

# THE-REX

M A G A Z I N E

TRANCE

MAY 2013...



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(Sunday Times 2012)

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

**MAY 2013 Issue 98**  
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**The Rex**

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**BEST IN MAY**



**The History Boys**

Back at The Rex for the lovely Richard Griffiths  
Sat 27 7.00. UK 2006

**FILMS OF THE MONTH**



**Trance**

Danny Boyle's edgy psycho thriller  
Fri 3 7.30/Sat 4 7.00/Sun 5 6.00. UK 2013



**Thursday till Sunday**

Might turn out to be their last family holiday..?  
Mon 6 7.30. Chile/Netherlands 2012



**The Place Beyond The Pines**

Tight thriller. Ryan G does his best Marlon B  
Fri 24 7.30/Sat 25 7.00/Thu 30 7.30. USA 2013



M A Y E V E N I N G S



## Welcome To The Punch **Wed 1** 7.30

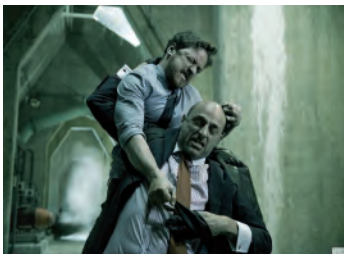
**Director:** Eran Creevy  
**Starring:** James McAvoy, Mark Strong, Andrea Riseborough  
**Certificate:** 15  
**Duration:** 100 mins  
**Origin:** UK/USA 2013  
**By:** Momentum Pictures

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

Max Lewinsky (McAvoy forever Mr Tumnus) is a detective tortured by his demons. Some years before, he failed to nab top bad guy Jacob Sternwood (Strong) and is still in serious pain from a shot to the leg. Now he's got the chance to nail Sternwood, but is getting no real support from superior officers Bartnick (Mays) and Geiger (Morrissey). Is there a conspiracy...?

Refreshingly, rather than the usual Guy Richie formula overused in many Brit thrillers, *Punch* opts for a slickness reminiscent of Michael Mann's *Heat* or *Internal Affairs*, with London itself taking centre stage as an urban playground draped in steely-blue hues. "The tale twists and rambles, visiting dirty cops, corrupt businesses and rival gangs. By rights, this should work a lot better than it does." (*Time Out*)

Where *Punch* falls apart is in its clichéd plot but on a technical level it shines, showcasing Creevy's action fetish. There's enough extreme close-ups of guns firing in slow-mo to give even casual fans of action cinema that warm feeling. (*Jack Whiting*) Slo-mo guns in extreme close-up? Warm feeling? Come for Andrea Riseborough, see what she makes of it all.



## Silver Linings Playbook **Thu 2** 7.30



**This bitter sweet romance is the first film ever to have all four categories of Best Male, Female, and M&F Supporting roles nominated for Oscar smarties...! And it's a tiny fag packet movie...?**

Tiffany and Pat are 'damaged goods'. He, a bipolar teacher just out of eight months in a state loony bin; she, a young widow, overcompensating for the death of her husband by shagging anyone. Moving back into his dysfunctional family home with parents Robert De Niro and Jacki Weaver (each up for those best-support statuettes) Pat finds rebuilding his life isn't that simple. "It zips along on its off-beat energy and fast-paced wisecracking script. It's undemanding, but funny, honest about mental health and best of all brilliantly acted." (*Time Out*)

"More than anything else, though, it's just nice to see Russell revisit his darkly comic comfort zone. That an echo of his unique voice can still be heard through the fog of this more populist comedy drama is good news indeed." (*LWL*) who types this stuff?

"They are 'manic energy unleashed'. But as played with go-for-broke intensity, humour and raw feeling by Jen and Brad, they become deranged romantics you can't help rooting for." (*Rolling Stone*)

**Director:** David O Russell  
**Starring:** Bradley Cooper, Jennifer Lawrence, Robert De Niro  
**Certificate:** 15  
**Duration:** 120 mins  
**Origin:** USA 2012  
**By:** Entertainment Film Distributors



**Director:** Danny Boyle  
**Starring:** James McAvoy, Vincent Cassel,  
Rosario Dawson  
**Certificate:** 15  
**Duration:** 101 mins  
**Origin:** UK 2013  
**By:** Twentieth Century Fox



## Trance

**Fri 3 7.30, Sat 4 7.00,  
Sun 5 6.00**

**How do you top last year's spectacular Olympics opening ceremony? Answer is, you don't. Instead Danny Boyle follows his industrial extravaganza with this low-key but no less hypnotic, multi-layered thriller.**

James McAvoy is Simon, a London auctioneer who becomes the inside man to steal a rather expensive Goya masterpiece. During the illustrious heist he takes a nasty blow to the head causing him to forget where he hid the painting. Partner in crime Franck (Vincent Cassell) has difficulty jogging his memory so a little hypnotherapy is required. Enter Dr Elizabeth Lamb (the exquisite Rosario Dawson) who might be just the ticket. As she delves into his fractured brain it is revealed that Elizabeth has secrets of her own. Can she be trusted with such power? Pay attention because *Trance* tries very hard to keep two steps ahead of its audience. To some, this'll seem like a giddy head trip; one that you won't mind getting completely lost in. The more cynical viewer will see it as a super-slick but cold offering from a director that usually hits consecutive home runs (*Slumdog*, *127 Hours*). *Trance* is trippy and beautiful, but falls short of expectations; making less and less sense as it reaches for the climax. But anyone willing to say "whatever; I'm enjoying it" will have a blast. *(Jack Whiting)*



## Thursday till Sunday Mon 6 7.30

**Director:** Domingo Sotomayer  
**Starring:** Francisco Pérez-Bannen, Paola Giannini, Santi Ahumada,  
**Certificate:** 12A  
**Duration:** 96 mins  
**Origin:** Chile/Netherlands 2012  
**By:** Day For Night

**Seen through the eyes of 10-year-old Lucía, a young Chilean family leave their home in Santiago for a long weekend camping trip to the north of the country.**

Following the success of recent films from Chile such as: *No* and *Nostalgia for the Light*; *Thursday till Sunday*, the debut feature of Domingo Sotomayer. Partly inspired by a childhood experience of riding on the roof of her parent's car with a cousin, this film is from the child's-eye viewpoint.

Two children travel with their parents, passing lonely landscapes trapped in the car's confinements. Evoking the boredom, the sense of isolation and confinement – but also the bonding, the excitement, the complicit silences of one's own family car trips; in the era before smartphones and air conditioning.

But these confinements start to reveal things. While her younger brother, Manuel is too young to notice Lucía hears her parent's ambiguous exchanges.

"What distinguishes Sotomayer's film is the accuracy with which she understands, remembers and recreates the fish-bowl vistas and claustrophobic intimacy of a long car journey." (*Time Out*)

"Impressively directed and superbly written, this is an emotionally engaging road-movie/coming-of-age-drama with stunning camerawork and a terrific central performance from young Santi Ahumada." (*ViewLondon*)

A must see for anyone seeking refuge on this odd bank holiday Monday.

(Research by Anna Shepherd)



## Arbitrage Tue 7 7.30



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

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

Written and directed by first-timer Nicholas Jarecki, *Arbitrage* is an entertaining, slightly trashy, offering.

"Gere slides through the film as smoothly as butter on hot copper... No actor can do this stuff better than Gere, and in *Arbitrage* he is as good as he has ever been. What elegant pulp this is, and how inelegantly I gobbled it up." (*Telegraph*)

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

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



**Directors:** Glenn Leyburn, Lisa Barros D'Sa  
**Starring:** Richard Dormer, Dylan Moran  
**Certificate:** 15  
**Duration:** 103 mins  
**Origin:** UK/Ireland 2012  
**By:** The Works UK Distribution



## Good Vibrations

Wed 8 7.30

**At the height of The Troubles in 1978, Terri Hooley opened Good Vibrations; a record shop in a derelict building on Great Victoria Street; the most bombed half-mile in Europe.**

Despite losing an eye in a childhood scrap for being the son of a socialist mayoral candidate, Hooley, now a club DJ, is a believer in the redemptive power of popular music.

Guided by his shop's adolescent customers, he is introduced to Belfast's burgeoning punk scene. Hooley is genuinely excited by the new sound and after seeing bands Rudi and The Outcasts perform, not only does he want to start his own indie record label but he offers them the chance to record.

His most important discovery comes from Derry in the form of The Undertones and he offers them the chance to record Teenage Kicks.

"It's inspiring stuff, showing the community-building power of music in an environment of fear and ever-present violence" (*The List*)

"It's this simmering sense of dread and conflict which gives 'Good Vibrations' its edge, and allows its many moments of uplift to shine that much brighter" (*Time Out*)

"When it comes to Punk... New York has the haircuts, London has the trousers but Belfast has the reason". (Terri Hooley) (*Research Anna Shepherd*) An important one for old Punks, more so for kids who still believe there is power in their own non-XFactor music.





**Director:** Francois Ozon  
**Starring:** Kristin Scott Thomas, Fabrice Luchini, Ernst Umhauer  
**Certificate:** 15  
**Duration:** 105 mins  
**Origin:** France 2012  
**By:** Momentum Pictures



## In The House

Thu 9 7.30, Fri 10 7.30

Loosely based on Spanish playwright Juan Mayorga's *The Boy in the Last Row*, François Ozon's latest outing since 2010's *Potiche*, comes this comic social satire of the bourgeois family.

Fabrice Luchini returns to play Germain, a bored and disheartened High School French literature teacher. His wife Jeanne; played by Kristin Scott Thomas, runs a contemporary art gallery. After setting the assignment "Write about what you did last weekend"; one pupil's work stands out from the others. 16-year-old Claude, writes in detail about his attempts to insinuate himself into the lower-middle-class home of fellow classmate, Rapha. This includes his fascination with Rapha's beautiful mother (Emanuelle Seigner). Germain becomes increasingly excited by Claude's writing and finds unscrupulous ways to get him to complete more of his fiction.

"It's a scintillating intellectual tease, rigorously controlled, but terrific fun at the same time." (*Telegraph*)

"Fact and fiction collide messily in a film that will be a treat for Ozon fans, which boasts an impressive breakthrough performance from one-to-watch Ernst Umhauer." (*Film4*)

A teasing reflection on mentoring, the creative process and the very nature of fiction; its ability to conjure alternate lives and more fulfilling identities for both author and reader.

(Research by Anna Shepherd)



## Django Unchained

Sat 11 7.00

**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 and wearing its own clothes.**

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 (beautifully articulate 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 nigger-word with reckless abandon. Witnessing Candie give a unique lesson in phrenology is a faultless blend of grotesque humour and sheer terror. That's Tarantino. (*Jack Whiting*). The most accomplished story teller, he never leaves the audience behind. Come, you will laugh when you shouldn't, and should.



## Chinatown

Sun 12 6.00



**Possibly Polanski's greatest achievement to date, this neo-noir set in 1930s Los Angeles stars Jack Nicholson as Jake Gittes; a sleazy private eye who gets drawn into a labyrinthine web of southern California corruption.**

Jake, a former cop who now specialises in divorce, meets a woman pretending to be the wife of Hollis Mulwray, the chief engineer of the Los Angeles Water and Power Company. Claiming that people have seen Hollis with another woman, she asks Jake to investigate her husband's alleged infidelity.

When the real Mrs Mulwray (Faye Dunaway) finds out, she comes to Jake's office and threatens to sue him if he doesn't drop his investigation, for ruining her husband's name.

Refusing to drop the case, Jake is plunged into a complex web of deceit involving murder, incest and municipal corruption all related to the city's water supply.

"Director Roman Polanski creates a moral midnight in the solar glow of Los Angeles." (*Newsweek*)

"Polanski brilliantly shows that money and power are not what's motivating everyone after all. There's a lower stratum of sexual dysfunction and fear at work, which is difficult, if not impossible to understand: the ultimate meaning of the chaotic 'Chinatown' of the title." (*Guardian*)

Ending with one of the most memorable lines in cinema history: "Forget it, Jake. It's Chinatown". A flawless movie (with a flawless Jack). (*Review by Anna Shepherd*)

**Director:** Roman Polanski  
**Starring:** Jack Nicholson, Faye Dunaway  
**Certificate:** 15  
**Duration:** 130 mins  
**Origin:** USA 1974  
**By:** Bfi

## Papadopoulos & Sons **Mon 13** 7.30

**Director:** Marcus Markou  
**Starring:** Stephen Dillane, Georgia Groome, Ed Stoppard  
**Certificate:** 15  
**Duration:** 109 mins  
**Origin:** UK 2013  
**By:** Miracle Communications Ltd

**Stephen Dillane, an actor whose droll choices are always a pleasure to watch, gives it some class to the self-satisfied, self-made Harry Papadopoulos, the north London comestibles magnate obliged to downsize when he finds that even an empire founded on taramasalata cannot survive a double-dip recession.** He wants his son (Frank Dillane) to be a lawyer and scorns the boy's ambitions to become a botanist (a vocation that's certainly a bit more original than the usual musician/actor /artist cliché). Georges Corraface provides the energy as Harry's estranged brother Uncle Spiros, who sees his chip shop as a way of securing the clan's future. Rivalry with a Turkish kebab shop follows. "Markou isn't beyond broad, crowd-pleasing tactics but it's set against a sincere exploration of the brothers' differences, and an ambitious attempt to rewrite King Lear for laughter rather than tears." (*Guardian*)

"It's a throwback, but relaxed, sweet and funny with it: a first feature that makes an impression by not pushing too hard to make an impression." (*Guardian*)  
 "Yes, it's sentimental and predictable, but there's a warmth and charm about Marcus Markou's feature debut that makes it hard to resist." (*Total Film*)  
 "Though it may not be to all tastes, some will find their funny bones well and truly tickled while simultaneously having their cockles warmed." (*Little White Lies*)  
 Sounds a joy. Don't miss.



## A Late Quartet **Tue 14** 7.30, **Wed 15** 7.30, **Thu 16** 7.30



**Not to be mistaken with our matinee showing of Quartet (Mon 20th May 2pm).**

A Late Quartet is a star studded tale of an established and respected string quartet thrown into turmoil when the cellist and founder Peter (an uncharacteristically pensive Christopher Walken) is diagnosed with Parkinson's. Musical groups, coming together, working harmoniously, splitting up and reuniting is seen across the music (and the everyday) world from Fleetwood Mac to the Kronos Quartet. When the ensemble is taken apart, we see individually their incomplete lives.

"Fine performances enliven a moving drama about a group of classical musicians whose uneasy harmony is put at risk." (*The Observer*)

Classical concerts, chronic illness, nagging insecurity, massive Upper West Side apartments, inappropriate romance... There are times when A Late Quartet feels like a checklist for self-serious bourgeois Manhattan intellectuals – a Woody Allen movie without the jokes. (*Time Out*)

The musical direction attacca, means: to be played without pause between movements. This is a key element of the film. We observe it through the lives of the quartet. Not just for classical fans, some masterful acting makes this, one to see. (Listen out for Beethoven's quartet no 14 in C sharp minor) (*Will Newis*) Will, a classical musician, so knows a thing or two. Altogether, the film is a little light on humour, but said to be 'musically witty' ...?

**Director:** Yaron Zilberman  
**Starring:** Christopher Walken, Catherine Keener  
**Certificate:** 15  
**Duration:** 106 mins  
**Origin:** USA 2013  
**By:** Artificial Eye

## Promised Land

Fri 17 7.30, Sat 18 7.00

**Director:** Gus Van Sant  
**Starring:** Matt Damon, Frances McDormand, Hal Holbrook  
**Certificate:** 15  
**Duration:** 107 mins  
**Origin:** USA 2012  
**By:** Universal Pictures (UK) Ltd

The latest film from Gus Van Sant, the director of 'Good Will Hunting' the film which kick-started Matt Damon's career comes 'Promised Land'.

Here he plays an energy company executive, whose job it is to get land owners, largely farmers in the rural backwaters of America, to sign over their property to the company, dangling hefty monetary rewards to encourage the deal.

Damon's Steve Butler is honest, friendly and concerned, and ironically all the more successful a deal-closer for it. He meets his opposition in John Krasinski who raises the townsfolk against him. The story that follows is one all too familiar, the might of a corporation against a rural community.

"As the son of a grower himself, he's so aw-shucks personable it's infectious, and for good measure, he makes sure to say, 'I'm not a bad guy'." (*Time Out*) "Damon and Krasinski wrote the script, and their dueling dynamic gives the movie wit and shape, before it takes a turn for the self-satisfied." (*Telegraph*) Although it somewhat loses its political agenda about halfway through, an interesting take on a believable story, a return to the smooth mainstream films for Van Sant. (*Research Will Newsis*) Promised Land is a good title for all our own battles to save precious homelands from destruction, holding no greater mirror than to our own HS2 battle to save The Chilterns.



## Cloud Atlas

Sun 19 6.00



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

To fully explain exactly what *Cloud Atlas* is about would far exceed this page.

Based on David Mitchell's (not our other half of Webb, must be another one?) notoriously unfilmable novel, *Cloud Atlas* flickers back and forth between these interlinked stories; from aboard a nineteenth century ship to a clone rescue in a neon-lit, future Seoul. You will get as much amusement seeing Jim Broadbent escaping a retirement home as you will Hugh Grant cannibalising innocent villagers on a post-apocalyptic Earth. The stories run parallel to each other, dipping in and out without a moment's pause, yet somehow it works, with a sumptuous score by Tykwer binding it all together, and with each actor, led by Tom Hanks and Halle Berry and including Ben Wishaw, giving it their all under numerous prosthetics.

It's an impressive feat, not to mention an enthralling audio/visual treat. Tykwer and the Wachowski's deserve praise for simply daring to craft a beautifully moving, yet confusing and at times utterly bonkers fable. *Cloud Atlas* is flawed yet incredibly enchanting. With six mental films for the price of one, it's not a bad offer. (*Jack Whiting*) Bring a Walkman and some knitting.

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

## Gatekeepers

Mon 20 7.30

**Director:** Dror Moreh  
**Certificate:** 15  
**Duration:** 101 mins  
**Origin:** Israel 2013  
**By:** Metrodome Distributors

**Dror Moreh's Oscar-nominated documentary delivers, for the first time ever, six former heads of Shin Bet; the Israeli security agency, as they reflect on their actions and decisions.**

For the chief of Shin Bet; under the motto 'the unseen shield', their daily duties involve life-or-death decisions which continue to haunt them. Resentment in the Palestinian community after the 1967 Six-Day War; prompted an on-going terror campaign, which tested the Shin Bet's ability to respond while remaining within the law. Moreh's film details the changing perspective through various archive formats which effectively encourage the viewer to look more closely at how the media presents the unfolding story of the Israeli-Palestinian conflict. The film presents a well-paced, agile narrative reflecting the men's view that operational setbacks and tactical ability alike are undermined by on-going questions of the moral authority of their orders.

"It is hard to imagine a movie about the Middle East that could be more timely, more painfully urgent, more challenging to conventional wisdom on all sides of the conflict." (*New York Times*)

"While they certainly have blood on their hands, rightly or wrongly, these subjects deserve the dignity of their humanity being recognised" (*Sight&Sound*)

(*Research by Anna Shepherd*)



## To The Wonder

Tue 21 7.30



**Bold and lyrical, To the Wonder is a moving, magnificently filmed exploration of love in its many forms.**

After visiting Mont Saint-Michel; the tidal rocky island, Marina (Olga Kurylenko) and Neil (Ben Affleck) come to Oklahoma, the couple fall deeply, tenderly and transcendently in love. Neil's internal anxieties prevent him from truly accepting the spritely Russian-French Marina. Neil returns to work as an environmental watchdog and Marina spends time with the local priest (Javier Bardem).

As Neil hesitates to marry Marina, she returns to Paris when her visa runs out. In her absence, he renews a relationship with an old acquaintance, Jane (Rachel McAdams), a local woman taking care of her family ranch.

This film was the last review Roger Ebert filed before he lost his battle to cancer on 4th April this year.

"There will be many who find 'To the Wonder' elusive and too effervescent. They'll be dissatisfied by a film that would rather evoke than supply. I understand that, and I think Terrence Malick does, too. But here he has attempted to reach more deeply than that: to reach beneath the surface, and find the soul in need" (*Roger Ebert*) Beautifully filmed and evocatively scored, To the Wonder is a modern love poem and a sensual marvel.

(*Anna Shepherd*)

**Director:** Terrence Malick  
**Starring:** Ben Affleck, Olga Kurylenko, Javier Bardem  
**Certificate:** 12A  
**Duration:** 113 mins  
**Origin:** USA 2012  
**By:** Studiocanal



## Side Effects

Wed 22 7.30



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

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

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

(*Time Out*)

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

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

## Spring Breakers

Thu 23 7.30

<b>Director:</b>	Harmony Korine
<b>Starring:</b>	Selena Gomez, Vanessa Hudgens, James Franco
<b>Certificate:</b>	18
<b>Duration:</b>	92 mins
<b>Origin:</b>	USA 2013
<b>By:</b>	Vertigo Films

Harmony Korine's surreal ideas aren't usually felt by mainstream audiences, but *Spring Breakers* aims to rectify that by grafting in James Franco, and Disney stalwarts Vanessa Hudgens and Selena Gomez.

This absurd, brightly glowing tale of three girls (Hudgens and Gomez together with Rachel Korine (related?) and Ashley Benson) who rob a restaurant to fund a booze-and-sex holiday is surprisingly good-looking, dreamy and soft-centred.

"What threatens to be a down 'n' dirty, tits 'n' ass fest, or even a kids-in-peril thriller, actually turns into a warped fairytale of the American teen dream of hedonism and crime, taking itself just seriously enough not to be dismissed as trashy exploitation." (*Time Out*)

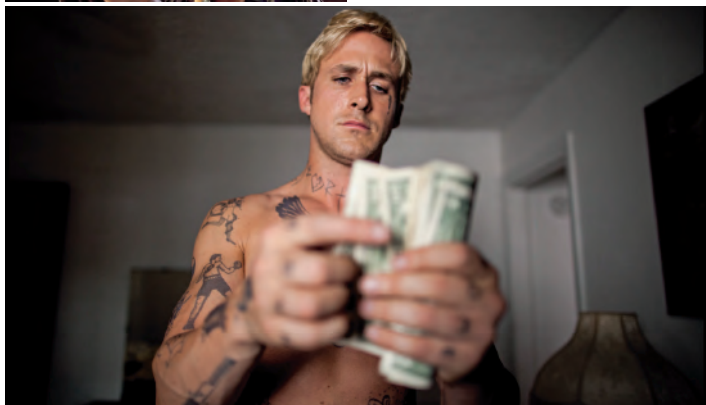
"Opening with a mind-altering phantasmagoria of underage indiscretions, Korine's film proceeds to breeze back and forth with little direction, throwing narrative order to the wind as the director's feverish love-hate letter to the peculiarly American pastime, unfolds. The film exists without context, eschewing petty distractions like character development and narrative cohesion in favour of the unending quest for more 'shit', as Alien (James Franco) neatly dubs his possessions" (*Film4*) Sexy or trashy? Exploitative or art-house? You decide. (*Jack Whiting*)

"It's good, but only good for young people. I would say show it only once. Older people will be completely horrified." (*Kitty Clucas ex box office now at uni*)





**Director:** Derek Cianfrance  
**Starring:** Ryan Gosling, Bradley Cooper, Eva Mendes  
**Certificate:** 15  
**Duration:** 140 mins  
**Origin:** USA 2013  
**By:** Studiocanal



## The Place Beyond The Pines

**Fri 24** 7.30,  
**Sat 25** 7.00, **Thu 30** 7.30

Director Derek Cianfrance knocked it out the park with Ryan Gosling in *Blue Valentine*, now here he's let loose with the same star, but with far bigger ambitions.

Split into three interlinked acts, *Pines* first follows Gosling's Luke, a motorcycle stunt rider who spends his time wowing New York circus audiences in the *Globe of Death*. He reconnects with Romina (Eva Mendes) a fling that resulted in their one year old son. Luke feels that in order to provide he must resort to more extreme methods of earning; namely bank robbing. During an eye watering getaway, Luke gets into a stand-off with rookie police officer Avery Cross (Bradley Cooper). Wounded in action Cross becomes a local hero, but his entanglement with corruption leads him to question his position. Cross and Luke's family, particularly their children, have a connection that leads into its third and final reveal. This act is, at first, an unsettling transition, yet once Cianfrance's scope is realised all the pieces fall perfectly into place. *Pines* is pure heavyweight, American melodrama; backed by some incredible camera work and a stirring, soulful soundtrack. The Gosling and Cianfrance combo wins again, and from here onwards they can only continue to go above and beyond. (*Jack Whiting*) Come for casting at its best and brilliant turns, particularly from Gosling's brooding Brando.

## Oz The Great & Powerful Sun 26 6.00



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

Acting as a sort of unofficial prequel, Great and Powerful opens in black and white and James Franco's unpleasant magician, Oscar Diggs, is working for peanuts performing magic tricks for an ageing travelling circus. But soon he's whisked to a wonderful land of flying monkeys, china dolls and beautiful witches to eventually become the...? "Diggs finds himself slaving at the thought of all the wealth and power involved in being mistaken for a wizard, but wouldn't you know it? the decent people of Oz and the lovely good witch Glinda (Michelle Williams) find some virtue in him, and we can see how this fellow's talent for imposture could actually be a positive force for good?" (*Guardian*)

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

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

## The History Boys Sat 27 7.00

**Director:** Nicholas Hytner  
**Starring:** Stephen Moore, Richard Griffiths, Frances de la Tour  
**Certificate:** 15  
**Duration:** 109 mins  
**Origin:** UK 2006  
**By:** Twentieth Century Fox

**'History. It's just one bloody thing after another'. At the sad news of Richard Griffiths' passing, The Rex presents again this 2006 Alan Bennett gem, in tribute and celebration of Mr G's fabulous presence.** Adapted from Mr B's West End and Broadway smash, it seamlessly dissolves into film using the entire theatre cast, on location at Watford Grammar.

Set in 1980's Britain at the fictional Curler's Grammar School, the class faces the now obsolete 'seventh-term' Oxbridge entrance exams. Returning after the summer's top A Level results, the boys are encouraged by their humanities teacher, the very hands-on Hector (for which RG won four major theatre awards including the Olivier). Unfortunately, Hector is not enough to get them through. So, the gloriously slimy headmaster (Clive Merrison) appoints the shy Irwin (old Berkhamsted boy: Stephen Campbell Moore) to whip them into shape.

It's an actors' film. Griffiths gives a heartbreaking performance of charisma and weakness. (*Time Out*) "The main reason the film soars as high as it does is its lightness of touch. The charm of the boys themselves, should (and has) lead to futures as bright for the young ensemble of actors as those of the characters they play." (*Little White Lies*) Griffiths at his finest, alongside the fabulous award winning (grown up) cast at the top of their game. Cancel double Geography. (*Research Will Newis*)



## Love Is All You Need

Tue 28 7.30, Wed 29 7.30



**Award winning and remarkable Danish director Susanne Bier co-wrote and directs 'Love Is All You Need' or translated from the Danish: The Bald Hairdresser!** We follow the story of Ida (Trine Dyrholm) who comes home following chemo-therapy to find her husband in bed with his lover. Pulling the remnants of herself together, she travels to Italy for her daughter's wedding. Whereupon, she meets Philip (Pierce Brosnan) a lonely widower and estranged father of the groom, who still blames the world for his wife's demise. The result is a cocktail of loss, trust, love and... humour. "Bier's film is not an out-and-out romantic comedy so much as a romance with some very funny moments, although the wedding and holiday backdrop are strong reminders of Mamma Mia. Happily, Brosnan resists bursting into frightening song at any moment." (*Telegraph*) The bumpy path towards the union of their children, the clashes and faux pas of wedding guests, force Philip and Ida together to re-evaluate their notions of family, and the pains and joys of moving on and recovering from love. This is a real diversion for Bier, whose previous Rex favourites: the heartbreaking, *Brothers* and *After The Wedding* were far from romantic comedies. But this film too carries her hallmark of family tragedy turning everyday worlds upside down. An interesting mix of faces and Scandinavian storytelling. Don't miss.

**Director:** Susanne Bier  
**Starring:** Pierce Brosnan, Trine Dyrholm  
**Certificate:** 15  
**Duration:** 116 mins  
**Origin:** Denmark/Germany/Italy/Sweden 2012  
**By:** Arrow Films

## Oblivion

Fri 31 7.30

**Director:** Joseph Kosinski  
**Starring:** Tom Cruise, Olga Kurylenko, Morgan Freeman, Andrea Riseborough  
**Certificate:** 12A  
**Duration:** 125 mins  
**Origin:** USA 2013  
**By:** Universal Pictures (UK) Ltd

**The last time we saw Tom Cruise fending Earth from an alien threat was in Spielberg's take on War of the Worlds.** This time the pint-sized star is mopping up the wastelands of our planet after an intergalactic showdown left it in ruins.

Cruise plays Jack Harper, a space technician with the task of maintaining a series of robotic drones who, as our last line of defence, protect giant machines that will eventually gather enough energy from the seas so that the remaining survivors, currently residing in orbit, can start a new life on the moons of Saturn. Working with Victoria (Andrea Riseborough) from the safety of their HQ in the sky, Jack ventures down to the surface to keep things ticking over. However during one of his routine shifts he encounters a female survivor (Olga Kurylenko) whom he saves from one of his own drones. Jack then begins to question who's side he's really fighting for.

The story is hollow and heavily borrowed from the likes of the superior *Moon*, but this is easier to ignore when the audio/visual element is so striking. The crisp, clean details scream *Space Odyssey* (Iceland seems to be the go-to location for dystopian backdrops) whilst French pop group M83's synth-laden score will make Vangelis weep. It's science fiction made for the big screen. (*Jack Whiting*) Sounds perfect for a Friday.







London Road 1972



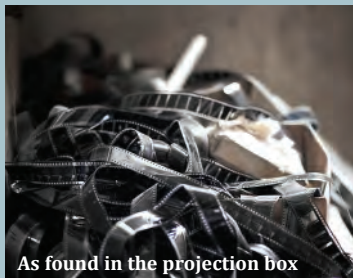
Stairway to stalls 2010



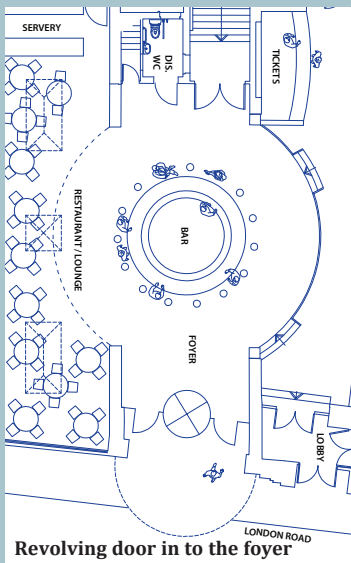
Projectionist's Rest Room



Screen 3 as found



As found in the projection box



Revolving door in to the foyer

# THE ODYSSEY

C I N E M A   S T   A L B A N S

FUNDRAISING NOW

# THE ODYSSEY UNLEASHES ITS NEW 'WALL STREET' CORPORATE AND 'SUNDANCE' PERSONAL SPONSORSHIP PACKAGES.

With only a year to go before the Odyssey opens, we are launching a new range of sponsorship opportunities for companies and individuals. Available for 3 or 5 years, there are two lines of sponsorship; the Wall Street Package and the Sundance Package. These are individually tailored to each sponsor, whether you are a commercial organisation, small company or a private individual.

## WALL STREET PACKAGE

### FOR ODYSSEY CORPORATE SPONSORS...

- Offers the chance to reach ABC1 audiences from across length and breadth of the Home Counties.
- Consistent audience figures at the Rex, re-opened in Dec 2004 (capacity 300) show an average of 126,000 attendance annually, including matinees.
- The Odyssey (capacity 450) is set to average 156,000 annually, including matinees. A staggering 282,000 annual footfall across the two venues.
- Sponsoring the Odyssey now, will link you automatically to The Rex through mutual programming, promotional material and literature.
- The Rex magazine alone has an estimated readership across the Home Counties and into London of 30,000 every month, based on distribution of between 10 and 12,000 published copies monthly.
- With an average of 2000 and rising, Facebook 'likes', The Odyssey and The Rex offer superb exposure for your brand or company to an engaged and discerning audience, on the ground and on-line.
- Ask about the array of high value perks for your colleagues and clients by signing up to a Bronze, Silver or Gold 'Wall Street' package, starting at £6k.

## SUNDANCE PACKAGE

### PERSONAL SPONSORSHIP

**Is your chance to be here with us at the beginning of this extraordinary adventure, to spend your money on something worthwhile with more exclusive benefits (£6k or more)**

- Sponsor recognition in the building.
- Enrolment on the Advanced Booking List.
- Use of a dedicated area for a private event.

## HOLLYWOOD SEATS

### SEATS (£1000)

SPONSORED	
SO FAR 149	<b>£149,000</b>
SEATING CAPACITY	<b>450</b>
SEATS OPEN FOR	
SPONSORSHIP	<b>301</b>

- Have a seat in your own name or dedicated to a loved one.
- It will be your chosen name on that seat for life.

### CONTACT:

**JILL TAYLOR Sponsorship Co-ordinator:** [jill.leslie1@btopenworld.com](mailto:jill.leslie1@btopenworld.com)

# WHERE ARE WE NOW...



April 2012 – A typical monthly general release queue – around the block

## BORN FROM A STRONG HERITAGE

The Odyssey is the sister cinema to The Rex in Berkhamsted. Both are independent and locally-run. The Rex is sold out 5 nights of seven. This is testament to its appeal as more than simply a screen for films – The Rex is a haven from humdrum everyday life; a gem where film stars come to life on the biggest independent screen in the UK. With 550 ABL members, locals have come to realise that a ticket to The Rex is the hottest ticket in the home counties. The Odyssey will have the same principle as the The Rex at its heart, but will stand alone in St Albans as the City's only independent cinema.

## SO WHERE ARE WE NOW?

We're on target for opening in Spring 2014. Cost of full restoration now stands at £2m (original estimate stood at £1.6m). Since April 2010, we have painstakingly secured our promised £1.2m and work has begun. This is our working capital. But like all the best films (and worst) and through no fault or blame, the budget is now greater than our first QS estimates. We knew from the outset we would need to raise the remaining £400,000. It is now £800,000. Say it quickly, it hurts less. Now is the last opportunity to raise the rest.

We have enough to get all the major building work done, including roof, external and internal works. The rest (£800,000) is to make in to that cinema.

**Ps.** None of this will make any difference to the price of a ticket.

Box office prices will be fair and in line with those at The Rex.

## ABL MEMBERSHIP (£285)

[Advanced Booking List For Year 1]

597 sold so far	<b>£170,145</b>
total ABL's available	<b>800</b>

SO ONLY 203 LEFT...

## WHAT YOU GET FOR YOUR ABL

- A confirmed listing posted first class or emailed to you monthly.
- At least one week's advanced booking, ahead of general release (see queue above).
- £1.50 off your ticket. (except for 'royal boxes').
- Up to six seats per show, including your own. (Five at usual prices).
- Up to half the House. No titles will be sold beyond half capacity (225 seats). This is to ensure that nothing sells out before general release.

## FINAL WORD ON SPONSORSHIP

Talk to us about how you can benefit and how we can help tailor a package to your needs. We are open to your own ideas and suggestions, including corporate events at The Odyssey.

For *all* enquiries your first point of contact is:

**JILL TAYLOR:**

jill.leslie1@btopenworld.com

# FINANCIAL TIMES

"[The Rex has] the sense of the magic and cultural importance of the 20th century's great popular art-form, so often sullied and sold down the river, being triumphantly recaptured in a provincial setting without the glitz and self-importance."  
*Harry Eyres*

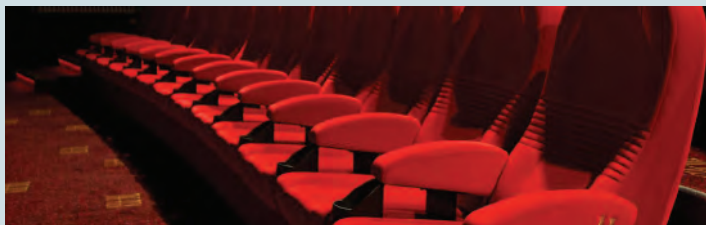
## THE TIMES

"Unhesitatingly The Rex is the best cinema I have ever attended."  
*Bryan Appleyard (ST Culture)*

"Breathtaking, a luxurious throwback to a bygone age."  
*Rupert Mellor*

### AND... YOU WILL BE SUPPORTING LOCAL EMPLOYMENT AND TRAINING

The Rex employs 43 staff, mostly young people (80%). The Odyssey is likely to employ the same ratio in St Albans. With the emphasis on youth employment and training.



### CONTACT:

**Jill Taylor - Co-ordinator:** [jill.leslie1@btopenworld.com](mailto:jill.leslie1@btopenworld.com)  
**James Hannaway - Personal email:** [hannaway07@btinternet.com](mailto:hannaway07@btinternet.com)  
Websites: [odysseypictures.co.uk](http://odysseypictures.co.uk) [therexberkhamsted.com](http://therexberkhamsted.com)



Find us on Facebook

Rex admin line: 01442 877999





COMING SOON

New releases

Our Children  
Romeo and Juliet  
Renoir  
I'm So Excited

Back by demand

Oblivion  
The Place Beyond The Pines  
Love Is All You Need  
In The House



MAY FILMS AT A GLANCE

Please check times carefully and watch out for early shows.

1	Wed	CLOUD ATLAS	2.00
1	Wed	WELCOME TO THE PUNCH	7.30
2	Thu	WELCOME TO THE PUNCH	2.00
2	Thu	SILVER LININGS PLAYBOOK	7.30
3	Fri	TRANCE	7.30
4	Sat	WRECK IT RALPH	2.00
4	Sat	TRANCE	7.00
5	Sun	TRANCE	6.00
6	Mon	THURSDAY TILL MONDAY	7.30
7	Tue	TRANCE	12.30
7	Tue	ARBITRAGE	7.30
8	Wed	ARBITRAGE	2.00
8	Wed	GOOD VIBRATIONS	7.30
9	Thu	IN THE HOUSE	2.00, 7.30
10	Fri	IN THE HOUSE	7.30
11	Sat	FINDING NEMO (2D)	2.00
11	Sat	DJANGO UNCHAINED	7.00
12	Sun	CHINATOWN	6.00
13	Mon	PAPADOPOULUS & SONS	2.00, 7.30
14	Tue	ROBOT & FRANK	12.30
14	Tue	A LATE QUARTET	7.30
15	Wed	A LATE QUARTET	2.00, 7.30
16	Thu	A LATE QUARTET	2.00, 7.30
17	Fri	PROMISED LAND	7.30
18	Sat	WRECK IT RALPH	2.00
18	Sat	PROMISED LAND	7.00
19	Sun	CLOUD ATLAS	6.00
20	Mon	QUARTET	2.00
20	Mon	GATEKEEPERS	7.30
21	Tue	LES MISERABLES	12.30
21	Tue	TO THE WONDER	7.30
22	Wed	SIDE EFFECTS	2.00, 7.30
23	Thu	LORE	2.00
23	Thu	SPRING BREAKERS	7.30
24	Fri	THE PLACE BEYOND THE PINES	7.30
25	Sat	THE CROODS	2.00
25	Sat	THE PLACE BEYOND THE PINES	7.00
26	Sun	OZ THE GREAT AND POWERFUL	6.00
27	Mon	HISTORY BOYS	7.30
28	Tue	THE CROODS	12.30
28	Tue	LOVE IS ALL YOU NEED	7.30
29	Wed	JACK THE GIANT SLAYER	2.00
29	Wed	LOVE IS ALL YOU NEED	7.30
30	Thu	OZ THE GREAT AND POWERFUL	2.00
30	Thu	THE PLACE BEYOND THE PINES	7.30
31	Fri	THE CROODS	2.00
31	Fri	OBLIVION	7.30



## M A Y 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*

## Cloud Atlas

Wed 1 2.00



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

To fully explain exactly what *Cloud Atlas* is about would far exceed this page. Based on David Mitchell's (not our other half of Webb, must be another one?) notoriously unfilmable novel, *Cloud Atlas* flickers back and forth between these interlinked stories; from aboard a nineteenth century ship to a clone rescue in a neon-lit, future Seoul. You will get as much amusement seeing Jim Broadbent escaping a retirement home as you will Hugh Grant cannibalising innocent villagers on a post-apocalyptic Earth. The stories run parallel to each other, dipping in and out without a moment's pause, yet somehow it works, with a sumptuous score by Tykwer binding it all together, and with each actor, led by Tom Hanks and Halle Berry and including Ben Wishaw, giving it their all under numerous prosthetics.

It's an impressive feat, not to mention an enthralling audio/visual treat. Tykwer and the Wachowski's deserve praise for simply daring to craft a beautifully moving, yet confusing and at times utterly bonkers fable. *Cloud Atlas* is flawed yet incredibly enchanting. With six mental films for the price of one, it's not a bad offer. (*Jack Whiting*) Bring a Walkman and some knitting.

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

## Welcome To The Punch

Thu 2 2.00

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

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

Max Lewinsky (McAvoy forever Mr Tumnus) is a detective tortured by his demons. Some years before, he failed to nab top bad guy Jacob Sternwood (Strong) and is still in serious pain from a shot to the leg. Now he's got the chance to nail Sternwood, but is getting no real support from superior officers Bartnick (Mays) and Geiger (Morrissey). Is there a conspiracy...?

Refreshingly, rather than the usual Guy Richie formula overused in many Brit thrillers, *Punch* opts for a slickness reminiscent of Michael Mann's *Heat* or *Internal Affairs*, with London itself taking centre stage as an urban playground draped in steely-blue hues. "The tale twists and rambles, visiting dirty cops, corrupt businesses and rival gangs. By rights, this should work a lot better than it does." (*Time Out*)

Where *Punch* falls apart is in its clichéd plot but on a technical level it shines, showcasing Creevy's action fetish. There's enough extreme close-ups of guns firing in slow-mo to give even casual fans of action cinema that warm feeling. (*Jack Whiting*) Slo-mo guns in extreme close-up? Warm feeling? Come for Andrea Riseborough, see what she makes of it all.



## Wreck It Ralph

Sat 4 2.00



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

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

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

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

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

## Trance

Tue 7 12.30

**Director:** Danny Boyle  
**Starring:** James McAvoy, Vincent Cassel, Rosario Dawson  
**Certificate:** 15  
**Duration:** 101 mins  
**Origin:** UK 2013  
**By:** Twentieth Century Fox

**How do you top last year's spectacular Olympics opening ceremony? Answer is, you don't. Instead Danny Boyle follows his industrial extravaganza with this low-key but no less hypnotic, multi-layered thriller.**

James McAvoy is Simon, a London auctioneer who becomes the inside man to steal a rather expensive Goya masterpiece. During the illustrious heist he takes a nasty blow to the head causing him to forget where he hid the painting. Partner in crime Franck (Vincent Cassel) has difficulty joggling his memory so a little hypnotherapy is required. Enter Dr Elizabeth Lamb (the exquisite Rosario Dawson) who might be just the ticket. As she delves into his fractured brain it is revealed that Elizabeth has secrets of her own. Can she be trusted with such power? Pay attention because *Trance* tries very hard to keep two steps ahead of its audience. To some, this'll seem like a giddy head trip; one that you won't mind getting completely lost in.

The more cynical viewer will see it as a super-slick but cold offering from a director that usually hits consecutive home runs (*Slumdog*, *127 Hours*). *Trance* is trippy and beautiful, but falls short of expectations; making less and less sense as it reaches for the climax. But anyone willing to say "whatever; I'm enjoying it" will have a blast.

(Jack Whiting)





## Arbitrage

Wed 8 2.00



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

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

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

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

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

## In The House

Thu 9 2.00

**Director:** Francois Ozon  
**Starring:** Kristin Scott Thomas, Fabrice Luchini, Ernst Umhauer  
**Certificate:** 15  
**Duration:** 105 mins  
**Origin:** France 2012  
**By:** Momentum Pictures

**Loosely based on Spanish playwright Juan Mayorga's *The Boy in the Last Row*, François Ozon's latest outing since 2010's *Potiche*, comes this comic social satire of the bourgeois family.**

Fabrice Luchini returns to play Germain, a bored and disheartened High School French literature teacher. His wife Jeanne; played by Kristin Scott Thomas, runs a contemporary art gallery. After setting the assignment "Write about what you did last weekend"; one pupil's work stands out from the others. 16-year-old Claude, writes in detail about his attempts to insinuate himself into the lower-middle-class home of fellow classmate, Rapha. This includes his fascination with Rapha's beautiful mother (Emanuelle Seigner).

Germain becomes increasingly excited by Claude's writing and finds unscrupulous ways to get him to complete more of his fiction.

"It's a scintillating intellectual tease, rigorously controlled, but terrific fun at the same time." (*Telegraph*)

"Fact and fiction collide messily in a film that will be a treat for Ozon fans, which boasts an impressive breakthrough performance from one-to-watch Ernst Umhauer." (*Film4*)

A teasing reflection on mentoring, the creative process and the very nature of fiction; its ability to conjure alternate lives and more fulfilling identities for both author and reader.

(Research by Anna Shepherd)



## Finding Nemo

Sat 11 2.00



**It's now a decade since Pixar released their much loved underwater fable about a fish searching the ocean for his son, and it hasn't aged a day.**

"When his only son, clownfish Nemo, is plucked from sea and rehoused in a fish tank in a dentist's waiting room, his daredevil dad, Marlin (Albert Brooks) embarks on an epic adventure to bring the youngster back home. Aided by a forgetful blue tang called Dory (Ellen DeGeneres), Marlin travels through shark infested waters, overcoming myriad dangers including a swarm of jellyfish, to be reunited with his beloved boy." (*Time Out*)

"The overprotective paranoia of single father (Marlin) was borne out of the director's own nervy parenting and, just as young viewers seeing the film for the first time will be as enraptured as their 2003 counterparts, so will parents find the same emotional resonance."

"This is film of imagination, beauty and heart, with a story that's simple and timeless but also inventive enough to include a clownfish who can't tell a joke, a shark support group, a surf-dude sea turtle and a misguided attempting at speaking whale." (*Little White Lies*) When in doubt, just keep swimming. (*Jack Whiting*)

**Directors:** Andrew Stanton, Lee Unkrich  
**Certificate:** U  
**Duration:** 100 mins  
**Origin:** USA 2013  
**By:** Walt Disney Studio INTL

## Papadopoulos & Sons Mon 13 2.00

**Director:** Marcus Markou  
**Starring:** Stephen Dillane, Georgia Groome, Ed Stoppard  
**Certificate:** 15  
**Duration:** 109 mins  
**Origin:** UK 2013  
**By:** Miracle Communications Ltd

**Stephen Dillane, an actor whose droll choices are always a pleasure to watch, gives it some class to the self-satisfied, self-made Harry Papadopoulos, the north London comestibles magnate obliged to downsize when he finds that even an empire founded on taramasalata cannot survive a double-dip recession.** He wants his son (Frank Dillane) to be a lawyer and scorns the boy's ambitions to become a botanist (a vocation that's certainly a bit more original than the usual musician/actor /artist cliché).

Georges Corraface provides the energy as Harry's estranged brother Uncle Spiros, who sees his chip shop as a way of securing the clan's future. Rivalry with a Turkish kebab shop follows. "Markou isn't beyond broad, crowd-pleasing tactics but it's set against a sincere exploration of the brothers' differences, and an ambitious attempt to rewrite King Lear for laughter rather than tears." (*Guardian*)

"It's a throwback, but relaxed, sweet and funny with it: a first feature that makes an impression by not pushing too hard to make an impression." (*Guardian*)

"Yes, it's sentimental and predictable, but there's a warmth and charm about Marcus Markou's feature debut that makes it hard to resist." (*Total Film*)

"Though it may not be to all tastes, some will find their funny bones well and truly tickled while simultaneously having their cockles warmed." (*Little White Lies*) Sounds a joy. Don't miss.



## Robot & Frank

Tue 14 12.30



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

To assist him with his daily routine, he is given a 'VGC-60L healthcare aide' (a robot) which walks, talks, cooks, and cleans. Inevitably, Frank takes a dislike to his new servant. And inevitably again, they become friends. Frank sees how the amoral Robot could prove very useful... Susan Sarandon stars as a local librarian, and the object of Frank's affection, but it's Langella who steals the show, with the most engaging screen-time dedicated to just him and the animatronic Robot (voiced by Peter Sarsgaard).

"The robot's unexpectedly independent attitude is funny rather than creepy (HAL anybody?). Robot & Frank does not quite deliver a killer punch, but it's an engaging, humane fantasy." (*Guardian*) "It takes great steady care in exploring what it is to be alive, through the human and the artificial, and about the future in all its guises..." (*Movie Moron*) (research Simon Messenger). Indeed. This is not only incoherent, but ugly. Drop Movie Moron Simon, unless he/it's your best friend, in which case...

Frank Langella looks ten years younger than in Frost Nixon 10 years ago. Come for his and the robot's screen presence.

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

## A Late Quartet

Wed 15 2.00, Thu 16 2.00

**Director:** Yaron Zilberman  
**Starring:** Christopher Walken, Phillip Seymour Hoffman, Catherine Keener  
**Certificate:** 15  
**Duration:** 106 mins  
**Origin:** USA 2013  
**By:** Artificial Eye

**Not to be mistaken with our matinee showing of Quartet (Mon 20th May 2pm).**

A Late Quartet is a star studded tale of an established and respected string quartet thrown into turmoil when the cellist and founder Peter (an uncharacteristically pensive Christopher Walken) is diagnosed with Parkinson's. Musical groups, coming together, working harmoniously, splitting up and reuniting is seen across the music (and the everyday) world from Fleetwood Mac to the Kronos Quartet. When the ensemble is taken apart, we see individually their incomplete lives.

"Fine performances enliven a moving drama about a group of classical musicians whose uneasy harmony is put at risk." (*The Observer*)

Classical concerts, chronic illness, nagging insecurity, massive Upper West Side apartments, inappropriate romance... There are times when A Late Quartet feels like a checklist for self-serious bourgeois Manhattan intellectuals – a Woody Allen movie without the jokes. (*Time Out*)

The musical direction attacca, means: to be played without pause between movements. This is a key element of the film. We observe it through the lives of the quartet. Not just for classical fans, some masterful acting makes this, one to see. (Listen out for Beethoven's quartet no 14 in C sharp minor) (*Will Newis*) Will, a classical musician, so knows a thing or two. Altogether, the film is a little light on humour, but said to be 'musically witty' ...?



## Wreck It Ralph

### Sat 18 2.00

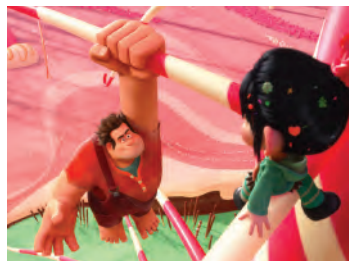
<b>Director:</b>	Rich Moore
<b>Certificate:</b>	PG
<b>Duration:</b>	108 mins
<b>Origin:</b>	USA 2012
<b>By:</b>	Walt Disney Studio INTL

**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 (McBrayer) Ralph (JCreilly) decides to abandon the confines of his game in the hope of finding the gold medal that will earn him status and respect as the good guy, among his fellow pixel pals.

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

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





## Quartet

Mon 20 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 Riposo per Musicisti, an Italian retirement home for performers, where "singing is like breathing to them." This is the result. An, easy, sentimental, predictable, brilliant, unforgettable, very funny and delicious trip in the best company you will ever want to keep. This is all you need to know. Encore...

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

## Les Misérables

Tue 21 12.30

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

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

It has had doubting critics waxing such things as "Even as a non-believer in this kind of 'sung through' musical, I was battered into submission by this 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 cinematic memory get in the way of a good self-seeking review?

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



## Side Effects

Wed 22 2.00



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

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

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

*(Time Out)*

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

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

## Lore

Thu 23 2.00

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

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

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

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

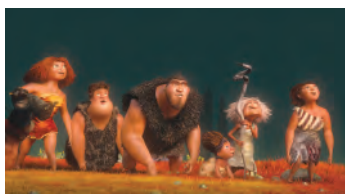
"As with all the best fairytales, there is a blackness and brutality at its centre". *(Guardian)*

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





**Director:** Chris Sanders, Kirk Micco  
**Starring:** Ryan Reynolds, Catherine Keener, Emma Stone, Nicolas Cage  
**Certificate:** U  
**Duration:** 99 mins  
**Origin:** USA 2013  
**By:** Twentieth Century Fox



## The Croods

**Sat 25** 2.00, **Tue 28** 12.30,  
**Fri 31** 2.00

**Prehistoric shenanigans aplenty as DreamWorks animation mix their tried and tested Shrek formula with a strong Flintstones vibe, albeit with less wit. Ice Age fans apply here.**

Eep (Emma Stone) is your average teenager—curious, rebellious, desperately longing to leave the nest. But there's one crucial difference: She's living in prehistoric times. Most of her days are spent in a dark hollow, which Eep and her family only emerge from when her strict father Grug (Nicolas Cage) allows. But after their home is destroyed by continental drift, the brood known as the Croods must reluctantly hit the road. They're joined on their quest by Guy (Ryan Reynolds), a strapping young hunter who's invented this thing called fire and who sparks some amorous feelings in Eep.

"Its jokes, such as they are, depend on showing a family surviving major geological and climate changes in the prehistoric world and behaving like typical American suburbanites." (*Observer*)

It looks pretty and will keep kids content, though adults will struggle to have a yabba-dabba-do time. (*Jack Whiting*)



## Jack The Giant Slayer

**Wed 29** 2.00



**Fee-fi-fo-fum, I smell the blood of more Hollywood ho-hum! Director Bryan Singer, who has the ability to thrill adults and children respectively with Usual Suspects and X-Men, heads up a loud and stompy take on panto favourite, Jack and the Beanstalk.**

Jack (Nicholas Holt) is unwittingly entrusted with a handful of magic beans by a monk trying to keep them away from the evil court adviser, Roderick (Stanley Tucci). When one of the seeds gets wet, a towering vine sprouts to the heavens, where a land of warrior giants awaits. A feminist-lite princess (Eleanor Tomlinson) and an Errol Flynn knight (Ewan McGregor) tag along for the entertaining ride.

"Singer swaps the rhyming ogre from the fairytale for an impressive army of CG screen-stealing monsters (led by Bill Nighy's fab bickering two-headed Goliath) to make young kids burst into tears or laughter, as they leer their ugly mugs into the camera and bite off heads like carrot sticks." (*Total Film*) (Bill Nighy not the kids, then again...)

It's been a rocky road (or rather shaky beanstalk) to the eventual release of this mega-budgeted fantasy. Originally entitled Giant Killer, then softened to its friendlier current form, J the G Slayer, it has all the hallmarks of a breezy, fun adventure with lofty ambitions and a few 'behind you's'. (*Jack Whiting*)

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

## Oz The Great & Powerful

**Thu 30** 2.00

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

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

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

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

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

