

# THE-REX

M A G A Z I N E

THOR: THE DARK WORLD  
DECEMBER 2013...

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

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

DECEMBER 2013 Issue 105  
[www.therexberkhamsted.com](http://www.therexberkhamsted.com)

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Sun	4.30 – 6.30

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<b>Kitty Clucas</b>	<b>Amberly Rose</b>
<b>Nicola Darvell</b>	<b>Georgia Rose</b>
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<b>Romy Davis</b>	<b>Alex Smith</b>
<b>Karina Gale</b>	<b>Alex Stephenson</b>
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<b>Natalie Jones</b>	<b>James Wallman</b>
<b>Abigail Kellest</b>	<b>Jack Whiting</b>
<b>Amelia Kellest</b>	<b>Olivia Wilson</b>
<b>Lydia Kellest</b>	<b>Roz Wilson</b>
<b>Tatjana LeBoff</b>	<b>Keymea Yazdanian</b>
<b>Emily Main</b>	<b>Yalda Yazdanian</b>

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

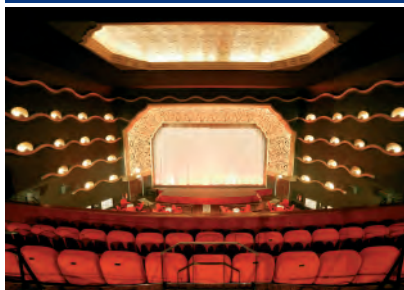
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**Alun Rees** Chief projectionist (ret'd)  
**Jon Waugh** Projectionist  
**Anna Shepherd** Projectionist & writer  
**Martin Coffill** Projectionist  
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**The Rex**  
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[www.therexberkhamsted.com](http://www.therexberkhamsted.com)

**BEST IN DECEMBER**



**Rex 9th Anniversary Surprise Preview**  
 Thu 5th 7.30

**FILMS OF THE MONTH**



**Philomena**

Judi's up for all the awards, who else IS there...  
 Sun 1st 6.00 / Mon 2nd / Wed 3rd 7.30.  
 UK/France 2013



**Singing In The Rain**

do be doo do be do be doo, do be doo... !?  
 Fri 27th 6.00. USA 1952



**Some Like It Hot**

Nobody's perfect... But this is, especially for you on NY's Eve. Mon 31st 6.00. USA 1959

## ROGER MCGOUGH AT THE REX



### Let Me Die A Youngman's Death

Let me die a youngman's death  
not a clean and inbetween  
the sheets holywater death  
not a famous-last-words  
peaceful out of breath death

When I'm 73  
and in constant good tumour  
may I be mown down at dawn  
by a bright red sports car  
on my way home  
from an allnight party

Or when I'm 91  
with silver hair  
and sitting in a barber's chair  
may rival gangsters  
with hamfisted tommyguns burst in  
and give me a short back and insides

Or when I'm 104  
and banned from the Cavern  
may my mistress  
catching me in bed with her daughter  
and fearing for her son  
cut me up into little pieces  
and throw away every piece but one  
Let me die a youngman's death  
not a free from sin tiptoe in  
candle wax and waning death  
not a curtains drawn by angels borne  
'what a nice way to go' death

### Cake

i wanted one life  
you wanted another  
we couldn't have our cake  
so we ate each other.



Roger McGough at The Rex 10th November. His show was fabulous and he was a delight. We wish him well.





Roger pictured on the night with our sturdy Rex staff.





D E C E M B E R   E V E N I N G S



**Director:** Stephen Frears  
**Starring:** Judi Dench, Steve Coogan  
**Certificate:** 12A  
**Duration:** 98 mins  
**Origin:** UK/USA/France 2013  
**By:** Twentieth Century Fox



## Philomena Sun 1 6.00, Mon 2 7.30, Tue 3 7.30

**Judi Dench plays Philomena Lee, who in the early 1950s became pregnant as a teenager, she was sent as a 'fallen woman' to the convent of Roscrea and forced to give up her child for adoption.**

Steve Coogan, who co-wrote and produced the film (uh oh) also plays the former BBC journalist, Martin Sixsmith (too late). The script is adapted from Sixsmith's 2009 non-fiction book: *The Lost Child of Philomena*.

Sixsmith, at a low ebb in his career, agrees to help Philomena search for her missing son with the aim of writing a story about her. Although, originally calling it "a human interest story... for weak minded, ignorant people".

Dench and Coogan's characters are the classic odd couple. On screen together throughout, their trail to find the boy brings them face to face with some long buried secrets.

"The brilliance of Judi Dench's performance lies in the sure-footed way she combines comedy and extreme pathos without ever lapsing into caricature." (*Independent*)

"The film is one of the few capable of allowing its watchers to shed a tear and laugh within more or less the same sequence" (*Standard*)

Another fabulous award winning turn by Dame Judi. Let's hope for the best come February. (*research Anna Shepherd*)

The real Philomena still lives in St Albans. She will be here at the Rex with her daughter, Jane to talk after Sunday's screening.





## Captain Phillips

Wed 4 7.30



**Yikes! I'm only just reeling from the intensity of A Hijacking and now another cargo ship has been boarded by Somali pirates, this time however, Tom Hanks is on board, so it'll all be okay...**

Captain Phillips is the true-ish story of a skipper whose vessel was overrun by pirates off the coast of Somalia in 2009. It gives British director Paul Greengrass licence to indulge two of his favourite storytelling pastimes: high-stakes tension and real-world politics, and lots of hand-held camera shake (see United '93 and the Bourne's: Supremacy & Ultimatum).

It also sees Tom Hanks playing an unexceptional guy at the heart of an exceptional crisis. (Bearded, paunchy and comfortable; the complete antithesis of his skinny captor).

"Greengrass doesn't deny either, their heroic qualities, Phillips shows resilience and courage yet there's nothing superhuman about any of them." (*Time Out*)

"It might have all been another Hollywood-formula flick with American might taking on the alien other. But Greengrass gives Phillips and his captors equal bearing, with time to discover shared beliefs and fears" (*Rolling Stone*) It is without a doubt one of, if not The role of Hanks' career. Applause too to Greengrass for delivering another gripping movie. (*research Jack Whiting*). The crew has recently set about debunking Capt Phillips' heriocs, but the film's thrills and spills are not in doubt.

<b>Director:</b>	Paul Greengrass
<b>Starring:</b>	Tom Hanks
<b>Certificate:</b>	12A
<b>Duration:</b>	134 mins
<b>Origin:</b>	USA 2013
<b>By:</b>	Sony Pictures Releasing

## ANNIVERSARY FILM

### Surprise Preview

Thu 5 7.30

Alongside a couple of duffers and an emperor's new clothes, We've had some great previews for our last eight anniversaries on 5th December. The King's Speech, Slumdog Millionaire (with a personal message from Danny Boyle and his Oscar winning Sound Designer, Glen Freemantle in the audience, smilingly intimidating us to turn up the volume). The History Boys (not quite a preview, but Alan Bennett came instead). And our first Oscar winner, Goodnight and Goodluck. This year 2013, who knows. We're still hustling. Come, take a chance, we'll be here no matter what.





**Director:** Alan Taylor  
**Starring:** Chris Hemsworth, Natalie Portman, Christopher Eccleston, Tom Hiddleston  
**Certificate:** 12A  
**Duration:** 112 mins  
**Origin:** USA 2013  
**By:** Walt Disney Int'l



## Thor: The Dark World

**Fri 6 7.30, Sat 7 7.00**

**The Marvel train keeps on rolling with this second post-Avengers adventure (after Iron Man 3).** The Dark World is a bold, visual treat that, taken at face value, is tremendous fun. Anthony Hopkins' Odin explains that there once existed a race of evil elves led by a dull baddie Malekith (Christopher Eccleston) who fought to control ancient evil goo known as the Aether. Thankfully, they were defeated by the armies of Asgard (where Thor lives) and sent back to the eternal darkness, but when scientist and would-be lover, Jane Foster (Natalie Portman) stumbles across, and inadvertently absorbs, the Aether, Malekith and co. find themselves reawakened. So Thor (a better wigged Chris Hemsworth) rides a bolt of lightning down to Greenwich, of all places, to once again to save the day. "This is a deeply silly, extremely noisy and sometimes impenetrable action movie, drowning in CGI, wild overacting and mullets. And it's enormously entertaining." (*Time Out*) Thor has never been a particularly deep nor relatable super-hero. Boring you say? Well that's why Loki (the increasingly wonderful Tom Hiddleston) is on board to provide much needed gravitas, humour, and well, any genuine emotion. The writers saw his popularity among audiences and bumped up his screen time considerably. One of the few times I'd say re-shoots were a blessing. (research Jack Whiting)







**Director:** Ridley Scott  
**Starring:** Michael Fassbender, Penelope Cruz, Cameron Diaz, Javier Bardem, Brad Pitt  
**Certificate:** 12A  
**Duration:** 117 mins  
**Origin:** USA 2013  
**By:** Twentieth Century Fox



## The Counsellor

Sun 8 6.00

After Ridley Scott tried for years to get a film of American novelist Cormac McCarthy's bleak, brilliant literary western 'Blood Meridian' off the ground; he got to direct this drug-war thriller instead.

He has joined forces with Cormac McCarthy in this, the Pulitzer Prize winning novelist's first ever screen-play. McCarthy's script is everything you want it to be; grimy and unrelenting, beautiful and transcendent. The Counsellor tells the story of a high-rolling lawyer (Fassbender) who inhabits a cosy, affluent existence with his fiancée (a seductive Penélope Cruz) until a sudden miscommunication with one of his jailed clients puts him on the hit list of the Mexican drug cartel. Fassbender's counsellor handles drug dealers; Reiner (Bardem) and Westray (Pitt), but can't quite handle Cameron Diaz as the blonde thrown in to the stellar mix, as Reiner's femme fatale flooze.

"When Scott's visual depth is added to McCarthy's already knockout descriptions, the effect is quite extraordinarily powerful, tense and black-witted." (*Empire*)

"Mr Scott manages all these spinning parts with impeccable control and a lucid visual style. The story may be elusive, but there's a clarity, solidity and stillness to the narrative's momentum." (*NY Times*) Whatever that means. (research Anna Shepherd)



## Muscle Shoals

**Mon 9** 7.30



**Since the 1960s, the largest city in Colbert County, Alabama, has been celebrated as the home of the Muscle Shoals Sound.**

Located alongside the Tennessee River, Muscle Shoals is the unlikely breeding ground for some of America's most creative and defiant music. Under the spiritual influence of the "Singing River" (as Native Americans called it) the music of Muscle Shoals has helped create some of the most important and resonant songs of all time.

At the film's heart is Rick Hall, who founded FAME studios. Overcoming crushing poverty and staggering tragedies, he brought black and white together in Alabama's cauldron of racial hostility to create music to be treasured by generations.

"A stubborn charmer whose life was a magnet for tragedy, Hall is the emotional centre not only of the Muscle Shoals Sound but of this film." (*Guardian*)

"A well-made, endlessly fascinating and impeccably researched documentary that tells a riveting story and is packed with great characters, terrific anecdotes and fabulous music." (*ViewLondon*)

With appearances from Aretha Franklin, Etta James, Greg Allman, Stevie Winwood, Mick & Keith and many others, 'Muscle Shoals' has magnetism, mystery and shows why it remains so influential. (*research by Anna Shepherd*)

Worth a ticket, and not just for fans.

**Director:** Greg Camalier  
**Certificate:** PG  
**Duration:** 111 mins  
**Origin:** USA 2013  
**By:** Dogwoof Pictures

## Sunshine On Leith

**Tue 10** 7.30

**Director:** Dexter Fletcher  
**Starring:** Jason Flemyng, Peter Mullan, Jane Horrocks  
**Certificate:** PG  
**Duration:** 100 mins  
**Origin:** UK 2013  
**By:** Entertainment Film Distributors

**Home is where the heart is for best pals Davy (George Mackay) and Ally (Kevin Guthrie).** Returning from duty in Afghanistan to their lifelong homes on Leith (the docks and sworn superior to Edinburgh up the hill) the lads kindle romances old and new: Ally with Davy's sister Liz, and Davy with Yvonne, his little sister's best friend from work.

Meanwhile, their parents Rab and Jean (fabulous performances from Peter Mullan and Jane Horrocks) are busy planning their 25th wedding anniversary. Everything's going swimmingly, until a revelation from Rab's past threatens to tear the family and all three couples apart. Dexter Fletcher directs this, his second feature (The Rex hosted a Q&A for his first: Wild Bill) a jubilant, heartfelt musical about the power of home, the hearth, family and love, adapted from the acclaimed stage musical by Stephen Greenhorn (now known as Mamma Mia!) and featuring the euphoric music of The Proclaimers

"It is the sheerest, tartan-tinged schmaltz but still utterly captivating if you're ready to go along with its excesses".

(*Independent*)

"I had lost track of how many times Fletcher's film had me break into a grin that could span the Firth of Forth. Five hundred smiles would be a conservative guess". (*Telegraph*) Apparently not as unsettling as it seems, but Peter Mullan breaking into song...? Come and see, and enjoy.



## Le Week-End

Wed 11 7.30



**Jim Broadbent and Lindsay Duncan play Nick and Meg, a British couple celebrating their 30th wedding anniversary on a weekend in Paris. Travelling around the city together they revisit the highs and lows of their relationship, fight about their faults, meet up with Nick's old colleague, Morgan (Jeff Goldblum) and run out of swanky restaurants without paying. Paris soon becomes a dull backdrop to bitter disputes over the state of their lives. Kureshi's script is flaccid, but the two exceptional performances help balance the tone, while Michell's direction makes Paris look like Northampton. Said to be an alternate version of Godard's *Breathless* (1960) ie the characters are breathless because they are old; literally running out of breath. (What crass critique)**

"Such psychological candour. All three lead characters are brimful of insight." (*Guardian*) No, "Goldblum only ever plays Goldblum" (*Kermode*) "Michell handles all elements with some restraint, capturing some of the magic of Paris without resorting to tourist snaps." (*Variety*)

Perfectly cast and utterly charming, it turns out to be full of tragi/comic exchanges and unexpected treats. (research Anna Shepherd)

This is a talking-about film, it is also a tiring view of old love from this self-satisfied British writing/directing pair. I wish I could care even less for their opinion. But I do care that they have used great actors to make something irrelevant.

**Director:** Roger Michell  
**Starring:** Jim Broadbent, Lindsay Duncan  
**Certificate:** 15  
**Duration:** 93 mins  
**Origin:** UK 2013  
**By:** Curzon Film World

## Selfish Giant

Thu 12 7.30

**Director:** Clio Barnard  
**Starring:** Conner Chapman, Shaun Thomas, Sean Gilder, Lorraine Ashbourne  
**Certificate:** 15  
**Duration:** 90 mins  
**Origin:** UK 2013  
**By:** Curzon Film World

**British film-maker Clio Barnard made a sensational debut with *The Arbor* in 2010 about the troubled dramatist, Andrea Dunbar.** She has followed this up with *The Selfish Giant*, a highly-praised contemporary fable about 13 year old Arbor and his best friend, Swifty, which is inspired by, but very loosely to do with, the Victorian fairytale of the same name by Oscar Wilde. Excluded from school and outsiders in their own neighbourhood, the two boys get involved with a local scrap-dealer named Kitten. They begin collecting scrap metal for him using a horse and cart. However, when Arbor begins to emulate Kitten by becoming greedy and exploitative, tensions soon start to build, leading to a tragic event which transforms them all.

The characters of *The Selfish Giant* are based on people Barnard met while researching *The Arbor* in and around Bradford, including a 14 year old boy called Matty who had been scavenging metal to sell to scrap dealers since he was 11.

By melding together these two contradictory genres, fairytales and social realism, Barnard's aspiration is to tell a contemporary, realist fable.

'So hauntingly perfect is Barnard's film, and so skin-prickingly alive does it make you feel, that at first you can hardly believe the sum of what you have seen'. (*Telegraph*) Eh? British, Northern and gritty enough to put you off? Don't be!







**Director:** John Hancock  
**Starring:** Emma Thompson, Colin Farrell, Tom Hanks  
**Certificate:** PG  
**Duration:** 98 mins  
**Origin:** Australia/UK/USA 2013  
**By:** Walt Disney Int'l



## Saving Mr Banks

**Fri 13 7.30, Sat 14 7.00,  
 Sun 15 6.00, Tue 17 7.30**

The testy stand-off between Walt Disney and PL Travers, the formidable author of *Mary Poppins*, is well-known in film circles. Travers resisted attempts by Disney, his screenwriters and composers, to make her fictional heroine more lovable, and railed at the thought of animation being used in the 1964 film bearing her name. This clash has been reworked into a cat-and-mouse game that often resembles a seduction. In one corner: Tom Hanks as Disney, all bluff charm and sweet persuasive reason. In the other: Emma Thompson as the prickly Travers, protective of her literary creation, a stickler for facts and grammar, and suspicious of the wearily cheerful optimism of the studio's culture. Will starchy old PL finally get thawed by Walt's rich warmth? Will she abandon her haughty resistance to his folksiness and schmaltz? And can this intensely American figure faithfully represent the quintessential Britishness of the *Mary Poppins* story?

"Smart, witty entertainment. Job done. Spit spot". (*Telegraph*)

"An enormous spoonful of sugar and the tiniest bit of medicine: it all goes down, just about". (*Guardian*)

"It boasts a fine performance from Thompson, who starts the movie in eccentric groove like a prickly version of Joyce Grenfell's Miss Gossage, but slowly and subtly reveals her character's vulnerabilities and complexities". (*Independent*) (*Jane Lucas*)

## Like Father Like Son

Mon 16 7.00



**Back by demand...** Actor (and Japanese pop star) Fukuyama Masaharu stars as Ryota, a go-getting salesman who lives with his sleek wife Midori (Machiko) in a perfect, sterile high-rise with their only child, 6 year old Keita. Ryota is driven by money and both parents spend a great deal of time hot-housing their child and pushing him on.

Whoops! Their perfect life, is turned upside-down when the hospital sends the devastating news that the maternity ward may have swapped babies by accident. Their baby has been mixed up with the child now being raised by another family, with siblings. To add to their despair, the family bringing up their biological son are working-class, the father, Yukaari, is an amiable semi-slob who works in a shop. Inevitably, with the aid of a hotshot lawyer, Ryota sets out to turn things to his advantage. The result is a poignantly beautiful film about the true nature of father-hood, but beware, Steven Spielberg has already snapped up the rights for the US! So come and see it clean now, before it gets gushed and crushed under Hollywood schmaltz.

"Koreeda has crafted a piercing, tender poem about the bittersweet ebb and flow of parental love. His status as Ozu's cinematic heir becomes ever more assured" (*Telegraph*) A heartbreaking tale of choice, beautifully told. Don't miss.

**Directors:** Masaharu Fukuyama, Yōko Maki  
**Starring:** Masaharu Fukuyama, Yōko Maki  
**Certificate:** PG  
**Duration:** 121 mins  
**Origin:** Japan 2013  
**By:** Arrow Films

## Blue Jasmine

Wed 18 7.30

**Director:** Woody Allen  
**Starring:** Cate Blanchett, Alec Baldwin, Sally Hawkins  
**Certificate:** 12A  
**Duration:** 98 mins  
**Origin:** USA 2013  
**By:** Warner Brothers

**Woody Allen directs this, his 46th feature film. But does it live up to the hype? (or his best?)**

Taking the title role, Cate Blanchett plays Jasmine, a broke but snooty New York socialite. When her husband is convicted of grand larceny, Jasmine is forced to take refuge with her adopted sister, Ginger (Sally Hawkins) in a down at heel district of San Francisco.

Overtone of Tennessee Williams' *A Streetcar Named Desire* are apparent. In place of Blanche DuBois, the ruined southern belle who believes in art and gentleness, but depends of the kindness of strangers, Allen gives us Jasmine; a fallen Park Avenue rich-bitch who believes in luxury and status, and depends on the kindness of wealthy men. "The movie's observations about economic disparity are cloaked in zesty comedy that's broad or stiletto-sharp" (*Wall St Journal*)

"Hers will be the performance to beat (Judi Dench) come the awards, and she is surrounded by Allen's customarily excellent supporting cast" (*Independent*) Jasmine is a snob and a liar and at times, delusional (she talks to herself!!) but, like the character of Blanche DuBois, she is mesmerizing. (*research Anna Shepherd*). Cate was waiting for this: a call from Woody Allen to play one of his landmark women of strength and troubled complexity. 'They say' this is back to his best, and Ms Blanchett is pitch-perfect. Yes, but a tad miserable.





**Director:** Alfonso Cuarón  
**Starring:** Sandra Bullock, George Clooney  
**Certificate:** 12A  
**Duration:** 91 mins  
**Origin:** USA 2013  
**By:** Warner Brothers



## Gravity

**Thu 19 7.30, Fri 20 7.30,  
Sat 21 7.00**

Oh the irony. Gravity, or lack thereof in this case, is utterly unique. Alfonso Cuarón worked hard for four years to realise his vision about a pair of stranded space explorers, and it has absolutely been worth the wait. Sandra Bullock and George Clooney are Stone and Kowalsky; two astronauts out in the deep, cold abyss doing a little repair work on the Hubble telescope. So far so routine, but when they're informed that a chunk of satellite debris is heading their way at high speeds, they probably wished they'd stayed indoors. This is when Gravity transforms from a therapeutic space adventure into one of the most tense thrillers of recent years; a suffocating, dizzying nightmare that I can only compare to a theme park virgin going a few rounds on Nemesis. Scientific inaccuracies aside (calm down boffins) Gravity is a technical marvel. The 'camera' swoops, ducks, and dives; there is nowhere the viewer doesn't have access to thanks to the pioneering technology adapted to create this fantastic. However none of that would work if it wasn't for such an assured performance from Ms Bullock. Space and all its vastness has been represented accurately and realistically in cinema before, Kubrick's 2001 being a good example, but never has it been this terrifying; so thank you Gravity, for filling that void. (*Jack Whiting*) And it's only 91 minutes!





FILMS FOR  
*Christmas Week*





**Director:** Frank Capra  
**Starring:** James Stewart, Donna Reed,  
 Gloria Grahame, Lionel  
 Barrymore, Ward Bond

**Certificate:** U  
**Duration:** 130 mins  
**Origin:** USA 1946  
**By:** Park Circus Films



## It's A Wonderful Life Sun 22 6.00, Mon 23 2.00 & 7.30, Tue 24 5.00



**Welcome to our tenth Christmas with the same old irresistible film. (9th anniversary, but our 10th Christmas!)**

It was a flop at the box office when it first appeared in 1946. After the war, the USA wanted fun, cars and fridges. We had bombed sites, rations, war debts and the grey 1950's with fabulous inner city trams and great (poor but imaginative) style.

It became essential TV viewing in the UK during the mid 70s, when repeated year on year, it became a new part of Christmas itself. You couldn't see it at the pictures until independents flirted with a re-release sixteen years ago. Now thanks to the BFI, this beautifully restored digital copy, is here again in the build up. A Rex Christmas wouldn't be the same without Clarence (angel 2nd class) showing George Bailey how terrible life would be in Bedford Falls, had he not been born. The simplest and best of all messages... Without us and each other, the world would be a very different place for better or worse.

As Christmas is the time for sloppy stories, come AGAIN for this, the sloppiest of all. A very warm and happy Christmas from all of us at the Rex... Have fun. Go easy. And here's to us all still liking each other by New Years Day.

❄️ ❄️ ❄️

A  
VERY  
HAPPY  
CHRISTMAS  
FROM  
US ALL  
AT  
THE-REX

WE'RE BACK WITH:  
SINGIN' IN THE RAIN.  
6PM FRI 27TH DEC.  
HOORAY!

❄️ ❄️ ❄️

## Singing In The Rain Fri 27 6.00



**Director:** Gene Kelly  
**Starring:** Debbie Reynolds, Donald O'Connor, Gene Kelly  
**Certificate:** U  
**Duration:** 102 mins  
**Origin:** USA 1952  
**By:** British Film Institute

**This is one film we cannot resist. If someone even whistles the tune, it comes back in the programme! A perfect post-Boxing Day film. So, don't miss.**

It's 1927, Don Lockwood and Lina Lamont are the darlings of the silent silver screen. Off screen, Don, aided by his happy-go-lucky friend and piano accompanist, Cosmo Brown (the brilliant Donald O'), has to dodge Lina's romantic overtures, especially when he falls for chorus girl Kathy Selden (Debbie Reynolds, in her first break, holding her nerve, dancing with the majestic Gene K). With the advent of the 'talkies', Don and Lina's new film will be all singing, dancing and talking!

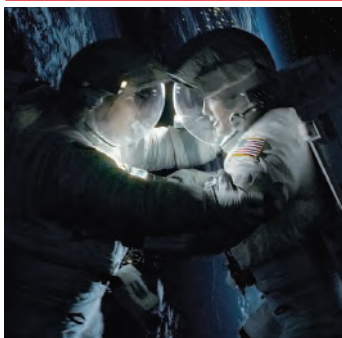
Unfortunately, Lina's voice could scrape a blackboard. Kathy is brought in to secretly dub her voice. It seemed like a good idea at the time. Don goes off splashing policemen (one for the gay corner?) But uh oh when Lina finds out...! Come for Lina's voice and Gene's big dance, where they had to add milk to the rain so the cameras would pick up the detail of the downpour. Hope it was only one take? Most of all come for the warm innocence of it all and Donald O'Connor's unsurpassed show-biz masterpiece 'Make 'em Laugh'. What better thing for all the family on this first family outing after Christmas. Irresistible, and on our big screen! Bring the street.







**Director:** Alfonso Cuarón  
**Starring:** Sandra Bullock, George Clooney  
**Certificate:** 12A  
**Duration:** 91 mins  
**Origin:** USA 2013  
**By:** Warner Brothers



## Gravity

**Sat 28** 2.00 & 7.00

Oh the irony. Gravity, or lack thereof in this case, is utterly unique. Alfonso Cuarón worked hard for four years to realise his vision about a pair of stranded space explorers, and it has absolutely been worth the wait. Sandra Bullock and George Clooney are Stone and Kowalsky; two astronauts out in the deep, cold abyss doing a little repair work on the Hubble telescope. So far so routine, but when they're informed that a chunk of satellite debris is heading their way at high speeds, they probably wished they'd stayed indoors. This is when Gravity transforms from a therapeutic space adventure into one of the most tense thrillers of recent years; a suffocating, dizzying nightmare that I can only compare to a theme park virgin going a few rounds on Nemesis. Scientific inaccuracies aside (calm down boffins) Gravity is a technical marvel. The 'camera' swoops, ducks, and dives; there is nowhere the viewer doesn't have access to thanks to the pioneering technology adapted to create this fantastic. However none of that would work if it wasn't for such an assured performance from Ms Bullock. Space and all its vastness has been represented accurately and realistically in cinema before, Kubrick's 2001 being a good example, but never has it been this terrifying; so thank you Gravity, for filling that void. (*Jack Whiting*) And it's only 91 minutes!

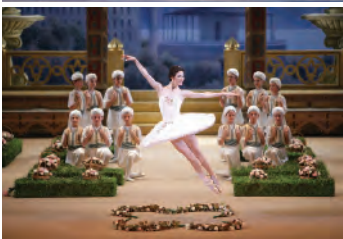


# Bolshoi Ballet's Sleeping Beauty

Sun 29 5.00

Recorded on 20 October 2011  
Cursed at birth by the evil fairy Carabosse, Princess Aurora descends into a deep slumber on the day of her 16th birthday. Only the kiss of a prince will awaken her.

Based on Charles Perrault's classic fairy tale, Sleeping Beauty has been hugely successful since its premiere in 1890. Marius Petipa's masterpiece is one of the most popular and accomplished choreographic works in the classical repertoire. The new version by Yuri Grigorovich will captivate fairy-tale lovers and the whole family during the Christmas season.



**Original**  
**Choreography:** Marius Petipa  
**New Version:** Yuri Grigorovich  
**Music:** Pyotr Ilyich Tchaikovsky  
**Starring:** Svetlana Zakharova,  
David Hallberg  
**Duration:** 155 mins



## Wadjda Mon 30 2.00



**The first film ever to be entirely shot in Saudi Arabia by (oddly) the country's first female director: Haifaa Al-Mansour. Wow?**

The need to prove she can beat her friend Abdullah in a bike race prompts this 11 year old girl to start saving to buy her own bike.

She listens to western pop, makes her own mix-tapes and has her own business selling plaited friendship bracelets. Wadjda may sound like an ordinary girl, if somewhat rebellious, but she lives in a country where cinemas are banned and women are not allowed to drive, vote or ride a bike. The travails of the child protagonist mirror those surrounding her.

The film spends as much time roaming the never-before-filmed streets of Riyadh, as it does behind closed doors. Opening up a previously unseen world. "It is a film that's hopeful for a younger generation." (*Sight&S*)

"Modest as it may look, this is boundary-pushing cinema in all the best ways, and what a thrill it is to hear those boundaries creak." (*Telegraph*)

Returning to Berkhamsted (again&again) all the way from Saudi Arabia. For the sheer fun of Al-Mansour's first feature, and Wadjda's beautiful, impish face and rebellious baseball boots ('converse' to the infidel) Everybody must see Wadjda, if for no other reason than you will love it. It's here in the last week of the year to remember what an Arthur Christmas bike means 1000s of miles away.

**Director:** Haifaa Al-Mansour  
**Starring:** Reem Abdullah, Waad Mohammed, Sultan Al Assaf  
**Certificate:** PG  
**Duration:** 98 mins  
**Origin:** Germany/Saudi Arabia 2013  
**By:** Soda Pictures

## Saving Mr Banks Mon 30 7.30

**Director:** John Hancock  
**Starring:** Emma Thompson, Colin Farrell, Tom Hanks  
**Certificate:** PG  
**Duration:** 98 mins  
**Origin:** Australia/UK/USA 2013  
**By:** Walt Disney Int'l

**The testy stand-off between Walt Disney and PL Travers, the formidable author of Mary Poppins, is well-known in film circles.** Travers resisted attempts by Disney, his screenwriters and composers, to make her fictional heroine more lovable, and railed at the thought of animation being used in the 1964 film bearing her name. This clash has been reworked into a cat-and-mouse game that often resembles a seduction. In one corner: Tom Hanks as Disney, all bluff charm and sweet persuasive reason. In the other: Emma Thompson as the prickly Travers, protective of her literary creation, a stickler for facts and grammar, and suspicious of the wearingly cheerful optimism of the studio's culture. Will starchy old PL finally get thawed by Walt's rich warmth? Will she abandon her haughty resistance to his folksiness and schmaltz? And can this intensely American figure faithfully represent the quintessential Britishness of the Mary Poppins story?

"Smart, witty entertainment. Job done. Spit spot". (*Telegraph*)

"An enormous spoonful of sugar and the tiniest bit of medicine: it all goes down, just about". (*Guardian*)

"It boasts a fine performance from Thompson, who starts the movie in eccentric groove like a prickly version of Joyce Grenfell's Miss Gossage, but slowly and subtly reveals her character's vulnerabilities and complexities". (*Independent*) (*Jane Lucas*)



## Some Like It Hot Tue 31 6.00



**Director:** Billy Wilder  
**Starring:** Marilyn Monroe, Tony Curtis, Joe Brown, Jack Lemmon  
**Certificate:** U  
**Duration:** 121 mins  
**Origin:** USA 1959  
**By:** Park Circus Films

**Inspired casting by Billy Wilder. In this great spoof, Curtis and Lemmon play jazz musicians on the run from Spats Columbo (George Raft) after witnessing the St Valentine's Day massacre. Broke and desperate to escape Chicago, they turn into Daphne and Josephine to join Sweet Sue's band. Enter trouble and Sugar...**

Interestingly, Wilder deliberately shot it in black and white to avoid the pitfalls of accusations of camp or transvestism? Highlights: the Gangland scenes; Pat O'Brian as the world-weary sarcastic cop; Nehemiah Persoff's manic and agitated Little Bonaparte; Tony Curtis' playboy parody of Cary Grant; Jack's Tango with Osgood and the rose; Ms Monroe in 'that dress'; and what is surely one of the best closing exchanges of all time, concluding with Joe E Brown's deadpan 'Nobody's Perfect'.

His Osgood Fielding III must be one of cinema's most memorable and best loved characters. Don't miss it on our big screen, deliberately programmed on News Years Eve to send you off into 2014 with a skip and a smile. Here's to a loving and brave (nobody's perfect) New Year.



  
 A  
 VERY  
 HAPPY  
 NEW YEAR  
 FROM  
 US ALL  
 AT  
 THE-REX





COMING SOON

New releases

Anchorman 2  
Gone With The Wind  
Nebraska

Back by demand

Cinema Paradiso  
Philomena  
Gravity



DECEMBER FILMS AT A GLANCE

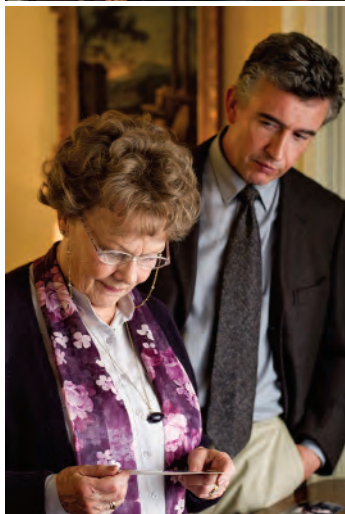
Please check times carefully and watch out for early shows.

1	Sun	PHILOMENA	6.00
2	Mon	PHILOMENA	2.00, 7.30
3	Tue	PHILOMENA	12.30, 7.30
4	Wed	PHILOMENA	2.00
4	Wed	CAPTAIN PHILLIPS	7.30
5	Thu	SUNSHINE ON LEITH	2.00
5	Thu	9TH ANNIVERSARY PREVIEW	7.30
6	Fri	THOR: THE DARK WORLD	7.30
7	Sat	THOR: THE DARK WORLD	2.00, 7.00
8	Sun	THE COUNSELLOR	6.00
9	Mon	BLUE JASMINE	2.00
9	Mon	MUSCLE SHOALS	7.30
10	Tue	SUNSHINE ON LEITH	12.30, 7.30
11	Wed	LE WEEKEND	2.00, 7.30
12	Thu	LE WEEKEND	2.00
12	Thu	THE SELFISH GIANT	7.30
13	Fri	SAVING MR BANKS	7.30
14	Sat	MARY POPPINS	2.00
14	Sat	SAVING MR BANKS	7.00
15	Sun	SAVING MR BANKS	6.00
16	Mon	SAVING MR BANKS	2.00
16	Mon	LIKE FATHER LIKE SON	7.30
17	Tue	SAVING MR BANKS	12.30, 7.30
18	Wed	SAVING MR BANKS	2.00
18	Wed	BLUE JASMINE	7.30
19	Thu	SAVING MR BANKS	2.00
19	Thu	GRAVITY	7.30
20	Fri	WHITE CHRISTMAS	2.00
20	Fri	GRAVITY	7.30
21	Sat	ARTHUR CHRISTMAS	2.00
21	Sat	GRAVITY	7.00
22	Sun	IT'S A WONDERFUL LIFE	6.00
23	Mon	IT'S A WONDERFUL LIFE	2.00, 7.30
24	Tue	IT'S A WONDERFUL LIFE	5.00
25	Wed	HAPPY CHRISTMAS!	
26	Thu	HAPPY BOXING DAY!	
27	Fri	SINGIN' IN THE RAIN	6.00
28	Sat	GRAVITY	2.00, 7.00
29	Sun	BOLSHOI BALLET – SLEEPING BEAUTY	5.00
30	Mon	WADJDA	2.00
30	Mon	SAVING MR BANKS	7.30
31	Tue	SOME LIKE IT HOT	6.00



## D E C 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*



**Director:** Stephen Frears  
**Starring:** Judi Dench, Steve Coogan  
**Certificate:** 12A  
**Duration:** 98 mins  
**Origin:** UK/USA/France2 013  
**By:** Twentieth Century Fox

## Philomena

**Mon 2** 2.00, **Tue 3** 12.30,  
**Wed 4** 2.00

**Judi Dench plays Philomena Lee, who in the early 1950s became pregnant as a teenager, she was sent as a 'fallen woman' to the convent of Roscrea and forced to give up her child for adoption.**

Steve Coogan, who co-wrote and produced the film (uh oh) also plays the former BBC journalist, Martin Sixsmith (too late). The script is adapted from Sixsmith's 2009 non-fiction book: *The Lost Child of Philomena*.

Sixsmith, at a low ebb in his career, agrees to help Philomena search for her missing son with the aim of writing a story about her. Although, originally calling it "a human interest story... for weak minded, ignorant people".

Dench and Coogan's characters are the classic odd couple. On screen together throughout, their trail to find the boy brings them face to face with some long buried secrets.

"The brilliance of Judi Dench's performance lies in the sure-footed way she combines comedy and extreme pathos without ever lapsing into caricature." (*Independent*)

"The film is one of the few capable of allowing its watchers to shed a tear and laugh within more or less the same sequence" (*Standard*)

Another fabulous award winning turn by Dame Judi. Let's hope for the best come February. (*research Anna Shepherd*)



## Sunshine On Leith

Thu 5 2.00, Tue 10 12.30



**Home is where the heart is for best pals Davy (George Mackay) and Ally (Kevin Guthrie).** Returning from duty in Afghanistan to their lifelong homes on Leith (the docks and sworn superior to Edinburgh up the hill) the lads kindle romances old and new: Ally with Davy's sister Liz, and Davy with Yvonne, his little sister's best friend from work. Meanwhile, their parents Rab and Jean (fabulous performances from Peter Mullan and Jane Horrocks) are busy planning their 25th wedding anniversary. Everything's going swimmingly, until a revelation from Rab's past threatens to tear the family and all three couples apart. Dexter Fletcher directs this, his second feature (The Rex hosted a Q&A for his first: *Wild Bill*) a jubilant, heartfelt musical about the power of home, the hearth, family and love, adapted from the acclaimed stage musical by Stephen Greenhorn (now known as Mamma Mia!) and featuring the euphoric music of The Proclaimers

"It is the sheerest, tartan-tinged schmaltz but still utterly captivating if you're ready to go along with its excesses".

(*Independent*)

"I had lost track of how many times Fletcher's film had me break into a grin that could span the Firth of Forth. Five hundred smiles would be a conservative guess". (*Telegraph*) Apparently not as unsettling as it seems, but Peter Mullan breaking into song...? Come and see, and enjoy.

**Director:** Dexter Fletcher  
**Starring:** Jason Flemyng, Peter Mullan, Jane Horrocks  
**Certificate:** PG  
**Duration:** 100 mins  
**Origin:** UK 2013  
**By:** Entertainment Film Distributors

## Thor: The Dark World

Sat 7 2.00

**Director:** Alan Taylor  
**Starring:** Chris Hemsworth, Natalie Portman, Christopher Eccleston, Tom Hiddleston  
**Certificate:** 12A  
**Duration:** 112 mins  
**Origin:** USA 2013  
**By:** Walt Disney Int'l

**The Marvel train keeps on rolling with this second post-Avengers adventure (after Iron Man 3).** The Dark World is a bold, visual treat that, taken at face value, is tremendous fun. Anthony Hopkins' Odin explains that there once existed a race of evil elves led by a dull baddie Malekith (Christopher Eccleston) who fought to control ancient evil goo known as the Aether. Thankfully, they were defeated by the armies of Asgard (where Thor lives) and sent back to the eternal darkness, but when scientist and would-be lover, Jane Foster (Natalie Portman) stumbles across, and inadvertently absorbs, the Aether, Malekith and co. find themselves reawakened. So Thor (a better wigged Chris Hemsworth) rides a bolt of lightning down to Greenwich, of all places, to once again to save the day. "This is a deeply silly, extremely noisy and sometimes impenetrable action movie, drowning in CGI, wild overacting and mullets. And it's enormously entertaining." (*Time Out*) Thor has never been a particularly deep nor relatable super-hero. Boring you say? Well that's why Loki (the increasingly wonderful Tom Hiddleston) is on board to provide much needed gravitas, humour, and well, any genuine emotion. The writers saw his popularity among audiences and bumped up his screen time considerably. One of the few times I'd say re-shoots were a blessing. (research Jack Whiting)





## Blue Jasmine

**Mon 9** 2.00



**Woody Allen directs this, his 46th feature film. But does it live up to the hype? (or his best?)**

Taking the title role, Cate Blanchett plays Jasmine, a broke but snooty New York socialite. When her husband is convicted of grand larceny, Jasmine is forced to take refuge with her adopted sister, Ginger (Sally Hawkins) in a down at heel district of San Francisco.

Overtones of Tennessee Williams' *A Streetcar Named Desire* are apparent. In place of Blanche DuBois, the ruined southern belle who believes in art and gentleness, but depends of the kindness of strangers, Allen gives us Jasmine; a fallen Park Avenue rich-bitch who believes in luxury and status, and depends on the kindness of wealthy men.

"The movie's observations about economic disparity are cloaked in zestful comedy that's broad or stiletto-sharp" (*Wall St Journal*)

"Hers will be the performance to beat (Judi Dench) come the awards, and she is surrounded by Allen's customarily excellent supporting cast" (*Independent*) Jasmine is a snob and a liar and at times, delusional (she talks to herself!!) but, like the character of Blanche DuBois, she is mesmerizing. (*research Anna Shepherd*). Cate was waiting for this: a call from Woody Allen to play one of his landmark women of strength and troubled complexity. "They say" this is back to his best, and Ms Blanchett is pitch-perfect. Yes, but a tad miserable.

**Director:** Woody Allen  
**Starring:** Cate Blanchett, Alec Baldwin, Sally Hawkins  
**Certificate:** 12A  
**Duration:** 98 mins  
**Origin:** USA 2013  
**By:** Warner Brothers

## Le Week-End

**Wed 11** 2.00, **Thu 12** 2.00

**Director:** Roger Michell  
**Starring:** Jim Broadbent, Lindsay Duncan, Jeff Goldblum  
**Certificate:** 15  
**Duration:** 93 mins  
**Origin:** UK 2013  
**By:** Curzon Film World

**Jim Broadbent and Lindsay Duncan play Nick and Meg, a British couple celebrating their 30th wedding**

anniversary on a weekend in Paris. Travelling around the city together they revisit the highs and lows of their relationship, fight about their faults, meet up with Nick's old colleague, Morgan (Jeff Goldblum) and run out of swanky restaurants without paying. Paris soon becomes a dull backdrop to bitter disputes over the state of their lives. Kureshi's script is flaccid, but the two exceptional performances help balance the tone, while Michell's direction makes Paris look like Northampton.

Said to be an alternate version of Godard's *Breathless* (1960) ie the characters are breathless because they are old; literally running out of breath. (What crass critique)

"Such psychological candour. All three lead characters are brimful of insight." (*Guardian*) No, "Goldblum only ever plays Goldblum" (*Kermode*)

"Michell handles all elements with some restraint, capturing some of the magic of Paris without resorting to tourist snaps." (*Variety*)

Perfectly cast and utterly charming, it turns out to be full of tragi/comic exchanges and unexpected treats. (*research Anna Shepherd*)

This is a talking-about film, it is also a tiring view of old love from this self-satisfied British writing/directing pair. I wish I could care even less for their opinion. But I do care that they have used great actors to make something irrelevant.





**Director:** Robert Stevenson  
**Starring:** Julie Andrews, Dick Van Dyke, David Tomlinson, Glynis Johns  
**Certificate:** U  
**Duration:** 139 mins  
**Origin:** USA 1964  
**By:** Walt Disney



## Mary Poppins

Sat 14 2.00

**Long resistant to film adaptations of her Mary Poppins books (See 'Saving Mr Banks'!).**

P.L. Travers finally succumbed to the entreaties of Walt Disney, and the result is often considered the finest of Disney's personally supervised films.

When Mr. Banks advertises for a new nanny, his children alternately compose their own ad, asking for someone with a little kindness and imagination. Mary Poppins (Julie Andrews in her screen debut) answers the children's ad by arriving at the Banks home from the skies, parachuting downward with her umbrella.

The exploits of novelist P. L. Travers' nanny sparkle thanks to the Sherman brothers' songs (from the sweet Feed the Birds to the rollicking Supercalifragilisticexpialidocious) Poppins' arrival from the sky to shape up the lives of the Banks family is still magical, and the animation (so hated by P.L. Travers) is too.

"Julie Andrews' first appearance on the screen is a triumph. She performs as easily as she sings, displaying a fresh type of beauty nicely adaptable to the new colour cameras." (*Variety* 1964..!) (research Anna Shepherd)





**Director:** John Hancock  
**Starring:** Emma Thompson, Colin Farrell, Tom Hanks  
**Certificate:** PG  
**Duration:** 98 mins  
**Origin:** Australia/UK/USA 2013  
**By:** Walt Disney Int'l



## Saving Mr Banks

**Mon 16 2.00, Tue 17 12.30,  
 Wed 18 2.00, Thu 19 2.00**

The testy stand-off between Walt Disney and PL Travers, the formidable author of *Mary Poppins*, is well-known in film circles. Travers resisted attempts by Disney, his screenwriters and composers, to make her fictional heroine more lovable, and railed at the thought of animation being used in the 1964 film bearing her name. This clash has been reworked into a cat-and-mouse game that often resembles a seduction. In one corner: Tom Hanks as Disney, all bluff charm and sweet persuasive reason. In the other: Emma Thompson as the prickly Travers, protective of her literary creation, a stickler for facts and grammar, and suspicious of the wearingly cheerful optimism of the studio's culture. Will starchy old PL finally get thawed by Walt's rich warmth? Will she abandon her haughty resistance to his folksiness and schmaltz? And can this intensely American figure faithfully represent the quintessential Britishness of the *Mary Poppins* story?

"Smart, witty entertainment. Job done. Spit spot". (*Telegraph*)

"An enormous spoonful of sugar and the tiniest bit of medicine: it all goes down, just about". (*Guardian*)

"It boasts a fine performance from Thompson, who starts the movie in eccentric groove like a prickly version of Joyce Grenfell's Miss Gossage, but slowly and subtly reveals her character's vulnerabilities and complexities". (*Independent*) (*Jane Lucas*)

## White Christmas

Fri 20 2.00



**This stunning restoration is a reminder that amid the certain gloom that digital has taken over 35mm film projection boxes, the BFI has restoration programmes in place to transform old endangered 35mm film stock into brand new digital 'prints'.**

White Christmas is a treasure trove of Irving Berlin classics: 'Count Your Blessings', 'Sisters', 'Blue Skies', and the evergreen 'White Christmas'. Two song-and-dance men (Crosby and Kaye, one actually, Bing can't dance) team up after the war to become one of the hottest acts in show business. One winter, after joining forces with a sister act (Gorgeous George's aunt, Rosemary Clooney and the stunning Vera Ellen) they travel to Vermont for Christmas. The real 'adventure' starts when the 'boys' discover the run-down Inn belongs to their old army general. The result is the stuff of American dreams. Shmaltzy, and unashamedly sentimental, it is a perennial Christmas favourite with a longevity unlikely to fade. The 1950s was America's boom decade. It must have been a fabulous time to be there: Bogart, Brando, Dean and Doris Day; the cars, the romance, the Technicolor, and Sinatra at his best... and every home (in the movies) had lighting, a piano and a fridge while we were still rationing carrots, finishing Sunday's hotpot on Tuesday and living in forty shades of grey (without a trace of smut), enjoying scrubbed necks and raw cod liver oil. Happy Christmas.

**Director:** Michael Curtiz  
**Starring:** Bing Crosby, Danny Kaye, Rosemary Clooney, Vera Ellen  
**Certificate:** U  
**Duration:** 120 mins  
**Origin:** USA 1954  
**By:** Park Circus Films

## Arthur Christmas

Sat 21 2.00

**Director:** Sarah Smith  
**Certificate:** U  
**Duration:** 100 mins  
**Origin:** UK/USA 2011  
**By:** Sony Pictures Releasing

**Aardman Animations and Sony Pictures Animation team up to present this whimsical, and fabulous festive tale the 'Family Christmas'.**

It's the night before Christmas, and the logistical complexity of Father Christmas' (Jim Broadbent) annual trek is laid bare. How DOES he get all those presents to all those children all over the world? Ah ha... His eldest son, technocrat Steve (Hugh Lawrie), runs the entire operation with military precision and a covert team of thousands of elves equipped with much high-tech gadgetry. When, lost in this colossal operation, one present goes astray, youngest son Arthur (James McAvoy) takes it upon himself to ensure that one little girl won't be left with nothing on Christmas morning... Masterfully written by Peter Baynham and Sarah Smith, and fantastically rendered, Arthur Christmas has much to delight the tiniest to the eldest. "It's playful, observant, sentimental without being slushy, and boasts the kind of jokes that will still sound funny when your children quote them in April." (*Telegraph*) "Aardman films' yuletide offering is both a heartwarmer and a sly dig at the gospel of family togetherness, a witty wonder of invention. Should keep the whole family chuckling from now to New Year." (*Independent*) (SM). Arthur Christmas is an absolute gem. Watch the elves get into Mission Impossible malarkey at the sign of a 'waker', and note Steve Christmas' goatee. Don't miss.





## ST ALBANS – THE ODYSSEY...



The delightful Mayor of St Albans Councillor Annie Brewster on a site visit in November

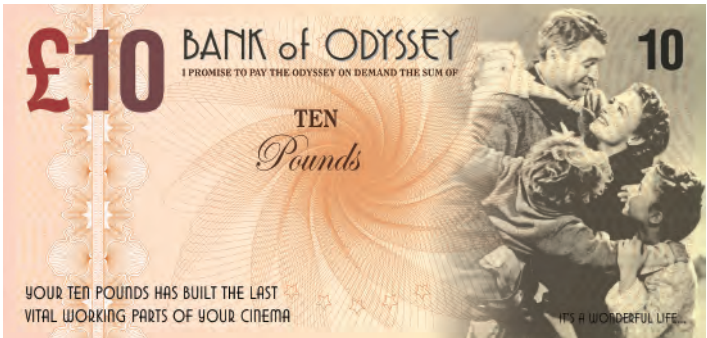
**THIS IS OUR FINAL PUSH** to find the last vital few hundred thousand to finish and be open by June next year. It is roughly £500,000.

As surprises throughout this restoration year have taken the fat off a very lean starting budget, we are left with this kind of shortfall.

In the end it doesn't matter what the figure is – we will have to raise it to open – so we will.

Even if it means seats, a screen and a bucket holding open the front door while a couple of old men hand out plot lines on scraps of paper, your Odyssey Cinema will be open on The London Road, St Albans by mid-summer 2014.





There should be no more surprises, unless we've missed an act-of-god or two. So, while asking nothing in return except the cinema itself, there are two last best ways you can be part of this final push to open in JUNE 2014.

#### **NAME A SEAT for £1000.**

SPONSORING THE LAST 250 seats will give us half of what we need in one go. A loved one, in memory, a local company, or your own beautiful name.

The second best way is to simply give us £10 of your hard fought, heavily taxed, pennies for a certificate, hand signed by James Hannaway to put on the mantelpiece, knowing you have been a huge part of this final push to get the cinema open.

The Gambling Commission bid for our £10 prize draw/raffle failed. Sorry, so we're on our own (as ever). But you guessed that all along.

While you're considering either of these, please take a second to note I haven't done this all by myself. The anonymous support, good advice and unflinching loyalty of the backroom few, who, like you, have trusted me from the outset to complete this Odyssey. In generous spirit throughout, they have never asked for a penny in return for their time, worry, sleep deprivation or priceless expertise. We have not, nor will not, give in to any of the obstacles put in our way. Traditional High St, and international banks have failed. The endless unnecessary delays threatened to sabotage the project at the outset. There is a heap of health & safety ransom notes aiding and abetting delay and frustration, but alongside all the other vampires, with a special mention for those fat twins of evil; Can't & No, we have a building taking shape right now. Under the caring eye of Procure (Watford) the builder who took us on while others ran for cover, and project



Clerk of Works JJ Madden pictured with Mayor Brewster on the ceiling



The front render rendered perfect (below) on top of this rough brickwork





management by Robert Martell (Berkhamsted) we're nearly there. So now it's your turn (again, three years on....!!)

**A**ttenner for nothing but a signed certificate of collusion in the final act of getting the Odyssey open. OR £1000 to sponsor and name a seat – you'll be lucky to seat in! Take note however: You will be invited to special gala evenings for seat-holders only during the first few months of opening.

The rest we are raising through new small investments and loans [Keep in mind the name of George Bailey's family's unfashionably honest Investments and Loans Company, and how he unwittingly raised the money to save it and Bedford Falls from oblivion in the very closing frames of It's A Wonderful Life]

We'll be at the Christmas market on the Abbey Green from 8th to 14th December. Come and see us there for great and unique Christmas presents. There'll be limited Odyssey umbrellas, CDs and calendars on sale and the chance to 'buy your seat' and/or join the 'give us a tenner' campaign.



**"A beautifully restored cinema, but you will have to endure the owner's unperceptive review"**

○○○○○ Reviewed 2 April 2013

The Rex is a beautifully restored 1930s cinema with very comfortable seats on the balcony and tables with seats on the ground floor. The balcony seats have a better view of the screen. The seats with tables are set up for groups of four, if you do not have a party this size others will be seated with you during busy periods. The films are generally shown here two months after issue and prices are lower than other more current cinemas. The main drawback is that the owner indulges himself by mounting the stage and giving his critique of the film. We saw Zero Dark Thirty and I was shocked to hear him advise the audience that we shouldn't try to remember the characters as they all have beards and look the same and not to even attempt to remember their names. It was difficult to know which was most disturbing, the casual racism, insult to the audience or his imbecility. If it wasn't for the owner's dreadful input the review would have been a four.

Visited March 2013

*Owner's response*

## CONTACT:

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Rex admin line: 01442 877999

