



THE-REX

M A G A Z I N E

WAR HORSE

FEBRUARY 2012...

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

FEBRUARY 2012 Issue 83
www.therexberkhamsted.com

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

Gallery	4-7
February Evenings	11
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Rants and Pants	38-40

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 All matinees £5, £6.50, £10 (box) +1

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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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Ella Boyd	Helen Miller
Julia Childs	Liam Parker
Ailly Clifton	Amberly Rose
Nicola Darvell	Georgia Rose
Romy Davis	Sid Sagar
Karina Gale	Liam Stephenson
Rosa Gilbert	Tina Thorpe
Ollie Gower	Beth Wallman
Elizabeth Hannaway	Jack Whiting
Billie Hendry-Hughes	Olivia Wilson
Lucy Hood	Roz Wilson
Abigail Kellett	Yalda Yazdanian
Amelia Kellett	

Ushers:
 Amy, Amy P, Annabel, Ella, Ellie, Ellen W,
 Hannah, India, James, Kitty, Luke, Meg, Tyree

Sally Thorpe In charge
Alun Rees Chief projectionist (Original)
Jon Waugh 1st assistant projectionist
Martin Coffill Part-time assistant projectionist
Anna Shepherd Part-time assistant projectionist
Jacquie Rose Chief Admin
Oliver Hicks Best Boy
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Michael Glasheen Gaffer
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Andrew Dixon Resident Artist
Darren Flindall Maintenance
Paul Fullagar, Alan Clooney Advisors and Investors
Ed Mauger Genius
Demiurge Design Programme Design 01442 864904
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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 Berkhamsted HP4 2FG
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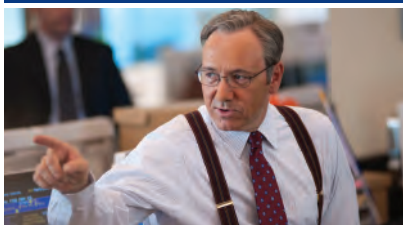
BEST IN FEBRUARY



A masterpiece of invention, boldness & joy
The Artist

Fri 17 7.30 / Sat 18 7.00 / Sun 19 6.00 /
 Wed 22 / Mon 27 7.30. France 2011

FILMS OF THE MONTH



A different kind of masterpiece,
 but one all the same
Margin Call Mon 13/Tue 21 7.30. USA 2012



A Shakespearean & Fiennesian masterstroke
Coriolanus Thu 23 7.30. UK 2011



Another Clint Eastwood masterpiece.
 May he last forever...
J. Edgar Tue 28/Wed 29 7.30. USA 2012

BAFTAS OSCARS & GLOBES WHO CARES...?

I am suspicious of directors as an ambitious breed. They can be ego-heads at worst, decent storytellers at best. I don't like actors much either or at least when they're acting, and I can't stand crowds. This might make one wonder if I'm in the wrong job? At Boxmoor Arts Centre, I would reject the one who claimed to "love working with kids."

I'd give it to someone who didn't like them much. They were usually the best. Kids on the holiday workshops would have to follow them around to learn. They did and they did. Besides I wouldn't have got anywhere near an interview for the Rex. It would probably have gone to an earnest young enthusiast from Hull or a gay/lesbian film student from Wales or both. As for the programme, it would be selected in group therapy. It is unlikely you would be here every night.

Paralysed by the need to do the right thing, committees/boards/panels often get it wrong. Their decisions are skewed by some reason other than the right one.

Almost all of those appointed to management or senior roles, shouldn't be there. You know one don't you?

Luckily there were no interviews. There was no job, and this 55yr old (at the time) with no hobbies, no film background and at the mercy of ridicule and 'good' advice, took it on against all odds and won the last seven years as Britain's most successful (and beautiful) cinema etc etc...

Why now for such a chippy boast? It is Awards time; that's why. So welcome to bad decisions. What is already lined up in the Emperor's new clothes dept? At the time of editing (17th Jan) The Iron Lady has already taken a Golden Globe and is up for four Baftas, including Ms Streep again.

It is easy to despise the process, yet find the prurience of its glitzy circus, irresistible.

Awards should go only to directors with a passion for story telling, nothing autobiographical or indulgent and who never forget there is an audience; and to actors who don't (seem to) act.

Mimicry and impersonation isn't acting it is mimicry and impersonation. I suppose all acting is guilty of a little of each from

time to time. Acting's main job is to make us believe in a character without seeing the actor or acting. The best or most watchable actors are those who disappear completely, so all you can see is the character in the story.

When you're constantly congratulating a performance (even as you sit there) it is lost, you are no longer engaged. The actor becomes bigger than the character, who has no choice but to disappear. (think Brian Blessed)

Impressionists are contenders for village green/seaside awards for contortionists and ventriloquists at the end of the pier. Helen Mirren should have been given a Redcoat prize for impersonating the Queen, as should Meryl Streep for Mrs Thatcher. Call it Best Leading Caricature? So why did Colin Firth deserve gongs for the Kings Speech, or Michelle Williams for Marilyn (which of course she won't get). They each pulled the audience instantly into the story. That's why. It is the only reason for actors and audience to be there. You see the character not the star. It is a subtle interpretation over gross impersonation. Besides, to give another award to English royalty or 'political royalty' would be creepy.

HERE'S THE REX LIST OF WHO SHOULD WIN BUT WON'T.

BEST ACTRESSES/SUPPORT:

Michelle Williams – Marilyn
Olivia Colman – Tyrannosaur
Carey Mulligan – Drive
Rachel Weisz – Deep Blue Sea
Tilda Swinton – Kevin
Judi Dench – for anything

BEST ACTOR/SUPPORT:

Brendan Gleeson – The Guard
Ryan Gosling – Drive/Ides Of March
Brad Pitt – Moneyball
Philip Seymour Hoffman – Ides of March

BEST ORIGINAL SCREENPLAY:

The Guard
Midnight In Paris

BEST FILM:

Drive
The Guard

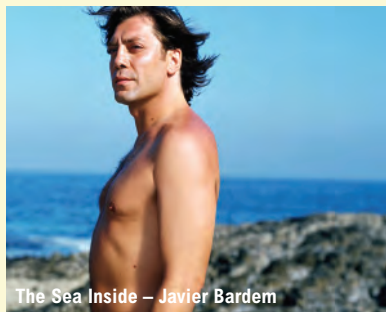
BEST DIRECTOR:

John Michael McDonagh – The Guard
Martin Scorsese – Hugo
Nicolas Winding Refn – Drive

One thing The Academy (not Bafta) has often got right is Best Foreign Language film. Many have become big favourites here. The Secret in Their Eyes (2009) The Counterfeiters (2007) The Sea Inside (2004) with Marion Cotillard Best Actress for La Vie en Rose (2007) And this year, I'm hoping it is THE KID WITH THE BIKE, but A SEPARATION is so worthy and Iranian, little else stands a chance. We'll see.



The Secret in Their Eyes – Soledad Villamil & Ricardo Darin



The Sea Inside – Javier Bardem



The Iron Lady – Meryl Streep



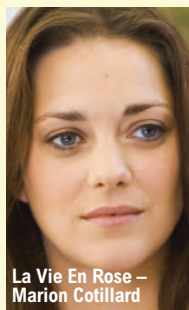
The Counterfeiters – Karl Markovics



The Queen – Helen Mirren



My Week With Marilyn – Michelle Williams



La Vie En Rose – Marion Cotillard



Drive – Carey Mulligan

GUESTS WHO HAVE COME TO THE REX FOR THE REX...

Out of the blue in January, James Palmer posted the following on The Odyssey St Albans facebook wall...

"I'm in Birmingham but I've made the effort to visit The Rex down in Berko a couple of times, and I shall most definitely make the trip to St Albans!" Thank you James, this straightforward message, brings hope to accompany our wishes.

The Rex enjoys extraordinary goodwill together with overwhelming support and unflagging optimism for St Albans. So that somebody comes all the way from Birmingham to The Rex is extraordinary. While it might say more about Birmingham than the Rex, it would also make a positive case for the HS2 if it stopped at Berkhamsted and/or St Albans. As it doesn't, it is further evidence of high-speed futility. On top of this The Evening Standard ran a centre spread about 'boutique screens' on Monday 9th Jan. It concluded with a surprising decency that the Rex is "acclaimed". Considering we are 26 miles out of London (we can get to Soho quicker than you can from Clapham Nah) it is heady praise. Here are some edited highlights...

"A date at the movies has never been so enticing. Britain's biggest cinema chain, Odeon, boss Rupert Gavin is particularly proud of the 'in-cinema tables which incorporate a layer of rubber in their design, to ensure that the dishes don't make a sound when they are placed down'.

London is enjoying a boom in boutique cinemas. Gavin says he hopes to develop the model 'for many more Odeon sites across the UK in the coming years'.



A new Everyman in Maida Vale.

Tickets: £28 a two seater settee. A 'three-seater- berth': £37.50. Pizzas £4.50. Odeon Whiteleys with reclining leather seats charge £18 each."

"Tickets might be expensive, but a growing number of filmgoers feel that's cheap compared with a top West End stage show. Andrew Myers chief executive, Everyman Group, says 'it's about offering a personalised, grown-up experience.' Steve Wiener, boss of Cineworld, sells elderflower cordial and Italian olives in Cheltenham: tickets £15. Wiener says: "Now we've brought in extra people to find new locations in London. The trend is going to grow."

"There are many other examples of cinemas offering drink and food in a luxury setting. They range from the acclaimed Rex cinema in Berkhamsted, Hertfordshire, which has tables and chairs in its lovingly restored Art Deco auditorium, to..." (Standard 9.1.12)

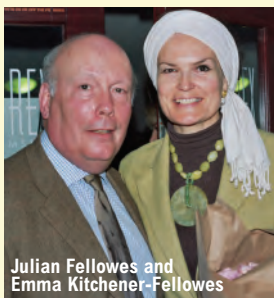
What nice sincere bollocks. They don't mean it. You can hear investors screaming 'Do something!!' They're simply chasing their dying dollar. The Rex means it. Our prices haven't budged in four years, apart from voluntary contributions towards VAT. They can send spies and steal ideas all they like, but they'll never understand the spirit of meaning it. 'Grown-up' or civilised, is not an add-on or a trend. Silly, panicking, hapless, greedy, corporate twerps, you deserve what you built – ugly noisy plastic multis. Enjoy them. Leave grown-up civility to us, who mean it.



Robin Ince and
Stephen Merchant



Imelda Staunton



Julian Fellowes and
Emma Kitchener-Fellowes



John Michael McDonagh with Lizzie.
The Guard's up for a BAFTA



Jim Loach



Adrian Scarborough
and Mike Leigh



Jack Cardiff



John Hurt



Humphrey Lyttelton and band on the balcony 2006



Terence Davies



Charles Dance and Judi Dench



Alan Bennett



F E B R U A R Y E V E N I N G S

My Week With Marilyn

Wed 1 7.30, Thu 2 7.30



Back by huge demand this is ostensibly based on Colin Clark's diary of the halcyon summer of 1956, when Marilyn Monroe came to England to star in *The Prince and the Showgirl*.

Colin Clark, a lowly third assistant (with family connections, so don't feel too sorry for him) meets Monroe on set, and the two strike up a friendship and have fun (so don't feel sorry for him at all!)

As filming begins her new husband, Arthur Miller (Dougray Scott) leaves for Paris. Hence she finds herself alone, in a country she doesn't recognise, surrounded by strangers she neither likes nor trusts, who demand everything of her. She turns to Colin for comfort and amusement. Michelle Williams is excellent. Every time she appears she brings a tension to the screen as she conveys the fractures beneath the surface of Monroe's sugary, seductive public persona. Branagh too has a great time portraying a volcanic, bombastic Olivier.

"It doesn't pretend to offer any great insight, but it offers great pleasure, and an unpretentious homage to a terrible British 1950's glam-movie which, behind the scenes, generated a very tender (almost) love story." (*Guardian*)

It will run and run, so take your time. (*research SM*) The genius casting of Michelle Williams, in the face of undoubted pressure from a hundred usual blondes, shows uncharacteristic nerve.

Director: Simon Curtis
Starring: Michelle Williams, Kenneth Branagh, Judi Dench, Emma Watson, Dominic Cooper
Certificate: 15
Duration: 99 mins
Origin: UK 2011
By: Entertainment Film Distribution

Girl With The Dragon Tattoo

Fri 3 7.30, Sat 4 7.00,
 Sun 5 6.00

Director: David Fincher
Starring: Daniel Craig, Rooney Mara
Certificate: 18
Duration: 158 mins
Origin: USA 2011
By: Sony Pictures Releasing

They've finally done it. The 007 Hollywood blocko version of something that was already complete in its own language, with faces we had never seen.

Everybody fawns over David Fincher.

From what I've seen, he's a vain goatee who believes 40 takes gets the actors in deeper. In reality, being human, they'll lose it after the second take.

Come and see for yourself – or not.

Whingeing about 'why' in the foyer when it was announced two years ago, I was answered by a straight-face. "They made it for them." Of course they did. Only one in ten Americans has a passport and they're around the edge on the shorelines. The majority, mainly inlanders, will not watch foreign muck with sub-titles, however exciting. So they had to have their own, with nice recognisable faces, simple. You decide.





Habemus Papam (We Have A Pope) Mon 6 7.30

Director: Nanni Moretti
Starring: Michel Piccoli, Jerzy Stuhr
Certificate: PG
Duration: 102 mins
Origin: Italy 2011
By: Soda Pictures

Back by demand, *We Have A Pope* is a beautifully crafted Italian irreligious comedy, written and directed by Nanni Moretti.

The Pope is dead. Before 'long Live the Pope' can be chanted, Papal conclave at the Vatican must elect a new Pontiff. The endless rounds of devout voting continue until they 'have a Pope'. Step forward surprise winner: the supremely reluctant Cardinal Melville (Michel Piccoli). As the multitude of devoted followers wait patiently in St. Peter's Square for his inauguration, Melville goes to step out onto the balcony...

What happens next throws the Papal election process into disarray. With the conclave unable to meet with the outside world until he is ordained, a psychoanalyst (Lo psicoanalista, underplayed beautifully by the director himself Moretti) is called in to persuade him.

With a strong, moving opening sequence, and an intriguing conclusion, Moretti has crafted a gentle and very funny, if slightly meandering, critique of the burdens of religious office.

"There's farce, soul-searching and comic absurdism, with little for the Vatican to worry about." (*Time Out*)

"What makes it a gem is Piccoli's performance. At 85, he imbues his Pope with a level of grief, disappointment and sad-eyed questing, wholly beguiling." (*Telegraph*) (*research SM*). You don't need to be too catholic. Come lapsed! Don't miss this second chance.



Sherlock Holmes: A Game of Shadows

Tue 7 7.30, Wed 8 7.30



Back by huge demand, a Game of Shadows applies the ‘bigger is better’ ideology, sacrificing clever deduction for derring do in Guy Ritchie’s riveting, yet hollow spectacle.

Robert Downey Jr and Jude Law return as the heroic ‘couple’ Holmes and Watson. After parting ways since Blackwood’s demise, they are left to their own devices. It isn’t long, however, before the daddy of all villains, Professor James Moriarty (played with cool confidence by Jared Harris), arrives on the scene with scheming in mind. In particular, he’s after the weapons market, while at the same time plotting assassinations, to hasten the threat of war.

Can the duo deduce their way through situations laid down by their nemesis to better him at his own game? Surprisingly, it is something that never really develops, as Game of Shadows prefers its now familiar action set pieces and slo-mo fights and explosions.

It can all get rather exhausting, and may leave older audiences longing for the classic 1940s Universal Pictures B-movies starring the only acceptable Holmes in-profile: Basil Rathbone and Nigel Bruce’s bumbling Watson. Still, it clearly and shamelessly brandishes its blockbuster attitude (what more is there to Mr Madonna? An eye for fabulous visual trickery perhaps?). Hence, edge of seat stuff, said to be better than the first.

(research JW)

Director: Guy Ritchie
Starring: Jude Law, Robert Downey Jr, Noomi Rapace
Certificate: 15
Duration: 129 mins
Origin: USA 2011
By: Warner Brothers

Moneyball

Thu 9 7.30

Director: Bennett Miller
Starring: Robin Wright, Brad Pitt, Jonah Hill
Certificate: 12A
Duration: 133 mins
Origin: USA 2011
By: Sony Pictures Releasing

No sports movie is about sport. The screenplay by Steve Zallian and Aaron Sorkin (based on Michael Lewis’s book) is about statistics, money and winning, not glory. (Without the glory? Are you sure?)

Brad Pitt plays his best loveable rogue as Billy Beane, manager of baseball’s perennial outsiders the Oakland Athletics, who takes a punt on a statistical system of recruiting players devised by ball-obsessed Yale graduate Peter Brand (Jonah Hill). Money-men sneer, commentators scoff and fans moan, but as the season progresses this odd couple find themselves sitting on an unprecedented winning streak.

Power, statistics, economics and the rise of the nerd: screenwriter Aaron Sorkin’s follow-up to ‘The Social Network’ has similar inspired-by-real-events ingredients as that film, but ‘Capote’ director Bennett Miller’s approach is altogether breezier. For viewers unfamiliar with the game, the constant discussion of ‘bunts’, ‘walks’ and ‘flies’, coupled with some intentionally impenetrable statistic-speak, renders chunks of Moneyball incomprehensible. Don’t let it put you off. Think of Jeff Bridges in True Grit.

“You don’t need to understand anything of baseball to get behind this, a chest-swelling story about second chances.” (*Empire*) “Moneyball doesn’t conform to the usual upmarket drama or (perish the thought) sports-movie templates, but it’s an accomplished, bracingly intelligent film that scores points on all fronts.”

(*Telegraph*) Don’t miss this quiet gem.





Director: Brad Bird
Starring: Tom Cruise, Simon Pegg, Jeremy Renner, Léa Seydoux
Certificate: 12A
Duration: 133 mins
Origin: USA 2011
By: Paramount International Pictures

Mission Impossible: Ghost Protocol

Fri 10 7.30, Sat 11 7.00

The ever interesting Tom Cruise returns once again as super spy Ethan Hunt in this highly implausible yet breathtaking fourth outing.

We're re-introduced to Ethan during a brilliantly executed and surprisingly amusing prison breakout in Moscow. It sets the tone for a lighter approach to the series that works throughout, largely thanks to Simon Pegg's presence as the team's techie.

Ethan and his team of capable agents (Pegg, Paula Patton and Jeremy Renner) are framed for the bombing of the Kremlin, which forces them to go underground. They find out the man behind it is a suave, suit wearing baddie played by Michael Nyqvist (Dragon Tattoo's Blomkvist) who plans for the usual Bondie world domination.

So it's impossible business as usual as the now disbanded IMF team (that's Impossible Missions Force) race to retrieve the launch codes via one exotic location to another, like an extravagant holiday advert for thrill-seekers.

Director Brad Bird (Iron Giant, Incredibles, Ratatouille) carries his live-action debut with aplomb by framing everything perfectly. No hand-held shaky cam nonsense here.

Despite a more team focused outing, Tom is still the man in charge. All the others can do is watch as a man, rapidly approaching fifty, leaps over moving vehicles, out-runs sandstorms and hurls himself down the side of Dubai's Burj Khalifa. (*research Jack Whiting*) Don't miss.





The Iron Lady

Sun 12 6.00, **Wed 15** 7.30,
Thu 16 7.30

There is little to say about this film except it was initiated and directed by the same one who made the insufferable Mamma Mia! Having lived through that voice for the first ten years of my children's life, the thought of hearing it again now, makes me long for gangster rap. It is the Thatcher voice. A terrible, false trill; mannered, bossy and manufactured, always talking never listening. Yet like Hitler's ridiculous face, they were all too busy falling for it to see/hear just how ridiculous.

I'm glad there is scarce mention of events: The Falklands, IRA, the Miners or the Poll tax. The lightweight Ms Lloyd would never have been able to immerse such dramatic content into the fluff she has produced here.

Worse, there are even impersonations of those ugliest of twins Keith Joseph & Norman Tebbit. Please say I'm not the only one dreading this.

At least that embarrassing ABBA romp had the decency to be risible. This one's got a gong already for mimicry! A blatant hero-worship of both Maggie and Meryl from a 'director' with the imagination of a spoon. NB This is not in callous disregard for Mrs Thatcher's illness. I've always attacked her premiership and her politics, not kicking her when she is down. But I am kicking the film and asking why now, if at all...?



Director: Michel Hazanavicius
Starring: Meryl Streep, Jim Broadbent, Anthony Head
Certificate: 12A
Duration: 105 mins
Origin: UK 2011
By: Twentieth Century Fox



Margin Call

Mon 13 7.30



First-time director J.C. Chandor offers up a punchy drama set just before the global financial crisis of 2008.

Having just been fired in a round of horrific layoffs, financial analyst Eric Dale (Stanley Tucci), passes onto whiz-kid trader Peter Sullivan (Zachary Quinto) a top secret research project he has been conducting. Working through the night to finish it, Sullivan realises that a mortgage crisis is looking inevitable, and it's only a matter of time before his company's assets devalue inexorably.

As the crisis escalates through the company's hierarchy, much soul searching ensues; sell off the toxic assets and save ourselves or do the decent thing...?

Chandor's strong cast, Kevin Spacey (at his manic best), Demi Moore, Paul Bettany, and Jeremy Irons, all add weight to this taught, tense boardroom drama.

As with all recent banker-bashing films, it's nothing without the wonders of hindsight, but as a standalone thriller, it is still first class.

"A shrewd and confident drama" (*Guardian*)

"Margin Call presents Wall Street on its own terms even in meltdown, not uncritically but claustrophobically, like a Mob movie indifferent to victims of crime. It's unclear whether the picture realises how bitter a taste this leaves." (*Time Out*) (research Simon Messenger)

A red hot small film with a huge cast and an even bigger story. So good we got it twice. So don't miss.

Director: J.C. Chandor
Starring: Kevin Spacey, Jeremy Irons, Paul Bettany, Demi Moore, Stanley Tucci
Certificate: 15
Duration: 107 mins
Origin: USA 2012
By: Stealth Media Group

VALENTINE'S DAY

Casablanca

Tue 14 7.30

Director: Michael Curtiz
Starring: Ingrid Bergman, Humphrey Bogart
Certificate: U
Duration: 102 mins
Origin: USA 1942
By: Park Circus Films

"Of all the gin joints in all the towns in all the world she walks into..." possibly Britains' most beautiful cinema?

On a shortlist of all-time classic screen love stories, *Casablanca* must be close to the top. Come and enjoy every second of every line you've heard a million times. You know the story but just in case: Bogart plays to his greatest-type, the seen-it-all, battered, laconic, tired, wisecracking nightclub owner Rick Blane. The ethereal Bergman who left him waiting on that rainy Parisienne platform years before, walks into his bar and back into his life. Cue: "moonlight and love songs never out of date, hearts full of passion jealousy and hate, woman needs man and man must have his mate, that no one can deny..."

Casablanca is always dedicated to Peter Clark who played Capt Renault (Claude Reins) in Boxmoor Arts Centre's live theatrical production set in glorious grey and on the Edinburgh Fringe 1983.

When he replaced his vast collection of vinyl with CDs, he gave me his precious turn-table and amp on permanent-loan. It's still here. Peter died in August 2002 aged 55.

Here's looking at you kid...





Director: Michel Hazanavicius
Starring: Malcolm McDowell, John Goodman, Bérénice Bejo, Jean Dujardin
Certificate: PG
Duration: 100 mins
Origin: France 2011
By: Entertainment Film Distribution

The Artist

**Fri 17 7.30, Sat 18 7.00,
 Sun 19 6.00**

My shiny gold ticket simply said **The Artist** – 2pm Palais Grand Theatre. I knew nothing more about it. That was 14th May 2011. It was bright and warm on the Croisette and I'd just sauntered up the red carpet. The atmosphere in the auditorium was buzzy, the enthusiasm was French and I soaked up every inch of it; the moment, the feeling, the film and all. It is only just here nine months later, after a special preview here to mark The Rex 7th anniversary in December. Everybody has been raving about it, but don't be put off. Big celebs needed to be seen at special London previews (long after ours!!!) so they could say they'd seen it first and 'you'll simply adore it dharlink.' Unfortunately the hype is hard to beat. So ignore it. The reason it was so good, is I didn't know what I'd been invited to. Complete ignorance made the film bliss. So not to spoil it, try not to read/see/listen to anything about it and perhaps you'll enjoy it too. We're not even showing the brilliant trailer. Just one thing: It makes 3-D look very silly indeed. You'd be crazy to miss it.



Shame

Mon 20 7.30



Michael Fassbender is Brandon; a young, wealthy thirty-something, seemingly living the high life in New York City. Yet Brandon is a troubled man. One night stands; a voracious appetite for prostitutes; even a few minutes alone with his porn-riddled computer, he is a man in need of help (nothing a bit of prolonged heavy-lifting wouldn't cure).

An unexpected visit from his wayward sister Sissy (Carey Mulligan) provides some temporary sanctuary; but it's not long before they revert to squabbling siblings. When Sissy begins a relationship with Brandon's sleazy boss Dave, bringing him back to Brandon's apartment, things begin to fracture. Co-written by Abi Morgan (Iron Lady) "Shame" is gratuitous, compelling, and unique in its steely, resolute portrayal of male sex addiction. In a mainstream media where male indiscretion is packaged in a glossy footballers/golfers etc public penitence, McQueen's dank offering is sadly much closer to the truth. "It's a work that feels, both for our times and of them. It reconfirms McQueen as a filmmaker with an unflinching, microscopic gaze on the world." (*Time Out*)

"A rare attempt to depict the reality of male sex addiction, and the result is an unqualified masterwork." (*Telegraph*) (research Simon M) As my Nan would have said: "Dirty little devils, throw a bucket of water over them and have done with it."

Director: Steve McQueen
Starring: Michael Fassbender, Carey Mulligan
Certificate: 18
Duration: 99 mins
Origin: UK 2012
By: Momentum Pictures

Margin Call

Tue 21 7.30

Director: J.C. Chandor
Starring: Kevin Spacey, Jeremy Irons, Paul Bettany, Demi Moore, Stanley Tucci
Certificate: 15
Duration: 107 mins
Origin: USA 2012
By: Stealth Media Group

First-time director J.C. Chandor offers up a punchy drama set just before the global financial crisis of 2008.

Having just been fired in a round of horrific layoffs, financial analyst Eric Dale (Stanley Tucci), passes onto whiz-kid trader Peter Sullivan (Zachary Quinto) a top secret research project he has been conducting. Working through the night to finish it, Sullivan realises that a mortgage crisis is looking inevitable, and it's only a matter of time before his company's assets devalue inexorably.

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Starring: Malcolm McDowell, John Goodman, Bérénice Bejo, Jean Dujardin
Certificate: PG
Duration: 100 mins
Origin: France 2011
By: Entertainment Film Distribution

Coriolanus

Thu 23 7.30

Director: Ralph Fiennes
Starring: Gerard Butler, Ralph Fiennes
Certificate: 15
Duration: 122 mins
Origin: UK 2011
By: Lionsgate Films UK

A stunning adaptation of one of Shakespeare's bloodiest and least performed tragedies, Coriolanus is Ralph Fiennes' directorial debut, and a fine one at that.

Fearless Roman General Caius Martius or Coriolanus (Fiennes) is determined to be Consul of Rome, pushed on by his forceful mother Volumnia (Vanessa R). Yet oddly, he is unwilling to woo the electorate for the votes he so badly needs. Expelled from Rome after a vast and violent riot, Coriolanus, and his sworn enemy Tullus Aufidius (Butler), swear to exact a brutal revenge on the city... Filmed almost entirely on location in Serbia, much of the film feels like television footage of the Balkan conflicts of the early 90s; indeed, reportedly a number of extras include authentic Serbian military staff.

Updating the play to a modern, European war-zone, tragically so familiar to Western audiences, is a masterstroke. "The great strength of Fiennes's film is simply its clarity and intelligence. He's clearly paid a great deal of attention to the narrative and character" (*Guardian*)

"Fiennes's new film is not radical, it is respectful and clever, and his balance between the theatrical and the cinematic is impressive." (*Time Out*) (*Simon M*) Shakespeare lovers, war-games addicts and 24hr war-zone News junkies: this is for you.





Director: Steven Spielberg
Starring: Jeremy Irvine, Emily Watson, David Thewlis
Certificate: 12A
Duration: 148 mins
Origin: USA 2011
By: Walt Disney Studio INTL

War Horse

Fri 24 7.30, Sun 26 6.00

Steven Spielberg directs a vast adaptation of Michael Morpurgo's classic historical equine weepy, written for the screen by Richard Curtis and Lee Hall.

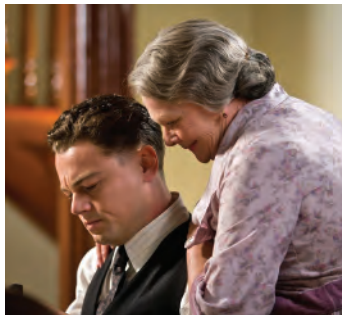
Devon, 1914. Young Albert Narracott (Jeremy Irvine), the son of farming types Ted and Rose, is putting the family horse, Joey, to good use ploughing their modest fields. As the First World War breaks out, Ted sees the opportunity to make a quick pound, and sells the horse to the military. The film chronicles Joey's enthralling path through the Western Front, as Albert, lying about his age, joins up in a desperate search for him. Will the two be reunited through the horrors of the trenches..?

A wholly Spielbergian vision somewhere between heart wrenching and needlessly sentimental, War Horse is an entertaining enough proposition.

"Curtis, in co-writing the final Blackadder episode on TV, set on the Western Front, once created a genuinely brilliant and passionate first world war drama. This isn't in the same league." (*Guardian*)

"This is filmmaking on a grand scale, bound by a grand vision, bolstered by grand performances and swept along by a grand old John Williams soundtrack. There's not quite something for everyone, but the cynics can trot on: there's something for everyone else." (*Telegraph*) (*Simon Messenger*) Well put The Telegraph. Not something you hear every day. Spielberg remains one of the best movie story tellers.





Director: Clint Eastwood
Starring: Judi Dench, Naomi Watts,
 Leonardo DiCaprio,
 Armie Hammer

Certificate: 15
Duration: 137 mins
Origin: USA 2012
By: Warner Brothers

J Edgar

Tue 28 7.30, Wed 29 7.30

J Edgar Hoover was the first director of the Bureau of Investigation later adding Federal as Bi was a bit uncertain in the tough-guy-initials dept. Hence the supremely butch FBI.

Clint Eastwood's intriguing biopic chronicles Hoover's remarkable four decade career as America's number one law enforcer and without doubt the second most powerful man in the country for the duration (1924-72). A career which saw John Dillinger taken down, the Lindbergh baby mystery solved, and innumerable ne'er do wells brought to justice. A man dogged by controversy; a possibly closeted, cross-dressing, megalomaniac, is a gift for the big screen.

DiCaprio, playing Hoover for his entire career and the duration of the film, hidden, as the film plays out, by increasingly thick layers of distracting prosthetics, is very good. But as ever Dame Judi Dench steals the show, as Hoover's dominating mother. "Meaty, old-fashioned warts-and-all portrayal, as anti-gangland crusader Hoover gradually desolves into a paranoid, grasping crypto-fascist lunatic obsessed with subversives, radicals and Black Panthers" (*Time Out*)

"A laboured, morally questionable portrait of this would-be power broker, is badly undermined by some dubious special-effects decisions." (*Guardian*)

It is not without its flaws and while it doesn't quite make the unknowable, knowable, it comes close.

(research Simon M)

When all said, this is a Clint Eastwood, so come for him.



COMING SOON

New releases

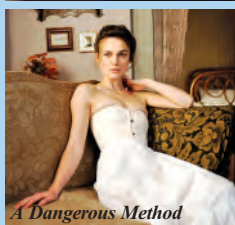
The Descendants
Carnage
Martha Marcy May Marlene
A Dangerous Method

Back by demand

Warhorse
The Iron Lady
The Artist
J Edgar



Martha Marcy May Marlene



FEBRUARY FILMS AT A GLANCE

Please check times carefully and watch out for early shows.

1	Wed	MY WEEK WITH MARILYN	2.00, 7.30
2	Thur	MY WEEK WITH MARILYN	2.00, 7.30
3	Fri	GIRL WITH THE DRAGON TATTOO	7.30
4	Sat	ALVIN & THE CHIPMUNKS: CHIPWRECKED	2.00
4	Sat	GIRL WITH THE DRAGON TATTOO	7.00
5	Sun	GIRL WITH THE DRAGON TATTOO	6.00
6	Mon	GIRL WITH THE DRAGON TATTOO	2.00
6	Mon	WE HAVE A POPE	7.30
7	Tue	SHERLOCK HOLMES 2	12.30, 7.30
8	Wed	SHERLOCK HOLMES 2	2.00, 7.30
9	Thur	MOTHER & CHILD	2.00
9	Thur	MONEYBALL	7.30
10	Fri	MISSION IMPOSSIBLE	7.30
11	Sat	PUSS IN BOOTS	2.00
11	Sat	MISSION IMPOSSIBLE	7.00
12	Sun	THE IRON LADY	6.00
13	Mon	HUGO	2.00
13	Mon	MARGIN CALL	7.30
14	Tue	PUSS IN BOOTS	12.30
14	Tue	CASABLANCA	7.30
15	Wed	THE IRON LADY	2.00, 7.30
16	Thur	CASABLANCA	2.00
16	Thur	THE IRON LADY	7.30
17	Fri	THE ARTIST	7.30
18	Sat	THE ARTIST	2.00, 7.00
19	Sun	THE ARTIST	6.00
20	Mon	THE IRON LADY	2.00
20	Mon	SHAME	7.30
21	Tue	THE ARTIST	12.30
21	Tue	MARGIN CALL	7.30
22	Wed	THE ARTIST	2.00, 7.30
23	Thur	CORIOLANUS	2.00, 7.30
24	Fri	WAR HORSE	7.30
25	Sat	APOLOGIES: CLOSED FOR REX STAFF EVENT	
26	Sun	WAR HORSE	6.00
27	Mon	THE ARTIST	2.00, 7.30
28	Tue	WAR HORSE	12.30
28	Tue	J EDGAR	7.30
29	Wed	WAR HORSE	2.00
29	Wed	J EDGAR	7.30



F E B R U A R 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

My Week With Marilyn

Wed 1 2.00, Thu 2 2.00



Back by huge demand this is ostensibly based on Colin Clark's diary of the halcyon summer of 1956, when Marilyn Monroe came to England to star in *The Prince and the Showgirl*.

Colin Clark, a lowly third assistant (with family connections, so don't feel too sorry for him) meets Monroe on set, and the two strike up a friendship and have fun (so don't feel sorry for him at all!)

As filming begins her new husband, Arthur Miller (Dougray Scott) leaves for Paris. Hence she finds herself alone, in a country she doesn't recognise, surrounded by strangers she neither likes nor trusts, who demand everything of her. She turns to Colin for comfort and amusement. Michelle Williams is excellent. Every time she appears she brings a tension to the screen as she conveys the fractures beneath the surface of Monroe's sugary, seductive public persona. Branagh too has a great time portraying a volcanic, bombastic Olivier.

"It doesn't pretend to offer any great insight, but it offers great pleasure, and an unpretentious homage to a terrible British 1950's glam-movie which, behind the scenes, generated a very tender (almost) love story." (*Guardian*)

It will run and run, so take your time. (*research SM*) The genius casting of Michelle Williams, in the face of undoubted pressure from a hundred usual blondes, shows uncharacteristic nerve.

Director: Simon Curtis
Starring: Michelle Williams, Kenneth Branagh, Judi Dench
Certificate: 15
Duration: 99 mins
Origin: UK 2011
By: Entertainment Film Distribution

Alvin And The Chipmunks: Chipwrecked Sat 4 2.00

Director: Mike Mitchell
Voices: Justin Long, Matthew Gray Gubler, Anna Faris, Christina Applegate
Certificate: U
Duration: 87 mins
Origin: USA 2011
By: 20th Century Fox

This latest addition to the 53-year-old sing-song franchise sees Dave (Jason Lee) and his six-pack of CGI'd rodents enjoying a sea cruise when Alvin, displaying signs of rebellious adolescence, encourages his peers to commandeer a kite which dumps them on an island.

Meanwhile, Dave has a row with record company adversary Ian (David Cross), who's dressed as a duck. They wrestle, fall overboard and drift to the other side of the island, which, in a nod to *Cast Away*, is occupied by a woman (Jenny Slate) with more balls than Tom Hanks and a determination to locate some treasure.

Nevertheless, for children, it will pass the time, and parents may wish to combat boredom by thinking of a large cool glass of something.

"As usual, the Chipmunks and Chipettes break into squeaky rap and R&B whenever there's a lull, which is often." (*Time Out*)

"Steel yourself for a mix of slapstick humour, high-pitched cover versions, weep at the butchering of Lady Gaga's 'Born This Way' (Why? Wasn't it already?) and conservative family values: at least chipmunk Simon develops a devil-may-care alter ego." (*Total Film*) In short: little kids will probably love it. Parents will definitely hate it.



Girl With The Dragon Tattoo **Mon 6** 2.00



They've finally done it. The 007 Hollywood blocko version of something that was already complete in its own language, with faces we had never seen.

Everybody fawns over David Fincher.

From what I've seen, he's a vain goatee who believes 40 takes gets the actors in deeper. In reality, being human, they'll lose it after the second take.

Come and see for yourself – or not.

Whingeing about 'why' in the foyer when it was announced two years ago, I was answered by a straight-face. "They made it for them." Of course they did. Only one in ten Americans has a passport and they're around the edge on the shorelines. The majority, mainly inlanders, will not watch foreign muck with sub-titles, however exciting. So they had to have their own, with nice recognisable faces, simple. You decide.

Director: David Fincher
Starring: Daniel Craig, Rooney Mara
Certificate: 18
Duration: 158 mins
Origin: USA 2011
By: Sony Pictures Releasing

Sherlock Holmes: A Game of Shadows **Tue 7** 12.30, **Wed 8** 2.00

Director: Guy Ritchie
Starring: Jude Law, Robert Downey Jr, Noomi Rapace, Daniel Day Lewis
Certificate: 15
Duration: 129 mins
Origin: USA 2011
By: Warner Brothers

Back by huge demand, a Game of Shadows applies the 'bigger is better' ideology, sacrificing clever deduction for derring do in Guy Ritchie's riveting, yet hollow spectacle.

Robert Downey Jr and Jude Law return as the heroic 'couple' Holmes and Watson. After parting ways since Blackwood's demise, they are left to their own devices. It isn't long, however, before the daddy of all villains, Professor James Moriarty (played with cool confidence by Jared Harris), arrives on the scene with scheming in mind. In particular, he's after the weapons market, while at the same time plotting assassinations, to hasten the threat of war.

Can the duo deduce their way through situations laid down by their nemesis to better him at his own game? Surprisingly, it is something that never really develops, as Game of Shadows prefers its now familiar action set pieces and slo-mo fights and explosions.

It can all get rather exhausting, and may leave older audiences longing for the classic 1940s Universal Pictures B-movies starring the only acceptable Holmes in-profile: Basil Rathbone and Nigel Bruce's bumbling Watson. Still, it clearly and shamelessly brandishes its blockbuster attitude (what more is there to Mr Madonna? An eye for fabulous visual trickery perhaps?). Hence, edge of seat stuff, said to be better than the first.

(research JW)



Mother And Child

Thu 9 2.00



Annette Bening plays Karen, a physical therapist, living with her querulous widowed mother, and still convulsed with guilt and regret at having given up a child after getting pregnant at fourteen.

Naomi Watts is that child, Elizabeth, now a successful lawyer in her late thirties, nakedly ambitious, brittle, single, no kids. Albeit, displaying hints that her adoptive status has messed her up; ultra-focussed professionalism, with a hint of ice-cold sex predator. Told in parallel, the two women's stories inch ever closer, alongside a third concerning an infertile couple adopting a baby.

"Drama of course thrives on calamity and disaster, but this oddly moralising film seems not to tolerate the idea that one woman could give up a child to another." (*Guardian*)

"If Oprah made movies, they might look like this: non-judgemental, and the characters all cruising towards be-their-best-selfdom. What keeps the whole thing from toppling into an abyss of unwatchable TV drama histrionics is a pair of dynamite performances from Annette Bening and Naomi Watts. Older audiences who want less bang for their grey buck, who flocked to see 'The Help' and will turn out for this." (*Cath Clarke Time Out*) Ugly media child, clearly a twenty something, never off her iphone/pad, who needs all techno aids and has never sharpened a pencil?

Director: Rodrigo Garcia
Starring: Annette Bening, Naomi Watts, Kerry Washington
Certificate: 15
Duration: 126 mins
Origin: USA 2011
By: Verve Pictures

Puss In Boots

Sat 11 2.00, Tue 14 12.30

Director: Chris Miller
Starring: Antonio Banderas, Zach Galifianakis, Salma Hayek
Certificate: U
Duration: 90 mins
Origin: USA 2011
By: Paramount International Pictures

No Shrek or Donkey to be seen here. This spin-off starring the likeable swashbuckling cat (voiced by Antonio Banderas), follows his origins through Mexico and beyond in a kid-friendly, Sergio Leone inspired yarn (Rango meets Zorro).

Puss in Boots is on the hunt for a pouch of magic beans, with help from a standard-issue Girl Power sidekick, Kitty Softpaws (Salma Hayek), and his childhood friend Humpty Dumpty (Zach Galifianakis). These beans are currently in the possession of Jack and Jill, whom for no immediate reason are a pair of fat, ugly, middle-aged outlaws!

"What unfolds is a mad dash through spectacularly mounted set-pieces along the way, taking in voguishly cute feline hilarity, oater pastiche, and the comedy brilliance of an egg with an identity crisis." (*Little White Lies*)

The narrative moves at a pleasant pace, despite what is essentially a ninety minute string of sketches. Jokes are light and inoffensive and DreamWorks have sharpened their animation to a point that makes you want to reach into the film and strangle the cat!

Whereas Puss in Boots lacks the astute pop-culture beatings of its mostly lovable parent franchise, it does its honest best to charm and delight, maybe relying on one too many feline jokes in the process. Not for dog lovers (*JW*).



Hugo

Mon 13 2.00



Hugo is as much about the way that cinema encodes our collective dreams and memories, as it is the tale of an imaginative and resourceful young boy desperate to fill the void left by his lost papa.

Hugo (Asa Butterfield) is an orphan who lives in lives in the rafters of an old railway station in 1930s Paris. His father (Jude Law, seen in flashback) used to look after the station's network of clocks, and Hugo has unofficially assumed his job.

He eats stolen croissants and spends much of his time dodging the station's bumptious inspector (Sasha B Cohen). The boy's attempts to repair a strange mannequin inherited from his father, lead him to the bookish teenager Isabelle (Chloë Moretz) and her godfather, the groundbreaking French filmmaker George Méliès (Ben Kingsley) now eking out a living selling toys.

Together, the children delve into the old man's past...

"What an exceptionally un-Martin Scorsese-like film *Hugo* appears to be on the surface: a festive kids' adventure with a boo-hiss baddie set on the not-so-mean streets of 1930s Paris.

Yet it is possible this is one of his most personal films: a love letter to cinema, to the magical imperfection of celluloid just as its days are numbered. He directs every film with the passion of his first. And it shows." (*Time Out*) Don't miss.

Director: Martin Scorsese
Starring: Asa Butterfield, Chloe Moretz, Emily Mortimer, Jude Law, Ben Kingsley, Sacha Cohen,
Certificate: U
Duration: 126 mins
Origin: USA 2011
By: Entertainment Film Distribution

The Iron Lady

Wed 15 2.00

Director: Phyllida Lloyd
Starring: Meryl Streep, Jim Broadbent, Anthony Head
Certificate: 12A
Duration: 105 mins
Origin: UK 2011
By: Twentieth Century Fox

There is little to say about this film except it was initiated and directed by the same one who made the insufferable *Mamma Mia!* Having lived through that voice for the first ten years of my children's life, the thought of hearing it again now, makes me long for gangster rap. It is the Thatcher voice. A terrible, false trill; mannered, bossy and manufactured, always talking never listening. Yet like Hitler's ridiculous face, they were all too busy falling for it to see/hear just how ridiculous. I'm glad there is scarce mention of events: The Falklands, IRA, the Miners or the Poll tax. The lightweight Ms Lloyd would never have been able to immerse such dramatic content into the fluff she has produced here.

Worse, there are even impersonations of those ugliest of twins Keith Joseph & Norman Tebbit. Please say I'm not the only one dreading this.

At least that embarrassing ABBA romp had the decency to be risible. This one's got a gong already for mimicry!

A blatant hero-worship of both Maggie and Meryl from a 'director' with the imagination of a spoon. NB This is not in callous disregard for Mrs Thatcher's illness. I've always attacked her premiership and her politics, not kicking her when she is down. But I am kicking the film and asking why now, if at all...?



Casablanca

Thu 16 2.00



“Of all the gin joints in all the towns in all the world she walks into...” possibly Britains’ most beautiful cinema?

On a shortlist of all-time classic screen love stories, Casablanca must be close to the top. Come and enjoy every second of every line you’ve heard a million times. You know the story but just in case: Bogart plays to his greatest-type, the seen-it-all, battered, laconic, tired, wisecracking nightclub owner Rick Blane. The ethereal Bergman who left him waiting on that rainy Parisienne platform years before, walks into his bar and back into his life. Cue: “moonlight and love songs never out of date, hearts full of passion jealousy and hate, woman needs man and man must have his mate, that no one can deny...”

Casablanca is always dedicated to Peter Clark who played Capt Renault (Claude Reins) in Boxmoor Arts Centre’s live theatrical production set in glorious grey and on the Edinburgh Fringe 1983.

When he replaced his vast collection of vinyl with CDs, he gave me his precious turn-table and amp on permanent-loan. It’s still here. Peter died in August 2002 aged 55.

Here’s looking at you kid...

Director: Michael Curtiz
Starring: Ingrid Bergman, Humphrey Bogart
Certificate: U
Duration: 102 mins
Origin: USA 1942
By: Park Circus Films

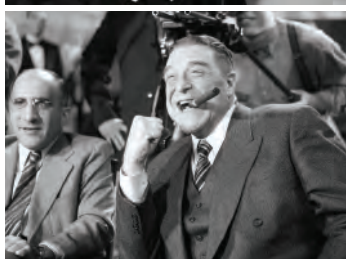
The Artist

Sat 18 2.00, Tue 21 12.30,
 Wed 22 2.00

Director: Michel Hazanavicius
Starring: Malcolm McDowell, John Goodman, Bérénice Bejo, Jean Dujardin
Certificate: PG
Duration: 100 mins
Origin: France 2011
By: Entertainment Film Distribution

My shiny gold ticket simply said **The Artist – 2pm Palais Grand Theatre** I knew nothing more about it. That was 14th May 2011. It was bright and warm on the Croisette and I’d just sauntered up the red carpet. The atmosphere in the auditorium was buzzy, the enthusiasm was French and I soaked up every inch of it; the moment, the feeling, the film and all. It is only just here nine months later, after a special preview here to mark The Rex 7th anniversary in December. Everybody has been raving about it, but don’t be put off. Big celebs needed to be seen at special London previews (long after ours!!!) so they could say they’d seen it first and ‘you’ll simply adore it dharlink.’ Unfortunately the hype is hard to beat. So ignore it. The reason it was so good, is I didn’t know what I’d been invited to. Complete ignorance made the film bliss. So not to spoil it, try not to read/see/listen to anything about it and perhaps you’ll enjoy it too. We’re not even showing the brilliant trailer. Just one thing: It makes 3-D look very silly indeed. You’d be crazy to miss it.





The Iron Lady

Mon 20 2.00

Director: Phyllida Lloyd
Starring: Meryl Streep, Jim Broadbent, Anthony Head
Certificate: 12A
Duration: 105 mins
Origin: UK 2011
By: Twentieth Century Fox

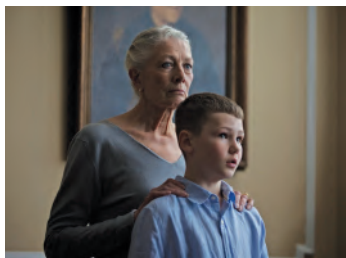
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Coriolanus

Thu 23 2.00



A stunning adaptation of one of Shakespeare's bloodiest and least performed tragedies, Coriolanus is Ralph Fiennes' directorial debut, and a fine one at that.

Fearless Roman General Caius Martius or Coriolanus (Fiennes) is determined to be Consul of Rome, pushed on by his forceful mother Volumnia (Vanessa R). Yet oddly, he is unwilling to woo the electorate for the votes he so badly needs. Expelled from Rome after a vast and violent riot, Coriolanus, and his sworn enemy Tullus Aufidius (Butler), swear to exact a brutal revenge on the city... Filmed almost entirely on location in Serbia, much of the film feels like television footage of the Balkan conflicts of the early 90s; indeed, reportedly a number of extras include authentic Serbian military staff.

Updating the play to a modern, European war-zone, tragically so familiar to Western audiences, is a masterstroke.

"The great strength of Fiennes's film is simply its clarity and intelligence.

He's clearly paid a great deal of attention to the narrative and character" (*Guardian*)

"Fiennes's new film is not radical, it is respectful and clever, and his balance between the theatrical and the cinematic is impressive." (*Time Out*) (*Simon M*)

Shakespeare lovers, war-games addicts and 24hr war-zone News junkies: this is for you.

Director: Ralph Fiennes
Starring: Gerard Butler, Ralph Fiennes
Certificate: 15
Duration: 122 mins
Origin: UK 2011
By: Lionsgate Films UK

The Artist

Mon 27 2.00

Director: Michel Hazanavicius
Starring: Malcolm McDowell, John Goodman, Bérénice Bejo, Jean Dujardin
Certificate: PG
Duration: 100 mins
Origin: France 2011
By: Entertainment Film Distribution

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Director: Steven Spielberg
Starring: Jeremy Irvine, Emily Watson,
David Thewlis
Certificate: 12A
Duration: 148 mins
Origin: USA 2011
By: Walt Disney Studio INTL

War Horse

Tue 28 12.30, Wed 29 2.00

Steven Spielberg directs a vast adaptation of Michael Morpurgo's classic historical equine weepy, written for the screen by Richard Curtis and Lee Hall.

Devon, 1914. Young Albert Narracott (Jeremy Irvine), the son of farming types Ted and Rose, is putting the family horse, Joey, to good use ploughing their modest fields. As the First World War breaks out, Ted sees the opportunity to make a quick pound, and sells the horse to the military. The film chronicles Joey's enthralling path through the Western Front, as Albert, lying about his age, joins up in a desperate search for him. Will the two be reunited through the horrors of the trenches..?

A wholly Spielbergian vision somewhere between heart wrenching and needlessly sentimental, War Horse is an entertaining enough proposition.

"Curtis, in co-writing the final Blackadder episode on TV, set on the Western Front, once created a genuinely brilliant and passionate first world war drama. This isn't in the same league." (*Guardian*)

"This is filmmaking on a grand scale, bound by a grand vision, bolstered by grand performances and swept along by a grand old John Williams soundtrack. There's not quite something for everyone, but the cynics can trot on: there's something for everyone else." (*Telegraph*) (*Simon Messenger*) Well put The Telegraph. Not something you hear every day. Spielberg remains one of the best movie story tellers.



THE ODYSSEY: THE 'QUIET' JOURNEY THROUGH BANDIT COUNTRY CONTINUES...

It is all going on behind the scenes. We continue to fight for funding more than ever.

So too we are quietly preparing things for Health Safety and Fire certification. We have tried most banks but the list is not exhausted. We are still discussing terms with new investors, avoiding, on behalf of current investors and supporters, anything that might compromise.

Since 12th Sept (when the building was suddenly prohibited from fun and fundraising the public screening event we had planned) I decided it best to get on with things quietly.

There has been little to report. When there's nothing we can tell you, reporting "everything is fine" each week is worse than saying nothing.

There are no details we can disclose yet, but behind the scenes is very busy, and even be exciting.

However, we can tell you that we are now part of the EIS scheme for tax relief of 30% on some kinds of loan/investments, to be backdated also to those who invested in 2010. Please ask, but clearly not me! However I can send you the comprehensive details right away,

compiled by those who do know, and will ask one of them to get in touch.

Furthermore, from The Rex end of year accounts I discover we have already spent/committed/used over £100,000 from Rex funds. We continue to fund The Odyssey in the absence of other monies. We can't do it for much longer, so if there's anybody or bodies out there who would like to match it now, we'd get a hell of a lot more work done over the Spring...!

NB The insurance on the building alone is £500 a month. A ludicrous sum at any stretch. Perhaps there are local company underwriters who'd like to offer us free insurance...?

No short intake of breath being held.

We seem to have gone from nothing to say, to a mini explosion of things to excite and consider.

Believe me this or any other 'silent' patch will be well and truly broken when there's something to shout.

You'll hear it from the rooftops when banks release their small change (half a million) or we find it another way.

In the meantime, please consider what's



Wide open space...



been said here, and don't be shy matching The Rex' £100,000. You can still sponsor as many seats as you like, or any other part of the building. Call the Rex 01442 877759. It's not always easy to get through, so email therexcinema@btconnect.com. There are various facebook things and we're supposed to be on twitter. If you want to take a chance of never hearing anything again (depending what you have to say!) here's my personal email address hannaway07@btinternet.com A few words of encouragement and

support are always welcome. There are also The Rex & Odyssey websites, all new and buzzing I'm told.

Above all, be rest assured we have not stopped nor will we until the beautiful Odyssey's doors are open for you.

A very special thanks to Grant Klein who organised a gig before Christmas at The Horn Alma Rd. He and his band raised £800 towards the Odyssey. I have neglected to thank him until now. So a huge thanks to Grant and his friends for a brilliant initiative. James H

A hidden spiral gem...



HS2 – IT'S NOT OVER YET. TIME TO SHUNT IT INTO THE SIDINGS...

If patriotism is the last refuge of the scoundrel then “it will create jobs” is the first.

Transport secretary Justine Greening used the words as though it was her decision, like she's not just a Cabinet mouth piece. She was given the job to quell the protests by scraping around for false benefits. She was told to unearth good excuses for spending 33bn on a high-speed vanity folly.

Job creation is the most foul smelling of all hypocrisy, and it has been used by every false politician (ie all of them) since the 1970s. It's a catch phrase to disguise the lie. There is no such thing as ‘creating jobs’. It is a false hope. Distracting us with temporary construction work over the next 12 years, and a couple train drivers for the next hundred, is like showing a dog a picture of a stick and shouting ‘fetch’. They've even unearthed word-for-word parallel protests from the 18th century. Don't be fooled by Parish council minutes from 1790. It was all beginning then. Everything was changing. It is not known as the Industrial Revolution for nothing. This is the 21st century techno revolution, where trains will be the last thing needed to do business or anything else at speed. I could Skype the whole of Birmingham, Manchester and Glasgow before I go to bed tonight...! And it's only 2012.

All governments love the business lie: ‘It's for the good of the Country.’ Yet they act like communists when it comes to

sharing misery evenly with the 99% who own nothing but the Country's debts.

They talk of the high speeders across vast stretches of continental Europe, cited as examples of our needs. Even Japan's small land mass has fast trains. However, Japan is a vibrant, manufacturing, innovative, civilised country. All the things we are not. I listened to a rational point in the Rex foyer. He could see why transport progress and planning was necessary to future generations and understood the NIMBY argument, but was less certain if a fast train was the right answer, when the likes of Switzerland (as most Europeans) runs an extraordinarily efficient, safe and clean rail network on old lines. 33bn would buy a lot of efficiency on our current lines. It is all political manoeuvring of course. Apparently it was the last Labour govt who thought up this high speed distraction. The coalition love to remind us of the hardships we're suffering because they have “inherited this mess”. Well here's one they can disown without wasting another penny. This is not NIMBY. This is WDWIAA: We Don't Want It At All – in anyone's back yard (NIABY is more collective and caring?). You're the government, so disinherit it.

Keep me informed.

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The heart of the Chilterns from Combe Hill 15th Jan 2012