

RUNNER-UP 'BEST PROGRAMME OF FILMS'

British Federation of Film Societies Awards, 1997

RUNNER-UP 'BEST PROGRAMME NOTES'

**U.K. 1995**  
**104 minutes**  
**Certificate 15**

**Directed by**  
*Richard Loncraine*  
**Screenplay written by**  
*Richard Loncraine*  
*Ian McKellen*  
**Based upon the play by**  
*Richard Eyre*  
**From the original play by**  
*William Shakespeare*  
**Photography by**  
*Peter Biziou*  
**Musical Score by**  
*Trevor Jones*

**Starring:**

**Ian McKellen**  
*Richard III*  
**Kristin Scott-Thomas**  
*Lady Anne*  
**Annette Bening**  
*Queen Elizabeth*  
**Jim Broadbent**  
*Buckingham*  
**Maggie Smith**  
*Duchess of York*  
**Nigel Hawthorne**  
*Clarence*  
**Robert Downey Jnr.**  
*Earl Rivers*  
**Jim Carter**  
*Lord Hastings*  
**Dominic West**  
*Henry Richmond*  
**John Wood**  
*King Edward IV*  
**Bill Paterson**  
*Richard Ratcliffe*  
**Adrian Dunbar**  
*James Tyrell*  
**Donald Sumpter**  
*Sir Robert Brackenbury*  
**Tim McInnerny**  
*Sir William Catesby*  
**Michael Elphick**  
*N.C.O.*  
**Edward Hardwicke**  
*Lord Stanley*



In the mid to late 1990's filmmakers seem to have re-discovered William Shakespeare the screenplay writer, (along with Thomas Hardy, Jane Austen & Henry James), with productions of *Othello*, *A Midsummer Night's Dream*, *Hamlet* and *Romeo and Juliet* - featured in next year's WNCC Season - together with Al Pacino's documentary *Looking For Richard*. Those brave enough to tackle the hallowed text of the bard have two options; either mount a straight production or attempt a bold cinematic gesture - director/screenwriter Richard Loncraine, star/screenwriter Ian McKellen and adaptor Richard Eyre chose the latter course, with great success.

Although the original text is truncated to only 104 minutes, (less than half its full quota), the result is an exciting thriller, full of the spirit of the original, but comprehensible and accessible to all. It is visually compelling, with multiple murders; political intrigue; and enough sex, drugs, glamour and violence to please contemporary audiences. This is largely due to the use of classically trained actors, who deliver the words clearly, convincingly and with all their sense and nuance retained.



**"A LANDMARK MOVIE."**

Alexander Walker Evening Standard

**"A seamless, high-octane thriller...McKellen is MARVELLOUS."**

Steve Grant Time Out

**"EXPLOSIVE! Electrifying entertainment."**

Ryan Gilbey Independent

★★★★**"Stunning, stirring and boldly imagined...PURE CINEMA."**

Andrew Preston Daily Express







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The action is transported to 1930's England, with daring use of familiar landmarks rather than sets, including: County Hall (*The Tower of London*), Brighton Pavilion, The Shell Building, St. Pancras Station and Battersea Power Station (*as Bosworth Field!*). Richard is the leader of Moseley-like blackshirt fascists, who spread fear and terror throughout the land. Even the abdication crisis is recalled by the casting of an American (*Anette Bening*) in the role of Queen Elizabeth. The most famous speeches remain a tour de force; at a royal ball, Richard taps the microphone and regales the assembled guests with "Now is the winter of our discontent...", as a slick political rallying call, concluding it standing at a urinal, (having left his audience behind!), addressing his attention to the camera, 'Alfie'-style, whilst buttoning his flies. Even more daringly, "A horse; a horse; my kingdom for a horse" is delivered from on top of a burnt-out jeep amid the smoking ruins of Battersea Power Station and yet somehow it works.

The acting is universally superb. McKellen's Richard dispells the image of Laurence Olivier's interpretation from your mind; his wannabe monarch is a slimy, moustachioed, chain-smoking spiv. A heartless gangster with a permanent sneer, alternately charming and terrifying - the devil incarnate. Like Jonathan Pryce in *Carrington*, and Nigel Hawthorne in *The Madness of King George*, McKellen proves that the cream of British stage actors can shine on the silver screen when given the right meaty roles to get their teeth into. The supporting cast is equally strong, particularly Kristin Scott-Thomas's Anne, a heroin addict given to smoking rolled-up fivers; Maggie Smith as Richard's cold, detached mother, the Duchess of York; and Nigel Hawthorne as his duped brother, Clarence. I could go on, but perhaps you'd better find your own particular favourites. Shakespeare was never like this at school!

IAN SOWERBY



# HARD, FAST AND BEAUTIFUL

NEWS AND VIEWS



May promises much for tennis fans - not only is Wimbledon just weeks away, but for the whole month visitors to the South Bank in London could be forgiven for thinking they are actually at

Centre Court as the National Film Theatre hosts a season of films all with a game, set and match theme.

The highlight of the *Hard, Fast and Beautiful* season promises to be an evening of archive footage programmed by the National Film and Television Archive. Featuring tennis stars from the 1910s through to the 1950s, the Archive Tennis Evening takes place on Tuesday 12 May, introduced by Clyde Jeavons and presented by the NFTVA's Luke McKernan, the driving force behind the Archive's popular cricket and boxing film nights. Throughout the evening, which is supported by magazine *Tennis World*, a number of great tennis stars will feature in clips from rare surviving competition footage and newsreels from the earlier part of the century - Helen Wills Moody, Kitty Godfree, Fred Perry, Betty Nuthall, Don Budge, Suzanne Lenglen, Maureen Connolly and many others.

The Archive is also planning to show clips from fiction films and a whole host of other surprises. The evening heralds the start of a *Hard, Fast and Beautiful* season of films at the NFT, including *School for Scoundrels* starring Terry-Thomas, pictured left.

*Hard, Fast and Beautiful* runs at the NFT from 12-28 May, and delivery commences with the Archive Tennis Evening at 6.30pm on 12 May. For further information contact the NFT Box Office on 0171 928 3232.

NEWS AND VIEWS

## THAT'S CRICKET!

Every August cricket fans flock to London for what has become an annual event in the sporting calendar - the BFI National Film and Television Archive's (NFTVA) Cricket Evening.

Now, for the first time ever, the Archive is taking some of the gems from its vintage cricket collection on the road - allowing cricket fans in the UK and Ireland the chance to view some of the game's historic moments captured on camera over the last century.

Over four months this summer *That's Cricket!* is to tour 10 venues in the UK and Ireland, beginning in Southampton on 19 May, travelling to Northampton, Norwich, Dublin, Leicester, Glasgow, Manchester, Derby, Leeds and Nottingham and closing at the Irish Film Centre in Dublin on 2 September.

*That's Cricket!* takes its name from the title of one of the films in the programme - an Australian documentary from 1931 featuring Don Bradman, Bill Woodfull, Stan McCabe and Bert Oldfield. The evening is presented by David Frith, author of numerous cricket books and features clips from cricket's 'golden age' before the First World War, right through to the 1950s and English batting hero Denis Compton.

The Archive is certain that the chance to see such rare sporting material will prove every bit as popular with cricket fans around the UK as its London Cricket Evenings have been for the past 17 years. For further details of the regional tour contact Bryony Dixon on 0171 957 8951.

Daily Mail, Thursday, March 12, 1998

# 10

**THINGS YOU NEVER KNEW YOU WANTED TO KNOW ...**

*TEN pop groups in films:*

- 1 The Dave Clark Five: *Catch Us If You Can*
- 2 Madness: *Take It Or Leave It*
- 3 Led Zeppelin: *The Song Remains The Same*
- 4 The Who: *The Kids Are Alright*



- 5 The Monkees (above): *Head*
- 6 Bill Haley And The Comets: *Rock Around The Clock*
- 7 T. Rex: *Born To Boogie*
- 8 The Sex Pistols: *The Great Rock 'n' Roll Swindle*
- 9 Slade: *Flame*
- 10 Gerry And The Pacemakers: *Ferry Cross The Mersey*

## REACTIONS: The Story So Far.....

1. BRASSED OFF.....	8.14%	[51 votes]
2. PYGMALION.....	8.09%	[32 votes]
3. SHINE.....	8.03%	[43 votes]
4. SECRETS & LIES.....	7.88%	[40 votes]
5. FARGO.....	7.51%	[37 votes]
6. COPYCAT.....	7.50%	[30 votes]
7. STAGECOACH.....	7.44%	[39 votes]
8. THE PROMISE.....	7.25%	[44 votes]
9. CARRINGTON.....	6.73%	[49 votes]
10. SMOKE.....	6.71%	[35 votes]
11. LETTER FROM AN UNKNOWN WOMAN...6.41%		[22 votes]
12. SCENT OF GREEN PAPAYA.....	6.34%	[29 votes]
13. THE LAST DETAIL.....	6.15%	[41 votes]
14. VERONIKA VOSS.....	5.03%	[32 votes]

REACTIONS



30 Reactions, average score of 7.50

Comments

I found it a little tense at times!

Those who build nightmares must live in them.... but not me !

Very modern..... mobile 'phones and internet.

A lot of this was too obvious - better for TV rather than the big screen?

One of those films where you're not sure whether the interval has spoiled the film because it's released the tension or you're relieved that it has!

Gripping but I wouldn't want to see it again.

Never spent so much time at a film with my eyes closed!

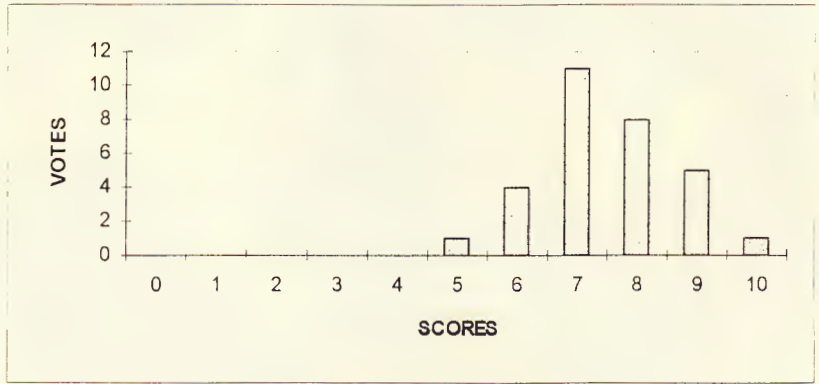
What is it about showers?!

General notes

Lots of good comments to select from this week - keep them coming! Someone has suggested they would like time for discussion after a film - what do you think?

Several positive comments about the new season - please pass these on to potential new members!

*Helen Sayers*



REACTIONS

**COMING NEXT**

On the **BIG SCREEN** at Mayford Village Hall, Saunders Lane, Mayford

**28th May 1998**

plus: **WNCC Annual General Meeting**

*Film commences at 9.20 pm (approx)*

**Programme ends at 10.55 pm (approx)**



ASSOCIATED BRITISH presents  
**IAN GARMICHAEL**  
**TERRY-THOMAS**  
**JANETTE SCOTT**  
AND **ALASTAIR SIM**



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