

THE REX

M A G A Z I N E

DJANGO UNCHAINED

MARCH 2013...

"Unhesitatingly The Rex is the best cinema I have ever seen..."
(Sunday Times 2012)

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

MARCH 2013 Issue 96
www.therexberkhamsted.com

01442 877759
Mon-Sat 10.30-6pm Sun 4.30-5.30pm

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SEAT PRICES (+ REX DONATION £1.00)	
Circle	£8.00+1
Concessions	£6.50+1
At Table	£10.00+1
Concessions	£8.50+1
Royal Box (seats 6)	£12.00+1
or for the Box	£66.00+1
All matinees £5, £6.50, £10 (box) +1	

BOX OFFICE:	01442 877759
Mon to Sat	10.30 – 6.00
Sun	4.30 – 6.30

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

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

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

Ushers:

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

Sally Rowbotham In charge
Alun Rees Chief projectionist (ret'd)
Jon Waugh Projectionist
Anna Shepherd Projectionist & writer
Martin Coffill Projectionist
Jacquie Rose Chief Admin
Oliver Hicks Best Boy (ret'd)
Simon Messenger Writer
Jack Whiting Writer
Jane Clucas & Lynn Hendry PR/Sales/FoH

Andrew Dixon Resident Artist
Darren Flindall Maintenance
Paul Fullagar, Alan Clooney Advisors and Investors
Ed Mauger Genius
Demiurge Design Magazine Design 01296 668739
Lynn Hendry Advertising 01442 877999

James Hannaway ceo 01442 877999
Betty Patterson Company Secretary and THE ORIGINAL VISIONARY of The Rex.

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

BEST IN MARCH



Django... The D Is silent

"You had my curiosity, now you have my attention".

Fri 1 7.30/Sat 2 7.00/Sun 3 6.00

Wed 20 7.30. USA 2013

FILMS OF THE MONTH



No

Gael Garcia back in Chile as a new breed of Che.

Mon 4 /Wed 27 7.30. Chile/France/USA 2013

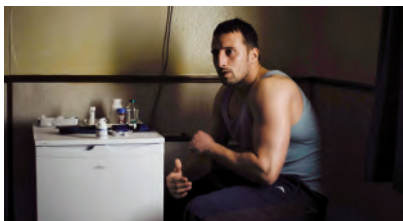


I Wish

Little brothers desperate to find each other.

Simple, powerful, beautiful.

Mon 11 /Tue 12 7.30. Japan 2011



Bullhead

Hard, tough, bovine gangster thriller with an unforgiving past...

Mon 25 7.30. Belgium 2011

THE GUARDIAN AND US

The screenshot shows the Guardian's homepage layout. On the left is a vertical list of news stories. The main content area is a grid of larger stories, each with a headline, image, and brief text. A yellow circle is drawn around a story titled 'Theatre intervals' which includes a photograph of a red cinema seat. Other visible headlines include 'Gary Walker, former chief of United Lincolnshire Hospitals Trust, says "culture of oppression and fear" has silenced critics', 'Sheriff's office confirms pyrotechnic teargas', and 'Our proscenium arch was noticed on the Guardian website (mid Feb) which prompted some nice comments on the page'.

This section is titled 'Theatre intervals' and features a large, high-quality photograph of a red cinema seat. Below the photo is a 'Podcast' button. To the left of the photo, there is a quote from Gary Walker, former chief of United Lincolnshire Hospitals Trust, stating that a 'culture of oppression and fear' has silenced critics. Above the photo, the text 'Take a break:' is visible.

Our proscenium arch was noticed on the Guardian website (mid Feb) which prompted some nice comments on the page. You may have guessed we don't have a regular PR or promotions dept. In fact, we don't have any departments. We don't have a structure to speak of either (something else you may have noticed) nor are there job titles or hierarchy. We all have our jobs and largely know what each other does even if we don't know what each other is doing. This is not some new-age thinking nor an aversion to the facile and unnecessary. It is a simple business, we only do one thing and have only have 300 seats, most of which seem to be filled most of the time. So it is very nice when a national newspaper (even if on-line) uses us to illustrate a piece about London theatreland. So thank you Tristram Kenton (a young photographer who took this picture a while ago). It was an article about the current trend in the West End to forego intervals, even for long shows, and the difficulties therein. Recent award winning films at well over two hours, have stretched our Rex bladders and attention too. Happily, our 'legendary' legroom helps in the most essential dept of all - the civilised.

This section shows a discussion thread on the Guardian website. The thread is titled 'Viridescence' and has 3 replies. The first reply is from 'lerocketeer' and discusses the Rex Cinema in Berkhamsted. The text of the reply is: 'Hold on! That's the Rex Cinema in the homepage pic! Refreshments at the bar in the main auditorium. No need for an interval. Marvelous!'. Below the reply, there is a button that says 'Open for comments. Sign in or create your Guardian account to join the discussion.'

BANK MILL LANE THE WAY WE WERE...



Summer 1994/95

And the way we are...

Amere 18 years separates these two pictures, and many more before the first.

In the late summer of 1994/95? this faded gold carousel horse stood at the gate of the big house on Bank Mill Lane. You can see how lush it was, and was so until just a few weeks ago.

We've known it was coming for ages but... There will be 100 houses built to last a few more weeks. It's no fun turning fascist, but I don't care where anyone lives, as long as we can all

breathe and they don't all come to breathe in my street. Nimby pimby? Of course we want nice things to last. Open green land is not wasted.

There's a history to this house, with only a narrow lane leading to it, and the river Bulbourne running alongside. If invasion is hell, and hell is other people, then Bank Mill Lane is being invaded – by other people? Nobody asked. So it is invasion. Developers couldn't care less. Neither could those 'other people' who'll come, knowing nothing of the carousel horse guarding the gate.



February 2013



M A R C H E V E N I N G S



Director: Quentin Tarantino
Starring: Jamie Foxx, Leonardo DiCaprio, Christoph Waltz
Certificate: 18
Duration: 165 mins
Origin: USA 2013
By: Sony Pictures Releasing



Django Unchained

**Fri 1 7.30, Sat 2 7.00,
 Sun 3 6.00**

Quentin Tarantino has been (openly secretly) building up to this; his very own Western. And here it is unleashed (freed) in all its exploitative, gory glory. It is 1858 and we're in the Deep South to see Jamie Foxx's slave Django (the D is silent!) freed by dentist-cum-bounty hunter Dr King Shultz (fabulously understated Christoph Waltz) to help him find the Brittle brothers.

As the two bond over a spot of gratuitous gunslinging, we learn that Django's wife is slave to the sociopathic Calvin Candie (a deliciously villainous DiCaprio) at his Candyland plantation. Samuel L Jackson's house slave turns what could have been a fun cameo into a career best performance. No one quotes Tarantino quite like Jackson.

"When Django's revenge does come, it's a gore-splattering doozy. Foxx, giving Django his cool-dude props at last, morphs into a cowboy John Shaft and opens fire." (*Rolling Stone*)

Its 165 minutes rattles along effortlessly and Tarantino's quintessential dialogue pops with comic book pizzazz. It's a monster of a movie too, not just in scope but in sheer ballsiness; blasting the n-word with reckless abandon. Witnessing Candie give a unique lesson in phrenology is a faultless blend of absurd humour and absolute terror. That's Tarantino. (*Jack Whiting*). The most accomplished story teller, he takes the audience with him every step. Come, you will laugh when you shouldn't, and should.



No

Mon 4 7.30



In 1988 after 15 brutal years in American blessed power, the evil Pinochet military dictatorship held a plebiscite for the people of Chile. The choice was: 'Yes' to another 8 years of Pinochet in power or 'No' to initiate a referendum.

René Saavedra (Gael García Bernal) forms a team inside his advertising agency to create upbeat films and promotional material, encouraging the Chilean people to vote 'No'. Meanwhile the boss of his Ad agency is busy working on the 'Yes' campaign. The campaign consists of 27 nights of television ads, where each side has 15 minutes to present its point of view. No, is the third and final instalment of Chilean Director Pablo Larraín's trilogy exploring the effects of the Pinochet regime (you don't need to have seen the previous two). Utilising cameras of the era; U-matic video footage is spliced alongside authentic clips, resulting in a near-seamless stylistic whole that draws us into the period.

"Tense throughout, even for history-savvy audiences, but still rich in the sort of Andean-soil-black humour that made Larraín's previous work so distinctive." (*Variety*)

"A terrific and thrilling drama about the power of hope, of optimism, and of bravery in the face of intimidation, and very real and extreme physical danger." (*Sky Movies*)

Chile! Happiness is coming. (*research Anna Shepherd*) Cancel your Santiago flight to see it, but Don't miss.

Director: Pablo Larraín
Starring: Alfredo Castro, Gael Bernal
Certificate: 15
Duration: 118 mins
Origin: Chile/France/USA 2013
By: Network Releasing

Hyde Park On Hudson

Tue 5 7.30,
Wed 6 7.30, Thu 7 7.30

Director: Roger Michell
Starring: Bill Murray, Laura Linney
Certificate: 12A
Duration: 95 mins
Origin: UK 2012
By: Universal Pictures (UK) Ltd

Directed by Roger Michell (Notting Hill) and starring Bill Murray, Laura Linney, Samuel West, and Olivia Colman, "Hyde Park on Hudson" is an amusing, if light, historical comedy drama.

June 1939. King George VI (West) and Queen Elizabeth (Colman) visit Hyde Park on Hudson, the upstate New York home of Bill Murray's Franklin D. Roosevelt. George ('Bertie') is the first reigning English monarch to visit the States. With Europe on a knife-edge, they are desperate to secure the support of the American president in the event war should break out.

The film is presented through the eyes of Margaret 'Daisy' Suckler (Linney) whose burgeoning romance with the President must be conducted in a clandestine fashion away from Roosevelt's wife, mother, secretary, and of course the incoming Royal family...

Murray is an actor capable of surprising with his range and he does so here as FDR. Olivia Colman is excellent as a mildly xenophobic Elizabeth; however the whole piece feels slightly lacklustre. "Somewhat uneven and ultimately underwhelming, but there's plenty to admire and enjoy here nonetheless." (*Time Out*)

"The movie insists on an unearned sentimentality and nostalgia about a situation and a period that is never fully evoked or explored." (*Guardian*) (*research Simon Messenger*) Come for Bill Murray being a presidential Bill Murray in a wheelchair.





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



Hitchcock

Fri 8 7.30, Sat 9 7.00

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*) Oh happy 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, they might be right, come and see?

Les Misérables

Sun 10 6.00



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

It has excited critics who didn't like it, into waxing such things as "Even as a non-believer in this kind of 'sung through' musical, I was battered into submission by this mesmeric, 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 memory of cinematic treasures get in the way of a good ego neck crying 'me first'? 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 Cam Mac. Hope the RSC got well paid plus a 10% royalty for ever. Unlikely.

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

I Wish

Mon 11 7.30, Tue 12 7.30

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

Two young brothers; 12 year old Koichi who lives with his mother and maternal grandparents in Kagoshima (the southern region of Kyushu, Japan) and his younger brother Ryu, who lives with his Father in Hakata in northern Kyushu.

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 Shepherd*) A beautiful, tiny (international) film, not to be missed.





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



Argo

Wed 13 7.30, Thu 14 7.30

This beautifully drawn account of a real event, skillfully plays the truth against oodles of delicious poetic license to make a riveting tale, 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 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 Arkin's 'unequivocal suggestion' may come in handy sooner or later. It won Baftas, but only up for one Oscar, that same Mr Arkin's Best Support role.



Director: John Moore
Starring: Bruce Willis, Jai Courtney, Mary Winstead
Certificate: 12A
Duration: 98 mins
Origin: USA 2013
By: Twentieth Century Fox



A Good Day To Die Hard

Fri 15 7.30, Sat 16 7.00

The once charismatic star of *Moonlighting* has come a long way since shooting German terrorists in nothing but a dirty vest, yet ol' Brucey refuses to hang up that battle worn vest. But is this one yippie-ki-yay too many?

He never has the best of luck; always in the wrong place at the wrong time and for his fifth go around, wisecracking NY cop John McClane (Willis) jets to Russia to reconnect with his hot-headed son, Jack (a dull Jai Courtney). McClane soon discovers his son is an undercover agent in a spot of bother, and it's not long before he has to clean up the mess in the only way daddy knows how; with lots of bam and bluster, and that essential Willis tongue in cheek comic-strip cool. In spite of its grotty cynicism and lack of empathy for McClane, *Good Day* comes up trumps in its set-pieces. 57-year-old Bruce is less cop more superhero these days: flipping cars into other cars, nonchalantly punching Russians in the face (because he can't understand them no less) and plummeting through three floors of concrete and glass as an attack helicopter shrouds him in gunfire, only to walk away with nowt but a bloody nose. Now that's mindless action. (*Jack Whiting*) No Jack, that's all Bruce Willis and everything we love him for.





Director: Steven Spielberg
Starring: Daniel Day-Lewis, Joseph Gordon-Levitt, John Hawkes
Certificate: 12A
Duration: 150 mins
Origin: USA 2013
By: Twentieth Century Fox



Lincoln

Sun 17 6.00, Mon 18 7.30

Spielberg's highly anticipated re-telling of the landmark conclusion to Abe's second term of office.

It is January 1865, 16th US President, Abraham Lincoln needs the Thirteenth Amendment to the Constitution to be passed in time. This 13th amendment would formally abolish slavery throughout the Country (the equally notable Emancipation Proclamation was not passed by Congress and could not be enforced in areas under rebellion). The safe passage of the Amendment must occur before the end of the Civil War, but several weeks away, lest the South return to the Union, and defeat it. To succeed, Lincoln must spend his political capital and sway to influence fractious members of both his own Republican party, and his Democrat rivals...

Having already scooped Best Actor at the BAFTAs last week, Daniel Day-Lewis is odds-on for yet another Oscar and some say, deservedly so (going to print, Oscar results not known). His subtle, curiously physical performance marks Lincoln out as a remarkable film.

"What a feat from Day-Lewis: the nearest thing a 21st-century biopic can get to a seance. (*Guardian*)

"As unexpected as it is intelligent, thanks to virtuoso work from Spielberg and screenwriter Tony Kushner, Lincoln is landmark filmmaking, while Day-Lewis is so authentic he pulls off that stovepipe." (*Empire*) (research Simon Messenger)

Dimly lit dull men with bad hair, talking. Bring a Gameboy and some knitting.

Life of Pi

Tue 19 7.30



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 (Kahn) retelling his seaborne fable to an author (Rafe Spall). We see Pi as a child and eventually the teenager who takes centre stage (played by the inexperienced Sharma, but you wouldn't know it) 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 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.

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

Django Unchained

Wed 20 7.30

Director: Quentin Tarantino
Starring: Jamie Foxx, Leonardo DiCaprio, Christoph Waltz
Certificate: 18
Duration: 165 mins
Origin: USA 2013
By: Sony Pictures Releasing

Quentin Tarantino has been (openly secretly) building up to this; his very own Western. And here it is unleashed (freed) in all its exploitative, gory glory. It is 1858 and we're in the Deep South to see Jamie Foxx's slave Django (the D is silent!) freed by dentist-cum-bounty hunter Dr King Shultz (fabulously understated Christoph Waltz) to help him find the Brittle brothers.

As the two bond over a spot of gratuitous gunslinging, we learn that Django's wife is slave to the sociopathic Calvin Candie (a deliciously villainous DiCaprio) at his Candyland plantation. Samuel L Jackson's house slave turns what could have been a fun cameo into a career best performance. No one quotes Tarantino quite like Jackson.

"When Django's revenge does come, it's a gore-splattering doozy. Foxx, giving Django his cool-dude props at last, morphs into a cowboy John Shaft and opens fire." (*Rolling Stone*) Its 165 minutes rattles along effortlessly and Tarantino's quintessential dialogue pops with comic book pizzazz. It's a monster of a movie too, not just in scope but in sheer ballsiness; blasting the n-word with reckless abandon. Witnessing Candie give a unique lesson in phrenology is a faultless blend of absurd humour and absolute terror. That's Tarantino. (*Jack Whiting*). The most accomplished storyteller, he takes the audience with him every step. Come, you will laugh when you shouldn't, and should.



Jack Reacher

Thu 21 7.30



The character of Jack Reacher (JR) immortalised in Lee Childs' series of popular spy novels, is a seriously big bloke, and whatever the jibes about Tom, he's seriously powerful on the big screen. He fills JR's shoes in this well constructed pulpy thriller.

A killer drives into a multi-storey car park in midtown Pittsburgh, sets himself up, looking across the river and chooses his targets through the crosshairs of a sniper's rifle. Killing five, he makes his getaway.

Reacher springs to life when German film maker Werner Herzog shows up as hilarious Russian villain 'The Zec', complete with a manky eye and bad temper. Christopher McQuarrie, who wrote Usual Suspects, weaves a narrative that wrong foot's us all the way to the end, "but doesn't feature nearly enough Herzog" (thank goodness).

"A superior thriller, with Cruise and McQuarrie slotting together like a bullet in a clip. Like Reacher on the firing range, the aim isn't always true, but the misses are fractional." (*Total Film*) With it's taut fast pace and some great one-liners, you will see a different Tom Cruise from the one throwing himself off skyscrapers and punching bells out of 15 huge assassins at once, but you'll be glad you stuck with it. Back (once only) by surprisingly huge demand, so get in early to enjoy the ride on our essential big screen.

Director: Christopher McQuarrie
Starring: Robert Duvall, Tom Cruise, Rosamund Pike
Certificate: 12A
Duration: 130 mins
Origin: USA 2012
By: Paramount International Pictures

Zero Dark Thirty

Fri 22 7.30, Sat 23 7.00,
Sun 24 6.00

Director: Kathryn Bigelow
Starring: Jessica Chastain, Joel Edgerton
Certificate: 15
Duration: 157 mins
Origin: USA 2012
By: Universal Pictures (UK) Ltd

The controversy over this film's use of torture is a reflection of how problematic it is to classify. Is it historical dramatization? A factual reconstruction? A post-Bourne spy thriller? "Whatever it is, it's state of the art film-making: lean, snappy, tense, gripping and as single minded as its heroine in the 10 year pursuit of Bin Laden. But there's still much room for complexity and ambiguity." (*Guardian Guide*)

Jessica Chastain doesn't so much play Maya as she does embody her. As a CIA agent drafted in just after the 9/11 attacks, Maya dedicates, obsessively, her entire career to capturing this single target.

And then that's it; ten years of undercover planning, tailing hostile suspects, interrogating and torturing, all comes to its climactic showdown in Pakistan, and what a climax it is. You don't so much feel the tension as inhale it; struggling to breathe as the marines storm the compound.

Zero Dark Thirty (or half past midnight to us, translated into the feverishly exciting 'Half Twelve') may be one-sided, sure, and its propaganda subtleties are not subtle, but taken as a thriller it's a masterclass in suspense film-making. Its characters are cold and calculating, with all the edginess of people constantly under pressure to get the job done, where huge decisions are made on guesswork. (*research Jack Whiting*). You'll need to listen hard.



Bullhead

Mon 25 7.30

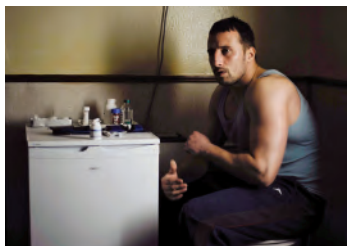
Director: Michael Roskam
Starring: Matthias Schoenaerts, Jeroen Perceval, Jeanne Dandoy
Certificate: 15
Duration: 124 mins
Origin: Belgium 2011
By: Soda Pictures

After his outstanding performance in *Rust and Bone*, Matthias Schoenaerts' previous film, *Bullhead* gets a hard-earned UK release.

Set in present day Belgium, Jacky Vanmarsenille (Schoenaerts) runs the family farm near Limburg. Like his father before him he fattens the cattle using illegal hormones, but as we soon gather, Jacky is also taking the hormones to maintain his own physique. Constantly pumped on steroids and hormones, Jacky initiates a shady deal with a notorious Mafioso meat trader. When an investigating federal agent is killed and a woman from his traumatic past resurfaces, Jacky must confront his demons and face the consequences of his decisions.

This truly great performance is the result of two punishing years of training and diet (no steroids). With its sentiment and savagery, this is the retelling in one body of 'Beauty and the Beast'.

"Ready made for those who wanted more of a third-act to 'Drive'". (*LWLies*) "Powerful, hard-hitting, this is an emotionally engaging, Oscar-nominated Belgian thriller with a riveting central performance from Matthias Schoenaerts". (*View London*) Something is rotten in the state of Belgium; the film seems to be hinting. Beyond its plot's drugs and crime lie social and political tensions. (research by Anna Shepherd)



Tu Seras Mon Fils (You Will Be My Son) Tue 26 7.30



A dark and sumptuous family drama set in the beautiful Saint Émilien wine country. Niels Arestrup (*The Beat That My Heart Skipped*, *A Prophet*) plays Paul de Marseul, an ageing winemaker; determined to find a suitable heir for his estate.

Despite being the natural candidate, Paul's only son; wimpish wallflower Martin (Lorant Deutsch) does not have the talents to prove himself worthy of his father's legacy. Martin is the complete opposite of his father and his dominant displays of authoritarian masculinity. Then enters charismatic Philippe (Nicolas Bridet), visiting his terminally ill father François (Patrick Chesnais) Paul's long-standing friend and key wine maker. Paul is immediately smitten with Philippe, viewing him as a more deserving and knowledgeable successor to the Marseul empire.

Tensions mount when Martin realises he will never be good enough for his father, as he names Philippe his successor. "Rarely does a drama with such subtle plotting and pacing create such edge-of-the-seat tension. As events reach fever pitch, the climactic confrontation between them does not disappoint." (*LWLies*)

"Lustrous photography and a fine cast make this a dark drama a compelling one." (*Empire*)

A beautifully told tale of family, loss, loyalty, expectations and bitter regret. As totally French as the vineyards, dark bottles, snarls and shrugs. You will be completely lost in it. Once only in March.

Director: Gilles Legrand
Starring: Niels Arestrup, Lorant Deutsch
Certificate: 15
Duration: 102 mins
Origin: France 2011
By: Swipe Productions Ltd

No Wed 27 7.30

Director: Pablo Larraín
Starring: Alfredo Castro, Gael Bernal
Certificate: 15
Duration: 118 mins
Origin: Chile/France/USA 2013
By: Network Releasing

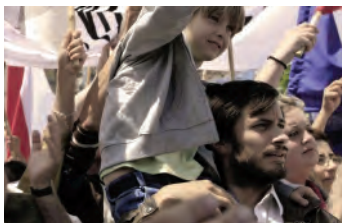
In 1988 after 15 brutal years in American blessed power, the evil Pinochet military dictatorship held a plebiscite for the people of Chile. The choice was: 'Yes' to another 8 years of Pinochet in power or 'No' to initiate a referendum.

René Saavedra (Gael Garcia Bernal) forms a team inside his advertising agency to create upbeat films and promotional material, encouraging the Chilean people to vote 'No'. Meanwhile the boss of his Ad agency is busy working on the 'Yes' campaign. The campaign consists of 27 nights of television ads, where each side has 15 minutes to present its point of view. No, is the third and final instalment of Chilean Director Pablo Larraín's trilogy exploring the effects of the Pinochet regime (you don't need to have seen the previous two). Utilising cameras of the era; U-matic video footage is spliced alongside authentic clips, resulting in a near-seamless stylistic whole that draws us into the period.

"Tense throughout, even for history-savvy audiences, but still rich in the sort of Andean-soil-black humour that made Larraín's previous work so distinctive." (*Variety*)

"A terrific and thrilling drama about the power of hope, of optimism, and of bravery in the face of intimidation, and very real and extreme physical danger." (*Sky Movies*)

Chile! Happiness is coming. (*research Anna Shepherd*) Cancel your Santiago flight to see it, but Don't miss.





Director: Jonathan Levine
Starring: Nicholas Hoult, Teresa Palmer, John Malkovich
Certificate: 12A
Duration: 98 mins
Origin: USA 2013
By: Entertainment One UK



Warm Bodies

Thu 28 7.30

Who knew zombies needed love too? Turns out Nicholas Hoult does in Director Jonathan Levine's snappy, undead rom-com.

It's the end of the world and not long before corpses start to roam the earth. One particular corpse is R (Hoult), what makes R unique from the rest of the walking dead is that he is conscious, more to the point, he can feel.

R puts these new found emotions to the test when he falls head over limb for Julie (Teresa Palmer) living human and daughter of Grigio (John Malkovich) leader of a local band of survivors who have barricaded themselves behind the city walls. R's groaning and shuffling towards Julie reflects the universality of expressing feelings to your loved one, but the focus is lost along the way.

"There are some fun nods to Romeo and Juliet along the way, and Hoult's internal monologue is a treat: 'Don't be creepy, don't be creepy' he frantically tells himself when he and Julie are alone together. All men, undead or otherwise, can relate to that." (*Telegraph*)

Although far smarter, there's a whiff of Twilight about Warm Bodies, both leads giving off a R-Patz and K-Stew vibe and taking liberties with the zombie formula is sure to upset aficionados, but Hoult injects just the right amount of warmth.

(*Jack Whiting*) Bring out your undead.





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

**Fri 29 7.30, Sat 30 7.00,
 Mon 1 April 7.30**

HAPPY
 EASTER



Directed by Robert Zemeckis (*Back to the Future*, *Forrest Gump*), *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 was drunk and high on cocaine 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 Transportation Safety Board hearing; a trial by any other name.

A painfully tokenistic sub-plot involving Whitaker's new girlfriend a recovering heroin addict (the gorgeous, presumed-missing from the screen, 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 alone.

"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 Simon Messenger)



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



Les Misérables

Sun 31 6.00

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

It has excited critics who didn't like it, into waxing such things as "Even as a non-believer in this kind of 'sung through' musical, I was battered into submission by this mesmeric, 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 memory of cinematic treasures get in the way of a good ego neck crying 'me first'? 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 Cam Mac. Hope the RSC got well paid plus a 10% royalty for ever. Unlikely.

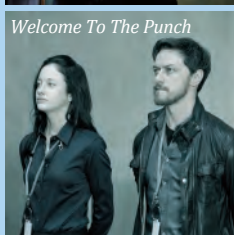
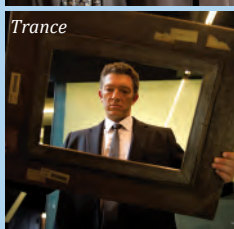
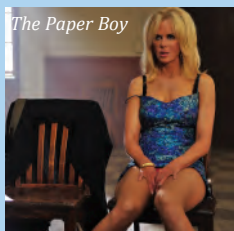
COMING SOON

New releases

Cloud Atlas
To The Wonder
Stoker
Broken City
Mama
Side Effect
Sleep Tight
Jack The Giant Slayer

Back by demand

Django Unchained
Hitchcock
Argo
Lincoln



MARCH FILMS AT A GLANCE

Please check times carefully and watch out for early shows.

1	Fri	DJANGO UNCHAINED	7.30
2	Sat	LES MISERABLES	2.00
2	Sat	DJANGO UNCHAINED	7.00
3	Sun	DJANGO UNCHAINED	6.00
4	Mon	DJANGO UNCHAINED	2.00
4	Mon	NO	7.30
5	Tue	HYDE PARK ON HUDSON	12.30, 7.30
6	Wed	HYDE PARK ON HUDSON	2.00, 7.30
7	Thu	HYDE PARK ON HUDSON	2.00, 7.30
8	Fri	HITCHCOCK	7.30
9	Sat	LIFE OF PI	2.00
9	Sat	HITCHCOCK	7.00
10	Sun	LES MISERABLES	6.00
11	Mon	I WISH	2.00, 7.30
12	Tue	LINCOLN	12.30
12	Tue	I WISH	7.30
13	Wed	LINCOLN	2.00
13	Wed	ARGO	7.30
14	Thu	ARGO	2.00, 7.30
15	Fri	A GOOD DAY TO DIE HARD	7.30
16	Sat	MONSTERS INC.	2.00
16	Sat	A GOOD DAY TO DIE HARD	7.00
17	Sun	LINCOLN	6.00
18	Mon	LINCOLN	2.00, 7.30
19	Tue	LIFE OF PI	12.30, 7.30
20	Wed	LIFE OF PI	2.00
20	Wed	DJANGO UNCHAINED	7.30
21	Thu	ZERO DARK THIRTY	2.00
21	Thu	JACK REACHER	7.30
22	Fri	ZERO DARK THIRTY	7.30
23	Sat	SAMMY'S GREAT ESCAPE	2.00
23	Sat	ZERO DARK THIRTY	7.00
24	Sun	ZERO DARK THIRTY	6.00
25	Mon	QUARTET	2.00
25	Mon	BULLHEAD	7.30
26	Tue	THE IMPOSSIBLE	12.30
26	Tue	TU SERAS MON FILS	7.30
27	Wed	QUARTET	2.00
27	Wed	NO	7.30
28	Thu	ZERO DARK THIRTY	2.00
28	Thu	WARM BODIES	7.30
29	Fri	FLIGHT	7.30
30	Sat	WRECK IT RALPH	2.00
30	Sat	FLIGHT	7.00
31	Sun	LES MISERABLES	6.00
1	Mon Apr	FLIGHT	7.30



M A R C H 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

Les Misérables

Sat 2 2.00



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

It has excited critics who didn't like it, into waxing such things as "Even as a non-believer in this kind of 'sung through' musical, I was battered into submission by this mesmeric, 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 memory of cinematic treasures get in the way of a good ego neck crying 'me first'? 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 Cam Mac. Hope the RSC got well paid plus a 10% royalty for ever. Unlikely.

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

Django Unchained

Mon 4 2.00

Director: Quentin Tarantino
Starring: Jamie Foxx, Leonardo DiCaprio, Christoph Waltz
Certificate: 18
Duration: 165 mins
Origin: USA 2013
By: Sony Pictures Releasing

Quentin Tarantino has been (openly secretly) building up to this; his very own Western. And here it is unleashed (freed) in all its exploitative, gory glory. It is 1858 and we're in the Deep South to see Jamie Foxx's slave Django (the D is silent!) freed by dentist-cum-bounty hunter Dr King Shultz (fabulously understated Christoph Waltz) to help him find the Brittle brothers.

As the two bond over a spot of gratuitous gunslinging, we learn that Django's wife is slave to the sociopathic Calvin Candie (a deliciously villainous DiCaprio) at his Candyland plantation. Samuel L Jackson's house slave turns what could have been a fun cameo into a career best performance. No one quotes Tarantino quite like Jackson.

"When Django's revenge does come, it's a gore-splattering doozy. Foxx, giving Django his cool-dude props at last, morphs into a cowboy John Shaft and opens fire." (*Rolling Stone*) Its 165 minutes rattles along effortlessly and Tarantino's quintessential dialogue pops with comic book pizzazz. It's a monster of a movie too, not just in scope but in sheer ballsiness; blasting the n-word with reckless abandon. Witnessing Candie give a unique lesson in phrenology is a faultless blend of absurd humour and absolute terror. That's Tarantino. (*Jack Whiting*). The most accomplished story teller, he takes the audience with him every step. Come, you will laugh when you shouldn't, and should.





Director: Roger Michell
Starring: Bill Murray, Laura Linney, Olivia Colman, Olivia Williams
Certificate: 12A
Duration: 95 mins
Origin: UK 2012
By: Universal Pictures (UK) Ltd



Hyde Park On Hudson

Tue 5 12.30,

Wed 6 2.00, **Thu 7** 2.00

Directed by Roger Michell (Notting Hill) and starring Bill Murray, Laura Linney, Samuel West, and Olivia Colman, "Hyde Park on Hudson" is an amusing, if light, historical comedy drama.

June 1939. King George VI (West) and Queen Elizabeth (Colman) visit Hyde Park on Hudson, the upstate New York home of Bill Murray's Franklin D. Roosevelt. George ('Bertie') is the first reigning English monarch to visit the States. With Europe on a knife-edge, they are desperate to secure the support of the American president in the event war should break out.

The film is presented through the eyes of Margaret 'Daisy' Suckler (Linney) whose burgeoning romance with the President must be conducted in a clandestine fashion away from Roosevelt's wife, mother, secretary, and of course the incoming Royal family...

Murray is an actor capable of surprising with his range and he does so here as FDR. Olivia Colman is excellent as a mildly xenophobic Elizabeth; however the whole piece feels slightly lacklustre.

"Somewhat uneven and ultimately underwhelming, but there's plenty to admire and enjoy here nonetheless." (*Time Out*)

"The movie insists on an unearned sentimentality and nostalgia about a situation and a period that is never fully evoked or explored." (*Guardian*) (research Simon Messenger) Come for Bill Murray being a presidential Bill Murray in a wheelchair.

The Life Of Pi

Sat 9 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 (Kahn) retelling his seaborne fable to an author (Rafe Spall). We see Pi as a child and eventually the teenager who takes centre stage (played by the inexperienced Sharma, but you wouldn't know it) 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 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.

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

I Wish

Mon 11 2.00

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

Two young brothers; 12 year old Koichi who lives with his mother and maternal grandparents in Kagoshima (the southern region of Kyushu, Japan) and his younger brother Ryu, who lives with his Father in Hakata in northern Kyushu.

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 Shepherd*) A beautiful, tiny (international) film, not to be missed.





Director: Steven Spielberg
Starring: Daniel Day-Lewis, Joseph Gordon-Levitt, John Hawkes
Certificate: 12A
Duration: 150 mins
Origin: USA 2013
By: Twentieth Century Fox



Lincoln

Tue 12 12.30, Wed 13 2.00

Spielberg's highly anticipated re-telling of the landmark conclusion to Abe's second term of office.

It is January 1865, 16th US President, Abraham Lincoln needs the Thirteenth Amendment to the Constitution to be passed in time. This 13th amendment would formally abolish slavery throughout the Country (the equally notable Emancipation Proclamation was not passed by Congress and could not be enforced in areas under rebellion). The safe passage of the Amendment must occur before the end of the Civil War, but several weeks away, lest the South return to the Union, and defeat it. To succeed, Lincoln must spend his political capital and sway to influence fractious members of both his own Republican party, and his Democrat rivals...

Having already scooped Best Actor at the BAFTAs last week, Daniel Day-Lewis is odds-on for yet another Oscar and some say, deservedly so (going to print, Oscar results not known). His subtle, curiously physical performance marks Lincoln out as a remarkable film.

"What a feat from Day-Lewis: the nearest thing a 21st-century biopic can get to a seance. (*Guardian*)

"As unexpected as it is intelligent, thanks to virtuoso work from Spielberg and screenwriter Tony Kushner, Lincoln is landmark filmmaking, while Day-Lewis is so authentic he pulls off that stovepipe." (*Empire*) (research Simon Messenger)
 Dimly lit dull men with bad hair, talking. Bring a Gameboy and some knitting.

Argo

Thu 14 2.00



This beautifully drawn account of a real event, skillfully plays the truth against oodles of delicious poetic license to make a riveting tale, 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 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 Arkin's 'unequivocal suggestion' may come in handy sooner or later. It won Baftas, but only up for one Oscar, that same Mr Arkin's Best Support role.

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

Monster Inc

Sat 16 2.00

Directors: Lee Unkrich, Pete Docter, David Silverman
Voices: John Goodman, Billy Crystal
Certificate: U
Duration: 91 mins
Origin: USA 2013
By: Walt Disney Studio INTL

Another cash grab idea from Disney brings this Pixar classic into the world of unnecessary 3D. Two things worthy of note however, is we have it in beautiful 2D, and that it is still as charming now as it was over a decade ago.

In the city of Monstropolis the power grid runs on the screams of human children, caused and captured by the (otherwise perfectly friendly) monsters who creep through their closets every night. But when a particularly bold three-year-old sneaks through the portal into the monster world, it's up to expert scarer Sully (voiced by John Goodman) and his one-eyed pal Mike (a spot-on Billy Crystal) to put her back where she belongs before the Child Detection Agency can get wind of their mistake. (*Time Out*)

The chemistry between Crystal and Goodman is the beating heart of the story and it's what keeps adults just as captivated. It may rely a little more on visual gags than usual Pixar, but it strikes a balance between cute and smart effortlessly.

Monsters, Inc. reminds us why Pixar is the still the leader of the pack in animation and makes the wait for the long overdue prequel, Monsters University (out this summer) all the more unbearable. (*Jack Whiting*) Pull yourself together Jack, you're grown up now, and it's only a cartoon?



Lincoln

Mon 18 2.00



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Director: Steven Spielberg
Starring: Daniel Day-Lewis, Joseph Gordon-Levitt, John Hawkes
Certificate: 12A
Duration: 150 mins
Origin: USA 2013
By: Twentieth Century Fox

Life Of Pi

Tue 19 12.30, Wed 20 2.00

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

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 (Kahn) retelling his seaborne fable to an author (Rafe Spall). We see Pi as a child and eventually the teenager who takes centre stage (played by the inexperienced Sharma, but you wouldn't know it) 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 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.

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Zero Dark Thirty

Thu 21 2.00



The controversy over this film's use of torture is a reflection of how problematic it is to classify. Is it historical dramatization? A factual reconstruction? A post-Bourne spy thriller? "Whatever it is, it's state of the art film-making: lean, snappy, tense, gripping and as single minded as its heroine in the 10 year pursuit of Bin Laden. But there's still much room for complexity and ambiguity." (*Guardian Guide*)

Jessica Chastain doesn't so much play Maya as she does embody her. As a CIA agent drafted in just after the 9/11 attacks, Maya dedicates, obsessively, her entire career to capturing this single target.

And then that's it; ten years of undercover planning, tailing hostile suspects, interrogating and torturing, all comes to its climactic showdown in Pakistan, and what a climax it is. You don't so much feel the tension as inhale it; struggling to breathe as the marines storm the compound.

Zero Dark Thirty (or half past midnight to us, translated into the feverishly exciting 'Half Twelve') may be one-sided, sure, and its propaganda subtleties are not subtle, but taken as a thriller it's a masterclass in suspense film-making. Its characters are cold and calculating, with all the edginess of people constantly under pressure to get the job done, where huge decisions are made on guesswork. (*research Jack Whiting*). You'll need to listen hard.

Director: Kathryn Bigelow
Starring: Jessica Chastain, Joel Edgerton
Certificate: 15
Duration: 157 mins
Origin: USA 2012
By: Universal Pictures (UK) Ltd

Sammy's Great Escape

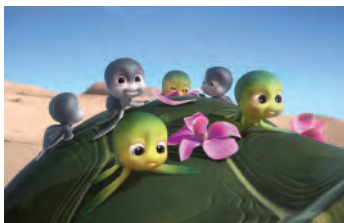
Sat 23 2.00

Directors: Ben Stassen, Vincent Kesteloot
Voices: Pat Carroll, Cinda Adams
Certificate: U
Duration: 92 mins
Origin: Belgium 2012
By: Warner Brothers

You probably won't remember leatherback turtle buddies Sammy and Ray from 2010 Belgian children's cartoon A Turtle's Tale. Anyway, they're back, now with added grandchildren. Sammy, Ray, Ricky and Ella are captured by a trawling boat, after which Sammy and Ray get thrown into a fancy aquarium. From. Which. They. Must. Escape. Since no wildlife cartoon is complete without an eco message, sure enough, along comes a gang of dastardly poachers. The tone shifts into prison escape movie mode as Sammy and his pal Ray are shipped off to a vast underwater aquarium.

Zoologists will be wringing their hands at the turtles' irritatingly cute gigantic dome-shaped heads, way out of proportion to their shells. Still, any toddlers' folly that features Hendrix's version of 'All Along the Watchtower' can't be a complete wash-out. (*Time Out*)

"Vocal performances are solid and kids will enjoy the slapstick but parents may want to take 40 winks under the sea." (*Lancashire Post*)?? We had to swim to Lancashire to find a good word for Sammy. One for little kids, it seems. Beware, not too many grown up gags for parents.



Quartet

Mon 25 2.00, Wed 27 2.00



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 Riposoper 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. It's all you need to know. Encore...

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

The Impossible

Tue 26 12.30

Director: Juan Bayona
Starring: Tom Holland, Ewan McGregor, Naomi Watts
Certificate: 12A
Duration: 114 mins
Origin: USA 2012
By: Entertainment One UK

The amazing tsunami that hit the coast of Thailand on Boxing Day 2004 ripped apart the homes and lives of thousands.

The Impossible follows the story of a family on holiday, and their epic struggle for survival that follows in the wreck of their tropical winter paradise. All their thoughts and what energy they have left, is to survive to find each other in the hellish aftermath of their world fallen into a raging ocean in a split second.

Maria and Henry (Watts & McGregor) are on holiday in Thailand with their three boys. Christmas Day has been a happy one, and they're beginning to shake off life's minor worries in an idyllic setting by the hotel pool, when a wall of black water comes hurtling ferociously towards them and scatters them like matchsticks. "It marries a tremendous feat of physical filmmaking to an emotional true story of family survival.... Wrenchingly acted, deftly manipulated and terrifyingly well made..." (*Telegraph*)

"Director J.A. Bayona directed the exuberantly nasty Spanish ghost story *The Orphanage* (2007) and he treats this natural disaster as the ultimate horror tale, featuring a rising saltwater monster that devours everything in its wake." (*Time Out*) (research Will Newis)

An agonising true story we can only imagine. Strong performances throughout, wet and dry, make it unmissable. One matinee only in March.



Zero Dark Thirty

Thu 28 2.00



The controversy over this film's use of torture is a reflection of how problematic it is to classify. Is it

historical dramatization? A factual reconstruction? A post-Bourne spy thriller? "Whatever it is, it's state of the art film-making: lean, snappy, tense, gripping and as single minded as its heroine in the 10 year pursuit of Bin Laden. But there's still much room for complexity and ambiguity." (*Guardian Guide*)

Jessica Chastain doesn't so much play Maya as she does embody her. As a CIA agent drafted in just after the 9/11 attacks, Maya dedicates, obsessively, her entire career to capturing this single target.

And then that's it; ten years of undercover planning, tailing hostile suspects, interrogating and torturing, all comes to its climactic showdown in Pakistan, and what a climax it is. You don't so much feel the tension as inhale it; struggling to breathe as the marines storm the compound.

Zero Dark Thirty (or half past midnight to us, translated into the feverishly exciting 'Half Twelve') may be one-sided, sure, and its propaganda subtleties are not subtle, but taken as a thriller it's a masterclass in suspense film-making. Its characters are cold and calculating, with all the edginess of people constantly under pressure to get the job done, where huge decisions are made on guesswork. (*research Jack Whiting*). You'll need to listen hard.

Director: Kathryn Bigelow
Starring: Jessica Chastain, Joel Edgerton
Certificate: 15
Duration: 157 mins
Origin: USA 2012
By: Universal Pictures (UK) Ltd

Wreck It Ralph

Sat 30 2.00

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

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 (Jack McBrayer), Ralph (John C. Reilly) decides to abandon the confines of his game in the hope of finding the gold medal that will earn him status and respect 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') and eventually 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." (*Total Film*) The real highlight, however, appears before the main feature. Paperboy 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*).



THE ODYSSEY



Stripped bare, you can see the scale and scope of the building. The architects (overleaf) are standing 'on' the ceiling. It's a long way up (and down) as you'll see from the scaffolding 'birdcage' which stretches from floor to ceiling, leaving just standing height at the top. This gives us the priceless opportunity to study original features and detail at the top of the auditorium. From it we can prioritise repairs and restoration and discuss the crucial (one chance only) lighting design inside the original 1932 covings and in the ceiling itself. There are no beautiful features,

but in following the old lighting pattern, we will create something special. It is the rake and vast scale of the ground space that is so breathtaking. You can see how the steep rake was designed to enable everybody, from front to back, to see the screen, in the 1000 seater stalls! This is the first stage of real excitement, where we can finally see it begin to grow and evolve from day to day. While it's not all fun yet; there is the small matter of that £400,000 (plus) still to find. But first cheers are not far off. More of this on websites (soon) and in April's edition of the Rex magazine.







An impromptu gallery of new age art is revealed in unlikely places throughout the building.

The projection box from Bladerunner...?



Splat!



Dire warning with a smile



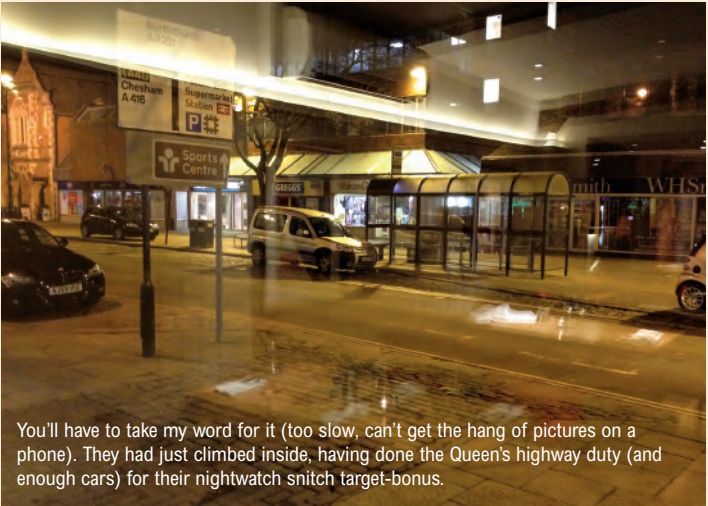
No Way Out...

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SNITCH-MONKEYS ON A NIGHT OUT



You'll have to take my word for it (too slow, can't get the hang of pictures on a phone). They had just climbed inside, having done the Queen's highway duty (and enough cars) for their nightwatch snitch target-bonus.

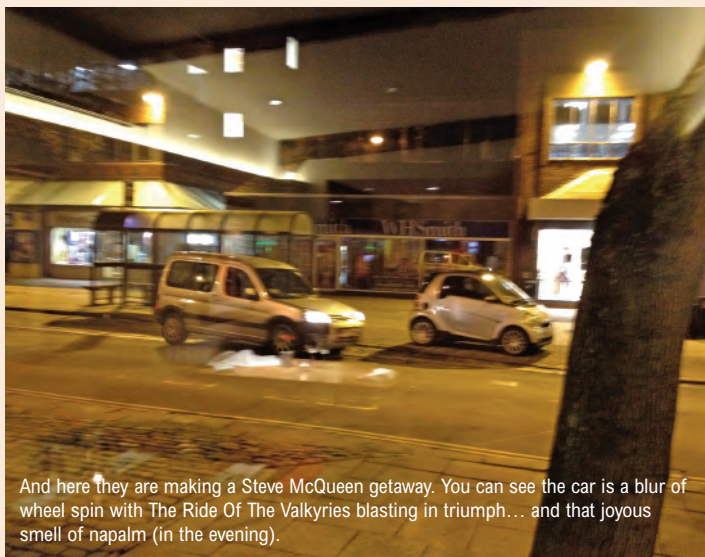
It was 9ish on a cold Wednesday night (30th January) when I spied our two "good men and true" doing their uncompromising christian duty in lumpy uniforms to safeguard us and our families, so we can safely curl up together at home watching uplifting television. There was a warm glow about these defenders against four wheel intrusion onto High Street night

pavements. These brave watchers over good, these triumphant warriors tirelessly seeking out evil wherever it lurks, on their courageous mission to keep our double-yellows safe from trespass.

In truth these snitch-monkeys, were not only lining the pockets of feeble, Government coerced, Local Councils (and their own) but filling a purse already fat on savings from street



Being snapped snapping the spoils of a night's poaching. True heroes of our time, perhaps the new STASI?



And here they are making a Steve McQueen getaway. You can see the car is a blur of wheel spin with *The Ride Of The Valkyries* blasting in triumph... and that joyous smell of napalm (in the evening).

lighting alone. Don't forget you've already paid for and continue to pay for services that no longer exist. Isn't this barefaced fraud? After midnight you can't see a hand in front of you, but then of course, no respectable citizen should be out after midnight? Isn't that what conmen get jailed for? By promising that which doesn't exist, taking your money, then bugging off with it...? Enter: Huge annual road tax, crippling petrol duty, parking fines etc.

The traffic warden is a rare breed of parasite. It has no purpose, other than to control the misery level of the lives of others. The new Stasi? Unfortunately, unlike cancer, it doesn't die with the host. So here they are on a night out, enjoying windscreens. Then low-and-behold-Moses, they park at a sacred bus stop!! Why do they do it? Money can't be their only deviance (but then there is that er... fetching uniform?). They must get off on despising themselves as much as they are despised. Like suicide ticketers, they must believe in a nasty, ill-fitting afterlife where they will be transformed in skinny (well, fattish skinny) gold lamé kex, while harems of fungal floozettes in off the shoulder vintage hi-viz, grope at their

hand-held devices for that priceless bus stop pass...?

Are there no more buses after 8.30? On this cold Wednesday night there were no pedestrians hogging the pavements either (which used to be part of the road). In daytime this pavement is always robbed of busy walking room by delivery vans, stalls, motor bikes and disabled badgers (not always on disabled duty!)

I don't like cars, and more so on pavements. They can take up the whole space, leaving no pavement to walk on. Where I live, parked cars rule the day. You have to walk in the road. But no yellows mean it's okay? Where did the decent human thought go: for other PEOPLE walking, and prams and wheelchairs? It went where no fear of punishment goes; into 'who cares as long as I can't be caught and I've still got a wing mirror' The worst of it is I do it too, but on double yella's in broad daylight! Well 'ard. This rant aside, what were these guardian angels doing out on a freezing night sticking harmless cars, with not a soul in sight? The best is they parked their grey Berlingo on a bus stop! A flogging offence, if ever there should be.