 20 | THU | GONE GIRL                        | 2.00, 7.30 |
| 21 | FRI | '71                              | 7.30       |
| 22 | SAT | THE BOOK OF LIFE                 | 2.00       |
| 22 | SAT | '71                              | 7.00       |
| 23 | SUN | THIS IS WHERE I LEAVE YOU        | 6.00       |
| 24 | MON | THIS IS WHERE I LEAVE YOU        | 2.00       |
| 24 | MON | VIOLETTE                         | 7.30       |
| 25 | TUE | THE REWRITE                      | 12.30      |
| 25 | TUE | A MOST WANTED MAN                | 7.30       |
| 26 | WED | EFFIE GRAY                       | 2.00       |
| 26 | WED | SERENA                           | 7.30       |
| 27 | THU | SERENA                           | 2.00, 7.30 |
| 28 | FRI | THE JUDGE                        | 7.30       |
| 29 | SAT | DOLPHIN TALE 2                   | 2.00       |
| 29 | SAT | THE JUDGE                        | 7.00       |
| 30 | SUN | HOCKNEY: LIFE IN PICTURES        | 6.00       |

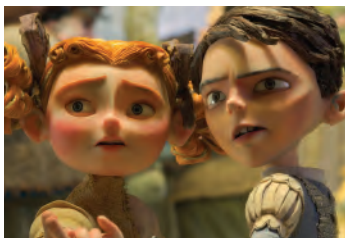


# N O V E M B E R M A T I N E E S

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



## Boxtrolls Sat 1 2.00



**From the creators of the wonderfully macabre *Coraline* and *ParaNorman* comes this equally ghoulish stop-motion tale of monsters.**

In the hill-top-middle-bottom hamlet of Cheesebridge, the upwardly mobile Archibald Snatcher (Ben Kingsley) makes a deal with Lord Portley-Rind (Jared Harris) in return for exterminating every last Boxtroll, a Womble-like underground creature said to snatch and eat children. Snatcher will earn himself the status symbol of a White Hat and a place at the town elite's cheese-tasting table. Meanwhile a boy, raised as a Boxtroll and dubbed Egg (Isaac Hempstead Wright), becomes an unlikely resistance leader and exposé of community fictions, with help from Portley-Rind's daughter Winnie (Elle Fanning).

Adapted from the 2005 novel *Here Be Monsters!* by Alan Snow, *The Boxtrolls* is a smash n'grab of used ideas that oddly manages to work. Adults will find plenty to snigger along too. A Monty Python-esque humour runs throughout (Eric Idle even fronts a lively musical number). Then there's a mild scary aesthetic reminiscent of Tim Burton's *Corpse Bride* and *Frankenweenie* that clings to every frame, one that more than justifies its PG rating; a far cry from Aardman quaintness.

But for those who like a bit of squelch in their movies, then step right up. (*Jack Whiting*) Squelch hey Jack...? There'll be no such squelching at The Rex. So come unsquelched.

**Directors:** Anthony Stacchi, Graham Annable  
**Starring:** Elle Fanning, Isaac Wright, Simon Pegg, Ben Kingsley  
**Certificate:** PG  
**Duration:** 97 mins  
**Origin:** USA 2014  
**By:** Universal Pictures (UK) Ltd

## The 100 Foot Journey Mon 3 2.00, Wed 5 2.00

**Director:** Lasse Hallstrom  
**Starring:** Helen Mirren, Om Puri, Charlotte Le Bon  
**Certificate:** PG  
**Duration:** 122 mins  
**Origin:** India/UAE/USA 2014  
**By:** Entertainment One UK

**Hassan Kadam (Manish Dayal) is a culinary ingénue with the gastronomic equivalent of perfect pitch. Displaced from their native India, the Kadam family, led by Papa (Om Puri), settles in the quaint village of Saint-Antonin-Noble-Val in the south of France.** Filled with charm, it is both picturesque and elegant, the ideal place to settle down and open an Indian restaurant, the Maison Mumbai.

That is, until the chilly proprietress of Le Saule Pleurer, a Michelin starred, classical French restaurant run by Madame Mallory (Helen Mirren) gets wind of it. Her icy protests against the new Indian restaurant a hundred feet from her own, escalate into all out war between them, until Hassan's passion for French haute cuisine and for Mme Mallory's enchanting sous chef, Marguerite (Charlotte Le Bon) combine with his mysteriously delicious talent to weave magic between their two cultures and imbue Saint-Antonin with the flavours of life that even Mme Mallory cannot ignore.

"It is a pleasure to watch two such accomplished scene-stealers as Mirren and Puri vying with each other. After a while, we even get used to Mirren's 'Allo Allo' French accent." (*Independent*) "Cliché piles up, but good-natured, undemanding fun." (*Guardian*) (*research Jane Clucas*) Pity the once so fanciable Helen Mirren, turns every part now into an AmDram-pretend-bossy, no nonsense, parody. Fun for all that, a delicious escape.



## Magic In The Moonlight

Tue 4 12.30, Thu 6 2.00



Directed by Woody Allen, *Magic in the Moonlight* sees Chinese conjuror Wei Ling Soo as the most celebrated magician of his age, but few know that he is the stage persona of Stanley Crawford (Colin Firth – in fabulous suits!) a grouchy and arrogant Englishman with a sky-high opinion of himself and an aversion to phony spiritualists. Persuaded by his friend, Howard Burkan, Stanley goes on a mission to the Cote d’Azur mansion of the Catledge family: where matriarch Grace (Jacki Weaver) is firmly in charge. To debunk the alluring young clairvoyant, Sophie Baker (Emma Stone) he presents himself as a businessman under an assumed name. Sophie is at the Catledge villa at the invitation of Grace, who is convinced she can help contact her late husband. However, What follows is a series of Woody Allen situations, which tears characters apart then glues them back together. “Charming without being laugh-out-loud funny, *Magic in the Moonlight* seems more intent on casting its own spell than going for the jugular.” (*Guardian*) “The film’s hardly a chore to watch, and it looks like a million 1928 dollars. It just has its heart in the wrong place.” (*Telegraph*) It’s been pushed around by critics. Woody’s fascination with magic and psychology being no secret, it takes nothing from his reliable take on everyday, silly human tomfoolery. Don’t miss.

**Director:** Woody Allen  
**Starring:** Colin Firth, Emma Stone  
**Certificate:** 12A  
**Duration:** 98 mins  
**Origin:** USA 2014  
**By:** Warner Brothers

## Ghostbusters Sat 8 2.00

**Director:** Ivan Reitman  
**Starring:** Bill Murray, Dan Aykroyd, Harold Ramis  
**Certificate:** PG  
**Duration:** 105 mins  
**Origin:** USA 2014  
**By:** Park Circus Films

**A cynical Bill Murray, at the top of his game, is joined by fellow jocular chums Dan Aykroyd and Harold Ramis in this high-concept, comedy/horror hybrid.**

They form the bulk of the ‘Ghostbusters’, “a trio of rogue parapsychologists kicked out of academe for conduct unbecoming to scholarship and forced to set up shop as exorcists for hire.

Just in time too as an unbeknownst Sigourney Weaver and her apartment become host to all manner of paranormal activity. Hell bent on wiping out New York in a wave of ectoplasmic destruction, it’s a job the Ghostbusters can’t refuse.

“Stuffed with wisecracking, punning and essential deadpanning, care of the film’s most notable star performer Bill Murray (who has such delivery down to a fine art) the film also packs in a half-decent narrative.” (*Film4*)

Surprising for a project of this budget; the dazzling effects support the material rather than hinder it, creating a lavish, and hilarious display. Coupled with Ramis’ witty script and Ivan Reitman’s sharp direction (remains relatively unhindered by studio execs) create a pitch-perfect comedy.

Not forgetting the infamous Ray Parker Jr theme; immortalised in everyone’s consciousness (and in all 1980’s themed clubs – to be avoided at all costs) presented here in crisp digital format, whether for better or worse.

So...Who ya gonna call? (*Jack Whiting*)



## Tony Benn: Will and Testament **Mon 10** 2.00



Before his death this year, Tony Benn filmed this captivating record of his controversial slow-leap from “Britain’s most dangerous man” to National Treasure.

Through intimate, quasi confessional interviews and his personal, photographic and film archive, Will and Testament reveals for the first time a very human face behind this political mask.

This documentary is an exclusive and deeply personal look at the life of a national treasure, a frank, candid and sometimes painful exploration of the great themes of life that have affected him, and us all: love, loss, hopes, dreams, fears and death.

Never before has a person of his calibre and reputation spoken to camera in such a direct way.

“Whatever your opinion of Tony Benn, Will and Testament is a delightful and ultimately moving portrait.” (*Times*)  
 “Only a curmudgeon would deny the charm and persuasiveness of this eulogy to Tony Benn.” (*Guardian*)

Tony Benn was known for his radical politics, but his career left a legacy of uniquely British artefacts, including the postcode system and “non-traditional” designs on stamps. These are trivial achievements, he did much more. He showed us there were no enemies except those we create ourselves. Even when open to public ridicule and cheap name calling, he never fell from the truth into the pit of political half-truths practiced so joyfully and smugly by ALL the others. Don’t miss. (*research Anna Shepherd*)

**Director:** Skip Kite  
**Certificate:** 12A  
**Duration:** 95 mins  
**Origin:** UK 2014

## Ida **Tue 11** 12.30

**Director:** Pawel Pawlikowski  
**Starring:** Agata Trzebuchowska, Agata Ogrodnik  
**Certificate:** 12A  
**Duration:** 82 mins  
**Origin:** Denmark/Poland 2014  
**By:** Curzon Film World

From acclaimed director Pawel Pawlikowski comes *Ida*, a poignant and powerfully told drama about a young nun in 1960s Poland, on the cusp of taking her vows.

Stunning newcomer Agata Trzebuchowska plays 18-year-old Anna, a sheltered orphan raised in a convent. Before she takes her vows, the Mother Superior insists she first visits her sole living relative.

Anna soon finds herself in the presence of her aunt Wanda (Agata Kulesza), a worldly and cynical Communist Party insider, who shocks her with the declaration that her real name is Ida and her Jewish parents were murdered during the Nazi occupation.

This revelation triggers a heart-wrenching journey into the countryside, to the family house and into the secrets of the repressed past, evoking the haunting legacy of the Holocaust and the realities of Postwar Communism.

“They make for the oddest of couples, but Pawlikowski paints his world with disarmingly delicate brushstrokes.” (*TotalFilm*)

“Emphatically written, splendidly acted, and beautifully photographed, *Ida* finds director Pawlikowski revisiting his roots to powerful effect” (*RottenTomatoes*)  
 Shot in academy ratio (old square-ish image set in mid-screen) in smoky monochrome, this deserves a big screen viewing. (*research Anna Shepherd*)  
 It is said to be stunning and beautiful in story, sight and sound. Don’t miss





**Director:** David Fincher  
**Starring:** Ben Affleck, Rosamund Pike, Neil Harris  
**Certificate:** 18  
**Duration:** 149 mins  
**Origin:** USA 2014  
**By:** Twentieth Century Fox



## Gone Girl

**Wed 12 2.00, Thu 13 2.00,  
Thu 20 2.00**

**By now David Fincher can direct thrillers in his sleep. His meticulous attention to detail that has complimented *Se7en*, *Zodiac* and *The Social Network* fits Gillian Flynn's bestseller like a bloodied glove.**

Nick Dunne (Ben Affleck) returns to his Missouri home to find that his socialite wife 'Amazing' Amy (Rosamund Pike at her career best) has disappeared. When signs of a struggle are discovered, all fingers point to Nick.

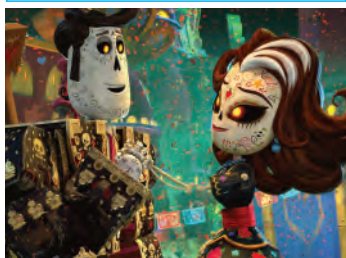
Affleck plays Nick with just the right amount of apathy, which naturally sets him up for the villain's role. But there are deeper, darker aspects at work that beautifully unravel as we dive into their toxic marriage via her diary entries. By then *Gone Girl* has dug its claws in deep. Moving away from the dourness of *Dragon Tattoo*; *Gone Girl* toys with an almost playful, but wholly sick sense of humour (there will be nervous sniggering aplenty). It's this blackly comic delivery that prevents *Gone Girl* from getting sunk by its ludicrous (yet hugely entertaining) final act.

Both Flynn (adapting her own work) and Fincher are fully aware of *Gone Girl*'s trashy origins, all the while tweaking and cutting away any excess flab from the novel to deliver a leaner, more concise thriller, and arguably one of the best films of the year. (*Jack Whiting*) Hyped to the mascara, so beware...





**Director:** Jorge Gutierrez  
**Voices:** Zoe Saldana, Channing Tatum, Ron Perlman  
**Certificate:** U  
**Duration:** 95 mins  
**Origin:** USA 2014  
**By:** Twentieth Century Fox



## The Book Of Life

**Sat 15 2.00, Sat 22 2.00**

**The Book of Life is a sumptuous animation based on Mexican folklore. Even if the story isn't all that engaging, the visuals more than make up for it.**

Ever since they were children, music-loving bullfighter Manolo (Diego Luna) and burly bandit vanquisher Joaquín (Channing Tatum) have been enamored with the same girl: feisty free spirit Maria (Zoe Saldana). So they're equally heartbroken when Maria's unconventional behaviour gets her shipped off to Europe by her strict father (Carlos Alazraqui). It's not until her 18th birthday that she returns to the town of San Angel to reignite the rivalry between Manolo and Joaquín, each hoping to be the one to marry their true love.

The studio that produced the woeful *Free Birds* has stepped up its game considerably for *Book of Life*; every digitised frame is bursting with warmth. What's more, Mexican filmmaker Guillermo del Toro lends his visionary talents as creative consultant and his fingerprints are all over it.

"*The Book of Life*" personifies the philosophy that drives *The Day of the Dead* and encourages a healthy way to celebrate those who are gone." (fittingly: the late, great Roger Ebert)  
 A lovely gothic treat. *(Jack Whiting)*  
 Don't miss.



## Before I Got To Sleep

**Mon 17** 2.00



**Nicole Kidman is Christine, a middle-aged woman who wakes every morning with no memory of her life from her mid-20s onwards.**

Recognising neither the man in her bed nor her own face in the mirror, Christine must begin every day with a catch-up lesson delivered in tired but endlessly patient tones by her husband Ben (Colin Firth). She was in an accident; she has amnesia, tonight she will fall asleep and by morning, forget everything. On the wall of their bathroom, photographs tell the story of a life lost; of romance, marriage, holidays, mementoes of an unremembered past. But while Ben is out at work, a phone call from the mysterious Dr Nasch (Mark Strong) alerts Christine to the existence of a camera on which she has been keeping a secret video diary. According to Nasch, Christine was the victim of a brutal attack, the details of which her husband is hiding. Which one should she trust, her oddly evasive spouse or the not-so-good doctor?

"Kidman conveys both tremulous uncertainty and creeping paranoia with aplomb. Colin Firth twists his understated screen charm to deliciously subversive ends and Mark Strong cements his reputation as one of modern cinema's most hypnotically unpredictable presences." (*Observer*) "Enjoyably preposterous." (*Guardian*) (research Jane Clucas) Don't miss in November, it might not be back.

**Director:** Rowan Joffe  
**Starring:** Nicole Kidman, Colin Firth, Mark Strong  
**Certificate:** 15  
**Duration:** 92 mins  
**Origin:** USA 2014  
**By:** Studiocanal

## What We Did On Our Holiday

**Tue 18** 12.30,  
**Wed 19** 2.00

**Directors:** Guy Jenkin, Andy Hamilton  
**Starring:** David Tennant, Rosamund Pike  
**Certificate:** 12A  
**Duration:** 95 mins  
**Origin:** UK 2014  
**By:** Lionsgate Films UK

**From the pens of (the fabulous) Andy Hamilton, and Guy Jenkin, creators of the sitcom Outnumbered, What We Did On Our Holidays follows a middle-class North London family, Doug (David Tennant) Abi (Rosamund Pike) and their three children as they head up to Scotland to visit their ailing granddad, Gordy (Billy Connolly) who is about to celebrate his 75th birthday.**

The couple are currently separated and trying to pretend to everyone else that their marriage isn't over. The trip means staying with Doug's uptight brother, Gavin (Ben Miller) and his depressed wife, Margaret (Amelia Bullmore) and tensions also run high as not only are Doug and Abi struggling to scotch rumours of their imminent divorce but, Gordy is concealing a tragic secret of his own.

"It's impossible not to enjoy this big-hearted and sweet-natured British family movie from Andy Hamilton and Guy Jenkin, effectively a feature-format development of their smash-hit BBC TV comedy, Outnumbered, which pioneered semi-improvised dialogue from the children. It creates a terrifically ambitious (and unexpected) narrative with a tonne of sharp gags." (*Guardian*)

"Tennant and Pike are nicely convincing as the unloving couple, and Ben Miller goes for broad laughs as uptight brother, Gavin, but Amelia Bullmore steals several scenes with typically angular precision." (*Observer*) (research Jane Clucas)



## This Is Where I Leave You

Mon 24 2.00



**Jane Fonda leads a large ensemble of actors in this sentimental family drama.**

Adapted from his own novel by Jonathan Tropper, who writes suburban soaps, it follows almost the same template as *The Judge* (without the homicide).

A divorcing man in his mid 40s (Jason Bateman) returns to his small hometown after the death of a parent, beds down in the scuzzy spare room filled with memories, and slowly but surely reconciles himself to the surviving parent, plus siblings, plus long-lost love, plus wholesome parochialism of the lives of normal folks.

"If most of the principal roles have been cast fairly close to type, especially Bateman as the easily flustered middle child, Fonda as the diva mom with outsized ego and newly inflated breasts, and Adam Driver as the charming but immature man-child it's nevertheless pleasurable to watch pros like these going through the paces." (*Variety*) There is a good movie in there somewhere, that is if you have the patience to sit through the self-congratulation, and like *The Judge*, if it had a little more bite it might have been genuinely moving. If someone were to invent a machine to measure schmaltz and point it at this film, it would probably explode. (*Jack Whiting*) Oh dear, sounds like real life...?

Come and see for yourself.

**Director:** Shawn Levy  
**Starring:** Jason Bateman, Tina Fey, Jane Fonda, Adam Driver  
**Certificate:** 15  
**Duration:** 103 mins  
**Origin:** USA 2014  
**By:** Warner Brothers

## The Rewrite

Tue 25 12.30

**Director:** Marc Lawrence  
**Starring:** Hugh Grant, Marisa Tomei, Allison Janney  
**Certificate:** 12A  
**Duration:** 107 mins  
**Origin:** USA 2014  
**By:** Lionsgate Films UK

**20 years after *Four Weddings and a Funeral*, Hugh Grant is still playing a variation on the dithering, charming Englishman.**

Once upon a time, Screenwriter Keith Michaels (Grant) was on the top of his game; a Golden Globes Award and a hit movie to his name, a beautiful wife and a seemingly inexhaustible supply of wit and charm.

But that was 15 years ago: now he's divorced, broke, approaching 50 and hasn't written a hit film in years.

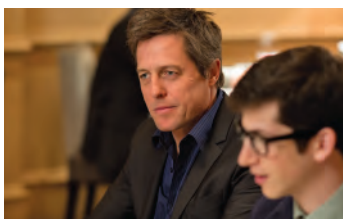
Fortunately, his agent has found him a new job. A university in the quiet town of Binghamton is looking for someone to lecture in screenwriting. With an empty wallet as his motivation, he can't say no. Once there, he fills his class with young females, has run-ins with the faculty matriarch (Allison Janney) and sparks a friendship with mature student Holly (Marisa Tomei).

"Tomei, Janney, J.K. Simmons, are classy in support and the screenwriting lessons have enough School of Rock charm and Hollywood in-jokery, if you know your three-act structures." (*Empire*)

"What do you know? This turns out to be Grant's most amusing comedy in over a decade." (*Irish Times*)

Enough smarts and laughs to make it worth your while on a chilly Thursday evening and/or matinee. (*research Anna Shepherd*)

Watch out for his character, Keith's award speech. It is real footage of Grant's own 'Four Weddings...' Golden Globes speech!





**Director:** Richard Laxton  
**Starring:** Dakota Fanning, Emma Thompson, Greg Wise  
**Certificate:** 12A  
**Duration:** 108 mins  
**Origin:** UK 2014  
**By:** Metrodome Distributors



## Effie Gray Wed 26 2.00

Based on real events, and dubbed the 'Victorian love triangle' this intelligent British drama, written by Emma Thompson, delves back into 19th century Britain, where we meet the enthusiastic and progressive, Effie Gray (Dakota Fanning) who weds the visionary but apathetic art critic, John Ruskin (Greg Wise) before moving down from Scotland to live alongside her new husband and his authoritarian parents (Julie Walters and David Suchet).

Bored, despondent and melancholic, Effie has nothing to do with her days, while her husband won't even consider the idea of marital sex. Though when she meets the inspiring Lady Eastlake (Thompson) and painter, Everett Millais (Tom Sturridge) she discovers there may be more to life than sex with Emma Thompson's husband... Darts?

"Although Thompson doesn't dwell too much on the wedding night, she deftly demonstrates the difficulty of marriage in an age when women were idealised as angels of virtue, Ruskin (played by Thompson's husband, Greg Wise) didn't want a wife; he wanted a painting, beautiful but silent." (*Time Out*)

"Part Victorian biopic, part domestic drama, Richard Laxton's painterly direction combines the gothic shadows of Hitchcock's *Rebecca* with the gut-wrenching romance of *A Royal Affair*."

No it doesn't. (*Total Film*) (research Jane Lucas) Is this yet another bossy project from Emma Thompson, keeping it in the family, or a miscast costume ride through unreliable history? You decide.





**Director:** Susanne Bier  
**Starring:** Jennifer Lawrence, Bradley Cooper, Rhys Ifans  
**Certificate:** 15  
**Duration:** 110 mins  
**Origin:** USA/France 2014  
**By:** Studiocanal



## Serena Thu 27 2.00

Adapted from the novel by Ron Rash, director Susanne Bier's romantic period drama *Serena* details the deteriorating relationship between North Carolina timber magnate Pemberton (Bradley Cooper) and his fiercely independent, entrepreneurial-minded wife Serena (Jennifer Lawrence) following a devastating miscarriage. A woman who isn't afraid to speak her mind and relishes the opportunity for manual labour in the forest, the enigmatic Serena subsequently grows intensely jealous of the woman who previously bore her husband a son, and quickly begins to unravel other suspicions that Pemberton is sheltering an illegitimate family.

"As a study in mutually destructive marital abrasion, *Serena* boasts no less bleak a worldview than David Fincher's *Gone Girl*, with which it would unexpectedly form a canny double bill (no it wouldn't. 'Misery loves misery'? a suicidal double bill) 'The only thing that frightens me is the thought that you don't trust me,' says one spouse to another here, a line that could have been penned by Gillian Flynn herself." (*New York Times*) "Ultimately, *Serena* is an enjoyable watch (Timex, Oris?) and visually impressive, with top-rate acting and a powerful look at the darker side of passionate love and marriage." (*Empire*)

"An unashamed, old fashioned melodrama, one that should be familiar to fans of Bier's Scandinavian work, a now-unfashionable genre." (*Variety*) Has Susanne Bier sold out to a safe Hollywood box office re-pairing of Bradley/Jennifer?



**Director:** Charles Martin Smith  
**Starring:** Morgan Freeman, Ashley Judd, Nathan Gamble  
**Certificate:** U  
**Duration:** 107 mins  
**Origin:** USA 2014  
**By:** Warner Brothers



## Dolphin Tale 2

**Sat 29** 2.00

The first *Dolphin Tale* recounted the friendship that developed between our preteen hero, Sawyer (Nathan Gamble) and 'Winter', a tail-less dolphin rescued and rehabilitated by the Clearwater Marine Aquarium, a Tampa hospital for sick and injured animals run by Dr Clay Haskett (Harry Connick Jr.) and his family.

The new film opens with the rescue of another dolphin named Mandy, found beached in shallow water with severe lesions and sunburn, but it quickly settles back into a tale about Sawyer and Winter. The boy, now in high school, has been invited to join a 12 week college-level educational cruise; he has his whole life ahead of him and a world waiting with open arms. The increasingly depressed Winter, however, can never leave the aquarium. Although Clearwater, unlike places such as SeaWorld, has a strict policy of returning the animals it rehabilitates to the wild, this dolphin will always need to remain under supervision thanks to her prosthetic tail; she has to watch as other animals, and now humans like Sawyer, come and go.

"You'd have to be hard-hearted indeed not to be moved by this real-life tale of rescued dolphin Winter and silver surfer, Bethany Hamilton, both of whom have served as inspirational figures for those who have lost limbs but not courage." (*Observer*) (research Jane Lucas) A 'true story'. Come and see.



## THE WAY WE WERE...



Sale Agreed! By the cold sky that sign was up a long time, and I think it even came down once and was For Sale again.

(top right) The projection room as we found it 2008. (mid right) The Odyssey market girls. St Albans every Saturday



from Jan –Sept 2011.

(below) Screen 4? as we found it. (top opposite) A rare wall feature rescued in the restoration.

(mid opposite) The balcony as we found it. (bottom opposite) A hole in the roof...?







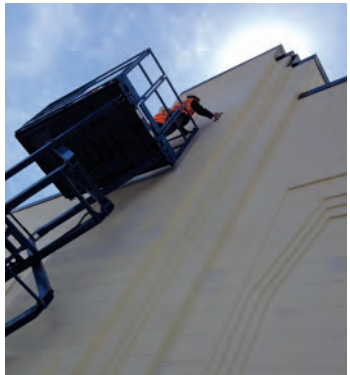




## ODYSSEY OPENING WEEKEND 27-30TH NOVEMBER.

Starting at 7.30 each of the four opening nights will be a celebration of the restoration of the building, with film, music and cabaret to mark the event.

- Invitations to those who have contributed over the last, long, five years are going out now. Then tickets will go on sale soon after, but NOT before 13th Nov.
- Where, when and how will be posted on the Odyssey & Rex websites and Facebook in due course.
- Apart from those who want to pay £500 a ticket to secure their place, ticket prices will be those of a standard evening. So you will know from the opening what ticket prices will be. Again, these will be announced in due course.
- It is likely to be very exciting and a huge celebration of the re-opening of perhaps the last restored art deco single screen cinema in Britain. So please bear in mind such huge excitement and anticipation will be accompanied by disappointment.
- This is the beginning. The first four days are just that. It is has been rebuilt to stay. The programme will be a Rex mix of the old, new, noisy and quiet.
- There will be plenty of time to enjoy films from across the world in your newly restored Odyssey Cinema, 166 London Rd, St Albans... Welcome.

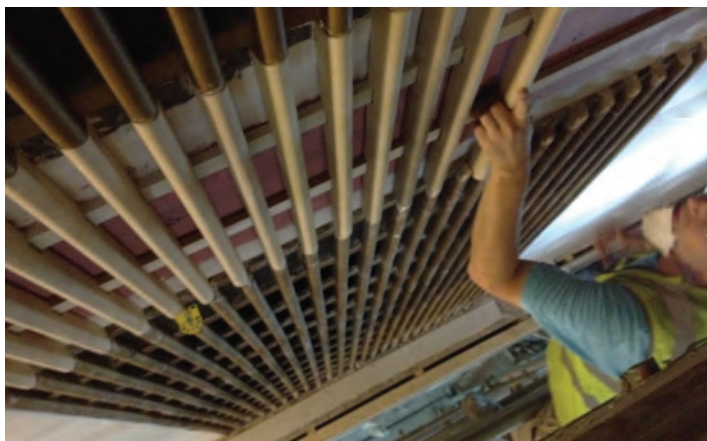




High above the auditorium, this used to be the projectionist's sitting room with furniture and a teapot and the loveliest view across St Albans. It is now the Gents loo at the top of the balcony, minus the teapot and the view.



## ALL ODYSSEY ARTWORK HAND CRAFTED BY DIXON & ROWBOTTOM (SEE BELOW)



Paul Rowbottom scaling the heights to repair the destroyed proscenium grill. Every single piece restored by hand, one by one.

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