

THE-REX

M A G A Z I N E



ABOUT TIME

OCTOBER 2013...

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

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

OCTOBER 2013 Issue 103
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)	
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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:

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Ally Clifton	Amberly Rose
Kitty Clucas	Georgia Rose
Nicola Darvell	Sid Sagar
Ashley Davis	Alex Smith
Romy Davis	Alex Stephenson
Alice Fishman	Liam Stephenson
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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
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Lynn Hendry Advertising 01442 877999

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

The Rex
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www.therexberkhamsted.com

BEST IN OCTOBER



Dirty Harry

Clint can still make your day 42 years on
 Sun 13 6.00. USA 1971

FILMS OF THE MONTH



Plein Soleil

Alain Delon's evil beauty will upset your day
 Mon 7 7.30. France 1960



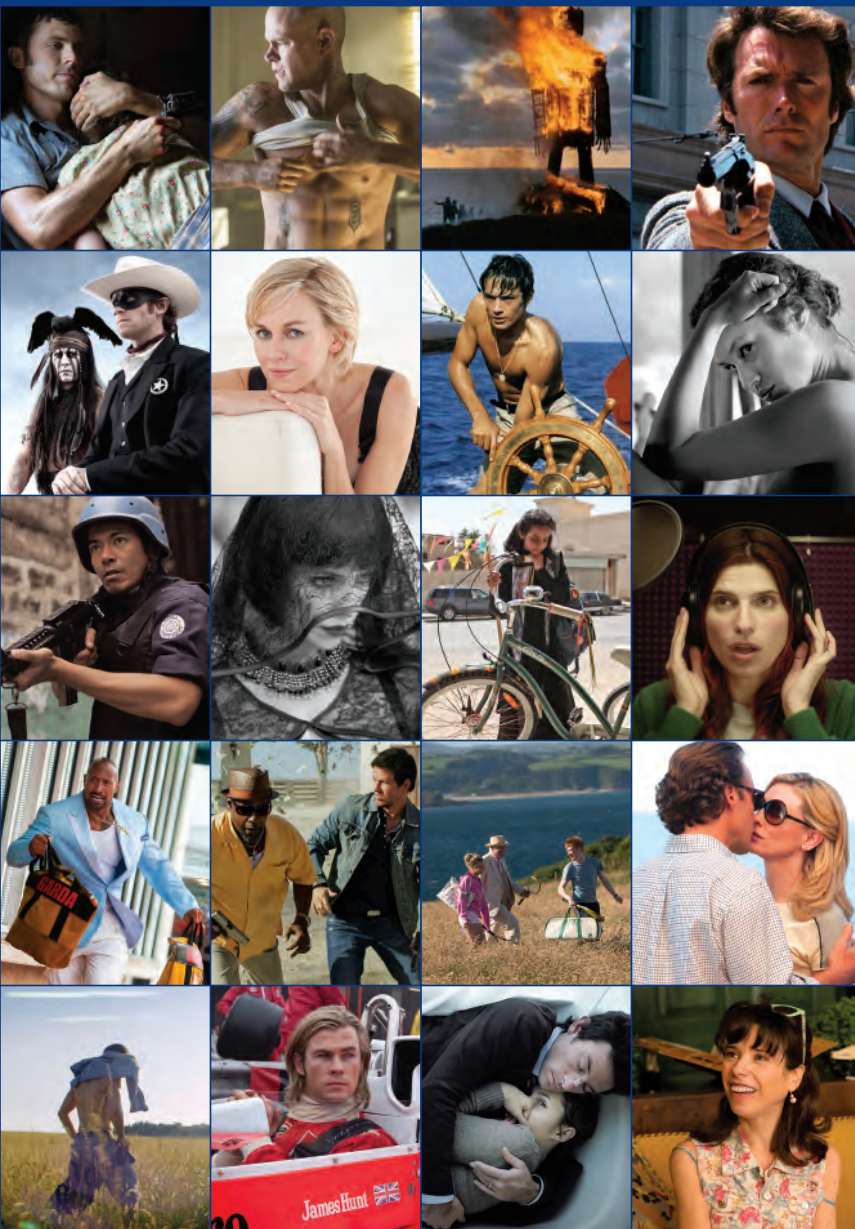
Aint Them Bodies Saints

Casey Affleck will disturb your day. (Must see all three) Thu 10 7.30. USA 2013

Rex Advanced Booking List (ABL 2014)

- New ABL starts 2nd January 2014.
- It is open to 500 individual names.
- **Current ABL members can renew from Sat 12th October. You'll be sent a reminder.**
- Open to new members from Sat 2nd November.
- Fee for 2014 (Jan-Dec) remains the same - part donation, part fee.

REX ABL 2014



OCTOBER EVENINGS

The Wicker Man

Tue 1 7.30



This deliciously hammy and incredibly creepy horror classic turns 40 this year and what better way to relive this quintessential English nightmare than on our screen in a beautifully restored and re-cut print. (uh oh there's more?)

Edward Woodward is the thin-lipped Christian copper from the Scottish mainland who arrives at the remote offshore community of Summer Isle to investigate the disappearance of a 12-year-old girl. He is appalled at the lascivious pagan practices he finds there and soon suspects that there is something horrid going on.

"Its cult status actually has more to do with the film's content, there's a paedophile subplot, lots of occult rituals, sexual perversion, Christopher Lee in drag, and a resolutely downbeat finale." (BBC) (Though the cliff-top burning and The End itself, are worth waiting for.)

"This gripping occult horror from 1973 is a British golden-oldie worthy to be placed alongside classics such as Ira Levin's *The Stepford Wives* or *Rosemary's Baby*." (my bottom!) (Guardian)

"Essentially, it's an insane guilty pleasure, still enjoyable for its delightfully eccentric casting, Britt Ekland's fine Scottish accent (and Scandinavian tits, much to husband Peter Sellers' rage); the gorgeous and true Hammer star; Ingrid Pitt's dour librarian, and for the funniest, corniest, creepiest and amateur-night pub scene in Brit-flicks outside (that other eternal-flat-mate-boy's Emperor's clothes cult) *Withnail & I*." (Time Out) (research Jack Whiting).

Director: Robin Hardy
Starring: Christopher Lee, Edward Woodward, Diane Cilento
Certificate: 15
Duration: 95 mins
Origin: UK 1973
By: Studiocanal

The Lone Ranger

Wed 2 7.30

Director: Gore Verbinski
Starring: Helena Bonham Carter, Johnny Depp, Armie Hammer
Certificate: 12A
Duration: 149 mins
Origin: USA 2013
By: Walt Disney Int'l

It doesn't matter about the storyline, the hype and US critics lambasting it out of Monument Valley, come for the sheer fun to watch on our big screen. Here's some Brit crits for you to dis (or) regard.

"Making a western is trickier than it looks. Treat it with respect, as John Ford, Peckinpah and even Tarantino found, and the Wild West can be one of cinema's most unpredictable and exciting landscapes. But take it lightly, and all you're left with is..." (Time Out) (climb out Time Out)

"Real storytelling, well thought-out and beautifully, at times insanelly, executed, with excitement, laughs and fun to make you feel seven years old again." (Empire)

"In truth, it is far from the disaster some critics have pegged it: it's admirable in scale, features two charismatic leads in Depp and Armie Hammer, and climaxes with a joyous free for all." (Film4)

"There are about five films here; a comedy, tragedy, an epic, a thriller, a western. Johnny plays Capt Jack inland with a stuffed bird on his head, Armie is a gorgeous greek god giving it teeth'n'tits. There are so many wild and funny ideas. The problem is, they used them all." (CL ST Culture)

It's Johnny Depp, and some "new exciting old fashioned movie star" ridin', shootin' and wisecrackin'. It's only Cowboys & Indians. DON'T MISS.





Director: Michael Bay
Starring: Mark Wahlberg, Dwayne Johnson, Anthony Mackie
Certificate: 15
Duration: 129 mins
Origin: USA 2013
By: Paramount International Pictures



Pain & Gain

Thu 3 7.30, Fri 4 7.30

This is supposedly is Michael Bay's answer to art-house; a 'smaller, more personal' film he's squeezed in before returning to his headache inducing Transformers franchise next summer. Based on an article by a Miami Times journalist, Mark Wahlberg is Daniel Lugo, a preening Florida bodybuilder, personal trainer and former conman obsessed with motivational fitness and realising the American dream by getting rich quick. Anthony Mackie is his buddy Adrian Doorbal, and Dwayne Johnson puts in an unexpectedly funny turn as Paul Doyle, the born-again Christian ex-con who joins the other two in a crazy scheme to kidnap a client and force him to sign over his assets. Bay shows how the three stupid amigos are always wired on an explosive cocktail of steroids, cocaine and inspirational personal growth" rhetoric. "There are tonal wobbles later on, a descent into extreme violence, coupled with Bay's customary sexism, does get tiresome. But the ever-present air of madcap, goofball insanity carries it through. A seriously guilty pleasure." (*Time Out*) It has all the god-awful trappings of a typical Bay feature: nauseous camera pans, orange dayglo visuals and his usual take on dirty broads ('toned, greased up totty wearing little more than a pout'). "Putrid, evil and vile" (*Mark Kermode BBCR5*) And it's here at the Rex - TWICE! Camilla Long liked it (*ST Culture*). Case rested.



Director: Richard Curtis
Starring: Bill Nighy, Rachel McAdams
Certificate: 12A
Duration: 123 mins
Origin: UK 2013
By: Universal Pictures (UK) Ltd



About Time Sat 5 7.00, Sun 6 6.00, Tue 8 7.30

Writer-Director Richard Curtis (Four Weddings... etc) returns for his last ever film? (Steven Soderberg he isn't) for this pleasing and poignant, London/Cornwall set romcom.

Self-deprecating lawyer Tim Lake (Domhnall Gleeson, Brendan's son and a great presence in tough parts) discovers through his screen father (the ever brilliant Bill Nighy) that the men in his family have always had the ability to travel through time. Using his newly discovered talents, he decides to make the world a better place... by getting a girlfriend!

Enter beautiful but timid, Mary (Rachel McAdams) and it's love at first sight. Boom, let battle commence to win her heart; over and over again... until he gets it right!

"A deceptively light comedy about rewinding the imperfect past reminds us to relish the remarkable present?" (S&S) "Smart and sweet, funny and genuinely moving. Should probably come with a 'there's something in my eye' warning". (*Empire*)

If you've ever pondered the benefits of time travel - but aren't much into science fiction, come and discover Curtis' latest and last romantic comedy. (*research Anna Shepherd*). Camilla Long reminds us it "exposes Curtis's mediocre fantasies for what they are: mediocre." And Mark Kermode cried! But we'll always have Cornwall. Come for the laughter, the heart-string tears and Mr Nighy, having his cake and sharing it.

Plein Soleil

Mon 7 7.30



Originally released in 1960; adapted from Patricia Highsmith's pitiless thriller, *The Talented Mr Ripley* comes Rene Clements chic and gripping original screen feature.

Tom Ripley (Alain Delon, *Le Samourai*, *Borsalino*) travels to Europe on an all-expenses-paid mission to convince his friend, the errant playboy Philippe Greenleaf (Maurice Ronet) to travel to San Francisco at the request of the wealthy Greenleaf family.

As Tom's funds run dry up, it becomes more and more apparent that Philippe has no intentions of returning to the U.S. Hence forcing Tom to consider a more nefarious way of maintaining his extravagant lifestyle. Setting into motion a love/hate tension which explodes on a confined a high seas boat trip.

"Delon is terrifically good in the role: his almost unearthly perfection is creepy itself, as if he is imitating a human being." (*Guardian*)

"It is Delon: impossibly beautiful, impossible to read, cold and cool, who steals the film" (*Time Out*)

Following in the steps of a previous Highsmith adaptation – *Strangers on a Train*, the theme of identity and transference is dominant and explains why Clement became known as the 'French Hitchcock'. (*research Anna Shepherd*) Beautifully measured and photographed, it is the French in the early sixties, showing the Hollywood of now how it should be done...? Not to be missed.

Director: Rene Clement
Starring: Alain Delon, Marie Laforet, Maurice Ronet
Certificate: 15
Duration: 118 mins
Origin: France 1960
By: Independent Cinema Office

Blancanieves

Wed 9 7.30

Director: Pablo Berger
Starring: Macarena García, Maribel Verdú, Daniel Cacho
Certificate: 12A
Duration: 105 mins
Origin: Spain/France/Belgium 2013
By: Studiocanal

It is very beautiful, very black & white in a language without speech. It is unmissable on our screen.

Spanish writer-director Pablo Berger places his version of *Snow White* not in fantasyland but in the historical context of 1920s southern Spain.

Carmencita, is the newborn daughter of a celebrated matador. After being injured in the ring at a Corrida, his pregnant flamenco singer/dancer wife goes into early labour, but does not survive the birth.

Heartbroken and badly injured, Villalta takes the nurse who attends him, Encarna (Maribel Verdu, *Pan's Labyrinth*, *Y Tu Mamá También*) as his carer, then his wife. Encarna plays the role of the evil stepmother who sends Carmencita away to live with her grandmother. But she is led into the path of a circus troupe of six bullfighting dwarves.

"In *Blancanieves*, the pleasure resides as much in the layers upon layers of references to film history, to Spanish history, to fairytales, to Hollywood entertainment, as it does in the story of a little girl who loses everything" (*S&S*)

"It feels saturated with pleasure: extremely pleasurable to watch, with every sign of having been extremely pleasurable to make." (*Guardian*)

Blancanieves is a treasure, this silent Spanish splendour is sure to be enjoyed by all. (*Anna Shepherd*)

We should have run it for a week. Back by exceptional demand. Don't miss this second outing.



Ain't Them Bodies Saints

Thu 10 7.30



With this his directorial debut, David Lowery's assured and atmospheric thriller tells the story of Bob and Ruth (the perfectly matched Casey Affleck and Rooney Mara), a young couple who fall foul of the law.

While Bob faces a lengthy jail term, Ruth is forced to bring up their baby alone, with only a benevolent guardian and a kindly cop looking out for her. Set against the backdrop of 1970s Texas Hill Country, *Ain't Them Bodies Saints* is a dark, moody, hauntingly beautiful tale with a discreet nod to Malick's *Badlands*. The weathered colour tones, courtesy of award-winning cinematographer Bradford Young, and well-worn look of the production design and costumes gives the feeling that the tale is set even earlier than the 70s. Lowery wanted his film to look like a faded photograph or yellowed postcard of a bygone era.

"The astute use of folk and bluegrass defines the palette of this film as much as the acting or the cinematography." (*Observer*)

Come and recall the wounded intensity of Casey Affleck's performance in 2007's *The Assassination of Jesse James* by the Coward Robert Ford and bask in its faded-postcard light. (*research Anna Shepherd*) Yes, wounded intensity is personified in everything he touches (*Gone Baby Gone*). A good counter to his brother's film-star/director's cool stuff. A tough and remarkable film, not to be missed

Director: David Lowery
Starring: Casey Affleck, Ben Foster, Rooney Mara
Certificate: 12A
Duration: 97 mins
Origin: USA 2013
By: The Works UK Distribution

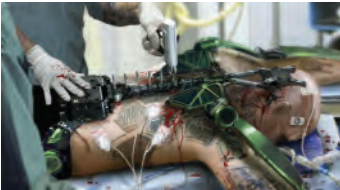
Elysium

Fri 11 7.30, Sat 12 7.00

Director: Neill Blomkamp
Starring: Matt Damon, Jodie Foster
Certificate: 15
Duration: 109 mins
Origin: USA 2013
By: Sony Pictures Releasing

Elysium is Neill Blomkamp's second feature after the utterly mesmerising District 9. Here, he's essentially regurgitating the same themes, albeit in much broader, simpler strokes.

There is still a strong class divide, the rich and powerful reside above in a space station, free from poverty and disease whilst everyone else is left to fight in a third-world, future-Earth. But in this case the themes are black and white, and therefore less interesting. Matt Damon is Max, a poverty-stricken factory worker in a dirty, overcrowded Los Angeles!? When he's involved in an accident at work that leaves him with only a few days to live, he turns to his contacts within the criminal underworld to get up to Elysium and find a cure. That's not an easy ride as Elysium's tyrannical leader Delacourt (a well placed Jodie Foster) will stop at nothing to keep all immigrants out. If you don't have dollars, you stay on Earth. Elysium's concepts are rendered inert by cluttered execution. The focus on an overlong battle between Max and a psychopathic assassin hired by Delacourt (played by District 9's Sharlto Copley) in the closing act never matches the film's set-up. Blomkamp's a wizard with visuals and action, effortlessly blending them with CGI into expert cinematic staging. You'll never be bored, but might not care for the overall film. (*research Jack Whiting*)



Dirty Harry Sun 13 6.00

Director:	Don Siegel
Starring:	Clint Eastwood, Andrew Robinson
Certificate:	15
Duration:	98 mins
Origin:	USA 1971
By:	Momentum Pictures

"Released in late 1971, Dirty Harry introduced the figure of the Legal Vigilante that would prove so useful to Richard Nixon in the upcoming election year. Dirty Harry was a dirty man for a dirty time an authority figure who hated authority.

It was Easy Rider in reverse, featuring a hippie as serial killer rather than victim. In its day, the movie was critically and commercially overshadowed by The French Connection, but en route to inspiring four sequels, it became a mainstream cult film." (*Village Voice*)

"Now that the right-wing, political context has faded, it's easier to see the ambiguities in Eastwood's renegade detective who, in the usual Siegel fashion, is equated visually and morally with the psychotic killer he's trampling the Constitution to catch." (*Chicago Reader*)

"It is possible to see the movie as just another extension of Eastwood's basic screen character. He is always the quiet one with the painfully bottled-up capacity for violence, the savage forced to follow the rules of society.

This time, by breaking loose, he did what he was always about to do in his earlier films.

If that is all, then Dirty Harry is a very good example of the cops-and-killers genre, and director Don Siegel proves once again that he understands the Eastwood mystique." (*Roger Ebert celebrated Chicago film critic: 1942-2013*) Come. Clint will make your Sun-day... punks.



The Artist And The Model **Mon 14** 7.30



First we had Summer in February and then there was Renoir; and now there's The Artist and the Model.

From Fernando Trueba, Spanish director of the Oscar-winning Belle Epoque and Chico & Rita, *The Artist and the Model* also explores a tumultuous story of the charged relationship between the artist and model (this time a sculptor).

Reported to be the most accomplished and touching of this triptych of titles, it is set in the summer of 1943 in occupied France, not far from the Spanish border. A famous old sculptor, tired of life, finds the desire to work on one last masterpiece, when to his door out of nowhere, comes a beautiful young Spanish girl. She is escaping from the Nazis.

The ageing sculptor Marc Cros (Jean Rochefort – *L'homme du train*) discovers something of the energy of his youth when he meets Mercè. (How come an artist's desire for a muse transcends a buse? A musing, what?)

"This is a film about ways of seeing; it points to the importance of taking time to observe the details of a piece of work" (S&S)

"Shot in magisterial black-and-white, veteran director Trueba's drama is a welcome return from the Belle Epoque man" (*Empire*)

Tranquil and beautifully acted this is set to become a new Rex favourite. (research Anna Shepherd) Come and see.

Director: Fernando Trueba
Starring: Jean Rochefort, Aida Folch
Certificate: 12A
Duration: 105 mins
Origin: Spain/France 2012
By: Axiom Films

Metro Manila **Tue 15** 7.30

Director: Sean Ellis
Starring: Jake Macapagal, Althea Vega, John Arcilla
Certificate: 15
Duration: 93 mins
Duration: 115 mins
Origin: UK/Philippines 2013
By: Independent Distribution

Director Sean Ellis follows the growing trend of British directors going abroad to shoot, not the greatest idea, when they can't tell a story here? Metro

Manilla is the thoughtful and gripping fly on the wall look into the dark underside of the Philippines sprawling megacity: Manilla. This is a story of Oscar Martinez (Macapagal) who takes his family from the impoverished rice fields in the northern Philippines to the mega toilet of Manilla. The bustling danger quickly overwhelms them, and the manipulations of the hardened locals over the guilelessly naïve Oscar, soon put the family in danger. Martinez gets a lucky break as the driver of a heavily armoured truck. But the dangers of the country and the city and the mortality rate in his new 'lucky' job became all too clear.

"Brit filmmaker Sean Ellis does terrific work balancing the disparate elements of his crime-laced drama. Recommended." (*Empire*)

Reassuringly original and engaging, with ongoing suspense and shock, 'appreciated' at Sundance. (research Will Newiss).

"Metro Manila isn't as brutal as *The Raid* or as fanciful as *Monsters*, but it is poetic, honest and at times almost upsettingly real. It will be fascinating to see what Ellis does next." (*Guardian*) What? Come home to make a novel sink estate drama with deprived kids, drug tarts and street gangs, before being offered a Bond..? You decide.



In A World **Wed 16 7.30**

With a script that won at Sundance in January, a great cast including Lake Bell (writer/director/actor???)

Fred Melahed and everyone's favourite moustachioed carpenter Nick Offerman, we have a warm and reassuring indie comedy, whose US opening weekend was restricted to just 3 screens but which has been remarkably well received somewhere?

'In A World' finds Sam (Melahed) a rich, spoiled, voice-over artiste and divorcee with two estranged daughters, who discovers to his anger that his struggling voice-coach daughter is in the running for his next high profile voice-over job. In the cut-throat world of voice-over delivery (radio-acting, deep throat trailer speak) the toughest competition is from within the family.

"So some awful family wars are about to commence and Bell gets some laughs out of them, but these are softened with a lenient and faintly sentimental drama about her sister; a 'personal project' giveaway. Well, it's engaging and eccentric, and Bell deserves her star turn." (*Guardian*)

"But it's all worth it to watch gorgeously gawky, girl-of-1000-voices Bell put her own screwball spin on everything from sex to sisterly bickering. In a world where women rarely get to be multi-hyphenates, she's pulled off a neat comic coup." (*Total Film*)

Bell is definitely one to watch, and although this may be a passion project, it's amusing, engaging and worth seeing. (*research Will Newiss*). Sounds good.

Director: Lake Bell
Starring: Lake Bell, Fred Melamed, Demetri Martin
Certificate: 15
Duration: 93 mins
Origin: USA 2013
By: Sony Pictures Releasing

2 Guns Thu 17 7.30

Director: Baltasar Kormákur
Starring: Denzel Washington, Mark Wahlberg
Certificate: 15
Duration: 109 mins
Origin: USA 2013
By: Entertainment One UK

2 Guns teams Mark Wahlberg and Denzel Washington as bickering cops in an attempt to echo the action films of old. Well, the '90s.

Wahlberg is perfect as Stig, a blue collar guy who operates according to a military code of honour, but officially listed as AWOL while he pursues a top secret, off-the-books investigation. Denzel, meanwhile, is all gold-toothed smiles and sexy charisma as DEA agent 'Bobby' Trench, an amoral opportunist who'll do whatever it takes...

The stakes are raised when Stig and Bobby fail to lure Mexican drug lord Manny Greco (Edward James Olmos) into trading cocaine for a fistful of fake passports. Forced to escalate matters, they rob the Tres Cruces Savings and Loan bank, where Greco has stashed \$3 million worth of his ill-gotten gains. But when the bank's safety deposit boxes turn out to hold more than \$30 million of dirty CIA money, the reluctant partners are cut loose by their superiors, forcing them to bury their differences and go on the run together. Icelandic director Baltasar Kormakur doesn't make much of an effort to excite; leaning too hard on worn clichés and predictable beats, but the Wahlberg/Washington double act has enough steam to carry you through. (*research Jack Whiting*)

Yes, predictable shoot 'em up stuff, but with two real ex-teen street fighters, grown into real stars.





Director: Ron Howard
Starring: Daniel Brühl, Chris Hemsworth, Olivia Wilde
Certificate: 15
Duration: 122 mins
Origin: UK/Germany/USA 2013
By: Studiocanal



Rush Fri 18 7.30,
 Sat 19 7.00, Sun 20 6.00,
 Wed 23 7.30, Thu 24 7.30

In 1976, Formula One was the 'Golden Age' pinnacle of motor racing.

The last titans of the dwindling age of dangerous racing, James Hunt (Hemsworth) and Nikki Lauda (Bruhl) battle tooth and nail for the F1 championship of a year which included death, fire and some gladiatorial and quite fantastic all-out racing. Ron Howard's latest depicts a championship rivalry between polar opposites. There's the calm calculated Lauda versus the playboy, reckless, Roadrunner-cartoon racer; Hunt-the-shunt, known for his hopeless driving and on-track skirmishes with far better drivers. Lauda had dominated the season in the Ferrari, newcomer Hunt had very little chance of snatching any championship until Lauda had a fiery and almost fatal crash at the Nurburgring, leaving the title race wide open. Enter Brit upstart and tabloid badass: Hunt to take centre stage. (with even badder hair). "Hemsworth is half hero, half Pamela Anderson" (*STCulture*)

"They both jump into their great throbbing coffins and stare each other down, like a shagadelic Chariots of Fire, but with actual chariots and actual fire." (*ST Culture*)

Apart from last year's extraordinarily moving documentary about Ayrton Senna, this should be a memorable racing feature. Like Senna, it's not only for race fans. It is substantially more about real lives off the track. (*research Will Newiss*). It is Bruhl's film by far. Put a schilling on him for a few trophies, come Awards time.



Upstream Colour

Mon 21 7.30



Part love story, part biological conspiracy. Writer, director and actor Shane Carruth delivers this multilayered meditation on how we connect with the world around us.

After a previous traumatic experience involving abduction and brainwashing and narcotic worms, Kris attempts to return to normal life! One day she meets Jeff on a train. She realises that she might not be the only one to have experienced this ordeal. Together they attempt to commit to a relationship... of sorts.

To put it simply, a man and a woman are drawn together, entangled in the life cycle of an ageless organism (eh?). As technically brilliant as it is narratively abstract (?)

"As this virtuoso performance plays out, what will be a cacophony for some, will be a symphony for others" (*Total Film*)

"Combining flickering images of man versus nature with a faltering soundtrack, Carruth creates a film of extraordinary fractured beauty" (*Film Works*)

A good proportion of the supporting cast are apparently piglets, which might turn this into The Tree of Life meets Babe...? (*research Anna Shepherd*) It's a piece of independent thinking. It could be gripping and fascinating or it might be 'oh dear'. You decide.

Director: Shane Carruth
Starring: Shane Carruth, Amy Seimetz, Frank Mosley
Certificate: 12A
Duration: 96 mins
Origin: USA 2013
By: Metrodome Distributors

Wadjda Tue 22 7.30

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

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

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

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

Wadjda spends as much time roaming the never-before-filmed streets of Riyadh, as it does behind closed doors. Opening up a previously unseen world.

"It is a film that's hopeful of the changes that a younger generation could bring." (*S&S*)

"Modest as it may look, this is boundary-pushing cinema in all the best ways, and what a thrill it is to hear those boundaries creak." (*Telegraph*) Brought to you in Berkhamsted all the way from Saudi Arabia. For the sheer fun of Al-Mansour's first feature, and Wadjda's beautiful, impish face and rebellious baseball boots ('converse' to the ignorant infidel) this **MUST** be seen. And you'll love it.





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



Blue Jasmine

**Fri 25 7.30, Sat 26 7.00,
 Mon 28 7.30, Tue 29 7.30**

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

Taking the title role, Cate Blanchett plays Jasmine, a broke but snooty New York socialite. When her husband is convicted of grand larceny, Jasmine is forced against her choice to live with her adopted sister, Ginger (Sally Hawkins) in a poor San Francisco district. Overtones of Tennessee Williams' *A Streetcar Named Desire* are apparent. In place of Blanche DuBois; the ruined southern belle who believes in art and gentleness, and depends of the kindness of strangers; Allen gives us Jasmine; A fallen Park Avenue woman who believes in luxury and status, and depends on the kindness of wealthy men.

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

"Hers will be the performance to beat come awards season, and she is surrounded by Allen's customarily excellent supporting cast" (*Independent*) Jasmine is a snob and a liar and at times, delusional (she talks to herself!!) but, like the character of Blanche DuBois, she is mesmerizing. (*research Anna Shepherd*).

Cate was waiting for this: a Woody Allen call to play one of his landmark women of strength and troubled complexity.

"They say" this is back to his best, and Ms Blanchett hits every note pitch-perfect.





Director: Jordan Vogt-Roberts
Starring: Nick Robinson, Gabriel Basso, Moises Arias
Certificate: 15
Duration: 95 mins
Origin: USA 2013
By: Studiocanal



The Kings Of Summer Sun 27 6.00

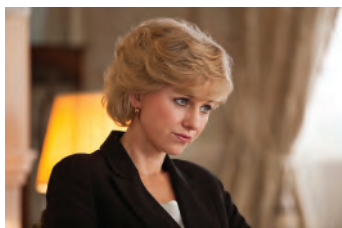
"Jordan Vogt-Roberts' ripplingly funny debut feature is about a mirage of pure independence; at perhaps the only time in your life it is possible to see it." (Telegraph)

Joe (Nick Robinson) is equal parts rebel yell and petulant adolescent. He's essentially your typical self-serving teenager, but with an annoyingly smart mouth and a charismatic grin. Never bonded with his father (Nick Offerman) since the untimely death of his mother. So with big sis off to college, Joe decides to leave home with his best friend Patrick (Gabriel Basso) also 'needing' to escape his smothering, crushingly uncool parents, or "rents" in cool-speak, (trust me). Tagging along is Biaggio (Moises Arias) the weird kid. "So three high-school boys evade their overbearing families by constructing a new home in the nearby woods, hoping the task will make men of them; instead, inevitably, they grow bumfluffed, hungry and terrified of the wildlife." (*Guardian*) "Imagine an episode of *Malcolm in the Middle* directed by Wes Anderson, and you'll know pretty much what to expect" (*Evening Standard*)

"This is a gorgeous, amusing ode to the pleasures of stretching your wings." (*Time Out*).

Might seem a bit teeny, but apparently okay. Mark Kermode wet himself on radio (*BBCR5*) with "best film of the year" over excitement. Watch out for the show stealing 'parky' park-ranger (and Joe's dad) Nick Offerman. Don't miss.





Director: Oliver Hirschbiegel
Starring: Naomi Watts, Naveen Andrews
Certificate: 12A
Duration: 120 mins
Origin: UK/France/Belgium/
 Sweden/Mozambique 2013
By: Entertainment One UK



Diana

Wed 30 7.30, Thu 31 7.30

Apart from the Daily Express who called Diana a "must see" (It would say that wouldn't it; deceased Princess dollar-sucker for last 16 years?) almost every other critic has not been so kind to this biopic of two years in Princess Diana's life. It is as tacky and sensationalist as one can expect, with Watts doing an extraordinarily clever and measured job of making the best of a mediocre script. It follows the story of a princess in love. That's about it. No reference to the controversial death threats to her Pakistani Muslim 'Mr Wonderful' but plenty of gushy nonsense. Trying so hard not to offend, we're left with a rather light and un-engaging almost two hour long flight of fancy, but then what could be expected of a biopic of guesswork, paparazzi chasing (paid by Murdoch and Mail/Express etc) to win the all that pathological national-pride-loss-sympathy.

"The green space outside the Odeon Leicester Square may well be covered in cellophane-covered chavvy petrol-bouquets in memory of this new woe." (*Guardian*)

"At tonight's premiere, Hirschbiegel asked the audience to approach his film without preconceptions. That, of course, is impossible. However, Diana works well enough as a dark romantic drama and is far less exploitative than it might have been." (*Independent*)

Car crash cinema? It might not stop many coming, but no future classic. (*research Will Newiss*). You decide.



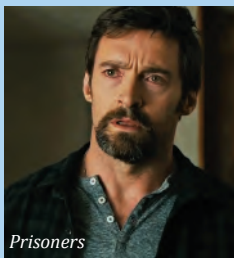
COMING SOON

New releases

Sunshine On Leith
 Prisoners
 White House Down
 Runner Runner
 R.I.P.D.
 Captain Phillips

Back by demand

Diana
 About Time
 Rush
 Look out for old classics



Prisoners



White House Down



Sunshine On Leith

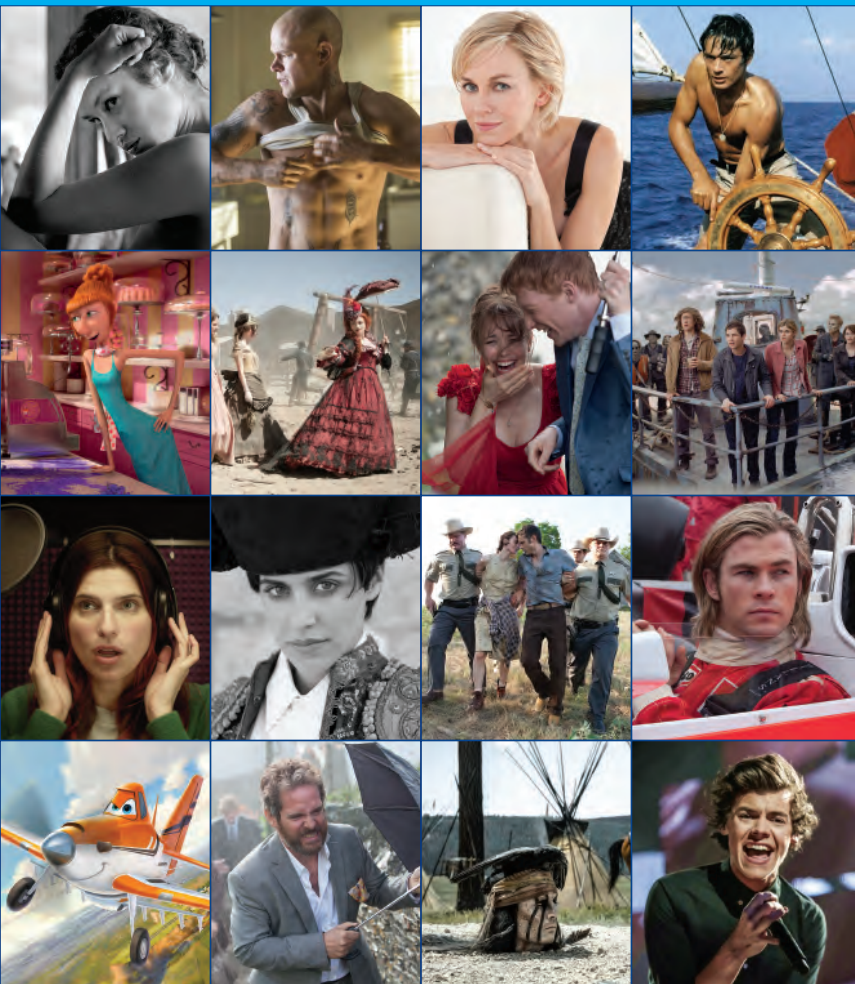


Captain Phillips

OCTOBER FILMS AT A GLANCE

Please check times carefully and watch out for early shows.

1	Tue	Elysium	12.30
1	Tue	The Wicker Man	7.30
2	Wed	The Lone Ranger	2.00, 7.30
3	Thu	Purple Noon (Plein Soleil)	2.00
3	Thu	Pain & Gain	7.30
4	Fri	Pain & Gain	7.30
5	Sat	One Direction: This is Us	2.00
5	Sat	About Time	7.00
6	Sun	About Time	6.00
7	Mon	About Time	2.00
7	Mon	Purple Noon (Plein Soleil)	7.30
8	Tue	About Time	12.30, 7.30
9	Wed	About Time	2.00
9	Wed	Blancanieves	7.30
10	Thu	About Time	2.00
10	Thu	Ain't Them Bodies Saints	7.30
11	Fri	Elysium	7.30
12	Sat	Percy Jackson & The Sea Of Monsters	2.00
12	Sat	Elysium	7.00
13	Sun	Dirty Harry	6.00
14	Mon	The Artist & The Model	2.00, 7.30
15	Tue	In A World	12.30
15	Tue	Metro Manila	7.30
16	Wed	About Time	2.00
16	Wed	In a World	7.30
17	Thu	Blancanieves	2.00
17	Thu	2 Guns	7.30
18	Fri	Rush	7.30
19	Sat	Despicable Me 2	2.00
19	Sat	Rush	7.00
20	Sun	Rush	6.00
21	Mon	Rush	2.00
21	Mon	Upstream Colour	7.30
22	Tue	Rush	12.30
22	Tue	Wadjda	7.30
23	Wed	Rush	2.00
23	Wed	Rush	7.30
24	Thu	Ain't Them Bodies Saints	2.00
24	Thu	Rush	7.30
25	Fri	Blue Jasmine	7.30
26	Sat	The Lone Ranger	2.00
26	Sat	Blue Jasmine	7.00
27	Sun	Kings of Summer	6.00
28	Mon	Despicable Me 2	2.00
28	Mon	Blue Jasmine	7.30
29	Tue	Planes	12.30
29	Tue	Blue Jasmine	7.30
30	Wed	Diana	2.00
30	Wed	Diana	7.30
31	Thu	One Direction: This is Us	2.00
31	Thu	Diana	7.30



OCTOBER MATINEES

ALL MATINEES: Balcony £5.00 • Table seats £6.50 • Royal Box seats £10.00
Matinee Warning: May contain babies

Elysium

Tue 1 12.30



Elysium is Neill Blomkamp's second feature after the utterly mesmerising District 9. Here, he's essentially regurgitating the same themes, albeit in much broader, simpler strokes.

There is still a strong class divide, the rich and powerful reside above in a space station, free from poverty and disease whilst everyone else is left to fight in a third-world, future-Earth.

But in this case the themes are black and white, and therefore less interesting.

Matt Damon is Max, a poverty-stricken factory worker in a dirty, overcrowded Los Angeles!? When he's involved in an accident at work that leaves him with only a few days to live, he turns to his contacts within the criminal underworld to get up to Elysium and find a cure.

That's not an easy ride as Elysium's tyrannical leader Delacourt (a well placed Jodie Foster) will stop at nothing to keep all immigrants out. If you don't have dollars, you stay on Earth.

Elysium's concepts are rendered inert by cluttered execution. The focus on an overlong battle between Max and a psychopathic assassin hired by Delacourt (played by District 9's Shartlo Copley) in the closing act never matches the film's set-up.

Blomkamp's a wizard with visuals and action, effortlessly blending them with CGI into expert cinematic staging. You'll never be bored, but might not care for the overall film. (research Jack Whiting)

Director: Neill Blomkamp
Starring: Matt Damon, Jodie Foster
Certificate: 15
Duration: 109 mins
Origin: USA 2013
By: Sony Pictures Releasing

The Lone Ranger

Wed 2 2.00

Director: Gore Verbinski
Starring: Helena Bonham Carter, Johnny Depp, Armie Hammer
Certificate: 12A
Duration: 149 mins
Origin: USA 2013
By: Walt Disney Int'l

It doesn't matter about the storyline, the hype and US critics lambasting it out of Monument Valley, come for the sheer fun to watch on our big screen. Here's some Brit crits for you to dis (or) regard.

"Making a western is trickier than it looks. Treat it with respect, as John Ford, Peckinpah and even Tarantino found, and the Wild West can be one of cinema's most unpredictable and exciting landscapes. But take it lightly, and all you're left with is..." (*Time Out*) (climb out Time Out)

"Real storytelling, well thought-out and beautifully, at times insanely, executed, with excitement, laughs and fun to make you feel seven years old again." (*Empire*) "In truth, it is far from the disaster some critics have pegged it: it's admirable in scale, features two charismatic leads in Depp and Armie Hammer, and climaxes with a joyous free for all." (*Film4*)

"There are about five films here; a comedy, tragedy, an epic, a thriller, a western. Johnny plays Capt Jack inland with a stuffed bird on his head, Armie is a gorgeous greek god giving it teeth'n'tits. There are so many wild and funny ideas. The problem is, they used them all." (*CL ST Culture*)

It's Johnny Depp, and some "new exciting old fashioned movie star" ridin', shootin' and wisecrackin'. It's only Cowboys & Indians. DON'T MISS.



Plein Soleil Thu 3 2.00



Originally released in 1960; adapted from Patricia Highsmith's pitiless thriller, *The Talented Mr Ripley* comes Rene Clements chic and gripping original screen feature.

Tom Ripley (Alain Delon, Le Samourai, Borsalino) travels to Europe on an all-expenses-paid mission to convince his friend, the errant playboy Philippe Greenleaf (Maurice Ronet) to travel to San Francisco at the request of the wealthy Greenleaf family.

As Tom's funds run dry up, it becomes more and more apparent that Philippe has no intentions of returning to the U.S. Hence forcing Tom to consider a more nefarious way of maintaining his extravagant lifestyle. Setting into motion a love/hate tension which explodes on a confined high seas boat trip.

"Delon is terrifically good in the role: his almost unearthly perfection is creepy itself, as if he is imitating a human being." (*Guardian*)

"It is Delon: impossibly beautiful, impossible to read, cold and cool, who steals the film" (*Time Out*)

Following in the steps of a previous Highsmith adaptation – *Strangers on a Train*, the theme of identity and transference is dominant and explains why Clement became known as the 'French Hitchcock'. (research Anna Shepherd) Beautifully measured and photographed, it is the French in the early sixties, showing the Hollywood of now how it should be done...? Not to be missed.

Director: Rene Clement
Starring: Alain Delon, Marie Laforet, Maurice Ronet
Certificate: 15
Duration: 118 mins
Origin: France 1960
By: Independent Cinema Office

One Direction: This Is Us Sat 5 2.00

Director: Morgan Spurlock
Certificate: PG
Duration: 92 mins
Origin: USA 2013
By: Sony Pictures Releasing

As if they weren't huge enough already (for the next 7 minutes) One Direction leap onto our big screen in a flurry of catchy tunes and pop melodies in Morgan Spurlock's peppy doc.

This behind-the-scenes look at the English-Irish boy band du jour captures the group's unpretentious stage show and regular-joe nature in all their glory. The film recounts their history (HISTORY?). The quintet competed individually on U.K. singing contest *The X Factor* in 2010, only to be lumped together as a bubblegum juggernaut by slimy, pop overlord Simon Cowell (who appears in the first few minutes to take full credit). Cowell is as obnoxious as Jimmy Saville ever was, so how come TV exec 'talent spotters' always picks creeps? Not even Cowell's repulsive smarm, however, could obliterate 1D's earnestness and charm on their way up the charts.

None of this matters. Although One Direction didn't actually win the *X Factor*, they are the ultimate expression of that culture. And, as many before them, they have harmlessly made a lot of teenage girls wet themselves. As well as being one big screen ad for that *X* process, the film manages to be a fairly vivid document of it all.

To all the One Directioners out there, this is 1D in 2D heaven. For everyone else, don't come.





Director: Richard Curtis
Starring: Bill Nighy, Rachel McAdams
Certificate: 12A
Duration: 123 mins
Origin: UK 2013
By: Universal Pictures (UK) Ltd



About Time

Mon 7 2.00, **Tue 8** 12.30,
Wed 9 2.00, **Thu 10** 2.00

Writer-Director Richard Curtis (*Four Weddings... etc*) returns for his last ever film? (Steven Soderberg he isn't) for this pleasing and poignant, London/Cornwall set romcom.

Self-deprecating lawyer Tim Lake (Domhnall Gleeson, Brendan's son and a great presence in tough parts) discovers through his screen father (the ever brilliant Bill Nighy) that the men in his family have always had the ability to travel through time. Using his newly discovered talents, he decides to make the world a better place... by getting a girlfriend!

Enter beautiful but timid, Mary (Rachel McAdams) and it's love at first sight. Boom, let battle commence to win her heart; over and over again... until he gets it right!

"A deceptively light comedy about rewinding the imperfect past reminds us to relish the remarkable present?" (*S&S*) "Smart and sweet, funny and genuinely moving. Should probably come with a 'there's something in my eye' warning". (*Empire*)

If you've ever pondered the benefits of time travel - but aren't much into science fiction - come and discover Curtis' latest and last romantic comedy.

(*research Anna Shepherd*). Camilla Long reminds us it "exposes Curtis's mediocre fantasies for what they are: mediocre." And Mark Kermode cried! But we'll always have Cornwall. Come for the laughter, the heart-string tears and Mr Nighy, having his cake and sharing it.

Percy Jackson & The Sea of Monsters

Sat 12 2.00



Following the huge success of the Percy Jackson novels by Rick Riordan, *Sea of Monsters* is based on the novel of the same name, and was almost guaranteed a sequel to the very popular first film. We follow Percy, the son of Poseidon, a demi-god in his own right and his friends embark on an epic adventure to find the Golden Fleece to save Camp Half-Blood, their training ground and home. To find this they go to the treacherous waters of the uncharted Sea of Monsters and battle terrifying creatures, an army of zombies and the ultimate evil...

For the second instalment, Thor Freudenthal (*Diary of a Wimpy Kid*) has taken over franchise directorial duties from Chris Columbus, and the result is a film that will easily satisfy pre-teen fans of the book series (or any of the twenty-something actors involved)

"The CGI does its part of the bargain, but even more than the brighter, breezier original this is a pale imitation of Potter." (*Empire*) Is it part of their job description, that nappy critics should be dunces first, then make no sense, second...? Whoops. I think it's me. If you can put up with the smug kids and pop culture references, you may find some enjoyment. Hang on; aren't you already smug pop culture kids? Nurse...

Director: Thor Freudenthal
Starring: Logan Lerman, Alexandra Daddario, Brandon T. Jackson
Certificate: PG
Duration: 106 mins
Origin: USA 2013
By: Twentieth Century Fox

The Artist And The Model Mon 14 2.00

Director: Fernando Trueba
Starring: Jean Rochefort, Aida Folch
Certificate: 12A
Duration: 105 mins
Origin: Spain/France 2012
By: Axiom Films

First we had *Summer in February* and then there was *Renoir*; and now there's *The Artist and the Model*.

From Fernando Trueba, Spanish director of the Oscar-winning *Belle Epoque* and *Chico & Rita*, *The Artist and the Model* also explores a tumultuous story of the charged relationship between the artist and model (this time a sculptor).

Reported to be the most accomplished and touching of this triptych of titles, it is set in the summer of 1943 in occupied France, not far from the Spanish border. A famous old sculptor, tired of life, finds the desire to work on one last masterpiece, when to his door out of nowhere, comes a beautiful young Spanish girl. She is escaping from the Nazis.

The ageing sculptor Marc Cros (Jean Rochefort – *L'homme du train*) discovers something of the energy of his youth when he meets Mercè. (How come an artist's desire for a muse transcends a muse? A musing, what?)

"This is a film about ways of seeing; it points to the importance of taking time to observe the details of a piece of work" (S&S)

"Shot in magisterial black-and-white, veteran director Trueba's drama is a welcome return from the *Belle Epoque* man" (*Empire*)

Tranquil and beautifully acted this is set to become a new Rex favourite.

(research Anna Shepherd) Come and see.



In A World Tue 15 12.30



With a script that won at Sundance in January, a great cast including Lake Bell (writer/director/actor???)

Fred Melahed and everyone's favourite moustachioed carpenter Nick Offerman, we have a warm and reassuring indie comedy, whose US opening weekend was restricted to just 3 screens but which has been remarkably well received somewhere?

'In A World' finds Sam (Melahed) a rich, spoiled, voice-over artiste and divorcee with two estranged daughters, who discovers to his anger that his struggling voice-coach daughter is in the running for his next high profile voice-over job. In the cut-throat world of voice-over delivery (radio-acting, deep throat trailer speak) the toughest competition is from within the family.

"So some awful family wars are about to commence and Bell gets some laughs out of them, but these are softened with a lenient and faintly sentimental drama about her sister; a 'personal project' giveaway. Well, it's engaging and eccentric, and Bell deserves her star turn." (*Guardian*)

"But it's all worth it to watch gorgeously gawky, girl-of-1000-voices Bell put her own screwball spin on everything from sex to sisterly bickering. In a world where women rarely get to be multi-hyphenates, she's pulled off a neat comic coup." (*Total Film*)

Bell is definitely one to watch, and although this may be a passion project, it's amusing, engaging and worth seeing. (*research Will Newiss*). Sounds good.

Director: Lake Bell
Starring: Lake Bell, Fred Melamed, Demetri Martin
Certificate: 15
Duration: 93 mins
Origin: USA 2013
By: Sony Pictures Releasing

About Time Wed 16 2.00

Director: Richard Curtis
Starring: Bill Nighy, Rachel McAdams
Certificate: 12A
Duration: 123 mins
Origin: UK 2013
By: Universal Pictures (UK) Ltd

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Blancanieves

Thu 17 2.00



It is very beautiful, very black & white in a language without speech. It is unmissable on our screen.

Spanish writer-director Pablo Berger places his version of Snow White not in fantasyland but in the historical context of 1920s southern Spain.

Carmencita, is the newborn daughter of a celebrated matador. After being injured in the ring at a Corrida, his pregnant flamenco singer/dancer wife goes into early labour, but does not survive the birth.

Heartbroken and badly injured, Villalta takes the nurse who attends him, Encarna (Maribel Verdú, Pan's Labyrinth, Y Tu Mamá También) as his carer, then his wife. Encarna plays the role of the evil stepmother who sends Carmencita away to live with her grandmother. But she is led into the path of a circus troupe of six bullfighting dwarves.

"In Blancanieves, the pleasure resides as much in the layers upon layers of references to film history, to Spanish history, to fairytales, to Hollywood entertainment, as it does in the story of a little girl who loses everything" (S&S)

"It feels saturated with pleasure: extremely pleasurable to watch, with every sign of having been extremely pleasurable to make." (Guardian)

Blancanieves is a treasure, this silent Spanish splendour is sure to be enjoyed by all. (Anna Shepherd)

We should have run it for a week. Back by exceptional demand. Don't miss this second outing.

Director: Pablo Berger
Starring: Macarena García, Maribel Verdú, Daniel Cacho
Certificate: 12A
Duration: 105 mins
Origin: Spain/France/Belgium 2013
By: Studiocanal

Despicable Me 2

Sat 19 2.00

Directors: Pierre Coffin, Chris Renaud
Starring: Steve Carell, Steve Coogan
Certificate: U
Duration: 98 mins
Origin: USA 2013
By: Universal Pictures (UK) Ltd

This is fabulous beyond fabulous. Great imaginations, great visual gag writers, ridic/fab voices and perfect animation.

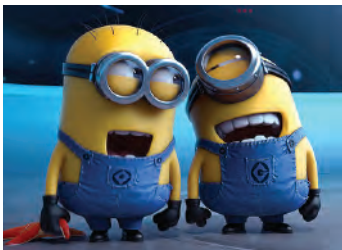
Yes, more minions and madness to equal the glorious first Despicable Me. Here we have our favourite ex-super villain Gru adjusting to his new family life and honest way of living. However nothing is that simple. Gru is enlisted by the Anti-Villain League to uncover the culprit behind a whole Arctic Laboratory sucked into the sky by a giant magnet. More gorgeous minion behaviour, more fabulous despicable(ness) and all the best fun comes in small, fat, dungareed yellow bumps.

"Carell and Wiig make a splendid vocal pair. Nick and Nora Charles with ice guns and lipstick Tasers and the candy-coloured 3-D (glorious Rex 2-D) animation is enthralling." (Time Out)

"The real stars of the Despicable Me series are, of course, Gru's sweetcorn-shaped minions (Kevin, Stuart et al). Infantile, indestructible, impossible to keep a straight face around, they're deployed in full force here as gag Polyfills." (Total Film)

With Steve Carell and Miranda Cosgrove, possibly the best children's film out this year, one to watch, regardless of how much you loved the first one, the kids will thank you. This time they will, but you (big kids) will love it more.

Bring someone you don't like, and you'll love them all the way home. But... don't dare miss.





Director: Declan Lowney
Starring: Steve Coogan, Colm Meaney, Sean Pertwee
Certificate: 15
Duration: 90 mins
Origin: UK 2013
By: Studiocanal



Rush Mon 21 2.00,
 Tue 22 12.30, Wed 23 2.00

In 1976, Formula One was the 'Golden Age' pinnacle of motor racing.

The last titans of the dwindling age of dangerous racing, James Hunt (Hemsworth) and Nikki Lauda (Bruhl) battle tooth and nail for the F1 championship of a year which included death, fire and some gladiatorial and quite fantastic all-out racing. Ron Howard's latest depicts a championship rivalry between polar opposites. There's the calm calculated Lauda versus the playboy, reckless, Roadrunner-cartoon racer; Hunt-the-shunt, known for his hopeless driving and on-track skirmishes with far better drivers. Lauda had dominated the season in the Ferrari, newcomer Hunt had very little chance of snatching any championship until Lauda had a fiery and almost fatal crash at the Nurburgring, leaving the title race wide open. Enter Brit upstart and tabloid badass: Hunt to take centre stage. (with even badder hair). "Hemsworth is half hero, half Pamela Anderson" (*STCulture*)

"They both jump into their great throbbing coffins and stare each other down, like a shagadelic Chariots of Fire, but with actual chariots and actual fire." (*ST Culture*)

Apart from last year's extraordinarily moving documentary about Ayrton Senna, this should be a memorable racing feature. Like Senna, it's not only for race fans. It is substantially more about real lives off the track. (*research Will Newiss*). It is Bruhl's film by far. Put a schilling on him for a few trophies, come Awards time.

Ain't Them Bodies Saints

Thu 24 2.00



With this his directorial debut, David Lowery's assured and atmospheric thriller tells the story of Bob and Ruth (the perfectly matched Casey Affleck and Rooney Mara), a young couple who fall foul of the law.

While Bob faces a lengthy jail term, Ruth is forced to bring up their baby alone, with only a benevolent guardian and a kindly cop looking out for her. Set against the backdrop of 1970s Texas Hill Country, *Ain't Them Bodies Saints* is a dark, moody, hauntingly beautiful tale with a discreet nod to Malick's *Badlands*. The weathered colour tones, courtesy of award-winning cinematographer Bradford Young, and well-worn look of the production design and costumes gives the feeling that the tale is set even earlier than the 70s. Lowery wanted his film to look like a faded photograph or yellowed postcard of a bygone era.

"The astute use of folk and bluegrass defines the palette of this film as much as the acting or the cinematography." (*Observer*)

Come and recall the wounded intensity of Casey Affleck's performance in 2007's *The Assassination of Jesse James by the Coward Robert Ford* and bask in its faded-postcard light. (*research Anna Shepherd*) Yes, wounded intensity is personified in everything he touches (*Gone Baby Gone*). A good counter to his brother's film-star/director's cool stuff. A tough and remarkable film, not to be missed

Director: David Lowery
Starring: Casey Affleck, Ben Foster, Rooney Mara
Certificate: 12A
Duration: 97 mins
Origin: USA 2013
By: The Works UK Distribution

The Lone Ranger

Sat 26 2.00

Director: Gore Verbinski
Starring: Helena Bonham Carter, Johnny Depp, Armie Hammer
Certificate: 12A
Duration: 149 mins
Origin: USA 2013
By: Walt Disney Int'l

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Directors: Pierre Coffin, Chris Renaud
Starring: Steve Carell, Steve Coogan
Certificate: U
Duration: 98 mins
Origin: USA 2013
By: Universal Pictures (UK) Ltd

Planes Tue 29 12.30

Director: Klay Hall
Voices: John Cleese, Julia Louis-Dreyfus
Certificate: U
Duration: 92 mins
Origin: USA 2013
By: Walt Disney Int'l

Cars gets a spin-off with this Disney Toon Studios film starring the voice of Dane Cook as a vertically-challenged plane with high hopes of becoming an air racer.

"DisneyToon Studios have borrowed so much from Pixar here, and yet they seem to have learned almost nothing."

(*Telegraph*)

"It's an amiable enough entertainment, gentle and good-natured ..."

"A forgettable, though not dislikable, affair." (*Observer*)

Ignore it all. It will be fun in the air, with guaranteed thrills and gorgeous animation.



Diana Wed 30 2.00



Apart from the Daily Express who called Diana a "must see" (It would say that wouldn't it; deceased Princess dollar-sucker for last 16 years?) almost every other critic has not been so kind to this biopic of two years in Princess Diana's life. It is as tacky and sensationalist as one can expect, with Watts doing an extraordinarily clever and measured job of making the best of a mediocre script. It follows the story of a princess in love. That's about it. No reference to the controversial death threats to her Pakistani Muslim 'Mr Wonderful' but plenty of gushy nonsense. Trying so hard not to offend, we're left with a rather light and un-engaging almost two hour long flight of fancy, but then what could be expected of a biopic of guesswork, paparazzi chasing (paid by Murdoch and Mail/Express etc) to win the all that pathological national-pride-loss-sympathy.

"The green space outside the Odeon Leicester Square may well be covered in cellophane-covered chavvy petrol-bouquets in memory of this new woe." (*Guardian*)

"At tonight's premiere, Hirschbiegel asked the audience to approach his film without preconceptions. That, of course, is impossible. However, Diana works well enough as a dark romantic drama and is far less exploitative than it might have been." (*Independent*)

Car crash cinema? It might not stop many coming, but no future classic. (*research Will Newiss*). You decide.

Director: Oliver Hirschbiegel
Starring: Naomi Watts, Naveen Andrews
Certificate: 12A
Duration: 120 mins
Origin: UK/France/Belgium/
 Sweden/Mozambique 2013
By: Entertainment One UK

One Direction:
This Is Us Thu 31 2.00

Director: Morgan Spurlock
Certificate: PG
Duration: 92 mins
Origin: USA 2013
By: Sony Pictures Releasing

As if they weren't huge enough already (for the next 7 minutes) One Direction leap onto our big screen in a flurry of catchy tunes and pop melodies in Morgan Spurlock's peppy doc.

This behind-the-scenes look at the English-Irish boy band du jour captures the group's unpretentious stage show and regular-joe nature in all their glory. The film recounts their history (HISTORY?). The quintet competed individually on U.K. singing contest The X Factor in 2010, only to be lumped together as a bubblegum juggernaut by slimy, pop overlord Simon Cowell (who appears in the first few minutes to take full credit). Cowell is as obnoxious as Jimmy Saville ever was, so how come TV exec 'talent spotters' always picks creeps? Not even Cowell's repulsive smarm, however, could obliterate 1D's earnestness and charm on their way up the charts.

None of this matters. Although One Direction didn't actually win the X Factor, they are the ultimate expression of that culture. And, as many before them, they have harmlessly made a lot of teenage girls wet themselves. As well as being one big screen ad for that X process, the film manages to be a fairly vivid document of it all.

To all the One Directioners out there, this is 1D in 2D heaven. For everyone else, don't come.



THE LAST MILE HOME...

It has been a long journey, longer than any of us anticipated, therefore well and truly earning its title: The Odyssey. We are now in the final months of completing the restoration work after painstaking planning, fund-gathering, bruising delays and spending on early unbudgeted surprises. The team behind it has stayed together through thick and wafer thin, and we're all still here, in one piece and miraculously still talking to each other.

After the Rex, this second restoration in St Albans should have been easy, but quite the contrary. Therefore it is no less a miracle that you, the people of St Albans, Harpenden and surrounding towns and villages have stuck with us over the long three years since April 2010, without a murmur of dissent (at least none that I have heard, even when invited!). Your act of solidarity, support, quiet optimism and huge encouragement when you're in the Rex foyer, has been the driving force behind my personal determination to see it finished.

Now I return to stretch your patience and good will again, by announcing that not only are we considerably over our original budget, but I am inviting you to invest further to close the gap. As you will see when you pass the building, major phase-one structural work is well underway, and we remain on track for a Spring opening next year. But we need to raise these final funds. So in addition to Seats and EBLs there are three new investment offers available and OPEN TO ALL (details on pages 43, 44 and 45) There might be something for you...?

We have come a long way and the last mile home has the finishing line in sight.

In addition we are planning a prize draw before Christmas. At £10 a ticket we hope to raise a fair amount towards funding the last phase of the restoration – a finished working cinema.

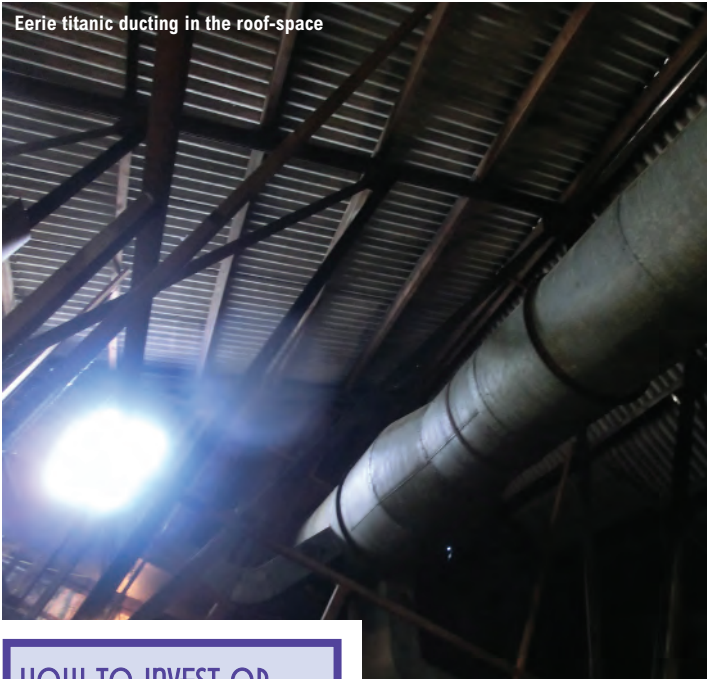
But we need legal permission. Therefore we have applied to the Gambling Commission. It will take up to six weeks and the outcome is uncertain.

If we get approval, look out for this Butch and Sundance ten pound ticket, on sale everywhere from October. In the meantime, keep heart and you'll be walking through that beautiful revolving door just as the sun comes out again...

JH

£10 BANK of ODYSSEY
I PROMISE TO PAY THE ODYSSEY ON DEMAND THE SUM OF
TEN Pounds

TEN Prizes:
 2 Sponsored seats with your name here forever(ish) - value: £1000 each
 3 First year Early Booking List m/ships - value: £285 each
 5 Opening night tickets (for two) - value: priceless
 Runners up will have a cinema open to all - value: a lifetime



Eerie titanic ducting in the roof-space

HOW TO INVEST OR CONTRIBUTE?

We propose to continue to raise money within the original five categories, which are Advance Booking List (ABL), Chair (and other) sponsorships, Donations (from benefactors and patrons), Loans and Investments.

Donations

(This category is included by request)

All donations are welcome, however small, we have raised just under **£34,000** so far from donations, but please do not give us money you cannot afford. We are not a charity. It is a business, albeit not driven by profit. If it works it will make one. It is a limited company and a business all the same.

ABL MEMBERSHIP (£285)

[Advanced Booking List For Year 1]

686 sold so far

total ABL's available 800

ABL'S LEFT... 114

NAME YOUR SEAT

NAME YOUR SEAT FOR £1000

NAMED SO FAR 152

SEATING CAPACITY 450

SEATS STILL OPEN FOR NAMING 298

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

Ordinary Loan Stock

New 7.5 year loan stock is now available.

This issue of fixed term unsecured loan stock will be dated from the date the cinema opens & will accrue interest at an equivalent rate of 4.75% gross per annum compounded annually and payable at redemption.

Please note that both the 5 year & 10 year loan stock options offered previously are fully subscribed.

Should the project generate more cash than our initial forecast, the Loan Stock may be repaid early at the management's discretion.

The loan investment is in multiples of **£1,000** for payment now. You will receive a loan stock certificate and interest payments added will be subject to income tax.



Preference Shares

New 7.5 year zero dividend preference shares are now available.

Similar to loan stock, fixed term zero dividend preference shares offer a fixed rate of capital gain at maturity and preference over ordinary shareholders in the event of the Company being wound up at any time.

This issue of fixed term shares will be dated from the date the cinema opens and will accrue interest at an equivalent rate of 4.75% gross per annum compounded annually & payable at redemption.

Please note that both the 5 year and 10 year preference share options offered previously are fully subscribed.

Should the project generate more cash than our initial forecast, the Preference Shares may be repaid early at the management's discretion.

The loan investment is in multiples of **£1,000** for payment now. You will receive a Share certificate. Please be aware: Capital Gains Tax rules apply and "gains" in excess of your personal CGT allowance will be taxable at the rate applicable at maturity.

Ordinary Shares

Having raised £300,000 through the sale of £500 non voting shares (representing 10% of the Company's equity) in the first round, **we are now offering the opportunity to invest in a further 10% through the issue of newly created non voting shares.**

As before, Ordinary Shares are being sold in **£500** increments.

The cinema is a Private Limited Company, which is overseeing the initial development and the eventual running of the cinema.

As it is necessary to safeguard the management structure and the essence of the philosophy behind The Rex, ordinary shareholders' opinions will be welcome and considered but these shares will carry no voting rights.

As in previous rounds we will apply for EIS status for this ordinary share issue, which means that investors in ordinary shares may attract some income tax relief, and exemption from Capital Gains Tax. Whilst nobody should be making an investment in The Odyssey purely for tax reasons, the necessary details about how to claim this relief will be issued to all ordinary shareholders.

Which investment route is right for you will depend upon a number of factors, and we recommend that any decision you make is with the assistance of a financial adviser. Needless to say we are not in a position to provide advice but we will be very happy to help you in any way we can.

Robin Ince with Piglet Squid? on stage at the Rex in September.



Photograph by Oliver Simpson.

WHAT IF THINGS GO WRONG?

Having purchased the site and commenced refurbishment, a future failure to raise the money may result in the site being sold and money from the sale allocated in accordance with the following priorities:

- The administrative costs in selling the property and then winding the company up.
- Secured borrowing arrangements will take precedence over other creditors.
- Payment of Creditors (including HMRC) which will include those with unfilled Advance Memberships, unfulfilled Seat Sponsorships and Unsecured Loan Stock.
- Zero Dividend Preference Shares.
- Ordinary Shares

If the project completes but then fails for any reason, the priorities will be similar except that the ABL and chair/other sponsorships will simply lapse and there will be no return.



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