

THE-REX

M A G A Z I N E

my WEEK WITH MARILYN
JANUARY 2012...

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

JANUARY 2012 Issue 82
www.therexberkhamsted.com

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

Gallery	4-5
January Evenings	11
Coming Soon	23
January Films at a glance	23
January Matinees	25
Rants and Pants	38-40

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Lucy Hood	Jack Whiting
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Amelia Kellett	Yalda Yazdanian
Lydia Kellett	

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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

Becca Ross Best Girl

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The Rex

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Berkhamsted HP4 2FG

www.therexberkhamsted.com

BEST IN JANUARY



Irreligious, but reverent Papal fun. Don't miss

We Have A Pope

Sun 15 6.00. Italy 2011

FILMS OF THE MONTH



Dangerous ground covered better than expected.

50/50 Tue 17 7.30. USA 2011



A fabulous story nobody's talking about.

Come before they start

Moneyball Sat 21 7.00. USA 2011



The spy spoof (2006), from

THE ARTIST ensemble

OSS 117: Cairo Mon 23 7.30. France 2006

TERENCE DAVIES AT THE REX SUNDAY 11TH NOVEMBER



Terence Davies returned to the Rex with his latest beautifully finished and much applauded film adaptation of *The Deep Blue Sea*. This was his third visit here to talk about his work. And talk he did, with great eloquence and unreserved passion. After being asked to choose something to celebrate Terence Rattigan's centenary he alighted on *The Deep Blue Sea* with a brief to 'Be radical'. So he was! He told how he saw Rachel Weisz on TV in something or other, didn't know who she was, but wanted her there and then for Hester. He admits to not keeping up. He knew Simon Russell Beale was perfect for William and Tom Hiddleston came

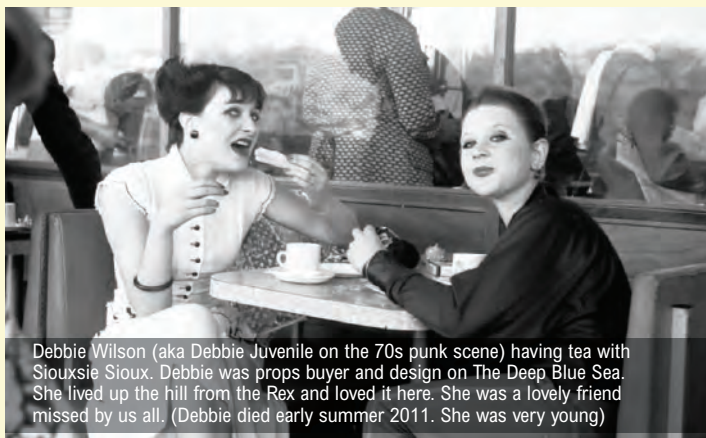
prepared for audition so got Freddie. He eased extraordinarily powerful and truthful performances from each of them. My favourite director's note; "I told them not to act."

More than anything it is Terence's passion that will win any audience. His passion for film and many things, including passionately repulsed by violence and horrid behaviour, was at the heart of everything he said. He recited freely from John Betjeman and Emily Dickenson, and even hummed a little Schubert. As before it was an honour and a real treat listening to Mr Davies. We wish him well.





Rachel Weisz and Tom Hiddleston in
The Deep Blue Sea



Debbie Wilson (aka Debbie Juvenile on the 70s punk scene) having tea with
Siouxsie Sioux. Debbie was props buyer and design on The Deep Blue Sea.
She lived up the hill from the Rex and loved it here. She was a lovely friend
missed by us all. (Debbie died early summer 2011. She was very young)



J A N U A R Y E V E N I N G S

Midnight In Paris

Tue 3 7.30



Back by huge demand on the big screen, this has been one of our box office hits of late 2011.

Happily, this is Woody's best since Vicky Cristina Barcelona.

Owen Wilson is perfect as Gil, Woody's typically neurotic alter-ego, almost in lip-synch with his early years endearing whine. Michael Sheen is fantastically cringy as Paul's smarmy, pseudo know-all. Allen let's the camera play with Cotillard's and McAdam's, beauty. But it is his clear love of Paris, through Darius Khondji's lens, that will take your heart. Luckily, this (Woody's ultimate fairy story) too is warm, assured, and perhaps most reassuringly, funny.

The rest are fun caricatures Dali (Adrian Brody) Scott Fitzgerald (Tom Hiddleston) Corey Stoll (Hemingway) Picasso, Bunuel, Degas, Gauguin, TS Eliott, Man Ray, Josephine Baker, Cole Porter, and even Carla Bruni turn up, and you'll love the score.

"It's all very recognisable but not tired, and the film's lightly-played time-travelling element gives it a hint of boldness. It's fun and most welcome."

(*Time Out*) (research SM)

"Look at me, I was a nightclub comedian. I didn't know how to make films." (47 titles later) "It's fun to live for months in a completely artificial world. Paris with all these beautiful, funny, inventive, quick-witted people." (*Woody Allen Film Prog R4*) Come for the love of Paris and the music.

Director: Woody Allen
Starring: Owen Wilson, Rachel McAdams
Certificate: 12A
Duration: 94 mins
Origin: Spain/USA 2011
By: Warner Brothers

The Adventures of

Tin Tin Wed 4 7.30

Director: Steven Spielberg
Starring: Jamie Bell, Daniel Craig, Simon Pegg, Andy Serkis
Certificate: PG
Duration: 105 mins
Origin: New Zealand, USA 2011
By: Paramount International Pictures

Tintin (apparently played by Jamie Bell, buried somewhere underneath the animators' rendering) finds the model of a ship, The Unicorn, from a market stall only to discover it contains the key to the whereabouts of a sunken galleon's buried treasure.

Together with Snowy, the bumbling Thompson twins (Simon Pegg, Nick Frost), and the soused Captain Haddock (Andy Serkis), Tintin must endeavour to retrieve the booty before the nefarious Sakharine (Daniel Craig) beats them to it...

The opening half of the film is a delight, replete with a lavish opening sequence, and enough in-jokes, and sight gags to satisfy the most obsessive Tintinologist. The latter portion then descends into rip-roaring, Indiana J territory. Purists may loathe the dead-eyed animation techniques which Spielberg employs here, but there's enough big-screen action, plot and intrigue to grip throughout.

"Tin Tin is without doubt the finest example of Spielberg's family-friendly fun side since Jurassic Park. It's also the most creative, enjoyable and invigorating blockbuster of the year." (*Time Out*) (research *Simon M*) It looks fabulous but the cartooning of real faces is irritating. Why not cast Mickey Mouse? Even so, it is far less irritating than Jurassic Park! Besides, Spielberg probably wiped the stars faces, so you'd watch the film. So don't look for them, watch the film.



The Guard

Thu 5 7.30



It is one of the best, most complete yarns of 2011. Brendan's first shrug, caused a ripple of involuntary laughter through our Sept/Oct/November audiences, as he confiscates drugs from a dead joyrider. "I don't think your mammy would be too pleased about that now" he tuts paternally. Then remains believably irreverent throughout. He is an unconventional policeman, investigating a seemingly random murder. FBI agent Wendell Everett (Cheadle) arrives in Galway to mount a large-scale operation to catch mafia-style drug smugglers.

At first irritated by Gerry's manner, Everett is reluctantly impressed by his matter-of-fact canniness, connecting it all, without fuss.

Without overstating its similarities to *In Bruges*, directed by McDonagh's younger brother Martin, let's just say Mrs McDonagh should very proud indeed, as indeed should Mrs Gleeson, casual language and all.

"A cracking film with Gleeson's Sgt Gerry a beautifully observed comedy creation. Cuts its laughter with a dose of Celtic melancholy." (*Empire*)

"Brendan Gleeson delivers McDonagh's delicious dialogue with gusto, filling in character detail but keeping him unpredictable to the end." (Hollywood Reporter) John Michael McDonagh was our guest Q&A director in October. Sgt Boyle's way-with-words lived the things John Michael wished he'd said at the time (like us all). A real 'little gem'.

Director: John Michael McDonagh
Starring: Brendan Gleeson, Don Cheadle
Certificate: 15
Duration: 96 mins
Origin: Ireland/UK 2011
By: Optimum Releasing

Hugo

Fri 6 7.30, Mon 9 7.30

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

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...

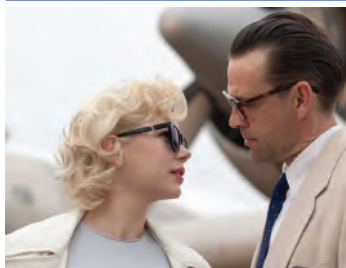
"What an exceptionally un-Martin Scorsese-like film Hugo appears to be on the surface: a festive kids' adventure with a boo-hiss baddie set on the not-so-mean streets of 1930s Paris.

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: 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



My Week With Marilyn

**Sat 7 7.00, Sun 8 6.00,
 Tue 10, Wed 11, Fri 13 7.30**

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, so amuses herself with lucky bugger Colin.

Michelle Williams is excellent, despite what was evidently written to be an Oscar baiting role, as she conveys the fractures beneath the surface of Monroe's sugary, seductive public persona. Branagh too deserves plaudits for his volcanic, bombastic portrayal of Olivier.

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

It will run and run, so take your time. (*research Simon Messenger*)

The genius casting of Michelle Williams, in the face of pressure from the usual blondes, shows uncharacteristic nerve.



The Last Waltz

Thu 12 7.30



One of Scorsese's early results from hanging about with iconic musicians, and often touted as one of the greatest concert films of all time. The Last Waltz is a documentary shot in and around The Band's final concert at the Winterland Ballroom in San Francisco, November 1976. Having been on the road for an astonishing sixteen years, they were about to become a legend.

Interspersed with interviews from Band members, in particular Robbie Robertson, Scorsese captures a momentous evening in American rock history, and indeed, the list of special guests reads like a who's who of 20th century popular music - Neil Young, Joni Mitchell, Muddy Waters, Eric Clapton, Emmylou Harris, Van Morrison and Mr Dylan himself...

Whilst it might be possible to criticise Scorsese for not managing to capture quite what an era-defining moment this was, it's a marvellous and fitting tribute to a seminal band.

"A labour of love...immaculately filmed" (*Observer*)

"With Scorsese directing and legendary cinematographers Laszlo Kovacs and Vilmos Zsigmond behind the cameras, it is arguably the most beautiful of rock movies. For fans of Proper Music, The Last Waltz remains the gold standard." (*Time Out*) (*research Simon M*) "Proper Music"? Isn't that all rather denim and over excited. The Band were good, but all those eyes closed guitar solos...?

Director: Martin Scorsese
Starring: Neil Young, Eric Clapton, Paul Butterfield, Bob Dylan
Certificate: 15
Duration: 117 mins
Origin: USA 1978
By: Park Circus Films

Midnight In Paris

Sat 14 7.00

Director: Woody Allen
Starring: Owen Wilson, Marion Cotillard
Certificate: 12A
Duration: 94 mins
Origin: Spain/USA 2011
By: Warner Brothers

Back by huge demand on the big screen, this has been one of our box office hits of late 2011.

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But it is his clear love of Paris, through Darius Khondji's lens, that will take your heart. Luckily, this (Woody's ultimate fairy story) too is warm, assured, and perhaps most reassuringly, funny.

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"It's all very recognisable but not tired, and the film's lightly-played time-travelling element gives it a hint of boldness. It's fun and most welcome."

(*Time Out*) (*research SM*)

"Look at me, I was a nightclub comedian. I didn't know how to make films." (47 titles later) "It's fun to live for months in a completely artificial world. Paris with all these beautiful, funny, inventive, quick-witted people." (*Woody Allen Film Prog R4*) Come for the love of Paris and the music.



Habemus Papam (We Have A Pope) Sun 15 6.00



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

The Holy Father has gone to meet his maker, and the Papal conclave meets at the Vatican to elect a new Pontiff. The ensuing rounds of Papal voting occur to reach Habemus Papam! 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 the 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 perfectly by the director himself Moretti) is called in to talk to him.

With a strong, moving opening sequence, and an intriguing conclusion, Moretti has crafted a gentle and very amusing, 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 SimonM).

You don't need to be too catholic. Come lapsed! Miss mass, but don't miss this.

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

Take Shelter Mon 16 7.30

Director: Jeff Nichols
Starring: Shea Whigham, Michael Shannon, Jessica Chastain
Certificate: 15
Duration: 120 mins
Origin: USA 2011
By: The Works UK Distribution

They say it's always the quiet ones. The enigmatic Michael Shannon is seldom seen as a leading man. He prefers to hide in plain sight, quietly stealing scenes with his memorable supporting roles (Bad Lieutenant and Revolutionary Road spring to mind).

Here he plays Ohio family man Curtis LaFoe, there is nothing inherently wrong with Curtis; he's well mannered with a beautiful wife (Jessica Chastain) and daughter. The trouble is, he is plagued with nightmares and hallucinatory visions of the world's end. As these increasingly believable scenarios become more frequent Curtis' sanity is put into question. It starts affecting his relationship with his wife, causing him to become aggressive and even violent. But we're unsure if all of this is in his head, or if the world is indeed coming to its end.

"Curtis is an embattled hero for our times, and the darkening world he inhabits is one we can all recognise. When future film historians look back at the cultural fallout from America's financial collapse, Take Shelter will be a key text." (*Time Out*)

"Director Jeff Nichols' control of mood, sense of setting and handling of themes (family, community, security) is for the most part first-rate." (*Total Film*)

Just brace yourself for a stormy ending. (research Jack Whiting)



50/50
Tue 17 7.30



Writer director Jonathan Levine (responsible for some terrible pap) has, for him, created an exceptional comedy based on the experiences of screenwriter **Will Reiser**.

Adam (Gordon-Levitt) is a young radio producer. Complaining of back pain, he visits his doctor, and is subsequently diagnosed with a rare form of cancer. He is given a 50% chance of survival. The film chronicles the consequences of the news on his family and friends, his best friend, the boorish Kyle (Rogen), his girlfriend (Howard) and his mother (Anjelica Huston).

To appropriate the title, the entire film feels split 50/50 between a 'bromance' movie of the highest order and a genuinely upsetting film about serious illness. Levine walks a fine line, but there are many laughs in the face of the worst. Amusing, but not for everyone.

"A comedy about cancer might sound as promising as a musical about shingles, but this frequently funny and moving film proves humour can be wrung from tricky subjects, providing it's done with sufficient thoughtfulness and wit."

(*Telegraph*)

"Harmless, shallow, smug and unlikable: a bromance weepie about cancer with a very serious "bros before hos" attitude." (*Guardian*) (research SimonM) Huge bollocks to the Telegraph (a phrase I tend to use Daily). The dreaded c-word touches all of us every day. It's worth a slant, albeit American. Don't miss.

Director: Jonathan Levine
Starring: Joseph Gordon-Levitt, Anna Kendrick, Seth Rogen
Certificate: 15
Duration: 100 mins
Origin: USA 2011
By: Lionsgate Films UK

The Deep Blue Sea
Wed 18 7.30

Director: Terence Davies
Starring: Rachel Weisz, Tom Hiddleston
Certificate: 12A
Duration: 98 mins
Origin: UK 2011
By: Artificial Eye

We were honoured to have the brilliant Terence Davies back at the Rex to talk about the making of this, his latest beautifully finished film, with unreserved passion.

A literary adaptation of Terence Rattigan's 1952 play about a middle-class woman, Hester (Rachel Weisz), trapped in a passionless but caring marriage and lost in a self-destructive love affair with a man who will break her heart. Her husband William a High Court Judge (Simon Russell Beale) remains dignified in his sorrow. A rare film outing for the magnificent Russell Beale. The RAF pilot Freddie (Tom Hiddleston) is the cad or perhaps not?

It is a haunting exploration of the emotional glass ceiling that hung over many in 1950s Britain.

"Weisz is terrific, and Davies' use of low light, soft focus and faded, yellowing sets makes her look positively phosphorescent. Critics complained that Vivien Leigh was too attractive to play Hester in Anatole Litvak's 1955 adaptation. If they were alive to see Rachel Weisz' Hester, they'd probably have a stroke." (*Telegraph*)

Is Hester mad? "Madness is a valid interpretation of love. When you really fall in love, it's not a choice. Hester's not doing it because she wants to humiliate herself, she is humiliating herself because she doesn't have a choice." Rachel Weisz (*Times 19.11.11*) Don't miss.



The Help

Thu 19 7.30, Fri 20 7.30,
Wed 25 7.30



Back by demand, this hugely enjoyable, honey-marinated adaptation of Kathryn Stockett's novel struck a chord with US audiences although exactly which chord is up for grabs.

Set in 1960s Jackson, Mississippi, the film tells how Skeeter Phelan (Emma Stone), a young, white would-be writer, convinces two black maids, Aibileen and Minny (Viola Davis and Octavia Spencer) to work secretly with her on a book.

Skeeter wants the maids to reveal, anonymously, the hardships routinely inflicted on them by the wealthy families whose food they cook and whose children they raise – thereby winning them a valuable step towards true racial equality and the girl, a big fat publishing deal.

“Let’s clear those caveats out of the way first. The Help is a broad southern melodrama that implicitly frames the push for racial equality as the tale of oppressed African-Americans who are given their voice by a lone white do-gooder.

“While the story takes place at a time of seismic social upheaval, director Tate Taylor’s screenplay niftily sidesteps politics for specific personal injustices. In short, The Help not only has its cake it eats it. This is as brazen an Oscar-baiter as we’re likely to see this year” (*Telegraph*) “Viewed as an airbrushed, Dettol-heavy fairytale, however, it’s rousingly effective.” (*Guardian*) The oblivious, fluffy white women are a treat. Polish up the statuettes...

Director: Tate Taylor
Starring: Bryce Howard, Jessica Chastain, Viola Davis, Emma Stone
Certificate: 12A
Duration: 146 mins
Origin: USA 2011
By: Walt Disney Studio INTL

Moneyball

Sat 21 7.00

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

This is an anti-sports movie. The screenplay by Steve Zallian and Aaron Sorkin (based on Michael Lewis’s book) is about statistics, money and winning, not glory. (that doesn’t sound like the Premier League?)

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 that put you off. Think: 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.



The Well Diggers Daughter Sun 22 6.00



Daniel Auteuil's directorial debut sees him waltzing headlong into Marcel Pagnol's Provence of the 1940s with this sun-bleached tale of salty, lionised bumpkins, dastardly shop owners, inexperienced daughters and fighter pilots whose morals are as loose as their flies.

It's tale of love across the class divide, with the beautiful 18-year-old Patricia (the ridiculously pretty Astrid Bergès-Frisbey), the devoted daughter of Provençal well digger Pascal (Auteuil himself), falling for a dashing pilot Jacques (Nicolas Duvauchelle) on the eve of WWII.

An early mixed review: "Hardly what you'd call envelope-pushing for someone who's worked with Michael Haneke, but there's a broad appeal to be gleaned from its antiquated charm, modest focus and a clutch of ripe, old-school character turns" (*Time Out*)

This was our second special preview to mark the The Rex' 7th anniversary in December. It's a lovely soft focus tale of a hardworking widower toiling to find and preserve his own water supply on the wrong side of the river from the 'big house'.

With his beautiful daughter, the tale adds more than a bow to Jean de Florette/Manon des Sources almost 30 years earlier. Nothing happens but it is beautiful to see.

Director: Daniel Auteuil
Starring: Daniel Auteuil, Sabine Azema, Kad Merad
Certificate: PG
Duration: 107 mins
Origin: France 2011
By: Pathe Distribution

OSS 117: Cairo, Nest Of Spies Mon 23 7.30

Director: Michel Hazanavicius
Starring: Bérénice Bejo, Jean Dujardin
Certificate: 12A
Duration: 102 mins
Origin: France 2006
By: Park Circus Films

Suave, abundantly silly and outrageously French, this perfectly pitched 2006 spoof from director Michel Hazanavicius parodies both the original OSS 117 novels and the Bond series.

Integral to the film's charm and success is the casting of the simultaneously handsome and rubber-faced comedian Jean Dujardin as the bungling OSS 117. An eyebrow wiggler par excellence, Dujardin's delightful mugging and considerable flair for physical comedy means that so long as he's onscreen the film is funny, which luckily is all of the time.

The year is 1955, and OSS-117 has been sent to Cairo to monitor the growing Suez crisis, make contact with a beautiful agent Larmina, (Bérénice Bejo)...

"It superbly recreates a 1950s look, with Dujardin playing the supercool hero as a smug, preposterous type. With his sculptured, hair and light tailored suits; he resembles the young Connery in *From Russia with Love*." (*Total Film*)

"Dujardin carries the day: he probably has the élan, physical presence, hauteur and grace to play the role straight, but you can feel his enjoyment of his tuxedoed character's cluelessness." (*Wally Hammond Time Out*)

This is back at The Rex to celebrate the huge multiplied talent of Michel Hazanavicius, Bérénice Bejo & Jean Dujardin, who, together, would go on to make *THE ARTIST*. Our 7th anniversary film and about to win a few prizes.

Don't miss.



We Need To Talk About Kevin **Tue 24** 7.30



Based on Lionel Shriver's best-selling novel and back by demand, a compelling unpleasant terrifying psychological thriller.

The aftermath of a brutally violent incident perpetrated by her son, Kevin leaves his mother, Eva a haunted, broken woman. Having put her successful career on hold to have a family, she is left with nothing but to replay the defining moments of her woefully malevolent son's upbringing. The novel's glaring "nature/nurture" subtext is reproduced faithfully in Ramsay's film as is Eva's role as unreliable narrator, with Swinton contributing a subtle, muted portrayal of the fractured mother. As always, John C. Reilly turns in a strong performance; this time a useless dad.

"Thought-provoking, confident and fearless. It's experimental but never alienating." (*Time Out*) My arse.

"A skin-peelingly intimate character study and a brilliantly nihilist, feminist parable: what happens when smart progressive women give birth to boys: the smirking little beasts they have feared since schooldays?" (*Guardian*)

"It's inspired by the book not adapted from it. It's played from inside the mother's mind... two people trying to reach each other. Not a social comedy, it's a nightmare. Not a thriller, it's a state of mind. It IS a fantasy about giving birth to a monster..." (*Tilda Swinton BBC R4*) 'Relentless' was the audience word in November. Feel free to put yourself through it one more time.

Director: Lynne Ramsay
Starring: Tilda Swinton, Ezra Miller, John C. Reilly, Siobhan Fallon
Certificate: 15
Duration: 112 mins
Origin: UK/USA 2011
By: Artificial Eye

The Ides Of March **Thu 26** 7.30

Director: George Clooney
Starring: Ryan Gosling, George Clooney
Certificate: 15
Duration: 100 mins
Origin: USA 2011
By: eOne Films

Big man for now, Ryan Gosling is brilliant in three very different zeitgeist films (Drive & Crazy...Love). He stars, alongside director George Clooney, in a taut political thriller.

Clooney is Mike Morris, a popular governor on the cusp of victory in a major Ohio primary, a victory which would almost guarantee his nomination as Democratic presidential candidate, and bring him within groping distance of the White House. His press secretary Stephen Myers (Gosling) is responsible for keeping the campaign trail on track; all is going swimmingly until Myers accidentally uncovers news which could lay a fatal blow to Morris' chances. A thrilling question of loyalties carries the film beautifully...

Clooney proves he's becoming as confident behind the lens as he is in front of it, yet perhaps unexpectedly, Gosling takes the plaudits with his wide-eyed portrayal of a youngster cutting his teeth on the seamier side of politics (but Seymour Hoffman wins the screen).

"A political thriller exploring themes of loyalty, ambition and the gap between public ideals and private fallibility, and it engages the brain." (*Telegraph*)

"The points made about politics here are valid, if a little obvious: ugly things go on behind the scenes and people in the game are shits. Who would have guessed?" (*Time Out*) (research Simon M) Great word play, come for this and more.





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

Sherlock Holmes: A Game of Shadows

**Fri 27 7.30, Sat 28 7.00,
Sun 29 6.00**

A Game of Shadows applies the ‘bigger is better’ ideology, sacrificing clever deduction for generic adventure, in Guy Ritchie’s riveting, yet hollow spectacle.

Robert Downey Jr and Jude Law return as the heroic ‘couple’, Mr Holmes and Dr Watson, respectively. 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 to focus on 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 quieter, 1940s Universal Pictures days of the noble Basil Rathbone and the bumbling Nigel Bruce. Still, it clearly and shamelessly brandishes its blockbuster attitude (what more is there to expect from Mr Madonna?). However in doing so, one is never bored. *(research Jack Whiting)*



Resistance

Mon 30 7.30



“Resistance” is a curious alternate-history. Set in Wales 1944. Operation Overlord, the Allied invasion of German-occupied Western Europe, has failed; a German counter-offensive is rapidly working northwest through the British Isles. A Wehrmacht platoon has entered a remote Welsh village on a top secret mission, only to find that all the menfolk have disappeared, seemingly to join the British Resistance movement. The film chronicles the remaining inhabitants’ decisions to collaborate or resist; and ultimately, to live or die.

The film is passable, with a gloriously complex performance from Andrea Riseborough; her character languishing in the dark, now hostile, Welsh valleys.

“It’s an intriguing premise given a tangibly creepy atmosphere. The tone shifts from almost paranormal thriller to war movie to love story and back.” (*Time Out*)

“This is an overwhelmingly bleak film, progressing with a dreamlike drift, and the howling wind in continuous accompaniment. There is little conventional suspense or action, just an undertone of violence, and a sense of hallucination and disorientation.”

(*Guardian*) (research Simon M)

What makes new British digital film makers want to step in misery and rub it over us? It’s worse than pop-kids lyrics or student poetry. Still, come for Andrea Riseborough and Michael Sheen.

Director: Amit Gupta
Starring: Andrea Riseborough, Michael Sheen
Certificate: PG
Duration: 92 mins
Origin: UK 2011
By: Metrodome Distributors

Margaret

Tue 31 7.30

Director: Kenneth Lonergan
Starring: Mark Ruffalo, Matt Damon, Anna Paquin, Jean Reno
Certificate: 15
Duration: 150 mins
Origin: USA 2011
By: Twentieth Century Fox

Kenneth Lonergan’s Margaret is a special film for many reasons, not the least of which is its now legendarily tortuous journey to the screen.

Shot six years ago in New York, this breathtakingly ambitious drama of clashing ethics and responsibilities was to be Lonergan’s second film after the much-admired, Oscar-nominated *You Can Count on Me*.

Only now does it reach us, many re-cuts, budgetary crises and legal squabbles later. The movie opens with a brilliant and shocking sequence in which Lisa tries to flag down a bus driver (Mark Ruffalo, sparingly used) and in an instant flips a lyrical, flirtatious tone into trauma and horror. The repercussions of this incident linger and won’t go away.

“It’s a phoenix of a film, risen from the ashes of what looked alarmingly like failure, and it needs to be seen.”

(*Telegraph*)

“Paquin creates that rarest of things: a profoundly unsympathetic character who is mysteriously, mesmerically, operatically compelling to watch.” (*Guardian*)

“Paquin deserves the highest accolades for her ferociously committed performance, turning what could have been a privileged prep-school archetype into a scorching depiction of adolescent grief.” (*Time Out*)

It also has a surprisingly fabulous cast including Matt Damon, Jean Reno and Matthew Broderick. Don’t miss.



COMING SOON

New releases

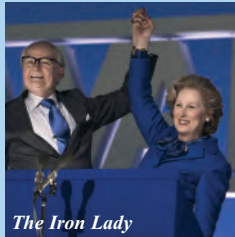
The Artist
 Girl With The Dragon
 Tattoo (Hollywood)
 Iron Lady
 Another Earth

Back by demand

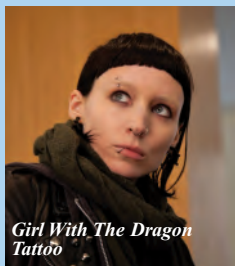
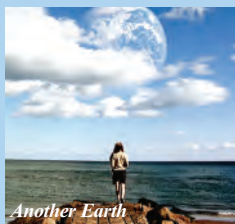
My Week With Marilyn
 Sherlock Holmes
 Margaret



The Artist



The Iron Lady

Girl With The Dragon
Tattoo

Another Earth

JANUARY FILMS AT A GLANCE

Please check times carefully and watch out for early shows.

1	Sun	CINEMA CLOSED	
2	Mon	BANK HOLIDAY	
3	Tue	HAPPY FEET 2	12.30
3	Tue	MIDNIGHT IN PARIS	7.30
4	Wed	MIDNIGHT IN PARIS	2.00
4	Wed	THE ADVENTURES OF TINTIN	7.30
5	Thu	THE ADVENTURES OF TINTIN	2.00
5	Thu	THE GUARD	7.30
6	Fri	HUGO	7.30
7	Sat	HUGO	2.00
7	Sat	MY WEEK WITH MARILYN	7.00
8	Sun	MY WEEK WITH MARILYN	6.00
9	Mon	HUGO	2.00, 7.30
10	Tue	MY WEEK WITH MARILYN	12.30, 7.30
11	Wed	MY WEEK WITH MARILYN	2.00, 7.30
12	Thu	MY WEEK WITH MARILYN	2.00
12	Thu	THE LAST WALTZ	7.30
13	Fri	MY WEEK WITH MARILYN	7.30
14	Sat	HAPPY FEET 2	2.00
14	Sat	MIDNIGHT IN PARIS	7.00
15	Sun	WE HAVE A POPE	6.00
16	Mon	WE HAVE A POPE	2.00
16	Mon	TAKE SHELTER	7.30
17	Tue	50/50	12.30
17	Tue	50/50	7.30
18	Wed	THE DEEP BLUE SEA	2.00, 7.30
19	Thu	THE HELP	2.00, 7.30
20	Fri	THE HELP	7.30
21	Sat	THE ADVENTURES OF TINTIN	2.00
21	Sat	MONEYBALL	7.00
22	Sun	THE WELL DIGGER'S DAUGHTER	6.00
23	Mon	THE WELL DIGGER'S DAUGHTER	2.00
23	Mon	OSS: CAIRO – NEST OF SPIES	7.30
24	Tue	WE NEED TO TALK ABOUT KEVIN	12.30, 7.30
25	Wed	THE HELP	2.00, 7.30
26	Thu	THE IDES OF MARCH	2.00, 7.30
27	Fri	SHERLOCK HOLMES 2	7.30
28	Sat	PUSS IN BOOTS	2.00
28	Sat	SHERLOCK HOLMES 2	7.00
29	Sun	SHERLOCK HOLMES 2	6.00
30	Mon	SHERLOCK HOLMES 2	2.00
30	Mon	RESISTANCE	7.30
31	Tue	SHERLOCK HOLMES 2	12.30
31	Tue	MARGARET	7.30



J A N 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

Happy Feet 2

Tue 3 12.30, Sat 14 2.00



Directed by George Miller (Babe & the Mad Max films!) featuring an all-star cast and eye-popping animation, HF2 is likely to be the best animated feature about dancing penguins you're likely to see all year!

The film centres around Mumble (Elijah Wood) star of the first one, Gloria (Pink), their tiny son Erik (Ava Acres) who surprisingly, given his lineage, doesn't enjoy dancing and Sven (Hank Azaria) a "penguin who can fly" (a puffin masquerading as a penguin self-help guru). Together they attempt to free the penguin colony from a dangerous ice sheath cave-in! Matt Damon and Brad Pitt, have great fun with the voices of Will and Bill the Krill, making glorious aquatic puns.

It's visually gorgeous, fun for all the family stuff, although the sight of thousands of animated penguins dancing in unison might well prove too much for some; as might the chaotic narrative. Still, it is perfect for icy January afternoons.

"A family-friendly food chain in which no one gets eaten." (*Observer*)

"Effectively, it's a few computer-generated birds staring into the abyss for an hour and a half. I know exactly how they felt." (*Telegraph*) (research Simon Messenger)

Penguin droppings on silly critics. Come and love it.

Director: George Miller
Starring: Robin Williams, Brad Pitt, Matt Damon, Elijah Wood
Certificate: U
Duration: 103 mins
Origin: Australia 2011
By: Warner Brothers

Midnight In Paris

Wed 4 2.00

Director: Woody Allen
Starring: Owen Wilson, Marion Cotillard
Certificate: 12A
Duration: 94 mins
Origin: Spain/USA 2011
By: Warner Brothers

Back by huge demand on the big screen, this has been one of our box office hits of late 2011.

Happily, this is Woody's best since Vicky Cristina Barcelona.

Owen Wilson is perfect as Gil, Woody's typically neurotic alter-ego, almost in lip-sync with his early years endearing whine. Michael Sheen is fantastically cringy as Paul's smarmy, pseudo know-all. Allen let's the camera play with Cotillard's and McAdam's, beauty. But it is his clear love of Paris, through Darius Khondji's lens, that will take your heart. Luckily, this (Woody's ultimate fairy story) too is warm, assured, and perhaps most reassuringly, funny.

The rest are fun caricatures Dali (Adrian Brody) Scott Fitzgerald (Tom Hiddleston) Corey Stoll (Hemingway) Picasso, Bunuel, Degas, Gauguin, TS Eliott, Man Ray, Josephine Baker, Cole Porter, and even Carla Bruni turn up, and you'll love the score.

"It's all very recognisable but not tired, and the film's lightly-played time-travelling element gives it a hint of boldness. It's fun and most welcome." (*Time Out*) (research SM)

"Look at me, I was a nightclub comedian. I didn't know how to make films." (47 titles later) "It's fun to live for months in a completely artificial world. Paris with all these beautiful, funny, inventive, quick-witted people." (*Woody Allen Film Prog R4*) Come for the love of Paris and the music.



The Adventures Of Tin Tin Thu 5 2.00



Tintin (apparently played by Jamie Bell, buried somewhere underneath the animators' rendering) finds the model of a ship, *The Unicorn*, from a market stall only to discover it contains the key to the whereabouts of a sunken galleon's buried treasure.

Together with Snowy, the bumbling Thompson twins (Simon Pegg, Nick Frost), and the soused Captain Haddock (Andy Serkis), Tintin must endeavour to retrieve the booty before the nefarious Sakharine (Daniel Craig) beats them to it...

The opening half of the film is a delight, replete with a lavish opening sequence, and enough in-jokes, and sight gags to satisfy the most obsessive Tintinologist. The latter portion then descends into rip-roaring, Indiana J territory. Purists may loathe the dead-eyed animation techniques which Spielberg employs here, but there's enough big-screen action, plot and intrigue to grip throughout.

"Tin Tin is without doubt the finest example of Spielberg's family-friendly fun side since *Jurassic Park*. It's also the most creative, enjoyable and invigorating blockbuster of the year." (*Time Out*) (research Simon M) It looks fabulous but the cartooning of real faces is irritating. Why not cast Mickey Mouse? Even so, it is far less irritating than *Jurassic Park*! Besides, Spielberg probably wiped the stars faces, so you'd watch the film. So don't look for them, watch the film.

Director: Steven Spielberg
Starring: Jamie Bell, Daniel Craig, Simon Pegg, Andy Serkis
Certificate: PG
Duration: 105 mins
Origin: New Zealand, USA 2011
By: Paramount International Pictures

Hugo Sat 7 2.00, Mon 9 2.00

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

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 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: 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



My Week With Marilyn

Tue 10 12.30,
Wed 11 2.00, **Thu 12** 2.00

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, so amuses herself with lucky bugger Colin.

Michelle Williams is excellent, despite what was evidently written to be an Oscar baiting role, as she conveys the fractures beneath the surface of Monroe's sugary, seductive public persona. Branagh too deserves plaudits for his volcanic, bombastic portrayal of Olivier.

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

It will run and run, so take your time. (*research Simon Messenger*)

The genius casting of Michelle Williams, in the face of pressure from the usual blondes, shows uncharacteristic nerve.





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



Habemus Papam (We Have A Pope) Mon 16 2.00

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

The Holy Father has gone to meet his maker, and the Papal conclave meets at the Vatican to elect a new Pontiff. The ensuing rounds of Papal voting occur to reach Habemus Papam! 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 the 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 perfectly by the director himself Moretti) is called in to talk to him.

With a strong, moving opening sequence, and an intriguing conclusion, Moretti has crafted a gentle and very amusing, 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 SimonM).

You don't need to be too catholic. Come lapsed! Miss mass, but don't miss this.

50/50

Tue 17 12.30



Writer director Jonathan Levine (responsible for some terrible pap) has, for him, created an exceptional comedy based on the experiences of screenwriter Will Reiser.

Adam (Gordon-Levitt) is a young radio producer. Complaining of back pain, he visits his doctor, and is subsequently diagnosed with a rare form of cancer. He is given a 50% chance of survival. The film chronicles the consequences of the news on his family and friends, his best friend, the boorish Kyle (Rogen), his girlfriend (Howard) and his mother (Anjelica Huston).

To appropriate the title, the entire film feels split 50/50 between a 'bromance' movie of the highest order and a genuinely upsetting film about serious illness. Levine walks a fine line, but there are many laughs in the face of the worst. Amusing, but not for everyone.

"A comedy about cancer might sound as promising as a musical about shingles, but this frequently funny and moving film proves humour can be wrung from tricky subjects, providing it's done with sufficient thoughtfulness and wit." (*Telegraph*)

"Harmless, shallow, smug and unlikable: a bromance weepie about cancer with a very serious 'bros before hos' attitude." (*Guardian*) (research SimonM) Huge bollocks to the *Telegraph* (a phrase I tend to use Daily). The dreaded c-word touches all of us every day. It's worth a slant, albeit American. Don't miss.

Director: Jonathan Levine
Starring: Joseph Gordon-Levitt, Anna Kendrick, Seth Rogen
Certificate: 15
Duration: 100 mins
Origin: USA 2011
By: Lionsgate Films UK

The Deep Blue Sea

Wed 18 2.00

Director: Terence Davies
Starring: Rachel Weisz, Tom Hiddleston
Certificate: 12A
Duration: 98 mins
Origin: UK 2011
By: Artificial Eye

We were honoured to have the brilliant Terence Davies back at the Rex to talk about the making of this, his latest beautifully finished film, with unreserved passion.

A literary adaptation of Terence Rattigan's 1952 play about a middle-class woman, Hester (Rachel Weisz), trapped in a passionless but caring marriage and lost in a self-destructive love affair with a man who will break her heart. Her husband William a High Court Judge (Simon Russell Beale) remains dignified in his sorrow. A rare film outing for the magnificent Russell Beale. The RAF pilot Freddie (Tom Hiddleston) is the cad or perhaps not?

It is a haunting exploration of the emotional glass ceiling that hung over many in 1950s Britain.

"Weisz is terrific, and Davies' use of low light, soft focus and faded, yellowing sets makes her look positively phosphorescent. Critics complained that Vivien Leigh was too attractive to play Hester in Anatole Litvak's 1955 adaptation. If they were alive to see Rachel Weisz' Hester, they'd probably have a stroke." (*Telegraph*)

Is Hester mad? "Madness is a valid interpretation of love. When you really fall in love, it's not a choice. Hester's not doing it because she wants to humiliate herself, she is humiliating herself because she doesn't have a choice." Rachel Weisz (*Times* 19.11.11) Don't miss.



The Help

Thu 19 2.00, Wed 25 2.00



Back by demand, this hugely enjoyable, honey-marinated adaptation of Kathryn Stockett's novel struck a chord with US audiences although exactly which chord is up for grabs.

Set in 1960s Jackson, Mississippi, the film tells how Skeeter Phelan (Emma Stone), a young, white would-be writer, convinces two black maids, Aibileen and Minny (Viola Davis and Octavia Spencer) to work secretly with her on a book.

Skeeter wants the maids to reveal, anonymously, the hardships routinely inflicted on them by the wealthy families whose food they cook and whose children they raise – thereby winning them a valuable step towards true racial equality and the girl, a big fat publishing deal. "Let's clear those caveats out of the way first. The Help is a broad southern melodrama that implicitly frames the push for racial equality as the tale of oppressed African-Americans who are given their voice by a lone white do-gooder.

"While the story takes place at a time of seismic social upheaval, director Tate Taylor's screenplay niftily sidesteps politics for specific personal injustices.

In short, The Help not only has its cake it eats it. This is as brazen an Oscar-baiter as we're likely to see this year" (*Telegraph*) "Viewed as an airbrushed, Dettol-heavy fairytale, however, it's rousingly effective." (*Guardian*) The oblivious, fluffy white women are a treat. Polish up the statuettes...

Director: Tate Taylor
Starring: Bryce Howard, Jessica Chastain, Viola Davis, Emma Stone
Certificate: 12A
Duration: 146 mins
Origin: USA 2011
By: Walt Disney Studio INTL

The Adventures Of

Tin Tin Sat 21 2.00

Director: Steven Spielberg
Starring: Jamie Bell, Daniel Craig, Simon Pegg, Andy Serkis
Certificate: PG
Duration: 105 mins
Origin: New Zealand, USA 2011
By: Paramount International Pictures

Tintin (apparently played by Jamie Bell, buried somewhere underneath the animators' rendering) finds the model of a ship, The Unicorn, from a market stall only to discover it contains the key to the whereabouts of a sunken galleon's buried treasure.

Together with Snowy, the bumbling Thompson twins (Simon Pegg, Nick Frost), and the soused Captain Haddock (Andy Serkis), Tintin must endeavour to retrieve the booty before the nefarious Sakharine (Daniel Craig) beats them to it...

The opening half of the film is a delight, replete with a lavish opening sequence, and enough in-jokes, and sight gags to satisfy the most obsessive Tintinologist. The latter portion then descends into rip-roaring, Indiana J territory. Purists may loathe the dead-eyed animation techniques which Spielberg employs here, but there's enough big-screen action, plot and intrigue to grip throughout.

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The Well Diggers Daughter Mon 23 2.00



Daniel Auteuil's directorial debut sees him waltzing headlong into Marcel Pagnol's Provence of the 1940s with this sun-bleached tale of salty, lionised bumpkins, dastardly shop owners, inexperienced daughters and fighter pilots whose morals are as loose as their flies.

It's tale of love across the class divide, with the beautiful 18-year-old Patricia (the ridiculously pretty Astrid Bergès-Frisbey), the devoted daughter of Provençal well digger Pascal (Auteuil himself), falling for a dashing pilot Jacques (Nicolas Duvauchelle) on the eve of WWII.

An early mixed review: "Hardly what you'd call envelope-pushing for someone who's worked with Michael Haneke, but there's a broad appeal to be gleaned from its antiquated charm, modest focus and a clutch of ripe, old-school character turns" (*Time Out*)

This was our second special preview to mark the The Rex' 7th anniversary in December. It's a lovely soft focus tale of a hardworking widower toiling to find and preserve his own water supply on the wrong side of the river from the 'big house'.

With his beautiful daughter, the tale adds more than a bow to Jean de Florette/Manon des Sources almost 30 years earlier. Nothing happens but it is beautiful to see.

Director: Daniel Auteuil
Starring: Daniel Auteuil, Sabine Azema, Kad Merad
Certificate: PG
Duration: 107 mins
Origin: France 2011
By: Pathe Distribution

We Need To Talk About Kevin Tue 24 12.30

Director: Lynne Ramsay
Starring: Tilda Swinton, Ezra Miller, John C. Reilly, Siobhan Fallon
Certificate: 15
Duration: 112 mins
Origin: UK/USA 2011
By: Artificial Eye

Based on Lionel Shriver's best-selling novel and back by demand, a compelling unpleasant terrifying psychological thriller.

The aftermath of a brutally violent incident perpetrated by her son, Kevin leaves his mother, Eva a haunted, broken woman. Having put her successful career on hold to have a family, she is left with nothing but to replay the defining moments of her woefully malevolent son's upbringing. The novel's glaring "nature/nurture" subtext is reproduced faithfully in Ramsay's film as is Eva's role as unreliable narrator, with Swinton contributing a subtle, muted portrayal of the fractured mother. As always, John C. Reilly turns in a strong performance; this time a useless dad.

"Thought-provoking, confident and fearless. It's experimental but never alienating." (*Time Out*) My arse.

"A skin-peelingly intimate character study and a brilliantly nihilist, feminist parable: what happens when smart progressive women give birth to boys: the smirking little beasts they have feared since schooldays?" (*Guardian*)

"It's inspired by the book not adapted from it. It's played from inside the mother's mind... two people trying to reach each other. Not a social comedy, it's a nightmare. Not a thriller, it's a state of mind. It IS a fantasy about giving birth to a monster..." (*Tilda Swinton BBC R4*) 'Relentless' was the audience word in November. Feel free to put yourself through it one more time.



The Ides of March

Thu 26 2.00



Big man for now, Ryan Gosling is brilliant in three very different zeitgeist films (Drive & Crazy...Love). He stars, alongside director George Clooney, in a taut political thriller.

Clooney is Mike Morris, a popular governor on the cusp of victory in a major Ohio primary, a victory which would almost guarantee his nomination as Democratic presidential candidate, and bring him within groping distance of the White House. His press secretary Stephen Myers (Gosling) is responsible for keeping the campaign trail on track; all is going swimmingly until Myers accidentally uncovers news which could lay a fatal blow to Morris' chances. A thrilling question of loyalties carries the film beautifully...

Clooney proves he's becoming as confident behind the lens as he is in front of it, yet perhaps unexpectedly, Gosling takes the plaudits with his wide-eyed portrayal of a youngster cutting his teeth on the seamier side of politics (but Seymour Hoffman wins the screen).

"A political thriller exploring themes of loyalty, ambition and the gap between public ideals and private fallibility, and it engages the brain." (*Telegraph*)

"The points made about politics here are valid, if a little obvious: ugly things go on behind the scenes and people in the game are shits. Who would have guessed?" (*Time Out*) (research Simon M) Great word play, come for this and more.

Director: George Clooney
Starring: Ryan Gosling, George Clooney
Certificate: 15
Duration: 100 mins
Origin: USA 2011
By: eOne Films

Puss In Boots

Sat 28 2.00

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 swashbuckler (voiced by Antonio Banderas), follows his origins through Mexico and beyond in a kid-friendly, Sergio Leone inspired yarn (think 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 (*Jack Whiting*).





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

Sherlock Holmes: A Game of Shadows

Mon 30 2.00, Tue 31 12.30

A Game of Shadows applies the ‘bigger is better’ ideology, sacrificing clever deduction for generic adventure, in Guy Ritchie’s riveting, yet hollow spectacle.

Robert Downey Jr and Jude Law return as the heroic ‘couple’, Mr Holmes and Dr Watson, respectively. 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 to focus on 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 quieter, 1940s Universal Pictures days of the noble Basil Rathbone and the bumbling Nigel Bruce. Still, it clearly and shamelessly brandishes its blockbuster attitude (what more is there to expect from Mr Madonna?). However in doing so, one is never bored. (*research Jack Whiting*)



ST ALBANS: THE ODYSSEY – A JOURNEY TO RESTORATION

It has become a true odyssey. Money always has the final say, never the idea. In the current world nightmare (2011) money has eaten itself and us with it. Investment banks have lost it all on the same losing hand. While we, their whores and horses work for them still. No government is to be trusted (especially for excuses to do with Control disguised as Care).

But I thought they made independent decisions. It is only now in the mid-afternoon of my life, I realise “It was Barzini all along” Governments are held in the bank’s pockets “like so many nickels and dimes.” None is brave enough (unless you’re Switzerland) to dare declare banks don’t own us – we own them.

THAT ASIDE...

The banks have all said no to the Odyssey in St Albans. Even though they can see it is unlikely to fail.

In turn and without fail, they have declared the Rex “A miracle of commerce. A business model without a model! The greatest, most unlikely business success story of our time”(para). Beating all the odds of recession, and the Euro tomfoolery, we are hailed by all colours and pirates, as this brave, new adventurer/entrepreneur riding the recession like the Lone Ranger on Shergar (one a fancy Hollywood cowboy, the other kidnapped, presumed dead).

So we’re back where we started. But against current ‘wisdom’, we’re better off. Instead of despair it provides renewed hope. I will continue to forfeit sleep, if there are those of you who can find ways to raise the rest of the money, unencumbered by conditions or profit, you’re welcome indeed. My close friends and advisors are losing their own sleep to support this work, asking for nothing in return. A fair deal? No, but it shows their spirit to get us this far. They, you and the old Odeon building are all we have.

In summary: It is hard to believe we can do it twice: raise the rest the way we did the first. In just eight/nine weeks from late January to end of March 2010, we raised the £1million to buy the Odeon site.

The argument against doing it again is loud and logical. However, there is more goodwill than self-interest in and around St Albans and more genuine longing than personal gain, to see this cinema live again.

There is no doubt we couldn’t have picked a worse time, but this is the only time we have. The best of it is we wouldn’t have the Odyssey at all if the bottom hadn’t fallen out of the money (or vice versa) in 2008.

Worse, it hasn’t stopped falling. We only need £500,000ish (if the banks keep their word to match it).



IMAGES FROM THE ODYSSEY 2010 – TO DATE



HS2 RESISTANCE IN PICTURES 2010/11



We all know Thomas the Tank Engine's face makes more sense than spending £33billion (plus a new £50m-ish for a tunnel) on a train when there's Olympics opening to pay for? Parliament has put back its decision to January to include the construction of a tunnel under The Chilterns. Apart from a few millions paid already in compensation/compulsory purchase etc, there is no face to save in cancelling HS2. Afterall They inherited it from the other-crowd, didn't they? Perhaps the Fat Controller will have it routed through Chequers...



Fabulous protest above Chequers



The Railway Children stopping the train with red bloomers. It's that easy.

REX 2012 CALENDARS

&



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