

THE DEV

M A G A

CLOUD ATLAS

APRIL 2013...

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(Sunday Times 2012)

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

APRIL 2013 Issue 97
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| | |
|-----------------------------|-------------------------|
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| 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 |
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Anna Shepherd Projectionist & writer
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The Rex

High Street (Three Close Lane) Berkhamsted HP4 2FG
www.therexberkhamsted.com

BEST IN APRIL



On the Waterfront

Priceless - been after it since we opened 2004

Thu 25 7.30. USA 1954

FILMS OF THE MONTH



The Spirit of '45

"Films are rarely this committed or, indeed, persuasive."

Mon 8 7.30. UK 2012



Arbitrage

Richard Gere is back and on top form

Wed 10/Thu 11/Fri 12 7.30. USA 2013



Lore

An original escape tale beautifully told
 Mon 29 7.30. Germany/Australia/UK 2012

LIES DAMN LIES AND HS2



There are local protests, national and international, but rarely do any of them change a thing. No, none of them change anything. The democratic system says “get elected” if you want to have your say (smug Tories and Labour blusterers agree, knowing they’re spouting the impossible). Non-elected Mary Whitehouse put the willies up governments and the BBC for more of my lifetime than I want to remember. CND numbered in millions, with no influence at all. The hundreds (thousands?) of women who gave up years of their comfortable lives to form a living ring around Greenham Common were dismissed as nutters. That was probably around the same time as Mary Whitehouse was holding to ransom the very heart and soul of democracy – freedom of expression. The unelected PC tweedledums have done the same to the language and to freedom of speech. Swampy and his ilk find notoriety and the nation’s patronising affection, then arrested. And the road through the woods gets built all the same. Greenpeace with its tantalising, stunning and ingenious interventions alongside its dangerous intelligence gathering network, is marginalised as an ‘eco-terrorist’ to be freely intimidated, jailed and murdered with

the universal consent of global powers. Local protests about excessive building/development on greenbelt land or even in your own streets are dismissed as NIMBYism, so made to look parochial, small and ridiculous.

In February 2003 it is estimated over a million ordinary and extraordinary people marched across London and/or took part over the length of the march alongside millions of others in the UK and Europe who protested hard against the illegal invasion of Iraq. “For some, 15th February 2003 will go down in history as the final moment that Britons demonstrated a touching faith in parliamentary democracy.” (*Reuters*) As the nationwide HS2 protest gathers full steam and the government is loose hump shunting the millions already spent on disastrous early compensation deals, into the sidings, along comes a £253.2 million express in consultant’s fees, already paid...! On top of this they lost face at Friday’s (15th March) judicial review. None of this will stop them rethinking, redesigning, re-budgeting (£33bn which has to be borrowed!). The government cites the business community and the need for Britain to be competitive on the world stage, as the paramount reason to reach

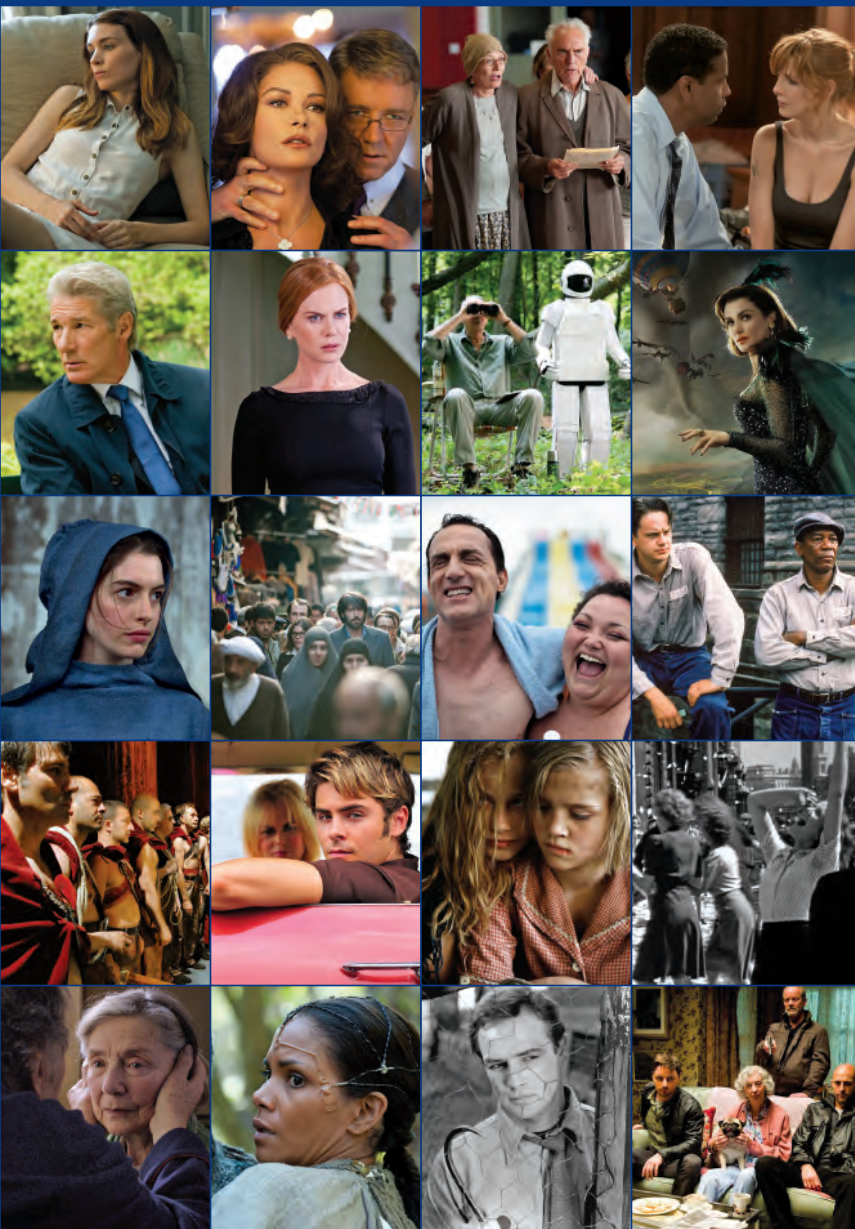


Manchester an hour earlier? At least HP1 was going somewhere – across the channel and on into Europe (and of course that runs smoothly without delays or terrifying entrapments in the tunnel?). HP2 is going nowhere we can't reach already, an hour later.

This has all been said, yet still they persist it is the answer to all our economic ills. The protests are well organised and are cutting a damaging hole in the Government's plans. On the weekend of the 16th upwards of 500 visited and gathered the Stop HS2's temporary shop in Amersham to hear the local Tory MP

and Bucks Council chiefs speak against it. Later, on Sunday there was a gathering of all the heads of ('the five families') protest groups from up and down Britain. These are ordinary, extraordinary, clever and determined people, making a real case for the absurdity of the project. Their support is in millions, just like those who marched across London on 15th February 2003... Alan Arkin in the Oscar winning, Argo coined a three word put-down to summarise what the government will eventually say and do to us and this noble protest. "Argo" the dots are yours.





A P R I L E V E N I N G S



Director: Robert Zemeckis
Starring: Denzel Washington, Kelly Reilly, John Goodman, Don Cheadle
Certificate: 15
Duration: 138 mins
Origin: USA 2013
By: Paramount International Pictures



Flight

Mon 1 7.30

Directed by Robert Zemeckis (Back to the Future) Flight is an entertaining, slightly ludicrous, take on the disaster movie trope.

Denzel Washington is William 'Whip' Whitaker, a pilot who, after the apparent failure of his passenger jet's control systems, performs a miraculous 360 roll (flying the plane upside down for a brief period), and crash-lands in a field, away from nearby houses. His breathtaking feat has managed to save from certain death 96 of the 102 souls on board. He is rightly hailed as a hero, however there is a sticking point. Whitaker has traces of alcohol and cocaine in his bloodstream at the time of the incident. In step old friends Charlie Anderson (Bruce Greenwood) and specialist attorney Hugh Lang (Don Cheadle) to minimise the reputational damage and coach him, drunk or sober, through his impending National Transportational Safety Board hearing; a trial by any other name.

A painfully tokenistic sub-plot involving Whitaker's new girlfriend a recovering heroin addict (the lovely, presumed-missing from cinema screens, Kelly Riley) distracts from Washington's decent performance as the troubled pilot. At over two hours, it's too long a flight, but worth it for the spectacular airborne sequence. "However hampered it is by its own beery bloat, Zemeckis's film is morally provocative and bookended by genius; perhaps it is the first psychological disaster movie."

(Telegraph) (research SM)



Director: Paul Williams
Starring: Terence Stamp, Vanessa Redgrave, Gemma Arterton
Certificate: PG
Duration: 93 mins
Origin: UK/Germany 2012
By: Entertainment One UK



Song For Marion

**Tue 2 7.30, Wed 3 7.30,
Thu 4 7.30**

In the wake of films such as 'The King's Speech', 'Quartet' and 'The Best Exotic Marigold Hotel', 'Song for Marion' falls into an increasing market of films for the older generation, and ticks all the boxes for an already successful formula. The storyline features Arthur (a very grumpy Terence Stamp) the main protagonist who's terminally ill wife is part of an a capella group, suitably named the OAPz. Arthur's joyless situation is challenged by an invitation to join the group, and the question is, can the music get to the socially awkward Arthur to open up before it's too late.

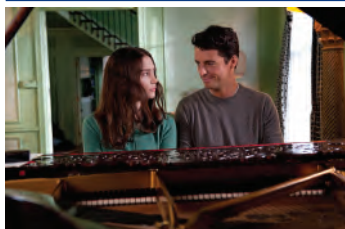
"Here Stamp proves Williams's trump card. Rarely sounding a false note, he's often seen willing the material past its own limitations." (*Telegraph*)

"The loving bond between Arthur and Marion, and Arthur's fraught relationship with their son, are the picture's most affecting elements." (*Variety*)

"While his new direction isn't always 100% successful, Williams benefits enormously from the British movie royalty headlining his latest venture: Terence Stamp and Vanessa Redgrave bring subtlety and complexity to broadly drawn characters, and though they're occasionally lumbered with the odd cringeworthy line, they sell the story with the effortless skill that you'd expect from such national treasures." (*Film4*) Shamelessly cashing in on the 'grey' market, 'Song for Marion' will warm the cockles. (*Will News*) It looks like one not to miss?



Director: Chan-wook Park
Starring: Mia Wasikowska, Nicole Kidman, Matthew Goode
Certificate: 18
Duration: 99 mins
Origin: USA 2013
By: Twentieth Century Fox



Stoker

Fri 5 7.30, Sat 6 7.00

A feeling of unease drips from every angle of Park Chan-wook's debut English-language film. *Stoker* is a sickly dark drama that melds Hitchcock's *Shadow of a Doubt* with an Adams Family aesthetic.

Mia Wasikowska is perfectly cast as the estranged India Stoker who recently loses her father in a car accident. Whilst India is in mourning, her mother (Nicole Kidman) shows signs of moving on alarmingly early. It's then that mysterious Uncle Charlie, played with brilliant seductiveness by Matthew Goode turns up at the household to stay. Charlie's obsession with his niece is evident from the start, at first she is not impressed, even repulsed, but he hides a dark side that India begins to find irresistible. "Despite brimming with movie references, the *Old Boy*'s auteur cool and cruel family mystery never falls into faceless homage: its queasy eroticism, black wit, arch nastiness and intensely loaded images couldn't be anyone else's doing." (*Total Film*) It's not perfect; you can see where it's going far too early on and the overload of visual metaphors undo the subtleties it so desperately wants you to pick up on. But Chan-wook's meticulous direction coupled with the eccentric performances make *Stoker* feel like the nightmare you won't want to wake from? (*Jack Whiting*) Matthew Goode is nightmarishly creepy. Cleverly, his sly lips and cocky shoulders, will give you the shivering creeps indeed.





Director: Sam Raimi
Starring: James Franco, Mila Kunis, Rachel Weisz, Michelle Williams
Certificate: PG
Duration: 130 mins
Origin: USA 2012
By: Walt Disney Studio INTL

Oz The Great & Powerful

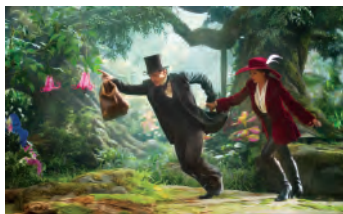
Sun 7 6.00, Tue 9 7.30

...And we are back; 74 years (if you can ignore Disney's bizarre, abysmal 80's *Return To Oz*) after Judy Garland wished there was no place like home. We're finally to see the man behind the Wizard – or are we...?

Acting as a sort of unofficial prequel, *Great and Powerful* opens in black and white and James Franco's unpleasant magician, Oscar Diggs, is working for peanuts performing magic tricks for an ageing travelling circus. But soon he's whisked to a wonderful land of flying monkeys, china dolls and beautiful witches (although you'd be hard-pressed to use 'witches') to eventually become...?

"Diggs finds himself slaving at the thought of all the wealth and power involved in being mistaken for a wizard, but wouldn't you know it? the decent people of Oz and the lovely good witch Glinda (Michelle Williams) find some virtue in him, and we can see how this fellow's talent for imposture could actually be a positive force for good?" (*Guardian*)

If you can digest the plasticky aesthetic of *Oz* then there's joy to be found in seeing how everything connects, and director Sam Raimi brings a splash of cartoon irreverence to the source material. (However Sam, is there any decent auteur out there who doesn't need to rely so heavily on digital hoo-har?) (*Jack Whiting*) Well said Jack!



The Spirit of '45

Mon 8 7.30



Ken Loach's heartfelt documentary is a timely celebration of the worthy achievements of the 1945 Labour administration.

Despite the country's dire economic situation after six years of war, the new government brought about many new changes. Setting up the NHS, nationalising major industries and re-housing millions in newly built council houses. *The Spirit of '45* reflects the hope of a generation who trusted their government to press forward with radical changes designed for the betterment of society as a whole. Using interviews, archive footage and excerpts from the rich documentary heritage of the period, it celebrates the moment of idealism when demobbed troops "came back imbued with that spirit of anything is possible".

The scale and the speed of the achievement remains staggering, yet Loach highlights how quickly the spirit in which these reforms were made, was allowed to dissipate.

"The film works all at once as a lament, a celebration and a wake-up call to modern politicians and voters". (*Time Out*)

"There's a very contemporary purpose at work here too: to remind people, if nothing else, why the NHS is worth fighting for at the very moment it's being dismantled. Films are rarely this committed or, indeed, persuasive." (*Guardian*)

Discover what your life would have been like? Visit: www.thespiritof45.com/My-45 (*Anna Shepherd*) Try to see beyond the whingeing and Ken's 'political broadcast' method.

Director: Ken Loach
Certificate: U
Duration: 98 mins
Origin: UK 2012
By: Dogwoof Pictures

Arbitrage

Wed 10 7.30, Thu 11 7.30,
 Fri 12 7.30

Director: Nicholas Jarecki
Starring: Richard Gere, Tim Roth, Susan Sarandon
Certificate: 15
Duration: 107 mins
Origin: USA 2012
By: Koch Media

Richard Gere is Robert Miller, a New York-based hedge-fund manager with his professional and personal lives on a knife-edge. Miller has cooked his company's books, and is about to sell the firm to a large bank. It is a race against time before an independent audit reveals the truth.

He appears to be an upstanding family man to his devoted wife Ellen (Susan Sarandon), and his heir apparent, daughter Brooke (Brit Marling); however the perfidious Miller is also having an affair with the younger Julie (Laetitia Casta). When a disastrous car crash threatens to derail the sale, and potentially his freedom, we see just how far Miller is prepared to go to protect himself...

Written and directed by first-timer Nicholas Jarecki, *Arbitrage* is an entertaining, slightly trashy, offering. "Gere slides through the film as smoothly as butter on hot copper...No actor can do this stuff better than Gere, and in *Arbitrage* he is as good as he has ever been. What elegant pulp this is, and how inelegantly I gobbled it up." (*Telegraph*)

"*Arbitrage* is a slick, intelligent psychological thriller that works to connect public and private immorality." (*Standard*) (*research Simon Messenger*) Mr Gere is indeed on top form. You never catch him acting. It's good to have you back Rick!



Side Effects

Sat 13 7.00, Sun 14 6.00



A veil of intrigue hangs over *Side Effects*, not least because it is rumoured to be Steven Soderbergh's final film as director, but also because the breadcrumb trail narrative will leave you guessing which direction, or even genre, it'll jump to next.

Set in a clinically cool New York City, Emily (Rooney Mara) is seemingly still affected by depression, even when reunited with her husband Martin (Channing Tatum) who is recently released from prison. After an increasing number of near suicidal incidents Emily is referred to psychiatrist Jonathan (Jude Law) who prescribes her an anti-depressant called Ablixa.

During the course of taking the new drug, events take a sharp turn for the worse. It is then that *Side Effects* morphs from Hitchcock flavoured psycho-horror to political drama to eventual conspiracy thriller. "A bloody crisis jolts us into a pinball machine of legal proceedings, Big Pharmaceuticals shenanigans and a media feeding frenzy. Then a succession of twists, bluffs and rug-pullings takes us into pure cat-and-mouse territory." (*Time Out*)

To reveal more would undeservedly unravel (Contagion writer) Scott Z. Burns' tightly wound story. If this truly is Soderbergh's last hurrah then it is a cold and calculating encore, allowing him to bow out with sincere modesty. (*Jack Whiting*) He'll be back Jack, he's only farming. The worrying hint is he'll come back...to television?

Director: Steven Soderbergh
Starring: Jude Law, Rooney Mara, Channing Tatum, Catherine
Certificate: 15
Duration: 106 mins
Origin: USA 2013
By: Entertainment One UK

Reality

Mon 15 7.30

Director: Matteo Garrone
Starring: Aniello Arena, Raffaele Ferrante
Certificate: 15
Duration: 116 mins
Origin: France, Italy 2013
By: Independent

Part dark satire, part compelling drama, *Reality*, set in Naples is a darkly comic look at Luciano, a cheeky and affable fishmonger whose unexpected and sudden obsession with being a contestant on the reality show *Big Brother*, and translating what he fondly imagines to be his local-hero status into big time wealth and celebrity, leads his real life to spiral out of control.

As Luciano gradually loses his grasp on reality, changing his ways in the hope that charitable acts might gain him access to TV heaven, Garrone just about keeps things under control.

"As a production, *Reality* certainly looks like it was painstakingly crafted: Garrone's camera glides and shimmies between characters and often captures lengthy dialogue scenes in a single take. (*Little White Lies*)

The visual concept deliberately channels (if never fully develops) fairy-tale notions that are meant to speak to the unreality of "Big Brother" and its ilk, and composer Alexandre Desplat plays up this undercurrent brilliantly, with recurring tunes that would require more tune to hold any interest.

The latest film from acclaimed director Matteo Garrone hit the Cannes Film Festival strongly, and has a very different tone from his last film, the gut-wrenching Mafia drama *Gomorra*.

A dark look on reality and the power media has over the gullible majority. (*research Will Newis*)





Director: Jake Schreier
Starring: Frank Langella, Peter Sarsgaard, Susan Sarandon
Certificate: 12A
Duration: 89 mins
Origin: USA 2012
By: Momentum Pictures



Robot & Frank

Tue 16 7.30, Wed 17 7.30

Upstate New York, "near-future".

Frank Langella is Frank, an elderly retired cat-burglar living alone and, worryingly for his children (James Marsden and Liv Tyler) beginning to show signs of dementia. Or is he...?

To assist him with his daily routine, Hunter acquires for his father a 'VGC-60L healthcare aide' (a robot) which walks, talks, cooks, and cleans. Initially Frank takes a dislike to his new servant.

However, as their relationship progresses, Frank soon realises that the amoral Robot could prove very useful... Susan Sarandon stars as a local librarian, and the object of Frank's affection, but it's Langella who steals the show, with the most engaging screen-time dedicated to just him and the animatronic Robot (voiced by Peter Sarsgaard).

"The robot's unexpectedly independent attitude is funny rather than creepy (HAL anybody?). Robot & Frank does not quite deliver a killer punch, but it's an engaging, humane fantasy." (*Guardian*) "killer punch"? Yes thanks Mr Guardian, of course, this is what we need from all films.

"It takes great steady care in exploring what it is to be alive, through the human and the artificial, and about the future in all its guises..." (*Movie Moron*) (research Simon Messenger). Indeed. This is not only incoherent, but ugly. Drop Movie Moron Simon, unless he/it's your best friend, in which case...

Frank Langella looks ten years younger than in *Frost Nixon* 10 years ago.

The Shawshank Redemption

Thu 18 7.30



This appears consistently in top-ten film lists everywhere, whether periodically compiled by experts or film goers or TV viewers or video polls. So it is time this 21st century generation saw it on the big screen. It marks the beginning of an occasional Rex dip into the archive of the other nine that always hover around the top-ten, best, most memorable, most popular films of the last forty years. It will be a treasured coup if you are seeing it here for the first time (come and find me in the foyer and tell me) but I hope you, who have seen it many times will come and take the edge of your seats again for Tim Robbins' and Morgan Freeman's epic harrowing and redemptive journey... Cancel eating but don't miss.

Director: Frank Darabont
Starring: Clancy Brown, Bob Gunton, Morgan Freeman, Tim Robbins
Certificate: 15
Duration: 142 mins
Origin: USA 2004
By: Park Circus Films

Broken City

Fri 19 7.30

Director: Allen Hughes
Starring: Mark Wahlberg, Russell Crowe, Catherine Zeta-Jones
Certificate: 15
Duration: 109 mins
Origin: USA 2013
By: StudioCanal

In this modern noir from director Allen Hughes, Mark Wahlberg stars as Billy Taggart, a New York City private eye struggling to get his deadbeat clients to pay, when he gets a call from Mayor Hostetler (Russell Crowe)...

With the re-election a week away, Hostetler hires Taggart to investigate his wife (Catherine Zeta Jones) whom he believes is having an affair. It doesn't take Taggart long to discover this is not a simple adultery case. Becoming nothing more than a pawn in a much bigger game; he finds himself embroiled in big time municipal corruption.

Taggart's relentless pursuit of justice, matched only by his streetwise toughness, makes him an unstoppable force and the mayor's worst nightmare. "Broken City is a watchable if not wholly convincing throwback to old-school crime and corruption thrillers like *The French Connection* and *Serpico*." (*Express*)

Now we're listening to the Daily Express? Time to pack it in.

"The political debates have brains and guts, and the characters have more going on in their lives than you might think. At any rate, its distinguished actors have all starred in far higher profile films which were far less entertaining." (*Independent*) A solidly made piece of drama; perfect for a Friday night at the pictures. And sounds a lot like *The Big Sleep* but without Bogey's delivery of Chandler's wit. (research Anna Shepherd)





Director: Lee Daniels
Starring: Matthew McConaughey, Nicole Kidman, Zac Efron, John Cusack
Certificate: 15
Duration: 107 mins
Origin: USA 2012
By: Lionsgate Films UK



The Paperboy

Sat 20 7.00, Sun 21 6.00

An exceptional cast, led by Nicole Kidman with Matthew McConaughey, Zac Efron and John Cusack, take on this Southern Gothic thriller.

Set in 1960s, small-town Florida. Ward (McConaughey) is a reporter for the Miami Times who returns to his hometown to investigate the murder of a sheriff. Working with Ward is his paperboy brother Jack (Efron) and an uptight British reporter Yardley (David Oyelowo).

Sultry death-row groupie Charlotte Bless (Kidman) coaxes the reporters into helping her get her convicted fiancé Hillary Van Wetter (Cusack) off the hook. Although she has never met Hillary, she is convinced of his innocence; basing this on the 'exciting correspondence' they have shared.

The uneasy, sexually charged alliance draws them deep into Florida's sultry underbelly.

"This gripping, scary and queasily funny picture nurtures a dark threat which lurks like one of its gators just below the surface". (*Guardian*)

"The Paperboy is a throwback to the exploitation cinema of its period. As such, it's grungy, tasteless and hard to take your eyes off". (*Total Film*)

Finally here on our screen after its debut at Cannes last year, is it worth the wait? With such an exceptional cast, you decide. (*Anna Shepherd*)

Then, when you've decided, come anyway. Not to be missed for all kinds of reasons, not least a surprising Zac Efron and a very convincing, trashy Nicole Kidman.

Caesar Must Die

Mon 22 7.30



Written and directed by Paolo and Vittorio Taviani (Padre Padrone, The Night of the Shooting Stars) Caesar Must Die is an all involving, unusual adaptation of Shakespeare's play. Set entirely in Rebibbia, a maximum-security prison on the outskirts of Rome, the film ostensibly follows the production of Julius Caesar as part of the inmates' recreational activities. Their rivalries, badinage, and theatrical passion spill over from the prison cells onto the stage... It's an interesting conceit in the first instance, however the Tavianis have not just set the film at Rebibbia, but the cast is entirely composed of its real-life inmates: lifers serving time for an array of offences including murder, drug trafficking, and Mafia business. Imbued with the feel of a docudrama, it won the prestigious Golden Bear at the Berlin festival last year. "It's an arresting, playful and moving film..." (*Time Out*) "An intriguing pressure cooker of a movie, hissing and streaming and bubbling for an hour and a quarter, but never quite blowing its lid, either in terms of action or ideas." (*Guardian*) (research Simon Messenger).

Directors: Paolo and Vittorio Taviani
Starring: Cosimo Rega, Salvatore Striano
Certificate: 12A
Duration: 76 mins
Origin: Italy 2012
By: New Wave

Argo

Tue 23 7.30

Director: Ben Affleck
Starring: Ben Affleck, Alan Arkin, John Goodman
Certificate: 15
Duration: 120 mins
Origin: USA 2012
By: Warner Brothers

This beautifully drawn account of a real event, skilfully plays the truth against oodles of delicious poetic license to make a riveting tale, and taking a catastrophic real-world moment and disguising it as a tightly executed caper.

This period thriller tackles an incendiary period in the history of US-Iranian relations. Set during the 1979/80 hostage crisis, where Iran's revolutionary guard seized Tehran's US Embassy, it is the story of six Americans who managed to escape.

Finding refuge in the Canadian ambassador's house, their only hope of getting out alive is expert CIA extractor, big Ben Affleck.

His plan? To fly into Iran with fake IDs and convince them the six are a Canadian film crew scouting locations.

The film has two ingenious contrasts. The Tehran side is a thriller so tense you'll be hanging on to every (mostly audible) word. The other, sweet relief from Alan Arkin and John Goodman's old-headed Hollywood producers as Argo's 'best worst idea' escape plan unfolds. Big Ben Aff's stoic performance is easily and knowingly squashed under the weight of such mammoth supporting roles. Hence, a pretty decent director. He let's the audience in, knows what's important to the telling, then walks through his own part. You'll find Mr Arkin's unequivocal brush-off may come in handy sooner or later. An Oscar, for a story well told.



Amour

Wed 24 7.30



Written and directed by Michael Haneke, Amour is a tender, harrowing study of a relationship in old age.

Devoted middle-class Parisian couple - Georges and Anne Laurent (Jean-Louis Trintignant, Emmanuelle Riva) both retired music teachers in their 80s, living out their twilight years in a capacious, imposing apartment.

As the couple breakfast at the beginning of the film, Anne suffers a stroke, which later transpires to have paralysed the right side of her body. With her confined to a wheelchair, Georges promises to look after her, despite protestations to the contrary by their daughter Eva (Isabelle Huppert). As Anne's condition deteriorates, Georges' love and compassion are tested in extremis.

"The film unfolds with a seemingly effortless grace, the apartment, like the sepulchral interiors in a painting by Danish artist Vilhelm Hammershøi, becoming a metaphor for the labyrinths of a mind. And the two central performances, rich in subtle gestures and expressive detail, are beyond reproach." (*Guardian*) (*SM*)

"There's no doubt that Haneke brings us a resolutely tough experience here, unsurprisingly free of the icky homilies or contrived silver linings we expect even from respectable art-house drama about the end of life." (*Telegraph*)

Ever the tough uncompromising director, apparently during filming Haneke, treated them as able actors playing important roles, not as old people returning to play grace and sentiment.

Director: Michael Haneke
Starring: Jean-Louis Trintignant, Emmanuelle Riva, Isabelle Huppert
Certificate: 12A
Duration: 127 mins
Origin: Austria/France 2012
By: Artificial Eye

On The Waterfront

Thu 25 7.30

Director: Elia Kazan
Starring: Marlon Brando, Karl Malden, Lee J. Cobb, Rod Steiger, Pat Henning
Certificate: PG
Duration: 108 mins
Origin: USA 1954
By: Park Circus Films

This the first film I saw as a kid on a black & white telly (lucky, so was the film) where I remembered lines as they were spoken. Like all good quotes they were either never said, or you just remember them the wrong way round. I remember "I could a' bin a contender Charlie" and "one-way ticket to Palookaville" in the back of the taxi, Brando and Steiger.

Before, I wanted to be Fred Astaire and/or Humphrey Bogart. After *On the Waterfront* it was Brando's Terry Malloy all the way. I think it lasted right up until after *The Godfather*. And they're the only two (out of four) films (five now with *Argo*) I can still quote badly to this day. I lost him then at *Last Tango In Paris*. Not one for butter on its own (though it wasn't quite on its own, I realise, but hardly a nice crusty Hovis).

That aside, This is one of the best films ever made, we have requested it most months since we opened (Dec 2004). This is a new digital release so should be sharp and perfect on our big screen. Cancel your pigeons and yer boxing, don't miss.



The Incredible Burt Wonderstone

Fri 26 7.30



If your ultimate guilty pleasure involves comedians playing smug, spray-tanned magicians then **The Incredible Burt Wonderstone** might do the trick.

Carell is Burt Wonderstone, who has a big-haired Las Vegas double act with his old friend, Anton Marvelton (Steve Buscemi). His desperately old-school act and his self-belief are put under extreme pressure by a fashionable badass street magician, Steve Gray (Jim Carrey) and Wonderstone must reach down deep inside himself to see if the magic is still there.

"A little too nasty a comedy for family audiences, this peddles an uncomfortable blend of aggression and schmaltz. The Will Ferrell formula, and one that sits uneasily on Carell's shoulders."

(*Telegraph*)

Burt and Anton break up and drift in different directions until, abracadabra: they find their very own old maestro of all abracadabra – in an old folks' home! Enter Alan Arkin, the unassailable master of delicious honesty, to save the film, and he does.

Carell, Carrey and particularly Mr Arkin are all on fine form but they're wasted in this, with any apparent real comedy, just smoke and mirrors. (*research Jack Whiting*) Isn't all that smoke and mirrors stuff the very stuff of abracadabra magic, Jack? Come for Alan A (who is even more forever fabulous, now that I find he share's his birthday with my brother).

Director: Don Scardino
Starring: Steve Carrell, Jim Carrey, Alan Arkin, James Gandonfini
Certificate: tbc
Duration: 100 mins
Origin: USA 2013
By: Warner Brothers

Les Misérables

Sat 27 7.00

Director: Tom Hooper
Starring: Russell Crowe, Anne Hathaway, Hugh Jackman
Certificate: 12A
Duration: 158 mins
Origin: USA 2013
By: Universal Pictures (UK) Ltd

'Lay Miz' "impossible to say without a twinkle of camp" is back at the Rex for the last time, in its full Oz-Anglo-Yank whining glory on our sumptuous sound screen.

It has doubting critics waxing such things as "Even as a non-believer in this kind of 'sung through' musical, I was battered into submission by this mesmerizing, compelling film. For dignity and intelligence it's Hugh Jackman, with an unexpectedly vulnerable turn from grumpy old bear Russell Crowe..." (*PB Guardian*)

The stars have hyper-whinged on about the miracle of their full throated outbursts recorded live on set as though they'd never heard of Fred Astaire or Sinatra/Crosby/Celeste Holm's unforgettable live routines in High Society. So, why let the short cinematic memory get in the way of a good self-seeking review?

Remember too The Royal Shakespeare Company (RSC) created it (directed by Trevor Nunn) at The Barbican in 1985 to scurvy reviews. They then took it, as is, to the West End where it went mad, servicing a million coach trips by an all-devouring Mammia audience (on the same coach years later). Cameron Macintosh jumped at it and the rest is... over acted, over emotional warbling, now in wobbly tonsil 3-D close-up with trillions in the bank for sweet Cameron Mac. Nevertheless, well loved all the same by kleenex audiences everywhere. Enjoy one last blub.





Directors: The Wachowskis & Tom Tykwer
Starring: Tom Hanks, Halle Berry, Jim Broadbent
Certificate: 15
Duration: 172 mins
Origin: USA 2012
By: Warner Brothers



Cloud Atlas

Sun 28 6.00

Six sweeping narratives, spanning hundreds of years, are seamlessly squeezed into one mammoth fantasy by a trio of directors in the form of Andy and Lana Wachowski (*The Matrix*) and Tom Tykwer (*Run Lola Run*).

To fully explain exactly what *Cloud Atlas* is about would far exceed this page. Based on David Mitchell's (not our other half of Webb, must be another one?) notoriously unfilmable novel, *Cloud Atlas* flickers back and forth between these interlinked stories; from aboard a nineteenth century ship to a clone rescue in a neon-lit, future Seoul. You will get as much amusement seeing Jim Broadbent escaping a retirement home as you will Hugh Grant cannibalising innocent villagers on a post-apocalyptic Earth. The stories run parallel to each other, dipping in and out without a moment's pause, yet somehow it works, with a sumptuous score by Tykwer binding it all together, and with each actor, led by Tom Hanks and Halle Berry and including Ben Wishaw, giving it their all under numerous prosthetics. It's an impressive feat, not to mention an enthralling audio/visual treat. Tykwer and the Wachowski's deserve praise for simply daring to craft a beautifully moving, yet confusing and at times utterly bonkers fable. *Cloud Atlas* is flawed yet incredibly enchanting. With six mental films for the price of one, it's not a bad offer. (*Jack Whiting*) The price Jack, is three hours of your life.

Lore

Mon 29 7.30



In the dying days of WWII, Allied forces are sweeping the countryside, looking for war criminals.

After being deserted by their parents, Lore the eldest daughter (the remarkable Saskia Rosendahl) and her four siblings must journey together over 500 miles of mountains and forest, to their Grandma's home in Hamburg. The four children of mass murderers, undertake a harrowing journey that exposes them to the reality and consequences of their parents' actions and beliefs. Australian director Cate Shortland's drama leads the characters through a devastated and defeated nation. It overflows with poetic visuals, conjured in a fairytale landscape. Battling starvation and exposure from sleeping outside on the forest floor, the siblings are met by the mysterious Thomas, a young refugee with Jewish papers; who, when questioned by American soldiers, protects them by posing as their brother.

In order to survive, Lore begins to trust the one person she has been taught to hate.

"As with all the best fairytales, there is a blackness and brutality at its centre". (*Guardian*)

"[A] complex portrait of a young girl with repellent beliefs gradually coming of age and to an understanding of what it means to be human in the face of some heinous experiences". (*Scotsman*) Simply unmissable. (*Anna Shepherd*) Perfect.

Director: Cate Shortland
Starring: Saskia Rosendahl, Kai Malina, Ursina Lardi
Certificate: 15
Duration: 109 mins
Origin: Germany/Australia/UK 2012
By: Artificial Eye

Welcome To The Punch

Tue 30 7.30

Director: Eran Creevy
Starring: James McAvoy, Mark Strong, Andrea Riseborough
Certificate: 15
Duration: 100 mins
Origin: UK/USA 2013
By: Momentum Pictures

A grizzled James McAvoy is trying a little too hard playing cops and robbers with Mark Strong in this flashy London action thriller from Shifty director Eran Creevy.

Max Lewinsky (McAvoy) is a detective tortured by his demons. Some years before, he failed to nab top bad guy Jacob Sternwood (Strong) and is still in serious pain from a shot to the leg. Now he's got the chance to nail Sternwood, but is getting no real support from superior officers Bartnick (Mays) and Geiger (Morrissey). Is there a conspiracy going on somewhere over his head...? Refreshingly, rather than the usual Guy Richie formula overused in many Brit thrillers, *Punch* opts for a slickness reminiscent of Michael Mann's *Heat* or *Internal Affairs*, with London itself taking centre stage as an urban playground draped in steely-blue hues. "The tale twists and rambles, visiting dirty cops, corrupt businesses and rival gangs. By rights, this should work a lot better than it does." (*Time Out*) Where *Punch* falls apart is in its clichéd plot but on a technical level it shines, showcasing Creevy's action fetish. There's enough extreme close-ups of guns firing in slow-mo to give even casual fans of action cinema that warm feeling. (*Jack Whiting*) Slo-mo guns in extreme close-up? Warm feeling? Come for Andrea Riseborough, see what she makes of it all.



COMING SOON

New releases

The Place Beyond The Pines

A Late Quartet

Beyond the Hills

Rebellion

Trance

Back by demand

A Royal Affair

We Have A Pope

Welcome to the Punch

The Secret in Their Eyes



Trance



The Place Beyond The Pines



A Late Quartet



Beyond The Hills

APRIL FILMS AT A GLANCE

Please check times carefully and watch out for early shows.

| | | | |
|----|-----|--|-------------|
| 1 | Mon | FLIGHT | 7.30 |
| 2 | Tue | WRECK-IT RALPH | 12.30 |
| 2 | Tue | SONG FOR MARION | 7.30 |
| 3 | Wed | SONG FOR MARION | 2.00, 7.30 |
| 4 | Thu | LIFE OF PI | 2.00 |
| 4 | Thu | SONG FOR MARION | 7.30 |
| 5 | Fri | STOKER | 7.30 |
| 6 | Sat | OZ THE GREAT & POWERFUL | 2.00 |
| 6 | Sat | STOKER | 7.00 |
| 7 | Sun | OZ THE GREAT & POWERFUL | 6.00 |
| 8 | Mon | OZ THE GREAT & POWERFUL | 2.00 |
| 8 | Mon | SPIRIT OF '45 | 7.30 |
| 9 | Tue | OZ THE GREAT & POWERFUL | 12.30, 7.30 |
| 10 | Wed | OZ THE GREAT & POWERFUL | 2.00 |
| 10 | Wed | ARBITRAGE | 7.30 |
| 11 | Thu | ARBITRAGE | 2.00, 7.30 |
| 12 | Fri | ARBITRAGE | 7.30 |
| 13 | Sat | PIRATES: IN AN ADVENTURE WITH SCIENTISTS | 2.00 |
| 13 | Sat | SIDE EFFECTS | 7.00 |
| 14 | Sun | SIDE EFFECTS | 6.00 |
| 15 | Mon | I WISH | 2.00 |
| 15 | Mon | REALITY | 7.30 |
| 16 | Tue | SIDE EFFECTS | 12.30 |
| 16 | Tue | ROBOT & FRANK | 7.30 |
| 17 | Wed | ARBITRAGE | 2.00 |
| 17 | Wed | ROBOT & FRANK | 7.30 |
| 18 | Thu | ROBOT & FRANK | 2.00 |
| 18 | Thu | THE SHAWSHANK REDEMPTION | 7.30 |
| 19 | Fri | BROKEN CITY | 7.30 |
| 20 | Sat | DR WHO AND THE DALEKS | 2.00 |
| 20 | Sat | THE PAPERBOY | 7.00 |
| 21 | Sun | THE PAPERBOY | 6.00 |
| 22 | Mon | SONG FOR MARION | 2.00 |
| 22 | Mon | CAESAR MUST DIE | 7.30 |
| 23 | Tue | ARGO | 12.30, 7.30 |
| 24 | Wed | HITCHCOCK | 2.00 |
| 24 | Wed | AMOUR | 7.30 |
| 25 | Thu | SONG FOR MARION | 2.00 |
| 25 | Thu | ON THE WATERFRONT | 7.30 |
| 26 | Fri | THE INCREDIBLE BURT WONDERSTONE | 7.30 |
| 27 | Sat | JACK THE GIANT SLAYER | 2.00 |
| 27 | Sat | LES MISÉRABLES | 7.00 |
| 28 | Sun | CLOUD ATLAS | 6.00 |
| 29 | Mon | QUARTET | 2.00 |
| 29 | Mon | LORE | 7.30 |
| 30 | Tue | WELCOME TO THE PUNCH | 12.30, 7.30 |



A P R I L 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

Wreck It Ralph

Tue 2 12.30



Computer games and films haven't generally seen eye to eye. Disney intends to rectify this with clever references in *Wreck-it Ralph*; attempting to upstage their own daughter company, Pixar, in the process.

"Faced with the daily ridicule of playing the bad guy in the shadow of his heroic nemesis Fix-It Felix Jr (McBrayer) Ralph (JCReilly) decides to abandon the confines of his game in the hope of finding the gold medal that will earn him status and respect as the good guy, among his fellow pixel pals.

His quest first lands him in 'Hero's duty' led by Jane Lynch's no-nonsense Sergeant Calhoun (she's programmed with the most tragic backstory ever) Eventually he lands into the sickly-sweet kart-racing game 'Sugar Rush', where he meets kindred outsider Vanellope von Schweetz (Sarah Silverman) a nine-year-old wannabe racer banished for being a 'glitch' and decides to help her win her way back onto the circuit.

The real highlight, however, appears before the main feature. Paperman is a beautiful and unique animated short about love at first sight. Told in silent B&W with a distinct hand sketched feel, Paperman is an absolute joy. *Wreck-it Ralph*, on the other hand, could do with more game references and a little less of that forced Disney morality. (*Jack Whiting*). It sounds fab, bring the street.

Director: Rich Moore
Certificate: PG
Duration: 108 mins
Origin: USA 2012
By: Walt Disney Studio INTL

Song For Marion

Wed 3 2.00

Director: Paul Williams
Starring: Terence Stamp, Vanessa Redgrave, Gemma Arterton
Certificate: PG
Duration: 93 mins
Origin: UK/Germany 2012
By: Entertainment One UK

In the wake of films such as 'The King's Speech', 'Quartet' and 'The Best Exotic Marigold Hotel', 'Song for Marion' falls into an increasing market of films for the older generation, and ticks all the boxes for an already successful

formula. The storyline features Arthur (a very grumpy Terence Stamp) the main protagonist who's terminally ill wife is part of an a capella group, suitably named the OAPz. Arthur's joyless situation is challenged by an invitation to join the group, and the question is, can the music get to the socially awkward Arthur to open up before it's too late.

"Here Stamp proves Williams's trump card. Rarely sounding a false note, he's often seen willing the material past its own limitations." (*Telegraph*)

"The loving bond between Arthur and Marion, and Arthur's fraught relationship with their son, are the picture's most affecting elements." (*Variety*)

"While his new direction isn't always 100% successful, Williams benefits enormously from the British movie royalty headlining his latest venture: Terence Stamp and Vanessa Redgrave bring subtlety and complexity to broadly drawn characters, and though they're occasionally lumbered with the odd cringeworthy line, they sell the story with the effortless skill that you'd expect from such national treasures." (*Film4*) Shamelessly cashing in on the 'grey' market, 'Song for Marion' will warm the cockles. (*Will Newis*) It looks like one not to miss?



Life Of Pi

Thu 4 2.00



Yann Martel's supposedly unfilmable novel has been beautifully realised due to the blending of newcomer Suraj Sharma, a convincingly rendered Bengal tiger, and Ang Lee's meticulous direction.

The film opens with an older Pi retelling his seaborne fable to an author. We see Pi as a child and eventually the teenager who takes centre stage (played by the inexperienced Sharma, but you wouldn't know) growing up in India trying Hinduism, dabbling in Christianity and Islam too. When his family decide to move their zoo to Canada, Pi reluctantly leaves his beautiful new girlfriend and old life behind.

During their ocean voyage a storm overwhelms the ship, drowning most of its passengers, including Pi's family, leaving him, some odd creatures and a tiger curiously named Richard Parker, stranded on a lifeboat in the Pacific.

What follows is a beautiful, amusing yet often challenging story of survival, but more importantly it's a film about storytelling itself and how the very essence of a story can carry its message through generations.

"Life of Pi is perfectly paced, elegantly plotted and often very funny: there's a universality about Lee's film that transcends barriers of language and age." (*Telegraph*) Ang Lee has a beautiful mastery over everything he touches, and he touches everybody with the beauty of everything he creates. Don't miss this one last show.

Director: Ang Lee
Starring: Tabu, Irrfan Khan
Certificate: PG
Duration: 127 mins
Origin: USA 2012
By: Twentieth Century Fox

Oz The Great & Powerful

Sat 6 2.00, Mon 8 2.00,
 Tue 9 12.30, Wed 10 2.00

Director: Sam Raimi
Starring: James Franco, Mila Kunis, Rachel Weisz, Michelle Williams
Certificate: PG
Duration: 130 mins
Origin: USA 2012
By: Walt Disney Studio INTL

...And we are back; 74 years (if you can ignore Disney's bizarre, abysmal 80's *Return To Oz*) after Judy Garland wished there was no place like home. We're finally to see the man behind the Wizard – or are we...?

Acting as a sort of unofficial prequel, *Great and Powerful* opens in black and white and James Franco's unpleasant magician, Oscar Diggs, is working for peanuts performing magic tricks for an ageing travelling circus. But soon he's whisked to a wonderful land of flying monkeys, china dolls and beautiful witches (although you'd be hard-pressed to use 'witches') to eventually become...?

"Diggs finds himself slaving at the thought of all the wealth and power involved in being mistaken for a wizard, but wouldn't you know it? the decent people of Oz and the lovely good witch Glinda (Michelle Williams) find some virtue in him, and we can see how this fellow's talent for imposture could actually be a positive force for good?" (*Guardian*)

If you can digest the plasticky aesthetic of *Oz* then there's joy to be found in seeing how everything connects, and director Sam Raimi brings a splash of cartoon irreverence to the source material. (However Sam, is there any decent auteur out there who doesn't need to rely so heavily on digital hoo-ha?) (*Jack Whiting*) Well said Jack!



Arbitrage

Thu 11 2.00



Richard Gere is Robert Miller, a New York-based hedge-fund manager with his professional and personal lives on a knife-edge. Miller has cooked his company's books, and is about to sell the firm to a large bank. It is a race against time before an independent audit reveals the truth.

He appears to be an upstanding family man to his devoted wife Ellen (Susan Sarandon), and his heir apparent, daughter Brooke (Brit Marling); however the perfidious Miller is also having an affair with the younger Julie (Laetitia Casta). When a disastrous car crash threatens to derail the sale, and potentially his freedom, we see just how far Miller is prepared to go to protect himself...

Written and directed by first-timer Nicholas Jarecki, *Arbitrage* is an entertaining, slightly trashy, offering. "Gere slides through the film as smoothly as butter on hot copper...No actor can do this stuff better than Gere, and in *Arbitrage* he is as good as he has ever been. What elegant pulp this is, and how inelegantly I gobbled it up."

(*Telegraph*)

"*Arbitrage* is a slick, intelligent psychological thriller that works to connect public and private immorality."

(*Standard*) (research Simon Messenger)

Mr Gere is indeed on top form. You never catch him acting. It's good to have you back Rick!

Director: Nicholas Jarecki
Starring: Richard Gere, Tim Roth, Susan Sarandon
Certificate: 15
Duration: 107 mins
Origin: USA 2012
By: Koch Media

Pirates! In An Adventure With Scientists Sat 13 2.00

Directors: Peter Lord, Jeff Newitt
Voices: Hugh Grant, Brendan Gleeson
Certificate: U
Duration: 88 mins
Origin: UK 2012
By: Sony Pictures Releasing

Back specially for Easter holidays, it's Ham Nite from everybody's favourite animation studios, Aardman. A brilliant, clever, hilarious tale of swashbuckling adventure.

Hugh Grant is perfectly nuanced as the voice of the Pirate Captain whose ambition lies in beating his bitter rivals to the Pirate of the Year Award. When he and his hapless crew (an all-star barnacle of silly sea dogs: Martin Freeman, Brendan Gleeson, Russell Tovey, and Ashley Jensen) encounter HMS Beagle and Charles Darwin on the high seas, Darwin notices something rather special about Polly, the beloved 'heavy-boned' ships parrot and lucky mascot, leading the crew on a frantic journey to Victorian London... Technically brilliant and beautifully, faultlessly observed from Peter Lord, David Sproxton and Co (Wallace & Gromit, Chicken Run etc).

"I think you could treble the IQ of any child, or indeed adult, by putting them in front of an Aardman product like this."

(*Guardian*)
 "Every scene has been embellished with sight gags, funny signs and dizzying amounts of background detail, all enhanced, not obscured, by judicious use of 3D (glorious 2D at The Rex). It would take multiple viewings to drink it all in, but *The Pirates!* more than justifies it."

(*Telegraph*) Taking a mere five years to make, it's the funniest, cleverest, wittiest and most heartwarming film you'll see in the next five. Sheer (Ham-Nite) joy.



I Wish

Mon 15 2.00



Two young brothers; 12 year old Koichi who lives with his mother and maternal grandparents in Kagoshima in southern Japan and his younger brother Ryu, who lives with his Father in the north.

Separated by their parents' divorce and unable to cope with the speed of change, Koichi is desperate to reunite his family. When he learns the bullet train will soon open, connecting the two towns, he starts to believe a miracle will take place the moment these new trains first pass each other at top speed; like wishing on a shooting star, Koichi believes if you see the trains cross, your wish will come true.

With the help of the adults around him, Koichi sets out on a journey with a group of friends, each hoping to witness a miracle that will enrich their lives. "Impressively directed and superbly written, this is an utterly charming Japanese drama with a pair of terrific performances by gifted young actors and real-life brothers Oshiro Maeda and Koki Maeda". (*View London*)

"Forget all those phoney Oscar-bait films – this complex, delicate drama about two young boys living through their parents' split is the real deal, and deeply satisfying". (*Guardian*) (*Anna S*)

A beautiful, slow film about children and a fast train, with sound turned on this time!

Director: Hirokazu Koreeda
Starring: Oshirô Maeda, Koki Maeda, Ryôga Hayashi
Certificate: PG
Duration: 128 mins
Origin: Japan 2011
By: Arrow Films

Side Effects

Tue 16 12.30

Director: Steven Soderbergh
Starring: Jude Law, Rooney Mara, Channing Tatum, Catherine
Certificate: 15
Duration: 106 mins
Origin: USA 2013
By: Entertainment One UK

A veil of intrigue hangs over Side Effects, not least because it is rumoured to be Steven Soderbergh's final film as director, but also because the breadcrumb trail narrative will leave you guessing which direction, or even genre, it'll jump to next.

Set in a clinically cool New York City, Emily (Rooney Mara) is seemingly still affected by depression, even when reunited with her husband Martin (Channing Tatum) who is recently released from prison. After an increasing number of near suicidal incidents Emily is referred to psychiatrist Jonathan (Jude Law) who prescribes her an anti-depressant called Ablixa.

During the course of taking the new drug, events take a sharp turn for the worse. It is then that Side Effects morphs from Hitchcock flavoured psycho-horror to political drama to eventual conspiracy thriller. "A bloody crisis jolts us into a pinball machine of legal proceedings, Big Pharmaceuticals shenanigans and a media feeding frenzy. Then a succession of twists, bluffs and rug-pullings takes us into pure cat-and-mouse territory." (*Time Out*)

To reveal more would undeservedly unravel (Contagion writer) Scott Z. Burns' tightly wound story. If this truly is Soderbergh's last hurrah then it is a cold and calculating encore, allowing him to bow out with sincere modesty. (*Jack Whiting*) He'll be back Jack, he's only farming. The worrying hint is he'll come back...to television?



Arbitrage

Wed 17 2.00



Richard Gere is Robert Miller, a New York-based hedge-fund manager with his professional and personal lives on a knife-edge. Miller has cooked his company's books, and is about to sell the firm to a large bank. It is a race against time before an independent audit reveals the truth.

He appears to be an upstanding family man to his devoted wife Ellen (Susan Sarandon), and his heir apparent, daughter Brooke (Brit Marling); however the perfidious Miller is also having an affair with the younger Julie (Laetitia Casta). When a disastrous car crash threatens to derail the sale, and potentially his freedom, we see just how far Miller is prepared to go to protect himself...

Written and directed by first-timer Nicholas Jarecki, *Arbitrage* is an entertaining, slightly trashy, offering. "Gere slides through the film as smoothly as butter on hot copper...No actor can do this stuff better than Gere, and in *Arbitrage* he is as good as he has ever been. What elegant pulp this is, and how inelegantly I gobbled it up." (*Telegraph*)

"*Arbitrage* is a slick, intelligent psychological thriller that works to connect public and private immorality." (*Standard*) (*research Simon Messenger*) Mr Gere is indeed on top form. You never catch him acting. It's good to have you back Rick!

Director: Nicholas Jarecki
Starring: Richard Gere, Tim Roth, Susan Sarandon
Certificate: 15
Duration: 107 mins
Origin: USA 2012
By: Koch Media

Robot & Frank

Thu 18 2.00

Director: Jake Schreier
Starring: Frank Langella, Peter Sarsgaard, Susan Sarandon
Certificate: 12A
Duration: 89 mins
Origin: USA 2012
By: Momentum Pictures

Upstate New York, "near-future". Frank Langella is Frank, an elderly retired cat-burglar living alone and, worryingly for his children (James Marsden and Liv Tyler) beginning to show signs of dementia. Or is he...?

To assist him with his daily routine, Hunter acquires for his father a 'VGC-60L healthcare aide' (a robot) which walks, talks, cooks, and cleans. Initially Frank takes a dislike to his new servant.

However, as their relationship progresses, Frank soon realises that the amoral Robot could prove very useful... Susan Sarandon stars as a local librarian, and the object of Frank's affection, but it's Langella who steals the show, with the most engaging screen-time dedicated to just him and the animatronic Robot (voiced by Peter Sarsgaard).

"The robot's unexpectedly independent attitude is funny rather than creepy (HAL anybody?). Robot & Frank does not quite deliver a killer punch, but it's an engaging, humane fantasy." (*Guardian*) "killer punch"? Yes thanks Mr Guardian, of course, this is what we need from all films.

"It takes great steady care in exploring what it is to be alive, through the human and the artificial, and about the future in all its guises..." (*Movie Moron*) (*research Simon Messenger*). Indeed. This is not only incoherent, but ugly. Drop Movie Moron Simon, unless he/it's your best friend, in which case...

Frank Langella looks ten years younger than in *Frost Nixon* 10 years ago.



Dr Who & The Daleks

Sat 20 2.00



The good Doctor's first foray into silver-screen territory happened way back in 1965, when the legendary Peter Cushing had a crack at taking on the Time Lord's most recurring nemesis, the Daleks (hardly scary on the flat, they're complete pussycats on stairs).

This big-screen TV cross-over benefits from its lavish use of CinemaScope colour photography and a lack of cardboard sets. However, it abandons many of the original ideals and, instead, sets the Doctor (Cushing) down the Jules Verne ally of 'nutty scientist who accidentally activates his time machine invention' and lands on a mysterious planet in the throes of civil war. Cheap, tacky looking production values aside, this is a fun if slight offering from Cushing, who could play this role in his sleep. But for those of you weaned only on our 21st Century pop-star Doctor, this is a great chance to see how these early non-slick adventures, spawned the slick adventures of Matt Smith and sexy starlets.

In an ideal world this would have been a Hammer Horror, with Cushing partnered by arch-baddie, Christopher Lee. As it is, this is a rare archive opportunity for Dr Who's rabidly enthusiastic fan-base. (research Jack Whiting)

Director: Gordon Flemyng
Starring: Peter Cushing, Roy Castle
Certificate: U
Duration: 83 mins
Origin: UK 1965
By: ICO

Song For Marion

Mon 22 2.00, Thu 25 2.00

Director: Paul Williams
Starring: Terence Stamp, Vanessa Redgrave, Gemma Arterton
Certificate: PG
Duration: 93 mins
Origin: UK/Germany 2012
By: Entertainment One UK

In the wake of films such as 'The King's Speech', 'Quartet' and 'The Best Exotic Marigold Hotel', 'Song for Marion' falls into an increasing market of films for the older generation, and ticks all the boxes for an already successful formula.

The storyline features Arthur (a very grumpy Terence Stamp) the main protagonist who's terminally ill wife is part of an a capella group, suitably named the OAPs. Arthur's joyless situation is challenged by an invitation to join the group, and the question is, can the music get to the socially awkward Arthur to open up before it's too late.

"Here Stamp proves Williams's trump card. Rarely sounding a false note, he's often seen willing the material past its own limitations." (*Telegraph*)

"The loving bond between Arthur and Marion, and Arthur's fraught relationship with their son, are the picture's most affecting elements." (*Variety*)

"While his new direction isn't always 100% successful, Williams benefits enormously from the British movie royalty headlining his latest venture: Terence Stamp and Vanessa Redgrave bring subtlety and complexity to broadly drawn characters, and though they're occasionally lumbered with the odd cringeworthy line, they sell the story with the effortless skill that you'd expect from such national treasures." (*Film4*) Shamelessly cashing in on the 'grey' market, 'Song for Marion' will warm the cockles. (*Will Newis*) It looks like one not to miss?



Argo

Tue 23 12.30



This beautifully drawn account of a real event, skilfully plays the truth against oodles of delicious poetic license to make a riveting tale, and taking a catastrophic real-world moment and disguising it as a tightly executed caper.

This period thriller tackles an incendiary period in the history of US-Iranian relations. Set during the 1979/80 hostage crisis, where Iran's revolutionary guard seized Tehran's US Embassy, it is the story of six Americans who managed to escape.

Finding refuge in the Canadian ambassador's house, their only hope of getting out alive is expert CIA extractor, big Ben Affleck.

His plan? To fly into Iran with fake IDs and convince them the six are a Canadian film crew scouting locations.

The film has two ingenious contrasts. The Tehran side is a thriller so tense you'll be hanging on to every (mostly audible) word. The other, sweet relief from Alan Arkin and John Goodman's old-headed Hollywood producers as Argo's 'best worst idea' escape plan unfolds. Big Ben Aff's stoic performance is easily and knowingly squashed under the weight of such mammoth supporting roles. Hence, a pretty decent director. He let's the audience in, knows what's important to the telling, then walks through his own part. You'll find Mr Arkin's unequivocal brush-off may come in handy sooner or later. An Oscar, for a story well told.

Director: Ben Affleck
Starring: Ben Affleck, Alan Arkin, John Goodman
Certificate: 15
Duration: 120 mins
Origin: USA 2012
By: Warner Brothers

Hitchcock

Wed 24 2.00

Director: Sacha Gervasi
Starring: Anthony Hopkins, Helen Mirren, Scarlett Johansson
Certificate: 12A
Duration: 98 mins
Origin: USA 2012
By: Twentieth Century Fox

He was the world's most famous film director, yet Alfred Hitchcock gambled his reputation on a horror pic deemed so toxic by Hollywood that he had to bankroll it himself. Psycho was the epoch-changing result, and this fact-based drama zooms in on its making, examining Hitchcock the artist and the man when the pressure was on.

"Anthony Hopkins climbs into the fat suit and jowls to impersonate the master; Helen Mirren does a routine job as his wife, and unsung collaborator Alma Reville. In the mean time, Scarlett Johansson gives a creamy and bland turn as Janet Leigh. The result is self-conscious and unsatisfying: a shallow and naive celebratory biopic." (*Guardian*) "The dialogue is almost zippy enough to convince us they're in a better movie than the scatty, intriguing but slightly undercooked one we're actually watching." (*Time Out*)

What Gervasi does borrow from Hitchcock's own work, he quotes back to us in chunks. Sand in a bottle recalls Notorious, threatening munching recalls Frenzy, and the shooting of Psycho's shower sequence is cut like Psycho's shower sequence; and so on. Thanks to insight, we get pub-bore-factoids! "Tim Burton's Ed Wood (1994) and Richard Linklater's Me and Orson Welles (2008) both felt umbilically connected to their subjects; in comparison this is a dressing-up-box." (*Telegraph*) Miserable reviews indeed, but not all fair, come and see.



Jack The Giant Slayer

Sat 27 2.00



Fee-fi-fo-fum, I smell the blood of more Hollywood ho-hum! Director Bryan Singer, who has the ability to thrill adults and children respectively with *Usual Suspects* and *X-Men*, heads up a loud and stompy take on panto favourite, Jack and the Beanstalk. Jack (Nicholas Holt) is unwittingly entrusted with a handful of magic beans by a monk trying to keep them away from the evil court adviser, Roderick (Stanley Tucci). When one of the seeds gets wet, a towering vine sprouts to the heavens, where a land of warrior giants awaits. A feminist-lite princess (Eleanor Tomlinson) and an Errol Flynn knight (Ewan McGregor) tag along for the entertaining ride.

"Singer swaps the rhyming ogre from the fairytale for an impressive army of CG screen-stealing monsters (led by Bill Nighy's fab bickering two-headed Goliath) to make young kids burst into tears or laughter, as they leer their ugly mugs into the camera and bite off heads like carrot sticks." (*Total Film*) (Bill Nighy not the kids, then again...) It's been a rocky road (or rather shaky beanstalk) to the eventual release of this mega-budgeted fantasy. Originally entitled *Giant Killer*, then softened to its friendlier current form, *Jack the Giant Slayer*, it has all the hallmarks of a breezy, fun adventure with lofty ambitions and a few 'behind you's'. (*Jack Whiting*)

Director: Bryan Singer
Starring: Ewan McGregor, Bill Nighy, Stanley Tucci, Nicholas Hoult
Certificate: 12A
Duration: 114 mins
Origin: USA 2013
By: Warner Brothers

Quartet

Mon 29 2.00

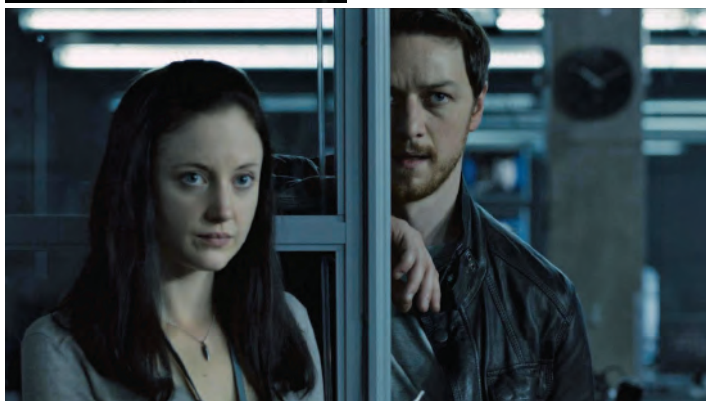
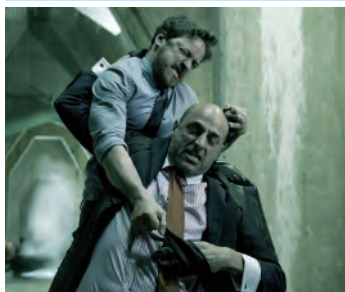
Director: Dustin Hoffman
Starring: Michael Gambon, Maggie Smith, Billy Connolly
Certificate: 12A
Duration: 98 mins
Origin: UK 2012
By: Momentum Pictures

This is Dustin Hoffman's first day trip into directing, and a great day out it is. On his bus to Hedsor House overlooking the Thames Valley in deepest beautiful Chiltern Buckinghamshire, towards the end of 2011, he invited the some of the oldest, most talented names and beautiful faces in the British scholarship of performance. Billy Connolly (proudly February's cover pin-up) overwhelmed by them all, said it was like playing alongside Elvis! The now mature and brilliant Dustin Hoffman brought them all together to play in his directorial debut 44 years or so after his own startling first screen appearance in *The Graduate* (1967) and play they did. He chose Ronald Harwood's (*The Diving Bell and The Butterfly*) screenplay of his stage play *Tosca's Kiss*, to play with. Harwood's inspiration came from the residents of Verdi's Casa di Riposo per Musicisti, an Italian retirement home for performers, where "singing is like breathing to them." This is the result. An, easy, sentimental, predictable, brilliant, unforgettable, very funny and delicious trip in the best company you will ever want to keep. This is all you need to know. Encore...





Director: Eran Creevy
Starring: James McAvoy, Mark Strong, Andrea Riseborough
Certificate: 15
Duration: 100 mins
Origin: UK/USA 2013
By: Momentum Pictures



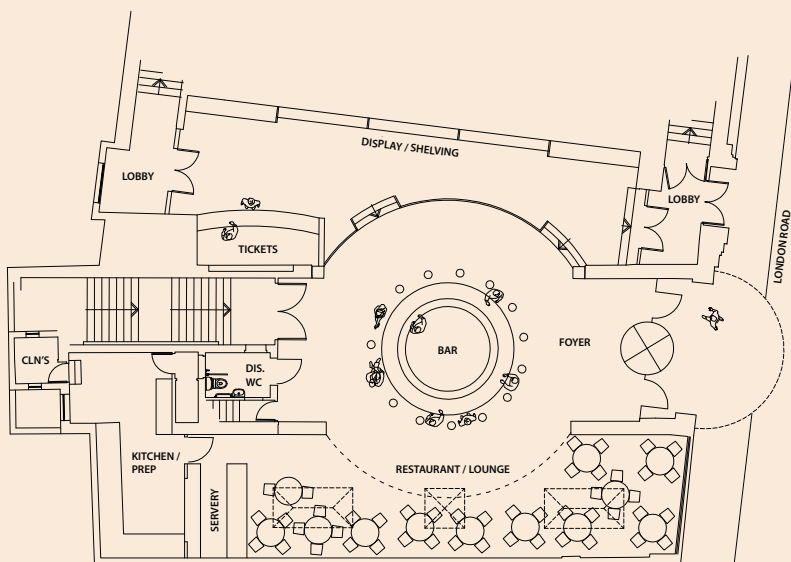
Welcome To The Punch

Tue 30 12.30

A grizzled James McAvoy is trying a little too hard playing cops and robbers with Mark Strong in this flashy London action thriller from Shifty director Eran Creevy.

Max Lewinsky (McAvoy) is a detective tortured by his demons. Some years before, he failed to nab top bad guy Jacob Sternwood (Strong) and is still in serious pain from a shot to the leg. Now he's got the chance to nail Sternwood, but is getting no real support from superior officers Bartnick (Mays) and Geiger (Morrissey). Is there a conspiracy going on somewhere over his head...? Refreshingly, rather than the usual Guy Richie formula overused in many Brit thrillers, *Punch* opts for a slickness reminiscent of Michael Mann's *Heat* or *Internal Affairs*, with London itself taking centre stage as an urban playground draped in steely-blue hues. "The tale twists and rambles, visiting dirty cops, corrupt businesses and rival gangs. By rights, this should work a lot better than it does." (*Time Out*) Where *Punch* falls apart is in its clichéd plot but on a technical level it shines, showcasing Creevy's action fetish. There's enough extreme close-ups of guns firing in slow-mo to give even casual fans of action cinema that warm feeling. (*Jack Whiting*) Slo-mo guns in extreme close-up? Warm feeling? Come for Andrea Riseborough, see what she makes of it all.

THE ODYSSEY FINISHED DRAWINGS OPENING SPRING 2014

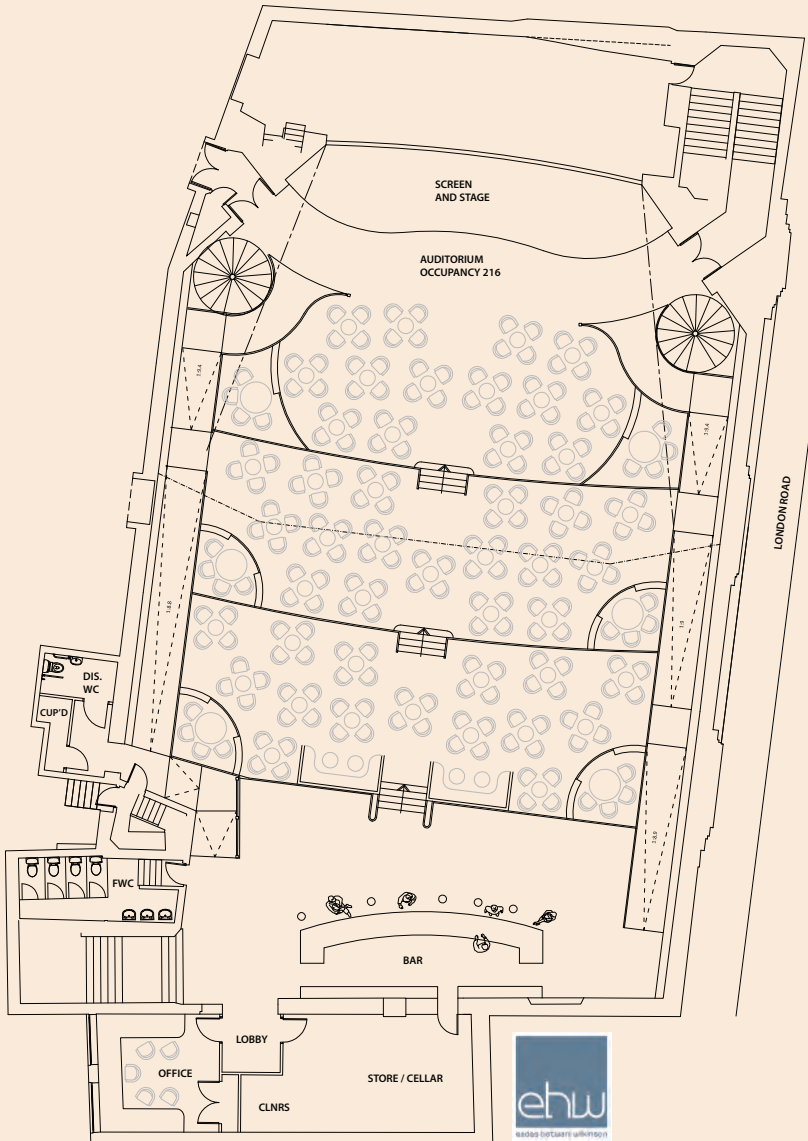


This is how the entrance will be. The semi circular awning above the entrance invites you through a revolving door into the round-bar foyer, with easy meeting and milling areas throughout the space (please stop and shoot me when I get to 'bijou').

The drawings speak for themselves. These designs have been achieved by long months of firm discussion, resulting in meticulous planning by our architects.

The main drawing shows how the downstairs cabaret seating will look. As they were not envisaged in the original budget, the two stunning spiral staircases shown near the top are not confirmed at this stage. You can see the bar at the back with the six 'royal boxes' on each of the three levels leading down to the screen. The tables are graphics. The real ones won't feel anywhere near as cramped. In contrast the picture shows the old stage door as it is now. It seems a long way from the drawings, but the cobwebs will have gone by Spring 2014...

More about the crucial last big fund raising push in a separate brochure available from the Rex.



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