

THE REX

M A G A Z I N E

W.E

MARCH 2012...

"Inspired. Enlightened. Independent five-star picture palace...The Rex in Berkhamsted"
(Telegraph Feb 2012)

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

MARCH 2012 Issue 84
www.therexberkhamsted.com

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

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SEAT PRICES (+ REX DONATION £1.00)
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 Concessions £6.50+1
 At Table £10.00+1
 Concessions £8.50+1
 Royal Box (seats 6) £12.00+1
 or for the Box £66.00+1
 All matinees £5, £6.50, £10 (box) +1

BOX OFFICE: 01442 877759
 Mon to Sat 10.30 – 6.00
 Sun 4.30 – 6.30

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

Some of the girls and boys you see at the Box Office and Bar:

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

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 Hannah, India, James, Kitty, Luke, Meg, Tyree

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Alun Rees Chief projectionist (Original)
Jon Waugh 1st assistant projectionist
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Betty Patterson Company Secretary and THE ORIGINAL
 VISIONARY of The Rex.

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

BEST IN MARCH



The heartbreak of Aung San Suu Kyi.

Don't miss

The Lady Mon 12 7.30.

FILMS OF THE MONTH



Gorgeous George in all his faces

The Descendants Fri 9 7.30/Sat 10 7.00/

Sun 11 6.00/Wed 14 7.30 USA 2011



Fatal Attraction with laughter, no rabbit

Young Adult

Mon 26 7.30. USA 2012



Terrible title, great storytelling

Extremely Loud & Incredibly Close

Fri 30 7.30/Sat 31 7.00. USA 2012

FEBRUARY FULL HOUSE



PRESS NOTES, BOASTING ABOUT A FEBRUARY FULL HOUSE (BRYAN APPELYARD CAME TO SEE FOR HIMSELF. IN SUNDAY TIMES CULTURE 26TH FEB)

The Rex is fully independent, resistant to commercial forces, trickery, gimmicks and pricing. After seven years of selling out a repertory programme five nights a week, it has finally sold out a whole month, a full week in advance (294 seats) February's evening shows and some matinees were gone by Tuesday 24th January. It is as though it wouldn't have mattered if the month had 32 days.

To recap: the Rex reopened on 5th December 2004 and has sold out most evenings since with a repertory programme averaging 24 different titles across 52 screenings a month. With rarely a run of more than three evenings and matinees, the independent single screen cinema has consistently sold out most evenings every week for seven years. The Rex shows more films on its huge curved single screen, than the average 3 or 4 multi-screen complex.

The programme goes on sale six weeks in advance. There is a queue around the

block on 'general release' Saturdays, even for the smallest, most obscure, sub-titled film from the other side of the World.

Therefore, The Rex is full roughly six weeks in advance with film titles five to ten weeks after release. For example, Sherlock Holmes and The Artist sold out in February after being released in December 2011 – a full seven weeks after opening in the UK.

So The Rex sells out with films audiences can see much earlier somewhere else. The significance of this is that people seem to be willing to wait (and queue) a long time for films to reach here.

Summary: This tiny place in the middle of nowhere in the middle of January in the middle of the worst recession in commercial memory, has people queueing for hours to pay, six weeks in advance, for films six weeks behind, and sometimes months after first release – and they don't care.

Alongside an extraordinary seven years of outstanding films from across the world, 100s of thousands of people have proven that waiting for them to come to the Rex, is better than going to see them anywhere else, just to catch them early.

NB This queue is drawn from a fifty mile radius of Berkhamsted and beyond, which, if not mistaken, circumferences London with 24 miles to spare.

THE REX BOAST...

Reminder & brief background:

- It is a beautifully restored cinema with all original 1938 features intact.
- The décor is now black red & gold.
- There is no popcorn, hotdogs, buckets of coke etc.
- No on-line booking. Phone or in person, only.
- No 3-D (Installed digital as late as Dec 2010). Still shows 35mm, capable of 70mm.
- No scabby staff uniforms (not too many scabby Staff)
- Built for 1100 in 1938, it now seats 294 + up to six bar stools downstairs.
- 194 seats upstairs (balcony/circle) with lengthy legroom.
- 100 seats downstairs (stalls) on plush red swivel chairs set around candlelit tables.
- Acoustics – excellent.

- Sound – never shrill, harsh or painfully loud, and you can hear a whisper.
- Houses one of the country's biggest curved screens.
- Has two bars serving drinks throughout screenings. Drinks at your seats.

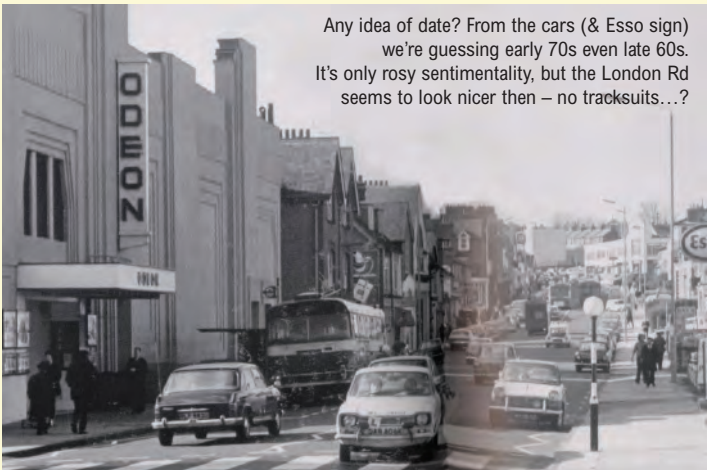
Rescued The Odeon St Albans 2010. Now renamed The Odyssey. The Kubrick family still live close by, they gave their blessing. Need a further £1.2m to finish it.

Bought outright after local residents raised the £1million in just eight weeks: Jan-Mar 2010.

Now need somebody useful to take notice of the Rex. It is thought we need big names to support the Odyssey St Albans. So we thought it easier if they get excited about the Rex first...? So if you know any, please tell them where we live. Small names will do too. The Aga Khan has a nice ring to it.

St Albans is slow on banks but still strong in support. We're getting closer to private money, and through Rex funds, clearance work and internal demolition has continued undeterred.

It will be very loud & clear when the big money is finally agreed. We only need half a million-ish from a bank. Isn't that loose-change these days?



Any idea of date? From the cars (& Esso sign) we're guessing early 70s even late 60s. It's only rosy sentimentality, but the London Rd seems to look nicer then – no tracksuits...?



M A R C H E V E N I N G S



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 Help

Thu 1 7.30

Already won a well deserved Bafta for Octavia Spencer's Minny, this hugely enjoyable, honey-marinated adaptation of Kathryn Stockett's novel struck a chord with US audiences although exactly which chord...?

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 on her book.

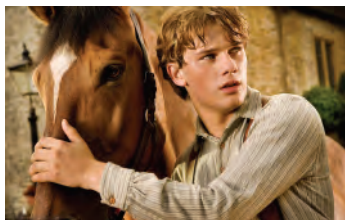
Skeeter wants the maids to reveal, anonymously, the hardships routinely inflicted on them by the wealthy families whose houses they clean, food they cook and whose children they raise. Skeeter's book might push towards true racial equality but will certainly win her a big fat publishing deal.

"Let's clear those caveats out of the way first. The Help is a broad southern melodrama implicitly framing the push for racial equality 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 fairytale, however, it's rousingly effective."

(*Guardian*)

Here's to a polished statuette with Spencer/Davis engraved, not Streep...



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



War Horse

**Fri 2 7.30, Sat 3 7.00,
Sun 4 6.00, Mon 5 7.30,
Tue 6 7.30**

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

Devon, 1914. Young Albert Narracott (Jeremy Irvine), the son of farming types Ted and Rose, is putting the family horse, Joey, to good use ploughing their modest fields. At the outbreak of the First World War, Ted seizes the chance to make a shilling, so sells the horse to the army. The film chronicles Joey's dangerous ride across the Western Front, as Albert, lying about his age, joins up in a desperate search for him. Will the two be reunited through the horrors of the trenches? A wholly Spielbergian vision somewhere between heart wrenching and needlessly sentimental, War Horse is fair proposition. Spielberg remains one of cinema's best storytellers.

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

"This is filmmaking on a grand scale, bound by a grand vision, bolstered by grand performances and swept along by a grand old John Williams soundtrack. There's not quite something for everyone, but the cynics can trot on: there's something for everyone else." (*Telegraph*) (research SM) Well said Sir Telegraph. Not something you hear every day.

Moneyball

Wed 7 7.30



No sports movie is about sport, and this one is clever. The screenplay by Steve Zallian and Aaron Sorkin (based on Michael Lewis's book) is about statistics, money and winning, not glory...? Brad Pitt plays his best loveable rogue as Billy Beane, manager of baseball's perennial outsiders the Oakland Athletics, who takes a punt on a statistical system of recruiting players devised by ball-obsessed Yale graduate Peter Brand (Jonah Hill). Money-men sneer, commentators scoff and fans moan, but as the season progresses this odd couple find themselves sitting on an unprecedented winning streak. Power, statistics, economics and the rise of the nerd: screenwriter Aaron Sorkin's follow-up to 'The Social Network' has similar inspired-by-real-events ingredients as that film, but 'Capote' director Bennett Miller's approach is altogether breezier. For viewers unfamiliar with the game, the constant discussion of 'bunts', 'walks' and 'flies', coupled with some intentionally impenetrable statistic-speak, renders chunks of Moneyball incomprehensible. Don't let it put you off. Think of Jeff Bridges in True Grit. "You don't need to understand anything of baseball to get behind this, a chest-swelling story about second chances." (*Empire*) "Moneyball doesn't conform to the usual upmarket drama or (perish the thought) sports-movie templates, but it's an accomplished, bracingly intelligent film that scores points on all fronts." (*Telegraph*) Don't miss this quiet, Bafta and Oscar nominated gem.

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

Mission Impossible IV

Thu 8 7.30

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

I watched MI2 recently. Silly, implausible, plot holes as big as Tom's grin, yet gripping in all edge-of-seat depts. This fourth just gets better, injected as it is with long overdue humour. We're re-introduced to Ethan during a brilliantly executed and surprisingly amusing prison breakout in Moscow. It sets the tone for a lighter approach that works throughout, largely thanks to Simon Pegg's presence as the team's techie. Ethan and his team (Pegg, Paula Patton and Jeremy Renner) are framed for the bombing of the Kremlin, which forces them to go underground. They discover the man behind it is a suave, suited, baddie played by Michael Nyqvist (Dragon Tattoo's fab Mikel Blomkvist) who plans for the usual Bondie-villainous world domination. So it's impossible business as usual as the now disbanded IMF team (Impossible Missions Force) race to retrieve the launch codes via one exotic location after another, like an extravagant holiday advert for thrill-seekers. By perfect framing, director Brad Bird (Iron Giant, Incredibles, Ratatouille) carries his live-action debut with aplomb. No hand-held shaky-cam nonsense here. Despite a more team focused outing, Tom is still the man in charge. All they can do is watch as a man, rapidly approaching fifty, leaps over moving vehicles, out-runs sandstorms and hurls himself down the side of Dubai's Burj Khalifa. (*research JW*) Don't miss.





Director: Alexander Payne
Starring: George Clooney, Matthew Lillard, Judy Greer
Certificate: 15
Duration: 117 mins
Origin: USA 2011
By: Twentieth Century Fox

The Descendants

**Fri 9 7.30, Sat 10 7.00,
Sun 11 6.00, Wed 14 7.30**

Directed by Alexander Payne (Sideways), The Descendants is a grown-up adaptation of Kauai Hart Hemmings’ novel.

George is Matt King, a lackadaisical husband and father who, in the aftermath of a boating accident which renders his wife Elizabeth comatose, is forced to confront some uncomfortable home truths. Matt is responsible for the selling of 25,000 acres of his family’s land on the island of Kaua’i but, in the wake of Elizabeth’s accident, it transpires that she may have been a little too close to one of the sale’s main beneficiaries...

Clooney is as affable as ever, although intriguingly the ‘family man’ is a role we are unaccustomed to seeing him portray; we’ll let you be the judge as to whether he succeeds.

“The Descendants is thoroughly well made, and makes clever use of its glamorous setting by taking it for granted, as those who live there. Payne’s interest is the human drama: he’s very much the director-as-novelist and The Descendants has all the satisfactions of a story well told. It’s involving, funny and thought-provoking.” (*Standard*) (*Simon Messenger*) When asked how hard it was to play a family man so well, when he had no children of his own, George went for the godfather line “It’s easy, they’re great and I get to give them back at the end.” Don’t miss.



The Lady

Mon 12 7.30



Luc Besson (*Leon*, *The Fifth Element*) directs **Michelle Yeoh** in this heart-warming story of Burmese pro-democracy activist, leader and political prisoner **Aung San Suu Kyi**.

He takes on the inspiring story of her life at odds 'caught between love and duty' (*High Noon*) and the tenacious long-distance bond she maintained with her British husband, **Michael Aris** (*David Thewlis*) while under house arrest for over fifteen.

"One of those agonisingly well-intentioned films whose heart is in the right place, but everything else is wrong. Luc Besson's film, with its "TV movie of the week" aesthetic, never does full justice to the heartwrenching agony of this final decision, and the international politics of the matter are passed over pretty lightly." (*Guardian*)

"The film is essentially about the love between Suu Kyi and Michael and the exemplary courage, resolution and dedication to democracy they showed over the years in the face of a totalitarian regime nearly as mad as North Korea's. Yeoh and Thewlis are very impressive." (*Observer*)

"...a worthwhile tribute with unforgettable scenes and an awards-worthy performance from Yeoh." (*Time Out*)

This is a story that should be told, whether Besson gets it right is almost neither here nor there. Bootleg DVDs, with awful sound and dodgy vision are selling furtively in thousands on the streets of Rangoon. Don't miss.

Director: Luc Besson
Starring: Michelle Yeoh, David Thewlis
Certificate: 12A
Duration: 132 mins
Origin: France, UK 2011
By: Entertainment Film Distribution

Carnage

Tue 13 7.30, Thu 15 7.30

Director: Roman Polanski
Starring: Kate Winslet, John C Reilly, Jodie Foster, Christoph Waltz
Certificate: 15
Duration: 79 mins
Origin: France, Germany, Poland 2011
By: StudioCanal

Roman Polanski is used to shooting tight spaces (*The Pianist*, *Rosemary's Baby*, *The Ghost*) and his adaptation of **Yasmina Reza's** hugely popular stage comedy *God of Carnage* is no different.

Thrusting its four key players into a claustrophobic middle-class Brooklyn apartment (even though he can't actually visit one) for the duration of its scant eighty minutes, *Carnage* plays out like a slow burning sitcom. It's a captive, caustic exercise in confinement and hysteria when **Nancy** (*Kate W*) a personality-free, high-flying financial type, and **Alan** (*Christoph Waltz*), a harried executive, come knocking at the home of **Penelope** (*Jodie Foster*), a self-consciously liberal writer, and **Michael** (*John C Reilly*), an amiable peddler of flush mechanisms, to discuss a school fight between their kids.

What starts as a series of interchanging sly digs masked by cordial awkwardness eventually erupts into a full blown battle as the friction between the parents accelerates. Whisky is guzzled, furniture tossed and tantrums discharged.

"Foster's liberal guilt-ridden writer, Waltz's slightly threatening air, Winslet's hysterical misery and Reilly's goofy chauvinism, tie the script together nicely and it looks like they're all revelling in the chance to misbehave as *Lord and Lady of the flies*." (*Film4*)

Carnage is spiteful, bitter and embarrassing, and all the more hilarious for it. Just mind the sick. (*Jack Whiting*) Apparently very funny, you decide.



Haywire

Fri 16 7.30



You'd think a film that allows ex cage fighter and *American Gladiators* star Gina Carano to smack, bend, break and shoot her way through her established co-stars, and little else, would be a sure-fire dud, yet this surprisingly fun and pacy thriller would give even *Bourne* a run for his money.

Carano plays the fantastically named Malloroy Kane, a covert ops agent on the run from her shady superiors. She's tasked with flushing out a double agent and her suspicions target colleagues, superiors and even lovers.

Ms Gina isn't exactly trying to push the envelope in the emotive performance dept (after all, she is a kind of female Jean Claude Vanne Damme, but a much better shape) however, there is a certain pleasure in watching her punch Ewan McGregor in the face!

Director Steven Soderbergh (*Traffic*, *Che 1&2*, *Erin Brockovich*) making his 25th feature here, plays with the usual genre traps and turns expectations on its head, creating a daft yet blistering experience "To prove that he's taking all the pseudo-serious expository dialogue with a pinch of salt, Soderbergh infuses the material with various nods to Hitchcock classics like *Notorious* and *North by Northwest*" (*Time Out*)

We haven't seen Soderbergh have this much fun since *Ocean's Eleven*, and *Haywire* only serves to bolster his versatility. (*Jack Whiting*)

Director: Steven Soderbergh
Starring: Ewan McGregor, Michael Douglas, Gina Carano, Antonio Banderas, Michael Fassbender
Certificate: 15
Duration: 92 mins
Origin: USA 2012
By: Paramount International Pictures

A Dangerous Method

Sat 17 7.00

Director: David Cronenberg
Starring: Viggo Mortensen, Keira Knightley, Michael Fassbender
Certificate: 15
Duration: 100 mins
Origin: Canada, France, Germany, Ireland, UK 2011
By: Lionsgate Films UK

Directed by David Cronenberg (*Eastern Promises*, *A History of Violence*) *A Dangerous Method* tells the story of Carl Jung's (Fassbender) tempestuous working relationship with the father of psychoanalysis Sigmund Freud (Mortensen), and Jung's seamy liaison with Freud's 'patient' Sabina Spielrein (Knightley).

It is Europe 1910. Pre-eminent psychiatrist Carl Jung is called to treat Spielrein, a hysterical young Russian woman whose malaise was brought on as a result of her father's cruel treatment of her as a child. As the two progress through Jung's new 'talking cure' something comes between them, bringing Jung into terrible conflict both professionally, personally and with his pants...

Fassbender is passable as Jung – despite the Irish accent. Knightley fares well as the tic-ridden Spielrein – a tricky role to measure at the best of times. It's an intriguing film, with a blackly comic, if slightly campy feel.

"Cronenberg dissects the early days of psychoanalysis here in a precisely plotted, superficially genteel costume drama, but one in which eruptions of kinky violence are never far off." (*Telegraph*) Sons bring your mothers and tissues. Men, beware not let your wives and servants be exposed...



Midnight In Paris

Sun 18 6.00



Back by huge demand on the big screen, this has been one of our box office hits of late last year into 2012.

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's Hemingway always looking for a fight. Picasso, Bunuel, 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 new 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 Paris and the music.

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

Martha Marcy May Marlene

Mon 19 7.30

Director: Sean Durkin
Starring: John Hawkes, Elizabeth Olsen, Hugh Dancy, Brady Corbet, Sarah Paulson
Certificate: 15
Duration: 101 mins
Origin: USA 2011
By: Twentieth Century Fox

Written and directed by Sean Durkin, "Martha Marcy May Marlene" is a brilliantly unsettling drama.

Elizabeth Olsen (younger sibling of twins Mary-Kate and Ashley) turns in a strong, paranoid performance as Martha – a young woman who has managed to escape from a remote cult in the Catskills run by the charismatic and creepy Patrick (John Hawkes does Charles Manson but even more terrifying, if you can imagine!). Now living with her sister Lucy (Sarah Paulson) in apparent safety, Martha is unable to shake the devastating effect that the cult's brainwashing has had on her, much to the disturbing discomfort of her family...

Durkin employs brilliant use of flashback sequences, deliberately ambiguous, asking whether they occur in Martha's past or present. The audience shares Martha's paranoia, and the feeling she may not be as removed from the cult as first appears...

"You can escape a cult but you can't escape yourself. Martha's prisons of the mind might be harder to leave behind than we thought." (*Time Out*)

"It's acted and directed like a sensitive drama, rather than a scary movie, and is all the scarier for it." (*Guardian*) (research Simon Messenger)

Come for some startling performances. Gripping from the start. But who are the Olsen twins and should I care?



The Artist

Tue 20 7.30, Wed 21 7.30



Following its special preview here to mark The Rex 7th anniversary in December, **The Artist** has become the most talked about film phenomenon for many years, generating new interest in genuine creative innovation and imagination. It makes the industry-manufactured hype of 3-D look dated indeed.

Everybody has raved about it, and going to press, we won't know about the Oscars, but it has already won three Baftas. One was for Best Original Screenplay. While this undoubtedly should have gone to *The Guard*, the media bitching about best screenplay for a silent film, shows spoilt ignorance of 'Screenplay'. "It could have been written by a bright 12-year-old" complains Sasha Stone in *Awards Weekly* (Does this mean she/he has a weekly job?). A screenplay is a complex jigsaw of frame by frame planning and storyboards for every shot. Dialogue/speech is only part of it. The Artist's screenplay is a work of genius, bringing the audience in on every second of the plot.

Complete ignorance made this film bliss for me. By now you'll have heard all about it and seen a thousand clips. Not to spoil it here, we haven't even shown the magical trailer. It is a film you must see on the big screen. It was the only way to watch those first pioneering movies. Then there's the music... Listen and see.

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

The Grey

Thu 22 7.30

Director: Joe Carnahan
Starring: Liam Neeson, Frank Grillo, Joe Anderson, James Badge Dale
Certificate: 15
Duration: 117 mins
Origin: USA 2011
By: Entertainment Film Distributors

Not an insightful documentary on the evolution of British weather but rather a gripping survival thriller. After 'Taken' took the cult box office, Liam Neeson is the new go-to-guy for B-movie thrills.

Neeson plays Ottway, a hired gun tasked with protecting a ragtag team of oil workers in the Alaskan wilderness. On their way back from a routine operation their plane spectacularly crashes into the snowy peaks below. The devastating incident takes its toll on the survivors as they find themselves in a biting cold, open, hostile terrain with sheer drops and hungry wolves. Director Joe Carnahan bounces back in spectacular fashion after the tepid *A-Team* and puts Neeson's talents to greater use. Ottway is a fractured character from the start, the separation from his loved one, largely told through clever flashbacks, takes its toll on the rugged huntsman. And yet he never loses command of the group, even when they're physically and mentally pushed to their limits. He provides the emotional weight to a story that could be considered slightly morose, even lightweight. Carnahan layers *The Grey* with a level of roughness not seen since his debut *Narc*. As for Neeson, after two consecutive misfires (*The A-Team* and *Unknown*) it's good too see the Irishman back on solid, albeit frozen, ground. (*Jack Whiting*)

An adventure not to miss?





Director: James Watkins
Starring: Daniel Radcliffe, Janet McTeer, Ciaran Hinds
Certificate: 12A
Duration: 95 mins
Origin: UK 2012
By: Momentum Pictures

Woman In Black

**Fri 23 7.30, Sat 24 7.00,
 Sun 25 6.00**

Based on the chilling novel by Susan Hill, and subsequently written for the stage, this is Daniel Radcliffe's first major cinematic outing since hanging up Harry's wand. He'll wish he'd hung on to it.

Set in Edwardian England, Radcliffe plays Arthur Kipps, a young solicitor who is called to handle the estate of one Alice Drablow, former owner of an obligatory spooky mansion in the North East. As he begins work, he is distracted by footsteps and a mysterious spectre: a woman in black. As Kipps uncovers horrifying tales of children's suicides, it becomes apparent that the malevolent ghost has turned her attention on him...

Director James Watkins (*Eden Lake*) has crafted an eerie, thrilling tale – masterly in its insinuations; the 12A certificate belying the film's inherent, Gothic creepiness.

"Director James Watkins expertly uses shadows and empty spaces to create a percolating sense of dread, and he waits until the last possible moment before..." (*Telegraph*)

"I remain undecided about Radcliffe, who endures each shuddering shock with a blank, stoic fortitude that suggests a teenager taking his driving test. He passes, but only just." (*Guardian*) (*research Simon M*).

Apparently the play is über scary, it lulls you before the interval, then the 'malevolent spectre' appears in the aisle beside you. There is no interval here, but we know an eerie apparition or two...





Director: Jason Reitman
Starring: Patton Oswalt, Patrick Wilson, Charlize Theron, Elizabeth Reaser
Certificate: 15
Duration: 94 mins
Origin: USA 2012
By: Paramount International Pictures



Young Adult

Mon 26 7.30

Young Adult is directed by Jason Reitman and written by Diablo Cody, the pair behind *Juno*, a film about a teenage girl, remarkably adult for her size. This film offers the reverse, an adult who hasn't quite managed to break free of high school.

Mavis Gary (Theron) is a thirtysomething writer of teenage fiction. Her marriage has collapsed, and she lives alone, drinking more and writing less. When Mavis unexpectedly receives an email from her former high school sweetheart Buddy (Patrick Wilson) replete with a photo of his newborn son, she reaches breaking point. The only thing to do is return home and steal him back!

Since her portrayal of serial killer Aileen Wuornos in "Monster", Theron's career has been one of rapid ascent, and here she gives life to a uniquely excruciating sociopath in this compelling, dark comedy. "What, Buddy's happily married? Devoted to his new baby? Like Mavis gives a damn. She's angry, self-obsessed, immature, stalkerish, possibly alcoholic, and we're kinda gunning for her. A raw honesty here rare in movies, and it's very funny too." (*Time Out*)

"A mouthwateringly sour anti-romantic comedy, it shows recessions can be emotional as well as financial, and even erotic capital isn't safe from the slump." (*Telegraph*) (research SM) For one so poised, whose porcelain beauty is breathtaking, Charlize makes a great slut. Don't miss.



W.E.

Tue 27 7.30



Pre internet, there used to be a thing called vanity publishing. When no publisher would touch their precious earth shattering novel, they would pay for it themselves and coerce bookshops to stock it. Mainly they gave it away to friends, who would avoid them for months.

Now you can just whack it on facebook or utube and Bob's your uncle.

Madonna's uncle Bob on the other hand, would never have let this film anywhere near a camera, never mind a producer. Oddly enough pop-stars since 1977 have always screeched their mediocre talents until somebody, yearning for peace, quiet & dollars, takes them on to shut them up (but makes it worse). She was the epitomy. In that world she convinced the hapless, tasteless and plain, who should never be allowed a vote, into believing her repetitious monotone whine & thuds were fab. Luckily she won't do the same here. Grown-up fans of film usually have an attention threshold greater than 3.5minutes. Those who don't will love it. For the rest of us, it will seem like a lifetime without a scab to pick.

It's a shame for the cast. Andrea Riseborough is fabulous and Abi Cornish, cool and beautiful. Never mind, they got to wear nice clothes.

To wit, WE has provided a stylish March cover. Thanks Madge.

Director: Madonna
Starring: Abbie Cornish, Oscar Isaac, James D'Arcy, Andrea Riseborough
Certificate: 15
Duration: 119 mins
Origin: UK 2011
By: StudioCanal

Iron Lady

Wed 28 7.30

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

There is still little to say about this film except it should never have been made and it was initiated and directed by the same one who made the insufferable Mamma Mia!

The mixed reviews were tame compared with the polarised audience after our first screening in February. Some applauded, others hated it; not the politics but the film.

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

A blatant hero-worship of both Maggie and Meryl from a 'director' with the imagination of Adam Deacon (Anuvahood: Orange Bafta, the peoples 'newcomer' prize). Another political & PC award travesty. Ordinary people with no education have the vote! (luckily a perfect Thatcher notion. She'd have been incensed that some talent-retard from her non-society ghettos won a prize). Just this once I might have agreed with her. This Anuvahood noises-off is conjecture of course, just guessing. Unlike this film, which is clearly absolute bonafide word-for-word, blow-by-blow history as it happened. NB This is not in callous disregard for Mrs Thatcher's illness. I've always attacked her premiership and her politics, not kicking her when she is down. But I am kicking the film and asking why, and why now, if at all...?



Rampart

Thu 29 7.30



As Dave Brown, a sexist, racist, trigger-tempered police officer carving out his own definition of justice on the mean streets of 1999 Los Angeles, Woody Harrelson climbs to the top of the acting mountain. It's a monumental portrayal of a cop in meltdown, bruisingly brilliant and coiled to spring. Natural Born Killers tapped Harrelson's hidden vein of testosteronic violence, but Rampart hits the mother lode: His LAPD hotshot cop is the personification of white male rage.

Director Oren Moverman (The Messenger), who co-wrote the script with James Ellroy, is a filmmaker of rare skill. He can let us inhale the toxic atmosphere of crime and corruption and then startle us with unexpected feeling.

"It could have been a bucket of bleak. But the electric talent of Harrelson and Moverman is too exciting to be anything but exhilarating.

These two are playing a game of ferocity and feeling that makes others look like rank amateurs. No chance you'll forget Rampart. Only stupid Oscar voters do that." (*Rolling Stone*)

"Harrelson's portrayal of a swinging dick staring down the abyss, however, is perilously close to perfect; it's the finest, most harrowing thing he's ever done." (*Time Out New York*)

You'll upset yourself when you realise just how much you want him to win. Don't miss.

Director: Oren Moverman
Starring: Woody Harrelson
Certificate: 15
Duration: 108 mins
Origin: USA 2012
By: StudioCanal

Extremely Loud & Incredibly Close

Fri 30 7.30, Sat 31 7.00

Director: Stephen Daldry
Starring: Sandra Bullock, Tom Hanks, John Goodman
Certificate: 12A
Duration: 129 mins
Origin: USA 2012
By: Warner Brothers

Directed by Stephen Daldry (Billy Elliot, The Reader) and based on Jonathan Safran Foer's novel, the film tells the story of a young boy looking for meaning in the aftermath of the events of 11th September 2001.

A year after his father Thomas (Tom Hanks) is killed in the attacks on the World Trade Centre, Oskar Schell (Thomas Horn), a quietly obsessive young academic boy, finds a key in his father's closet. Persuading himself that this key was planted there by his father – the two of them would enjoy scavenger hunts when Oskar was younger – the boy goes on a hunt around New York City in a quest to find the appropriate lock, and to his mind, gain some closure into his father's untimely death...

The book was released to violently differing critical opinion – those who saw it as masterly post-9/11 fiction; and those who saw it as exploitative sentimentality. It's very difficult to imagine the film not polarising audiences in the same way.

"There must be a more plausible story to be told about a boy who lost his father on 9/11. This plot is contrivance and folderol...the events of 9/11 have left indelible scars. They cannot be healed in such a simplistic way." (*Roger Ebert*)
 Don't listen, come and see. Either way, you won't be disappointed. (*Simon Messenger*)



COMING SOON

New releases

Best Exotic Marigold Hotel
Chronicle
Kid With A Bike
Safe House

Back by demand

Warhorse
Margin Call
The Artist
Coriolanus
My Week with Marilyn
Senna
The Guard

Chronicle



Safe House

The Best Exotic
Marigold HotelThe Kid With
A Bike

MARCH FILMS AT A GLANCE

Please check times carefully and watch out for early shows.

| | | | |
|----|------|--------------------------------------|-------------|
| 1 | Thur | J EDGAR | 2.00 |
| 1 | Thur | THE HELP | 7.30 |
| 2 | Fri | WAR HORSE | 7.30 |
| 3 | Sat | A MONSTER IN PARIS | 2.00 |
| 3 | Sat | WAR HORSE | 7.00 |
| 4 | Sun | WAR HORSE | 6.00 |
| 5 | Mon | WAR HORSE | 2.00, 7.30 |
| 6 | Tue | WAR HORSE | 12.30, 7.30 |
| 7 | Wed | WAR HORSE | 2.00 |
| 7 | Wed | MONEYBALL | 7.30 |
| 8 | Thur | WAR HORSE | 2.00 |
| 8 | Thur | MISSION IMPOSSIBLE IV | 7.30 |
| 9 | Fri | THE DESCENDANTS | 7.30 |
| 10 | Sat | HUGO | 2.00 |
| 10 | Sat | THE DESCENDANTS | 7.00 |
| 11 | Sun | THE DESCENDANTS | 6.00 |
| 12 | Mon | THE DESCENDANTS | 2.00 |
| 12 | Mon | THE LADY | 7.30 |
| 13 | Tue | THE DESCENDANTS | 12.30 |
| 13 | Tue | CARNAGE | 7.30 |
| 14 | Wed | CARNAGE | 2.00 |
| 14 | Wed | THE DESCENDANTS | 7.30 |
| 15 | Thur | CARNAGE | 2.00, 7.30 |
| 16 | Fri | HAYWIRE | 7.30 |
| 17 | Sat | JOURNEY 2: THE MYSTERIOUS ISLAND | 2.00 |
| 17 | Sat | A DANGEROUS METHOD | 7.00 |
| 18 | Sun | MIDNIGHT IN PARIS | 6.00 |
| 19 | Mon | THE ARTIST | 2.00 |
| 19 | Mon | MARTHA MARCY MAY MARLENE | 7.30 |
| 20 | Tue | THE ARTIST | 12.30, 7.30 |
| 21 | Wed | THE ARTIST | 2.00, 7.30 |
| 22 | Thur | THE ARTIST | 2.00 |
| 22 | Thur | THE GREY | 7.30 |
| 23 | Fri | THE WOMAN IN BLACK | 7.30 |
| 24 | Sat | UP | 2.00 |
| 24 | Sat | THE WOMAN IN BLACK | 7.00 |
| 25 | Sun | THE WOMAN IN BLACK | 6.00 |
| 26 | Mon | YOUNG ADULT | 2.00, 7.30 |
| 27 | Tue | WE | 12.30, 7.30 |
| 28 | Wed | THE IRON LADY | 2.00, 7.30 |
| 29 | Thu | THE IRON LADY | 2.00 |
| 29 | Thu | RAMPART | 7.30 |
| 30 | Fri | EXTREMELY LOUD & INCREDIBLY CLOSE | 7.30 |
| 31 | Sat | BUGSY MALONE | 2.00 |
| 31 | Sat | EXTREMELY LOUD & INCREDIBLY CLOSE | 7.00 |



M A R C H 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

J Edgar

Thu 1 2.00



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

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

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

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

It is not without its flaws and while it doesn't quite make the unknowable, knowable, it comes close. (*research Simon M*) When all said, this is a Clint Eastwood, so come for him.

Director: Clint Eastwood
Starring: Judi Dench, Naomi Watts, Leonardo DiCaprio,
Certificate: 15
Duration: 137 mins
Origin: USA 2012
By: Warner Brothers

Monster In Paris

Sat 3 2.00

Director: Biba Bergeron
Certificate: U
Duration: 90 mins
Origin: France 2011
By: Entertainment One UK

Originally entitled *Un Monstre à Paris*, it has now been redubbed in English. Vanessa Paradis plays the lead, bilingually, in the French and English versions.

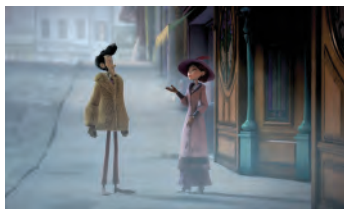
It is Paris, during the great flood of 1910, a movie-mad cinema projectionist and his wisecracking buddy find themselves mixed up in an adventure involving a monster at large in the city. The 'monster' kitted out in a hat and quasi-zoot-suit, turns out to be a nightclub musician, providing backing for singer Lucille (Paradis).

A wickedly cynical mayor, keen to offer the Parisian public some diversion from its flood-related woes, wants to exploit the monster for his own ends.

A *Monster in Paris* borrows some of its tics from silent cinema, but reaches out to films such as 'Frankenstein' and 'King Kong' for inspiration.

"It's hard to fathom who this combo of horror, musical and twinkly retro nostalgia is aimed at." (*Total Film*)

"As a low-profile entry into the animation circus, it charms with painterly backdrops and sartorially elegant characters. It's a kids' film, after all, and a decent one at that." (*Time Out*) You'll love it. Come.



War Horse

Mon 5 2.00, **Tue 6** 12.30,
Wed 7 2.00, **Thu 8** 2.00



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

Devon, 1914. Young Albert Narracott (Jeremy Irvine), the son of farming types Ted and Rose, is putting the family horse, Joey, to good use ploughing their modest fields. At the outbreak of the First World War, Ted seizes the chance to make a shilling, so sells the horse to the army. The film chronicles Joey's dangerous ride across the Western Front, as Albert, lying about his age, joins up in a desperate search for him. Will the two be reunited through the horrors of the trenches?

A wholly Spielbergian vision somewhere between heart wrenching and needlessly sentimental, War Horse is fair proposition. Spielberg remains one of cinema's best storytellers.

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

"This is filmmaking on a grand scale, bound by a grand vision, bolstered by grand performances and swept along by a grand old John Williams soundtrack. There's not quite something for everyone, but the cynics can trot on: there's something for everyone else." (*Telegraph*) (research SM) Well said Sir Telegraph. Not something you hear every day.

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

Hugo

Sat 10 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.

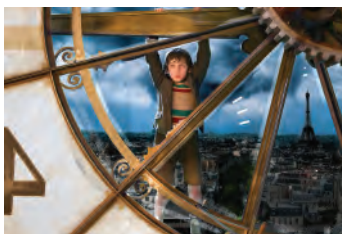
Hugo (Asa Butterfield) is an orphan who lives in the rafters of an old railway station in 1930s Paris. His father (Jude Law, seen in flashback) used to look after the station's network of clocks, and Hugo has unofficially assumed charge.

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: Alexander Payne
Starring: George Clooney, Matthew Lillard, Judy Greer
Certificate: 15
Duration: 117 mins
Origin: USA 2011
By: Twentieth Century Fox

The Descendants

Mon 12 2.00, Tue 13 12.30

Directed by Alexander Payne
(Sideways), The Descendants is a grown-up adaptation of Kauai Hart Hemmings' novel.

George is Matt King, a lackadaisical husband and father who, in the aftermath of a boating accident which renders his wife Elizabeth comatose, is forced to confront some uncomfortable home truths. Matt is responsible for the selling of 25,000 acres of his family's land on the island of Kaua'i but, in the wake of Elizabeth's accident, it transpires that she may have been a little too close to one of the sale's main beneficiaries...

Clooney is as affable as ever, although intriguingly the 'family man' is a role we are unaccustomed to seeing him portray; we'll let you be the judge as to whether he succeeds.

"The Descendants is thoroughly well made, and makes clever use of its glamorous setting by taking it for granted, as those who live there. Payne's interest is the human drama: he's very much the director-as-novelist and The Descendants has all the satisfactions of a story well told. It's involving, funny and thought-provoking." (*Standard*) (*Simon Messenger*) When asked how hard it was to play a family man so well, when he had no children of his own, George went for the godfather line "It's easy, they're great and I get to give them back at the end." Don't miss.





Director: Roman Polanski
Starring: Kate Winslet, John C Reilly, Jodie Foster, Christoph Waltz
Certificate: 15
Duration: 79 mins
Origin: France, Germany, Poland 2011
By: StudioCanal

Carnage

Wed 14 2.00, Thu 15 2.00

Roman Polanski is used to shooting tight spaces (*The Pianist*, *Rosemary's Baby*, *The Ghost*) and his adaptation of Yasmina Reza's hugely popular stage comedy *God of Carnage* is no different.

Thrusting its four key players into a claustrophobic middle-class Brooklyn apartment (even though he can't actually visit one) for the duration of its scant eighty minutes, *Carnage* plays out like a slow burning sitcom. It's a captive, caustic exercise in confinement and hysteria when Nancy (Kate W) a personality-free, high-flying financial type, and Alan (Christoph Waltz), a harried executive, come knocking at the home of Penelope (Jodie Foster), a self-consciously liberal writer, and Michael (John C Reilly), an amiable peddler of flush mechanisms, to discuss a school fight between their kids.

What starts as a series of interchanging sly digs masked by cordial awkwardness eventually erupts into a full blown battle as the friction between the parents accelerates. Whisky is guzzled, furniture tossed and tantrums discharged.

"Foster's liberal guilt-ridden writer, Waltz's slightly threatening air, Winslet's hysterical misery and Reilly's goofy chauvinism, tie the script together nicely and it looks like they're all revelling in the chance to misbehave as Lord and Lady of the flies." (*Film4*)

Carnage is spiteful, bitter and embarrassing, and all the more hilarious for it. Just mind the sick. (*Jack Whiting*) Apparently very funny, you decide.





Director: Brad Peyton
Starring: Josh Hutcherson, Dwayne Johnson, Michael Caine
Certificate: PG
Duration: 94 mins
Origin: USA 2012
By: Warner Brothers

Journey 2: The Mysterious Island

Sat 17 2.00

Dwayne ‘The Rock’ Johnson and his fabulous dancing pectorals replaces Brendan Fraser in this silly sequel to *Journey to the Centre of the Earth* – itself an adaptation of the Jules Verne classic.

“A distress signal leads Sean to the South Pacific in search of an uncharted island he believes inspired literary classics *Treasure Island*, *Gulliver’s Travels* and *The Mysterious Island*.

Sean partners with his step-dad (The Rock) and ventures out to the island taking with them Luis Guzman and Vanessa Hudgens. When they arrive they find that Sean’s grandfather and intrepid explorer played, startlingly, by Michael Caine, is already busy adventuring there. What follows is a barmy chase through jungles and over volcanoes, with tiny elephants, giant bees and King Kong inspired mayhem to keep the adrenaline going.

It’s all silly stuff yet the endearing presence of both Michael Caine and The Rock inject the madness with a pinch of self reference and irreverent fun.

“It’s a harmless family film with an old-fashioned spirit of adventure, but the writing doesn’t live up to the promise of the premise.” (*Time Out*)

Think *Jurassic Park* on acid and you’re halfway there. (*Jack Whiting*)





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



The Artist

Mon 19 2.00, **Tue 20** 12.30,
Wed 21 2.00, **Thu 22** 2.00

Following its special preview here to mark The Rex 7th anniversary in December, *The Artist* has become the most talked about film phenomenon for many years, generating new interest in genuine creative innovation and imagination. It makes the industry-manufactured hype of 3-D look dated indeed.

Everybody has raved about it, and going to press, we won't know about the Oscars, but it has already won three Baftas. One was for Best Original Screenplay. While this undoubtedly should have gone to The Guard, the media bitching about best screenplay for a silent film, shows spoilt ignorance of 'Screenplay'. "It could have been written by a bright 12-year-old" complains Sasha Stone in *Awards Weekly* (Does this mean she/he has a weekly job?). A screenplay is a complex jigsaw of frame by frame planning and storyboards for every shot. Dialogue/speech is only part of it. The Artist's screenplay is a work of genius, bringing the audience in on every second of the plot.

Complete ignorance made this film bliss for me. By now you'll have heard all about it and seen a thousand clips. Not to spoil it here, we haven't even shown the magical trailer. It is a film you must see on the big screen. It was the only way to watch those first pioneering movies. Then there's the music... Listen and see.

Up

Sat 24 2.00



This was 2009's animated masterpiece. It is still to be surpassed in story, character and originality.

In an attempt to evade greedy property developers, construction workers, and the nursing home, 78 year old widower Carl decides it's time to move house, quite literally.

Tying thousands of balloons to the roof, Carl, accompanied by eight year old stowaway Russell, flies off in search of adventure...

"Utterly delightful, certain to appeal to audiences young, old and all points in between. The film, in its aerial beauty and its melancholic undertow, recalls Albert Lamorisse's *The Red Balloon* and Hiya Miyazaki's *Howl's Moving Castle*...delicious sound design, and the emotional punch it packs makes this one of Pixar's finest achievements."

(Telegraph)

"This short, sharp and sweet fantasy still manages to reaffirm its makers as world leaders in the kind of popular animation that embraces ideas and the real world alongside fun and fantasy." *(Time Out)* A marvellous film. Bring everyone you know. If our green-belt is going to be systematically swallowed up by the usual suspects, let's take a leaf from Carl's book and hover over their own back gardens... Find out where they live. We'll get the balloons... Don't miss

Directors: Peter Docter, Bob Peterson
Starring: Christopher Plummer, Edward Asner
Certificate: U
Duration: 102 mins
Origin: UK 2009
By: Buena Vista International

Young Adult

Mon 26 2.00

Director: Jason Reitman
Starring: Patton Oswalt, Patrick Wilson, Charlize Theron, Elizabeth Reaser
Certificate: 15
Duration: 94 mins
Origin: USA 2012
By: Paramount International Pictures

Young Adult is directed by Jason Reitman and written by Diablo Cody, the pair behind Juno, a film about a teenage girl, remarkably adult for her size. This film offers the reverse, an adult who hasn't quite managed to break free of high school. Mavis Gary (Theron) is a thirtysomething writer of teenage fiction. Her marriage has collapsed, and she lives alone, drinking more and writing less. When Mavis unexpectedly receives an email from her former high school sweetheart Buddy (Patrick Wilson) replete with a photo of his newborn son, she reaches breaking point. The only thing to do is return home and steal him back!

Since her portrayal of serial killer Aileen Wuornos in "Monster", Theron's career has been one of rapid ascent, and here she gives life to a uniquely excruciating sociopath in this compelling, dark comedy. "What, Buddy's happily married? Devoted to his new baby? Like Mavis gives a damn. She's angry, self-obsessed, immature, stalkerish, possibly alcoholic, and we're kinda gunning for her. A raw honesty here rare in movies, and it's very funny too."

(Time Out)

"A mouthwateringly sour anti-romantic comedy, it shows recessions can be emotional as well as financial, and even erotic capital isn't safe from the slump." *(Telegraph)* (research SM) For one so poised, whose porcelain beauty is breathtaking, Charlize makes a great slut. Don't miss.





Director: Madonna
Starring: Abbie Cornish, Oscar Isaac, James D'Arcy, Andrea Riseborough
Certificate: 15
Duration: 119 mins
Origin: UK 2011
By: StudioCanal

W.E.

Tue 27 12.30

Pre internet, there used to be a thing called vanity publishing. When no publisher would touch their precious earth shattering novel, they would pay for it themselves and coerce bookshops to stock it. Mainly they gave it away to friends, who would avoid them for months. Now you can just whack it on facebook or utube and Bob's your uncle. Madonna's uncle Bob on the other hand, would never have let this film anywhere near a camera, never mind a producer. Oddly enough pop-stars since 1977 have always screeched their mediocre talents until somebody, yearning for peace, quiet & dollars, takes them on to shut them up (but makes it worse). She was the epitomy. In that world she convinced the hapless, tasteless and plain, who should never be allowed a vote, into believing her repetitious monotone whine & thuds were fab. Luckily she won't do the same here. Grown-up fans of film usually have an attention threshold greater than 3.5minutes. Those who don't will love it. For the rest of us, it will seem like a lifetime without a scab to pick. It's a shame for the cast. Andrea Riseborough is fabulous and Abi Cornish, cool and beautiful. Never mind, they got to wear nice clothes. To wit, WE has provided a stylish March cover. Thanks Madge.



The Iron Lady

Wed 28 2.00, Thu 29 2.00



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The mixed reviews were tame compared with the polarised audience after our first screening in February. Some applauded, others hated it; not the politics but the film.

At least that embarrassing ABBA romp had the decency to be risible. This one's won gongs already for mimicry! A blatant hero-worship of both Maggie and Meryl from a 'director' with the imagination of Adam Deacon (Anuvahood: Orange Bafta, the peoples 'newcomer' prize). Another political & PC award travesty. Ordinary people with no education have the vote! (luckily a perfect Thatcher notion. She'd have been incensed that some talent-retard from her non-society ghettos won a prize).

Just this once I might have agreed with her. This Anuvahood noises-off is conjecture of course, just guessing. Unlike this film, which is clearly absolute bonafide word-for-word, blow-by-blow history as it happened. NB This is not in callous disregard for Mrs Thatcher's illness. I've always attacked her premiership and her politics, not kicking her when she is down. But I am kicking the film and asking why, and why now, if at all...?

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

Bugsy Malone

Sat 31 2.00

Director: Alan Parker
Starring: Scott Baio, Florrie Dugger, John Cassisi, Martin Lev, Paul Murphy, Jodie Foster
Certificate: U
Duration: 93 mins
Origin: UK 1976
By: Park Circus Films

Always worth being reminded how Jody Foster got started. But what ever happened to all the other kids...?

Bugsy is Alan Parker's curse on the youth Am-Dram circuit. As was his 'The Commitments' on the 80's pub circuits. From nowhere hundreds of white middle-aged stone-washed, soulsters shook cricket pavilions and village halls, belting out 'Mustang Sally' like they meant it. As for Fame: look what that has spawned! Apparently he dreamt up Bugsy one lunch-time session with a mate. That said, a few gems have been written on the 'back of a fag-pack' most of Slade's hits for instance and... the restoration of The Rex! This is a gangster movie where all the hoods are children. Instead of real bullets they use splurge guns to whack their victims. It tells of the rise of Bugsy Malone and the battle for power between Fat Sam and Dandy Dan. It launched Jodie Foster's (Tallulah) career, not to mention a few stalkers. To its credit there are some good tunes, plus it has injected real fun into school plays ever since.

And all that dreaded foam... Don't miss.



THE KINDNESS OF STRANGERS...

Dear fellow Rex cinema goers,
I would like to convey my thanks to a fellow Rex customer who was very kind to me on the evening of February 4, 2012 after we had seen The Girl With the Dragon Tattoo. During our viewing of this film it snowed quite heavily and I was helped immensely by a gentleman who had come from North London. As I am disabled and walk with a stick this gentleman helped me down the steps and also to my car which was completely covered in snow! Having helped me to my car this kind gentleman then went about clearing the snow from my windscreen. I must say that on every occasion I have come to the Rex people have been very kind to me in the way of my disability always offering a helping hand or opening doors for me. Very many thanks to this helpful man and also to all at the Rex who have helped me over the years of my cinema visits.

Yours very sincerely
Chris Boulter - Chesham, Bucks

Dear Mr Boulter
Many thanks for your lovely email – and I'm delighted you've found such politeness at The Rex!
We're very proud of the staff (and customers!) here and they do behave themselves most of the time...
Hopefully we've seen the last of the snow now so hopefully your next visit won't be quite so treacherous!
We look forward to you visiting the Rex again soon.
All best wishes
Jane Clucas, The Rex Cinema

Jane,
Many thanks for your kind reply I had hoped the that this might be printed in the Rex programme so that the kind gentleman from North London might see my thanks. Anyway if I missed the publication date fair enough.
Regards
Chris Boulter

Hope 'the kind gentleman from North London' got home alright. Speech marks make him sound like a fantastic mystery

crusader like 'The Man from Laramie' PS Pity Jane wasn't there herself that night. She'd have dived in without a second thought for her hair. More likely Mr Boulter; in truth, you would still be here now. Well done to all concerned, particularly to our Man from North London. Come and say hello next time you're in.

FROM THE COMMENTS BOOK

11/02/2012. “? mystery!!” writes..

Please bring back the Shiraz!! Other red wine don't match up! (Love film, Rex, atmosphere, but disappointed at demise of Shiraz)

Four bottles of Shiraz were sent back to the bar in successive evenings. So we sent the lot back. Replacement soon. Personally, Shiraz tastes like liquorice allsorts in vinegar.

24/01/2012 Jacqui Woodfields writes...

This was my first visit to The Rex. What a treat! Felt completely pampered and relaxed. ...Kevin. Film much better than book. Even the babies crying couldn't spoil atmosphere!! Can't wait to return. Thank you for a lovely time. (P.S. Cheese and biscuits excellent)

Congratulations Ms Woodfields for not letting the babies spoil it for you. Shame about the film, our babies were the best part. Thanks for your note, come and see something less cheerful next time.



Britain's definitive 'Marilyn Monroe' came to have her picture taken at the Rex in February

ALL BETS ARE ON...



Interloper in getaway coat, leaning on pretty girl in red dress at the pre Baftas nominees party, Aspreys (11th Feb). Seen here with Bafta winning team (Hair & make-up for the Iron Lady of all things!). Serves him right.

Isn't this the old Natwest building in Bank Court Hemel H...?
What a creative change-of-use, from bank to betting shop. So no change of use.
"Smile and wave boys, smile and wave..."

