

THE-REX

M A G A Z

I AM LOVE
MAY...

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

MAY 2010 Issue 62
www.therexberkhamsted.com

01442 877759
Mon-Sat 10.30-6pm Sun 4.30-6.30pm

Gallery	4-5
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SEAT PRICES:

Circle	£8.00
Concessions	£6.50
At Table	£10.00
Concessions	£8.50
Royal Box (seats 6)	£12.00
or for the Box	£66.00
All matinees £5, £6.50, £10 (box)	

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:

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Lindsey Davies	Izzi Robinson
Holly Gilbert	Amberly Rose
Katie Golder	Georgia Rose
Beth Hannaway	Diya Sagar
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Amelia Kellett	Liam Stephenson
Abbie Knight	Tina Thorpe
Bethany McKay	Jack Whiting
Simon Messenger	Olivia Wilson
Helen Miller	Keymea Yazdanian

Ushers:

Abigail K, Ally, Billie, Charlotte, Ellie, Emma, James, Kitty, Lucy, Luisa, Lydia K, Romy, Roz, Sid

Sally Thorpe In charge

Alun Rees Chief projectionist (Original)
Jon Waugh 1st assistant projectionist
Martin Coffill Part-time assistant projectionist
Jacquie Rose Chief Box Office & Bar
Oliver Hicks Best Boy
Becca Ross Best Girl
Jemma Gask Key Grip
Michael Glasheen Gaffer
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Betty Patterson Company Secretary and THE ORIGINAL VISIONARY of The Rex.

The Rex

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BEST IN MAY



Exquisite. France 2010. **La Danse**
le ballet de l'Opera de Paris Sun 16 5.30

FILMS OF THE MONTH



A sad beautiful family tale. France/Germany 2009
Father of My Children Mon 17 7.30



Sumptuous prawns and nipples family. Italy 2009
I am Love Sun 23 6.00



Tragic family tale beautifully told.
 Denmark/Sweden 2007
After the Wedding Thu 27 7.30

First weekend of real sunshine (16th April) the sky is clear and blue above Ravens Lane. Even the duck has chosen to swim in the reflection?



Aeroplanes – modern silver birds are magnificent and beautiful creatures. How they get into the sky is beyond all logic. I like the thought of good men in white lab coats, smoking pipes and poring over the last engineering detail which will lift 500 tons of metal into the sky. As a kid I used to love watching vapour trails still hanging there long after the plane had vanished, dreaming of where it might be going and how fantastic it would be to be on it – going there. I still like to watch vapour trails but no longer wish to be on the plane or where it's going. I would loved to have flown Concorde to New York. Now airports are hideous, even when everything is flying. High security has become a reason for legitimate draconian control. As for the planes, they're just buses going to Tenerife and back. So though I feel desperately sorry for those stuck at airports, its nice to have nobody flying anywhere.

The sky is clear and quiet, and because of the dust, sunsets are spectacular. Last Thursday a journalist asked an official how long before flights can resume? He answered "It's a volcano".

NB If you too like to think of men in white coats smoking pipes, please go to meninwhitecoats.wazz



EVENING OF COMEDY & MAGIC...



Phill Jupitus



Neil Mullarkey

Saturday 1st May

These extraordinary Comedy Store players are the next generation on from the original troupe who set the whole dangerous improv game in motion, 30 years ago??

It spawned 'Whose Line is it...' on TV where spontaneous improvisation suggested by the audience, was seen for the first time. Neil Mullarkey's team at the Rex includes Phill Jupitus, Andy Smart and "at the piano – Colin Sell".

The gorgeous Andy Hamilton will be previewing part of his new touring show. Trying it out here first! After experiencing our posh audience he might decide not to take it anywhere.

There's a magician, Chris Dugdale, who specialises in frightening celebs and stars. And Auction including dins at the Ivy and Have I got News for You gig, will coming at you over the evening from the fab Nigel Barden.

Unfortunately, as this goes to print, I'm informed its almost sold out with seats upstairs only.

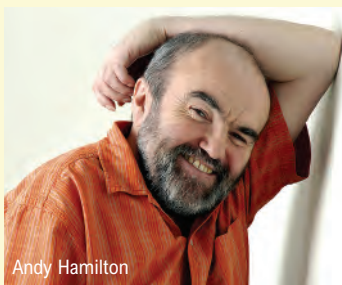
This is because of the charity event (which is why we don't do them and wont be holding another. So don't ask). However, this is by way of introduction to these star turns in the hope of arranging a non-charity event later in the year... No doubt with lashings of pickled onions and gala pie we will win their hearts.



In aid of
**Breakthrough
for Breast
Cancer**



Chris Dugdale (frightening Angelina Jolie)



Andy Hamilton



M A Y E V E N I N G S

COMEDY & MAGIC

Sat 1 7.00



Looking up COLIN SELL to find a Humph insult, I found instead on the same webby page before Colin's biog was 'Selling a Piano'. Couldn't find a Humph quote, but remember him telling us that Colin's mother once chastised him with "Why do you let that awful man say such horrid things about on the radio?" Priceless. So, at the piano: COLIN SELL alongside...

NEIL MULLARKEY
ANDY SMART
PHILL JUPITUS
CHRIS DUGDALE
NIGEL BARDEN
And
ANDY HAMILTON

And at the piano... Colin Sell



In aid of
Breakthrough
for Breast
Cancer

Charity auction with Nigel Barden

SPECIAL SEAT PRICES FOR THIS EVENT

Table seats £30
Box seats £35 each
£200 for whole box (6 seats)
Circle seats £20 Row I in the circle £10

Alice in Wonderland

Sun 2 6.00, Mon 3 7.30

If Lewis Carol met Tim Burton, they would either loathe or love each other, but each would have to agree on like minds.

This is Tim Burton's Alice and it's bonkers. It's not Alice as you know it. It has Johnny D, the ever nutty HB Carter and Matt Lucas as Tweedle Dums and Dee.

There are a thousand other misfits, some stars with voice-overs, others a mischief of themselves, their children won't even recognize. So don't listen to critics or anyone who 'knows'.

Come for yourself, by yourself and enter a wonderland created in 1865 and read to every child since, now reinvented in 2010 by a different madman.

It will always remain an oddity. It doesn't matter what anybody does to it in translation or interpretation.

Burton is the perfect mischief maker to remind us just how odd the reverend Carroll's invention was. He has changed it. So what? Come for the magic he brings to the big screen, not the bedtime story.

Don't listen to the noise, come and see for yourself. "Start at the beginning and when you get to the end, stop."

Don't miss.



Director: Tim Burton
Starring: Helena Bonham Carter, Christopher Lee, Johnny Depp, Mia Wasikowska, Stephen Fry
Certificate: PG
Duration: 108 mins
Origin: USA 2010
By: Walt Disney Studio INTL



The Infidel

Tue 4 7.30



Stand-up comic Omid Djalili is Mahmud, a settled, non-practising Muslim family man whose life flips over when he discovers that not only was he adopted, but that his birth parents were orthodox Jews.

The news triggers a breakdown in Mahmud, and an agonising need to explore his Jewish side, to which end he befriends the only Jew he knows: a clinically depressed, borderline-alcoholic American black cab driver called Lenny, played by The West Wing's Richard Schiff, who tries to teach him how to be Jewish.

"This is a broad comedy that gleefully and repeatedly stamps on the tender toes of liberal correctness, comparable perhaps to East Is East.

The comedy is knockabout, but the sheer tactlessness is part of what makes it funny." (*Guardian*)

"Baddiel's script is sharp and funny. It almost exposes the hypocrisy and power games that fuel religious intolerance.

There is a truly great comedy to be made about religion in modern Britain. The Infidel is not it..." (*Time Out*)

"It has its hilarious high points. Every Jewish joke and Muslim stereotype is here, but this "comedy of ethnic proportions" never quite takes off. There is possibly nothing more difficult than juxtaposing farce and fatwa." (*Times*)

There are some good gags, but nothing worth dying for. Isn't that what comedians do most nights anyway?

Director: Josh Appignanesi
Starring: Omid Djalili, Marcia Lucas, Archie Panjabi, Richard Schiff, Matt Lucas

Certificate: 15
Duration: 104 mins
Origin: UK 2010
By: Revolver Film Distribution

Perrier's Bounty

Wed 5 7.30

Director: Ian Fitzgibbon
Starring: Cillian Murphy, Brendan Gleeson, Jim Broadbent, Jodie Whittaker
Certificate: 15
Duration: 88 mins
Origin: Ireland, UK 2009
By: Optimum Releasing

Present day Dublin. Michael McCrea (Cillian Murphy) is in trouble. He owes kingpin Darren Perrier (Brendan Gleeson) the princely sum of 1,000, and there's going to be hell to pay if he doesn't get it soon. The film is a hectic forty-eight hours in McCrea's life as he struggles to find the funds, encountering henchmen, car claspers, thieves, fighting dogs, and even the Grim Reaper...

Luckily a brilliantly assembled cast including Jim Broadbent, and the ever-cool Gabriel Byrne (listen out for him; he's there), save this clichéd gangland knock about from total disaster. It's always worth seeing truly great performances wring genuine humour from a script that might otherwise be as flat as the paper it was written on!

"Perrier's Bounty' is still a pleasure to watch. Packed with enough intellect, incident and strong performances to justify the investment." (*Time Out*) "It is the cinematic equivalent of a beery St Patrick's Night reveller, uncouth, volatile, in your face: you're not sure whether it wants to give you a bear-hug or a beating... its profane comic high jinks are quite entertaining, but no doubt others will cross the street to avoid it." (*Independent*)

Don't be one of those. Come and see how these fabulous Irish treat the age old '48 hrs to pay' yarn.

(research Simon Messenger)

The Blind Side

Thu 6 7.30, Fri 7 7.30,
 Sat 8 7.00

"Sandra Bullock got her Oscar for playing the tough-love Christian Republican wife and mother who sacrifices and motivates a poor black kid. Her performance is dominated by a strangely humourless glazed expression, with or without sunglasses." (*Guardian*) Based on the true story of Michael Oher, Bullock plays the formidable woman from Memphis, Tennessee, who one evening notices a big, unhappy black boy, shuffling out of her son's school with ragged clothes and, apparently no place to sleep.

She stuns her family and community by taking Michael aka Big Mike (Aaron) to live with them in their home. As she strives to help him with school, she discovers he shows promise as a football player.

Goodness me, is this Christian charity at its highest or did she scout a beefy quarter-back with a future?

It has been astonishingly successful in America, even before the Oscar.

So what is all the fuss about...?

"Bullock turns in a terrific, ball-breaking performance. Unfortunately, the rest of the film doesn't. The fascinating true story by Michael Lewis of Oher's rise from the pits turns into more about the joys of charity than the woes of inequality." (*Times*)

"Quite how Sandra Bullock won an Oscar for her one-note turn as bleached super-mum is a mystery." (*Time Out*) It's better than they say. You decide.





Director: John Hancock
Starring: Kathy Bates, Quinton Aaron, Sandra Bullock
Certificate: 12A
Duration: 128 mins
Origin: USA 2010
By: Warner Brothers



Invictus

Sun 9 6.00



Legend has it that when asked who he would like to portray him on film, the great man chose Morgan Freeman.

So it has come to pass. "Channeling the statesmanlike grandeur that has enabled him to play God, US President and philosopher-pugilist, Freeman takes Mandela in his stride." (*Empire*) Struggling to make headway mending a divided country, the new President Mandela fixes upon the idea of uniting black and white by winning the 1995 Rugby World Cup!

Mandela's turbulent first year as South Africa's president is never lacking in drama. *Invictus* plays out in a land scarred by apartheid and facing an uncertain future, led by an old man still regarded by large swathes of the population as an unrepentant terrorist hell-bent on settling old scores. The Springboks (SA's national team) are not just languishing in the doldrums, they are also seen as a bastion of old white rule. But Mandela spies an opportunity, dares to wear the green and gold and sets out to woo its foursquare captain, François Pienaar. (*Damon*)

"Mandela's inspired vision was to shape the Springboks, the despised green-shirted symbol of the old racism, into figures of a new nationwide pride." (*Time Out*)

Master of his country's fate by taking charge as captain of its soul with "Compassion, Restraint and Generosity..."

Director: Clint Eastwood
Starring: Matt Damon, Morgan Freeman
Certificate: 12A
Duration: 133 mins
Origin: USA 2009
By: Warner Brothers

Lourdes

Mon 10 7.30

Director: Sylvie Testud
Starring: Matt Damon, Morgan Freeman
Certificate: U
Duration: 96 mins
Origin: Australia, France, Germany 2009
By: Artificial Eye

Written and directed by Michael Haneke's former assistant Jessica Hausner, this is an absolute gem of a film. The film essentially documents a group pilgrimage to Lourdes, the glorious Pyrenean village, and site of Bernadette Soubirous' famous apparitions of the Virgin Mary; 'Our Lady of Lourdes'. Central to the narrative is wheelchair bound Christine (a brilliant Sylvie Testud), a sweet-natured young woman crippled by multiple sclerosis, who alongside her fellow visitors, under the gaze of their stern nurse, visits the grotto, the Domain and other places of worship, in an attempt to find a cure, or at least solace, from their afflictions.

The film involves us in the events surrounding a possible miracle, and the relationships between the pilgrims; jealousy, romance, disdain. It is at once a witty, quiet and touching (Hanequesque) examination of death, doubt and human interaction.

"It's a superbly observed, meticulously constructed drama..." (*Telegraph*)

"A provocative and surprising pleasure that may persuade even the most hardened rationalists to reconsider what religion means as a sanctity to those who have few other choices in life." (*Time Out*)

As good catholic kids we truly believed a trip to Lourdes would cure anything.

I remember people saving up and coming home much the same as they left, only wierder. A rare gem. Don't miss.

(research Simon Messenger)



The Ghost

Tue 11 7.30, Wed 12 7.30



With the hysteria surrounding Roman Polanski's arrest in Switzerland last year, it would have been easy to bury "The Ghost" as a footnote in the director's extraordinary life. However, luckily for us this is not the case.

Pierce Brosnan is Adam Lang, a smooth, smug, former Prime Minister living in exile on an island off the perma-drizzly US eastern seaboard. Ewan McGregor plays an un-named journalist, who is offered the opportunity of a lifetime to ghost write Lang's memoirs. As McGregor's hack arrives in the States, news breaks of the former PM's supposed authorising of the rendition and torture of terrorist suspects whilst at Number 10.

As they begin work on Lang's memoirs, it transpires that the previous ghost writer was found drowned. What has he discovered about the former PM's shadowy links to the CIA? And what secrets lie in the draft manuscript already prepared? It's Polanski filtered through Hitchcock, and it's fiercely compelling to watch. Clearly Lang bears a striking resemblance to a recently disgraced former PM, adding a hugely enjoyable subtext to what is already a cracking thriller.

"Polanski's most enjoyable film for a very long time." (*Telegraph*)

"Very involving movie...Polanski is far from finished as a film-maker." (*Guardian*) More exonerating than the Chilcot Inquiry??? Don't miss. (research Simon Messenger)

Director: Roman Polanski
Starring: Pierce Brosnan, Ewan McGregor, Kim Cattrall
Certificate: 15
Duration: 128 mins
Origin: France, Germany, USA 2010
By: Optimum Releasing

I Love You Phillip Morris Thu 13 7.30



“Though, yet another ‘true’ story, this must have been a tricky one to pitch. The words, ‘It’s basically a gay prison escape movie’ are not the sort to get studios throwing cash. Brokeback Mountain notwithstanding.” (*Guardian*) I thought it was about cigarettes. Never mind. It centres on Steve Russell’s journey from happily married Virginian family man and regular churchgoer to the notorious, openly gay prisoner currently serving a 144-year life sentence, most of it in solitary confinement, following his audacious multiple escapes. Along the way, he spends time living what he imagines to be the lifestyle of a gay high roller in Miami. Russell is a conman who makes Bernie Madoff look amateur. He embezzles, blags, pretends and convinces everybody about anything and everything he can think up. He embezzles thousands of dollars, blags his way from policeman, through chief financial officer, to lawyer, to AIDS victim. Both the trouble and the beauty is Jim Carrey. You can totally believe everything his face says, but it doesn’t help you if you can’t stand his face. So do you have to like Jim Carrey, or care to watch a hapless Ewan McGregor kissing him, or can you enjoy the whole fast moving adventure with some fabulous and hilarious antics and cons along the way? Don’t know. It is up to you.

Directors: John Requa, Glen Ficarra
Starring: Ewan McGregor, Jim Carrey
Certificate: 15
Duration: 102 mins
Origin: USA 2009
By: E1 Films

Kick Ass Fri 14 7.30, Sat 15 7.00

Director: Matthew Vaughn
Starring: Mark Strong, Aaron Johnson, Nicolas Cage
Certificate: 15
Duration: 118 mins
Origin: USA 2010
By: Universal Pictures (UK) Ltd

Puzzled that no one has ever tried to put comic-book theory into practice, Dave hits the streets in the name of righteousness, My Space and YouTube. He attracts the attention of father-and-daughter vigilante team Big Daddy and Hit Girl (Nicolas Cage and Chloë Moretz) and arouses the enmity of crime lord Frank D’Amico (Mark Strong), whose son (Christopher Mintz-Plasse) sees a chance to dabble in the hero game himself. The bond between pre-teen Hit Girl and her Big Daddy, meanwhile, is as intense as it is outrageously violent, rooted in such affectionate larks as his shooting her at close range to familiarise her with the use of bullet-proof vests. “The sight of Hit Girl slicing and dicing half a dozen thugs accompanied by the ‘Banana Splits’ theme tune locates ‘Kick-Ass’ in the post-Tarantino landscape of hyper fictional ultra violence.” (*Time Out*) Pretentious Emperor’s bollocks. Kick-Ass is defiantly unconventional. He has a normal American name, Dave Lizewski (so normal it was borrowed from the real-life winner of a competition to ‘christen’ the character) What about “Eric is Bananaman.” “He’s a regular teenage boy. He’s not a cartoon nerd, he just happens to love comic books and wonders why nobody’s ever tried to be a superhero. With that fabulous teenage lack of logic he decides to give it a try, which is obviously an appalling idea in real life.” (‘writer’ *Jane Goldman*) Tosses.



La Danse - Le ballet de l'Opera de Paris

Sun 16 5.30



The latest institutional study from veteran documentary film maker Frederick Wiseman takes us behind the curtains of the Paris Opera Ballet.

Eschewing interviews and voiceover narration, he instead concentrates on the choreographers, dancers and the building. "The crazy thing is, it seems to work.

With no narrative, no drama, and a whole lot of detail, Wiseman takes you through all the nooks and crannies of the Paris Opera ballet, and it is a fun if somewhat long visit. One scene is typical: the artistic director the imperious Brigitte Lefèvre is meeting a new dancer. She is terribly young, beautiful and speaks French with a very odd accent. Nothing much is said. It seems almost completely superfluous; but that is exactly what gives it such charm and interest." (*IMDB*)

The crew unobtrusively wind their way through every nook and cranny of the company's vast headquarters (the 19th-century Palais Garnier), allowing the detail and everyday incident to speak. Then there's fish in the building's waterlogged catacombs!

You feel like a voyeur to something special and unique. Watching them practice is to see the critical essence of all art. Beautiful. A must for dance lovers and not.

Director: Frederick Wiseman
Certificate: PG
Duration: 125 mins
Origin: France 2009
By: Soda Pictures

Father Of My Children Mon 17 7.30

Director: Mia Løve
Starring: Louis-Do Lencquesaing
Certificate: 12A
Duration: 110 mins
Origin: France, Germany 2009
By: Artificial Eye

A remarkable work about humanity at its most beleaguered.

Based loosely on the life of Humbert Balsan (spoiler warning - best not Google him until you've seen this film), Grégoire, played by the astounding Louis-Do de Lencquesaing, is a Parisian film producer; unhurried, confident and perennially busy. At the weekends, he passes time in a gorgeous country house with his beautiful wife Sylvie (Chiara Caselli) and their three children.

A seemingly perfect existence; however Gregoire's production company is deeply in debt; promoting brilliant, but un-commercial film-makers. Gregoire is unable to see the contribution he has made to cinema, and that financial success is not everything; a deep despair ensues; a life at the end of a tether...

This deeply affecting film examines a life beneath pretences; the essence of desperation and of hope. It resounds, almost serendipitously, in our troubled fiscal climate; nothing is forced, or cajoled into relevance. That director Mia Hansen-Løve was not even 30 when she made this picture is truly something.

"Given that it's about something as specific as the liquidation of a film company, it's also a small miracle of emotional access... Hansen-Løve's film is about coping, its focus practical and utterly unsentimental..." (*Telegraph*) Stunning, heartbreaking and not to be missed. (*research Simon Messenger*)



The Girl With The Dragon Tattoo

Tue 18 7.30, Wed 19 7.30



The Girl With The Dragon Tattoo, whose original and more potent title was **Men Who Hate Women**, a blunt but fitting description of this angry, intelligent Swedish thriller. It begins with Mikael Blomkvist (Michael Nyqvist), an investigative journalist dedicated to exposing corporate crime, facing jail for libelling a wealthy tycoon. Racism, patriarchal misogyny, globalization: director Niels Arden Opley gives all these hefty themes their due in this largely faithful adaptation of the popular trilogy by Stieg Larsson (whose own death is veiled in mystery and rumour).

Now down at the heel and in hiding, Mikael accepts a job from a rich industrialist to look into the disappearance of his beloved niece more than 30 years before. Blomkvist is the putative hero, with lived-in face and weary dedication. He is superbly mis-matched with Salander, mesmerisingly played by Rapace, the goth/punk hacker. She's a grim, spectral presence in the opening scenes, until being pushed too far...! Each actor all the better for being unknown faces from a cold country.

"Still, wintry photography is consistently atmospheric, the sense of cultural scabs being picked at interesting, and Rapace's performance altogether more thrilling than any known star chosen for the promised Hollywood remake."

(*Telegraph*)

Beware: Edge of seat, with some ouch, eye-watering moments.

Director: Niels Opley
Starring: Michael Nyqvist, Naomi Rapace, Sven-Bertil Taube
Certificate: 18
Duration: 152 mins
Origin: Sweden 2009
By: Momentum Pictures

A Single Man

Thu 20 7.30

Director: Tom Ford
Starring: Julianne Moore, Colin Firth, Matthew Goode
Certificate: 12A
Duration: 99 mins
Origin: USA 2010
By: Icon Film Distribution Ltd

Gucci peddler Tom Ford's directorial debut, "A Single Man" is about one unhappy day in one unhappy life.

Colin Firth is George Falconer, a gay British ex-pat college professor living in suburban Los Angeles. It is 1962 and the seeds of social upheaval are beginning to take root. This is meaningless for George; Jim (Goode), his partner of 15 years, has been killed in a car accident. Grief-stricken, George decides to take his own life. However the attention of a beautiful and mysterious student (Hoult), and the sympathy of his fragile friend Charley (Moore) may yet cause George to pause for thought...

It turns out to be fabulous. Colin Firth inhabits the repressed Falconer brilliantly, Goode and Hoult more than adequately provide counterpoint, and Moore is again a semi-alcoholic gay-centric caricature. "For Ford, image, advertising and a certain kind of good taste are important. That's fine if you think style and substance are indistinguishable, but not so if you're making the transition to movies. Especially one that stands or falls by its ability not only to make you care about its main character, but to cry your eyes out" (*Telegraph*)

So gorgeously airbrushed, it is beautiful on the big screen with a melting soundtrack and a surprisingly good script. But come for the suits.



Cemetery Junction

Fri 21 7.30, Sat 22 7.00



The first film collaboration of Ricky Gervais and Rex favourite Stephen Merchant. After the mess that was “The Invention of Lying”, this heart-warming, semi-autobiographical breath of fresh air is even occasionally funny!

It's a coming of age tale set in a 1970s a dead-end Reading backwater. Three unknowns take the lead roles to good effect – we follow Snork (the fat one), Bruce (the hard one) and Freddie (the handsome one) as they meet girls, grow up, and plot their way out of suburban Berkshire. Think *The Likely Lads* by way of Metroland. It gels because they became real friends as filming went on. (oh dear)

“Where the story's headed isn't towards brave new horizons so much as tried-and-tested old ones. Gervais and Merchant may offer less ambition or novelty than meets the eye, but being cosily shepherded to their feel-good destination never feels like drudgery.” (*Telegraph*) “It is entertaining as far as it goes, but it would have to be fully and Gervaisishly funny, or else fully nasty, vinegary and sad before everyone involved was, to coin a phrase, up the junction.” (*Guardian*) What? “If you're expecting *The Office/Extras* on the big screen you'll be disappointed. Not a marketing exercise, the comedy is secondary. What it feels like to us it is a feel-good drama.” (*S.Merchant R4Film Prog*)

(*S.Merchant R4Film Prog*)

Directors: Ricky Gervais, Stephen Merchant
Starring: Ralph Fiennes, Christian Cooke, Jack Doolan, Felicity Jones
Certificate: 15
Duration: 95 mins
Origin: UK 2010
By: Sony Pictures Releasing

I Am Love

Sun 23 6.00

Director: Luca Guadagnino
Starring: Tilda Swinton, Flavio Parenti, Edoardo Gabbriellini, Alba Rohrwacher, Pippo Delbono
Certificate: 15
Duration: 119 mins
Origin: Italy 2009
By: Metrodome Distributors

“I mention the prawn dish because it signals this director's remarkable ability to evoke both sensuous and erotic rapture.” (*Independent*) uh oh!

Throughout all this, Tilda Swinton appears to be playing a background role.

As Tancredi's wife, she glides around, efficient and discreet, supervising her staff as they set places for the evening meal. When the film shifts from winter to spring...

As its title suggests, the film is about love, presented in an unapologetically ecstatic visual language – a sunlit rhapsody of nakedness in the long grass, while bees buzz and the camera scrutinizes flowers and insects. (Dear heavens, what's going on here?)

“At Venice it was largely unheralded. Yet turned out to be the revelation of the festival. One of those films that not only presents a strikingly talented new director, but also reveals possibilities unanticipated in narrative cinema. It is a deeply serious film, and a seriously political one, but it's also playful, flamboyant and visually magnificent; a subtly but richly flavoured tonic for the jaded cinephile palate.” (*Independent*) Now that's enough of that talk, do you hear?

“Tilda Swinton is ridiculously enjoyable to watch, dressed in colours you want to drink, exploring her puzzled, porcelain allure in ways that make the screen fairly quiver.” (*Telegraph*) I say!

Rather too much lingering over nipple and prawn for my liking. Don't miss.



Agora

Mon 24 7.30



The real first mother of all secular humanists fighting a losing battle against freshly minted religious zealots.

Hypatia of Alexandria, a Greek scholar who lived between AD 350 and AD 415, is widely regarded as the first leading female mathematician and philosopher. Agora is her story, and the story of the slave who falls in love with her. It is a visually stunning epic, ambitiously putting one of the forgotten pivotal moments in Western history on screen for the first time.

Amenabar's first feature since his almost perfect "The Sea Inside" five years ago, tells a very different story, but with the same overture of having little say in the things that matter most. Unfortunately, the film rests on the beautifully formed and undoubtedly talented shoulders of Rachel Weisz. Thus one might be distracted by her distinctly contemporary edge, not to mention her mesmerising, uncertain beauty.

Christianity gets a bad rap here, where the early church is shown violently oppressing other faiths, science and women in its bid for political power. (could never happen now)

"An enormously ambitious attempt to recreate the conflicts of 4th century Alexandria, many of which are still raging today, doesn't quite to hang together" (*Screen Int*)

"It is an odd, uneasy mixture of epic and moral debate, beautifully shot." (*Telegraph*) Come and see.

Director: Alejandro Amenabar
Starring: Rachel Weisz, Max Minghella, Micheal Lonsdale, Rupert Evans
Certificate: 15
Duration: 127 mins
Origin: Spain 2009
By: Paramount International Pictures

Nightwatching

Tue 25 7.30

Director: Peter Greenaway
Starring: Martin Freeman, Toby Jones, Eva Birthistle, Jodhi May
Certificate: 18
Duration: 134 mins
Origin: Canada, France, Netherlands, Poland, UK 2007
By: Axiom Films

Peter Greenaway offers a masterclass in the intrigue behind Rembrandt's enigmatic painting of Amsterdam militia, The Night Watch, which he believes explains the drastic ignominy that befell the painter himself.

Wealthy and popular when he painted it in 1642, Rembrandt thereafter descended into poverty and disrepute.

Nightwatching dramatises the idea that this picture is a bristling, encoded denunciation of the grand gentlemen who commissioned it – that it effectively accuses them of being murderers, villains, rapists and thieves, and that Rembrandt's furious patrons vengefully plotted the artist's social and financial ruin.

"This is impressively focused and accessible, shaped around a truly expressive balls-out performance from Martin Freeman as Rembrandt.

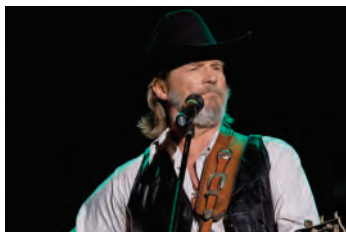
What's surprising is the film's genuine compassion for the sufferings of wives, maids and vulnerable orphans, adding an emotive underpinning to its sharp observations on the purpose of art and the nature of representation. It's not just Greenaway's best film in years, but one of his best films, full stop" (*Time Out*)

"His obsession with the nether regions is merely puerile, the equivalent of a graffitied cock and balls. Unfortunately, this art history lesson is enclosed within a two-hour movie of near-stupefying tedium." (*Independent*) It looks fabulous and tells a good tale. You decide



Crazy Heart

Wed 26 7.30



"It's impossible to overstate how much his honest, unabashed performance – part Dude, part Kris Kristofferson – grounds the film." (*Time Out*)

Now four-time nominee, Jeff Bridges finally walks off slowly with his Oscar "His phenomenal, heart-breaking performance powers this simple but affecting redemption story." (*Empire*) Crazy Heart is a straightforward coming of (old) age story, played with a strength that more than compensates the familiar nature of the material.

Based on the novel by Thomas Cobb, Crazy Heart tells of a boozy, broke and burnt-out country-music star. A man all messed up with nowhere to go. You can almost expect him to turn up at Berkhamsted's fabulously, infamous Goat any Friday night soon.

Battling 'bills n' booze n' one night stands', he trespasses the mid-southwest in a beat-up car, on an endless tour of dead-end towns. Playing his old hits in any bar, alley or honky tonk toilet that will have him.

"His acting is so authentic, so raw and revealing, you can almost smell his breath" (*Times*)

It's no 'Tender Mercies' (1983, with Oscars) starring Robert Duval, now in cameo here, but it has its own brilliance. Even Colin Farrell shines.

Yes, it's not far off The Wrestler with country music. And Jeff's a natural player with affine whiskey soaked voice.

Director: Scott Cooper
Starring: Jeff Bridges, Robert Duvall, Maggie Gyllenhaal, Colin Farrell,
Certificate: 15
Duration: 111 mins
Origin: USA 2009
By: Twentieth Century Fox

After The Wedding

Thu 27 7.30

Director: Susanne Bier
Starring: Sidse Knudsen, Mads Mikkelsen, Stine Christensen
Certificate: 15
Duration: 124 mins
Origin: Denmark, Sweden 2007
By: Soda Pictures

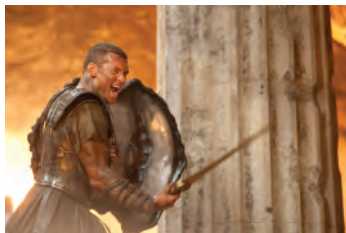
Following Brothers in March, this is Susanne Bier's latest film here. Again it has family as its deeply moving epicentre, it is a sensitively rendered film about emotional honesty and difficult choices. Jacob (the excellent Mads Mikkelsen - Casino Royale's baddie) runs a struggling orphanage in India. He is offered with a large cash donation on certain conditions, the first being that he returns to Copenhagen to meet his mystery benefactor Jørgen (Rolf Lassgård). Jørgen urges Jacob to attend his daughter's wedding at the weekend. Here things are revealed, which would be better left hidden. So the story unfolds. "Bier's sure directorial hand, balance and economy, coupled with a first-rate script and finely nuanced performances ensure that After The Wedding speaks directly to one's emotions without overwhelming them..." (*Standard*)

Her 'Brothers' first shown here in June 2005 then again in March this year, was so absorbing and tense, its simplicity and understated power has stayed with me. After her ten years with Dogme 95 (the closest film making has come to a religion) under Lars Von Trier, she has emerged free with a clear understanding that the story is the story, so tell it. Hence her films have an extraordinary power. Take a deep breath and come. Cancel weddings, but don't miss.



Clash Of The Titans

Fri 28 7.30



"A balderdash reimagining of the 1981 stop-motion classic; Clash of the Titans follows Perseus', the mortal son of Zues, on his perilous journey across ancient Greece battling scorpions, skeletons, snakes and eventually, a giant sea monster.

The setting is mythical Ancient Greece, War is brewing between man and the Gods and a lowly fisherman named Perseus (Worthington), who so happens to be the son of Zues, gets caught up in it all when his parents are inadvertently bumped off by Hades (Fiennes). Be thankful we're showing it in 2D."

(Jack Whiting)

"Whatever the flaws in the script, there's no faulting director Louis Leterrier's visual ambition: this is a film of mighty vistas, beautifully designed beasts and intense, well-structured combat sequences, all rendered in eye-popping, though still rather fake-looking computer effects." (Time Out)

"So much state of the art technology and A list talent has been thrown at this sword and sandals epic some of the shit is bound to stick. And the 3D looks a hurried after thought and the story a bit of a greek salad. There's always another giant scorpion or some unintentional campiness to liven things up." (Guardian) More a clash of complete tits. Junk but fun. Come for the junk.

Director: Louis Leterrier
Starring: Liam Neeson, Ralph Fiennes, Sam Worthington
Certificate: 12A
Duration: 106 mins
Origin: UK, USA 2010
By: Warner Brothers

Greenzone

Sat 29 7.00

Director: Paul Greengrass
Starring: Jason Isaacs, Matt Damon, Brendan Gleeson
Certificate: 15
Duration: 115 mins
Origin: France, USA, Spain, UK 2010
By: Universal Pictures (UK) Ltd

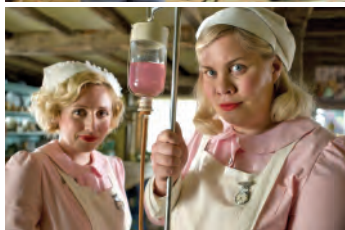
Nobody likes a big-head apart from himself. Paul Greengrass is one such. Luckily most of his films are edge of seaters.

Matt Damon plays Chief Miller, posted to Iraq to justify the US invasion. He has to lead his unit into desperately dangerous locations to find those 'weapons of mass destruction' (WMDs) his superior officers smoothly assure him must be there.

But something is fishy. So Miller disobeys orders and goes "rogue" to find the secret of the missing WMDs. Increasingly, as his search proves fruitless, he starts asking tricky questions, and soon even his own side are out to get him.

"Greengrass has married politics with popcorn. It has substance, but it is, first and foremost, a breakneck action film — tense, frenetic and exciting." (Empire) "Iraq hasn't had much luck with box-office draws, even with some winning Oscars (Hurt Locker), they've never really hit home with mainstream audiences. Enter Greengrass and Damon with their success on the stylish and hugely successful Bourne franchise. Here they take on another adaptation of non-fiction: Rajiv Chandrasekaran's Imperial Life in the Emerald City. What you essentially get is 'Bourne in Baghdad'. A dramatised and heavily action focused thriller, with Greengrass' trademark handheld camera style placing you squarely in the thick of it." (JW)





Director: Susanna White
Starring: Maggie Gyllenhaal, Emma Thompson, Maggie Smith
Certificate: U
Duration: 109 mins
Origin: UK, USA 2010
By: Universal Pictures (UK) Ltd



Nanny McPhee & The Big Bang

Sun 30 6.00, Mon 31 7.30

Thompson herself writes, produces and stars as the post-Poppins supernanny who shows up in the midst of a chaotic household, and as in the first one, gets less and less ugly as the kiddies get more and more beautifully behaved. Gyllenhaal has to deal with mutinous children and a sinister brother-in-law (Rhys Ifans) while pining for her husband (Ewan McGregor), who's away fighting Adolf.

It's a storybook version of the 1940s Blitz, without terror or rationing. The movie punches out broad entertainment for little kids effectively. The only spark of real comedy is Bill Bailey's relaxed cameo as a local farmer with a reverence for his pigs. "The mix is similar to the first film, naughtiness versus magic, but nimbler this time as it shuttles from class warfare to unscrupulous spivs and the prospect of enemy attack." (*Time Out*)

"This sequel is superior to the twee slab of Victoriana that was the first Nanny McPhee film, being wittier, more serious-minded and dramatic.

There's something genuinely at stake in an otherwise larky, magical story. This is a shrewd, heartfelt piece of work."

(*Telegraph*)

"She's Mary Poppins meets Gina Ford — just one whack of her magic stick and she can sort out any problem. Full of icky comedy — plenty of poo jokes — and heart, this is old-fashioned entertainment." (*Times*)

You'll all love it. So bring the street.



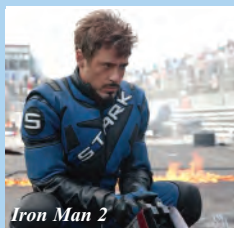
COMING SOON

New releases

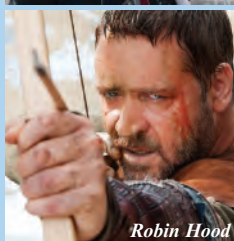
Iron Man 2
The Disappearance of Alice Creed
Bad Lieutenant
Robin Hood

Back by demand

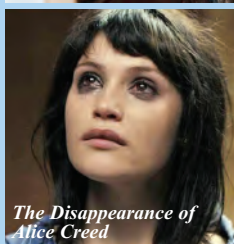
Single Man
Beat That My Heart Skipped
MicMacs
Girl with The Dragon Tattoo
Invictus



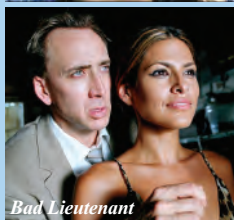
Iron Man 2



Robin Hood



The Disappearance of Alice Creed



Bad Lieutenant

MAY FILMS AT A GLANCE

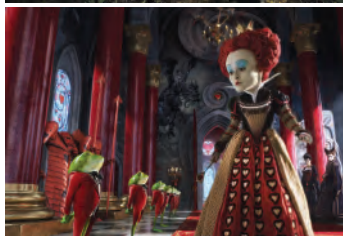
Please check times carefully and watch out for early shows.

1	SAT	ALICE IN WONDERLAND 2D	2.00
1	SAT	REX COMEDY/MAGIC NIGHT	7.00
2	SUN	ALICE IN WONDERLAND 2D	6.00
3	MON	ALICE IN WONDERLAND 2D	2.00, 7.30
4	TUE	ALICE IN WONDERLAND 2D	12.30
4	TUE	THE INFIDEL	7.30
5	WED	GLORIOUS 39	2.00
5	WED	PERRIER'S BOUNTY	7.30
6	THU	THE BLIND SIDE	2.00, 7.30
7	FRI	THE BLIND SIDE	7.30
8	SAT	WHIP IT	2.00
8	SAT	THE BLIND SIDE	7.00
9	SUN	INVICTUS	6.00
10	MON	INVICTUS	2.00
10	MON	LOURDES	7.30
11	TUE	INVICTUS	12.30
11	TUE	THE GHOST	7.30
12	WED	THE GHOST	2.00, 7.30
13	THU	I LOVE YOU PHILLIP MORRIS	2.00, 7.30
14	FRI	KICK-ASS	7.30
15	SAT	NANNY MCPHEE & THE BIG BANG	2.00
15	SAT	KICK-ASS	7.00
16	SUN	LA DANSE – LE BALLET DE L'OPERA DE PARIS	5.30
17	MON	PERRIER'S BOUNTY	2.00
17	MON	FATHER OF MY CHILDREN	7.30
18	TUE	GIRL WITH DRAGON TATTOO	12.30, 7.30
19	WED	THE LAST STATION	2.00
19	WED	GIRL WITH THE DRAGON TATTOO	7.30
20	THU	A SINGLE MAN	2.00, 7.30
21	FRI	CEMETERY JUNCTION	7.30
22	SAT	HOW TO TRAIN YOUR DRAGON	2.00
22	SAT	CEMETERY JUNCTION	7.00
23	SUN	I AM LOVE	6.00
24	MON	I AM LOVE	2.00
24	MON	AGORA	7.30
25	TUE	NIGHTWATCHING	12.30, 7.30
26	WED	CRAZY HEART	2.00, 7.30
27	THU	BRIGHT STAR	2.00
27	THU	AFTER THE WEDDING	7.30
28	FRI	CLASH OF THE TITANS 2D	7.30
29	SAT	NANNY MCPHEE & THE BIG BANG	2.00
29	SAT	GREEN ZONE	7.00
30	SUN	NANNY MCPHEE & THE BIG BANG	6.00
31	MON	NANNY MCPHEE & THE BIG BANG	7.30



M A Y M A T I N E E S

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



Director: Tim Burton
Starring: Helena Bonham Carter, Christopher Lee, Johnny Depp, Mia Wasikowska, Stephen Fry
Certificate: PG
Duration: 108 mins
Origin: USA 2010
By: Walt Disney Studio INTL



Alice in Wonderland

Sat 1 2.00, **Mon 3** 2.00,
Tue 4 12.30

If Lewis Carol met Tim Burton, they would either loathe or love each other, but each would have to agree on like minds.

This is Tim Burton's Alice and it's bonkers. It's not Alice as you know it. It has Johnny D, the ever nutty HB Carter and Matt Lucas as Tweedle Dums and Dee.

There are a thousand other misfits, some stars with voice-overs, others a mischief of themselves, their children won't even recognize. So don't listen to critics or anyone who 'knows'.

Come for yourself, by yourself and enter a wonderland created in 1865 and read to every child since, now reinvented in 2010 by a different madman.

It will always remain an oddity. It doesn't matter what anybody does to it in translation or interpretation.

Burton is the perfect mischief maker to remind us just how odd the reverend Carroll's invention was. He has changed it. So what? Come for the magic he brings to the big screen, not the bedtime story.

Don't listen to the noise, come and see for yourself. "Start at the beginning and when you get to the end, stop."

Don't miss.



Glorious 39

Wed 5 2.00



They say this is a political yarn – sometimes creepy, sometimes daft – in the style of Hitchcock. However it is a good, edge of the seat, claustrophobic drama relating to appeasement (with Hitler) and the aristocracy's place therein. Filmed in beautiful countryside, largely in Norfolk, it is a thriller set on the eve of the Second World War. The story is pivoted on the upper-class Keyes family, who are determined to preserve their way of life in the midst of all hell breaking loose around them. Head of the family, Alexander (Nighy) is an influential Conservative MP, and son Ralph (Redmayne) works at the Foreign Office. Adopted eldest daughter Anne (Garai) is a budding actress, whose charmed life is disrupted when she stumbles upon secret recordings hidden in the outbuildings of the family home. Trying to work out the source and significance of her discovery, she is drawn into a confusion of secrets and betrayal, the full horror of which is shocking...

Yet Poliakkoff manages to leave us guessing, perhaps too much. A good solid tale not to be missed, beautifully shot with a starry Brit cast. Romola Garai is both beautiful to watch and perfectly cast. She leads and pivots the whole tale.

Director: Stephen Poliakkoff
Starring: Romola Garai, Julie Christie, Bill Nighy
Certificate: 12A
Duration: 129 mins
Origin: UK 2009
By: Momentum Pictures

Blind Side

Thu 6 2.00

Director: John Hancock
Starring: Kathy Bates, Quinton Aaron, Sandra Bullock
Certificate: 12A
Duration: 128 mins
Origin: USA 2010
By: Warner Brothers

“Sandra Bullock got her Oscar for playing the tough-love Christian Republican wife and mother who sacrifices and motivates a poor black kid. Her performance is dominated by a strangely humourless glazed expression, with or without sunglasses.” (*Guardian*) Based on the true story of Michael Oher, Bullock plays the formidable woman from Memphis, Tennessee, who one evening notices a big, unhappy black boy, shuffling out of her son's school with ragged clothes and, apparently no place to sleep.

She stuns her family and community by taking Michael aka Big Mike (Aaron) to live with them in their home. As she strives to help him with school, she discovers he shows promise as a football player.

Goodness me, is this Christian charity at its highest or did she scout a beefy quarter-back with a future?

It has been astonishingly successful in America, even before the Oscar.

So what is all the fuss about...?

“Bullock turns in a terrific, ball-breaking performance. Unfortunately, the rest of the film doesn't. The fascinating true story by Michael Lewis of Oher's rise from the pits turns into more about the joys of charity than the woes of inequality.” (*Times*)

“Quite how Sandra Bullock won an Oscar for her one-note turn as bleached super-mum is a mystery.” (*Time Out*) It's better than they say. You decide.



Whip It

Sat 8 2.00



Ellen Page is the teenage beauty queen who finds her true calling on the roller rinks of Austin, Texas. Born anew as “Babe Ruthless”, she proceeds to usher a floundering Roller Derby team towards greatness, and woe betide any Smashley Simpson, Iron Maven or Eva Destruction daring to skate across her path. You can guess where it goes from here, but no matter. Barrymore takes enough detours along the way to make us care about her contestants and believe in the gaudy, clattering microverse they patrol. Away from the rink, the presence of Daniel Stern as Page’s dad is fab. “It’s a happy-slap, knock-em-sock-em amalgam of many different types of films: a coming-of-age story, a sports movie, a tale of a small-town girl busting to get out into the big bad world. Still, although there’s nothing original about it, and although it’s handled competently rather than breathtaking, it’s almost impossible to dislike: a romping, soundtrack-heavy version of *Rollerball* (1975) for the indie-rock set, it’s enjoyable, undemanding and better suited to cinemas than to living rooms.” (*Telegraph*)

Director: Drew Barrymore
Starring: Ellen Page, Juliette Lewis, Marcia Harden
Certificate: 12A
Duration: 111 mins
Origin: USA 2009
By: Lionsgate Films UK

Invictus

Mon 10 2.00, Tue 11 12.30

Director: Clint Eastwood
Starring: Matt Damon, Morgan Freeman
Certificate: 12A
Duration: 133 mins
Origin: USA 2009
By: Warner Brothers

Legend has it that when asked who he would like to portray him on film, the great man chose Morgan Freeman.

So it has come to pass. “Channeling the statesmanlike grandeur that has enabled him to play God, US President and philosopher-pugilist, Freeman takes Mandela in his stride.” (*Empire*) Struggling to make headway mending a divided country, the new President Mandela fixes upon the idea of uniting black and white by winning the 1995 Rugby World Cup!

Mandela’s turbulent first year as South Africa’s president is never lacking in drama. *Invictus* plays out in a land scarred by apartheid and facing an uncertain future, led by an old man still regarded by large swathes of the population as an unrepentant terrorist hell-bent on settling old scores.

The Springboks (SA’s national team) are not just languishing in the doldrums, they are also seen as a bastion of old white rule. But Mandela spies an opportunity, dares to wear the green and gold and sets out to woo its foursquare captain, François Pienaar. (*Damon*)

“Mandela’s inspired vision was to shape the Springboks, the despised green-shirted symbol of the old racism, into figures of a new nationwide pride.” (*Time Out*)

Master of his country’s fate by taking charge as captain of its soul with “Compassion, Restraint and Generosity...”



The Ghost

Wed 12 2.00



With the hysteria surrounding Roman Polanski's arrest in Switzerland last year, it would have been easy to bury "The Ghost" as a footnote in the director's extraordinary life. However, luckily for us this is not the case.

Pierce Brosnan is Adam Lang, a smooth, smug, former Prime Minister living in exile on an island off the perma-drizzly US eastern seaboard. Ewan McGregor plays an un-named journalist, who is offered the opportunity of a lifetime to ghost write Lang's memoirs. As McGregor's hack arrives in the States, news breaks of the former PM's supposed authorising of the rendition and torture of terrorist suspects whilst at Number 10.

As they begin work on Lang's memoirs, it transpires that the previous ghost writer was found drowned. What has he discovered about the former PM's shadowy links to the CIA? And what secrets lie in the draft manuscript already prepared? It's Polanski filtered through Hitchcock, and it's fiercely compelling to watch. Clearly Lang bears a striking resemblance to a recently disgraced former PM, adding a hugely enjoyable subtext to what is already a cracking thriller.

"Polanski's most enjoyable film for a very long time." (*Telegraph*)

"Very involving movie...Polanski is far from finished as a film-maker." (*Guardian*)
More exonerating than the Chilcot Inquiry??? Don't miss. (research Simon Messenger)

Director: Roman Polanski
Starring: Pierce Brosnan, Ewan McGregor, Kim Cattrall
Certificate: 15
Duration: 128 mins
Origin: France, Germany, USA 2010
By: Optimum Releasing

I Love You Phillip Morris

Thu 13 2.00

Directors: John Requa, Glen Ficarra
Starring: Ewan McGregor, Jim Carrey
Certificate: 15
Duration: 97 mins
Origin: USA 2009
By: E1 Films

"Though, yet another 'true' story, this must have been a tricky one to pitch.

The words, 'It's basically a gay prison escape movie' are not the sort to get studios throwing cash. Brokeback Mountain notwithstanding." (*Guardian*) I thought it was about cigarettes. Never mind. It centres on Steve Russell's journey from happily married Virginian family man and regular churchgoer to the notorious, openly gay prisoner currently serving a 144-year life sentence, most of it in solitary confinement, following his audacious multiple escapes. Along the way, he spends time living what he imagines to be the lifestyle of a gay high roller in Miami. Russell is a conman who makes Bernie Madoff look amateur.

He embezzles, blags, pretends and convinces everybody about anything and everything he can think up. He embezzles thousands of dollars, blags his way from policeman, through chief financial officer, to lawyer, to AIDS victim.

Both the trouble and the beauty is Jim Carrey. You can totally believe everything his face says, but it doesn't help you if you can't stand his face.

So do you have to like Jim Carrey, or care to watch a hapless Ewan McGregor kissing him, or can you enjoy the whole fast moving adventure with some fabulous and hilarious antics and cons along the way? Don't know. It is up to you.





Director: Susanna White
Starring: Maggie Gyllenhaal, Emma Thompson, Maggie Smith
Certificate: U
Duration: 109 mins
Origin: UK, USA 2010
By: Universal Pictures (UK) Ltd



Nanny McPhee & The Big Bang

Sat 15 2.00

Thompson herself writes, produces and stars as the post-Poppins supernanny who shows up in the midst of a chaotic household, and as in the first one, gets less and less ugly as the kiddies get more and more beautifully behaved. Gyllenhaal has to deal with mutinous children and a sinister brother-in-law (Rhys Ifans) while pining for her husband (Ewan McGregor), who's away fighting Adolf.

It's a storybook version of the 1940s Blitz, without terror or rationing. The movie punches out broad entertainment for little kids effectively. The only spark of real comedy is Bill Bailey's relaxed cameo as a local farmer with a reverence for his pigs.

"The mix is similar to the first film, naughtiness versus magic, but nimbler this time as it shuttles from class warfare to unscrupulous spivs and the prospect of enemy attack." (*Time Out*)

"This sequel is superior to the twee slab of Victoriana that was the first Nanny McPhee film, being wittier, more serious-minded and dramatic.

There's something genuinely at stake in an otherwise larky, magical story. This is a shrewd, heartfelt piece of work."

(*Telegraph*)

"She's Mary Poppins meets Gina Ford — just one whack of her magic stick and she can sort out any problem. Full of icky comedy — plenty of poo jokes — and heart, this is old-fashioned entertainment."

(*Times*)

You'll all love it. So bring the street.



Perrier's Bounty

Mon 17 2.00



Present day Dublin. Michael McCrea (Cillian Murphy) is in trouble. He owes kingpin Darren Perrier (Brendan Gleeson) the princely sum of 1,000, and there's going to be hell to pay if he doesn't get it soon. The film is a hectic forty-eight hours in McCrea's life as he struggles to find the funds, encountering henchmen, car claspers, thieves, fighting dogs, and even the Grim Reaper...

Luckily a brilliantly assembled cast including Jim Broadbent, and the ever-cool Gabriel Byrne (listen out for him; he's there), save this clichéd gangland knock about from total disaster. It's always worth seeing truly great performances wring genuine humour from a script that might otherwise be as flat as the paper it was written on!

"'Perrier's Bounty' is still a pleasure to watch. Packed with enough intellect, incident and strong performances to justify the investment." (*Time Out*)
 "It is the cinematic equivalent of a beery St Patrick's Night reveller, uncouth, volatile, in your face: you're not sure whether it wants to give you a bear-hug or a beating... its profane comic high jinks are quite entertaining, but no doubt others will cross the street to avoid it." (*Independent*)

Don't be one of those. Come and see how these fabulous Irish treat the age old '48 hrs to pay' yarn.

(research Simon Messenger)

Director: Ian Fitzgibbon
Starring: Cillian Murphy, Brendan Gleeson, Jim Broadbent, Jodie Whittaker
Certificate: 15
Duration: 88 mins
Origin: Ireland, UK 2009
By: Optimum Releasing

The Girl With The Dragon Tattoo

Tue 18 12.30

Director: Niels Oplev
Starring: Michael Nyqvist, Naomi Rapace, Sven-Bertil Taube
Certificate: 18
Duration: 152 mins
Origin: Sweden 2009
By: Momentum Pictures

The Girl With The Dragon Tattoo, whose original and more potent title was Men Who Hate Women, a blunt but fitting description of this angry, intelligent Swedish thriller. It begins with Mikael Blomkvist (Michael Nyqvist), an investigative journalist dedicated to exposing corporate crime, facing jail for libelling a wealthy tycoon. Racism, patriarchal misogyny, globalization: director Niels Arden Oplev gives all these hefty themes their due in this largely faithful adaptation of the popular trilogy by Stieg Larsson (whose own death is veiled in mystery and rumour).

Now down at the heel and in hiding, Mikael accepts a job from a rich industrialist to look into the disappearance of his beloved niece more than 30 years before. Blomkvist is the putative hero, with lived-in face and weary dedication. He is superbly mis-matched with Salander, mesmerisingly played by Rapace, the goth/punk hacker. She's a grim, spectral presence in the opening scenes, until being pushed too far...! Each actor all the better for being unknown faces from a cold country.

"Still, wintry photography is consistently atmospheric, the sense of cultural scabs being picked at interesting, and Rapace's performance altogether more thrilling than any known star chosen for the promised Hollywood remake."

(*Telegraph*)

Beware: Edge of seat, with some ouch, eye-watering moments.



The Last Station

Wed 19 2.00



The Last Station is a love story set during the last year in the life and turbulent marriage of the great Russian writer Leo Tolstoy and his wife the Countess Sofya. Having rejected his title and embraced an ascetic life style, he finds himself increasingly at odds with Sofya. As his devoted disciple Vladimir Chertkov (Giamatti) urges him to sign a new will leaving the rights to his work to the Russian people rather than his family, the conflict between husband and wife grows to breaking point. The whole affair is witnessed by Tolstoy's new secretary, Valentin Bulgakov, whose burgeoning love for the beautiful and feisty Masha is set against the waning love of Tolstoy and Sofya.

"The main focus of the story seems to be on the relationship with his wife, an emotionally-fraught Helen Mirren. Here she is, emoting, reliably.

And, of course, the whole thing shall be seen through the eyes of a naive, star struck young man, brought in from outside. The kind of man that is usually played by James McAvoy! This time he is an over excitable, sneezing chap"

(*Guardian*)

Somewhere in the main plot, *The Last Station* is simply about the difficulty of living with love and the impossibility of living without it.

Director: Michael Hoffman
Starring: Helen Mirren, Christopher Plummer, Paul Giamatti, James McAvoy

Certificate: 15
Duration: 113 mins
Origin: UK 2010
By: Optimum Releasing

A Single Man

Thu 20 2.00

Director: Tom Ford
Starring: Julianne Moore, Colin Firth, Matthew Goode

Certificate: 12A
Duration: 99 mins
Origin: USA 2010
By: Icon Film Distribution Ltd

Gucci peddler Tom Ford's directorial debut, "A Single Man" is about one unhappy day in one unhappy life.

Colin Firth is George Falconer, a gay British ex-pat college professor living in suburban Los Angeles. It is 1962 and the seeds of social upheaval are beginning to take root. This is meaningless for George; Jim (Goode), his partner of 15 years, has been killed in a car accident. Grief-stricken, George decides to take his own life. However the attention of a beautiful and mysterious student (Hoult), and the sympathy of his fragile friend Charley (Moore) may yet cause George to pause for thought...

It turns out to be fabulous. Colin Firth inhabits the repressed Falconer brilliantly, Goode and Hoult more than adequately provide counterpoint, and Moore is again a semi-alcoholic gay-centric caricature.

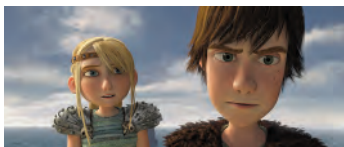
"For Ford, image, advertising and a certain kind of good taste are important. That's fine if you think style and substance are indistinguishable, but not so if you're making the transition to movies. Especially one that stands or falls by its ability not only to make you care about its main character, but to cry your eyes out" (*Telegraph*)

So gorgeously airbrushed, it is beautiful on the big screen with a melting soundtrack and a surprisingly good script. But come for the suits.



How to Train Your Dragon

Sat 22 2.00



Avatar like aerial thrills and smart teen comedy add to the appeal of this Viking animation, as a weedy boy gains the approval of his macho village with more empathetic approach to Viking dragon relations.

This Viking romp, wonderfully set on something called the Island of Berk (close), is about a misfit teen called Hiccup. Downtrodden blacksmith's apprentice, he feels far too wimpy to earn his stripes in the hard-living, dragon-slaying environment he's grown up in. Everyone except him is a man-giant with a forest for a beard and a thick Scottish accent. Whereas Hiccup is a spindly loser who sounds nasal and Jewish, and can't do much other than cower during the frequent dragon raids on their village. Hiccup longs to train as a dragon slayer to impress his dad. Or he does until he befriends Toothless and realises that dragons and Vikings need not be enemies.

So begins their tentative strides towards the sweetest human-dragon bond in the history of Norse civilisation. (Not until you've read *The Incompetent Dragon* to your kids – It keeps going in and out of print. Search for it). Don't miss.

Director: Dean DeBlois
Starring: Gerard Butler, America Ferrera, Jay Baruchel
Certificate: PG
Duration: 98 mins
Origin: USA 2010
By: Paramount International Pictures

I Am Love

Mon 24 2.00

Director: Luca Guadagnino
Starring: Tilda Swinton, Flavio Parenti, Edoardo Gabbriellini, Alba Rohrwacher, Pippo Delbono
Certificate: 15
Duration: 119 mins
Origin: Italy 2009
By: Metrodome Distributors

"I mention the prawn dish because it signals this director's remarkable ability to evoke both sensuous and erotic rapture." (*Independent*) uh oh!

Throughout all this, Tilda Swinton appears to be playing a background role. As Tancredi's wife, she glides around, efficient and discreet, supervising her staff as they set places for the evening meal. When the film shifts from winter to spring...

As its title suggests, the film is about love, presented in an unapologetically ecstatic visual language – a sunlit rhapsody of nakedness in the long grass, while bees buzz and the camera scrutinizes flowers and insects. (Dear heavens, what's going on here?)

"At Venice it was largely unheralded. Yet turned out to be the revelation of the festival. One of those films that not only presents a strikingly talented new director, but also reveals possibilities unanticipated in narrative cinema. It is a deeply serious film, and a seriously political one, but it's also playful, flamboyant and visually magnificent; a subtly but richly flavoured tonic for the jaded cinephile palate." (*Independent*) Now that's enough of that talk, do you hear?

"Tilda Swinton is ridiculously enjoyable to watch, dressed in colours you want to drink, exploring her puzzled, porcelain allure in ways that make the screen fairly quiver." (*Telegraph*) I say! Rather too much lingering over nipple and prawn for my liking. Don't miss.



Nightwatching

Tue 25 12.30



Peter Greenaway offers a masterclass in the intrigue behind Rembrandt's enigmatic painting of Amsterdam militia, *The Night Watch*, which he believes explains the drastic ignominy that befell the painter himself.

Wealthy and popular when he painted it in 1642, Rembrandt thereafter descended into poverty and disrepute.

Nightwatching dramatises the idea that this picture is a bristling, encoded denunciation of the grand gentlemen who commissioned it – that it effectively accuses them of being murderers, villains, rapists and thieves, and that Rembrandt's furious patrons vengefully plotted the artist's social and financial ruin.

"This is impressively focused and accessible, shaped around a truly expressive balls-out performance from Martin Freeman as Rembrandt.

What's surprising is the film's genuine compassion for the sufferings of wives, maids and vulnerable orphans, adding an emotive underpinning to its sharp observations on the purpose of art and the nature of representation. It's not just Greenaway's best film in years, but one of his best films, full stop" (*Time Out*)

"His obsession with the nether regions is merely puerile, the equivalent of a graffitied cock and balls. Unfortunately, this art history lesson is enclosed within a two-hour movie of near-stupefying tedium." (*Independent*) It looks fabulous and tells a good tale. You decide

Director: Peter Greenaway
Starring: Martin Freeman, Toby Jones, Eva Birthistle, Jodhi May
Certificate: 18
Duration: 134 mins
Origin: Canada, France, Netherlands, Poland, UK 2007
By: Axiom Films

Crazy Heart

Wed 26 2.00

Director: Scott Cooper
Starring: Jeff Bridges, Robert Duvall, Maggie Gyllenhaal, Colin Farrell,
Certificate: 15
Duration: 111 mins
Origin: USA 2009
By: Twentieth Century Fox

"It's impossible to overstate how much his honest, unabashed performance – part Dude, part Kris Kristofferson – grounds the film." (*Time Out*)

Now four-time nominee, Jeff Bridges finally walks off slowly with his Oscar "His phenomenal, heart-breaking performance powers this simple but affecting redemption story." (*Empire*)

Crazy Heart is a straightforward coming of (old) age story, played with a strength that more than compensates the familiar nature of the material.

Based on the novel by Thomas Cobb, *Crazy Heart* tells of a boozy, broke and burnt-out country-music star. A man all messed up with nowhere to go.

You can almost expect him to turn up at Berkhamsted's fabulously, infamous Goat any Friday night soon.

Battling 'bills n' booze n' one night stands', he trespasses the mid-southwest in a beat-up car, on an endless tour of dead-end towns. Playing his old hits in any bar, alley or honky tonk toilet that will have him.

"His acting is so authentic, so raw and revealing, you can almost smell his breath" (*Times*)

It's no 'Tender Mercies' (1983, with Oscars) starring Robert Duval, now in cameo here, but it has its own brilliance. Even Colin Farrell shines.

Yes, it's not far off *The Wrestler* with country music. And Jeff's a natural player with affine whiskey soaked voice.



Bright Star

Thu 27 2.00



“Bright star, would I were steadfast as thou art...”

Jane Campion's latest, adapted from Andrew Motion's 1997 biography, chronicles the three year romance between poet John Keats (Ben Whishaw) and Fanny Brawne (Abbie Cornish). Initially girl-next-door seamstress Brawne is unimpressed with the waif-like Keats's work, and with literature in general, instead preferring to concentrate on her chosen art; but as the months go by, their relationship blossoms despite Keat's financial and physical failings; this impassioned, and ultimately tragic, romance inspired some of the greatest poetry of all time.

“It feels special without being at all precious. Eloquent, too, but not self-consciously lyrical or florid. Cornish is terrific. She is the heartbeat of the film. She avoids both girlishness and the exaggerated mannerisms to which costume-drama performers often resort.” (*Telegraph*)

“Campion's film proceeds at a quiet, measured tempo with a lucid calm. Another type of film would have supercharged its narrative moments with surging music and the engine-roar of dramatic acceleration, but Campion simply lets each scene (filmic, even contrived) unspool evenly... an ecstasy of loss.” (*Guardian*) Wishaw is perfect winsome poet material, Paul Schneider's Scottish Brown is irritating but Abbie Cornish will melt you.

Director: Jane Campion
Starring: Kerry Fox, Paul Schneider, Abbie Cornish, Ben Whishaw
Certificate: PG
Duration: 119 mins
Origin: Australia, France, UK 2009
By: Warner Brothers

Nanny McPhee & The Big Bang

Sat 29 2.00

Director: Susanna White
Starring: Maggie Gyllenhaal, Emma Thompson, Maggie Smith
Certificate: U
Duration: 109 mins
Origin: UK, USA 2010
By: Universal Pictures (UK) Ltd

Thompson herself writes, produces and stars as the post-Poppins supernanny who shows up in the midst of a chaotic household, and as in the first one, gets less and less ugly as the kiddies get more and more beautifully behaved.

Gyllenhaal has to deal with mutinous children and a sinister brother-in-law (Rhys Ifans) while pining for her husband (Ewan McGregor), who's away fighting Adolf. It's a storybook version of the 1940s Blitz, without terror or rationing. The movie punches out broad entertainment for little kids effectively. The only spark of real comedy is Bill Bailey's relaxed cameo as a local farmer with a reverence for his pigs. “The mix is similar to the first film, naughtiness versus magic, but nimbler this time as it shuttles from class warfare to unscrupulous spivs and the prospect of enemy attack.” (*Time Out*)

“This sequel is superior to the twee slab of Victoriana that was the first Nanny McPhee film, being wittier, more serious-minded and dramatic.

There's something genuinely at stake in an otherwise larky, magical story. This is a shrewd, heartfelt piece of work.”

(*Telegraph*)

“She's Mary Poppins meets Gina Ford — just one whack of her magic stick and she can sort out any problem. Full of icky comedy — plenty of poo jokes — and heart, this is old-fashioned entertainment.” (*Times*)

You'll all love it. So bring the street.



ST ALBANS IS WON...

We Exchanged on 1st April, reversing April Fools day? Completion took place on Friday 9th April 2010. Therefore we now own an ugly old frog of a building, waiting to be kissed into its original beauty once more.

There are no superlatives left to describe the extraordinary will, generosity (of spirit on top of money) and determination shown by you, the people of St Albans and surrounding towns and villages, to make sure this cinema was not lost. It is now my job to rebuild it.

I am aware people are desperate to see inside, but there is work to be done before it is fit to be opened to the thousands who want to see it. Don't worry, you will see it rough and ugly but not until it's a little safer. We will announce dates for viewing over the summer.

The main thing now is to relax in the knowledge that is saved and will be a beautiful cinema once again, hopefully by December 2012.

The new fund raising push will be announced on allaboutstalbans.com and therexberkhamsted.com before long. It will ask for the seat sponsorship to be hot up - £1000 a seat (details on request). It will ask those individual (non-corporate) donors/investors/lenders who have waited until it is certain before stepping forward, to call us now. My advisors will go to banks and financiers who too, have waited for this moment to offer terms.

In the meantime, rest easy in the knowledge that the Odeon/Alpha site is ours as a cinema once and for all.

The power of determination cannot be underestimated. St Albans and surrounding towns and villages raised over £1million in less than eight weeks to save a derelict cinema! The full unlikely story will be told as soon as we have taken that moment's deep breath to make sense of it. (There will be a thin book in the next few years,



chronicling this and everything to come. Please keep your own notes to fold into the jigsaw)

This heartening and stirring thought came from one of my closest advisors, made all the more poignant because he has been as hard as nails (bad cop) with me and everyone on all sides, during the last 21 months of very tough negotiations.

"In Touching the Void – they climb a very difficult ice face to get on to a ridge just before the summit. As they finally conquer the ice face and reach the safety of the ridge 100meters below the summit – the climber says words to the effect 'I could hardly be bothered to go to the top – seemed an anti climax compared to what we had just done.' Exchange was the ice face – completion was the short stroll to the summit."

He has got the climb right, including cutting the ropes on each other more than once. Exchange marked the end of all the muscular negotiations. It was the moment the SOLD sign went up. Completion was 'just' handing over the money!

Next stage: Raise the £2million to restore it. So sponsor those seats. Still 300 left at £1000 a seat. It is a ridiculous amount of money for a chair with your name on it, but it will get the roof done and the stripping out during the Summer. Stay close.

THE ALPHA CINEMA PROJECT

(Letter in response to student piece in allaboutstalbans: March)

Dear Mr. Hannaway

The St Albans labour group argues "...the current proposals for single screen 'art house' cinema do not meet the needs of the city. They may delight the Civic centre, but will provide nothing for our young people or families...."

They would argue that the cinema will be of an exclusive film club for people who can afford higher prices than a cinema which could be beneficial to the whole community of St Albans. None of the political parties are supporting the cinema in St Albans..."

I would like to make the point that this not the view of the St Albans Labour Group but an individual view expressed in a local newsletter without reference either to me or to my fellow Labour councillors.

I would be very pleased to see a cinema similar to the Rex established locally as would many other people in the Labour party in St Albans.

I do not regard this as a politically contentious matter and certainly would not seek to use my support as an electioneering issue.

When I first moved to St Albans there were three local cinemas and one in Harpenden; we now have to go outside the District to watch a film, and both as a film viewer and parent I get pretty fed up with that. I hope that sufficient funding will be found for the Alpha and I also hope that we will have a multiplex in the city centre. There is plenty of custom for both.

With best wishes.
Yours sincerely
Roma Mills
St Albans
City and District council



RIP ROSS WINKLE

How does this happen? The underlings in pursuit of the unqualified. You're a big-mouth. You've been to the pictures. You'll do? Big Ross is leaving (who should never have followed Barry Norman in the first place). Do you think he has some say in this appointment? Never: the BBC's firm hand on equality and fairness would not allow such clubby shenanigans would it? Here are a few names qualified to talk about film with enough common touch to fit the programme's perceived audience.

Francine Stock is perfect as first choice (BBC R4 Film Prog 4pm Fridays). She is bright and never in awe or sycophantic and most importantly, silent when listening to the answer. Then there's Wally Hammond (Time Out) Weny Ide (Times) Mark Lawson (R4 Front Row) Derek Malcolm (Standard) Jonathan Romney (Sight and Sound) and more. Even Alex Cox (film maker) a fabulous film talker.

I don't know or care what they all look like. It is not television's job to care either. Sadly it does. To oppose it seems suicidal, in today's youth(ish), big mouth second ratings game. A loud mouth or camp smiler will do. A smiley, camp loud mouth takes the full biscuit.

If female: from the North or Essex, blonde/dark, titty and thick but chummy, with a laugh in your voice and an ever open motormouth, you're in.

Claudia Winkleman is laugh-in-the voice personified. One of the lads too, she comes with nepotism still warm. Switch off. (CW takes over Film 2010. BBC 1 when JR finally leaves).

JAMES HANNAWAY STANDING AS INDEPENDENT SOUTH WEST HERTS 6TH MAY 2010

Sometimes I wonder whether the world is being run by smart people who are putting us on, or by imbeciles who really mean it" (Mark Twain. 1835-1910)

He died 100 years ago yet made an observation that still applies at 3 o'clock this afternoon.

Nelson Mandela said...

"Compassion Restraint Generosity" are the only ways to treat those who showed him and his people none of it. I can't live up to any of his beautiful forgiving. Instead I am compelled to chase Mark Twain's imbeciles from power.

I am doing this because this is the first and perhaps last chance to put people into Parliament who are not politicians. I have no ambition to be part of The Club and will not climb the ladders of the imbecile.

I say things as I think them and talk when I should listen. This is for me and my children. Therefore, you and yours. Just like the legroom in The Rex. Think on it.



You wont need to ask me anything. I don't know anything. I knew nothing of cinemas before we opened the Rex, but guessed there was no mystery to it. There is no mystery to Parliament either. Only the Club makes it so.

Here, you wont find lies, half-truth/half-lies, stretched truth or a statistic.

What you will find is someone who may not do any better than those seasoned career politicians and party club members, but can't do any worse.

By now, if you've got this far, you'll be thinking he hasn't said anything.



*This view across the Bourne Gutter is ideal toilet-brick-land.
All green land can be sold to the faceless, awaiting the lifting of green restrictions.*



It is meaningless to spout anything hoping it will sound meaningful.

Club back benchers are powerless.

They must toe the party line and vote as they are told. As a back bencher, I too will be powerless, but with no whips and masters over me to coerce or threaten.

In 2003 I would have voted against the invasion of Iraq without fear.

I can ask questions. Not like the press ask questions, looking for angles or some off-guard remark, but real questions with no guile, angle or intent other than to hear and understand the answer.

‘Why’ is a good start. Just like the boy who missed the con, so can see the Emperor is naked.

Knowing the rules hampers integrity. Knowing nothing is fearless.

Clearly, at 63 this is not a career move. Nor is it a game. I will spend five years fighting for things local and global, with every chance of losing.

I have an income and a busy life. I live nearby, where from a cupboard, the Rex strategy was conceived and St Albans (Odeon) won.

I wont make grand speeches, open shops or kiss babies.

Just like the ‘Rants & Pants’ in the Rex magazine, I will continue to pick on civic incompetence and private greed etc. But instead of ranting, do something.

Favourite topics include the local green belt, with no more development of any

kind until we have counted what we’ve got. Why is future Town Planning plotted by faceless committees? Fair High Street rents and rates might encourage useful shops to return.

Referring to the proposed High Speed Rail link through the Chilterns. For and Against put succinctly: “Who wants to get to Birmingham that fast? Leaving it: now that’s different.” (*some comedian*).

As for school places, pavements and parking, and wars and this fragile Earth...?

I will be out of my depth for a while, but it won’t take long. I’ll walk slowly, listen and not be intimidated. If I can support myself I will be supporting you, and will only visit the Westminster Club to fulfil my statutory obligation or to vote against NI VAT and WAR etc.

Something personal: no dog, no golf, no holidays. I care too much about things I am helpless to change. I love silence and no longer care what anyone thinks.

Finally, this might not be much to go on. So please read again. I’ve read it a thousand times and it’s still not right. OR throw it away along with a once in a lifetime chance to make a truly liberating, democratic choice.

Apologies for using the Rex mag as a platform. This is a last chance.

Yours too; to take on somebody straight-ish, who wont let you down too often.

No political ambition. Five years, stand some ground, then out. That’s all. Have considered all the worst consequences.

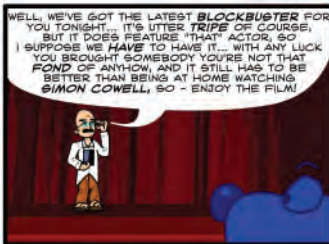
It’s worth the worst to step out from under their half-lies just once.



This is ugly even by ugly standards.

GAZZER

BY CO MCPHEE



Thanks to Co McPhee: Courtesy of the Berkhamsted and Tring Gazette.

FROM THE BOOK...

27.3.10 Gemma Siobhan Rees - 'Brilliant place to go cool food and lovely starf. I would also recommend coming to see Astro Boy. Boom Boom.

29.3.10 Olivia St. Legel - 'Headless woman - worth sticking with - great "fooled you" feel. Excellent cinema and cinematography! Pity a bigger audience didn't see.'

3.4.10 'Great that such a gay film is so mainstream these days - very embracing of diversity "A Single Man"

27.3.10 'Wish the old bloke would stop speaking at the beginning.'



Tony and Tessa Evans brought this to my attention. They were able to collect signatures in the foyer for a 1000 names petition to stop the construction of these hideous things.

In a letter to London Midland carrying signatures from 55 households.

The letter includes the following observations and research into how many parking spaces already remain empty on the ground at Berkhamsted Station car park...

"There are over 100 free spaces in the car park at peak times. We can now go further than that as we have conducted witnessed counts in the car park every weekday in March between about 11:00 and 13:00 and there were an average of 107 free spaces every day, meaning that it was just a bit over 70% occupied. London Midland, however, claim they have witnessed occupancy rates of over 90% on several days, and are seeking to mislead the town council, Dacorum Borough Council and David Gauke MP (who?) with this claim. The picture shows what went up over a weekend in Leighton Buzzard last year. We've been there and seen it and it is not pretty. Furthermore, their car park continues to be underused and commuters continue to park outside residents' homes. That is exactly what will happen here."

For further information please contact Tony & Tessa Evans 01442 877564 Guessing: London Midland have no doubt decided on these useless, ugly structures and have long gone ahead to order them by the ton. The back-handers have all been paid. It is probably too late; unless there's a few canny scrap merchants out there who might make them an offer...?