



Bardypix

Tattingstone Village Hall
8pm FRIDAY 16th September



The third of our Shakespeare Festival of Film, *Richard III* (1995) sets the Bard's play in a 1930's style dictatorship.

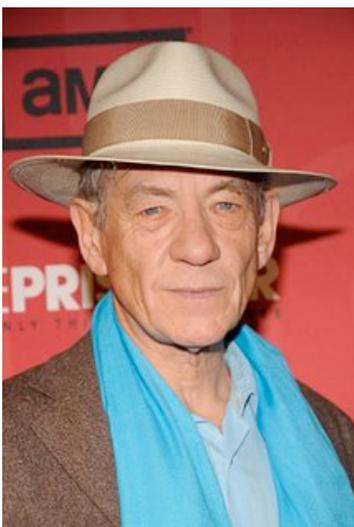
STORYLINE

Civil war has erupted with the House of Lancaster on one side, claiming the right to the British throne and hoping to bring freedom to the country. Opposing is the House of York, commanded by the infamous Richard who rules over a fascist government and hopes to install himself as a dictator monarch.

Rating: 15

Directed by: Richard Loncraine

Runtime: 1 hr. 44 min.



Ian McKellen (Richard)
The Dresser (TV movie) (2015)
Mr. Holmes (2015)
King Lear (TV movie) (2008)
The Da Vinci Code (2006)
The Lord of the Rings Trilogy (2001-3)
X-men (2000)
David Copperfield (TV Mini-series) (1999)



Annette Bening
(Queen Elizabeth)
Ginger and Rosa (2012)
Being Julia (2004)
American Beauty (1999)
Mars Attacks! (1996)
Valmont (1995)
Bugsy (1991)
Guilty by Suspicion (1991)
Postcards from the Edge (1990)

Also starring: Jim Broadbent, Nigel Hawthorne, Kristen Scott Thomas, Maggie Smith, Robert Downey Jr., Dominic West

P.T.O.

REVIEWS

Peter Bradshaw (Guardian) -

The action takes place in a dystopian-Mosleyite version of abdication Britain, with some great locations and an eerily ruined Battersea power station for the battle scene – something to compare with Kubrick’s use of Beckton gasworks for *Full Metal Jacket*. The “fascist” staging could have been hackneyed, but Loncraine carries it off superbly as the showcase for action-thriller noir.

As the sinister usurper Richard of Gloucester, McKellen is a grizzled old soldier: a brutal survivor, like a sergeant major who has somehow breezed into the officers’ mess. Annette Bening is Queen Elizabeth, Kristin Scott Thomas is Lady Anne and Robert Downey Jr is Rivers, and they all look a bit baby-faced, though McKellen somehow doesn’t look any different. Maggie Smith plays a Downtonesque Duchess of York – although her performance may have been modelled on Queen Mary of Teck.

McKellen does some outrageous takes directly into camera – like Olivier, in fact – and he may even have borrowed from Ian Richardson in TV’s *House of Cards*, although the effect is terrifically personal and distinctive. His “winter of discontent” soliloquy is cleverly split into public speechifying for the first half, suddenly descending into mutinous secret muttering in the gents. And the final, Cagneyish catastrophe, accompanied by Al Jolson’s *I’m Sitting on Top of the World* is nightmarishly good.

Roger Ebert (Chicago Sun Times) -

This is a film with a dread fascination. McKellen occupies it like a poisonous spider in its nest. Lurching sideways through his life, smoking as if it's as necessary to him as breathing, seductive when he wants to be, when angered Richard reveals the predator within. As he makes a great show of loving his little nephews, one of them jumps playfully on his deformity and he snarls and bares his teeth like a jackal. When a retainer gives him an apple to feed to a pig, he throws it at the animal, nodding with quiet satisfaction at its squeal.

McKellen has a deep sympathy for the playwright. Here he brings to Shakespeare's most tortured villain a malevolence we are moved to pity. No man should be so evil, and know it. Hitler and others were more evil, but denied out to themselves. There is no escape for Richard. He is one of the first self-aware characters in the theater, and for that distinction he must pay the price.

Bring your own refreshments - also wine for sale.

£3.00 on the door.