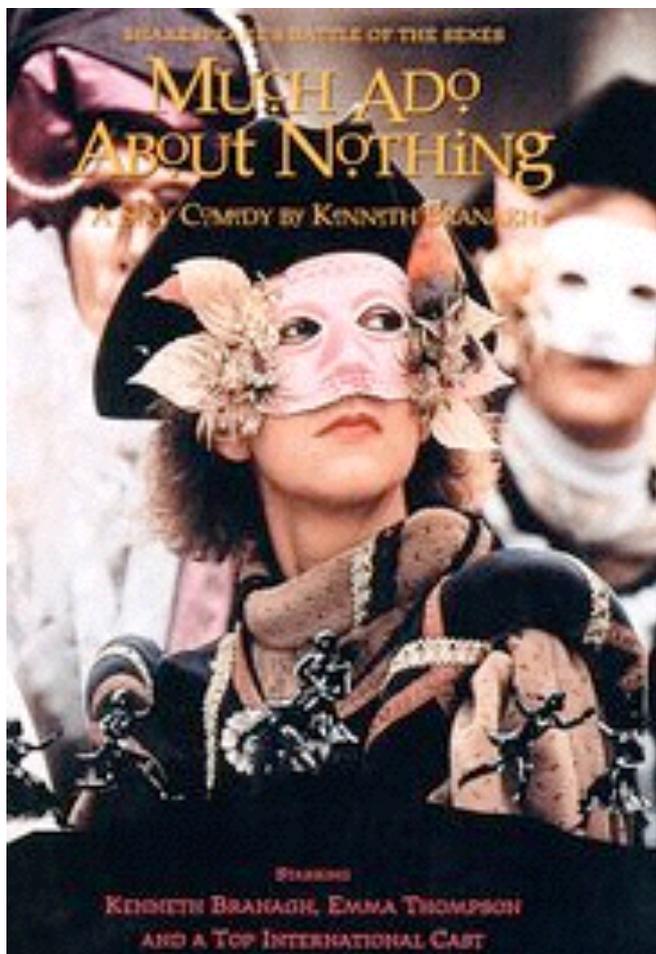




Bardypix

Tattinstone Village Hall

8pm FRIDAY 15th July



The second of our Shakespeare Festival of Film, *Much Ado About Nothing* (1993) is a rip-roaring adaptation of the bard's comedy.

STORYLINE

Young lovers Hero and Claudio are to be married in one week. To pass the time, they conspire with Don Pedro to set a "lover's trap" for Benedick, an arrogant confirmed bachelor, and Beatrice, his favorite sparring partner. Meanwhile, the evil Don Jon conspires to break up the wedding by accusing Hero of infidelity. In the end, though, it all turns out to be -

"Much Ado About Nothing."

Rating: PG

Directed by: Kenneth Branagh

Runtime: 1 hr. 51 min.



Kenneth Branagh

(Benedick)
Wallander (TV series)
(2012-16)
My Week with Marilyn
(2011)
Rabbit Proof Fence
(2002)
The Proposition (1998)
Hamlet (1996)
Frankenstein (1994)
Henry V (1989)



Emma Thompson

(Beatrice)
Saving Mr. Banks (2013)
An Education (2009)
Brideshead Revisited
(2008)
Nanny McPhee (2005)
Love Actually (2003)
Sense and Sensibility
(1995)
The Remains of the Day
(1993)

Also starring: Richard Briers, Kate Beckinsale, Imelda Staunton, Brian Blessed, Denzel Washington, Keanu Reeves

P.T.O.

REVIEWS

Vincent Canby (New York Times) -

Kenneth Branagh, the nervy young Belfast-born actor and director, has done it again. In 1989 he challenged Laurence Olivier's lordly reputation by making his own very fine, dark and dour, pocket-sized "Henry V" to stand alongside the classic Olivier film. Now he has accomplished something equally difficult. He has taken a Shakespearean romantic comedy, the sort of thing that usually turns to mush on the screen, and made a movie that is triumphantly romantic, comic and, most surprising of all, emotionally alive.

The Branagh "Much Ado About Nothing" is a dreamlike house party set in and around a magnificent Tuscan villa in the erotic heat of an Italian summer. The period is not specified, although it seems to be a distant, vaguely Renaissance past. As can happen during a month of well-fed indolence in the country, connections to the outside world are forgotten. Time stops. Life becomes a pursuit of pleasure: eating, drinking, dancing, making love.

The movie celebrates the artifice of the play and finds the humanity within it. Branagh sidesteps the whole notion of reality. The reality of the film is its language, its characters and its characters' perceptions. Disbelief melts with the pre-credit sequence.

Roger Ebert (Chicago Sun Times) -

A play like "Much Ado About Nothing" is all about style. I doubt if Shakespeare's audiences at the Globe took it any more seriously than we do. It is farce and mime and wisecracks, and dastardly melodrama which all comes right in the end, of course, because this is a Comedy. The key to the film's success is in the acting, especially in the sparks that fly between Branagh and Thompson as their characters aim their insults so lovingly that we realize, sooner than they do, how much they would miss their verbal duets.

Any modern film of Shakespeare must deal with the fact that many people in the audience will be unfamiliar with the play, and perhaps even with the playwright. Branagh deals with this fact by making "Much Ado" into a film that reinvents the story; this is not a film "of" a Shakespeare play, but a film that begins with the same materials and the wonderful language and finds its own reality.

Bring your own refreshments - also wine for sale.

£3.00 on the door.