

# FROM PAGE TO SCREEN

*curated by Jonathan Coe*

BRIDPORT'S FILM FESTIVAL  
13-17 APRIL 2011



private in a village. No matter how one  
ere were always those who pried, nosed,  
er my stone, flipped it over to see what lay  
were the people who could not make the  
k on history, could not affect their  
world - the  
village, the  
parish - no matter  
how they tried.  
The best they  
could hope for  
was to  
vie

## FESTIVAL HIGHLIGHTS



Inspired by Nicholas Mosley's **Accident**, Harold Pinter wrote his best screenplay p22



Dr Corinna Wagner explores the challenges of translating Joyce into film: **The Dead** p14



Kazuo Ishiguro season - join in the discussion with the author as he talks about his adapted novels p11

### FLASH FILM

250 words of fiction. 60 seconds of film.

p39



Make your own puppet, after you learn **How To Train Your Dragon!** p32



Free storytelling with Emily Faulkner to accompany **Winnie the Pooh** p31



Attention book groups: join an informal discussion about the novel **Housekeeping** on Wed 6th April, 7.30pm at Bridport Arts Centre p16



Join director and adapting screenwriter Rowan Joffé in discussion following two of his films: **The American** and **Brighton Rock**



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Immerse yourself in the Beat Generation. Poetry, music and **Howl** p40

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## WELCOME TO FROM PAGE TO SCREEN 2011

Welcome to the third edition of **From Page To Screen**, Bridport's own film festival, dedicated to the special relationship between the written word and the moving image.

This year I'm delighted to have taken on the role of Guest Artistic Director. As a novelist with a lifelong fascination for cinema, I find the theme of this festival very close to my heart. The aim has been to put together a varied programme of classic adaptations, rarely-seen adaptations, family-friendly adaptations, and also some of the newest general releases.

Many of the screenings will be supplemented with personal appearances from some of the writers and directors involved. This year I think we have an outstanding line-up, and I'm sure that audiences will appreciate the unique opportunity to get deeper into the minds of the people who have helped to create these extraordinary films.

Our thanks go, as always, to the festival's funders and sponsors, and to the dedicated team of friends, advisers and volunteers whose commitment has made it all possible. Meanwhile, enjoy the show! For once I hope that the cliché is true, and we have genuinely managed to offer something for everyone.

**Jonathan Coe**



WEDNESDAY, 13 APRIL  
Bridport Arts Centre  
10:30

FAMILY  
FRIENDLY



## THE PIED PIPER PG

UK/USA | 1972 | 90 mins

from a poem by Robert Browning and fairy tale of the Brothers Grimm,  
adapted by Andrew Birkin & Mark Peploe and directed by Jacques Demy  
starring Jack Wild, Donald Pleasance & John Hurt

French New Wave director Jacques Demy's little known English-language mélange of **The Magical Donkey** and **Umbrellas of Cherbourg** offers a pre-special effects take on this familiar fairy tale, with added musical numbers. Demy wrote the adaptation himself and it was filmed in Britain. Using the Scottish folk singer Donovan now seems like an odd choice - today the equivalent of casting the latest champion of the X Factor - but at the time he was a heartthrob. While this appears on the surface a peculiar mix, in reality **The Pied Piper** offers both wholesome family entertainment and anti-establishment political undercurrents that deserve a following 30 years on.

*'Gentled by the lilting musical contribution of Donovan, Demy's film isn't quite so harsh as the Grimms' version.'* **Sight & Sound**

Price £5

See also:

**The Secret of Kells**

21

**How To Train Your Dragon**

32



From Page To Screen Bridport's Film Festival

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WEDNESDAY, 13 APRIL

Bridport Arts Centre

14:30



## THE INNOCENTS 12A

UK | 1961 | 100 mins

from Henry James' novel, adapted by William Archibald & Truman Capote  
and directed by Jack Clayton

starring Deborah Kerr & Michael Redgrave

### Introduced by Jonathan Coe

'Very few films adapted from classic literary sources achieve perfection in their own right: this is one of the most glorious exceptions. Staying entirely faithful to the tone and spirit of its chilling source material - Henry James's *The Turn of the Screw* - Jack Clayton's film reinvents it in cinematic terms.

'Why does it work so well? John Mortimer and Truman Capote had a hand in the screenplay, which must have helped, and Deborah Kerr is at her career best as the vulnerable governess. But it's Freddie Francis's gleaming monochrome cinematography and Clayton's direction which elevate it to greatness.' JC

Price £5

See also:

Accident

22

They Were Sisters

27

WEDNESDAY, 13 APRIL

Bridport Arts Centre

17:00



KAZUO  
ISHIGURO  
SEASON

## THE REMAINS OF THE DAY 15

USA | 1993 | 134 mins

from Kazuo Ishiguro's novel, adapted by Ruth Praver Jhabvala  
and directed by James Ivory

starring Anthony Hopkins & Emma Thompson

One of the most highly regarded post war British novels and winner of the Man Booker Prize for Fiction in 1989, **The Remains of the Day** is the third novel by celebrated contemporary author Kazuo Ishiguro.

Adapted into an award winning film in 1993, the film was nominated for 8 Oscars. A beautiful and haunting evocation of life between the wars in a great English house, the film tells the story of Stevens, a terrifyingly effective head servant who has dedicated his life to the loyal service of Lord Darlington. Through a series of flashbacks Stevens recalls a life spent in service; memories viewed against a backdrop of war and his complicated relationship with Miss Kenton, the former housekeeper.

*'A triumph ... by turns funny, absurd and ultimately very moving.'*

**Sunday Times**

Generously sponsored by **Waterstone's**

Price £7

See also:

Never Let Me Go

10

The Saddest Music in the World

13



## NEVER LET ME GO 15

UK | 2010 | 103 mins

from Kazuo Ishiguro's novel, adapted by Alex Garland  
and directed by Mark Romanek  
Carey Mulligan, Andrew Garfield & Keira Knightley

Kazuo Ishiguro's acclaimed dystopian novel was published in 2005 and shortlisted for the Booker Prize. In a darkly skewed version of contemporary Britain, we follow a trio of students as they gradually come to terms with the inevitable fate that awaits them. It was the deceptively simple tension so characteristic of Ishiguro's writing style that director Mark Romanek was keen to recreate in making his 2011 film; "From the moment I finished the novel, it became my dream to film it. Ishiguro's conception is so daring, so eerie and beautiful".

Led by Carey Mulligan, festival favourite from last year's *An Education*, the atmospheric and beautifully shot film leaves us all reflecting on the fragility of life.

Generously sponsored by **Waterstone's**

Price £10

## FEATURING AUTHOR KAZUO ISHIGURO IN CONVERSATION WITH JONATHAN COE



Born in Nagasaki, Japan, on 8th November 1954, Kazuo Ishiguro has lived in Britain since the age of five. His novels have won him international acclaim and many honours, including the Booker Prize, the Whitbread Book of the Year Award, the British decoration

of OBE for Services to Literature and the French decoration Chevalier de l'Ordre des Arts et des Lettres. His work has been translated into forty languages.

See also:

**The Remains of the Day** 9  
**The Saddest Music in the World** 13

THURSDAY, 14 APRIL  
Bridport Arts Centre  
10:30

KAZUO  
ISHIGURO  
SEASON

I o  
m m y  
was looking at  
me as though he  
expected me to come  
up with an answer. I  
went on thinking for a few  
seconds, then said: "Tommy,  
think back carefully. You said she  
got angry..." "Well, that's what it looked  
like. She was quiet, but she was  
shaking." "All right, whatever. Let's say she  
got angry. Was it when she got angry she  
started to say this other stuff? About how we  
weren't taught enough about donations and the  
rest of it?" "I suppose so." "Now, Tommy, think.  
Why did she bring it up? She's talking about you  
and you not creating. Then suddenly she starts up  
about this other stuff. What's the link? Why did she  
bring up donations? What's that got to do with  
you being creative?" "I don't know."  
There must have been some reason, I  
suppose. Maybe one thing  
reminded her of the other. Kath,  
you're getting really worked up  
about this yourself now." I laughed,  
because he was right: I'd been  
frowning, completely lost in my  
thoughts. The fact was, my mind was  
going in various directions at once. And  
Tommy's account of his talk with Miss  
Lucy had reminded me of something,  
perhaps a whole series of things, little  
incidents from the past to do with Miss Lucy  
that had puzzled me at the time. "it's just that  
..." I stopped and sighed. "I can't quite put it  
right, not even to myself. But all this, what you're  
saying, it sort of fits with a lot of other things that  
are puzzling. I keep thinking about all these things.  
Like why Madame comes and  
takes away our  
best pictures.  
What's that for  
exactly?"  
"It's for the  
Gal- lery."  
"But what is  
her gal- lery?"  
"She  
keeps  
coming here  
and taking  
away our best  
work."

## THE SADDEST MUSIC IN THE WORLD 15

CANADA | 2003 | 100 mins

from an original story by Kazuo Ishiguro and directed by Guy Maddin  
starring Mark McKinney, Isabella Rossellini & Maria de Medeiros

With a brief introduction to the film and the works of Guy Maddin  
by Kazuo Ishiguro.

In depression-era Canada, prairie town Winnipeg has just been declared capital of sorrow for the fourth year in a row. The brewery baroness Lady Port-Huntley (Rossellini) launches a competition to boost the town's fortune and sell some beer in the process. Arguably Maddin's most accessible film, **The Saddest Music in the World** weaves a story of loss (of a limb and of love) with beer, snow and theatrical black comedy jumbled together as if in a shaken snow globe. Maddin and co-writer George Toles made substantial to changes the original screenplay by Ishiguro, which was set in a more recognisable 1980s London.

*'A beautiful musical medley of the nostalgic and fantastical.'*  
**Little White Lies**

Generously sponsored by **Waterstone's**

Price £7

See also:

**Never Let Me Go**

10

**The Remains of the Day**

9

THURSDAY, 14 APRIL  
Bridport Arts Centre  
14:00

... how a woman always  
... great affair... the Misses  
... Morkan... a n n u a l  
... a n c e... everybody  
... who leave them came to  
... members of the family, old friends of the  
... family, the members of Julia's choir, any of  
... Julia's pupils that were grown up enough  
... and even some of Mary Jane's pupils  
... too. Never once had it fallen flat.  
... For years and years it had gone off  
... in splendid style as long as anyone  
... could remember ever since Kate and  
... Julia, after the death of their brother Pat,  
... had left the house in Stoney Batter and  
... taken Mary Jane, their only niece, to live with  
... them in the dark gaunt house on Usher's Road,  
... the upper part of which they had rented from Mr Fulham,  
... the tavern-keeper on the ground floor. That was a good thirty  
... years ago if it was a day. Mary Jane, who was then a little girl in  
... short dresses, was now the main prop of the household for she had the  
... organ in Fiddington Road. She had been through the Academy and given a  
... pupils' concert every year in the upper room of the Ammen Concert Rooms.  
... Many of her pupils belonged to better-class families on the Kingstown  
... and Dalkey line. Old as they were, her aunts also did their share. Julia,  
... although she was quite aged, was still the leading soprano in  
... Adams' and Phe's, and Kate, being too feeble to go  
... about much, gave music-lessons to beginners  
... on the old square piano  
... in the back parlour. Lily, the  
... caretaker's daughter,

## THE DEAD U

UK/IRELAND/USA | 1987 | 83 mins

from James Joyce's novel, adapted by Tony Huston  
and directed by John Huston

starring Anjelica Huston & Donal McCann

Gabriel Conroy and wife Greta attend a Christmas dinner with friends at the home of his spinster aunts, an evening which results in an epiphany for both of them.

One might expect John Huston, a very ill old man who directed this film from a wheelchair and attached to breathing machinery, to have been a man in a hurry. This he was emphatically not. He let his music play out, giving us full piano pieces, full dances and full songs, including the turning point, "The Lass of Aughrim" which, in the story, is broken off. It was an appropriate choice for Huston's last project. He made more than 40 features - but his finest movies were always adaptations from the written word.

Price £7

## FEATURING A PRE-FILM DISCUSSION WITH ACADEMIC DR CORINNA WAGNER



Corinna Wagner, lecturer at the University of Exeter, explores the themes of nostalgia, the tragedies of everyday life, and bodily and psychological confinement. She will consider the difficulties of translating these themes for film, and also how Joyce's nuanced representations of the way people's histories connect and disconnect over time must have been a particular challenge for Huston.

See also:

Howl

40

Barney's Version

18







## HOUSEKEEPING PG

USA | 1987 | 116 mins

from Marilynne Robinson's novel, adapted & directed by Bill Forsyth  
starring Christine Lahti

Directed by Bill Forsyth, **Housekeeping** has been described as a faithful adaptation of Marilynne Robinson's luminous novel. Set in the 1950's in the fictitious small town of Fingerbone, the film portrays three generations of women coming to terms with their eccentric and often idiosyncratic family.

This is a story of outsiders, small towns and the long-term effects of tragedy. It is world populated by two kinds of people - those who are in transit and those who are not. What Robinson does with language, Forsyth mirrors with poetic images, creating a graceful film and a haunting story.

*'Here the director's characteristic other-worldly charm is overshadowed by a dark intensity; with its backdrop of death, isolation and portent, the movie is sombre, very strange, but wonderful.'*

Derek Adams, Time Out Film Critic

Price £7

### FEATURING A POST-FILM DISCUSSION WITH DIRECTOR BILL FORSYTH AND JONATHAN COE



Bill Forsyth is a Scottish film director and writer. His film *Gregory's Girl* (1981), won Best Screenplay in that year's BAFTA Awards. He has written and directed seven other films including the very successful *Local Hero* for David Puttnam. **Housekeeping** (1987) was his first American film.

*Readers are also invited to join in an informal book group discussion about the novel taking place on Wednesday 6th April at Bridport Arts Centre café 7.30pm.*

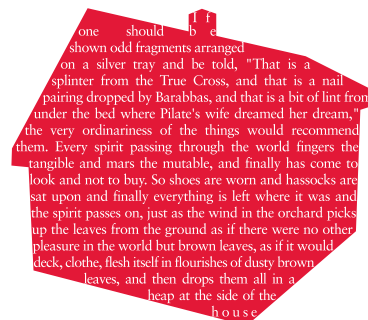
See also:

How!

40

The Innocents

8





## BARNEY'S VERSION 15

CANADA | 2010 | 134 mins

from Mordecai Richler's novel, adapted by Michael Konyves

and directed by Richard J Lewis

starring Paul Giamatti & Rosamund Pike

### Introduced by Jonathan Coe

'Many years in the making, this is a reverential adaptation of the final novel by one of Canada's finest late twentieth-century writers. A handsome success on its own terms, it nevertheless illustrates the problems involved in adapting a complex literary work for the screen, since it misses out on many of the levels of irony and artifice that characterise the original novel.

'It is hugely enjoyable, all the same, not least for the two central performances: Paul Giamatti as the lovable but exasperating hero - a hack TV producer looking back over his life - and Rosamund Pike as the elegant New Yorker for whose love he is prepared to sacrifice (almost) everything.' JC

*Paul Giamatti - Winner, Best performance by an actor in a motion picture (comedy/musical) Golden Globes 2010.*

Price £6

### FEATURING A PRE-FILM DISCUSSION WITH EMMA RICHLER



Emma Richler, daughter of Barney's Version author Mordecai Richler, was born in England in 1961.

Richler was an accomplished actor for over a decade in the US, UK and Canada. In 1998 she turned her attention to writing full-time. Her first two books, 2002's **Sister Crazy**, and 2005's **Feed My Dear Dogs** were bestsellers.

Emma Richler lives in London and her third book is due out next year.

See also:

**Howl** 40

**Housekeeping** 16



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FRIDAY, 15 APRIL  
Bridport Arts Centre  
11:00

FAMILY  
FRIENDLY

## THE SECRET OF KELLS PG

IRELAND/FRANCE | 2010 | 75 mins

inspired by the mythological Book of Kells, adapted by Fabrice Ziolkowski  
and directed by Tomm Moore & Nora Twomey  
starring starring Brendan Gleeson, Evan McGuire, Mick Lally  
and Christen Mooney

**The Secret of Kells** concerns The Book of Kells, a medieval illuminated manuscript that ranks among the most important artefacts of Irish civilization. And it is only fitting that a movie concerned with the power and beauty of drawing - the almost sacred magic of colour and line - should be so gorgeously and intricately drawn. Using the vivid colours and delicate lineations of the Book of Kells for inspiration, the film establishes a surprising and completely persuasive link between the ancient art of manuscript illumination and the modern practice of animation.

*'A beautifully-observed animated film that manages to be both charming and macabre'* **Little White Lies**

Price £5

See also:

[How To Train Your Dragon](#)  
[Winnie the Pooh](#)

32

31

Trees at night are  
like an army marching. I came across the car on  
its side across the road. It stretched from bank to  
bank like the stump of a tree uprooted. I had been  
coming down the road with my torch making a  
circle in the gravel. The underneath of the car was  
towards me mortled with drops of earth like rain. I climbed  
on the side of the car. My torch appeared beneath like a clock with the  
pendulum gone. There was a fast-ticking in my mouth. My breath  
front door upwards. I registered lying on my back and pushing with a  
hand and foot. I put my torch in my mouth. My torch swung  
made a snoring sound. The door crashed back against  
the body of the car and my torch swung  
downwards. I thought I had lost all my teeth.  
I said - "William!" Inside there was the ignition  
key. I turned it and the ticking stopped.  
There were bodies-piled up - and  
untouchable.

## ACCIDENT PG

UK | 1967 | 105 mins

from Nicholas Mosley's novel adapted by Harold Pinter  
and directed by Joseph Losey

starring Dirk Bogarde, Stanley Baker & Jacqueline Sassard

### Introduced by Jonathan Coe

'What happens when your novel gets adapted for the screen, not by some Hollywood hireling, but by someone who is himself one of the great writers of the twentieth-century? Nicholas Mosley's oblique, stylised novel met its match in Harold Pinter, and inspired him to produce perhaps his very best screenplay.

'The civilised life of an Oxford don is disrupted when one of his undergraduates dies in a car crash, and Pinter mercilessly teases out all the hostility and suppressed violence lying beneath a calm academic veneer. Throw Joseph Losey's direction into the mix – plus a starring role for Dirk Bogarde – and you have four major talents firing on all cylinders.' JC

Price £7

### FEATURING A PRE-FILM DISCUSSION WITH AUTHOR NICHOLAS MOSLEY



Nicholas Mosley was born in 1923. He is the author of eighteen novels, including *Accident*, *Impossible Object* and *Hopeful Monsters*, winner of The Whitbread Book of the Year Award in 1990. He is also the author of several biographies, a travel book, a book about religion and an autobiography, *Efforts at Truth*.

Nicholas Mosley is married, has five children, and lives in London.

See also:

[The Innocents](#)

8

[They Were Sisters](#)

27



PULL OUT  
&  
STICK UP

# DATES & TIMES

**THE PIED PIPER**  
Bridport Arts Centre  
p7  
10:30

**THE INNOCENTS**  
Bridport Arts Centre  
p8  
14:30

**THE REMAINS OF THE DAY**  
Bridport Arts Centre  
p9  
17:00

**GALA OPENING**  
**NEVER LET ME GO**  
Intro & post film Q&A with Kazuo Ishiguro  
The Electric Palace  
p10  
20:30

Wednesday  
13th April

**THE SADDEST MUSIC IN THE WORLD**  
Bridport Arts Centre  
p13  
10:30

**THE DEAD**  
Intro & post film Q&A with academic Corinna Wagner  
Bridport Arts Centre  
p14  
14:00

**HOUSEKEEPING**  
Adapting screenwriter & director Bill Forsyth in conversation with Jonathan Coe  
The Electric Palace  
p16  
16:30

**BARNEY'S VERSION**  
Intro & post film Q&A with Emma Richler  
The Electric Palace  
p18  
20:30

Thursday  
14th April

**THE SECRET OF KELLS**  
Bridport Arts Centre  
p21  
11:00

**ACCIDENT**  
Intro & post film Q&A with author Nicholas Mosley  
The Electric Palace  
p22  
14:30

**THEY WERE SISTERS**  
Bridport Arts Centre  
p27  
17:30

**TRUE GRIT**  
Intro & post film Q&A with author Miranda Carter  
The Electric Palace  
p28  
20:30

Friday  
15th April

**WINNIE THE POOH**  
The Electric Palace  
p31  
11:00

**HOW TO TRAIN YOUR DRAGON**  
Followed by Stuff & Nonsense puppet workshop  
Bridport Arts Centre  
p32  
14:00

**THE SOCIAL NETWORK**  
Bridport Arts Centre  
p35  
18:00

**THE AMERICAN**  
Intro & post film Q&A with adapting screenwriter Rowan Joffé  
The Electric Palace  
p36  
20:30

Saturday  
16th April

**WINNIE THE POOH**  
The Electric Palace  
p31  
11:00

**FLASH FILM**  
Bridport Arts Centre  
p39  
15:00

**HOWL**  
Beat poetry and jazz with Jack Stanley & Jim Dvorak  
Bridport Arts Centre  
p40  
16:30

**BRIGHTON ROCK**  
Post film discussion with screenwriter and director Rowan Joffé  
The Electric Palace  
p42  
19:30

Sunday  
17th April

**CLOSING GALA**

FRIDAY, 15 APRIL  
Bridport Arts Centre  
17:30



## THEY WERE SISTERS U

UK | 1945 | 110 mins

from Dorothy Whipple's novel, adapted by Roland Pertwee & Katherine Strueby and directed by Arthur Crabtree

starring Phyllis Calvert, James Mason & Hugh Sinclair

### Introduced by Jonathan Coe

'Dorothy Whipple is one of the forgotten figures of mid-twentieth century English literature, although recently she has enjoyed something of a rebirth thanks to the reissue campaign undertaken by Persephone Books. An astute, pitiless observer of provincial life – and the complexities of family politics in particular – she is anything but a literary lightweight.

'This adaptation of one of her most popular books appeared shortly after the war, and although it took no risks in casting James Mason as a sadistic charmer, it pushed this persona perhaps as far as it would ever go. The result is a powerful, upsetting melodrama set squarely in a long-vanished England.' JC

Price £5

See also:

**The Innocents**

8

**Accident**

22



[www.littlewhitelies.co.uk](http://www.littlewhitelies.co.uk)



## TRUE GRIT (2011) 15

USA | 2010 | 110 mins

from Charles Portis's novel, adapted and directed by Joel & Ethan Coen  
starring Hailee Steinfeld & Jeff Bridges

Charlie Portis's novel **True Grit** was serialized 43 years ago, like so many great American novels were, in the Saturday Evening Post. One of the best things about **True Grit** is that all of it is written in the speech of people who, while they may have been illiterate, were raised on readings of Shakespeare and the King James Bible.

The Coen Brothers' film is great for the same reasons the novel is great - for the same reasons that John Ford's and Anthony Mann's and Howard Hawks' best Westerns are great. Its sense of the heroic isn't undercut by irony.

*'It's harsher and more sombre than the John Wayne version, but the Coen brothers' True Grit is every bit as good'*

Philip French, *The Guardian*

Generously sponsored by **Stay In Style**

Price £8

### FEATURING A PRE-SHOW DISCUSSION WITH WRITER MIRANDA CARTER



In conversation with Jonathan Coe

Miranda Carter spent her teens watching Saturday afternoon films on the telly, developing an obsession with Westerns. Her first book, **Anthony Blunt: His Lives**, won the Royal Society of Literature WH Heinemann award and the Orwell Prize. Her latest book, **The Three Emperors**, has just been shortlisted for the LA Times biography prize.

See also:

[The American](#)  
[Brighton Rock](#)

36

42



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SATURDAY, 16 APRIL  
The Electric Palace  
11:00

SUNDAY, 17 APRIL  
The Electric Palace  
11:00



## WINNIE THE POOH U

USA | 2011 | 92 mins

from the book by A. A. Milne and directed by Stephen J Anderson & Don Hall  
starring Jim Cummings & John Cleese

### Special Festival Screenings

London-born A.A. Milne (1882-1956) penned two books and several poems about the beloved Winnie the Pooh and Christopher Robin (named after Milne's own son).

Walt Disney Animation Studios returns to the Hundred Acre Wood with Winnie the Pooh, the first big-screen Pooh adventure from Disney animation in more than 35 years. With the charm, wit and whimsy of the original featurettes, this all-new movie reunites audiences with the philosophical "bear of very little brain" and friends Tigger, Rabbit, Piglet, Kanga, Roo - and last, but certainly not least, Eeyore.

### EXTRA TREATS!

Waterstone's present Winnie The Pooh story telling with Emily Faulkner at 10.30am plus real honeycomb dippers, beehives, smokers and yummy hunny tasters!

Price £5

See also:

The Pied Piper



The Secret of Kells





SATURDAY, 16 APRIL  
Bridport Arts Centre  
14:00

FAMILY  
FRIENDLY



## HOW TO TRAIN YOUR DRAGON PG

USA | 2010 | 98 mins

from Cressida Cowell's book, adapted by William Davies

and directed by Dean DeBlois & Chris Sanders

starring David Tennant

**How to Train Your Dragon** is based on the children's book by Cressida Cowell. Her nine book series about Hiccup Horrendous Haddock III, the young Viking, has been adapted by Dreamworks. The film follows the adventures of Hiccup as he fails to hunt dragons but during the process becomes an unlikely friend of one of them. He learns that there is more to dragons than he first assumed but can he persuade the other Vikings to stop hunting them? This wonderful family film cheers Hiccup along as he learns to become a Hero.

*'The film looks terrific. The colours burst out of the screen like fireworks and the opening dragon attack sequence is genuinely exhilarating. This is a real triumph for Dreamworks.'* **Wendy Ide, The Times**

Price £5

See also:

**The Secret of Kells**  
**The Pied Piper**

21

7

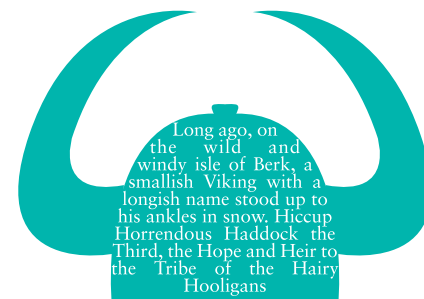
## CREATIVE WORKSHOP

### MAKE A DRAGON PUPPET WITH STUFF & NONSENSE THEATRE CO.



Fly in after the movie and make a Dragon puppet! Expert puppet maker Marc Parrett will help you create and decorate your very own snapping, flapping Dragon! 4-6pm. Suitable for everyone aged 5+ (children aged 5-8 will need to be accompanied by an adult).

£5. To book a place call Bridport Arts Centre on 01308 424 204



SATURDAY, 16 APRIL  
Bridport Arts Centre  
18:00

# OLIVE TREE BRIDPORT

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Pre-Film Lunches  
&  
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## THE SOCIAL NETWORK 12A

USA | 2010 | 120 mins

from Ben Mezrich's novel, adapted by Aaron Sorkin  
and directed by David Fincher

starring Jesse Eisenberg & Andrew Garfield

**The Social Network**, directed by David Fincher (*Fight Club*) and adapted from the book *The Accidental Billionaires* by Ben Mezrich, follows Harvard student Mark Zuckerberg after he has been dumped by his girlfriend. Taking revenge he writes a cutting blog about her. This develops into a website where girls are rated according to their looks. An overnight success amongst the students, the Administrative Board doesn't share their enthusiasm. Mark is approached by three senior students who are trying to launch a dating site. He joins them but leaves with friend Eduardo to create The Face Book instead.

'A rich understated character drama that gleefully exposes the petty playground politics at the centre of one of the internet era's most bitter court cases.' **Damon Wise, Empire Magazine**

Price £5

See also:

**The American**  
**Barney's Version**

36

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## THE AMERICAN 15

USA | 2010 | 105 mins

from Martin Booth's novel, adapted by Rowan Joffé  
and directed by Anton Corbijn  
starring George Clooney

**The American** is based on Martin Booth's novel *A Very Private Gentleman*. In Martin Booth's book the central character is an Englishman known as Mr Butterfly and in Rowan Joffé's adaptation he is known simply as *The American*.

After becoming one of the most celebrated photographers in the world, Anton Corbijn transitioned to directing films in 2007 with *Control*, his Cannes award-winning biopic of Joy Division frontman Ian Curtis. *The American* is his second feature.

*'The American is a moody, textured, meditative drama...it's a glorious throwback to an era of 1970s European cinema when films had the time to breathe, to grow and, most of all, to think.'*

**Little White Lies**

Generously sponsored by **Stay In Style**

Price £7

### FEATURING A POST-SHOW DISCUSSION WITH ADAPTING SCREENWRITER ROWAN JOFFÉ



Rowan Joffé is an award winning writer and director, whose directorial debut, *Secret Life*, was hailed as 'a masterpiece' by critics at both *The Times* and *The Guardian* newspapers.

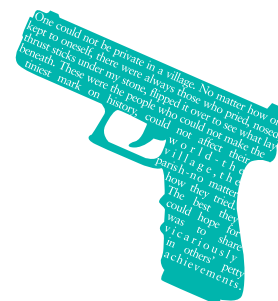
His second directing project, **The Shooting of Thomas Hurndall**, won Rowan a BAFTA Award for Best Fiction

Director 2009, as well as a host of award nominations, including nominations for Best Single Drama at both the BAFTAs and the RTS Awards.

See also:  
**Brighton Rock**  
**True Grit**

42

28



FROM PAGE  
TO SCREEN

SUNDAY, 17 APRIL  
Bridport Arts Centre  
15:00

curated by Jonathan Coe

introduces

# FLASH FILM

250 words of fiction. 60 seconds of film.

Flash Film is an exciting new competition for filmmakers interested in the art of adaptation. We will be screening the five finalists, and announcing the winner, at this special event.

Using Flash Fiction winners and finalists from the 2010 Bridport Prize, filmmakers were asked to adapt the 250 word stories for the screen in the most creative way possible, in no more than 60 seconds, whilst retaining the original spirit of the work.

The filmmakers will be talking about their work and the process of adaptation. The writers of the original Flash Fiction will also be talking about their stories and how it feels to see them in film.

Free and open to all.

## STAGE 1

Choose your story  
from the selected  
Flash Fiction titles

## STAGE 2

Make your movie  
and upload it to  
our Vimeo group

## STAGE 3

Fill in the online  
entry form and  
pay your entry fee

DON'T FORGET  
WE'RE SHOWING  
WINNIE THE POOH  
AGAIN!

SUNDAY 17 APRIL  
THE ELECTRIC PALACE  
11:00

Pooh always liked a little something at eleven o'clock in the morning, and he was very glad to see Rabbit getting out the plates and mugs; and when Rabbit said, 'Honey or condensed milk with your bread?' he was so excited that he said, 'Both' and then, so as not to seem greedy, he added, 'But don't bother about the bread, please.' And for a long time after that he said nothing...until at last, humming to himself in a rather sticky voice, he got up, shook Rabbit lovingly by the paw, and said that he must be going on. 'Must you?' said Rabbit politely. 'Well,' said Pooh, 'I could stay a little longer if it-if you-' and he tried very hard to look in the direction of the larder. 'As a matter of fact,' said Rabbit, 'I was going out myself directly.' 'Oh well, then, I'll be going on. Good bye.' 'Well good bye, if you're sure you won't have any more.' 'Is there any more?' asked Pooh quickly. Rabbit took the covers off the dishes, and said, 'No, there wasn't.' 'I thought not,' said Pooh, nodding.



## HOWL 15

USA | 2010 | 84 mins

an homage to Alan Ginsberg's poem,  
adapted & directed by Rob Epstein & Jeffrey Friedman

starring James Franco

**'I saw the best minds of my generation destroyed by madness'**

Thus opens Allen Ginsberg's seminal 1955 poem. A social critique of its time, it was hugely influential on the Beat Generation. The obscenity trial brought against the publisher, Lawrence Ferlinghetti, makes the basis for Jeffrey Friedman and Rob Epstein's 2010 film. It began life as a documentary specifically requested by Ginsberg's estate at the 50th Anniversary of publication, but quickly gathered speed to become a recreation of an interview with Ginsberg (played by James Franco), a dramatization of the trial and a reading of the poem accompanied by Eric Dooker's graphic animation.

*'Fascinating... While (co-directors) Epstein and Friedman's recreation of the ("Howl" obscenity) trial is illuminating and riveting, it is Ginsberg's personal story that gives the movie its heart.'*

**Chris Carpenter, Movie Dearest**

Price £8

## FEATURING BEAT POETRY AND JAZZ FROM JIM DVORAK AND JACK STANLEY



Both Jim Dvorak and Jack Stanley perform poetry to music. Dvorak performs poetry inspired by Lord Buckley using a combination of hip-talk, scat, storytelling and singing from the 50s and 60s. Whilst Stanley recites from a selection of his own work, with Dvorak accompanying on jazz trumpet. This pre-film double bill of cool jazz poetry will conjure the spirit of the Beat Generation and set the mood for the film.

See also:

**The Dead**

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**Barney's Version**

18

SUNDAY, 17 APRIL  
The Electric Palace  
19:30



## BRIGHTON ROCK 15

UK | 2010 | 111 mins

from Graham Greene's novel, adapted and directed by Rowan Joffé  
starring Sam Riley, Helen Mirren & John Hurt

*'Hale knew, before he had been in Brighton three hours, that they meant to murder him'. This powerful and sinister sentence is the opening line of Brighton Rock and the start of a gripping thriller. In Rowan Joffé's adaptation of Graham Greene's novel, which he also directed, he brings the action forward to 1964.*

*'Why does this bleak, seething and anarchic novel still resonate? Its energy and power is that of the rebellious adolescent, foreshadowing the rise of the cult of youth in the latter part of the 20th century. And while Catholicism may have given way to secularism, Pinkie ultimately realises that hell isn't located in some distant realm: it's right here, present on earth, all around us.'*

Sophia Martell, *The Observer*.

Generously sponsored by **Stay In Style**

Price £8

See also:

**The American**  
**Housekeeping**

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FEATURING A POST-SHOW DISCUSSION  
WITH SCREENWRITER & DIRECTOR ROWAN JOFFÉ

In 2009, Rowan wrote and began directing his film adaptation of Graham Greene's classic novel, **Brighton Rock**. The film was released in 2011. More about Rowan's work on p37.



## FUTURE EVENTS

### Bridport Open Book Festival

A celebration of reading, writing and the Bridport Prize

19th-26th November 2011

The Bridport Open Book Festival is the latest development in Bridport Arts Centre's work with literature. Building on the success of the Bridport Literary Festival, Bridport Open Book aims to engage new audiences and offer new opportunities to enjoy and get involved in reading and writing.

#### Featuring:

- Fascinating talks from fantastic authors
- A wider programme for children, young people and families
- More workshops and practical sessions
- The Bridport Prize 2011 awards lunch

Highlights for 2011 include Poet Laureate and Bridport Prize poetry judge Carol Ann Duffy, and writer and stand up comic A L Kennedy, this year's Bridport Prize short story judge.

### Bridport Prize

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## BOOKING DETAILS

Tickets for all films and events can be bought from,

### **Bridport Arts Centre Box Office**

9 South Street, Bridport

**Tel:** 01308 424204

**Open:** Tuesday to Saturday, 10am – 4pm

### **Bridport Tourist Information Office**

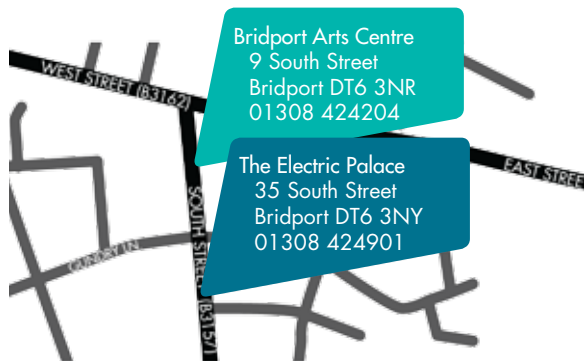
South Street, Bridport

**Tel:** 01308 424901

**Open:** Monday to Saturday, 9am - 5pm

**Online:** [www.frompagetoscreen.org.uk](http://www.frompagetoscreen.org.uk)

## VENUES



**Bridport Arts Centre**  
9 South Street  
Bridport DT6 3NR  
01308 424204

**The Electric Palace**  
35 South Street  
Bridport DT6 3NY  
01308 424901

## 2011 FINAL CREDITS

### **Guest Artistic Director**

Jonathan Coe

### **Planning Committee**

Polly Gifford  
Steven Horner  
Nic Jeune  
Katherine Locke  
Philly Page  
Gabby Rabbits

### **Assistant to Jonathan Coe**

Maisie Glazebrook

### **Distributor Liaison**

Sophie Mitchell

### **Industry Advisory Panel**

Daisy Allsop  
Leo Brend  
Olivia Hetreed  
Fred Hogge  
Simon Relph

### **BAC Projectionist**

Camron Vincent  
Jonty Gray

### **EP Projectionist**

Christopher Hines

### **Festival Photographer**

Jennie Hill

### **Decorations**

Tess Dickson

### **Food & Nibbles**

Leakers Bakery  
Filberts Bees  
Honeybuns Bakery

### **Brand, brochure, website & poster design**

3 Hours West

### **Public Relations**

Sarah Thompson  
Abigail Irving-Bell

### **Printing**

Creeds The Printers

### **BAC Team**

Margie Barbour  
Jill Beed  
Bob Dron  
Dee Fenton  
Tamsin Loudon

### **EP Team**

Jessica Grimshaw  
Kristian Hansen  
Richard Hewlett  
Peter Hitchin  
Jamie Isaacs  
Jaki Rabbits

## VERY SPECIAL THANKS TO

Jude Allen (West Dorset District Council), Robin Baker, Lindsay Brookes, Catharine Des Forges, Alicen Dines, Simon Duffy, Joe Dunthorne, Filberts Bees, Sean Gascoine, Clare Glazebrook, Kellie Golbourne at Walt Disney Studios, Ian Hunter, Jan Jaggard & Waterstone's, Fred Kochak & FlyBE,, Katharine Reeve, Jon Ronson, Soda Pictures, Sweetpea Slight, Ali Smith, Katy Star, Stuff & Nonsense, The Bull Hotel, The White House B&B and Trish Wylie.



Bridport   
Arts Centre

in collaboration with  
the electric palace

T o  
m m y  
was looking at  
me as though he  
expected me to come  
up with an answer. I  
went on thinking for a few  
seconds, then said: "Tommy,  
think back carefully. You said she  
got angry ..." "Well, that's what it looked  
like. She went quiet, but she was  
shaking." "All right, whatever. Let's say she  
got angry. Was it when she got angry she  
started to say this other stuff? About how we  
weren't taught enough about donations and the  
rest of it?" "I suppose so." "Now, Tommy, think.  
Why did she bring it up? She's talking about you  
and you are creating. Then suddenly she starts up  
about this other stuff. What's the link? Why did she  
bring up donations? What's that got to do with  
you being creative?" "I don't know.

There must have been some reason, I  
suppose. Maybe one thing  
reminded her of the other. Kath,  
you're getting really worked up  
about this yourself now." "I understand,  
because he was right. I'd been  
frowning, completely lost in my  
thoughts. The fact was, my mind was  
going in various directions at once. And  
Tommy's account of his talk with Miss  
Lucy had reminded me of something,  
perhaps a whole series of things, little  
pictures from the past to do with Miss Lucy  
that had puzzled me at the time. "It's not that  
..." I stopped and sighed. "I can't quite put it  
right, not even to myself. But all this, what you're  
saying, it sort of fits with a lot of other things that  
are puzzling. I keep thinking about all these things.

Like why Madeline comes and  
takes away our  
best pictures.  
What's that for?  
Exactly?  
"It's for the  
Gallery."  
"But what is  
her gallery?  
She keeps  
coming here  
and taking  
away our best  
work.

