

THE-REX

JANUARY 2020

LITTLE WOMEN

To a bright early Spring
for a brave new 2020...

"velveteen glamour and brilliant programming..." (The Guardian)

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

JANUARY 2020 • ISSUE 178
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Mon-Sat 10.30-6.30pm Sun 4.30-5.30pm

THE-REX

CINEMA BERKHAMSTED

CONTENTS

Films At A Glance 18-19

Rants & Pants 27-29

BOX OFFICE: 01442 877759

Mon to Sat 10.30-6.30

Sun 4.30-5.30

SEAT PRICES

Circle £9.50

Concessions/ABL £8.00

Back Row £8.00

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Concessions/ABL £10.00

Royal Box Seat (Seats 6) £13.00

Whole Royal Box £73.00

Matinees - Upstairs £5, Downstairs £6.50, Royal Box £10

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

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01442 877999

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01296 668739

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

“Unhesitatingly The Rex is the best cinema I have ever..”
(STimes Culture)

BEST IN JANUARY



La Belle Époque

An original French romantic-comedy with a perfect blend of smart wit and heartwarming emotion played out beautifully by a veteran cast.

See page 10

FILMS OF THE MONTH



The Two Popes

A masterclass in acting Pope Benedict (Hopkins) and the future Pope Francis (Pryce) forge a new path for the Catholic Church.

See page 11



So Long, My Son

Director Wang Xiaoshuai delivers this social political drama highlighting the human cost of China's now eliminated one child policy. See page 14



Marriage Story

Adam Driver and Scarlett Johansson deliver powerful performances as a couple dealing with a painful marriage breakdown.

See page 15



Shooting The Mafia

Portrait of Sicilian photographer Letizia Battaglia whose Incredible bravery helped expose the Mafia's merciless crimes.

See page 20



JANUARY FILMS



Knives Out

A glorious blockbuster of acting chemistry and cinematic wit. Following a lavish 85th birthday party in his honour, wealthy and successful mystery novelist Harlan Thrombey is found dead with his throat slit. For the police this is an open and shut case of suicide, until master sleuth and debonair detective Benoit Blanc arrives on the scene. Hired by an unknown benefactor, Blanc soon turns his attention to a Cluedo board of suspects; the entire Thrombey clan.

Inspired by the plethora of Agatha Christie novels, writer and director Rian Johnson knows how to stage a murder mystery. Murder on the Orient Express this is not. His knotty, deliciously deceptive screenplay plays like an unreliable narrator's recollection of a drunken story they heard secondhand. Daniel Craig is a storm as the ridiculously southern Blanc. Shannon, Curtis and Collette bring malice, spite and greed into each full-frame close-up they get while Chris Evans smarms it up as the rude, spoiled grandson. If you have half as much fun watching *Knives Out* as it looks like the cast did making it, you are guaranteed a good time. What a reminder that mainstream movies don't need explosions or superpowers to be deliriously entertaining. (*Chris Coetsee*)

Director: Rian Johnson
 Cast: Christopher Plummer, Ana de Armas, Daniel Craig, Toni Collette, Jamie Lee Curtis
 Duration: 137 min
 Origin: USA 2019
 Certificate: 12A
 Company: Lionsgate

When...		Sat 4	7.00
		Sun 5	6.00
Thu 2	2.00	Mon 20	2.00
Thu 2	7.30	Tue 21	2.00



Charlie's Angels

Kristen Stewart stars in an unnecessary, unwanted, trashy reboot tasked with giving the franchise a millennial update, Elizabeth Banks both writes and directs this new addition, adding contemporary themes (sustainability and gender politics) while still embracing the silliness of the franchise. (Charlie)

Charles Townsend's agency has expanded into a global espionage organisation, recruiting the most intelligent, fearless, highly trained (and ridiculously gorgeous) women around the world. Coming in from the cold of the indie circuit, Kristen Stewart plays Sabina, the comedic Angel with a criminal record and background as a New York heiress. Ringleader Sabina and former MI6 agent (Ella Balinska) Jane work alongside Elena, (Naomi Scott) a young engineer who has created a sustainable energy project for the greater good. Yet this technology, named Callisto, can also become "a perfect assassination machine" if it falls into the wrong hands. A plan is hatched by villains to sell Callisto on the black market and the Angels are summoned to save the world, fighting baddies in Hamburg and Istanbul. (*Rachel Williams*) It might be poorly paced trash but their energy, sass and lack of warm clothing should keep you awake keep. Unless you're 14, miss it.



Director: Elizabeth Banks
 Cast: Naomi Scott, Kristen Stewart, Ella Balinska, Sam Claflin, Elizabeth Banks, Noah Centineo
 Duration: 118 min
 Origin: USA 2019
 Certificate: 12A
 Company: Columbia Pictures Corporation Ltd.

When...

Fri 3 2.00, 7.30
 Thu 23 2.00, 7.30



Frozen 2

After sparking endless karaoke renditions of Let It Go, Disney's ice princesses have returned

Six years since the smash-hit original, the sequel matures with its audience, both in its narrative and visual flair. Set three years later, we are reunited with loveable sisters Elsa (Idina Menzel) and Anna (Kristen Bell). Elsa is ruling Arendelle, living alongside Anna, her soon-to-be-brother-in-law Kristoff (Jonathan Groff), and comic snowman Olaf (Josh Gad). The peace is disturbed, however, when a mysterious voice from the north starts calling to Elsa. Together with Anna, Kristoff, Olaf and pet reindeer Sven, the group embark on a quest to discover the origin of Elsa's magical powers and save the kingdom of Arendelle. The film drops "binary good-and-evil storytelling for more nuanced depictions of the balance between humanity and nature" (Empire), exploring themes such as impermanence and growth. Frozen 2 tracks the evolution of its characters, most notably the emotional bond between the sisters, while still remaining light and humorous (Olaf is even funnier than before). With new catchy musical numbers written by Kristen Anderson-Lopez and Robert Lopez, it's yet to be seen which will be this film's standout hit. (Rachel Williams)

Directors: Chris Buck, Jennifer Lee
Cast: Idina Menzel, Kristen Bell, Jonathan Groff, Josh Gad
Duration: 103 mins
Origin: USA 2019
Certificate: PG
Company: Walt Disney

When...

Sat 4 2.00
Sat 11 2.00



La Belle Époque

Virtual reality is taken to new heights in this winning Eternal Sunshine-esque French romance.

Daniel Auteuil plays cartoonist Victor Drumond, marooned in his sixties and gently withdrawing from an alien world of endless iPad and phone interaction. Kicked out by his wife Marianne (the eternally gorgeous Fanny Ardant) who finds him insufferably boring, he desperately reaches out to friend Antoine who runs a high-end re-enactment service, whereby a client can be transported to any era they desire and live out their fantasy life.

When offered the opportunity, Victor doesn't hesitate, wishing to return to a smoke-filled bistro in 1974, the moment he first met Marianne. However, there are complications, as Victor finds himself falling for Margot, the actress playing young Marianne, who also happens to be Antoine's on-again-off-again girlfriend. Auteuil is great in the lead role, remaining sceptical of the charade but unable to resist its allure.

Writer-director Nicolas Bedos also has endless fun, packing the film with moments of joie de vivre to deliver an escapist fantasy as topical as it is touching. An immaculately constructed, achingly romantic joy, exploring both the seductive pull of nostalgia as well as the dangers of living in the past. (Chris Coetsee)
 Come for Fanny Ardant... Don't miss.

Director: Nicolas Bedos
Cast: Daniel Auteuil, Guillaume Canet, Doria Tillier, Fanny Ardant, Pierre Arditi
Duration: 115 min
Origin: France 2019
Certificate: 15
Company: Pathe Productions LTD

When...

Mon 6 2.00, 7.30



The Two Popes

Want to see a master class in non-acting? Let Jonathan Pryce and Anthony Hopkins show how it's done in the fiercely moving and surprisingly funny *Two Popes*. For all its pomp and grandiosity, this factually based drama about the relationship between German John Ratzinger a.k.a Pope Benedict XVI (Hopkins) and his successor, Argentine Cardinal Jorge Mario Bergoglio, the future Pope Francis (Pryce) ticks off the genre conventions of a mismatched buddy movie pretty neatly. In Anthony McCarten's beautifully written script, the two men: Benedict, a lofty aristocrat who prefers classical music; Bergoglio, a humble servant with a thing for ABBA, struggle to find a unifying bond. They feel each other out in a litany of languages during a verbal game of liturgical chess that cuts to the heart of the divisions within the Catholic Church. Their charming banter takes place over pizza and Fanta, or while watching Benedict's favourite TV show *Kommissar Rex* (about a crime-solving dog in Vienna). By humanising these two men who are so rigidly puritanical and synonymous with austerity, the film finds an unexpected conduit to joy. (*Jack Whiting*) It's only two grown men talking, but its a rivetting huge screen, theatrical cinematic treat. And it's funny. Hence, wasted on Netflix.



Director: Fernando Meirelles
 Cast: Anthony Hopkins, Jonathan Pryce, Juan Minujin, Sidney Cole, Thomas D. Williams, Federico Torre
 Duration: 126 mins
 Origin: UK 2019
 Certificate: 12A
 Company: Netflix

When...

Tue 7	2.00	Sun 12	6.00
Tue 7	7.30	Mon 13	2.00



Judy & Punch

Actor-turned-director Mirrah Foulkes gives us a brilliantly bizarre #MeToo fairytale, a revisionist backstory for the Punch and Judy puppet show.

This oddball Australian production suggests an alternative origin myth: a darkly comic historical tale of child abuse, domestic violence, capital punishment, and a little dog who just loved sausages too much. The scene is a mythical, landlocked European town called Seaside in the mid 17th century. Here, alcoholic Punch (Damon Herriman) has top billing on the marionette show for which his kindly, more talented wife Judy (Mia Wasikowska) does most of the heavy lifting. Judy complains that the show is becoming too "punchy" and "smashy", but those very qualities are key to its popularity with the townsfolk. When Punch's unspeakable crime is committed in a bizarre whirlwind of terror and slapstick comedy, Judy is ostracised and the film evolves into a revenge romp for a modern audience, which reclaims masculine power and places it into Judy's capable hands. Foulkes has deftly deconstructed the ways powerful white men pull the strings – her movie's a timely pair of scissors. (*Jack Whiting*) In turning the tables it is a bit too predictable, but then what was Punch & Judy? Good gag - 'Seaside'.

Director: Mirrah Foulkes
 Cast: Mia Wasikowska, Damon Herriman, Benedict Hardie
 Duration: 106 min
 Origin: Australia 2019
 Certificate: 15
 Company: Picturehouse Entertainment

When...

Wed 8 2.00, 7.30



The Aeronauts

Funny old things, hot air balloons. Once the future of aviation, they're now seen as something of a curio in British culture.

Wild Rose director Tom Harper would like to remind us of the majesty of these wonders of aviation in this thrilling adventure. Eddie Redmayne - who, at this point, is physically incapable of turning down earnest biographical dramas - plays meteorologist James Glaisher; he wants to prove to the doubting, guffawing fellows at the Royal Society that weather can be measured and predicted. Felicity Jones is a fictional renegade pilot named Amelia Rennes, a perky young woman who has to fight against patriarchal bias to get anywhere.

With the most vertiginous of vistas, this hot air balloon takes to the skies and soars, taking the film along with it. From the ringing of church bells which echoes on high, to a thunderstorm, to the silence of the atmosphere above; *The Aeronauts* is the sort of soft and fluffy yarn that slips effortlessly into Christmas TV schedules, but one that deserves a spot on the big screen due to the two magnetic leads, and its soaring visual splendor. (*Jack Whiting*)

Director: Tom Harper
 Cast: Felicity Jones, Eddie Redmayne, Himesh Patel, Anne Reid
 Duration: 101 mins
 Origin: UK/USA 2019
 Certificate: PG
 Company: Entertainment One

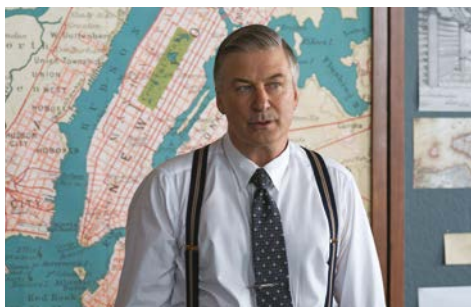
When...

Thu 9 2.00, 7.30
Sun 19 6.00



Motherless Brooklyn

Edward Norton writes, directs and stars in Motherless Brooklyn, a stylish but convoluted 50s detective thriller. Twenty years in the making, Norton has finally adapted Jonathan Lethem's novel after acquiring the rights in the 90s. Shifting the setting back to the late 50s, his version allows for smoky jazz clubs and an abundance of tropes seen in classic noir films. Its protagonist is Lionel Essrog (Norton) a private eye with Tourette's syndrome. His father-figure boss, Frank Minna (Bruce Willis) had rescued him from an abusive orphanage, and trained him in the underworld of his New York detective agency. When he witnesses his boss' murder on a secret case, Lionel resolves to solve his murder and find out what he was working on. Utilising his photographic memory, he uncovers a web of secrets among the jazz clubs of Brooklyn and Harlem - meeting community activist Laurie Rose (Gugu Mbatha-Raw) and dangerous city official, Moses Randolph (an excellent Alec Baldwin) along the way. It could do with sharper edits and requires some patience, yet the gorgeous cityscapes and poignant soundtrack contributed by Radiohead's Thom Yorke colours then period well. (*Rachel Williams*) Now there's an oddball collaboration. Come, see and hear for yourself.



Director: Edward Norton
Cast: Edward Norton, Bruce Willis, Gugu Mbatha-Raw, Michael Kenneth Williams, Leslie Mann, Willem Dafoe
Duration: 144 mins
Origin: USA 2019
Certificate: 15
Company: Warner Bros

When...

Fri 10 2.00, 7.30
Sat 11 7.00



So Long, My Son

Wang Xiaoshuai's deeply moving, generations-spanning drama examines the long-term effect of China's one-child policy on a small circle of friends. Charting the unlucky fortunes of one couple in the wake of China's capitalist explosion, *So Long my Son* traces the lives of two families. Following the loss of a child in a tragic accident, their paths separate. Destinies ebb and flow, and fortunes are transformed under the impact of a country's changing face. Yet even as their lives diverge, a common search for truth and reconciliation around the tragedy remains.

Wang took the Jury Prize at the 2005 Cannes film festival for his 2005 drama *Shanghai Dreams*. *So Long, My Son*, is thematically, if not formally, his most ambitious project to date. Swelling across more than three decades of Chinese history, he builds a strong brooding sense of the uncaring sweep of revolutionary change, in which ordinary people are left heartbroken and helpless against fate or social engineering or ideology. It's a film which repeatedly breaks, then mends, your heart leading to a subtly momentous finale which acts as a reminder that for all that such decent people may ever lose in this life, so much will remain. (*Chris Coetsee*) Don't miss.

Director: Wang Xiaoshuai
 Cast: Liya Ai, Jiang Du, Zhao-Yan Guo-Zhang, Jingjing Li, Xi Qi, Jingchun Wang
 Duration: 185 mins
 Origin: China 2019 (Subtitled)
 Certificate: 12A
 Company: Artificial Eye Film Co. Ltd

When...

Mon 13 7.30



Harriet

The remarkable story of Harriet Tubman makes the plot of *The Shawshank Redemption* look like a wriggle through a rickety fence. What a travesty that this stirring film is the first significant movie to be made about Tubman, a compelling figure with a humdinger of a story. Born into slavery around 1820, Harriet (Cynthia Erivo) broke free from a Maryland plantation in 1849, before returning repeatedly, over 11 years, to liberate approximately 70 of her kinfolk while Civil War was brewing. A slave who suffers from blackouts and religious visions after a horrid childhood, which gives her a miraculous confidence in her own destiny. Cynthia Erivo embodies Harriet's courage, resourcefulness, physical toughness, and talent for disguise and untutored genius for guerrilla warfare; especially once she begins to assert herself and come into her power. She's ably supported by Leslie Odom Jr. as fellow abolitionist William Still, and Janelle Monáe's boarding-house keeper Marie Buchanan. The latter provides rare moments of intimacy, as Marie is forced to reckon with her preconceptions through her friendship with Harriet. The result falls somewhere between a slave-escape drama, an action thriller, and a western. (*Jack Whiting*) A fabulous story telling trick and great theatrical cinema. Don't miss.

Director: Kasi Lemmons
 Cast: Cynthia Erivo, Leslie Odom Jr., Joe Alwyn, Janelle Monáe
 Duration: 126 mins
 Origin: USA 2019
 Certificate: 12A
 Company: Universal Pictures (UK) Ltd

When...

Tue 14 2.00, 7.30



Lucy In The Sky

Noah Hawley's unhinged space drama explores the erratic unravelling of one woman feeling too much to stay grounded. Based on the true story of Lisa Nowak, an astronaut who made considerably more headlines for her personal and emotional exploits than her professional achievements, Lucy in the Sky centres in on Lucy Cola, a smart-mouthed, self-assured spacewoman determined to be not just better than the boys, but the best. Returning to Earth after her first time in space having had her perception of life and humanity forever altered, she struggles to readjust to her normal life. When she meets Mark Goodwin (Jon Hamm) a colleague who understands and unlocks her most passionate and dangerous appetites, their blistering chemistry and shared desperation to return to space fuel a heated affair. There is perhaps no actress currently working who is better than Portman at playing a woman on the verge. She anchors this story, perfectly encapsulating the desperation to escape one crushing reality. how do you find tangible meaning, once you've pierced the limit of the sky, in a world that will always be so much smaller? (*Chris Coetsee*) How indeed. Never been to Space but have found life-changing/life-affirming spaces...

Director: Noah Hawley
Cast: Natalie Portman, Jon Hamm, Zazie Beetz, Dan Stevens, Ellen Burstyn
Duration: 125 mins
Origin: USA 2019
Certificate: 15
Company: Twentieth Century Fox

When...

Wed 15 2.00, 7.30



Marriage Story

Scarlett Johansson and Adam Driver fractiously uncouple in Noah Baumbach's heart-wrenching exploration of love running its course. Adam plays Charlie Barber, a New York playwright who has enjoyed success, though his career has overshadowed the acting aspirations of his wife and partner, Nicole. Nicole was a shining star in Charlie's theatrical company but she wants more and recently has come to the realisation that her life has been peppered by sacrifices she made so that Charlie can thrive. Ready to move on and bring her own life back together, she wrestles with the agony of dividing up the family they have created. The two leads take absolute control of the film. Driver and Johansson have lifted Baumbach's vulnerable script and perhaps topped their fruitful careers. Each have their own moments of cinematic splendour, and one particularly explosive display together, while Baumbach's ability to measure and control the fragile nature of their divorce is both beautiful and mournful. Marriage Story defines divorce less as a separation and more as an unwinding, capturing the inherently immoral nature of two even-tempered partners who can unknowingly open themselves up into hurting the person they still care about most. (*Chris Coetsee*) Wow!! Come and see yourself...

Director: Noah Baumbach
Cast: Scarlett Johansson, Adam Driver, Laura Dern, Merritt Wever
Duration: 137 min
Origin: USA 2019
Certificate: 15
Company: Netflix

When...

Thu 16 2.00, 7.30



Le Mans '66

James Mangold helms this star studded biography of the revved-up rivalry between two automotive titans, Ford and Ferrari.

Unlike 2013's *Rush*, which covered the personal rivalry between Formula One drivers James Hunt and Nikki Lauda, this film sides racers against corporate suits. At its centre are two eminently reliable actors. Matt Damon, as race-car-champion-turned-car designer Carroll Shelby, and Christian Bale, as a hot-headed former tank commander Ken Miles. When Shelby is hired by Ford to create the car that will defeat Ferrari at the Le Mans 24 Hour Race, the Ford GT, it becomes apparent that the only person who can drive it is Miles. Together, they form a partnership that sees them take on the giants of racing, and the Ford Motor Company itself. For a sports movie to work for more than just the fans, it has to have drama off the pitch, track or field, with characters to root for, personal demons and a good underdog. *Le Mans '66* duly obliges. Rarely does such muscular studio entertainment kick into higher, faster and more surprising gears than this. *(Chris Coetsee)*

Director: James Mangold
Cast: Matt Damon, Christian Bale, Caitriona Balfe, Jon Bernthal
Duration: 152 mins
Origin: USA/France 2019
Certificate: 12A
Company: Walt Disney Studios

When...

Fri 17 2.00 Sat 18 7.00



21 Bridges

Harkening back to cop thrillers like *We Own the Night* and *Training Day*, there's a pulpy, comic-book noir to this highly enjoyable thriller.

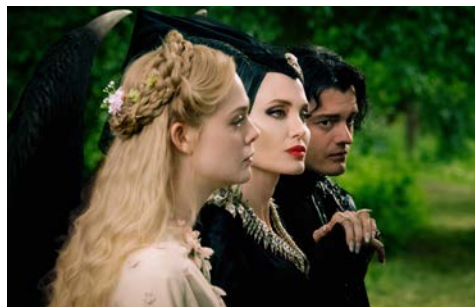
This sturdy, no-nonsense NY cop drama has all the ingredients: adrenalinised action, gritty atmosphere and a ready-to-rock cast, led by the Black Panther himself, Chadwick Boseman, as Homicide detective Davis while Sienna Miller plays a narcotics expert who talks like a Bronx dame to Davis's trigger finger. Which will be unduly tested when a cocaine heist goes awry and the thieves (Stephan James and Taylor Kitsch) escape by slaughtering eight police officers. Springing into action, Davis orders a complete blockade of Manhattan; with no way off the island, he and his blue army have just one night to catch the killers before the city implodes. Start the clock!

21 Bridges gets all the key elements right: high-stakes heists, breakneck car chases, and a plot that keeps you guessing, while its themes ring with political resonance. White cops fire on unarmed black men, and the plot touches on police brutality and systematic racism etc, even if there is a whiff of melodrama and absurdity to it all. *(Jack Whiting)* Cops and robbers with all the usual suspects.

Director: Brian Kirk
Cast: Chadwick Boseman, Taylor Kitsch, Sienna Miller, J. K. Simmons, Keith David, Stephan James
Duration: 99 mins
Origin: USA 2019
Certificate: 15
Company: STX International

When...

Fri 17 7.30



Maleficent: Mistress Of Evil

Angelina Jolie and her cheekbones that resemble the white cliffs of Dover return for another helping of devilish, fantasy adventure

Prince Philip (Harris Dickinson) has finally popped the question to Aurora (Elle Fanning). And so, naturally, the boy's parents – King John (Robert Lindsay) and Queen Ingrith (Michelle Pfeiffer) – invite Maleficent, who raised Aurora, for a celebratory feast. Yet Ingrith has ulterior motives up her pearl-encrusted sleeves. She's pushing Maleficent's buttons: dismissing her fellow fairy folk, while enthusing about the fact Aurora will finally have a real mother. This gives Jolie an excuse to turn evil again. The film is simultaneously a world-building bonanza, a melodramatic anti-war parable, and a high-camp soap opera that features Jolie, Pfeiffer, and Fanning as three contrasting archetypes of femininity (the men are largely side-lined while the warrior queens do battle). It's a tonal mess, but it has admirable confidence. In addition to Disney fans, who will find it comes with plenty of loving homages to past princesses, *Mistress of Evil* will appeal equally to audiences who love bold, bonkers genre storytelling. (*Jack Whiting*)

Director: Joachim Rønning
Cast: Angelina Jolie, Teresa Mahoney, Michelle Pfeiffer, Elle Fanning
Duration: 119min
Origin: USA 2019
Certificate: PG
Company: Walt Disney

When...

Sat 18 2.00



The Cave

Feras Fayyad, the young Syrian documentary-maker who filmed Last Men in Aleppo (and was himself imprisoned by Bashar al-Assad's regime) returns with a chilling and shaming documentary.

This time, he descends deep into the bowels of Eastern Ghouta, a suburb of Damascus that has been under siege for over five years, to an underground hospital dubbed 'The Cave'. As he documents the experiences of the facility's manager, 30-year-old Dr Amani, and her team as they attempt to cope with an unending line of wounded citizens throughout 2017 and early 2018.

But Dr Amani is a woman, and her right to save lives, as a manager and a doctor, is constantly being questioned sometimes by the very men whose families she is trying to help. As we follow her daily routine, from surgeries after attacks to sleepless nocturnal vigils, she fends off pressure from her parents to quit, and justifies herself to various men as a decision-maker. Acute sociological tension mingles with the physical and psychological terror of bombings and chemical attack. The resulting film is desperate, devastating and essential. (*Jack Whiting*) Western numbing to the daily horrors of wars in the Middle East, doesn't silence their cameras. So we will show what gets out.

Director: Feras Fayyad
Cast: Amani Ballour, Salim Namour
Duration: 107 mins
Origin: Syria 2019 (Subtitled)
Certificate: 15
Company: Dogwoof Pictures

When...

Mon 20 7.30

COMING SOON TO THE ODYSSEY

BACK BY DEMAND

CATS

STAR WARS: THE RISE OF..

LITTLE WOMEN

KNIVES OUT

MARRIAGE STORY

NEW RELEASES

THE PUBLIC

NT ENCORE: PRESENT

LAUGHTER

THE NIGHTINGALE

PLUS...



JOJO RABBIT

THE PERSONAL HISTORY
OF DAVID COPPERFIELD

BOMBSHELL



1917



THE ODYSSEY

C I N E M A S T A L B A N S

BOX OFFICE: 01727 453088

JANUARY	FILM	TIME
1 WED	CLOSED – HAPPY NEW YEAR!	
2 THU	KNIVES OUT	7.00
3 FRI	FROZEN 2	1.00
3 FRI	LAST CHRISTMAS	7.30
4 SAT	FROZEN 2	1.00
4 SAT	THE IRISHMAN	7.00
5 SUN	KNIVES OUT	1.00, 6.00
6 MON	LAST CHRISTMAS	12.30
6 MON	MARRIAGE STORY	7.30
7 TUE	MARRIAGE STORY	12.00
7 TUE	THE GOOD LIAR	7.30
8 WED	MARRIAGE STORY	1.00
8 WED	LAST CHRISTMAS	7.30
9 THU	TERMINATOR: DARK FATE	7.30
10 FRI	KNIVES OUT	12.30, 7.30
11 SAT	FROZEN 2	1.00
11 SAT	KNIVES OUT	7.00
12 SUN	THE IRISHMAN	12.30
12 SUN	MARRIAGE STORY	6.30
13 MON	THE GOOD LIAR	12.30
13 MON	ODYSSEY 5TH ANNIVERSARY – SURPRISE FILM	7.00
14 TUE	ORDINARY LOVE	12.00
14 TUE	LA DOLCE VITA (S) (+i)	7.00
15 WED	KNIVES OUT	1.00
15 WED	JUDY & PUNCH	7.30
16 THU	LE MANS '66	1.00, 7.30
17 FRI	STAR WARS: THE RISE OF SKYWALKER	1.00, 7.30
18 SAT	SPIES IN DISGUISE	1.00
18 SAT	STAR WARS: THE RISE OF SKYWALKER	7.00
19 SUN	BLUE STORY	1.00
19 SUN	STAR WARS: THE RISE OF SKYWALKER	6.00
20 MON	ORDINARY LOVE	1.00, 7.30
21 TUE	MILES DAVIS: BIRTH OF THE COOL	7.30
22 WED	LE MANS '66	1.00
22 WED	NT: HANSARD	7.30
23 THU	STAR WARS: THE RISE OF SKYWALKER	1.00, 7.30
24 FRI	LITTLE WOMEN	1.00, 7.30
25 SAT	STAR WARS: THE RISE OF SKYWALKER	12.00
25 SAT	CATS	4.15, 8.00
26 SUN	LITTLE WOMEN	11.00 ^{AM}
26 SUN	CATS	3.00
26 SUN	THE PEANUT BUTTER FALCON	7.00
27 MON	LITTLE WOMEN	1.00
27 MON	2040 + PANEL DISCUSSION	7.00
28 TUE	LITTLE WOMEN	12.00, 7.30
29 WED	LITTLE WOMEN	1.00, 7.30
30 THU	CATS	12.30, 5.00
30 THU	WEATHERING WITH YOU (S)	8.30
31 FRI	LITTLE WOMEN	1.00
31 FRI	STAR WARS: THE RISE OF SKYWALKER	7.30

(S) SUBTITLED (+i) INTRO

THE-REX

BERKHAMSTED

BOX OFFICE:

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JANUARY	FILM	TIME	PAGE
1 WED	CLOSED – HAPPY NEW YEAR!		
2 THU	KNIVES OUT	2.00, 7.30	8
3 FRI	CHARLIE'S ANGELS	2.00, 7.30	9
4 SAT	FROZEN 2	2.00	10
4 SAT	KNIVES OUT	7.00	8
5 SUN	KNIVES OUT	6.00	8
6 MON	LA BELLE ÉPOQUE (S)	2.00, 7.30	10
7 TUE	THE TWO POPES	2.00, 7.30	11
8 WED	JUDY AND PUNCH	2.00, 7.30	12
9 THU	THE AERONAUTS	2.00, 7.30	12
10 FRI	MOTHERLESS BROOKLYN	2.00, 7.30	13
11 SAT	FROZEN 2	2.00	10
11 SAT	MOTHERLESS BROOKLYN	7.00	13
12 SUN	THE TWO POPES	6.00	11
13 MON	THE TWO POPES	2.00	11
13 MON	SO LONG, MY SON (S)	7.30	14
14 TUE	HARRIET	2.00, 7.30	14
15 WED	LUCY IN THE SKY	2.00, 7.30	15
16 THU	MARRIAGE STORY	2.00, 7.30	15
17 FRI	LE MANS '66	2.00	16
17 FRI	21 BRIDGES	7.30	16
18 SAT	MALEFICENT: MISTRESS OF EVIL	2.00	17
18 SAT	LE MANS '66	7.00	16
19 SUN	THE AERONAUTS	6.00	12
20 MON	KNIVES OUT	2.00	8
20 MON	THE CAVE (S)	7.30	17
21 TUE	KNIVES OUT	2.00	8
21 TUE	SHOOTING THE MAFIA	7.30	20
22 WED	THE GOOD LIAR	2.00, 7.30	20
23 THU	CHARLIE'S ANGELS	2.00, 7.30	9
24 FRI	CATS	2.00, 7.30	21
25 SAT	SPIES IN DISGUISE	2.00	22
25 SAT	CATS	7.00	21
26 SUN	LITTLE WOMEN	6.00	23
27 MON	CATS	2.00	21
27 MON	HONEYLAND (S)	7.30	24
28 TUE	LITTLE WOMEN	2.00	23
28 TUE	THE NIGHTINGALE	7.30	24
29 WED	CATS	2.00, 7.30	21
30 THU	CATS	2.00	21
30 THU	LITTLE WOMEN	7.30	23
31 FRI	LITTLE WOMEN	2.00	23
31 FRI	STAR WARS: RISE OF SKYWALKER	7.30	25

(S) SUBTITLED

COMING SOON TO THE REX

BACK BY DEMAND
COPPERFIELD

CATS

STAR WARS: SKYWALKER

LITTLE WOMEN

KNIVES OUT

LE MANS

NEW RELEASES

THE PERSONAL HISTORY OF
DAVID COPPERFIELD
PLUS...



THE GENTLEMEN



SEBERG



JOJO RABBIT



1917



Shooting The Mafia

Kim Longinotto's comprehensive portrait of Sicilian photographer Letizia Battaglia

For nearly twenty years in the 70s and 80s, Battaglia was the reluctant but driven chronicler of the true savagery of the Mafia in her native Palermo. She would arrive at the scene of murders and record in stark black and white the blood-splattered victims of the Corleonesi crime family. Even as death threats against her mounted, Battaglia became a voice for the terrified and exploded the myth that the Mafia only killed each other.

Thanks to Longinotto, Battaglia now has an even bigger audience. Offering more than just biography, the director also has access to an impressive array of archival video and film footage, simultaneously presenting an in-depth history of 20th-century Sicily. She also folds in clips from period Italian films, blending reality and fiction in a way that emphasises how the savagery of mafia activity takes on an almost cinematic quality, despite its horror. Organised crime has often been flecked with a tragic, romantic aura that softens some of its viciousness. Not here. The bloody bodies of Battaglia's snapshots throw the truth of the Cosa Nostra into sharp, stark relief. (*Chris Coetsee*) More Goodfellas than Godfather, but neither. This is real.

Director: Kim Longinotto
 Cast: Letizia Battaglia
 Duration: 94 mins
 Origin: Uk/Italy 2019
 Certificate: 15
 Company: Modern Films



The Good Liar

Helen Mirren and Ian McKellen share the screen for the very first time in Bill Condon's outrageous cat-and-mouse thriller.

Ageing career con artist Roy Courtney can hardly believe his luck when he meets well-to-do widow Betty McLeish online. Having lured in his mark with a string of online lies, the two eventually meet. Finding a spark, they each come clean over their various white lies and embark on a relationship. As Betty opens her home and life to him, Roy is surprised to find himself caring about her, turning what should be a cut-and-dry swindle into the most treacherous tightrope walk of his life. As expected, Mirren and McKellen make for a superb double star billing. Both playing against type to one extent or another, their performances are deceptively light on any kind of twinkle. Elsewhere Russell Tovey shines in a supporting role as Betty's suspicious grandson Steven, who proves to be a continual thorn in Roy's side. From *The Sting* to *Dirty Rotten Scoundrels*, con artistry has always made for great cinema. In its own old-fashioned, fall-about way, *The Good Liar* delivers a satisfying sting of its own. (*Chris Coetsee*)

Director: Bill Condon
 Cast: Helen Mirren, Ian McKellen, Russell Tovey, Jim Carter
 Duration: 109 mins
 Origin: USA 2019
 Certificate: 15
 Company: Warner Bros

When...

Tue 21 7.30

When...

Wed 22 2.00, 7.30



Cats

You can't talk about Cats, the movie, without mentioning that widely ridiculed trailer. The one where the sleeky felines are first revealed to be a night-marish merging of human faces and CGI furball.

Well, the bad news is they still resemble one of Dr Moreau's failed experiments. The good news? It sort of doesn't matter in the end; the spirit of Andrew Lloyd Webber's creation is clearly on full display.

The story is set over the course of a single night; a tribe of cats called the Jellicles make what is known as "the Jellicle choice" and decide which cat will ascend to the Heaviside Layer and come back to a new life. Much singing and dancing ensues.

The lavish visuals and beautifully crafted set design is a sight to behold, even if the cats themselves (featuring Taylor Swift, Judi Dench and newcomer Francesca Hayward) take a little (more like a lot) of time to get fully accustomed to. It won't do anything for the uninitiated, but fans of the 1981 musical will eat it up like catnip. (*Jack Whiting*)

While the rest of us can be thrilled by the litter.



Director: Tom Hooper
Cast: Idris Elba, Taylor Swift, Ian McKellen, Francesca Hayward, Rebel Wilson, Judi Dench
Duration: 111 min
Origin: UK USA 2019
Certificate: U
Company: Universal Pictures

When...		Mon 27	2.00
Fri 24	2.00	Wed 29	2.00
Fri 24	7.30	Wed 29	7.30
Sat 25	7.00	Thu 30	2.00



Spies In Disguise

Inspired by Lucas Martell's charming 2009 short Pigeon: Impossible, this Bond-meets-bird adventure is goofy fun.

Will Smith voices Lance Sterling, a supercool spy sporting a tux, a trimmed goatee and an absurdly over-inflated upper body; he's a suave figure who is an athlete and general warrior in America's cause. Lance's underling-slash-helpmeet is the dorky young scientist and tech whiz Walter Beckett (Tom Holland) who is there to supply the gadgets and generally be the Q to Lance's Bond. Walter's pièce de résistance is a formula for "biodynamic concealment", which would help spies do their work entirely undetected.

He's been testing it on his own pet pigeon, but Lance accidentally ingests the results and transforms into a tiny, now-furious bird. So pigeon-Lance – grumpily complaining all the time about the appalling existential indignity of being a bird (and not a particularly nice one at that) – has to work with Walter in a much more demeaningly submissive way than before. A genuinely funny and unexpectedly emotional buddy comedy, *Spies in Disguise* might play it safe in some areas, but at least it's not cutting corners. (Jack Whiting)

Director: Nick Bruno, Troy Quane
 Cast: Karen Gillan, Will Smith, Tom Holland, Rashida Jones, Rachel Brosnahan
 Duration: 102 min
 Origin: USA 2019
 Certificate: PG
 Company: Walt Disney Studios

When...

Sat 25 2.00



Little Women

Bringing together a strong cast, Greta Gerwig creates a refreshing and heartwarming take on the coming-of-age classic novel. Following up *Lady Bird*, actress-turned-director, Gerwig opted for an adaptation of Louisa May Alcott's novel, taking a familiar story and restructuring it to revitalise the narrative. *Little Women* explores the lives of the four March sisters: Jo (Saoirse Ronan) Meg (Emma Watson) Beth (Eliza Scanlen) and Amy (Florence Pugh). The family drama follows the coming of age of the sisters and their mother, 'Marmee' (Laura Dern) in genteel poverty of 1860s New England. Having lost all their money, the March sisters must adjust to a new lifestyle, standing by each other despite different ideals and trials. It begins with Jo as a young committed writer and narrator, waiting outside a New York publishing house. The classic tale traces the sisters' experiences as adults and teenagers through a series of flashbacks, exploring how their various ambitions develop. The camaraderie and jealousy in the all-female household is expertly drawn, with exceptional performances by Timothée Chalamet, as heartthrob Laurie, and Meryl Streep playing the haughty Aunt March adding to the infectious energy of the ensemble. A beautiful film full of warmth and insight. (Rachel Williams) Indeed. Don't miss.



Director: Greta Gerwig
 Cast: Saoirse Ronan, Emma Watson, Laura Dern, Florence Pugh, Eliza Scanlen
 Duration: 135 min
 Origin: USA 2019
 Certificate: U
 Company: Sony Pictures Releasing

When...

Sun	26	6.00	Thu	30	7.30
Tue	28	2.00	Fri	31	2.00



Honeyland

Gorgeous documentary on the nature of all things beautiful from directors Ljubomir Stefanov and Tamara Kotevska.

The film's focus is Hatidze Muratova, the last in a long line of Macedonian nomadic beekeepers, living isolated in the mountainous region deep within the Balkans. Tending to her hives with near monastic devotion, Hatidze makes a meagre living farming small batches of their honey to be sold in the marketplaces of nearby villages.

They spent three years filming, and their time and patience gives us a deep, affectionate appreciation for Hatidze and her bees. She is calm, protective and respecting of her charges, taking only half of the honey she harvests, leaving the rest for the bees themselves. When a nomadic Turkish family move onto the plot of land near Hatidze we see a threat emerge to the delicate balance of her solitary existence. As family's patriarch, Hussein, begins to see an opportunity to take up beekeeping himself, his efforts threaten to encroach on her already tiny livelihood. It offers an intimate portrait of a life lived in harmony within a natural world. (*Chris Coetsee*) Honeyland took home sweet Grand Jury prizes at this year's Sundance FF, hope Hatidze got hers...? Come and see.

Directors: Tamara Kotevska, Ljubomir Stefanov
Cast: Hatidze Muratova, Nazife Muratova, Hussein Sam, Ljutvie Sam
Duration: 87 mins
Origin: USA 2019
Certificate: 15
Company: Dogwoof Pictures

When...

Mon 27 7.30



The Nightingale

Jennifer Kent goes deeper and darker with her second feature. Where as The Babadook was certainly a horror; this is real, unflinching terror.

Colonisation is a brutal business, one in which everyone involved is debased. Set in 1825 – during the Black Wars in Tasmania – Clare (Aisling Franciosi) is an indentured Irish convict servant, in bondage to the typically cruel Lieutenant Hawkins (Sam Claflin) sketched into one cartoonish character in the sordid history of English colonialism. She is overdue her ticket to be freed and wants to be with her husband and child, but Hawkins refuses to relinquish his control. His abuse of power culminates in a horrific act of rape and physical violence against Clare (the scene is very tough, don't be afraid to look away). Hiring an indigenous tracker in Billy (Baykali Ganambarr) Clare stalks Hawkins and his small party. The Nightingale is a necessary reminder that sexual violence isn't just a trendy topic that exists solely in the abstract, but is primarily something, once experienced, cannot be reduced to a film trope. (*Jack Whiting*) It doesn't dwell on the overcrowded bandwagon of self righteous trend, nor the overcooked tale of the woe of the downtrodden. But it travels well on redemptive vengeance.

Director: Jennifer Kent
Cast: Aisling Franciosi, Sam Claflin, Baykali Ganambarr, Damon Herriman, Harry Greenwood, Ewen Leslie
Duration: 136 mins
Origin: Australia 2019
Certificate: 18
Company: Vertigo Releasing Ltd

When...

Tue 28 7.30



Star Wars: The Rise Of Skywalker

Lightsabers to the ready one last time as the biggest entity in movie history closes the book – on the Skywalker saga – with its ninth and final chapter.

The concluding part (and the third in this new trilogy) sees our plucky heroes, Rey (Daisy Ridley), Finn (John Boyega) and Poe (Oscar Isaac), come back together after being scattered to the wind during the events of *The Last Jedi*. Kylo Ren (Adam Driver) has assumed command of the dastardly First Order as it continues to pursue the resistance, led by Leia (bringing back Carrie Fisher, fleetingly, using unused footage from *The Force Awakens*). But there is a much darker evil lurking in the shadows. An evil with a familiar face, who's last minute emergence ties all the chapters together. (Wow - really..?)

JJ Abrams has the unenviable task of delivering a rip-roaring two hours of entertainment, while also pleasing the army of hardcore 'fans' (I use the term loosely because they seem to hate everything new) and conclude the film, and series as a whole, in a way that satisfies. After this I think a little real break from the Force would do us good. (*Jack Whiting*). But dont bet on it... 'Final'? - My R2D2...!



Director:	J.J. Abrams
Cast:	Daisy Ridley, Adam Driver, Billie Lourd, Carrie Fisher, Lupita Nyong'o
Duration:	142 min
Origin:	USA 2019
Certificate:	12A
Company:	Walt Disney Studios

When...

Fri 31 7.30

THE-REX

2020 CALENDARS

THE-REX
CINEMA BERKHAMSTED

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

INSIDE
2020
A SELECTION OF ANNIVERSARY FILMS



Goodnight and Good Luck (2008)



The History Boys (2006)



Bend Sinister (2008)

New Year's Eve
Holidays (December)

Good Friday
Easter Monday (Friday) (off including bank holiday)

St George's Day (England)

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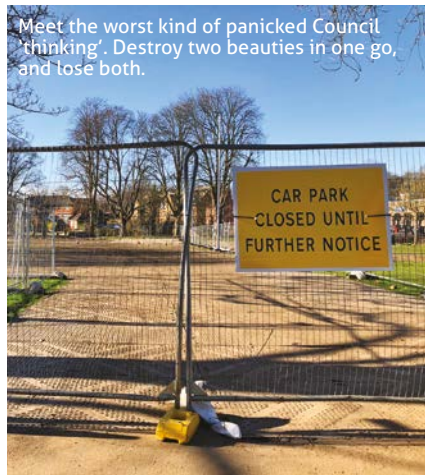
2019: a good year for sad pictures...



That was Then... late summer 2018



This is (the beginning of) Now... now



Meet the worst kind of panicked Council 'thinking'. Destroy two beauties in one go, and lose both.



A last glimpse of a tranquil evening sky



"...meet the future (Butch)"



The skeleton-corps of the 'Now'. A glimpse of the new horizon - a for ever cornered sky...

6

Le Monde

DIMANCHE 24 - LUNDI 25 NOVEMBRE 2019

l'époque



Le Royal Palace à Nogent-sur-Marne

La monumentale façade de ce cinéma d'art et essai orne la grande rue Charles-de-Gaulle de Nogent-sur-Marne (Val-de-Marne), depuis près d'un siècle. En 1919, Albert Klein, marchand de meubles, achète grâce à son frère un terrain situé à Nogent. La grande idée de ce passionné de cinéma est de construire et d'exploiter une salle de « spectacle cinématographique ». La construction du « Nogentais-Palace » est dirigée par l'ingénieur-architecte Milon. Le maître d'œuvre mise tout sur la façade inspirée de l'Art nouveau dont il achève, en 1921, les larges baies vitrées, le fronton, ses motifs ornementaux, et le balcon travaillant la fonte. Ce bijou est aujourd'hui inscrit à l'Inventaire supplémentaire des monuments historiques. La grande salle originelle du Royal Palace pouvait accueillir 900 personnes et ressemblait plus à un théâtre, avec une scène et une fosse d'orchestre. Après le succès des films muets, le cinéma devint l'un des lieux-phares du music-hall, avec à l'affiche un certain Fernandel. La crise économique du septième art, à la fin des années 1980, condamne le lieu. Mais la municipalité, en le rachetant, permet sa renaissance en 1997.

165, grande rue Charles-de-Gaulle,
94130 Nogent-sur-Marne



The Rex, à Berkhamsted

Le 9 mai 1938, le cinéma The Rex ouvre ses portes avec la projection du film *Heidi*, sous les applaudissements des spectateurs de Berkhamsted, à une quarantaine de kilomètres au nord-ouest de Londres. Conçu dans le style Art déco par le Britannique David Evelyn Nye, le bâtiment possède un proscenium d'une rare beauté et quelques précieux détails dissimulés dans le décor, comme de nombreux motifs floraux. The Rex ferme dans les années 1980, face à la concurrence des multiplexes. Comme beaucoup de salles obscures, il sombre dans l'abandon avec la menace constante d'une démolition. Après seize ans de silence, il rouvre en 2004 grâce à la ténacité d'un entrepreneur local. Dans un décor intact et splendide.

High St, Berkhamsted

SEPTIÈME ART

Des toiles cinq étoiles

De Berlin à Nogent-sur-Marne, sélection de cinq des plus belles salles de cinéma d'Europe

Anne-Lise Carlo



Ciné 32, à Auch

Ce sont des petites salles obscures équipées du confort et de la technologie d'aujourd'hui, mais dont les lignes extérieures ont tout du charme des cinémas d'antan. Le collectif d'architectes Encore-Heureux, chargé du pavillon français à la dernière Biennale de Venise, a dessiné, en 2012, à Auch (Gers), une collection de petits cinémas de quartier construits côte à côte, dans une jolie enfildée. Les nouveaux bâtiments sont installés en centre-ville sur l'ancien site d'une caserne militaire. Avec un bardage bois orné d'un motif à chevrons, les frontons, tatoués d'un grand numéro, rappellent les vieux séchoirs à tabac du Sud-Ouest. À l'intérieur, les petites salles obscures ont toutes une histoire à raconter, appelées chacune poétiquement par des noms comme « nuit étoilée » ou « lever du soleil ». Un geste architectural qui sonne comme un pied de nez aux nouveaux multiplexes aséptisés en forme de boîte à chaussures.

Ciné 32, allée des Arts,
32000 Auch



La Cineteca, à Madrid

L'endroit fut d'abord un abattoir, puis un marché aux bestiaux. Le bâtiment construit au début du XX^e siècle dans un style architectural néo-mudéjar abrite aujourd'hui la Cineteca, dont la programmation est quasi exclusivement réservée au cinéma du réel (documentaire). Salle pionnière en Espagne, ce magnifique cinéma situé à Madrid a été réalisé, en 2011, par les architectes espagnols Josemaria de Churruariga et Cayetano de la Quadra-Salcedo. Gardant en tête l'esprit original des lieux, les architectes ont dessiné un étonnant labyrinthe lumineux entourant les escaliers de l'ancien abattoir par des paniers tressés illuminés. L'ensemble du bâtiment baigne dans un délicat jeu d'ombre et de lumière, bordé par des bois gris sombre. Par endroits, les vieux murs de brique sont restés apparents. On y trouve deux salles de cinéma, un studio de tournage, de nombreuses archives documentaires en accès libre et un café. La Cineteca est devenue un des lieux emblématiques du grand complexe culturel Matadero.

Plaza de Legazpi, 8, Madrid



Kino International, à Berlin

Situé dans le quartier de Mitte, sur la célèbre Karl-Marx-Allee, le Kino raconte un pan d'histoire de Berlin-Est. Son architecte, Josef Kaiser, fut l'auteur de plusieurs bâtiments devenus eux aussi des références, comme le cinéma Kosmos et le café Moskau. Les travaux de construction démarrent en 1961, au même moment que ceux du mur de Berlin. Inauguré en 1963, le Kino International, ses lignes aériennes et son ossature rectangulaire en béton armé rentrent dans la pure tradition du style architectural stalinien. La façade principale est recouverte de verre et offre une vue panoramique sur le quartier, alors que les reliefs des murs latéraux sont, eux, aveugles et finement sculptés dans la pierre. Jusqu'à la chute du Mur, le Kino accueillera les avant-premières du DEFA, studio d'État de la RDA. Inscrit au Patrimoine mondial de l'Unesco depuis 1995, il héberge aujourd'hui le festival allemand de cinéma la Berlinale. À l'intérieur, la décoration avant-gardiste d'origine n'a pas pris une ride. Entre bois et draperies, la plongée dans la guerre froide est totale.

Karl-Marx-Allee 33, 10178 Berlin-Mitte

In time for our 15th anniversary, and just as we're leaving the sisterland, the esteemed French newspaper *Le Monde* has put us in the top five cinemas in all of Europe, alongside a French multi-shed with a horse. (For translation see top r/h page)

Le Monde

SUNDAY 24th NOVEMBER

Much to our amazement The Rex has been featured in France's most popular paid-for daily newspaper - Le Monde - as one of EUROPE'S five most beautiful cinemas. Here is the translation of our write up.

On May 9, 1938, The Rex cinema opens its doors with the film Heidi, to the applause of the spectators from Berkhamsted (about forty kilometers to the northwest from London).

Designed in the Art Deco style by the British Architect David Evelyn Nye, the building has a proscenium of rare beauty and some precious details scattered throughout the decor, like many floral motifs. The Rex closed in the 1980s, faced with the competition of multiplexes. Like a lot of cinemas, it sank into abandonment with the constant threat of demolition. After sixteen years of silence, it reopened in 2004 thanks to the tenacity of a local entrepreneur. With an intact and splendid setting.

THE REX 15th ANNIVERSARY EVENING

THURSDAY 5th DECEMBER 2019



Imagine... Fifteen years and back to Dickens to celebrate with Armando Iannucci's tale of David Copperfield. A warm hearted and moving evening climaxing in a Q&A with the delightful Mr Iannucci himself. A great guest.



Dev Patel in our fabulous anniversary preview gift 2019: *The Personal History of David Copperfield*. Written & directed by Armando Iannucci (above).

Fifteen ridiculously happy years later, and in the face of a few trials, we are still here, selling out 4/5 nights a week.

The Rex still seeks and embraces all manner of films from across the world, including blockbusters from across the pond. The independent has always peppered our best programmes. From Japan, Iceland, Syria, Europe and South America, we have found the most moving, profound and comic, many of which are still talked about.

So if you have been... thank you for coming and staying... JH x