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SHAKESPEARE

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SHAKESPEARE

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21 Stephen Street
London
W1P 2LN

ISBN: 0-85170-770X

1999

A LEVEL MEDIA STUDIES

INFORMATION PACK STATEMENT BY UCLES

“Candidates for UCLES A level Media Studies should note that paper 3 Examiners have copies of this pack and will not give credit for mere reproduction of the information it contains. Candidates are reminded that all research sources must be credited”.

GENERAL INFORMATION

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2. MUCH OF THE INFORMATION LISTED WILL BE AVAILABLE BY OTHER MEANS:

- Your local library which has access to the inter-library loan system.

Your local library may have copies of MONTHLY FILM BULLETIN and SIGHT AND SOUND. Some of the recent newspaper items may be held in your local reference library.

- Your nearest college/university

Universities may allow access to outside students, though it is unlikely that you will be able to borrow books or journals. Ask your reference librarian, who should be able to assist by locating the nearest college library holding suitable material.

- Your school library

- Local bookshops

Some of the books mentioned in the bibliography are still in print and your bookshop should be able to order items for you.

- British Library
Newspaper Library
Colindale Avenue
London NW9 5HE
Tel. 0207 412 7353

This library will have all the newspaper items mentioned. Contact the library first if you wish to visit them, because A level students under 18 need an appointment.

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Friday	10.30am - 5.30pm

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The reading room of the BFI National Library can get very full. If you are planning a visit it is best to come early or when we are open late.

We cannot easily accommodate groups of students in the Library and advise you to use the Library independently if you need to.

PHOTOCOPYING

If you find it very difficult to locate any of the journals mentioned, we can undertake to photocopy a *small number* of articles and send them to you. This is costed on a fixed time basis, and you must establish what the charge will be before you request copies. At the time of writing this the minimum charge is £10 per half hour (excluding VAT).

All cheques to be made out to **BRITISH FILM INSTITUTE**.

British Film Institute

21 Stephen Street
London W1P 2LN
Tel. 0207 255 1444

Nearest underground stations: Tottenham Court Road, Goodge Street.

Why do research?

You cannot simply rely on your existing knowledge when approaching essays in Media Studies. Although you will have some understanding of the area being explored, it is not enough to enable you to examine the area in depth. If you were asked to write about the people in your street in detail, you might have some existing information about names, faces, relationships, issues and activities but this knowledge would not offer you details such as every single one of their names, who knows who, who gets on with whom, how people earn a living, what has happened to them in the past and so on. This extra information could change your opinions quite dramatically. Without it, therefore, your written profile would end up being quite shallow and possibly incorrect. The same is true of your understanding of media texts, issues and institutions.

Before researching any area, it is useful to be clear about what outcomes you are hoping to achieve. Research is never a waste of time, even when it doesn't directly relate to the essay you are preparing. The information may be relevant to another area of the syllabus, be it practical work or simply a different essay. Also, the picture you are building up of how an area works will strengthen your understanding of the subject as a whole. So what outcomes are you hoping to achieve with your research?

- **A broad overview of the area you are researching:** This includes its history, institutions, conventions and relationship to the audience. Research into these aspects offers you an understanding of how your area has developed and the influences which have shaped it.
- **An awareness of different debates which may exist around the area of study:** There are a range of debates in many subject areas. For example, when researching audiences you will discover that there is some debate over how audiences watch television or film, ranging from the passive consumption of values and ideas to the use of media texts in a critical and independent way. Any discussion about censorship, for example, and an analysis of the debates which emerged over the release of the film "Crash", will be extremely shallow if you have no knowledge of these different perspectives.
- **Some knowledge of the work of theorists in that particular area:** You need to demonstrate that you have read different theorists, exploring the relevant issues and investigating the area thoroughly in order to develop your own opinion based on acquired knowledge and understanding.
- **Information relevant to all key concept areas.** You should, after research, be able to discuss all key concept areas as they relate to that specific subject area. These are the codes and conventions, representation, institutions and audience.

Types of research

- **Primary:** This is first-hand research. In other words, it relies on you constructing and conducting surveys, setting up interviews with key people in the media industry or keeping a diary or log of data (known as quantitative information) on such things as what activities women are shown doing in advertisements over one week of television viewing, for example. Unless you are equipped to conduct extensive research, have access to relevant people in the media industry or are thorough in the up-keep of your diary or log, this type of research can be demanding, complex and sometimes difficult to use. Having said that, if you are preparing for an extended essay, then it is exactly this type of research which, if well used, will make your work distinctive and impressive.

- **Secondary:** This is where you will be investigating information gathered by other people in books, pamphlets, on radio, television, in the newspaper and in magazines. All of these sources are excellent for finding background information, statistics, interviews, collected research details and so on. This will form the majority of your research. Some of these will be generally available (in public libraries for example); others such as press releases and trade press may only be available through specialist libraries.
- **Other Media:** When considering one area of the media or one particular product or type of product, it is very important that you compare it with others which are similar. You will need to be able to refer to these comparisons in some detail so it is not enough to simply watch a film. You will need to read a little about that film, make notes, concentrate on one or two scenes which seem particularly relevant and write all of this information up so that you can refer to it when you need to.
- **History and development:** Having an understanding of the history and development of the media text which you are researching will provide a firm foundation and context for contemporary analysis. There is a difference between generally accepted facts and how theorists use these facts.
- **Theory:** This is the body of work of other critics of the media. Most of the books and periodical articles which you will read for research will be written by theorists who are arguing a particular viewpoint or position with regard to an issue within the media. It is this which forms the debates surrounding the study of the media, in which you, as a media student, are now becoming involved.

Using research

- **Organising your research:** Before rushing headlong into the local library, the first stage of research is to plan two things. When are you able to do your research and how are you going to organise the information gathered? You may, for example, wish to make notes under the headings listed above.
- **Applying your research:** Always return to the specific questions being asked of the text. The most obvious pitfall is to gather up all of the collected information and throw it at the page, hoping to score points for quantity. The art of good research is how you use it as part of or evidence for an analysis of the text which you are exploring. The knowledge you have acquired should give you the confidence to explore the text, offer your own arguments and, where appropriate, to quote references to support this.

Listing your research

It is good practice, and excellent evidence of your wider reading, to list all references to secondary research, whether mentioned within the essay or not, at the end of your work. This is usually written in this way:

Notes

1. Len Masterman, *Teaching About Television*, London, Macmillan, 1980.

2. Manuel Alvarado and Bob Ferguson, "The Curriculum, Media Studies and Discursivity", *Screen*, vol.24, no.3, May-June 1983.

Other media texts referred to in detail should be listed, with relevant information such as the director, date of release or transmission, production company and, where possible, scene or episode number.

Where you have compiled primary research, it is useful to offer a brief summary of this also at the end of your work.

SHAKESPEARE: Bibliography notes

Please note that this bibliography is selective. The books and journal references cited below are indicative of the great wealth and variety of published material relating to the study of Shakespeare's work, and have been chosen to encourage further research.

- The books and journals selected refer mostly, but not exclusively, to filmic adaptations of Shakespeare's plays. Although the films included were chosen to represent a wide variety of interpretations we have not in fact selected titles such as CARRY ON CLEO, SHAKESPEARE WALLAH, and SHAKESPEARE: THE ANIMATED TALES.
- Instead this pack concentrates on the adaptations of Welles, Olivier, Kurosawa, Branagh, Zeffirelli, Kozintsev, Greenaway, Polanski, Godard, Jarman, Nunn and Brook.
- Other interpretations included are:
 - SHAKESPEARE IN LOVE
 - WILLIAM SHAKESPEARE'S ROMEO + JULIET (also referred to as ROMEO + JULIET)
 - RICHARD III (1995)
 - MY OWN PRIVATE IDAHO
 - LOOKING FOR RICHARD
 - The BBC TELEVISION SHAKESPEARE series
- As the literature available in published form is so substantial we have decided not to list any web sites.

Those titles no longer in print may be available through your local library (via inter-library loan) or the library of any university or college that offers a film study course. Please approach these sources first. *The BFI National Library should be a last resort.*

BALL, Robert Hamilton

Shakespeare on silent film: a strange eventful history.

George Allen and Unwin, 1968. 403p. illus. plates. bibliog. indices.

Identifies KING JOHN - as portrayed by Herbert Beerbohm Tree in 1899 - as the first Shakespeare film; 1908 as "the key year" which saw an outburst of productions; and 1908 through 1911 as "the period". This is really a history of Shakespeare on silent film, the result of twenty years of research. There are indices by name and film title, a bibliography, and a section entitled Explanations and Acknowledgments which spans 75 pages!

BOOSE, Lynda E. and **BURT**, Richard (eds.)

Shakespeare, the movie: popularizing the plays on film, TV, and video.

London: Routledge, 1997. v-x, 277p. illus. index.

The popularisation of Shakespeare is linked to youth culture. This book is a must for all those interested in the adaptation of Shakespeare to the screen with contributing articles on Branagh, black OTHELLO's, RICHARD III, Zeffirelli, SHAKESPEARE WALLAH, PROSPERO'S BOOKS, KING LEAR, BUGSY, and MY OWN PRIVATE IDAHO.

BRANAGH, Kenneth (adaptor)

Hamlet.

London: Chatto & Windus, 1996. iv-viii, 213p. [32] col. plates.

Screenplay. Introduction by Kenneth Branagh, and film diary (pp.179-213) by Russell Jackson. Ends with colour plates/stills.

BRANAGH, Kenneth (adaptor)

Henry V.

London: Chatto & Windus, 1989. 128p. illus.

Screenplay. Short introduction by Kenneth Branagh.

BRANAGH, Kenneth (adaptor)

Much Ado About Nothing: screenplay, introduction and notes on the making of the film.

London: Chatto & Windus, 1993. 131p. illus.

Screenplay. Introduction by Branagh. Colour pictures. The section entitled "The shoot" contains b&w shots of in-production moments which may be quite amusing.

COLLICK, John

Shakespeare, cinema and society.

Manchester; New York: Manchester University Press, 1989. 208p. bibliog. index.
(Cultural Politics)

The author links the adaptations to the directors and societies that produced. The book is thus divided into four parts. The first deals with British silent films; the second concentrates on the economic and cultural forces behind the 1935 Warner Brothers' production of A MIDSUMMER NIGHT'S DREAM and examines how these have shaped the style, content and cultural location of later films; the third looks in particular at Grigori Kozintsev's HAMLET and KOROL LER; and the fourth consists of a discussion of Akira Kurosawa's KUMONOSU JO and RAN.

DAVIES, Anthony

Filming Shakespeare's plays: the adaptations of Laurence Olivier, Orson Welles, Peter Brook and Akira Kurosawa.

Cambridge: Cambridge University Press, 1988. 219p. illus. bibliog. filmog. index.

As indicated by the title the author studies the adaptations of Olivier (HENRY V, HAMLET, RICHARD III); Welles (MACBETH, OTHELLO, CHIMES AT MIDNIGHT); Brook (KING LEAR); and Kurosawa (THRONE OF BLOOD). There is also an extensive bibliography and selected filmography.

DAVIES, Anthony and **WELLS**, Stanley (eds.)

Shakespeare and the moving image: the plays on film and television.

Cambridge: Cambridge University Press, 1994. 266p. illus. filmog. index.

Includes essays reprinted and updated from "Shakespeare Survey 39" on MACBETH, HAMLET, OTHELLO, KING LEAR, the BBC Shakespeare series, Shakespeare comedy on film, the history play on film, the Roman play on film, Kurosawa and Zeffirelli. On the whole the editors have adopted a thematic approach although the discussions do include specific films. There is a selective but extensive bibliography, pp.18-49.

DONALDSON, Peter S.

Shakespearean films/Shakespearean directors.

Winchester, Mass.; London: Unwin Hyman, 1990. 235p. illus. filmog. index.
(Media and Popular Culture)

The essays here prove that the adaptations of Shakespeare's plays can be "subject to multiple interpretations", and very diverse ones at that. To quote just two examples: Olivier's HAMLET is seen as a tragedy of narcissistic self-enclosure and as the artistic reprise of a childhood sexual trauma suffered by the director, and Franco Zeffirelli's ROMEO AND JULIET is presented as an antipatriarchal, homoerotic reading of Shakespeare's play. There are additionally essays on Welles, Kurosawa and also Liz White's independent African-American OTHELLO and Jean-Luc Godard's KING LEAR.

ECKERT, Charles

Focus on Shakespearean films.

Englewood Cliffs, NJ: Prentice-Hall, 1972. 184p. plates. bibliog. filmog.

Reviews and critical pieces by, amongst others, James Agee, André Bazin, Richard Watts Jr., Mary McCarthy, and Geoffrey Reeves. These were chosen by the editor as representative of reactions to what he categorises as the most important and available films of the time.

GRANT, Cathy

As you like it, audiovisual Shakespeare.

London: BUFVC, 1992. 115p. illus. appendices. bibliog. index.

The BUFVC's second published edition listing programmes related to Shakespeare and their distributors. It includes references to about 550 programmes ranging from full-length performances to extracts and critical studies of individual plays, to acting and directing, to the work of Shakespeare's contemporaries, and theatre history. It also includes specially written articles which discuss the different ways video and film can be used in teaching Shakespeare in literature, drama and media studies courses.

HAWKINS, Harriet

Classics and trash: traditions and taboos in high literature and popular modern genres.

New York; London: Harvester Wheatsheaf, 1990. 219p. illus. notes. bibliog. index.

Chapter 3 (pp.103-138), is entitled "From 'King Lear' to 'King Kong' and back: Shakespeare and popular modern genres". The author puts forward the argument that if all "classics" disappeared overnight we would simply find others to replace them. He then counteracts this argument by charting the penetrating influence Shakespeare's work has had through its teaching on so many aspects of our cultural output quoting, as one of the examples, Lady Macbeth and the Wicked Queen in SNOW WHITE AND THE SEVEN DWARFS.

JORGENS, Jack J.

Shakespeare on film.

Bloomington, Ind.; London: Indiana University Press, 1977. 337p. illus. bibliog. filmog. index.

Of interest to students of the plays as well as of the films. Sixteen major films are discussed, the usual suspects: Olivier's HENRY V, RICHARD III, HAMLET; Welles' OTHELLO, CHIMES AT MIDNIGHT; Kurosawa's THRONE OF BLOOD; Polanski's MACBETH; Brook's KING LEAR; Kozintsev's HAMLET; and Zeffirelli's THE TAMING OF THE SHREW, and ROMEO AND JULIET.

MCKELLEN, Ian and LONCRAINE, Richard

William Shakespeare's Richard III.

London: Doubleday, 1996. 299p. illus. credits.

Screenplay with annotations by Ian McKellen. In the introduction he provides the reader with production details covering script, finance, setting. On the decision to set the production in modern times he writes, "The crucial advantage of a modern setting is clarity of storytelling. It is impossibly confusing to try and distinguish between a multitude of characters who are all done up in floppy hats and wrinkled tights."

MCKERNAN, Luke and TERRIS, Olwen (eds.); British Film Institute

Walking shadows: Shakespeare in the National Film and Television Archive.

London: British Film Institute, 1994. 269p. illus. bibliog. indices.

An annotated guide to the holdings of the National Film and Television Archive, referencing more than 400 titles, and looking at the "phenomenon of Shakespeare on film". Thus, A NIGHT OF COMIC RELIEF which was transmitted in 1988 and included a two-minute spoof version of MACBETH, and SHAKESPEAREAN SPINACH, a cartoon short with Popeye the Sailor as Romeo to Olive Oyl's Juliet, are included alongside Laurence Olivier's HAMLET.

MANVELL, Roger

Shakespeare and the film.

London: J.M. Dent, 1971. 172p. plates. bibliog. filmog. index.

"The history of the adaptation of Shakespeare's plays for the screen is also the history of the adaptation of the screen to Shakespeare's plays". This history of the sound adaptations starts with the 1929 version of THE TAMING OF THE SHREW - starring Mary Pickford and Douglas Fairbanks, and continues with Olivier, Welles, Kurosawa, Brook, Italian and Russian films, and the filming of stage productions. The author's look into adaptation encompasses the script, production history, personnel and the discovery of new meaning in established works.

NUNN, Trevor (adaptor)

Twelfth night: a screenplay by Trevor Nunn.

London: Methuen Drama, 1996. 133p. illus.

The screenplay is introduced by Trevor Nunn describing his experience in the making of this film. "All in all, then, that seemed to be quite a promising beginning - don't call it Twelfth Night and don't say it is by Shakespeare."

OLIVIER, Laurence (ed.)

Henry V.

London: Lorrimer, 1984. 93p. illus.

(Classic film scripts)

Screenplay. From the editor's note: "Although Laurence Olivier was faithful to Shakespeare's text on the whole, he cut whole subplots.... He also abridged long-winded scenes... Occasionally, lines were transposed in their order in the scene, and also given to other players for the sake of 'character'... Generally, however, the screenplay is a model of how to adapt a classic stage play to the needs of the cinema."

ROTHWELL, Kenneth S. and **MELZER**, Annabelle Henkin

Shakespeare on screen: an international filmography and videography.

New York: Neal-Schuman, 1990. 404p. bibliog. indexes

This is an excellent filmography which includes more than 750 entries and covers productions from 1899 up to and including Kenneth Branagh's HENRY V (1989). The entries are arranged by film title - therefore THRONE OF BLOOD is itemized under MACBETH - but each film or video or scene referred to has its own number and can therefore be easily identified through the indices.

SALES, Roger (ed.)

Shakespeare in perspective: volume one.

Ariel Books, 1982. 279p. bibliog.

A volume of thirty-six essays by notable actors, directors, authors, and critics, these were radio and television talks given as "curtain raisers" to the plays transmitted in the first three years of BBC TV Shakespeare. They give an insight into the actor's craft and interpretation, provide us with historical detail about both Jacobean and Elizabethan periods, and discuss form and structure. The speakers are as diverse as Laurence van der Post, Dame Peggy Ashcroft, and Jonathan Dimbleby.

SHAUGHNESSY, Robert (ed.)

Shakespeare on film.

Basingstoke; London: Macmillan, 1998. vii-xi, 205p. bibliog. index.

(New casebooks)

A collection of essays examining the need to make Shakespeare popular, showing change in contemporary criticism. Includes essays from Jorgens, Davies, Collick, Donaldson, and more.

WEISS, Tanja

Shakespeare on the screen: Kenneth Branagh's adaptations of Henry V, Much ado about nothing and Hamlet.

Frankfurt am Main: Peter Lang, 1999. 210p. appendices. filmog. bibliog.
(European university studies: series 31, Theatre, film and television, vol. 75)

Revised and extended version of the author's thesis submitted for an MA at Hanover University. Close study of Branagh's adaptations.

WILLIS, Susan

The BBC Shakespeare plays: making the televised canon.

Chapel Hill, NC: University of North Carolina, 1991. 362p. illus. bibliog. index.

A study of the BBC series which filmed for television, between 1978 and 1985, all thirty-seven plays. The author observed the making of three of the productions - TROILUS AND CRESSIDA (1981), THE COMEDY OF ERRORS (1983), and TITUS ANDRONICUS (1985) - and presents a production diary of these as well as a look at the entire series and the interpretation of specific directors.

CINEASTE

vol.24 nos.2/3. 1999, pp. 78-80

Elizabeth and Shakespeare in love, by Kenneth S. Rothwell

Rothwell argues that beneath the Blackadder-like farcical surface of SHAKESPEARE IN LOVE, is a deep concern with the power of language.

EXPOSURE

Spring 1999, pp.10-13

Shakespeare on love, by Quentin Falk

Report on LOVE'S LABOUR'S LOST (1999) with comments from Kenneth Branagh on its 1930s setting and use of the songs of Cole Porter and Irving Berlin.

CINEASTE

vol.24 no.1. 1998, p 1.

Editorial considers the recent spate of successful Shakespeare films.

CINEASTE

vol.24. no.1. 1998, pp.28-33

Orson Welles: Shakespeare for the art houses, by Kenneth S. Rothwell

Assessment of Welles' three Shakespeare adaptations. MACBETH (1948) shot in 3 weeks on a B-movie budget veers from the sublime to the ridiculous and back again. OTHELLO (1952), with its visually stunning opening sequence is a far more consistent achievement. CHIMES AT MIDNIGHT (1966) takes elements of plot and text from the Henriad, Richard II and The Merry wives of Windsor to present a portrait of Sir John Falstaff. Rothwell draws parallels between the misunderstood, cast-off Falstaff and Welles himself and also suggests that the film is concerned with typical Wellesian themes of loss, decay and "nostalgia for a lost world" (p.31).

CINEASTE

vol.24. no.1. 1998, pp.34-41

Sharing an enthusiasm for Shakespeare: an interview with Kenneth Branagh, by Gary Crowds

Branagh talks about directing Shakespeare for the cinema. He discusses the pros and cons of directing for the screen as opposed to the stage, his habit of using British and American actors, the historical research he did for HENRY V, the soundtrack for HAMLET and also his role as Iago in Oliver Parker's OTHELLO (1995).

CINEASTE

vol.24. no.1. 1998, pp.42-44

Working with Shakespeare: confessions of an advisor, by Russell Jackson

Jackson writes about his role as “text advisor” on three of Kenneth Branagh’s Shakespeare films, Oliver Parker’s *OTHELLO* (1995) and John Madden’s *SHAKESPEARE IN LOVE*.

CINEASTE

vol.24. no.1. 1998, pp.46-47

Shakespeare is up to date: an interview with Sir Ian McKellan, by Gary Crowdus

McKellan discusses *RICHARD III* (1995), emphasising Shakespeare’s relevance to a modern audience.

CINEASTE

vol.24. no.1. 1998, pp.48-55

Shakespeare in the cinema: a film directors’ symposium with Peter Brook, Sir Peter Hall, Richard Loncraine, Baz Luhrmann, Oliver Parker, Roman Polanski and Franco Zeffirelli

The directors talk about their experiences of adapting Shakespeare for the cinema, including such questions as textual adaptation, visual considerations, historically updated versions, realism versus abstraction, elitism and populism and the current vogue for filming Shakespeare.

CINEASTE

vol.24. no.1. 1998, pp.56-61

Zeffirelli’s Hamlet: the golden girl and a fistful of dust, by Samuel Crowl

Crowl writes about the critical neglect suffered by Zeffirelli’s Shakespeare films, focusing on *HAMLET* (1990), particularly Glenn Close’s role as Gertrude.

CINEASTE

Vol.24. no.1. 1998, pp.62-66

Shakespeare... with additional dialog, by Thomas A. Pendleton

Pendleton looks at some of the interpolations, cuts and additions to Shakespeare’s texts made by different filmmakers, including Orson Welles, Laurence Olivier, Roman Polanski and Kenneth Branagh. He is particularly critical of Richard Loncraine’s *RICHARD III*; especially the use of Nazi imagery which he sees as producing a confused and contradictory film. Baz Luhrmann’s *ROMEO + JULIET* is criticised for retaining much of the original language even when it makes no sense in a modern setting. Trevor Nunn’s *TWELFTH NIGHT* (1996) is seen by Pendleton as being the most sensitive of recent adaptations in its harmonious marriage of text and image.

CREATIVE SCREENWRITING

vol.5. no.2. 1998, pp.12-14

Derek Jarman's *The Tempest*, by Walter Coppedge

Analysis of Jarman's radical interpretation of the play, focusing on some of the textual transpositions and omissions.

CREATIVE SCREENWRITING

Vol.5. no.2. 1998, pp.20-23

An interview with Kenneth Branagh, by Ilene Raymond

Interview with Branagh, particularly about HENRY V and HAMLET. Followed by analysis of Branagh's textual adaptation of HENRY V, compared to Shakespeare's play and Olivier's 1941 version.

CREATIVE SCREENWRITING

Vol.5. no.2. 1998, pp.32-35

Re-revealing Shakespeare: an interview with Baz Luhrmann, by Erik Bauer

Luhrmann talks about adapting ROMEO AND JULIET.

CREATIVE SCREENWRITING

vol.5. no.2. 1998, pp.36-41

Redefining originality: Pearce and Luhrmann's conceptualization of *Romeo and Juliet*, by Francisco Menendez

Menendez discusses various aspects of Luhrmann's adaptation, especially the film's use of Shakespeare's language, its design and the striking visual style created by dynamic camera movement and fast-paced editing.

CREATIVE SCREENWRITING

vol.5. no.2. 1998, pp.42-51

(Re)writing Shakespeare for film: Devore/Zeffirelli's *Hamlet* vs. Branagh's *Hamlet*, by Andrew and Gina Macdonald

A general overview of the problems facing those who wish to adapt Shakespeare for the screen is followed by a detailed look at the different approaches offered by Zeffirelli's HAMLET and Branagh's HAMLET.

POST SCRIPT

vol.17. no.2 Winter/Spring 1998, pp.8-25

The incorporation of word as image in *Prospero's Books*, by Lia M. Hitchkiss

Article argues that Peter Greenaway's film treats THE TEMPEST as text rather than theatre.

POST SCRIPT

vol.17. no.2 Winter/Spring 1998, pp. 26-38

Kings of the road: My Own Private Idaho and the traversal..., by Paul Arthur and Naomi C. Leibler

An examination of Gus Van Sant's MY OWN PRIVATE IDAHO and his use of Shakespeare's Henriad plays and Orson Welles' CHIMES AT MIDNIGHT (1966).

POST SCRIPT

vol.17. no.2 Winter/Spring 1998, pp. 39-55

Now: the presence of history in Looking For Richard, by Douglas Lanier

An analysis of Al Pacino's LOOKING FOR RICHARD.

CINEMA PAPERS

February 1997, pp.10-14,36-38,49-50,52-53

Baz Luhrmann's William Shakespeare's Romeo + Juliet, by Pauline Adamek

Report on the box office success of Luhrmann's film followed by an interview with the director. Issue also includes review of the film and an in-depth interview with visual effects designers Chris Schwarze and Peter Webb.

LITERATURE/FILM QUARTERLY

vol.25. no.2. 1997 [whole issue]

Entire issue devoted to film adaptations of Shakespeare. Details on some articles given below.

LITERATURE/FILM QUARTERLY

vol.25. no.2. 1997, pp.133-145

Richard III: Tonyandy in the twentieth century, by Deborah Mitchell

Beginning with a brief discourse on the Tudor and Elizabethan propaganda (not least Shakespeare's play itself) that has created the popular image of Richard the villainous hunchback, Mitchell goes on to analyse Richard Loncraine's version with reference to both the Richard of the play, McKellan's interpretation of the role and the "real" historical figure.

LITERATURE/FILM QUARTERLY

vol.25. no.2. 1997, pp.111-117

"In the rank sweat of an enseamed bed": sexual aberration and the paradigmatic screen Hamlets, by James R. Simmons Jr.

Simmons talks about four film versions which portray Hamlet as driven by deviant or repressed sexual energies. In Svend Gade's 1920 version Asta Neilson plays a Hamlet who is female but, for political reasons, has been brought up as a boy. This opens up the play's gender issues as well as allegedly providing an explanation for Hamlet's lack of machismo and rejection of Ophelia. Simmons argues that Olivier's 1948 version has been the most influential in establishing Hamlet as an Oedipally motivated character. Rodney Bennet's BBC Shakespeare HAMLET and Zeffirelli's 1990 version take the mother-son relationship even further.

LITERATURE/FILM QUARTERLY

vol.25. no.2. 1997, pp.119-124

Freud's footprints in Hamlet, by Philip Weller

Weller challenges the popular view, espoused by almost all film adaptations of the play, that Hamlet is suffering from an Oedipus complex. He suggests that the Oedipal interpretation of Hamlet's behaviour has become a stale and profitless convention which achieves a kind of apotheosis in the cavortings of Mel Gibson and Glenn Close in Zeffirelli's 1990 version of the play.

SHAKESPEARE BULLETIN

vol.15. no.3. Summer 1997, pp.33-35

Romeo and Juliet, by Robert Kole

Analytical review of Luhrmann's adaptation.

SHAKESPEARE BULLETIN

vol.15. no.3. Summer 1997, pp.36-37

Luhrmann's young lovers as seen by their peers, by Peter Newman

Teenagers give their opinions of WILLIAM SHAKESPEARE'S ROMEO + JULIET. For example: "Juliet was very convincing but Romeo needs some work on the wording".

SHAKESPEARE BULLETIN

vol.15. no.3. Summer 1997, pp.38-41

Branagh's Hamlet redux, by Nina da Vinci Nichols

Round-up of the critical reception of Branagh's HAMLET, including unsparing comments from Shakespearean scholars and Nichols' own thoughts. Why do a full-text version? The consensus seems to be Branagh's desire to go one better than Olivier.

SIGHT AND SOUND

vol.7.no.3. March 1997, pp.6-9

Kiss kiss bang bang, by Jose Arroyo

Arroyo's analysis takes in notions of constructed worlds, camp aesthetics and hybrid genres in Baz Luhrmann's WILLIAM SHAKESPEARE'S ROMEO + JULIET.

VARIETY

13-19 January 1997, p.62, 68, 70

Shakespeare by design, by Robert Koehler

A look at how Shakespeare films have fared at the Academy Awards with comments from Kenneth Branagh and Al Pacino.

CINEACTION!

no.41. October 1996, pp.43-49

Maintaining the dual perspective: Orson Welles and Chimes at midnight, by Peter E. S. Babiak

Analysis of CHIMES AT MIDNIGHT.

METRO

no.107 .1996, pp. 33-38

Will power: Shakespeare's masks, by John Slavin

Slavin points out that despite the recent Shakespeare revival, that the range of plays chosen for modern screen adaptation has been very narrow: five or six favourites, out of a possible thirty-seven. One reason for this is the influence of Olivier and Welles but Slavin also suggests it is to do with modern notions of evil and politics. He also suggests that the centrality of role playing, rhetoric and imagination in Shakespeare has failed to find its true expression in the film adaptations which have tended to go down the road of naturalism and realism.

SCREEN INTERNATIONAL

no.1049. 15 March 1996, pp.12-14

Renaissance player, by Emma Tutty

Article on the Shakespeare film boom including budgets, box office figures, information on marketing strategies and comments from directors and producers. The films discussed include Richard Loncraine's RICHARD III, Al Pacino's LOOKING FOR RICHARD, Adrian Noble's A MIDSUMMER NIGHT'S DREAM, Trevor Nunn's TWELFTH NIGHT, and Baz Luhrmann's WILLIAM SHAKESPEARE'S ROMEO + JULIET.

SCREEN INTERNATIONAL

no.1049. 15 March 1996, p.16

The great Dane, by Emma Tutty

Branagh talks about his reasons for filming a full-text version of Hamlet and why audiences shouldn't be put off by its length.

PREMIERE

vol.4. no.2.March 1996, pp.70-74

Brush up your Shakespeare, by Ed Sikov

Sikov attempts to explain the current interest in filming Shakespeare and gives a potted history of the Bard on screen.

VARIETY

22-28 January 1996, p.1,115

H'wood going over-Bard in quest for Will power, by Dan Cox

Article on the Shakespeare mania in Hollywood following Branagh's striking box-office gold with HENRY V and MUCH ADO ABOUT NOTHING. Cox notes that making a successful screen Shakespeare involves an astute mixture of marketing, big stars and a director who understands the play.

MOVING PICTURES INTERNATIONAL

no.15.Jan 1996, pp.71-76

Unceremonious about Shakespeare, by Tim Avis

Article about Richard Loncraine's RICHARD III. Includes background information on the film's production.

SHAKESPEARE BULLETIN

vol.12. no.3. Summer 1994, pp.38-41

Godard's Lear: why is it so bad? by David Impastato

Because Jean -Luc Godard's version of *King Lear* rejects notions of closure, patriarchy, monologism, absolute truth and clarity it would, says Impastato, have been "an act of bad faith" for him to have made a coherent movie. In fact if his film had been "good" then it would really have been "bad". Yet paradoxically, despite his attempts to create "No thing", Godard inevitably leaves behind traces of himself for Impastato to tease out a thread of purpose and intent in the film.

LITERATURE/FILM QUARTERLY

vol.22. no.2. 1994, pp.109-116

The bow is bent and drawn: Kurosawa's Ran and the Shakespearean arrow of desire, by Samuel Crowl

Analysis of Kurosawa's apocalyptic version of King Lear.

CINEMA PAPERS

no. 96. December 1993, pp.39-41

Shakespeare for everyone: Othello, Macbeth and Much ado about nothing, by Brian McFarlane

McFarlane contrasts Welles and Branagh: the one shunned by Hollywood and true to his own vision of Shakespeare, the other a determined populist with major studio backing.

SIGHT AND SOUND

vol.3. no.9. September 1993, pp.16-19

The importance of being ordinary, by Alison Light

Attempts to identify Kenneth Branagh's appeal. Compares his HENRY V to Olivier's. According to Light he is a populariser but his version of meritocracy tends towards blandness. Light argues that this eager to please cosiness mars MUCH ADO ABOUT NOTHING (1993).

LITERATURE/FILM QUARTERLY

vol.20. no.4. 1992, [whole issue]

Entire issue about Shakespeare on film and television. More details below.

LITERATURE/FILM QUARTERLY

vol.20. no.4. 1992, pp.268-275

Playing the game: Branagh's Henry V, by Michael Pursell

Criticising Olivier's patriotic HENRY V, Pursell suggests that Branagh attempts to realise a more complex view of English history yet ultimately, despite depicting Agincourt as a bloody, brutalising event, Branagh's nerve fails him. Whereas earlier in the film, according to Pursell, Henry is like Darth Vader - a villainous, forbidding figure - he later becomes like Paul Gascoigne and Margaret Thatcher: a weeping, self-dramatising icon of British national pride with a strange haircut.

LITERATURE/FILM QUARTERLY

vol.20. no.4. 1992, pp.294-300

The textual fabric of Peter Brook's King Lear: "holes" in cinema, screenplay, and playtext, by Todd S. Gilman

Gilman argues that a full analysis of the film demands a consideration of the cinematography, the screenplay and the original text. He says that Brook's shortened text and lack of filmic technique are not weaknesses but actually devices attuned to the play's themes of blindness, madness, refusal and suppression.

LITERATURE/FILM QUARTERLY

vol.20. no.4. 1992, pp. 308-323

Shakespeare, Zeffirelli, and the homosexual gaze, by William Van Watson

Watson looks at THE TAMING OF THE SHREW (1966), ROMEO AND JULIET (1968) and HAMLET (1990) in the context of Shakespeare's homosexual imagery and what he calls the homosexual gaze of Zeffirelli's camera.

SIGHT AND SOUND

vol.6. no 2. October 1992, pp.28-30

Improving Mr Welles, by Jonathan Rosenbaum

The new versions of Orson Welles' OTHELLO are "post-modernist alterations of the original" rather than restorations, says Rosenbaum.

SIGHT AND SOUND

vol.6.no 2. October 1992, p.31

Perplexed in the extreme, by Philip Kemp

Kemp argues that, despite its troubled production history Welles' OTHELLO is still a work of considerable visual power

AMERICAN FILM

vol.16. no.9. Sept-Oct 1991, pp.32-37

Shakespeare in black leather, by L. Loud

Production report from MY OWN PRIVATE IDAHO.

SCREEN

vol.31, no.3, Autumn 1990, pp.243-261

How many times shall Caesar bleed in sport: Shakespeare and the cultural debate about moving pictures, by Roberta E. Pearson and William Uricchio

Looks at questions surrounding early film censorship and morality and attempts to make film seem culturally respectable by filming Shakespeare. The authors illustrate their arguments with reference to the 1908 Vitagraph JULIUS CAESAR where censors were outraged by the shortness of the togas worn by the actors.

LITERATURE/FILM QUARTERLY

vol.11. no.3. 1983

Whole issue about Shakespeare on film: papers from seminar at World Shakespeare Congress, Stratford-Upon -Avon, August 1981. Details on some of the articles given below.

LITERATURE/FILM QUARTERLY

vol.11 no.3. 1983, pp.143-151

The two King Lears: uncovering the filmtext, by Barbara Hodgdon

Considers Peter Brook's and Grigori Kozintsev's adaptations of *King Lear*

LITERATURE/FILM QUARTERLY

vol.11. no.3. 1983, pp.167-173

Kurosawa's Throne of blood: Washizu and Miki meet the forest spirit, by Jack J. Jorgens

Analysis of Kurosawa's version of *Macbeth*, looking at his contrasting use of pure cinema and the conventions of Noh theatre, with particular reference to the Forest Spirit scene.

LITERATURE/FILM QUARTERLY

vol.11. no.3. 1983, pp.179-184

Olivier's Henry V and the Elizabethan world picture, by Michael Manheim

Considers Olivier's film in the light of E.M.W. Tillyard's books *The Elizabethan world picture* and *Shakespeare's history plays*, suggesting that Olivier's interpretation of Henry as shrewd politician has stood the test of time better than Tillyard's view of the king as agent of divine providence.

SHAKESPEARE: Newspaper/Press articles

SUNDAY TIMES

Section 2, 29 November 1998, pp.8-9

Will Shakespeare: star crossed lover, by Garth Pearce

Article on SHAKESPEARE IN LOVE including production history and comments from director John Madden and actors Joseph Fiennes and Geoffrey Rush.

INDEPENDENT

27 March 1997, p.22

Where there's a Will, there's a way, by Richard D. North

North looks at some of the many different interpretations of Shakespeare for stage and screen and says the Bard can take almost anything you throw at him.

DAILY TELEGRAPH

16 February 1996, p. 25

Much ado about Shakespeare, by David Gritten

On the UK release of Oliver Parker's OTHELLO, Gritten wonders why Shakespeare is suddenly big news at the cinema.

DAILY TELEGRAPH

28 December 1996, p.3

Branagh's epic Hamlet is given cool reception, by David Sapsted

Round-up of HAMLET's critical reception in the US.

GUARDIAN

Section 2, 3 January 1996, pp.6-7

Bill's big screen adventure, by Michael Billington

Billington argues the pros and cons of adapting Shakespeare for the screen. Against is the fact that Shakespeare's plays are so rich in metaphor and image that screen images can seem redundant. Billington suggests that the comedies in particular are better suited to the stage than screen. On the other hand, Shakespeare films make the plays widely available, they preserve outstanding performances (Olivier in RICHARD III (1955)) and the tragedies and histories in particular have qualities of narrative, action and realism which lend themselves well to the screen. Includes Billington's choices for the five best and worst screen Shakespeares.

INDEPENDENT

30 September 1989, p.36

Insubstantial pageants, by Anthony Lane

In the week before the release of Branagh's HENRY V, Lane looks at other screen adaptations of Shakespeare, hinting that Olivier's HAMLET is influenced by CITIZEN KANE and thus suggesting that successful Shakespeare films will be as much influenced by cinema, as a theatrical or literary tradition.

TITLES AVAILABLE ON VIDEO - August 1999

Hamlet (1996)

Director: Kenneth Branagh
(Columbia TriStar Home Video - Certificate PG)

Hamlet (1990)

Director: Franco Zeffirelli
(Columbia TriStar Home Video - Certificate PG)

King Lear (1970)

Director: Grigori Kozintsev
(Tartan Video - Certificate PG)

King Lear (1970)

Director: Peter Brook
(Cinema Club/Columbia TriStar - Certificate PG)

Macbeth (1948)

Director: Orson Welles
(Second Sight Films Ltd. - Certificate PG)

Macbeth (1971)

Director: Roman Polanski
(Cinema Club/Columbia TriStar - Certificate 15)

Much ado about nothing (1993)

Director: Kenneth Branagh
(Entertainment in Video - Certificate PG)

Othello (1995)

Director: Oliver Parker
(Columbia TriStar Home Video - Certificate 12)

Othello (1952)

Director: Orson Welles
(4 Front Video - Certificate U)

Richard III (1995)

Director: Richard Loncraine
(Pathe Distribution - Certificate 15)

Romeo and Juliet (1968)

Director: Franco Zeffirelli
(CIC Video - Certificate PG)

Taming of the shrew (1966)

Director: Franco Zeffirelli
(Cinema Club/Columbia TriStar - Certificate U)

The Tempest (1979)

Director: Derek Jarman
(Red Pictures - Certificate 15)

Throne of blood (1957)

Director: Akira Kurosawa
(Connoisseur Video - Certificate PG)

Twelfth Night (1996)

Director: Trevor Nunn
(Entertainment in Video - Certificate U)

William Shakespeare's Romeo + Juliet (1996)

Director Baz Luhrmann
(20thCFox - Certificate 12)