

THE-REX

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CAPERNAUM

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

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

MARCH 2019 • ISSUE 168
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Mon-Sat 10.30-6.30pm Sun 4.30-5.30pm

THE-REX

CINEMA BERKHAMSTED

CONTENTS

Films At A Glance 16-17

Rants & Pants 23-25

BOX OFFICE: 01442 877759

Mon to Sat 10.30-6.30

Sun 4.30-5.30

SEAT PRICES

Circle £9.50

Concessions/ABL £8.00

Back Row £8.00

Table £11.50

Concessions/ABL £10.00

Royal Box Seat (Seats 6) £13.00

Whole Royal Box £73.00

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

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

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01296 668739

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

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

BEST IN MARCH



Shoplifters

Far from self-pitying, a celebratory story beautifully told, of another side of Japanese life. Don't miss.

See page 18

FILMS OF THE MONTH



Spiderman: Into The Spider-Verse

Fast moving animation celebrating style and innovation, wit and storytelling. Sounds too good..!?

See page 12



Green Book

A fabulous buddy Road-Movie? A well cast, well told 'true story' of prejudice, friendship and redemption.

See page 19



A Star Is Born

The most complete tale of love and loss set to a backdrop of fabulous, haunting tunes.

Win or lose, here for the year.

See page 20



Capernaum

Compassionate, sorrowful, lit with shards of beauty, wit and hope. Nadine Labaki's fabulous latest.

Must not miss.

See page 21



MARCH FILMS



Stan & Ollie

The world's most energetic, enigmatic comedy duo attempt to reignite their film careers as they embark on what becomes their swan song; a gruelling theatre tour of post-war Britain.

Last year brought us Film Stars Don't Die in Liverpool, a glorious real life story of Hollywood star Gloria Grahame's waning years spent in the U.K. Stan & Ollie, an ode to British-American comedy joyfully skips through the lens of time, chronicling their rocky but ultimately loving friendship beyond being a world-renowned double act performance.

As their career enters its twilight years, the former comedy power-duo reunite for a tour of Britain in a last ditch effort to raise funds for a big-screen comeback. As Hardy's health begins to falter, Laurel begins to accept their glory days may indeed be long gone. Coogan and Reilly not only excel at creating convincing impressions of one of the most famous comic double acts of the last century, but they do an uncanny job of recreating a handful of Stan and Ollie's famous routines, which today mostly play as mild yet expertly timed delights. Pretty much unmissable. (*Research Chris Coetsee*). Watch out for the comic fourway banter with their wives (scene-stealers Shirley Henderson & Nina Arianda).

Director: Jon S. Baird
Cast: John C. Reilly, Steve Coogan, Shirley Henderson, Nina Arianda
Duration: 97 mins
Origin: UK / Canada / USA 2018
Certificate: PG
Company: Entertainment One UK Ltd



Bumblebee

A Transformers film that's not just for Transformers fans – director Travis Knight reboots the rusty franchise with a heart-warming origin story that might actually be... good?

Fans of the franchise will recognise Bumblebee as Shia LaBeouf's quirky yellow VW sidekick from the first movie. He's easily the most likeable robot in the franchise, despite not having uttered a word (yet). The year is 1987 and Bumblebee (officially B-127) runs into trouble with the evil Decepticons after landing on Earth for a scouting mission. With both his voice box and his memory damaged, he goes into hiding in a junkyard, assuming the form of a dinky, bright yellow VW Beetle. There, he is found by teenage outcast Charleen 'Charlie' Watson (played brilliantly by Hailee Steinfeld). The two strike up a friendship with enough genuinely heart-warming moments that you might feel like you're watching E.T rather than a Transformers film.

It's a welcome change from the trash-talking robots and insane plot-lines of previous entries c/o Michael Bay. Fun, fuzzy and packed with the usual robot-alien action, kids will love it and there's enough 80s references to keep a few grown-ups engrossed too. (*research Lizzie Minnis*) Fantastic...

Director: Travis Knight
Cast: Hailee Steinfeld, Jorge Lendeborg Jr., John Cena
Duration: 114 mins
Origin: USA 2018
Certificate: PG
Company: Paramount

When...

| | | | | | |
|------------|----------|-------------|------------|-----------|-------------|
| | | | Sat | 2 | 7.00 |
| Fri | 1 | 2.00 | Tue | 5 | 2.00 |
| Fri | 1 | 7.30 | Sun | 24 | 1.00 |

When...

| | | |
|------------|----------|-------------|
| Sat | 2 | 2.00 |
|------------|----------|-------------|



Mary Poppins Returns

An enchanting sequel to the 1964 Disney classic, Mary Poppins' charm is as infectious as ever. Julie Andrews is a tough act to follow, Emily Blunt's take on the iconic magical nanny is distinct from her predecessor, adding a spoonful of glamour and dry wit. Set a couple of decades after the original, the Banks children, Michael and Jane, are now grown ups at the height of Britain's Great Depression. Suffering a crisis of his own, Michael (Ben Whishaw) has recently lost his wife and has only five days to find money before his family home is repossessed. When one of his three children, Georgie (Joel Dawson) uses his father's old unwanted kite, he is almost pulled into the air and saved by lamplighter Jack (Lin-Manuel Miranda). Miraculously Mary Poppins descends with the kite, returning to help the Banks family with their grief, conjuring up whimsical underwater worlds and nonsensical trips in a china bowl. Devoted to the original, with its kites, umbrellas and a Dick Van Dyke cameo, Mary Poppins Returns immerses adults and children alike in the magic of limitless imagination. A simple plot but still supercalifragilisticexpialidocious. (*research Rachel Williams*) Brilliant!! You will want to see it again and again.

| | |
|--------------|---|
| Director: | Rob Marshall |
| Cast: | Emily Blunt, Lin-Manuel Miranda, Ben Wishaw |
| Duration: | 130 mins |
| Origin: | USA 2018 |
| Certificate: | U |
| Company: | Walt Disney Studios |

When...

Sun 3 1.00
Sun 17 1.00



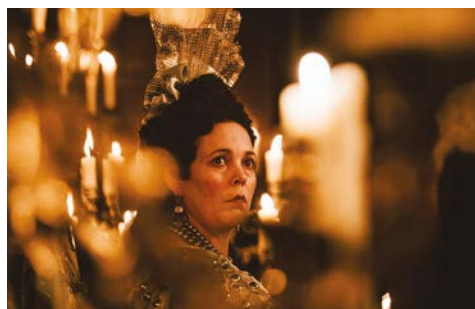
Mary Queen Of Scots

Pitted against each other in royal rivalry, Saoirse Ronan and Margot Robbie's powerful performances depict two of history's most misunderstood monarchs in a new light, albeit an historically inaccurate light. Director Jodie Rourke spins the infamous 16th-century conflict into a visually captivating retelling. Queen of France at 16 and a widow at 18, Mary (Ronan) returns to her native Scotland to attempt to overthrow Elizabeth (Robbie) and reclaim the throne. Known as 'The Virgin Queen' without an heir, Elizabeth is thrown into an inconvenient power struggle with her cousin. The feud is mostly at safe-distance with tension created through letters (and an embellished face off). Although the Queens are deeply divided by their religious beliefs, they are both plagued by paranoia and threatened by betrayal in their own courts. Often manipulated by controlling courtiers and politicians, both must question whether they can trust those men around them. Ronan states the cousins are 'turned into enemies by others whisperings' but are interestingly 'similar in many ways'. As Mary says of Elizabeth, "No one understands my situation except her". The film adds depth and colour, to an historically oversimplified rivalry. (*research Rachel Williams*) Not to mention employing some creative historic guesswork. Come.

| | |
|--------------|---|
| Director: | Josie Rourke |
| Cast: | Saoirse Ronan, Margot Robbie, Jack Lowden, Joe Alwyn, David Tennant |
| Duration: | 124 mins |
| Origin: | UK 2018 |
| Certificate: | 15 |
| Company: | Universal |

When...

Sun 3 6.00 Thu 7 2.00
Tue 5 7.30 Wed 13 2.00



The Favourite

Yorgos Lanthimos is not like many other filmmakers. His projects have an off-kilter quality like no other; existing in their own little absurdist worlds.

Terrifying and wondrous in equal parts, Lanthimos (*Dogtooth*, *The Lobster*) infuses his oddball characters with deliberately stilted line delivery and a flat, emotionless demeanor. *The Favourite* – his first film not written by him and his partner – is his most accessible and yet surprisingly, most absurd yet.

An outrageous satire (think *Death of Stalin* in wigs and frocks) has Olivia Colman as Queen Anne, a maudlin, largely bed-ridden monarch barely able to bathe and get dressed. Rachel Weisz plays her confidante and very close friend Sarah Churchill, who has her hand in more than just the queen's political affairs. Their partnership is disrupted by the arrival of Abigail (Emma Stone) an opportunist Lady fallen on hard times, who arrives at Anne's palace in the hope of winning the queen over and restoring her own stature. From the overt, modern sexuality to the fisheye camera shots; *The Favourite* is hardly typical period proceedings, and is all the more fabulous for it. (*Jack Whiting*)

So, not heavy costume furniture but... Bawdy and grotesque. You may laugh, will puzzle and might wretch?

Director: Yorgos Lanthimos
Cast: Olivia Colman, Emma Stone, Rachel Weisz, Nicholas Hoult, Joe Alwyn
Duration: 119 mins
Origin: UK / Ireland / USA 2018
Certificate: 15
Company: Twentieth Century Fox

When...

Mon 4 2.00 Thu 7 7.30
Wed 6 7.30 Wed 27 2.00



Burning

Lee Chang-dong's psychological thriller is an enigmatic slow-burning affair, crafted to perfection with its multi-layered narrative and outstanding lead performances.

A masterful adaptation of Haruki Murakami's short story, Lee relocates *Burning* to contemporary Korea, fiery in its critique of classism and consumerism. Jongsu (Yoo Ah-in) an aspiring writer working as a deliveryman, finds his life take a turn after being recognised by an old classmate, Haemi (Yun Jong-seo). Free spirited and flirtatious, Haemi is eager to reconnect with Jongsu, the pair sharing an intimate reunion before he agrees to look after her cat during her trip to Africa. Mysteriously we never see the cat, igniting a line of questioning about what really exists in this tale of elusive characters and peculiar absences. Picking up Haemi from the airport, Jongsu is dismayed to find her arrive with a stranger: Ben (an exceptional Steven Yeun) as inscrutable as he is extraordinarily wealthy. An odd, uneasy threeway develops, with Ben keeping what he does for a living unclear, confessing instead, his strange hobby! Ambiguous and thought-provoking, the film's power lies in its multiple possible readings, leading to an explosive conclusion which may follow you for days. (*research Rachel Williams*)

Come, see what you make of it.

Director: Lee Chang-Dong
Cast: Ah-In Yoo, Steven Yeun, Jong-seo Jeon, Soo-Kyung Kim
Duration: 148 mins
Origin: South Korea 2018 (Subtitled)
Cert: 15
Company: Thunderbird Releasing

When...

Mon 4 7.30



Colette

Dominic West and Keira Knightley dazzle in this lavish biopic of the French author Sidonie-Gabrielle Colette. As Colette, Knightley rapidly evolves from sheltered country girl to fearless denizen of the boudoirs and stages of Paris. As her husband Henri "Willy" Gauthier-Villars, West bursts with bombastic exuberance as the entrepreneurial author and critic who shamelessly co-opted (ie stole) the work of other writers under his own name. Including making a fortune from Colette's Claudine novels, promptly squandering the earnings while perpetually womanizing and doubly flirting with bankruptcy. Lush costume designs and vivid colours bring passion to the visuals as alluring as the leads' vivacious performances. Knightley delivers reliable work as Colette, most effectively portraying her character's maturation from manipulated maiden to uncompromising feminist icon. As Colette examines her own betrayal, Knightley carries off her character's coolness with real and delicious ease. Richard Glatzer's sturdy, structured screenplay brings Colette's life into shining relief as a champion for women no longer willing to quietly look on as men steal and cheat. A refreshing take on a well-worn tale. (*Research Chris Coetsee*) And... Keira is great in the part. Come and see, and stop being irritated.

Director: Wash Westmoreland
 Cast: Keira Knightley, Fiona Shaw, Dominic West, Robert Pugh
 Duration: 112 mins
 Origin: UK/ USA 2018
 Certificate: 15
 Company: Lionsgate

When... Mon 11 2.00
 Wed 6 2.00 Wed 13 7.30
 Sun 10 6.00 Thu 14 2.00



Vice

A shapeshifting Christian Bale delivers a (bald fat) Dick Cheney at his most ruthless in Adam McKay's follow up to The Big Short. McKay opens his tale in 1963, with a surprisingly hopeless and feckless Cheney being booted out of Yale and very nearly losing his marriage as a result of his drinking and fighting. Through sheer ambition, he gets a job alongside Donald Rumsfeld (Carell) in Congress, then in Nixon's White House. After a stint in Congress himself, he is settled into the private sector when George W Bush (Rockwell) asks him to be his vice president. Spotting a chance to grab real power, he returns to politics and makes a series of moves that changed world history. Christian Bale and Amy Adams are astonishing as Dick and Lynne Cheney, with the latter offered up as the equal to her husband's Machiavellian scheming. Elsewhere Sam Rockwell makes for a crowd-pleasing George Dubya and Steve Carell is unlikely but effective as Donald Rumsfeld. In an awards season crammed with contenders, it is one to keep an eye on. A highly entertaining look at an American tragedy which still resonates today. (*Research Chris Coetsee*) Individual American/UK war-mongers who dragged the World into hell and closed the gates.

Director: Adam McKay
 Cast: Christian Bale, Amy Adams, Steve Carell, Sam Rockwell
 Duration: 132 mins
 Origin: USA 2018
 Cert: 15
 Company: Entertainment One

When... Fri 8 2.00 Sat 9 7.00
 Fri 8 7.30 Sun 24 6.00



How To Train Your Dragon: The Hidden World

The final chapter in DreamWorks' Dragon trilogy is a surprising tale about growing up, finding the courage to face the unknown, and how nothing can ever train you to let go. Now village chief and ruler of Berk alongside Astrid, Hiccup has created a gloriously chaotic dragon utopia. But when faced with the darkest of threats to their peaceful village, Hiccup and Toothless must journey to a hidden world thought only to exist in myth. As their true destinies are revealed, dragon and rider must fight together to the very ends of the Earth to protect everything they've grown to love and treasure. Back on voice duty are Gerard Butler, Cate Blanchett and Jonah Hill with F Murray Abraham bringing fresh talent as the villainous, dragon-hating Grimmel.

A fantastic, visually stunning and poignant way to end this beloved series. While the young characters remain joyously funny, this finale also adds mature notes to their story of friendship. The franchise has, like its audience, grown up, and to that end this film grapples with more complex themes than before, making for a truly satisfying yet bittersweet conclusion. *(Research Chris Coetsee)* Beautiful. Bring your Dad.

Director: Dean DeBlois
Voices: Jay Baruchel, Cate Blanchett, America Ferrera, F. Murray Abraham
Duration: 104 mins
Origin: USA 2019
Cert: PG
Company: Universal

When...

Sat 9 2.00 Sat 30 2.00



Spider-Man: Into The Spider-Verse

What an absolute delight this film turned out to be. Not content with just being the best animation of last year and this...? Spider-Man swoops in and claims its title as the best superhero film 2018 too.

Peter Parker aka Spider-Man, is killed in battle, leading New York to mourn such a superhero loss. Meanwhile, High-School teenager Miles Morales' artistic inclinations don't altogether please his cop – Dad. One night, Miles' uncle Aaron takes him to a hidden tunnel in the subway system to spraycan a mural, where Miles is bitten by a radioactive spider. Soon, he's developing spider powers of his own. But that's just the beginning. The Kingpin has opened a portal to multiple dimensions, sending different variations of Spider-Man (multiple real-life iterations of the character) into Miles' own universe.

Thanks in part to the kings of self-referential comedy eg 21 Jump Street and Lego Movie writing/directing duo Phil Lord and Chris Miller and their striking art style, Spider-Verse is both a love letter to the Stan Lee & Steve Ditko character and a celebration of comics as a medium. *(research Jack Whiting)* Well said Jack. Wow! A lucky generation to enjoy cinematic 'realism' after imagining for themselves, from the page...

Directors: Bob Persichetti, Peter Ramsey, Rodney Rothman
Cast: Shameik Moore, Jake Johnson, Hailee Steinfeld, Mahershala Ali
Duration: 117 mins
Origin: USA 2018
Certificate: PG
Company: Sony Pictures Releasing

When...

Sun 10 1.00 Sat 30 7.00



Return Of The Hero

A good year already for fans of frocks and frills at the Rex. From oscar winners past and present: *Dangerous Liaisons* and *The Favourite*, we're treating you to this return visit of this fabulous French comedy. Set in the early 1800's, Jean Dujardin plays the outrageously mustachioed Captain Charles-Grégoire Neuville. He proposes marriage to Pauline (Noémie Merlant), but is then called away to the wars. Pauline pines away as the Captain doesn't write, so her sister Elisabeth (Mélanie Laurent) forges ardent letters from the Captain, full of romance and heroism, to save Pauline from wasting away in melancholy. Neuville arrives back in town alive and well, although as anticipated by Elisabeth, has turned into a sponge, looking for a way to cash in on his engagement. He crashes the family estate, boasting of his exploits, with only Elisabeth aware that he is a con artist. But he's onto her too, so it becomes a glorious game of cat-and-mouse. Return of the Hero is a frothy confection that sits somewhere between Jane Austen and a bedroom farce. *(research Jack Whiting)* Come for a fabulous dastardly rogue in (The Artist) Dujardin, and the subtle, all-knowing, gorgeous (heroine: Inglourious Basterds) Mélanie Laurent.

Director: Laurent Tirard
 Cast: Jean Dujardin, Mélanie Laurent, Noémie Merlant, Christophe Montenez, Evelyne Buyle, Christian Bujau
 Duration: 88 mins
 Origin: France 2018
 Certificate: 12A
 Company: Studio Canal

When...

Mon 11 7.30



Can You Ever Forgive Me

In a biopic which is both humorous and melancholic, Melissa McCarthy and Richard E. Grant are partners in crime in this compelling tale of literary forgery.

An adaptation of Lee Israel's confessional memoir, McCarthy's nuanced performance makes a hero out of an otherwise abrasive, closed-off character with only enough love to give wholeheartedly to her cat. Having already written a few celebrity biographies, it's 1991 in New York and Lee Israel's writing is no longer in vogue. After being fired from her day job, an accumulation of unpaid rent and an ill cat in need of pricy medication results in a financial conundrum. In a fateful moment, Lee comes across an original letter by actress and comedian Fanny Brice. Stealing and selling the letter to a book dealer, Lee turns her hand to a different type of writing: forging letters by deceased stars. Forming a friendship over one too many shared whiskeys in a gay bar, with the flamboyant drug-dealer Jack Hock (Grant) they join forces in a scam which becomes increasingly risky. Tenderly conveying their shared loneliness, McCarthy and Grant's chemistry makes the duo's fascinating alliance all the more heartwarming. *(research Rachel Williams)*. Much hype. Come and see why?

Director: Marielle Heller
 Cast: Melissa McCarthy, Richard E. Grant, Dolly Wells, Ben Falcone
 Duration: 106 mins
 Origin: USA 2018
 Cert: 15
 Company: Twentieth Century Fox

When...

| | | |
|---------------|---------------|---------------|
| | Thu 21 | 2.00 |
| Tue 12 | 2.00 | Thu 21 |
| Tue 12 | 7.30 | Tue 26 |
| | | 2.00 |



Destroyer

Director Karyn Kusama's sour, noir-flecked police drama showcases an unforgettable tour de force from Nicole Kidman. Kusama specialises in strong, often conflicted female characters. Between stints in television, she has delivered Jennifer's Body, about a possessed cheerleader, the science-fiction drama Aeon Flux, starring Charlize Theron and 2000's Girlfight, a first film both for Kusama and lead actor Michelle Rodriguez. Destroyer is no different. To describe its story in a linear fashion doesn't do justice to the intricacies of its vision. Similar to Lynne Ramsay's terrific You Were Never Really Here, the film relies heavily on flashbacks and meticulously deployed poetic imagery as it follows Detective Erin Bell, a ramshackle, stumbling, hungover wreck of a cop who must reconnect with people from a disastrous undercover assignment in her distant past in order to make peace.. Her barely competent police work seems to be motivated not by a thirst for justice or even revenge, but by half-crazed desperation. Kidman sells this masterfully, evoking a woman who is so used to being damaged that she's all but given up on being anything but entirely broken. An unmissable, career-best from Ms Kidman. (*Research Chris Coetsee*) Tough but worth seeing. Come.

Director: Karyn Kusama
 Cast: Nicole Kidman, Toby Kebbell, Tatiana Maslany, Sebastian Stan
 Duration: 120 mins
 Origin: USA 2018
 Cert: 15
 Company: Lionsgate



Bohemian Rhapsody

This is a foot-stomping celebration of Queen, their music and their extraordinary: Freddie Mercury.

The film traces the meteoric rise of the band through their iconic songs and overblown self-belief. They will reach unparalleled success, but in an unexpected turn Freddie/Rami surrounded by darker influences, shuns Queen in pursuit of a solo career. Having suffered greatly without their natural collaboration, Freddie reunites with the band in time for Live Aid. While bravely facing a recent AIDS diagnosis, he leads the band in one of the great pop showman performances of any time. Luckily, filmed live to millions world-wide. Those hoping for a deep dive into Freddie's private life will be left feeling short changed! Good. This is nothing more than a glorified Wiki entry, covering all the basics, yet with so much pizzazz, great set design and attention to the era, it's easy to get swept up in its kinda magic. Forget the behind-the-scenes faffing with directors etc, although Dexter Fletcher picks up the pieces nicely, this is Malek's movie. (*research Jack Whiting*) Freddie Malek's indeed. How will fans ever tell them apart now. The title is taken from one of the most over-revered, over-remembered, overplayed and well over - 70/80's pop.

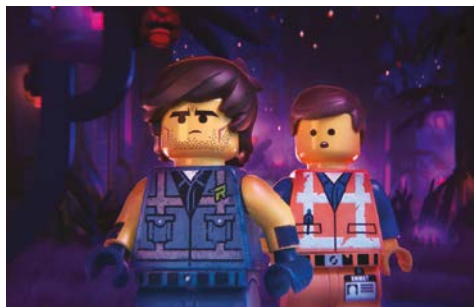
Directors: Bryan Singer, Dexter Fletcher
 Cast: Rami Malek, Joseph Mazzello, Lucy Boynton, Mike Myers, Aiden Gillen
 Duration: 134 mins
 Origin: UK / USA
 Certificate: 12A
 Company: Twentieth Century Fox

When...

Thu 14 7.30 Mon 25 2.00

When...

Fri 15 7.30
 Fri 15 2.00 Fri 29 2.00



The Lego Movie 2: The Second Part

What a brilliant sugar rush The Lego Movie was, also a cautionary tale on mega corporations and a meta-clever skew of brand culture.

The sequel may not reach the same heights but there is plenty of joy here. Since we said goodbye to construction worker Emmet (Chris Pratt) everything is no longer awesome. In the live-action world, Finn and his sister Bianca are gamers at each other's throats. Bianca's Lego Duplo characters are now space invaders who've turned Bricksburg into Apocalypseburg. The gang doesn't think Emmet is man enough to take on General Mayhem and Queen Watera Wa'Nabi... etc. Enter a very reluctant Batman (Will Arnett). To save the kidnapped Lucy (Elizabeth Banks) Enter to the fold: Rex Dangervest! (don't even...) Phew... Lego 2 feels erratic and tends to jump all over the place, but there's enough fervent energy in the arresting visuals alone, and the foundations set by Lord and Miller with Lego1 are still very much present. It is still awesome. *(research Jack Whiting)* Over 8's: take the dog out instead. A ridiculous concept as was Ghostbusters. However, here they've taken toddler's building blocks and made trillions (\$) from things kids can't 'do at home'. As did Ghostbusters (\$) with no Legoland.

Directors: Trisha Gum & Mike Mitchell
Cast: Chris Pratt, Elizabeth Banks, Alison Brie, Tiffany Haddish
Duration: 107 mins
Origin: Denmark/Norway/Australia/USA 2019
Cert: U
Company: Warner Bros

When...

Sat 16 2.00



Alien

In the late seventies, Star Wars came along and made sci-fi 'cool', but it was Ridley Scott's horror masterpiece that turned the outer reaches of space into a hellish landscape.

Before then it was flying saucers and little green men from Mars; hardly the stuff of nightmares. Alien changed all that. A ragtag crew of space truckers: Tom Skerritt, Sigourney Weaver, Harry Dean Stanton et al are on their way home when an unknown signal draws them to an eerie planet... Curiosity leads John Hurt to stick his face into something better not sniffed, receiving a warm hug from its inhabitant. The true terror begins back aboard Nostromo, as the new creature grows, stalking the crew through its dark corridors.

Restoration 40 years has done nothing to dull Scott's visionary work of art. But what truly cements Alien's status as a classic isn't just fear, but fascination. Yes, HR Giger's bio-mechanical monstrosity is a work of deep, dark imagination; but also, like the hulls of the ship, it holds a haunting beauty. These elements combine to form a sinister twin to Kubrick's 2001. *(research Jack Whiting)* Heavy chains, dripping. Dirty dark ducts. Come, it's alright, no one will hear you scream...

Director: Ridley Scott
Cast: Sigourney Weaver, John Hurt, Harry Dean Stanton, Veronica Cartwright, Bolaji Badejo
Duration: 111 mins
Origin: UK/ USA 1979
Cert: 15
Company: Park Circus

When...

Sat 16 7.00

COMING SOON TO THE ODYSSEY

BACK BY DEMAND

GREEN BOOK

ALL IS TRUE

CAN YOU EVER FORGIVE ME?

THE LEGO MOVIE 2

NEW RELEASES

ALITA: BATTLE ANGEL

CAPERNAUM

H IS FOR HARRY

CAPTAIN MARVEL

US

THE WHITE CROW



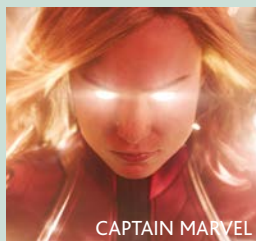
THE WHITE CROW



CAPERNAUM



US



CAPTAIN MARVEL



THE ODYSSEY

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

BOX OFFICE: 01727 453088

| MARCH | FILM | TIME |
|--------|--|-------------|
| 1 FRI | THE FAVOURITE | 2.00, 7.30 |
| 2 SAT | MARY POPPINS RETURNS | 2.00 |
| 2 SAT | MARY QUEEN OF SCOTS | 7.00 |
| 3 SUN | SPIDER-MAN: INTO THE SPIDER-VERSE | 1.00 |
| 3 SUN | STAN & OLLIE | 6.00 |
| 4 MON | MARY POPPINS RETURNS | 2.00 |
| 4 MON | THREE IDENTICAL STRANGERS | 7.30 |
| 5 TUE | BOHEMIAN RHAPSODY | 12.00, 7.30 |
| 6 WED | MARY QUEEN OF SCOTS | 1.00, 7.30 |
| 7 THU | STAN & OLLIE | 2.00 |
| 7 THU | FREE SOLO | 7.30 |
| 8 FRI | VICE | 2.00 |
| 8 FRI | DESTROYER | 7.30 |
| 9 SAT | HOW TO TRAIN YOUR DRAGON 3: THW | 2.00 |
| 9 SAT | VICE | 7.00 |
| 10 SUN | FREE SOLO | 1.00 |
| 10 SUN | A STAR IS BORN | 6.00 |
| 11 MON | THE FAVOURITE | 2.00, 7.30 |
| 12 TUE | CAN YOU EVER FORGIVE ME? | 12.00, 7.30 |
| 13 WED | BOY ERASED (+i) | 1.00, 7.30 |
| 14 THU | VICE | 2.00, 7.30 |
| 15 FRI | GREEN BOOK | 2.00, 7.30 |
| 16 SAT | THE LEGO MOVIE 2 | 2.00 |
| 16 SAT | GREEN BOOK | 7.00 |
| 17 SUN | THE PONDS | 1.00 |
| 17 SUN | GREEN BOOK | 6.00 |
| 18 MON | GREEN BOOK | 2.00 |
| 18 MON | BURNING (S) | 7.30 |
| 19 TUE | ALL IS TRUE | 12.00, 7.30 |
| 20 WED | COLETTE | 1.00, 7.30 |
| 21 THU | THE OLD MAN AND THE GUN | 2.00 |
| 21 THU | A PRIVATE WAR | 7.30 |
| 22 FRI | ALL IS TRUE | 5.00 |
| 22 FRI | VICE | 9.00 |
| 23 SAT | HOW TO TRAIN YOUR DRAGON 3: THW | 2.00 |
| 23 SAT | BOHEMIAN RHAPSODY | 7.00 |
| 24 SUN | ALL IS TRUE | 1.00 |
| 24 SUN | CAN YOU EVER FORGIVE ME? | 6.00 |
| 25 MON | GREEN BOOK | 2.00 |
| 25 MON | SINK OR SWIM (LE GRANDE BAIN) (S) (+i) | 7.30 |
| 26 TUE | GREEN BOOK | 12.00, 7.30 |
| 27 WED | ALL IS TRUE | 1.00, 7.30 |
| 28 THU | IF BEALE STREET COULD TALK | 2.00, 7.30 |
| 29 FRI | ON THE BASIS OF SEX | 5.00 |
| 29 FRI | ALIEN (+i) | 9.30 |
| 30 SAT | THE KID WHO WOULD BE KING | 2.00 |
| 30 SAT | ON THE BASIS OF SEX | 7.00 |
| 31 SUN | GREEN BOOK | 1.00 |
| 31 SUN | STEEL MAGNOLIAS | 6.00 |

(S) SUBTITLED (+i) INTRO

THE-REX

BERKHAMSTED

BOX OFFICE:

01442
877759



| MARCH | FILM | TIME | PAGE |
|---------|-----------------------------------|------------|------|
| 1 FRI | STAN & OLLIE | 2.00, 7.30 | 8 |
| 2 SAT | BUMBLEBEE | 2.00 | 8 |
| 2 SAT | STAN & OLLIE | 7.00 | 8 |
| 3 SUN | MARY POPPINS RETURNS | 1.00 | 9 |
| 3 SUN | MARY QUEEN OF SCOTS | 6.00 | 9 |
| 4 MON | THE FAVOURITE | 2.00 | 10 |
| 4 MON | BURNING (S) | 7.30 | 10 |
| 5 TUES | STAN & OLLIE | 2.00 | 8 |
| 5 TUES | MARY QUEEN OF SCOTS | 7.30 | 9 |
| 6 WED | COLETTE | 2.00 | 11 |
| 6 WED | THE FAVOURITE | 7.30 | 10 |
| 7 THU | MARY QUEEN OF SCOTS | 2.00 | 9 |
| 7 THU | THE FAVOURITE | 7.30 | 10 |
| 8 FRI | VICE | 2.00, 7.30 | 11 |
| 9 SAT | HOW TO TRAIN YOUR DRAGON 3: THW | 2.00 | 12 |
| 9 SAT | VICE | 7.00 | 11 |
| 10 SUN | SPIDER-MAN: INTO THE SPIDER-VERSE | 1.00 | 12 |
| 10 SUN | COLETTE | 6.00 | 11 |
| 11 MON | COLETTE | 2.00 | 11 |
| 11 MON | RETURN OF THE HERO (S) | 7.30 | 13 |
| 12 TUES | CAN YOU EVER FORGIVE ME | 2.00, 7.30 | 13 |
| 13 WED | MARY QUEEN OF SCOTS | 2.00 | 9 |
| 13 WED | COLETTE | 7.30 | 11 |
| 14 THU | COLETTE | 2.00 | 11 |
| 14 THU | DESTROYER | 7.30 | 14 |
| 15 FRI | BOHEMIAN RHAPSODY | 2.00, 7.30 | 14 |
| 16 SAT | THE LEGO MOVIE 2: THE SECOND PART | 2.00 | 15 |
| 16 SAT | ALIEN | 7.00 | 15 |
| 17 SUN | MARY POPPINS RETURNS | 1.00 | 9 |
| 17 SUN | ALL IS TRUE | 6.00 | 18 |
| 18 MON | SHOPLIFTERS (S) | 2.00, 7.30 | 18 |
| 19 TUES | GREEN BOOK | 2.00, 7.30 | 19 |
| 20 WED | ALL IS TRUE | 2.00 | 18 |
| 20 WED | GREEN BOOK | 7.30 | 19 |
| 21 THU | CAN YOU EVER FORGIVE ME | 2.00, 7.30 | 13 |
| 22 FRI | A STAR IS BORN | 2.00 | 20 |
| 22 FRI | IF BEALE STREET COULD TALK | 7.30 | 20 |
| 23 SAT | THE KID WHO WOULD BE KING | 2.00 | 21 |
| 23 SAT | A STAR IS BORN | 7.00 | 20 |
| 24 SUN | STAN & OLLIE | 1.00 | 8 |
| 24 SUN | VICE | 6.00 | 11 |
| 25 MON | DESTROYER | 2.00 | 14 |
| 25 MON | CAPERNAUM (S) | 7.30 | 21 |
| 26 TUES | CAN YOU EVER FORGIVE ME | 2.00 | 13 |
| 26 TUES | ARGO | 7.30 | 22 |
| 27 WED | THE FAVOURITE | 2.00 | 10 |
| 27 WED | GREEN BOOK | 7.30 | 19 |
| 28 THU | IF BEALE STREET COULD TALK | 2.00, 7.30 | 20 |
| 29 FRI | BOHEMIAN RHAPSODY | 2.00 | 14 |
| 29 FRI | A STAR IS BORN | 7.30 | 20 |
| 30 SAT | HOW TO TRAIN YOUR DRAGON 3: THW | 2.00 | 12 |
| 30 SAT | SPIDER-MAN: INTO THE SPIDER-VERSE | 7.00 | 12 |
| 31 SUN | GREEN BOOK | 1.00 | 19 |
| 31 SUN | ON THE BASIS OF SEX | 6.00 | 22 |

(S) SUBTITLED

COMING SOON TO THE REX

BACK BY DEMAND

WITHNAIL & I

TITANIC

CARAMEL (2007)

ALL IS TRUE

SHOPLIFTERS

NEW RELEASES

THE AFTERMATH

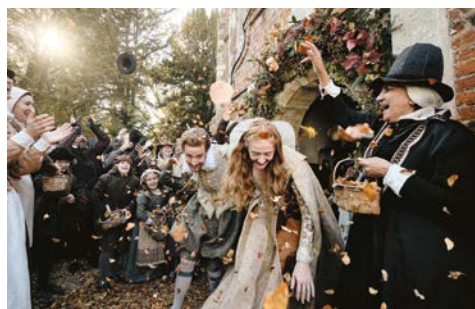
THE SISTERS BROTHERS

THE WHITE CROW

CAPTAIN MARVEL

THE KINDERGARTEN TEACHER





All Is True

Kenneth Branagh directs and stars in this tender, intelligent dramatisation of Shakespeare's final years. In 1613, a misfiring cannon during a performance of Henry VIII or 'All Is True' burns down the Globe Theatre, leaving Shakespeare bereft. He heads home to Stratford, where his wife Anne (Judi Dench) and unmarried daughter Judith live in the splendid home that his plays have funded. William is a distant figure, an absentee father who has spent 20 years managing his theatre at the expense of his family. Returning from his celebrated life as a playwright allows time for him to grieve for his dead son Hamnet and as scandal comes and goes around him, William wallows in Hamnet's memory, unprepared to face the truth. Working on a relatively intimate scale after the extravagance of *Murder On The Orient Express*, *All Is True* sees Branagh benefiting hugely from dialling it down as both director and actor. Branagh's lead provides a richly coloured, but personably modest focus, while elsewhere Dench and McKellen, as the Earl of Southampton, are quietly superb. A compassionate ode to a literary master. (*Research Chris Coetsee*) It will be a delight with nobody better than Branagh playing his hero 'Shakerags' (Kemps Jig).

Director: Kenneth Branagh
 Cast: Kenneth Branagh, Ian McKellan, Judi Dench, Kathryn Wilder
 Duration: 101 mins
 Origin: UK 2018
 Cert: 12A
 Company: Sony Pictures Releasing

When...

Sun 17 6.00 Wed 20 2.00



Shoplifters

Palme d'Or winner at Cannes, Shoplifters is a humanist masterpiece about a makeshift family's existence on the margins of Japanese society.

Director Hirokazu Kore-eda's latest feat follows the Shibatas, tied not by blood, but by crime. We are introduced to father figure Osamu (Lily Franky) and his son Shota (Jyo Kairi) as they move expertly through a supermarket, exchanging secret hand gestures before shoplifting. A poverty-stricken family also comprised of Osamu's wife Nobuyo (an incredible Sakura Ando) and grandmother (Kirin Kiki) they must steal food, alongside their other real jobs, to survive! When Osamu and Shota discover a little girl Yuri (Miyu Sasaki) covered in burn marks and starving in the cold, they accept her as one of their own, although Nobuyo is reluctant at first. When an unforeseen incident reveals hidden secrets, their familial bond is put to the test. A compassionate and moving exploration of people failed by the existing state system, Kore-eda's film also redefines the meaning of family, to the loved ones we choose to depend on. With every meaningful shot, every breathtaking scene, each masterful layer composes a powerful story not to be missed. (*Rachel Williams*) Powerful and beautiful, all heart.

Director: Hirokazu Kore-eda
 Cast: Kiriin Kiki, Lily Franky, Sosuke Ikematsu, Sakura Ando, Moemi Katayama, Mayu Matsuoka
 Duration: 121 mins
 Origin: Japan 2018 (Subtitled)
 Certificate: 15
 Company: Thunderbird Releasing Ltd

When...

Mon 18 2.00, 7.30



Green Book

Director Peter Farrelly uses the tried-and-true road trip formula to touching effect.

Based on actual events and set in 1962, Viggo Mortensen stars as Frank 'Tony Lip' Vallelonga, a New York bouncer. After his nightclub is closed for renovations, he lands a job as driver and security for the famed 50/60's concert pianist Don Shirley. Together the two tour America's deep south where Shirley faces repeated racist abuse. The title refers to the 20th century guidebook for black travellers to find motels and restaurants that would accept them. The chalk and cheese relationship between Don and Tony is Green Book's cornerstone. While most of the heavy lifting is left to Mortensen, who put on some 20 kilos to play Tony, Mahershala Ali is also perfectly cast as this incarnation of Shirley, a prodigy whose intellect and musical abilities alienate him from virtually everybody. It's a role that just exudes dignity. Winner of three Golden Globes and nominated for five Oscars, certainly it does feel at times like an old-school throwback to the feel-good comedy-dramas the Oscars used to reward. And there's nothing wrong with that. (*Research Chris Coetsee*) eg Butch & Sundance 1969, The Apartment (1960). Critics have sniffed, blow them. Come. Its great.



Director: Peter Farrelly
Cast: Viggo Mortensen, Mahershala Ali, Linda Cardellini, Dimitar Marinov
Duration: 127 mins
Origin: USA 2018
Cert: 12A
Company: Entertainment One

| | | | |
|----------------|-------------|---------------|-------------|
| When... | | Wed 20 | 7.30 |
| Tue 19 | 2.00 | Wed 27 | 7.30 |
| Tue 19 | 7.30 | Sun 31 | 1.00 |



A Star Is Born

Lady G's and Bradley C's raw vocals invite you into the soundscape of a sweeping love story: luminous, thrilling and believable.

Believable – Wow...!

It's the fourth remake (title only) of the 1937 original and an impressive directorial debut by Bradley Cooper. His own lead as Jackson Maine, is authentic. A legendary singer-songwriter, we join him after a gig, trawling town for another drink. He finds the only bar open: a drag bar. The night's spotlight is Ally (Lady G) the only non-drag performer, giving heart to 'La Vie en Rose'. Lady G, known as a shapeshifter, here shifts into a new shape all of her own. Herself: refreshingly natural. They 'connect' over a song in a car park, leading 'Jack' to invite Ally on stage before an arena of his adoring fans. Their chemistry is immediate, their harmony irresistible. Their immediate connection takes you with them. This is born to be a star, but will win nothing. (*research Rachel Williams*) Drawn spontaneously to each other, the music they make forms one beautiful easy harmony. So rare on screen, it is impossible to watch these two so naturally fall in love, not to fall with them. Breathtaking and holding...

Director: Bradley Cooper
Cast: Lady Gaga, Bradley Cooper, Sam Elliott, Andrew Dice Clay, Dave Chappelle
Duration: 136 mins
Origin: USA 2018
Certificate: 15
Company: Warner Bros Entertainment UK Ltd.



If Beale Street Could Talk

So you've won an Oscar (only just) for best picture, what next? Well, if you're Barry Jenkins, you carry on making the films close to your heart; and James Baldwin's prose couldn't be more personal.

Set to the backdrop of 1970's New York, Fonny (Stephan James) and Tish (KiKi Layne) have known each other since toddlers before they fall in love in young adulthood. Fonny, a little older, plans to be a sculptor. She's just become pregnant when he is arrested and falsely charged with rape. Left alone to tell her news to both families, Tish and her clan work together to clear Fonny's name and get him back before their baby is born.

If proof were needed that his other directing achievement was far from a one-off, Beale Street pulses and dances through every frame, in all its gorgeous romantic melancholy and refined outrage; with characters staring longingly into the camera, like an open invitation into a characters' soul; whether it be trauma, or pure longing, it's there for all to see (oh dear). Together with a lush, sweeping score, If Beale Street Could Talk is both delicate, and powerful. (*research Jack Whiting*) Come, see what all the fuss is about.

Director: Barry Jenkins
Cast: KiKi Layne, Stephan James, Regina King, Teyonah Parris
Duration: 119 mins
Origin: USA 2018
Cert: 15
Company: Entertainment One

When... **Sat 23 7.00**
Fri 22 2.00 **Fri 29 7.30**

When... **Thu 28 2.00**
Fri 22 7.30 **Thu 28 7.30**



The Kid Who Would Be King

What happens when you cross Harry Potter with King Arthur? You get a wholesome, British-set fantasy adventure.

There aren't many kids' films that actually blank a sense of childlike wonder, yet *Kid Who Would Be King* does just that. Louis Serkis (son of Andy) plays Alex, a likable kid who's running away from bullies when he pulls Arthur's sword Excalibur out of a chunk of concrete on a building site. It takes the arrival of Merlin (Patrick Stewart) – ageing backwards, he's now a teenager in a duffel coat played by Angus Imrie – to explain that Alex must defeat Morgana (Rebecca Ferguson) – who draws some humorous Brexit comparisons as she proclaims Britain “lost and leaderless” – and her army of undead demon knights. With his best mate Bedders, Alex gathers a crew of knights to save the Earth. Comedian turned director Joe Cornish returns seven years after *Attack the Block*, to direct a kind of film they just don't make anymore: expansive live-action adventure tales, unabashedly aimed at young people, not the adults charged with taking them to the cinema. (*Jack Whiting*) Right. You've been told, no point in trying the duffel coat trick. 39 is 39. How old is writer: Joe Cornish btw...

| | |
|-----------|---|
| Director: | Joe Cornish |
| Cast: | Rebecca Ferguson, Tom Taylor, Patrick Stewart, Rhianna Dorris |
| Duration: | 120 mins |
| Origin: | UK/ USA 2019 |
| Cert: | PG |
| Company: | Twentieth Century Fox |

When...

Sat 23 2.00



Capernaum

In a year of exceptional foreign-language films (Cold War, Shoplifters, and Burning and more to come) Capernaum might get lost in the shuffle, but don't let it; this heartbreaking film has an undeniable emotional pull.

Zain (Zain Alrafiea) is a 12-year-old boy in Beirut, deeply embittered by his poverty, by his parents' failure to protect him from it and by the humiliatingly ineffective accommodations they have made to get money. They have effectively sold his beloved 11-year-old sister Samar (Cedra Izzam) in marriage to their landlord's creepy son. An arrangement that is bound to have consequences... Now arrested and incarcerated in Lebanon's notorious Roumieh prison, Zain is launching a lawsuit against his parents, suing them for being born...!! This is a legal stunt apparently encouraged by a Current Affairs show on local television as a way of publicising the suffering of child poverty. Nadine Labaki's (Caramel) sensational drama, turns the plight into a social-realist blockbuster (*Slumdog Millionaire* is an obvious point of comparison). Fired by furious compassion and teeming with sorrow, yet strewn with diamond-shards of beauty, wit and hope, *Capernaum* is one you must see. (*research Jack Whiting*) Nadine Labaki's fabulous *Caramel* is back at the Rex in April/ May. Don't miss either.

| | |
|--------------|---|
| Director: | Nadine Labaki |
| Cast: | Zain Al Rafeea, Yordanos Shiferaw, Boluwatife Treasure Bankole, Kawsar Al Haddad, Haita 'Cedra' Izzam |
| Duration: | 126 mins |
| Origin: | Lebanon 2018 (Subtitled) |
| Certificate: | 15 |
| Company: | Picturehouse Entertainment |

When...

Mon 25 7.30



Argo

A bow to Affleck's real-life ingenious spy: Tony Mendez who died in February.

This beautifully drawn account of a real event, skilfully plays the truth against undoubted, delicious poetic license to make a riveting tale, of a catastrophic real-world moment and turning it in as a thrilling tight-lipped caper. When Iran's revolutionary guard seized Tehran's US Embassy in 1979' six staff managed to escape, finding frantic refuge in the Canadian ambassador's official residence. Plotting their only hope of escaping alive, a hapless US black-ops committee 'hire' the best CIA extractor. Enter big Ben Affleck playing the real-life hero-huge: Tony Mendez.

Two ingenious contrasts. Tehran: a thriller so tense you'll be chewing every gasp. And a Hollywood sweet relief. Two jaded old-Hollywood 'been-theres' Alan Arkin and John Goodman take on Argo as the 'best worst idea'. Big Ben's stoic walk-on part is directorily squashed under the weight of these two mammoth supporting roles. Mr Arkin's unequivocal verbal brush-off has become the occasional Rex maxim for absurd complaints. Won 3 fat Oscars (2012/13) And... today by happy chance, 26th March 2019 we celebrate the sharing of Alan Arkin's, with my brothers' birthday. One dead man celebrated, 'two' birthdays. Winning on points...

Director: Ben Affleck
 Cast: Ben Affleck, Bryan Cranston, Alan Arkin, Tate Donovan, Kerry Bishé
 Duration: 130 mins
 Origin: USA 2012
 Certificate: 15
 Company: Warner Bros

When...

Tue 26 7.30



On The Basis Of Sex

The rousing true story of the case that made Ruth Bader Ginsburg's career.

In Mimi Leder's first significant feature since 2000's Pay It Forward, Felicity Jones pitches Ginsburg as a funny, ambitious and very serious law student. Following her struggles to be taken seriously enough to get a job while juggling her home life with beloved attorney husband Marty, we begin with her college days as a young Harvard law student before marching through to the groundbreaking gender discrimination case that cemented her status as a champion for women's rights.

On the Basis of Sex comes hot on the heels of January's RBG, a comprehensive biographical piece that not only made the Oscar shortlist for Best Documentary but also proved potent at the box office. Shining brightest when conveying Ginsburg's unrelenting drive to succeed despite the sexist obstacles thrust in her path, this is a dramatisation which lionises its subject, particularly throughout a closing act which provides a thundering account of this moment in the feminist movement.

With her stock at an all-time high, it seems the celebration of the Notorious RBG has reached its crescendo? (Research Chris Coetsee) Don't miss.

Director: Mimi Leder
 Cast: Felicity Jones, Armie Hammer, Justin Theroux, Kathy Bates, Cailee Spaeny
 Duration: 120 mins
 Origin: USA 2018
 Cert: 12A
 Company: Entertainment One

When...

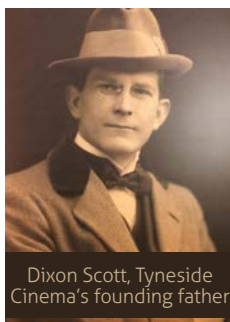
Sun 31 6.00

Ridley and Tony Scott's Great Uncle Dixon...

Dixon Scott, with his architect George Bell designed and built the Tyneside Cinema to open in 1937 based upon the fast spreading Newsreel picture houses from London in the 1930s. The entrance doesn't look much from the outside today against a bus stop and wheelie bin on a cold winters day, but inside is a fantastical labyrinth of multiple screens and old projection rooms, showing films, arthouse and mainstream, we too show day night, but they, many more. It has a café packed to the walls at lunchtimes where a fabulous hot meal with a pot of tea, will be served to you by no-nonsense women for little more than three quid. The atmosphere is warm, easy, orderly and welcoming, and the service brisk. From the ground floor up for a midday matinee the place is bustling, with young staff, much like ours, welcoming you on every floor.

As you can see many of the internal features in original colours, have been restored perfectly.

A fabulous old palace, a tribute to 'pictures houses' in city centres, North East and everywhere. Its great ancestor spawned (once removed, so patted) today's cinematic giants Ridley and Tony Scott. From here to the eternity of Top Gun, Blade Runner and Alien, might have been lost to Kubrick, Lucas and Spielberg – without Newcastle's Tyneside Cinema...?



“Small change got rained on by his own .38” (Tom Waits)



No you don't. Such fantastic weazel-fanny words. Gloat instead at blotting out the Spring/Summer/Autumn/Winter sky forever – over that pox'd fence.

There is a sadness and great joy about change. The seasons are our greatest measure of the moods change can bring.

The beauty about the changing seasons is they are always the same. You can measure them, see them, smell them, feel them on your neck, set your clock by them, and your sleep. It is always the same. They keeps us sane.

It is the surprise changes that hurt. These are usually imposed upon us by others, and out of our control, as are the seasons of course. But no people, however powerful, can change their timeless routine. Uh oh, unless of course, they're clearing ancient woodlands for concrete or ancient rainforests for palm oil crops and Big Mac grazing.

The worst, never the best, changes to effect us are permanent, or at the very least unexpected or if anticipated, dreaded. Bad ideas imposed by people without one. (Try 4 who now rule over 100). Death is okay, it's only a matter of when. Knowing where would be handy. Apart from that, we know March will tease in to Spring. I'll breathe in this early certainty of change in breeze, rain, colours and light to come. I know who will join me across yards and miles. You'll do.



Berkhamsted Station and busy canal early 1900s (hasn't changed)



Star meets Star... Lady Gaga, meet Samantha Davy!

This is our lovely Sam, one of the brightest stars in the Rex foyer.

Here she is with Lady G only a couple of years ago. This is how it all happened...

"I was on my second year placement (studying social work at university) with an LGBT homeless charity called The Albert Kennedy Trust. Lady Gaga wanted to make a large donation to the charity and wanted to come in person, to meet some of the young people who had been helped by the charity. She came with her team and donated clothes, food and money. She was in the office for a few hours and met the team from the charity and spent some time with the youths. This was December 2016."

(Samantha Davy)

Reluctant to show the picture, knowing too well it would end up in the programme, she was game to let it be included. A star is born here most days... Here, Sam's fabulous brief story of that day, spontaneously dashed off today for this page.



by courtesy: Foley



Let there be dark and only one moon...

Is it my imagination, or have LEDs become yet another gift to us imposed by someone else's/ committee's/H&S/All controlling Insurance Co's dull-to-nil idea, to brighten every headlight and street to full-on blinding. My years hanging around while sound men cranked up every nob and amp to deaf zone-7 have taught me not to trust those in charge of public sound and now – lighting, with my ears or eyes. The top softer picture shows headlights in Castle Street trying to blot out the sky, while in the lower pic the headlights are vicious and the High Street lamps are competing with the full fat, late summer moon for a place in the sky. Does LED come in anything but ugly white? Orange street lights were kind and bright enough to see well (top pic) and cars used have two settings, they do still. But now both are out to blind anyone not in Rock n' Roll shades. Enough. Bored speechless with the freedom sucking opinions of the dangerous fools in charge of 'The Greater Good'.