

THE-REX

M A G A Z I N E

SIN CITY 2

SEPTEMBER 2014...

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

Britain's Best Cinema - Guardian Film Awards 2014

SEPTEMBER 2014 Issue 114
www.therexberkhamsted.com

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

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

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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:	01442 877759
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)

Some of the girls and boys you see at the Box Office and Bar:

Dayna Archer	Ellen Manners
Ally Clifton	Liam Parker
Kitty Clucas	Amberly Rose
Nicola Darvell	Georgia Rose
Ashley Davis	Sid Sagar
Romy Davis	Alex Smith
Karina Gale	Alex Stephenson
Ollie Gower	Liam Stephenson
Elizabeth Hannaway	Jordan Turner
Billie Hendry-Hughes	Bethanné Wallman
Natalie Jones	James Wallman
Abigail Kellett	Jack Whiting
Amelia Kellett	Olivia Wilson
Lydia Kellett	Roz Wilson
Tatjana LeBoff	Keymea Yazdanian
Emily Main	Yalda Yazdanian

Ushers:

Amy, Amy P, Annabel, Becca, Cameron, Ellen W, Ellie, Freya, Hannah, James, Katie, Lizzie, Luke, Meg, Patrick, Sophie, Zoe

Sally Rowbotham In charge

Alun Rees Chief projectionist (ret'd)

Jon Waugh Projectionist

Anna Shepherd Projectionist & writer

Martin Coffill Projectionist

Jacque Rose Chief Admin

Oliver Hicks Best Boy (ret'd)

Simon Messenger Writer

Jack Whiting Writer

Jane Clucas & Lynn Hendry PR/Sales/FoH

Andrew Dixon Resident Artist

Darren Flindall Maintenance

Paul Fullagar, Alan Clooney Advisors and Investors

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Betty Patterson Company Secretary and THE ORIGINAL VISIONARY of The Rex.

The Rex

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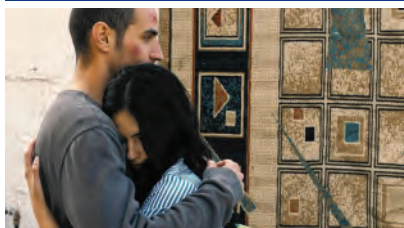
BEST IN SEPTEMBER



Roger McGough

Back by huge demand in 3-D
Sun 14th 6.00

FILMS OF THE MONTH



Omar

Back: it should not to be missed, come.
Thu 11th 7.30pm



How We Used To Live

How we Used To Live/A County at War
fabulous old footage of London (and Herts)
Thu 18th 7.30



To Catch a Thief

Gorgeous Grace Kelly, Cary Grant & the French Riviera
Sun 21 6.00

A COUNTY AT WAR LIFE ON THE HOME FRONT in HERTFORDSHIRE



On Monday 4th August, in memory of those boys, young men and women from Hertfordshire in 'The Great War' the Rex was honoured by Royal command to be the County's venue to mark the beginning of "the war to end all wars" 100 years ago to the day. Commissioned by the Lord Lieutenant at the Queen's request for every county to mark the centenary of the 1st World War, our special event included familiar songs from the era performed by OVO theatre co (pictured with and without Tunnocks). The highlight, Howard Guard's film, was introduced by the Lord Lieutenant of Hertfordshire The Right Honourable Countess of Verulam. His 35 minute short 'A County At War...' was exquisite. Haunting, heartbreaking and lifting, it was beautifully researched, shot and narrated. Howard Guard has given me permission to show the film at the Rex whenever we wish. Hence, it will be screened again with 'How We Used To Live' on Thurs 18th. Don't miss.



ROBIN WILLIAMS



Mentally ill...? Who decided this was the cause within seconds of his death? Viral monkeys went viral. Then from nowhere news headlines grew into a kind of 'suicide by depression' tale of woe.

Even the latest London cinematic bigshot, Secret Cinema, presumed for us all and with some quick thinking put together a noble if showy gig pledging profits to the MIND foundation for a screening of Dead Poets Society! What a memorial to a great free thinker who could see absurdity through 1000 charities. What if he had just had enough? It's easy, I'll do the same; not hanging, that is ridiculous, but the minute they come near me with a nappy, I'm off.

This is not depression, but a mix of inevitability and a peculiar last stab at self preservation. Or just that delicious bloody mindedness to go before they tell us we can leave.

Robin Williams was everyone's hero it seems, not just because we saw him in films we loved as kids or later, but because of his completely free spirited nature and the way he saw things – instantly and was able to tell us in the same breath, like a multi-lingual interpreter. Then he let us in to his vulnerability. So we were in on more than just the jokes. It turns out he may have been diagnosed with parkinsons disease, so not depression through drink etc after all? Creeps.

As for depression, why is it now fashionable to give it a 'mentally ill' tag? Melancholy is what it was called, simply part of the human condition.

What if it is the wrong way round and anybody who is not depressed, is mentally ill? Optimists are mentally ill? What if those who believe it will all be alright, we'll always have water, money and God and the world's barbarians will get their just desserts and be beheaded too, are deranged?

Perhaps the mentally ill started the First World War and all other wars including Iraq and that other one, and any others currently shedding blood?

We are looked at disdainfully by über serious faces for not wearing a hard hat or hi-viz, or there's no guard rail on that child's pencil sharpener (what's a pencil mum?) yet over there they're are burying each other alive! Apps? We love this instant technology, we believe in anything that makes life easier than it already is. We believe satellites will keep all our belongings safe in a cloud :) We jump to embrace the new, what can possibly go wrong? Very excited about my new lobotomy app.

No Robin Williams wasn't mentally ill. He saw the nappy was on its way and got out. Thanks to all this high tech, we can still see him any time we like. Rest in peace, the very sane, immortal Robin Williams.



S E P T E M B E R E V E N I N G S

The 100 Year Old Man Who Climbed Out Of The Window And Disappeared

Mon 1 7.30, Sat 6 7.00



Based on the internationally best-selling novel by Jonas Jonasson, the unlikely story of 100-year-old man who decides it's not too late to start over.

Allan Karlsson (Swedish comic Robert Gustafsson) a jovial pyromaniac, is committed to a care home (for trying to incinerate a fox which has killed his beloved cat). Allan then makes a swift exit via THE window just as his centennial birthday party is about to start.

Throughout his long life he has many accidental encounters with all sorts of key 20th Century figures, including General Franco, Stalin and Ronald Reagan. A highlight includes, meeting Einstein's dimwit half-brother Herbert (played by the splendid David Shackleton) who doodles animals in class while Albert tackles field equations.

Allan innocently becomes caught up in a crime caper involving a suitcase of cash, some tattooed heavies, a frozen body and, an elephant.

"A film that might not always make sense, but is never dull." (*Total Film*)

"A soundtrack of bubbling brass and some lively cinematography keep the fires of mischief lit. Daft and delightful." (*Irish Independent*)

Already a hit in Sweden last Christmas, this silly but winning romp has arrived on UK screens. (*Anna Shepherd*) Also in for a kids's matinee, it sounds brilliant on every level, including 'not always making sense'. Back by demand, don't miss.

Director: Felix Herengren
Starring: Robert Gustafsson, Iwar Wiklander, Mia Skäringer, Alan Ford
Certificate: 15
Duration: 114 mins
Origin: Sweden 2013
By: Studiocanal

Chef **Tue 2 7.30**

Director: Jon Favreau
Starring: Jon Favreau, Robert Downey Jr, Scarlett Johansson, Dustin Hoffman
Certificate: 12A
Duration: 114 mins
Origin: USA 2014
By: Lionsgate Films UK

John Favreau returns to the indie-swinging roots that kick-started his acting/directing career with this deliciously sincere comedy.

Carl Casper (Favreau) was once the up-and-coming darling of the LA food scene. He still works hard at a restaurant managed by Riva (Dustin Hoffman) but every attempt to dislodge the old favourites and spice up the menu meets with firm rejection.

This is particularly disastrous when food critic Ramsey Michael (Oliver Platt) visits, only to be served uninspiring dishes. His damning blog post causes Carl to interrupt his next meal with a blistering tirade that goes instantly viral. At the cajoling of his ex-wife, Carl escapes his newfound internet infamy, returning to Miami and his long-neglected son, Percy. Reinvigorated by his old stomping grounds, Carl decides to pull a culinary 180 and ditch his fine-dining chef's whites for a junk food truck, embarking on a road to redemption both at home and in the kitchen.

Perhaps Favreau sees Chef, which he wrote himself, as a recipe for self-reflection; Casper's once popular, but now tired recipes are much like Favreau's own big-budget movies (the Iron Mans, Cowboys and Aliens) a case of diminishing returns, so Chef is his meal ticket out. It's a mouth-watering proposition, and one that works beautifully. Don't come on an empty stomach. (*Jack Whiting*)

Our cheese & biscuits, though 5 star-exquisite, don't miss.



Belle Wed 3 7.30



Belle is based on the true story of Dido Elizabeth Belle (Gugu Mbatha-Raw) a mixed-race daughter of a well-born 18th century sea captain, who had fathered the child with a slave and brought her back to be raised by his uncle, an enlightened reformist, Lord Mansfield (Tom Wilkinson).

Belle's lineage affords her certain privileges, yet her status prevents her from the traditions of noble social standing. While her cousin, Elizabeth (Sarah Gadon) chases suitors for marriage, Belle is left on the sidelines. After meeting an idealistic young vicar's son bent on changing society, he and Belle help shape Lord Mansfield's role as Lord Chief Justice to end slavery in England.

The film is also partly inspired by a famous portrait of Belle and Elizabeth which, almost but not quite, accords equal status to the two women side-by-side.

"A handsomely mounted and emotionally engaging drama that smartly examines issues of race, class and gender while leaving nary a dry eye in the house." (*Observer*)

"Amma Asante's powerful, moving and gently subversive romantic melodrama is a finely wrought tale of a woman out of time, a film that plays eloquently upon the heartstrings as it weaves familiar personal intrigue with stirring social history." (*Guardian*) (*research Jane Clucas*) It is commercial costume-drama at Kenwood House. What more could you possibly ask...?

Director: Amma Asante
Starring: Gugu Mbatha-Raw, Matthew Goode, Emily Watson
Certificate: 12A
Duration: 104 mins
Origin: UK 2014
By: Twentieth Century Fox

Dawn Of The Planet Of The Apes Thu 4 7.30

Director: Matt Reeves
Starring: Gary Oldman, Keri Russell, Andy Serkis
Certificate: 12A
Duration: 130 mins
Origin: USA 2014
By: 20th Century Fox

'The Rise of...' ended the rubber masks with astonishingly rendered chimps. It worked beautifully, and was the surprise hit of 2011! 'Dawn of' ups the ante considerably both in its stunning cinematography and weighty, emotional heft.

It's been a decade since the global outbreak wiped out most of humanity at the end of Rise of... Barricaded within San Francisco, Malcolm (Jason Clarke), Ellie (Keri Russell) and Dreyfus (Gary Oldman) lead the handful of survivors struggling to rebuild civilisation. Tensions run high when, whilst out in the redwoods, hoping to fix the dam for essential power, Malcolm stumbles upon the thriving ape community led by Caesar (a triumphant Andy Serkis).

In a Shakespearian twist, the aptly named Caesar's increased empathy for man, and his firm stance on peace between the species, is having a detrimental effect as leader of the ape community. Koba, a horrifically scarred chimp with an understandable hatred of humans, plots to overthrow Caesar and start an all-out war.

The Apes franchise has never treated its audience like a bunch of monkeys; thought provoking, real-world politics (religion, race, slavery, gun laws) are weaved into hard sci-fi tropes. Only now it is lifted by the most believable animation ever put to screen. This is mature filmmaking disguised as popcorn fare. And the award for best ape goes to... (*Jack Whiting*)





Director: Brett Ratner
Starring: Dwayne Johnson, Ian McShane, John Hurt
Certificate: 12A
Duration: 98 mins
Origin: USA 2014
By: Paramount International Pictures



Hercules

Fri 5 7.30

Giant muscles and epic scowls are the order of the day in director Brett Ratner's sword-swinging, macho fantasy.

'The Rock' Johnson, now the size of an actual golem, plays the Greek legend with ferocity. Deviating playfully from the mythos by sourcing Steve Moore's popular comic strip, *The Tracian Wars*, Hercules is more bodybuilder than demigod.

Hired, along with a ragtag band of sidekicks who include a seer (Ian McShane) a wisecracking archer (Rufus Sewell) and a Swedish ninja with dreadlocks (Ingrid Bolsø Berdal) to defend the kingdom of Thrace against a mysterious enemy, Hercules soon finds his past coming back to haunt him in the form of Joseph Fiennes sporting a worrying blond mullet.

Like a 4th century BC version of the A-Team, Hercules and his mercenaries work as soldiers of fortune for Lord Cotys (John Hurt) of Thrace, whose land is being terrorised by an evil warlord and his army of centaurs. In exchange for his own weight in gold, Hercules agrees to help Lord Cotys train a city full of ineffectual farmers into soldiers, and eventually, face Rhesus in battle. Ratner's track record isn't exactly gushing with favourites (the *Rush Hours*, *Red Dragon*, and the only bad *X-Men* film) yet thanks to Dwane Johnson's rocky presence and a lightness of touch; it manages to be fun (in places). Quite a herculean task in itself. *(Jack Whiting)*

Boyhood Sun 7 6.00



Richard Linklater's groundbreaking story of growing up, filmed over 12 years with the same cast.

The focus of this epic and affecting story is centred on one Texas family. Divorced parents Olivia (Patricia Arquette) and Mason (Ethan Hawke) and their children Samantha (Lorelei Linklater, who had to beg her father to play the part?) and Mason Jr (Ellar Coltrane).

The film charts the rocky terrain of childhood like no other film has before. It has the same relaxed life-as-it-happens naturalism as many of Linklater's other films. Like a novel in its richness and scope. From the age of 5 to 18, we follow Mason on a journey and into adulthood.

As in Linklater's "Before" trilogy, the actors age in concert with the characters. It becomes a joy to see them develop as they age.

"Both a conceptual tour de force and a fragile, unassuming slice of movie life." (*Artforum*)

"Boyhood shimmers with unforced reality. It shows how an ordinary life can be reflected in an extraordinary movie." (*TIME*)

Boyhood is a real pleasure to watch (so don't be put off by the run-time). Most definitely, this is one of the greatest achievements in film of the last decade. (*Anna Shepherd*) Sounds pretty indulgent to me, worried about the impro scenes.

But take no notice, just not into great achievements over sharp storytelling.

Director: Richard Linklater
Starring: Ellar Coltrane, Ethan Hawke, Patricia Arquette
Certificate: 15
Duration: 166 mins
Origin: USA 2014
By: Universal Pictures (UK) Ltd

Grand Central Mon 8 7.30

Director: Rebecca Zlotowski
Starring: Tahar Rahim, Léa Seydoux, Denis Ménochet, Olivier Gourmet
Certificate: 15
Duration: 94 mins
Origin: Luxembourg 2013
By: Studiocanal

Léa Seydoux and Tahar Rahim star in this intoxicating love story in the shadow of a nuclear power plant.

Originally inspired by Elisabeth Filhol's novel *La Centrale*, which shone a pre-Fukushima light upon the perilous working conditions of subcontractors in the nuclear industry.

Gary is young, agile, a quick learner yet an unqualified worker who is placed in ever-increasing danger. He prolongs his intoxicating spell at the plant in order to stay within the fallout zone of Karole's (Seydoux) charms.

Half his day is spent dutifully recording what dose of radiation he's caught, and entering it into logbooks. The other half is spent being life-threateningly stricken by lust for Karole. Seydoux plays a sexually provocative co-worker and the fiancée of a bear-like, oblivious friend Toni (Denis Menochet: *Inglourious Basterds*).

"Without making a vamp of herself, Seydoux goes from strength to strength, and Rahim is as nervy, reliable, and relatable as ever." (*Telegraph*)

"Gripping, with an edge of delirium; the locations within the power station are positively Kubrickian; there's a disquieting electronic score and Tahar Rahim gives a very open, generous performance." (*Guardian*) Forbidden love with a perfect (irradiated) cast.

(*research Anna Shepherd*). Not to be missed.



Welcome to New York Tue 9 7.30



The arrest in New York in 2011 of Dominique Strauss-Kahn, head of the IMF and a possible future president of France, for sexually assaulting a hotel maid, provoked an international storm of comment and accusation, yet charges were dropped following inconclusive evidence.

Now original auteur Abel Ferrara has created an extraordinary film inspired by the scandal complete with a legal disclaimer and a new name for Gerard Depardieu's central character, Devereaux. Devereaux, the president of a French financial institution, is a smug and self-satisfied player on the Parisian scene and Abel Ferrara's roving camera follows him fly-on-the-wall style as he grunts his way through encounters with multiple partners. In New York, he has the fateful, abusive encounter with the maid that lands him in jail. Back in Paris, his fragrant, very wealthy wife, Simone (Jacqueline Bisset) moves into action to secure him bail.

"Gerard Depardieu lets it all hang out, and director Abel Ferrara indicts the super-rich in a brutal, pitiless and sulphurous spin on the Dominique Strauss-Kahn sexual-assault case." (*Guardian*)

"Depardieu doesn't try to ingratiate himself. He shows no charm. We have to take his intellectual brilliance on trust. Nonetheless, his performance is utterly fearless. Against the odds, Depardieu is able to give a humanity to his character. "No redemption for me," he mutters as he embraces his own destruction." (*Independent*)

Director: Abel Ferrara
Starring: Jacqueline Bisset, Gérard Depardieu, Drena De Niro
Certificate: 18
Duration: 125 mins
Origin: France/USA 2014
By: Altitude Film Distribution

Tracks Wed 10 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.

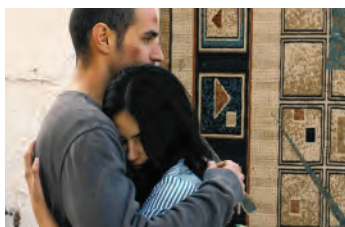
"John Curran's film is less concerned with coming-of-age than simply coming-and-going: this is a simple and beautiful journey undertaken purely for its own sake, and approached in that spirit. Tracks will lead you to a place of quiet wonder." (*Telegraph*)

"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.



Omar Thu 11 7.30



A young Palestinian Baker is caught between loyalty to his friends, the girl he loves and freedom.

Directed by Hany Abu-Assad, Omar was one of the five films nominated for the 2014 Foreign Language Oscar (Abu-Hassad's previous film, Paradise Now was also an Oscar nominee). Nothing in this year's Oscar race addressed a contemporary issue with the same degree of immediacy.

Omar (Adam Bakri) lives in the West Bank, under trying conditions. In order to visit his friends Tarek and Amjad, not to mention the beautiful Nadja, with whom he is secretly in love, he must scale the 8 meter concrete barrier that cuts through his community.

In the wake of an Israeli soldier's death, Omar is arrested, tortured, and released on condition that he will inform on his friends.

"By focussing on an everyman, Abu-Assad makes Omar's claustrophobic life immediately relatable." (*IndieWire*) "The Director's finest coup, in a fraught film, is to grant dramatic space and substance to the enemy. An Israeli intelligence agent who becomes Omar's handler, played by Waleed Zuaiter with fierce purpose and a dangerous touch of playfulness." (*New Yorker*)

Long awaited, one more rare and gripping thriller from the Occupied Territories. (*research Anna Shepherd*) Back by demand, and with increased hostilities in Gaza, an absolute must. It gives us a clear picture of the daily hell we struggle to imagine.

Director: Hany Abu-Assad
Starring: Adam Bakri, Leem Lubany
Certificate: 15
Duration: 96 mins
Origin: Palestinian Territory 2014
By: Soda Pictures

God Help The Girl Fri 12 7.30

Director: Stuart Murdoch
Starring: Emily Browning, Olly Alexander, Hannah Murray
Certificate: 15
Duration: 111 mins
Origin: UK 2014
By: Metrodome Distribution

In God Help The Girl, writer/director Stuart Murdoch creates a poignant coming-of-age story that doubles as a sublime indie-pop musical from one of its best songwriters. The project began as a suite of songs, written while Murdoch was between records and touring with Bell & Sebastian.

The film's heroine is Eve (Emily Browning), resident in a mental health centre where she's undergoing therapy for anorexia. In the opening sequence, she sings, "I'm bored out of my mind, too sick to even care," and she clambers out of a window and runs off to a gig at Glasgow's Barrowland Ballroom. There are two bands playing – one a mundane guitar outfit with a narcissistically handsome Swiss singer, Anton (Pierre Boulanger). The other, more memorable for all the wrong reasons, is King James the Sixth of Scotland, led by delicate, bespectacled, James (Olly Alexander), who's punched out by his drummer when he's barely begun his first song. All three get together and pursue their musical dreams...

"Polished, poised and endearingly confident, driven by editing and performances every bit as precise as the wordplay in Murdoch's lyrics." (*New Statesman*)

"It's warm and generous, verging on the sentimental; a film that crystallises the best and worst of Belle and Sebastian's song-writing skills." (*Guardian*) (*research Jane Lucas*) A rare Brit film; it looks and sounds refreshing, energetic, fun and fabulous.



Jersey Boys Sat 13 7.00



Clint Eastwood's big screen version of the Tony Award winning musical tells the story of the four young men from the wrong side of the tracks in New Jersey who came together to form the iconic '60s rock group, The Four Seasons.

The film opens in 1951 and follows teen, Frankie Castelluccio (John Lloyd Young who originated the role on Broadway) and his experiences growing up in tough, blue-collar New Jersey. Musically gifted, but yet to assume his stage surname of Valli.

We are introduced to the friends and band members who will shape Frankie's future, including fast-talking neighbourhood ne'er-do-well, Tommy DeVito (Vincent Piazza) and Nick Massi (Michael Lomenda, who played him on tour). An introduction by Tommy's friend, (Joe Pesci) brings in talented songwriter, Bob Gaudio (Erich Bergen, who played him in Las Vegas). Their trials and triumphs are accompanied by the hit songs that influenced a generation, and are now being embraced by completely new generations of fans.

"Eastwood's film version is a classy affair, beyond schmaltz and nostalgia although it has its fair share of both. One of its pleasures is its re-creation of post-war America." (*Independent*) These kids from the wrong side of the tracks were 50 years ahead of today's 'ghetto' pop tough guys. Apart from the nancy 80s pop posers etc, perhaps pop has mostly come from the street?

Director:	Clint Eastwood
Starring:	John Young, Erich Bergen, Christopher Walken
Certificate:	15
Duration:	134 mins
Origin:	USA 2014
By:	Warner Brothers

Roger McGough Sun 14 6.00

The Rex is delighted to welcome back Roger McGough 'The Patron Saint Of Poetry' (*Carol Ann Duffy*). He will be joined this time by musician, Andy Roberts.

Working with Andy gives Roger the opportunity to perform some old favourites i.e. 'Summer With Monika' (described recently in *The Radio Times* as 'an endearing and enduring classic which charts the various stages of love') and 'The Spotted Unicorn' a tale of love, intrigue and passion set in ancient China. Both pieces feature music by and with Andy.

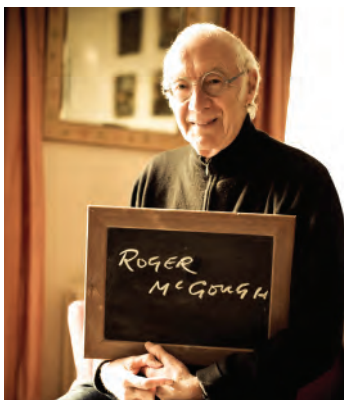
Newly elected President of the Poetry Society, Roger McGough has been honoured with a CBE for services to literature and the Freedom of the City of Liverpool for good behaviour. Lily The Pink, the Aintree Iron, Scaffold, GRIMMS, The Mersey Sound with Adrian Henri and Brian Patten and presenter of the long-running Poetry Please. The beat goes on.

"Rueful, unpredictable observation to please the sharpest wits." (*Independent*) "Profound surprises and lasting images on almost every line." (*T.E.S*)

"He is a true original and more than one generation would be much the poorer without him." (*Times*)

For adults and 14 years plus. The show will be followed by a book-signing. It is fabulous to have Roger back at the Rex. Last year's first time visit saw floods of tears and doors ripped off hinges in the crush. So book very early.

www.rogermcgough.org.uk



Lilting Mon 15 7.30



The story of a Cambodian-Chinese mother mourning the untimely death of her son.

Writer/Director Hong Khaou's chamber piece boasts some wonderful performances from veteran Chinese actress Pei Pei Cheng, Ben Whishaw and the ever dapper Peter Bowles.

Cheng plays Junn, whose world is suddenly disrupted by the presence of a stranger. We observe their difficulties in trying to connect with each other without a common language.

Much of the story is set in an old people's home where Junn is living. She is visited regularly by Richard (Whishaw) but has no idea that her son, who has died, was Richard's lover.

Junn speaks barely a word of English but is still being courted by her fellow resident Alan (Bowles). There is plenty of humour here too, much of it courtesy of Bowles' raffish old-charmer behaviour.

Through a translator they piece together memories of a man they both loved dearly, and realise that while they may not share a language, they are connected in love and grief.

"An affecting, intelligent, unapologetically downbeat feature debut." (*Observer*)

"Lilting can feel like an airtight box, but the figures inside it are vividly alive". (*Financial Times*)

A touching and intimate film. (*research Anna Shepherd*). A quiet film, beautifully observed. Don't miss.

Director: Hong Khaou
Starring: Ben Whishaw, Pei-Pei Cheng, Peter Bowles
Certificate: 15
Duration: 86 mins
Origin: UK 2014
By: Curzon Film World

Belle Tue 16 7.30

Director: Amma Asante
Starring: Gugu Mbatha-Raw, Matthew Goode, Emily Watson
Certificate: 12A
Duration: 104 mins
Origin: UK 2014
By: Twentieth Century Fox

Belle is based on the true story of Dido Elizabeth Belle (Gugu Mbatha-Raw) a mixed-race daughter of a well-born 18th century sea captain, who had fathered the child with a slave and brought her back to be raised by his uncle, an enlightened reformist, Lord Mansfield (Tom Wilkinson).

Belle's lineage affords her certain privileges, yet her status prevents her from the traditions of noble social standing. While her cousin, Elizabeth (Sarah Gadon) chases suitors for marriage, Belle is left on the sidelines. After meeting an idealistic young vicar's son bent on changing society, he and Belle help shape Lord Mansfield's role as Lord Chief Justice to end slavery in England.

The film is also partly inspired by a famous portrait of Belle and Elizabeth which, almost but not quite, accords equal status to the two women side-by-side.

"A handsomely mounted and emotionally engaging drama that smartly examines issues of race, class and gender while leaving nary a dry eye in the house." (*Observer*)

"Amma Asante's powerful, moving and gently subversive romantic melodrama is a finely wrought tale of a woman out of time, a film that plays eloquently upon the heartstrings as it weaves familiar personal intrigue with stirring social history." (*Guardian*) (*research Jane Clucas*) It is commercial costume-drama at Kenwood House. What more could you possibly ask...?



Two Days, One Night

Wed 17 7.30



From the directors of the outstanding, *The Kid With A Bike*, the Dardenne brothers present Marion Cotillard as Sandra. In a mesmerising performance of a woman's fight to keep her job.

Sandra is a mother of two whose job at a small solar panel factory is hanging in the balance. Suffering from depression, and after a recent long-term absence from work, her employers have decided to squeeze her out.

Her boss, Mr Dumont (Baptiste Sornin) puts the matter to her colleagues in a slightly contrived public vote: they must choose between their €1,000 annual bonus or allow Sandra to keep her job. "Specialists in unvarnished intimacy, the Dardenne brothers add another clear-eyed contemplation of stark social reality to their impressive output." (*Hollywood Reporter*)

"Two Days, One Night glows with compassion, but it's hard to think of another feature film that depicts our current economic troubles with such trenchant fury." (*BBC*)

This is the Dardenne's first collaboration with a major star, but it is arguably their greatest cinematic achievement to date.

(Research by Anna Shepherd)

Another frenchie not to miss in September...

How We Used To Live

Thu 18 7.30

Director: Paul Kelly
Certificate: U
Duration: 70 mins
Origin: UK 2014
By: Heavenly Films Limited

Over the past decade, director Paul Kelly and composer-screenwriter Bob Stanley have developed their own cottage industry, producing documentaries that celebrate the history and culture of our capital in friendly, idiosyncratic terms. This latest collaboration compiles footage drawn from the BFI's archive to present a kaleidoscopic look at London from the city's post-war recovery through to the dawn of Thatcherism.

From the celebration of everything public (exemplified by the creation of the welfare state), to our final stop at the renovation of Canary Wharf, the film creates a sense of wonder and exploration rather than nostalgia, as we stare into the eyes of a previous generation of Londoners. Narrated by Ian McShane, *How We Used To Live* finds poetry in the whirl of people in motion, in rapidly changing fashions, in urban sprawl and development, in the fading of the old ways and the rise of the new.

"Again, we're nudged into playing that bitter sweet and often depressing game of spotting what's gone and what, if anything, remains the same. Any editorial is ventured with a tremendous lightness of touch with the final movement as lovely as anything Kelly and his band of dreamers have ever signed their names to." (*Guardian*) (research Jane Clucas) Accompanying this is Howard Guard's deeply moving short film: Hertfordshire: A County At War. Don't miss.

Directors: Jean-Pierre Dardenne, Luc Dardenne
Starring: Marion Cotillard, Catherine Salée, Fabrizio Rongione
Certificate: 15
Duration: 95 mins
Origin: Belgium/Italy/France 2014
By: Curzon Film World





Sin City 2: A Dame To Kill For Fri 19 7.30

Directors: Robert Rodriguez, Frank Miller
Starring: Jessica Alba, Mickey Rourke
Certificate: 15
Duration: 120 mins
Origin: USA 2014
By: Lionsgate Films UK

Almost a decade ago, Frank Miller's noir comic was transported, page for page, to the screen beautifully. The sequel is finally here and it's just as sleazy, brutal, and brilliant.

As before, Sin City 2 tells four intertwining stories. In a town where justice doesn't prevail, the desperate want vengeance and ruthless murderers find themselves with vigilantes on their heels. Their paths cross in Sin City's famous Kadie's Club Pecos. The film opens when Marv (Mickey Rourke) finds himself in the centre of carnage as he tries to remember the preceding events. 'The Long, Bad Night' tells the tale of Johnny (Joseph Gordon-Levitt), a cocky young gambler taking his chances with the biggest villain in the city, Senator Roark (Powers Boothe). The central story, Miller's acclaimed 'A Dame to Kill For' features Dwight McCarthy (Josh Brolin) in his final confrontation with the woman of his dreams/nightmares Ava Lord (Eva Green). 'Nancy's Last Dance' follows Nancy Callahan (Jessica Alba) in the wake of John Hartigan's (Bruce Willis) selfless suicide, from the first movie. Driven insane by grief and rage, she will stop at nothing to get revenge. Why wait so long? Frank Miller followers and fans of pulp noir, are hungry for more for black & white, and claret. (*Jack Whiting*) That's why Jack.





Director: David Michod
Starring: Guy Pearce, Robert Pattinson, Scoot McNairy
Certificate: 15
Duration: 103 mins
Origin: Australia 2014
By: Entertainment One UK



The Rover

Sat 20 7.00

It's an immense undertaking to follow such a strong debut from David Michôd (Animal Kingdom) but he succeeds for the most part with this striking, apocalyptic road movie.

Guy Pearce is Eric, an erstwhile soldier laconically prowling around the fringes of former civilisation. We find out, in bits and pieces, that he lost his family in this undefined cataclysm a decade ago. He's minding his own grizzled business in a dive bar, jukebox numbers aiding his oblivion, when a truck comes crashing past the window, fender over axle, in a poetic coup of slow motion and sonic restraint. Its three battered occupants crawl out, spy Eric's own dusty banger parked outside, and hotwire it into the distance.

Eric pursues the trio, but it's only when his path crosses with Reynolds (Robert Pattinson), that he gets a bead on their destination.

An unlikely companionship is formed between the two leads and as they trek along the dusty Australian roads, the atmosphere that surrounds them is palpable. The Rover lacks depth, so if you don't at least enjoy the scenery it'll make for a dour and draining experience. Cormac McCarthy's The Road springs to mind, but even that had a father/son bond to lift you out of hopelessness. If only Mad Max was on call. Nihilists apply now. *(Jack Whiting)* Sounds fab, bring your granddad..



To Catch A Thief

Sun 21 6.00



After the disappointing recent biopic about Princess Grace of Monaco; The Rex is proud to screen Hitchcock's fun and charming, To Catch a Thief; a film to see the Summer out with.

When a reformed jewel thief is suspected of returning to his former occupation, he must seek out the real thief in order to prove his innocence.

Lavishly shot on the French Riviera, this romantic thriller is vastly entertaining due to the star power of Cary Grant and Grace Kelly.

The south of France is resplendent in all its cynicism and discretion. Diamonds are what the movie worships amid the sapphire-blue of the Mediterranean and cloudless skies.

"Grant and Kelly are on sparkling form, as is Jessie Royce Landis as her formidable, smirky mother, and the French Riviera is beautifully captured by the Oscar-winning cinematography of Robert Burks." (*Radio Times*)

"The whole thing is really a condensed summer holiday, all hot sun and suavity." (*Financial Times*)

Vintage Hitchcock: a perfect film for a September Sunday at The Rex.

(research Anna Shepherd)

Anything with Cary Grant is worth seeing. His style is inimitable and his mannerisms unique. As for Grace Kelly, stunning with that classic peaches bride-beauty and quite a wit. Perfect romantic comedy from classic Hollywood stars at their fun best in a gorgeous mediterranean setting. There's nothing better on any screen tonight.

Director: Alfred Hitchcock
Starring: Cary Grant, Grace Kelly
Certificate: PG
Duration: 102 mins
Origin: USA 1955
By: Park Circus Films

The Congress

Mon 22 7.30

Director: Ari Folman
Starring: Harvey Keitel, Robin Wright,
Certificate: 15
Duration: 122 mins
Origin: USA 2014
By: Studiocanal

Ari Folman, Director of the stunning and poignant Waltz with Bashir (2008), takes on the Sci-fi genre in this endearing half-animation half-live action adventure.

Loosely based on Polish writer Stanislaw Lem's novel The Futurological Congress. Robin Wright, playing the role of herself, gets an offer from a major studio (fictional name pun - Miramont) to sell her cinematic identity: she'll be numerically scanned and sampled so that her alias can be used with no restrictions in all kinds of Hollywood films.

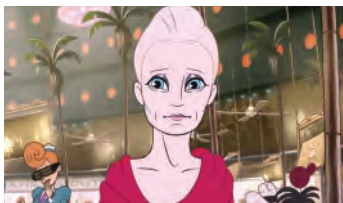
In exchange she receives a lot of money, but more importantly, the studio agrees to keep her digitalized character forever young in all their films. The contract is valid for 20 years.

The Congress follows Robin as she makes her comeback after the contract expires, straight into the world of future fantasy cinema.

"Featuring a career-best performance from Robin Wright and some tremendously twisted animation, The Congress is a weird and wonderful sci-fi satire that maybe shoeorns more ideas than it knows what to do with." (*Total Film*)

"A lysergic, mostly animated set of landscapes and scenarios that both allegorise and obscure our own very real relationship with the mythopoetic world of cinema (from which this film quotes with relentless postmodern glee) and of the internet." (*Sight & Sound*) (loosen up chaps)

It confirms, animation is not just for children. (research Anna Shepherd)



Night Moves

Tue 23 7.30



Night Moves, the fifth feature film from director Kelly Reichardt, is the story of three radical environmentalists coming together to execute the most intense protest of their lives: the explosion of a hydro-electric dam, the very source and symbol of the energy-sucking, resource-devouring industrial culture they despise.

Harmon (Peter Sarsgaard) is a former Marine, radicalized by tours of duty overseas. His life in the military is behind him, but at heart he remains the same reckless alpha male he always was, eager for adventure and excited by the prospect of mayhem and destruction. Dena (Dakota Fanning) is a high society dropout, sickened by the consumer economy into which she was born. She's moved west and has cut ties with her family, edging ever deeper into radical politics. And Josh (Jesse Eisenberg), their leader, is a self-made militant, devoted to the protection of the Earth by any means necessary. A son of the middle-class who works on an organic farm, he is an intensely private person by nature and may have the deepest conviction of them all.

"As with her 2008 'Wendy and Lucy,' director Kelly Reichardt holds a magnifying glass up to the threads of our fraying social fabric." (*Washington Post*) "A unique and distinctive film-maker." (*New York Times*) (research Jane Clucas). I find Jesse Eisenberg very scary, he just has to turn up!

Director: Kelly Reichardt
Starring: Jesse Eisenberg, Peter Sarsgaard, Dakota Fanning
Certificate: 15
Duration: 112 mins
Origin: USA 2014
By: Soda Pictures

Good Morning

Vietnam Wed 24 7.30

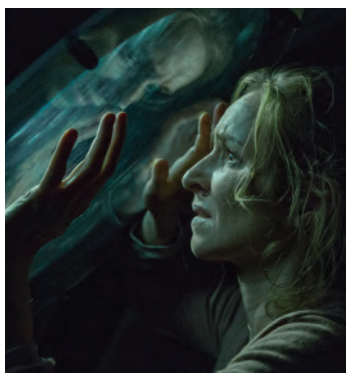
Director: Barry Levinson
Starring: Robin Williams, Forest Whitaker, Tung Thanh Tran
Certificate: PG
Duration: 121 mins
Origin: USA 1988
By: Walt Disney Studios

The film begins in 1965, when disc jockey, Adrian Cronauer (Robin Williams) is assigned to take over the broadcasts for Armed Forces Radio in Saigon. In contrast to the tediously dull announcers that have preceded him, Cronauer is a bundle of dynamite, heralding each broadcast with a loud "Goooooooooooo morning, Vietnaaaaaam," playing whatever records tickle his fancy (even those not officially sanctioned by his hidebound superiors) and indulging in wild flights of improvisational fancy. Cronauer's immediate superior, Lt. Hawk (Bruno Kirby), whose own notions of humour are puerile and pathetic, jealously attempts to dethrone Vietnam's favourite rock jock. Fortunately, Cronauer's popularity is such that he enjoys the full protection of those in command. But when Cronauer, after experiencing the horrors of war first-hand, insists upon telling his listeners the truth instead of the official government line, he is instantly replaced by the unfunny Hawk and must struggle to get back on the air. "Williams' manic monologues behind the mic are worth anybody's money."

(*Time Out*)

The beauty about this film and why it is a fitting tribute here at the Rex, is Robin Williams' spirit of rebellion and his not sticking to a producer's script, which caused legendary problems for them while shooting. But his freewheeling natural improvisation set the screenplay alight. The cameras kept rolling and off he went with whatever came to mind. Genius.





Director: Mikkell Nørgaard
Starring: Nikolaj Kaas, Fares Fares, Sonja Richter
Certificate: 15
Duration: 97 mins
Origin: Denmark/GermanySweden 2014
By: Picturehouse Ent. Ltd.



Keeper Of Lost Causes Thu 25 7.30

Based on the first novel of the internationally bestselling 'Department Q' series by Jussi Adler-Olsen, this Nordic nightmare is visually rich and utterly gripping. Directed by Mikkell Nørgaard (who adapted *Dragon Tattoo* and *A Royal Affair*) this unsettling crime thriller is based on the first book of the 'Q' series, *Mercy*.

Nikolaj Lie Kaas (*Brødre/Brothers*) one of Denmark's finest actors, and the interestingly named Fares Fares (*Zero Dark Thirty*) star as detectives assigned to a roster of cold cases in Copenhagen. But one case, the disappearance of a young woman, arouses particular interest, and together the pair set out to find the full story. The second episode in the Department Q franchise, 'The Absent One' is currently being filmed with an expected autumn release.

"This style has become too standardized, awash in muted colours whose steeliness is meant to match the characters' flinty exteriors as well as Denmark's cold veneer, behind which, we're led to believe, lurk unspeakable horrors." (*Variety*)

The only caveat is that, due to cinematic constraints, characters are painted in broad strokes, but that's down to these stories being better suited to television (*Borgen*, *The Killing* etc). Still, those yearning for more investigative torture after *True Detective* closed its doors will find pleasure (or pain) here. (*Jack Whiting*) Come and see which gets to you first.





Director: James Gunn
Starring: Chris Pratt, Vin Diesel, Bradley Cooper
Certificate: 12A
Duration: 122 mins
Origin: USA 2014
By: Walt Disney Studios



Guardians Of The Galaxy Fri 26 7.30, Sat 27 7.00, Sun 28 6.00

Like the cool kids crashing a party, Guardians of the Galaxy intends to disrupt Marvel's predicable groove. And thank goodness too.

The goofy Chris Pratt plays Peter Quill, who, after being abducted from Earth as a child with nothing but his Walkman. 20 years later Quill, now basically Han Solo, is thrown together with an unlikely band of misfits featuring Gamora (Zoe Saldana), Drax the Destroyer (David Bautista), and instant fan favourites Rocket Raccoon (Bradley Cooper) and his protector Groot, a walking, talking tree (Vin Diesel on stilts). Hot on their heels is Ronan the Accuser (Lee Pace) a warlord with nefarious intentions, who wants the orb for his master.

On paper, Guardians sounds frivolous, but that's the point. What makes it work is a total sense self awareness that borders on pure comedy, thanks in part to director James Gunn's B-movie history. No other superhero movie gets this many laughs, most of those provided by the visual effects double-act of Rocket and Groot.

The music gets a special nod not only because it features a track list no other space opera can boast (Blue Swede, Jackson 5, The Runaways, Redbone) but because, oddly, they are the emotional core of his journey. If you want to see the hero defeat a super-villain by bopping to 'Ooh Child', this is your movie. (*Jack Whiting*)

Wakolda Mon 29 7.30



Lucia Puenzo's movie, adapted by the director from her own novel, is a macabre drama-thriller based on a chilling true story about a chapter in the life of Josef Mengele, a German SS officer and a physician at the Auschwitz concentration camp.

The 'Angel Of Death', Mengele spent many years 'hiding' along with other Nazis in South America following his escape from Germany, but was considered one of Hitler's most heinous of Nazis.

Wakolda opens in the beautiful, remote Patagonian landscape in 1960 where Eva (Natalia Orero) and Enzo (Diego Peretti) are taking their children to a small Argentinian town, a community of expatriate and ethnic Germans, intending to re-open Eva's family hotel. They make the acquaintance of a mysterious German doctor (Alex Brendemühl), who is elegant, cultured and charming but who insists on offering his expertise in genetic medicine in helping with what he considers to be their youngest child's stunted growth. He takes great interest in Eva's pregnancy; she is having twins. The doctor seems also to be part of a network helping certain Germans make discreet new post-war lives in South America far from prying European eyes. Soon the horrible truth dawns about this doctor's identity and his ongoing experiments.

"Lucia Puenzo's drama-thriller about a mysterious, genetics-obsessed German doctor in Patagonia is an atmospheric triumph." (*Guardian*)

"Masterfully told." (*Spectator*)

Director: Lucía Puenzo
Starring: Florencia Bado, Alex Brendemühl
Certificate: 12A
Duration: 94 mins
Origin: Argentina/France/Norway/Spain 2013
By: Peccadillo Pictures

The Grand Seduction Tue 30 7.30

Director: Don McKellar
Starring: Brendan Gleeson, Taylor Kitsch, Liane Balaban
Certificate: 12A
Duration: 113 mins
Origin: Canada 2013
By: Entertainment One UK

Tickle Head, a down-on-its-luck fishing village in Canada, wants to lure a recycling plant to provide employment to a population who are almost entirely on welfare. However, the company requires that the village has a doctor (which it doesn't) and so the residents, led by acting Mayor, Murray French (Brendan Gleeson) set about trying to persuade a visiting physician, Dr Head (Taylor Kitsch) to settle in Tickle Head.

This involves not only making the town look more appealing than it is but also making it seem to embody all of the doctor's interests, which are gleaned by eavesdropping on his phone calls. Among other things, residents try to pass themselves off as aficionados of cricket, and the sport may never recover. As the doctor's time in the village winds to a close, Murray has no choice but to pull out all the stops and begin The Grand Seduction.

"A fish-out-of-water fable set within a fabulously scenic backdrop, against which wholesome humour and a thoroughgoing humanist streak play out and intertwine with gentle, unforced ease." (*Washington Post*)

"Ah, those wacky foreigners and their impossibly charming villages. If they're not posing naked for fund-raising purposes (Calendar Girls) they're trying to collect a dead man's lottery winnings (Waking Ned). The latest entry in this tradition is The Grand Seduction. And it's adorable." (*New York Times*) Don't miss.



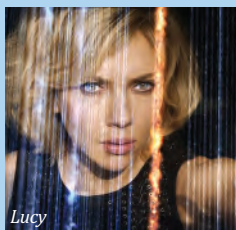
COMING SOON

NEW RELEASES

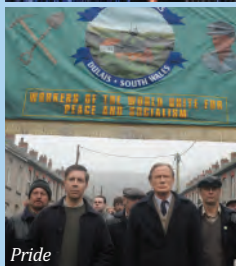
Lucy
If I Stay
Pride
In Order of Disappearance
Life of Crime
Mystery Road
Sex Tape

BACK BY DEMAND

The Grand Seduction
Belle
100 yr old man
Grand Budapest
Frozen (singalong)



Lucy



Pride



Sex Tape



Mystery Road

SEPTEMBER FILMS AT A GLANCE

Please check times carefully and watch out for early shows.

1	MON	THE 100 YEAR OLD MAN WHO...	2.00, 7.30
2	TUE	DAWN OF PLANET OF THE APES	12.30
2	TUE	CHEF	7.30
3	WED	DAWN OF PLANET OF THE APES	2.00
3	WED	BELLE	7.30
4	THU	SEVE	2.00
4	THU	DAWN OF PLANET OF THE APES	7.30
5	FRI	HERCULES	7.30
6	SAT	HOW TO TRAIN YOUR DRAGON 2	2.00
6	SAT	THE 100 YEAR OLD MAN WHO...	7.00
7	SUN	BOYHOOD	6.00
8	MON	BOYHOOD	2.00
8	MON	GRAND CENTRAL	7.30
9	TUE	WALKING ON SUNSHINE	12.30
9	TUE	WELCOME TO NEW YORK	7.30
10	WED	CYCLING WITH MOLIERE	2.00
10	WED	TRACKS	7.30
11	THU	TRACKS	2.00
11	THU	OMAR	7.30
12	FRI	GOD HELP THE GIRL	7.30
13	SAT	ALADDIN	2.00
13	SAT	JERSEY BOYS	7.00
14	SUN	SPECIAL EVENT : ROGER MCGOUGH	6.00
15	MON	100 YEAR OLD MAN WHO...	2.00
15	MON	LILTING	7.30
16	TUE	BELLE	12.30, 7.30
17	WED	TWO DAYS ONE NIGHT	2.00, 7.30
18	THU	HOW WE USED TO LIVE	2.00, 7.30
19	FRI	SIN CITY 2	7.30
20	SAT	EARTH TO ECHO	2.00
20	SAT	THE ROVER	7.00
21	SUN	TO CATCH A THIEF	6.00
22	MON	TO CATCH A THIEF	2.00
22	MON	THE CONGRESS	7.30
23	TUE	DEAD POETS SOCIETY	12.30
23	TUE	NIGHT MOVES	7.30
24	WED	DEAD POETS SOCIETY	2.00
24	WED	GOOD MORNING VIETNAM	7.30
25	THU	JERSEY BOYS	2.00
25	THU	KEEPER OF LOST CAUSES	7.30
26	FRI	GUARDIANS OF THE GALAXY	7.30
27	SAT	PLANES 2	2.00
27	SAT	GUARDIANS OF THE GALAXY	7.00
28	SUN	GUARDIANS OF THE GALAXY	6.00
29	MON	THE GRAND SEDUCTION	2.00
29	MON	WAKOLDA	7.30
30	TUE	THE GRAND SEDUCTION	12.30, 7.30



S E P T 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

The 100 Year Old Man Who Climbed Out Of The Window And Disappeared

Mon 1 2.00, **Mon 15** 2.00



Based on the internationally best-selling novel by Jonas Jonasson, the unlikely story of 100-year-old man who decides it's not too late to start over.

Allan Karlsson (Swedish comic Robert Gustafsson) a jovial pyromaniac, is committed to a care home (for trying to incinerate a fox which has killed his beloved cat). Allan then makes a swift exit via THE window just as his centennial birthday party is about to start.

Throughout his long life he has many accidental encounters with all sorts of key 20th Century figures, including General Franco, Stalin and Ronald Reagan.

A highlight includes, meeting Einstein's dimwit half-brother Herbert (played by the splendid David Shackleton) who doodles animals in class while Albert tackles field equations.

Allan innocently becomes caught up in a crime caper involving a suitcase of cash, some tattooed heavies, a frozen body and, an elephant.

"A film that might not always make sense, but is never dull." (*Total Film*)

"A soundtrack of bubbling brass and some lively cinematography keep the fires of mischief lit. Daft and delightful." (*Irish Independent*)

Already a hit in Sweden last Christmas, this silly but winning romp has arrived on UK screens. (*Anna Shepherd*) It sounds brilliant on every level, including 'not always making sense'. Back by demand, don't miss.

Director: Felix Herengren
Starring: Robert Gustafsson, Iwar Wiklander, Mia Skäringer, Alan Ford
Certificate: 15
Duration: 114 mins
Origin: Sweden 2013
By: Studiocanal

Dawn Of The Planet Of The Apes

Tue 2 12.30, **Wed 3** 2.00

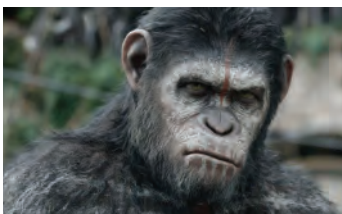
Director: Matt Reeves
Starring: Gary Oldman, Keri Russell
Certificate: 12A
Duration: 130 mins
Origin: USA 2014
By: 20th Century Fox

'The Rise of...' ended the rubber masks with astonishingly rendered chimps. It worked beautifully, and was the surprise hit of 2011! 'Dawn of' ups the ante considerably both in its stunning cinematography and weighty, emotional heft.

It's been a decade since the global outbreak wiped out most of humanity at the end of Rise of... Barricaded within San Francisco, Malcolm (Jason Clarke), Ellie (Keri Russell) and Dreyfus (Gary Oldman) lead the handful of survivors struggling to rebuild civilisation. Tensions run high when, whilst out in the redwoods, hoping to fix the dam for essential power, Malcolm stumbles upon the thriving ape community led by Caesar (a triumphant Andy Serkis).

In a Shakespearian twist, the aptly named Caesar's increased empathy for man, and his firm stance on peace between the species, is having a detrimental effect as leader of the ape community. Koba, a horrifically scarred chimp with an understandable hatred of humans, plots to overthrow Caesar and start an all-out war.

The Apes franchise has never treated its audience like a bunch of monkeys; thought provoking, real-world politics (religion, race, slavery, gun laws) are weaved into hard sci-fi tropes. Only now it is lifted by the most believable animation ever put to screen. This is mature filmmaking disguised as popcorn fare. And the award for best ape goes to... (*Jack Whiting*)



Seve Thu 4 2.00



The story of one of the world's greatest ever golfers, Seve Ballesteros, the film mixes archive TV footage with dramatised reconstructions of Ballesteros' tough boyhood on the family farm in northern Spain.

Before his global dominance as the winner of five majors and the mastermind behind Europe's resurgence in the Ryder Cup, Ballesteros was a penniless prodigy who bunked off school to whack pebbles around a makeshift course on the beach, and as a humble caddy, stunned players with his skills.

The real Ballesteros (died in 2011) is a fascinating, effortlessly charismatic figure who combined discipline and ruthlessness with a sense of mischief.

Jose Luis Gutierrez, who plays him as a kid in the Cinema Paradiso-style scenes of Seve growing up, captures his subject's charm and innocence, so too his extraordinary ambition.

"It is hard to watch the final scenes of the film without a golf-ball-sized lump in your throat. Seve is moving in a way that sports movies rarely are." (*Independent*)

"Yet however under par it gets, it's impossible not to shed a tear as the final chapter in Ballesteros' oft-magical life unfolds." (*Total Film*)

"There is some charm to this drama-documentary on the rise of Severiano Ballesteros from Spanish farmer's boy to world-class golfer." (*Times*)

OR

"A blur of bad knitwear." (*Telegraph*) (research Jane Clucas) You choose, but it's more than just for golfers...

Director: John-Paul Davidson
Certificate: PG
Duration: 124 mins
Origin: UK/Spain 2014
By: Entertainment Film Distributors

How To Train Your Dragon 2 Sat 6 2.00

Director: Dean DeBlois
Voices: Jay Baruchel, Cate Blanchett, Gerard Butler
Certificate: PG
Duration: 102 mins
Origin: USA 2014
By: 20th Century Fox

DreamWorks have churned out some horrendous cartoons in the past: Shark Tale, Over the Hedge, the Shrek sequels. Yet, How to Train Your Dragon put them back on track. The sequel is no slouch either.

The story sees a stubbly Hiccup (voiced again by Jay Baruchel) scoffing at the idea of one day becoming his Viking tribe's chief. Yet events soon force him to embrace adulthood more quickly than he'd like. First he encounters another tribe intent on capturing dragons, and then a difficult shake-up in his family rocks the foundations of his world.

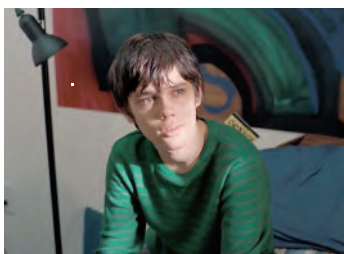
"The arrival of masked dragon rider Valka (Cate Blanchett) herself replete with a mysterious past and some distinctive dragon-wooing ways, will change Hiccup's life forever.

Writer/director Dean DeBlois' decision to break a cardinal animation rule and age his characters is a savvy one, and one that offers up a tantalising new array of narrative possibilities."

(*Total Film*)

The animation is exquisite and the action comes thick and fast, but not at the expense of dramatic tension. It also wonderfully builds on the characters and themes from its predecessor, precisely what is expected of a strong sequel. Breathe a sigh of relief parents and grownups, this one's for you too. (*Jack Whiting*) Another 'don't miss' in September...





Director: Richard Linklater
Starring: Ellar Coltrane, Ethan Hawke, Patricia Arquette
Certificate: 15
Duration: 166 mins
Origin: USA 2014
By: Universal Pictures (UK) Ltd



Boyhood Mon 8 2.00

Richard Linklater's groundbreaking story of growing up, filmed over 12 years with the same cast.

The focus of this epic and affecting story is centred on one Texas family. Divorced parents Olivia (Patricia Arquette) and Mason (Ethan Hawke) and their children Samantha (Lorelei Linklater, who had to beg her father to play the part?) and Mason Jr (Ellar Coltrane).

The film charts the rocky terrain of childhood like no other film has before. It has the same relaxed life-as-it-happens naturalism as many of Linklater's other films. Like a novel in its richness and scope. From the age of 5 to 18, we follow Mason on a journey and into adulthood.

As in Linklater's "Before" trilogy, the actors age in concert with the characters. It becomes a joy to see them develop as they age.

"Both a conceptual tour de force and a fragile, unassuming slice of movie life." (*Artforum*)

"Boyhood shimmers with unforced reality. It shows how an ordinary life can be reflected in an extraordinary movie." (*TIME*)

Boyhood is a real pleasure to watch (so don't be put off by the run-time). Most definitely, this is one of the greatest achievements in film of the last decade. (*Anna Shepherd*) Sounds pretty indulgent to me, worried about the impro scenes.

But take no notice, just not into great achievements over sharp storytelling.

Walking on Sunshine

Tue 9 12.30



Walking On Sunshine is a light-hearted, frothy musical, featuring pop songs of the 1980s and set in the beautiful coastal village of Puglia in Italy. It is Mamma Mia relocated across the Med, but unfortunately avoiding shipwreck and drowning.

Taylor (Hannah Arterton, Gemma's sister) goes to this sun kissed Italian paradise for the wedding of her feisty sister, Maddie (Annabel Scholey). Maddie has apparently just dumped her roguishly unfaithful older boyfriend, Doug (Greg Wise) in favour of a whirlwind romance/engagement with Raf (Giulio Berruti) a gorgeous young Italian. But Taylor was in Puglia herself a few years earlier, uh oh... Yes you have it, you're so quick, Maddie doesn't know that Raf and Taylor... Some intense singing and ensemble choreography in holiday-brochure scenarios are on the hand to bounce the 'plot' along. There's even a guest appearance by the X-factor girl herself, Leona Lewis!

"You have to admire the brazen chutzpah with which this 80s jukebox musical attempts to ape the bizarrely successful formula of Mamma Mia: a sun-drenched island, a holiday romance, a selection of popstastic hits crowbarred into a contrived narrative, some dodgy singing, all delivered en route to a sing-along showdown at the chapel of love." (*Guardian*)

"Cheery and inane romcom could double as an ad for Puglia's tourist board." (*Telegraph*) or it's avoidance (of over excited 80s Brit-trash) board.

Directors: Max Giwa, Dania Pasquini
Starring: Annabel Scholey, Greg Wise, Leona Lewis
Certificate: 12A
Duration: 97 mins
Origin: UK 2014
By: Vertigo Films

Cycling With Molière

Wed 10 2.00

Director: Philippe Guay
Starring: Fabrice Luchini, Lambert Wilson, Maya Sansa
Certificate: 15
Duration: 104 mins
Origin: France 2013
By: Curzon Film World

A witty and intelligent French buddy comedy. Drawing parallels with The Trip, Cycling with Moliere is a beautifully performed and darkly funny dissection of the life and work of actors.

Two French actors portray two French actors, Fabrice Luchini (a Molière expert in real life) and Lambert Wilson, friends at odds with each other in every possible way, except for their love of Molière's *The Misanthrope*.

Wilson plays Gauthier, tall, handsome, and the beneficiary of a leading role in a ridiculous soap opera, as a beloved surgeon who "saves lives". Luchini is Serge, who has met with much less success, becoming a middle-aged curmudgeon who has renounced the stage to live on the beautiful île de Ré, off France's Atlantic coast.

Gauthier arrives on Serge's turf to try to convince his pal to return to Paris to play opposite him in a new production. When not arguing or rehearsing scenes while cycling, they consider their options in life.

"Cycling with Molière gives us both a French-language fest and acting fireworks." (*Sight & Sound*)

"A droll, intellectual delight, and probably one for Francophiles who have at least a vague knowledge of Molière's *Misanthrope*." (*Times*)

Sophisticated fun. (research Anna Shepherd). An unmissable treat: a Rex-in-September French matinee.



Tracks Thu 11 2.00



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

Aladdin Sat 13 2.00

Directors: Ron Clements, John Musker
Voices: Robin Williams, Scott Weinger, Linda Larkin
Certificate: U
Duration: 91 mins
Origin: USA 1992
By: Park Circus

Aladdin was a particular highlight of Disney's renaissance era that lasted through the nineties. Made only the more magical by Robin Williams' show stealing turn as the genie.

"Kids will be enchanted by the captivating Arabian Nights tale, in which street urchin Aladdin uses a magical oil lamp and its wish-granting genie to win the love of Princess Jasmine and defeat the evil Jafar (Jonathan Freeman). There's plenty for adults to enjoy, too, particularly the film's delightful songs and numerous sophisticated references." (*Radio Times*) How very Radio Times, delightful.

Even in two-dimensions, it's a typical Williams performance, a scattergun burst of impersonations (everyone from Groucho Marx to Arnold Schwarzenegger) and weird transformations (the genie morphs into a submarine, a stereotypical Frenchman, a harem girl, and a talking lampshade).

"The visual ingenuity is effortlessly matched by Williams's fast-lipped comedy (some of which is surely improvised). His riff on the standard three wishes is quite inspired: "No substitutes, exchanges or refunds." (*Film4*)

Aladdin is pure Disney; with all the ingredients working together perfectly to produce quite the treat, and underneath the sappy carpet ride, bland but hummable songs and weak chemistry between the two leads, it's Robin Williams wit, speed and sheer charm that shine the brightest. (*Jack Whiting*) Don't miss however old you are.



Belle Tue 16 12.30



Belle is based on the true story of Dido Elizabeth Belle (Gugu Mbatha-Raw) a mixed-race daughter of a well-born 18th century sea captain, who had fathered the child with a slave and brought her back to be raised by his uncle, an enlightened reformist, Lord Mansfield (Tom Wilkinson).

Belle's lineage affords her certain privileges, yet her status prevents her from the traditions of noble social standing. While her cousin, Elizabeth (Sarah Gadon) chases suitors for marriage, Belle is left on the sidelines. After meeting an idealistic young vicar's son bent on changing society, he and Belle help shape Lord Mansfield's role as Lord Chief Justice to end slavery in England.

The film is also partly inspired by a famous portrait of Belle and Elizabeth which, almost but not quite, accords equal status to the two women side-by-side.

"A handsomely mounted and emotionally engaging drama that smartly examines issues of race, class and gender while leaving nary a dry eye in the house." (*Observer*)

"Amma Asante's powerful, moving and gently subversive romantic melodrama is a finely wrought tale of a woman out of time, a film that plays eloquently upon the heartstrings as it weaves familiar personal intrigue with stirring social history." (*Guardian*) (*research Jane Lucas*) It is commercial costume-drama at Kenwood House. What more could you possibly ask...?

Director: Amma Asante
Starring: Gugu Mbatha-Raw, Matthew Goode, Emily Watson
Certificate: 12A
Duration: 104 mins
Origin: UK 2014
By: Twentieth Century Fox

Two Days One Night Wed 17 2.00

Directors: Jean-Pierre Dardenne, Luc Dardenne
Starring: Marion Cotillard, Catherine Salée, Fabrizio Rongione
Certificate: 15
Duration: 95 mins
Origin: Belgium/Italy/France 2014
By: Curzon Film World

From the directors of the outstanding, The Kid With A Bike, the Dardenne brothers present Marion Cotillard as Sandra.

In a mesmerising performance of a woman's fight to keep her job. Sandra is a mother of two whose job at a small solar panel factory is hanging in the balance. Suffering from depression, and after a recent long-term absence from work, her employers have decided to squeeze her out.

Her boss, Mr Dumont (Baptiste Sornin) puts the matter to her colleagues in a slightly contrived public vote: they must choose between their €1,000 annual bonus or allow Sandra to keep her job.

"Specialists in unvarnished intimacy, the Dardenne brothers add another clear-eyed contemplation of stark social reality to their impressive output." (*Hollywood Reporter*)

"Two Days, One Night glows with compassion, but it's hard to think of another feature film that depicts our current economic troubles with such trenchant fury." (*BBC*)

This is the Dardenne's first collaboration with a major star, but it is arguably their greatest cinematic achievement to date.

(*Research by Anna Shepherd*)

Another frenchie not to miss in September...





Director: Paul Kelly
Certificate: U
Duration: 70 mins
Origin: UK 2014
By: Heavenly Films Limited



How We Used To Live

Thu 18 2.00

Over the past decade, director Paul Kelly and composer-screenwriter Bob Stanley have developed their own cottage industry, producing documentaries that celebrate the history and culture of our capital in friendly, idiosyncratic terms. This latest collaboration compiles footage drawn from the BFI's archive to present a kaleidoscopic look at London from the city's post-war recovery through to the dawn of Thatcherism.

From the celebration of everything public (exemplified by the creation of the welfare state), to our final stop at the renovation of Canary Wharf, the film creates a sense of wonder and exploration rather than nostalgia, as we stare into the eyes of a previous generation of Londoners. Narrated by Ian McShane, *How We Used To Live* finds poetry in the whirl of people in motion, in rapidly changing fashions, in urban sprawl and development, in the fading of the old ways and the rise of the new.

"Again, we're nudged into playing that bitter sweet and often depressing game of spotting what's gone and what, if anything, remains the same. Any editorial is ventured with a tremendous lightness of touch with the final movement as lovely as anything Kelly and his band of dreamers have ever signed their names to." (*Guardian*) (research Jane Clucas)
Accompanying this is Howard Guard's deeply moving short film: Hertfordshire: A County At War. Don't miss.



Earth To Echo

Sat 20 2.00



The found footage genre extends its reach to children's movies with this silly romp that draws inspiration from the likes of *Short Circuit*, *Batteries Not Included*, and *ET*.

It tells the story of three friends spending their final night together before leaving town. Having received mysterious signals on their mobile phones, and seeking one last adventure together, they get more than they bargained for when they find Echo, a small alien robot who needs their help if he is to find his way home. Their task is made more difficult, however, by the fact that the US government are also aware of Echo's existence, and will stop at nothing to prevent him from achieving his goal. The three young boys, with help from a girl from their school who becomes entangled in their exploits, must evade the government agents, find the missing pieces of Echo's spaceship and get him home before the morning, and all without their parents finding out! *Earth to Echo* tries too hard to be "down with the kids" and it comes across as a little cynical, and the wibbly-wobbly camera can make it difficult for children to focus. What's wrong with heart-warming, beautifully framed family movies the likes of Spielberg and Scorsese (*Hugo*) are still so brilliant at crafting? (*Jack Whiting*) The new boys are not listening Jack. They know it all.

Director: Dave Green
Starring: Teo Helm, Astro, Reese Hartwig
Certificate: PG
Duration: 91 mins
Origin: USA 2014
By: Entertainment One UK

To Catch A Thief

Mon 22 2.00

Director: Alfred Hitchcock
Starring: Cary Grant, Grace Kelly
Certificate: PG
Duration: 102 mins
Origin: USA 1955
By: Park Circus Films

After the disappointing recent biopic about Princess Grace of Monaco; The Rex is proud to screen Hitchcock's fun and charming, *To Catch a Thief*; a film to see the Summer out with.

When a reformed jewel thief is suspected of returning to his former occupation, he must seek out the real thief in order to prove his innocence.

Lavishly shot on the French Riviera, this romantic thriller is vastly entertaining due to the star power of Cary Grant and Grace Kelly.

The south of France is resplendent in all its cynicism and discretion. Diamonds are what the movie worships amid the sapphire-blue of the Mediterranean and cloudless skies.

"Grant and Kelly are on sparkling form, as is Jessie Royce Landis as her formidable, smirky mother, and the French Riviera is beautifully captured by the Oscar-winning cinematography of Robert Burks." (*Radio Times*)

"The whole thing is really a condensed summer holiday, all hot sun and suavity." (*Financial Times*)

Vintage Hitchcock: a perfect film for a September Sunday at The Rex.

(research Anna Shepherd)

Anything with Cary Grant is worth seeing. His style is inimitable and his mannerisms unique. As for Grace Kelly, stunning with that classic peaches bride-beauty and quite a wit. Perfect romantic comedy from classic Hollywood stars at their fun best in a gorgeous mediterranean setting. There's nothing better on any screen tonight.



Dead Poets Society

Tue 23 12.30, **Wed 24** 2.00



There are some films that, if you watch them for the first time at the right age, have the capacity to inspire and embolden you: Dead Poets Society is one such film. It is not a film

that it is cool to admit loving. It is uncynical, idealistic and hopeful.

As the kind of teacher everyone wishes they'd had, inspiring his students with passion and joy, John Keating is the catalyst for the actions of the teenagers he has enthralled. Much of the story's telling revolves on a cast of newcomers, including a baby faced Ethan Hawke. Spellbound by Keating and on fire to emulate him, a group of the boys form the Dead Poets Society in imitation of a secret club led by their hero in his own schooldays at the academy. The boys' meetings in a cave are innocent enough adventures during which they spout poetry and tackle deep and meaningful matters like girls, booze and life.

"The casting of Williams as English teacher John Keating is inspired. Keating's eccentric teaching methods, exhorting his students with cries of 'Carpe Diem', promote spontaneity and idealism." (*Time Out*)

Dead Poets Society teaches us to resolve to lead lives of passion and conviction, mindful of the fact that in the story of our lives the script is ours to write, but the ending has long been decided.

Director: Peter Weir
Starring: Robin Williams, Robert Sean Leonard, Ethan Hawke
Certificate: PG
Duration: 129 mins
Origin: USA 1989
By: Park Circus

Jersey Boys

Thu 26 2.00

Director: Clint Eastwood
Starring: John Young, Erich Bergen, Christopher Walken
Certificate: 15
Duration: 134 mins
Origin: USA 2014
By: Warner Brothers

Clint Eastwood's big screen version of the Tony Award winning musical tells the story of the four young men from the wrong side of the tracks in New Jersey who came together to form the iconic '60s rock group, The Four Seasons.

The film opens in 1951 and follows teen, Frankie Castelluccio (John Lloyd Young who originated the role on Broadway) and his experiences growing up in tough, blue-collar New Jersey. Musically gifted, but yet to assume his stage surname of Valli.

We are introduced to the friends and band members who will shape Frankie's future, including fast-talking neighbourhood ne'er-do-well, Tommy DeVito (Vincent Piazza) and Nick Massi (Michael Lomenda, who played him on tour). An introduction by Tommy's friend, (Joe Pesci) brings in talented songwriter, Bob Gaudio (Erich Bergen, who played him in Las Vegas).

Their trials and triumphs are accompanied by the hit songs that influenced a generation, and are now being embraced by completely new generations of fans.

"Eastwood's film version is a classy affair, beyond schmaltz and nostalgia although it has its fair share of both. One of its pleasures is its re-creation of post-war America." (*Independent*)

These kids from the wrong side of the tracks were 50 years ahead of today's 'ghetto' pop tough guys. Apart from the nancy 80s pop posers etc, perhaps pop has mostly come from the street?





Director: Roberts Gannaway
Certificate: U
Duration: 84 mins
Origin: USA 2014
By: Walt Disney Int'l



Planes: Fire & Rescue Sat 27 2.00

It's telling that whilst experiencing Disney Toons' latest bargain-bin entry, they haven't learned much from the masters at Pixar. Despite this, Planes 2 is stronger than its predecessor.

Just like Cars, this second offshoot features a world populated with talking vehicles. For this instalment, Dusty (Dane Cook) joins a fire-and-rescue team in Piston Peak National Park, where he and his crew, including a sole female plane, voiced by Julie Bowen, whom the film hardly misses a chance to paint as a stalkerish fruit-loop, soar and splutter over forest fires.

"As the film's title would suggest, these fires need to be extinguished, and this is where the film soars as Dusty and the team swoop above forest infernos to douse the flames in stunningly realised set pieces." (*Digital Spy*)

"Harry (12) lost interest and commented that it was drawn out, a bit boring and much the same as the last film: it wasn't very funny, but the animation was great. However, Tom (5) absolutely loves Dusty and this film (being a Cars/Planes obsessive it was always going to be the case, regardless of the film's content)." (*Telegraph*)

So there we go, mixed results from children (they can be the harshest critics). Five and unders might revel in the colourful animation, but wiser kids will wish for superior flights of fancy. (*Jack Whiting*) So bring your Toms





Director: Don McKellar
Starring: Brendan Gleeson, Taylor Kitsch, Liane Balaban
Certificate: 12A
Duration: 113 mins
Origin: Canada 2013
By: Entertainment One UK



The Great Seduction

Mon 29 2.00, Tue 30 12.30

Tickle Head, a down-on-its-luck fishing village in Canada, wants to lure a recycling plant to provide employment to a population who are almost entirely on welfare. However, the company requires that the village has a doctor (which it doesn't) and so the residents, led by acting Mayor, Murray French (Brendan Gleeson) set about trying to persuade a visiting physician, Dr Head (Taylor Kitsch) to settle in Tickle Head.

This involves not only making the town look more appealing than it is but also making it seem to embody all of the doctor's interests, which are gleaned by eavesdropping on his phone calls. Among other things, residents try to pass themselves off as aficionados of cricket, and the sport may never recover. As the doctor's time in the village winds to a close, Murray has no choice but to pull out all the stops and begin The Grand Seduction.

"A fish-out-of-water fable set within a fabulously scenic backdrop, against which wholesome humour and a thoroughgoing humanist streak play out and intertwine with gentle, unforced ease." (*Washington Post*)

"Ah, those wacky foreigners and their impossibly charming villages. If they're not posing naked for fund-raising purposes (*Calendar Girls*) they're trying to collect a dead man's lottery winnings (*Waking Ned*). The latest entry in this tradition is *The Grand Seduction*. And it's adorable." (*New York Times*) Don't miss.

ST.ALBANS: THE ODYSSEY NEARS JOURNEY'S END



We are very close. As soon as the sun goes in this year, last minute works will begin. There is still much to do but as you can see from the pictures the ground is taking shape, as are the walls. The top picture shows the skeleton of the downstairs bar. Here you can see the surround sound speaker brackets above the bar (blue rectangles). I've lost count of how many there are, but they're this far apart throughout the vast auditorium. The

sound balance in the building will be perfect, crystal clear from whispers to boom. This is balanced with the most advanced experimental sound wall structure in Europe. Hence, a pin drop with nil shrill aural pain, fantastic. Staying with sound, the picture below shows the early skeleton of the baffle wall. This is the essential wall that sits behind the screen. It carries the main speakers and bass bins. It is built solidly from wooden 4x2 uprights and triple sound boards – three thick plasterboard





sheets attached vertically to the uprights, each on top of the other.

This is finished with a thick acoustic foam only millimetres from the back of the screen. This wall is vital to the density of sound, ensuring that none escapes or rattles around the stage. The result is a crystal clear vocal, music, whisper and booms travelling through the perforated white screen (tiny holes you need a magnifying glass to see) into an auditorium whose walls are ready to receive it either to deaden or resonate whichever the walls detect. When a film starts the whole building is live and alive to every detail on the screen and coming from it to you, sitting in unashamed fair-ticket luxury. Hence the best acoustic system in the known universe, 90% of which is made of wood! And it is all now inside the Odyssey. The beauty is when it works

you won't know any of it is there. Such is the genius of Ed Mauger, our sound and projection engineer. You will hear more of him as we get closer.

For now this is how an industrial strength hell has gone from the Somme to something you can see is beautiful, even in each stage of construction. The daredevil abseiling down the outside is fixing a lightening conductor, which might put on a show of its own for us in the queue.

We've caught up with the half million we've been chasing from the outset, we now only need £300,000 to finish the whole lot, including securing the outbuilding to the left of the entrance, which eventually in a year or so will be your café/restaurant.

So now is the time to sponsor a seat for £1000 or £1500. Think on it, but don't take too long.