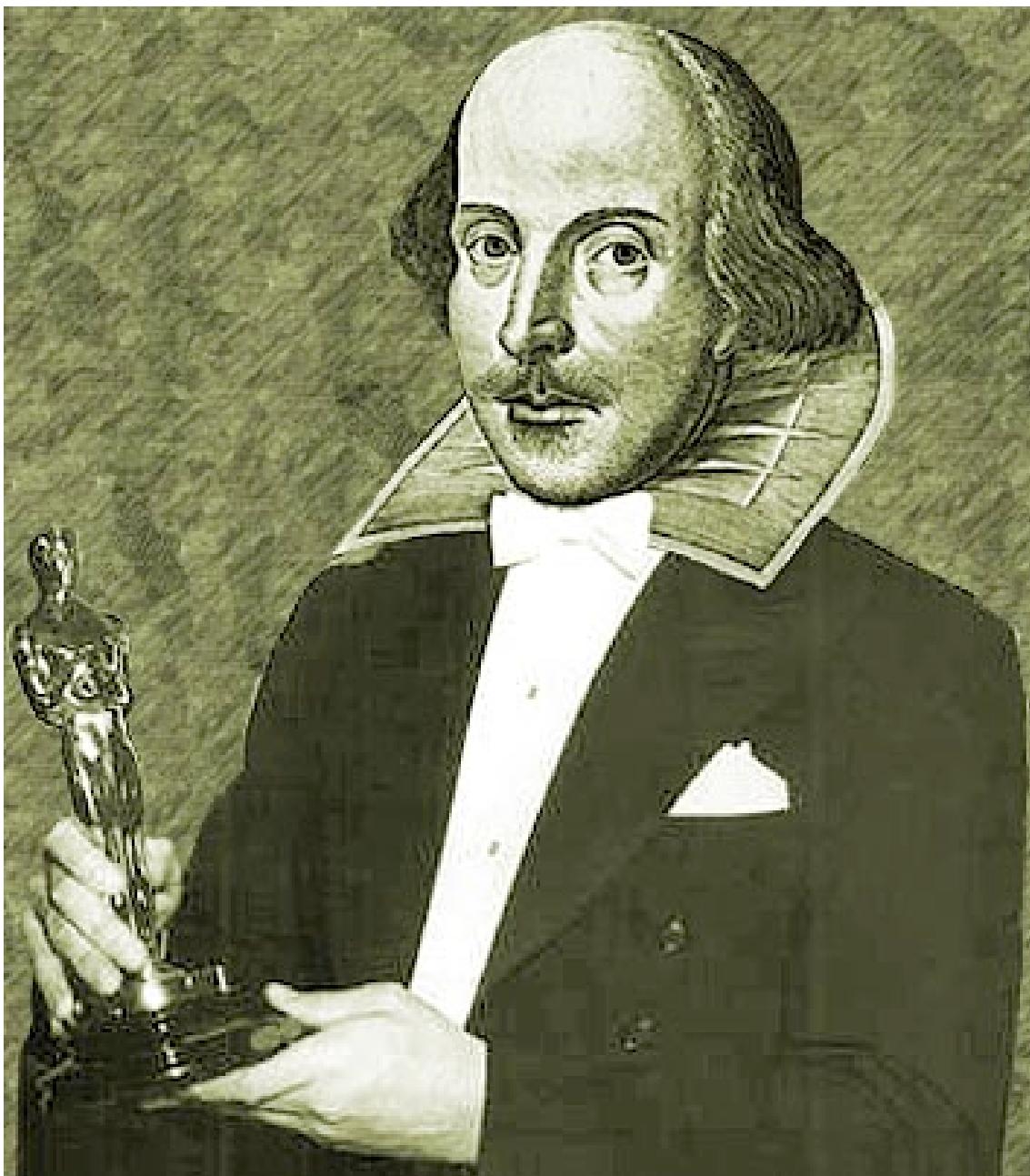


16+

source guides

# shakespeare



National Library

# Shakespeare

16 + Source Guide



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Compiled by:  
Anastasia Kerameos  
Andrew Ormsby  
Bronia Evers  
Iratxe Gardoqui

Design/Layout: Ian O'Sullivan  
Project Manager: David Sharp

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# 16+ MEDIA STUDIES

## INFORMATION GUIDE STATEMENT

“Candidates should note that examiners have copies of this guide and will not give credit for mere reproduction of the information it contains.

Candidates are reminded that all research sources must be credited”.

# BFI National Library

All the materials referred to in this guide are available for consultation at the BFI National Library. If you wish to visit the reading room of the library and do not already hold membership, you will need to take out a one-day, five-day or annual pass. Full details of access to the library and charges can be found at:

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# Accessing Research Materials

## Copies of articles

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## Other Sources

### Your local library

Local libraries should have access to the inter-library loan system for requesting items they do not hold and they may have copies of *MONTHLY FILM BULLETIN* and *SIGHT AND SOUND*. Some recent newspaper items may be held by your local reference library. Larger libraries will hold other relevant materials and should offer internet access.

### Your nearest college/university

Universities may allow access to outside students, though you may not 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. The BFI Film and Television Handbook lists libraries with significant media collections.

### Your school library

### Local bookshops

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

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# Approaches to Research

by Samantha Bakhurst

## 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 that 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, will be extremely shallow if you have no knowledge of these different perspectives.

Some knowledge of the work of theorists in the 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 things such as, for example, what activities women are shown doing in advertisements over one week of television viewing. 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 - printed sources:** This is where you will be investigating information gathered by other people in books, newspapers, magazines, on radio and television. 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.

**Secondary - online sources:** Online sources are also mainly secondary. You will need to be able to make comparisons between sources if you intend quoting online information, and to be wary of the differences between fact and opinions. Don't necessarily assume something is a fact because someone on a website says it is. Some websites will be "official" but many will not be, so you need to think about the authority of a site when assessing the information found on it. The structure of a website address (URL) can indicate the site's origin and status, for example, .ac or .edu indicate an academic or educational institution, .gov a government body, .org a non-profit organisation, .co or .com a commercial organisation. Websites sometimes disappear or shift location - make sure you can quote a URL reference for a site, and perhaps keep a note of the last date that you checked it.

**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 to the local library or web search engines, 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 your evidence for an analysis of the text. 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.

References are usually written in this way:

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 on film

by Tony Howard

*"For the first time in my life I have rendered my own dreams of doing this play with no restrictions on my imagination."* (Max Reinhardt on filming his stage production of *A Midsummer Night's Dream*)

## Silent Shakespeare

The history of screen Shakespeare is almost as long as that of cinema itself: Beerbohm Tree and Sarah Bernhardt both appeared in short extracts from 1899 stage productions - *King John* and *Hamlet*. For early film-makers working in a disreputable industry, Shakespeare offered familiar plots, iconic images (a balcony scene, a trial, a graveyard), and respectability. At first, by denying the characters speech, most silent versions reduced them to stereotypes reacting melodramatically to arbitrary events; but by 1920 Asta Nielsen's *HAMLET* was subversively linking the play to post-World War I gender politics (she made the Prince a woman in disguise) and Nielsen's physical expressiveness translated Shakespeare into gesture to startling effect.

## The Coming of Sound

Sound brought new challenges and quarrels; "loyalty" to the text became an issue, as did class, nationality and cultural ownership: could untrained film stars speak blank verse? Was "Shakespeare's voice" that of the English upper-middle classes? In 1936 the great stage director Harley Granville-Barker dismissed screen Shakespeare as a travesty; Alfred Hitchcock replied that Shakespeare should be grateful if cinema condescended to film his elitist, incomprehensible scripts at all.

From 1935 to 1937, major studios backed competing Shakespearean spectacles - ornate, choreographic, and packed with stars and music: the producers of Max Reinhardt's *DREAM*, George Cukor's *ROMEO AND JULIET* and Paul Czinner's British *AS YOU LIKE IT* hoped Shakespeare's blend of tragedy, romance and clowning would attract massive mixed audiences: the *DREAM*'s advertising

promised "Three Shows in One!" In the 1930s Shakespeare signified escapism - literally for Reinhardt and Czinner, who were refugees from Nazi Germany. All three films handled comedy and love laboriously but the dark elements were very powerful. Reinhardt and Cukor's lovers stumbled into chiaroscuro worlds, haunted or plague-stricken. All three films outraged academics; worse, they failed financially and so Hollywood largely abandoned Shakespeare for fifty years, except as plot material for such genre films as *A DOUBLE LIFE* (*Othello* on Broadway) or *FORBIDDEN PLANET* (*The Tempest* in space).

## Actor-managerial v. Directors' Shakespeare

In 1944 Laurence Olivier's *HENRY V* was part of the war effort. It was the first attempt to think through the relationship between cinema and the Elizabethan stage. Olivier's team devised a three-part structure: It began as an historical travologue with a performance at the Globe, moved to a stylized pastel France based on a medieval Book of Hours, and climaxed in the spectacular Battle of Agincourt, shot on location. Olivier evoked the Battle of Britain - Henry's "We few, we happy few" became Churchill's "first of the few" - and he recognized that Shakespearean performances inhabit three timeframes: the characters' historical space, the Elizabethan, and our own. His films became symbols of national tradition and creativity, though *HAMLET* (1948) breathed postwar disillusionment and *RICHARD III* celebrated British pageantry at the very moment Britain's post-imperial decline became obvious - 1955, the year of the Suez crisis.

Olivier's Shakespeare films successively became more static and theatrical. In contrast Orson Welles turned Shakespeare into pure - visually astonishing - cinema. Olivier's published *HAMLET* screenplay apologised for making cuts; Welles seized on literature as raw material for a new medium, created magically in the cutting-room. In his cinema, titanic doomed protagonists fall and leave young cold,

well-bred, conformists - the Malcolms and the Hals - to shape the modern world. Welles' *CAMPANADAS A MEDIANOCHE* (aka *CHIMES AT MIDNIGHT*, 1966) replaced Olivier's patriotic Agincourt with scenes of appalling slaughter prefiguring the Somme and nuclear destruction. His last, unfinished, Shakespeare film was a *Merchant of Venice* attacking anti-Semitism.

Despite the conscious differences, Welles' and Olivier's works have much in common. *MACBETH*, *OTHELLO* and *HAMLET* are film noir - dreamlike, fatalistic studies of personal and sexual betrayal: when these films begin, Hamlet and Othello are already dead. They were the last great actor-managers and they established Shakespearean cinema as a genre.

## Sixties Shakespeare

In the 1960s a new generation fought over that inheritance. More interested in *milieu* than text, Franco Zeffirelli combined lavish Renaissance production design with emotional energy and teeming local colour. Peter Hall's Royal Shakespeare Company tried to build on its radical theatre work by filming productions on location in an experimental *nouvelle-vague* style, most notably Peter Brook's Beckettian *KING LEAR*. Brook believed Shakespeare must be used to explore contemporary consciousness; so did Tony Richardson's downbeat *HAMLET* (1969) and Roman Polanski's *MACBETH* (1971). All were inflected with the political cynicism of the Vietnam era.

## World Shakespeare

In the USSR and Japan, great humanist directors - their vision shaped by Stalingrad or Hiroshima - saw Shakespeare as an historian and philosopher. Grigori Kozintsev was preoccupied with freedom and tyranny. His *Hamlet* (*GAMLET*, 1964) replaced Olivier's Freudian inertia with social engagement, his *King Lear* (*KOROL LIR*, 1970) rejected Brook's Absurdism. Akira Kurosawa's Shakespeare adaptations are bleaker. In his modern-dress *Hamlet* (*WARUI YATSU HODO YOKU NEMURU*, aka *The BAD SLEEP*

WELL, 1960) the hero loses; KUMONOSU-JO (aka THRONE OF BLOOD, 1957) and RAN (his versions of *Macbeth* and *Lear*) mourn our self-destructive alienation from spirituality and nature. But Kurosawa, using speech sparingly, taught directors how to reshape Shakespeare as narrative and action.

Meanwhile screenplays from across the world adapted and modernised the plots with extraordinary freedom. *Macbeth* has been relocated amongst Chicago gangsters (JOE MACBETH), Birmingham sink estates, the fast food trade, and Bollywood. Romeo and Juliet have tried to flee Brooklyn, Rio, Switzerland, Serbia and Notting Hill. Shakespeare's film offshoots have become a field of study on their own.

#### **Young Shakespeare**

Disney reworked *Hamlet* as THE LION KING and hid new takes on *The Tempest* in THE LITTLE MER-MAID and POCOHONTAS. (See if you can spot the sources for THE LION KING II and III). Shakespeare goes to High School in many current teenflicks including TEN THINGS I HATE ABOUT YOU and GET OVER IT (the *Shrew* and the *Dream*). More seriously, the Welsh-Russian ANIMATED TALES FROM SHAKESPEARE offered clear, sometimes memorable, condensations of major plays, and Christine Edzard's The CHILDREN'S MIDSUMMER NIGHT'S DREAM (2001) hands the play over to South London schoolkids as a reflection of their own lives.

#### **Alternative Shakespeares**

In the harsh economic climate of the late 1970s and 1980s a new defiantly experimental kind of British Shakespeare film emerged, made by directors from an Art School background. Derek Jarman (*The Tempest* and the *Sonnets*) and Celestino Coronado (*Hamlet* and the *Dream*) created startling images on video and low-grade film, and they annexed Shakespeare for gay sensibility and the nonconformist spirit. Both mocked dominant culture with their tattiness and their casting, including gay icons, mimes, punk stars and Hamlet played by twins. Peter Greenaway's PROSPERO'S BOOKS with Gielgud as Prospero/Shakespeare was more elaborate and allusive, technically revolutionary in its use of overlaid video images, but devoted to the

idea of cultural inheritance. Greenaway's Prospero is a magus surrounded by the arcane art that shaped the late-Renaissance imagination; Jarman's Prospero is a wreck in a gutted mansion scrawled with mystic graffiti. Greenaway's *Tempest* reveres tradition; Jarman's explodes it. But in 1989 Kenneth Branagh's HENRY V re-established Shakespeare in the mainstream.

#### **The Branagh revolution**

Like Zeffirelli - who returned with Mel Gibson in HAMLET (1990) - Branagh aimed to make Shakespeare vivid and emotionally accessible, but he added an unprecedented respect for the text. His 'uncut' HAMLET ran four hours. He also imported the multi-ethnic ensemble ethic of contemporary theatre, prioritised character, and enthusiastically pastiched popular cinema, from CASABLANCA and David Lean to THE MAGNIFICENT SEVEN. Branagh's example and his commercial success were crucial for the next generation, whether they followed his formula - e.g. Oliver Parker's "erotic thriller" OTHELLO (1995) and Michael Hoffman's starry DREAM (1999) - or rejected it. He is the most important producer in the history of Shakespeare on film.

Paradoxically, Branagh's populism created an economic climate in which the Welles approach - imagistic, personal, iconoclastic - finally blossomed. Richard Loncraine's RICHARD III (1995), Baz Lurhmann's WILLIAM SHAKESPEARE'S ROMEO + JULIET (1996), Julie Taymor's TITUS (1999) and Michael Almereyda's HAMLET (2000) all - for the first time - achieved the interpretative and stylistic complexity postmodern theatre takes for granted. Earlier films strained to contain the plays in consistent visual worlds, but Loncraine's alternative-1930s London, Lurhmann's cosmopolitan Verona Beach, and Almereyda's corporate New York/Elsinore all revel in anachronisms, discontinuity and irony. After 9/11, plans for a Loncraine Merchant of Venice set in New York were set aside, but with Michael Radford's Merchant (WILLIAM SHAKESPEARE'S THE MERCHANT OF VENICE, 2004) and Branagh's forthcoming As You Like It (2007), plus the BBC's modernised adaptations (e.g. Johnny Vegas as Bottom), Shakespearean film is renewing itself again....

Tony Howard lectures in film, English literature and theatre at the University of Warwick. He is the author of *Women as Hamlet: Performance and Interpretation in Theatre, Film and Fiction* published by Cambridge University Press, 2006.

# books

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, Brook, Almereyda and Taymor.

Other interpretations included are:  
HAMLET (1920)

SHAKESPEARE IN LOVE (1998)  
WILLIAM SHAKESPEARE'S ROMEO + JULIET (1996) (also referred to as ROMEO + JULIET)  
RICHARD III (1995)  
The CHILDREN'S MIDSUMMER NIGHT'S DREAM (2001)  
AS YOU LIKE IT (1992)  
MY OWN PRIVATE IDAHO (1991)  
LOOKING FOR RICHARD (1996)  
The BBC TELEVISION SHAKESPEARE series (1978-85)

As the literature available in published form is so substantial we have not listed any websites, though there are plenty to choose from should you wish to do so.

ANDREGG, Michael  
**Cinematic Shakespeare.**  
Lanham, Maryland; Boulder; New York; Oxford: Rowman & Littlefield, 2004. 225p. illus. notes. bibliog. index.

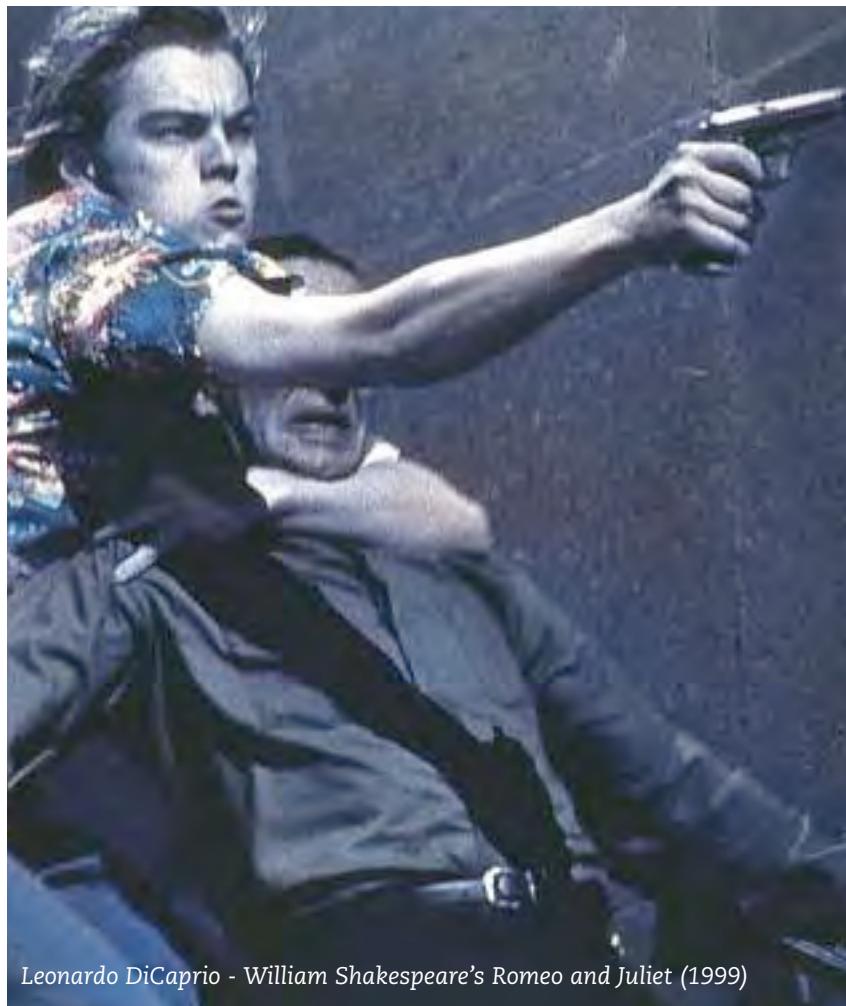
Andregg's focuses include the films of Olivier and Welles, Polanski's MACBETH (1971) and a look at the Bard on television. There is a chapter exploring several versions of ROMEO AND JULIET, and another examining Branagh's work and his influence on the efforts of later filmmakers. Boxed text punctuates the essays, highlighting intriguing details about individual films and directors.

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.

BURNETT, Mark Thornton and WRAY, Ramona  
**Shakespeare, film, fin de siècle**.  
Basingstoke; London: Macmillan, 2001. 244p. index.

What can cinematic interpretations of Shakespeare tell us about western culture at the end of the 20<sup>th</sup> century? These essays explore cultural questions surrounding the idea of the millennium and link them to Shakespeare films, for example urban dystopias in Christine Edzard's AS YOU LIKE IT (1992) and violence in Baz Luhrmann's WILLIAM SHAKESPEARE'S ROMEO + JULIET (1996). The volume includes an interview with Kenneth Branagh, which covers his career as a Shakespearean film actor and director, with a particular focus on LOVE'S LABOUR'S LOST (1999).

CARTELLI, Thomas and ROWE, Katherine  
**New wave Shakespeare on screen**.  
Cambridge: Polity Press, 2007. 201p. illus. notes. bibliogs. index.

This book focuses on the Shakespeare films that have received less critical attention

elsewhere – for example Almereyda's HAMLET (2000) and Billy Morrisette's SCOTLAND, PA (2001), a version of Macbeth. Up-to-date and with a focus on the innovative and experimental, this book is a must for those interested in the more marginal interpretations of Shakespeare on screen.

CARTMELL, Deborah  
**Interpreting Shakespeare on screen**.  
Basingstoke; London: Macmillan, 2000. 170p. bibliog. filmog. index. appendices.

A study of the more 'mainstream' interpretations of the plays on film, aimed specifically at students. This book offers an accessible introduction to analysing the films in relation to themes of gender, sexuality, nationalism and race. An appendix provides suggested exercises for those studying Shakespeare on film, with examples of essays by students.

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.

CROWL, Samuel  
**Shakespeare at the cineplex: the Kenneth Branagh era**.  
Athens, OH: Ohio University Press, 2003. 254p. [16]plates. notes. index.

Crowl has dubbed 1989-2001 as "the long decade", a period that produced an unusually high volume of Shakespeare films. The book restricts itself to "films directly committed to reproducing a Shakespearean text in the tradi-

tional language of narrative film," therefore works using modern English are not covered. Ample focus is given to Taymor (TITUS), Almereyda (HAMLET), and Edzard (AS YOU LIKE IT, THE CHILDREN'S MIDSUMMER NIGHT'S DREAM) as well as Luhrmann, Loncraine and of course Kenneth Branagh.

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



*Kenneth Branagh - Henry V (1990)*

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*.

**HENDERSON, Diana E. (ed.)**  
**A concise companion to Shakespeare on screen.**  
 Malden, MA; Oxford: Blackwell, 2006. 264p. chronology. notes. bibliog. index.

Provides a thorough survey of the field, ranging from the earliest known example of Shakespeare film up to the 21<sup>st</sup> century. The chapters are divided by topic, and include authorship, theatricality, gender studies and globalisation. There is a fascinating chronology charting the development of filmed Shakespeare alongside historical and media world events.

**HOWARD, Tony**  
**Women as Hamlet: performance and interpretation in theatre, film and fiction.**  
 Cambridge: Cambridge University Press, 2007. 341p. illus. index.

An in-depth look at how and why Hamlet's alleged 'femininity' has fascinated playwrights, painters, novelists and film-makers from Eugène Delacroix and the Victorian novelist Mary Braddon to Angela Carter and Robert Lepage. The book places these works in their political and historical contexts. Mention is made of Sarah Bernhardt as the first ever Hamlet on film, and of the silent HAMLET directed by Heinz Schall in 1920, with the famous silent film star Asta Nielsen in the title role.

**JACKSON, R.**  
**The Cambridge companion to Shakespeare on film.**  
 Cambridge: Cambridge University Press, 2000. 342p. filmog. index.

The critical and historical essays in this collection outline a range of perspectives on Shakespeare film. There are four sections: 'Adaptation and its contexts'; 'Genres and Plays'; 'Directors' and 'Critical Issues.' The films of Welles, Olivier, Kosinstev, Zeffirelli and Branagh are given substantial attention, but space is also offered to less well trodden areas of study such as Shakespeare's women on screen and filmmakers' approaches to the magic and illusion in Shakespeare's plays.

**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*.

KELLER, James R. and STRYTYNER, Leslie (eds.)  
**Almost Shakespeare: reinventing his works for cinema and television.**

Jefferson, NC; London: McFarland, 2004. 179p. illus. bibliog. index.

This collection of essays looks at the ‘updating’ of Shakespeare in recent film and television adaptations, including *Othello* on the basketball court in Tim Blake Nelson’s *O* (2001), and *The Taming of the Shrew* refigured as teen drama in *TEN THINGS I HATE ABOUT YOU* (1999). Further chapters look at the use of *Hamlet* in *WITHNAIL AND I* (1986), and Peter Greenaway’s *PROSPERO’S BOOKS* (1991). The final chapter is a bibliography useful to anyone researching the adaptation, appropriation or quotation of Shakespeare in contemporary filmmaking.

MCKELLEN, Ian and LONCRANE, 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 wrinckled 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, lies 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.”

ROSENTHAL, Daniel  
**100 Shakespeare Films.**  
 London: BFI, 2007. 272p.

Spanning a century of cinema, from a silent short of THE TEMPEST (1907) to Kenneth Branagh’s AS YOU LIKE IT (2006), Daniel

Rosenthal’s up-to-date selection takes in a wide variety of Shakespeare films. Presented alphabetically by Shakespeare play, each chapter begins with a synopsis, followed by chronological film entries. There are also guides to Further reading and what is available on DVD and Video.

ROTHWELL, Kenneth S.  
**A history of Shakespeare on screen: a century of film and television.** [2<sup>nd</sup> ed.]  
 Cambridge: Cambridge University Press, 2004. 380p. illus. notes. bibliog. filmog. table. index.

An impressive, thorough survey of the field, with in depth studies of major Shakespeare films from across the 20<sup>th</sup> and into the 21<sup>st</sup> centuries, and shorter mentions of many others. A detailed chronology and bibliography up to 2003 is included, as well as several illustrations.

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.

**WILSON, Robert F., Jr**  
**Shakespeare in Hollywood 1929-1956.**  
 Cranbury, NJ: Associated University Presses, 2000. 190p. filmog. bibliog. index.

A look at Hollywood's relationship with Shakespeare during its Golden Age. The author's argument is that big studios like MGM filmed Shakespeare in an attempt to position themselves as creators of high art rather than popular culture. Films discussed include Max Reinhardt's *A MIDSUMMER NIGHT'S DREAM* (1935), Orson Welles' *MACBETH* (1948) and several "offshoots" such as *FORBIDDEN PLANET* (1956) as a science fiction version of *The Tempest* and *JOE MACBETH* (1955), a Chicago mob version of *Macbeth*.

**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.



Laurence Olivier and Maggie Smith - *Othello* (1965)

**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.

# journal articles

## SHAKESPEARE BULLETIN

Vol.24 No.3. October 2006, pp.49-65

## Speculations on Shakespearean cinematic liveness, by Laurie Osborne

Examines films of staged Shakespeare and Shakespearean feature films and discusses the issues they raise of "liveness", "reproducibility" and the ephemeral nature of live performance.

## QUARTERLY REVIEW OF FILM AND VIDEO

Vol.23.No.4.October 2006, pp.353-367

## Star power: Al Pacino, 'Looking for Richard' and the cultural capital of Shakespeare on film, by M.G. Aune

Examines the ways in which Pacino uses and subverts his own celebrity persona to mediate between Shakespeare's play, with its perceived textual difficulties, and the U.S. cinemagoing public.

## QUARTERLY REVIEW OF FILM AND VIDEO

Vol.23.No.4. October 2006, pp.341-351

## Kurosawa's 'Ran' (1985) and 'King Lear': towards a conversation on historical responsibility, by Joan Pong Linton

RAN is compared with King Lear less as an adaptation and more as an original piece "in conversation" with Shakespeare's play. According to Pong Linton, the film offers the past as a distanced perspective from which we reflect on the present.

## LITERATURE/FILM QUARTERLY

Vol.34.No.2 April 2006 [whole issue]

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

pp.113-119

## Empowered by madness: Ophelia in the films of Kozintsev, Zeffirelli and Branagh, by Gulsen Sayin taker.

A feminist reading of the representations of Ophelia in the films of Kozintsev, Zeffirelli and Branagh.

pp.140-146

## White trash Shakespeare: taste, morality, and the dark side of the American Dream in *Billy Morrissette's Scotland, PA*, by Elizabeth A. Deitchman

*Macbeth* is concerned with the degree to which we can determine our own fate, and *SCOTLAND, P.A.* translates this into a question about the role modern Americans play in establishing their place in the USA's social order. By examining this theme of the film, the author of this essay discusses how *SCOTLAND, P.A.* links morality directly to social class.

## SIGHT AND SOUND

Vol.15.no2. February 2005, pp.79-80

## William Shakespeare's *The Merchant of Venice*, by Andy Dickson

In his review Dickson praises Michael Radford for daring to adapt the problematic play with its controversial comments on race, but he is not very positive about the results. Includes a long synopsis.

## AMERICAN CINEMATOGRAPHER

Vol.86.No.1.January 2005, pp.118-119

## Point East: Shakespeare returns to Venice, by John Calhoun

Director of Photography Benoit Delhomme discusses his work on WILLIAM SHAKESPEARE'S THE MERCHANT OF VENICE.

## SHAKESPEARE BULLETIN

Vol.23.No.1. Spring 2005 [whole issue]

Entire issue dedicated to Orson Welles and Shakespeare in film.

## FACTORY

December 2004, pp.14-21

## Bard behaviour, by Howard Webster

An article on the making of WILLIAM SHAKESPEARE'S THE MERCHANT OF VENICE directed by Michael Radford. Includes interviews with the film's producer Barry Navidi and actors Joseph Fiennes, Kris Marshall and Mackenzie Crook.

## LITERATURE/FILM QUARTERLY

Vol.32.No.2. July 2004 [whole issue]

Entire issue about Shakespeare on film and television. More details on some of the articles below.

pp.115-121

## Othello: a hawk among birds, by Steve Criniti

The author discusses the film O which transfers the action of *Othello* to a contemporary U.S. high school. He argues that the film's fidelity to its source in terms of plot and character is a strength rather than a weakness.

pp.144-152

## Taming 10 Things I Hate About You: Shakespeare and the teenage film audience, by L. Monique Pittman

A high school teacher discusses how her students reacted to the juxtaposition of *Taming of the Shrew* and the film TEN THINGS I HATE ABOUT YOU. She reports that they were particularly enthused about themes of gender relations and self-assertion.

pp. 97-107

## The truth is out there in Elsinore: Mulder and Scully as Hamlet and Horatio, by Sharon R. Yang

Discussion of the parallels between *Hamlet* and THE X-FILES focussing on shared themes such as madness, the supernatural and conspiracy but also on friendship as a vital defence against these manifestations of darkness.



Gwyneth Paltrow and Joseph Fiennes - *Shakespeare in Love* (1998)

**SHAKESPEARE BULLETIN**  
Vol.20.No.4.December 2002, pp.35-37

**Ben Kingsley's Feste**, by Rex A. McGuinn

An examination of the interpretation Ben Kingsley brings to the role of Feste in Trevor Nunn's *TWELFTH NIGHT*.

**JOURNAL OF FILM AND VIDEO**  
Vol.54.No.4. Winter 2002, pp.3-15

**Brush up your Shakespeare: performance anxieties in *Shakespeare in Love***, by Mark Nicholls

Suggests that desire in *SHAKESPEARE IN LOVE* is expressed through the player's longing to perform.

**LITERATURE/FILM QUARTERLY**  
Vol.30.No.3. October 2002 [whole issue]

Entire issue dedicated to Shakespeare on film. Details on some articles given below.

pp.189-193

**Black and white as technique in Orson Welles's *Othello***, by James W. Stone

A discussion of Welles's use of the cinematic grid of black and white photography to reduce racial difference in his film *OTHELLO*.

pp. 223-227

**Classic demolition: why Shakespeare is not exactly "our contemporary" or, "Dude, Where's My Hankie?"**, by James M. Welsh

Argues that recent loose contemporary adaptations of Shakespeare's *Othello* thoroughly 'corrupt' the original language/poetry of the play.

pp.158-165

**Shakespearean authorship in popular British cinema**, by Jane E. Kingsley-Smith

A critical essay on three films presenting Shakespeare as an author figure but questioning his writings as original: *THE IMMORTAL GENTLEMAN*, *TIME FLIES*, and *SHAKESPEARE IN LOVE*.

**CELLULOID**

Vol.24.No.1. July 2002, pp.4-7

**Kurosawa's Shakespeare**, by Tanvir Mokammel

Looks at how many great filmmakers have filmed Shakespeare's plays but focuses particularly on Akira Kurosawa's *KUMONOSU-JO* (*Throne of Blood*) and *RAN*.

**CINEFANTASTIQUE**  
Vol.34.No.2.April 2002, p.62

**Scotland, P.A.**, by Dan Persons

A positive review – Persons thinks that although academics may not be happy with this very loose adaptation of *Macbeth*, the story is always good whatever the setting.

**LITERATURE/FILM QUARTERLY**  
Vol.29.No.2. August 2001 [whole issue]

Entire issue dedicated to Shakespeare on film. Details on some articles given below.

pp.107-115

**"Some device of further misery": Taymor's Titus brings Shakespeare to film audiences with a twist**, by Mary Lindroth

This essay examines how in her film *TITUS* Julie Taymor has moved the emphasis of Shakespeare's play from bloody revenge to compassion and redemption.

**LITERATURE/FILM QUARTERLY**  
Vol.29.No.2. August 2001, pp.116-121

**"Shakespeare, he's in the alley": My Own Private Idaho and Shakespeare in the Streets**, by Hugh H. Davis

Shows how Gus Van Sant's film *MY OWN PRIVATE IDAHO* is a palimpsest of previous encounters with Shakespeare and the Henry IV plays, quoting Orson Welles and Bob Dylan amongst others.

**LITERATURE/FILM QUARTERLY**  
Vol.29.No.2. August 2001, pp.128-134

**Returning to Naples: Seeing the end in Shakespeare film adaptation**, by Yong Li Lan

Examines the difference between the ending of a Shakespeare play and that of recent film adaptations such as Greenaway's *PROSPERO'S BOOKS*, Madden's *SHAKESPEARE IN LOVE*, Branagh's *HAMLET*, and Luhrmann's *ROMEO + JULIET*.

<b>FILM COMMENT</b> Vol.37.No.4. July/August 2001, pp.56-61	pp.112-117  <b>The effects of primacy and recency upon audience response to five film versions of Shakespeare's Hamlet, by James H. Lake</b>  Lake examines audience response to <i>Hamlet</i> , focusing on the versions directed by Olivier (1948), Kozintsev (1964), Lyth (1984), Zeffirelli (1990) and Branagh (1996).	<b>VARIETY</b> 31 <sup>ST</sup> January 2000, p.37  Film reviews, by Dennis Harvey  Although Harvey believes Almereyda's <i>HAMLET</i> is compelling, he is not convinced by Ethan Hawke's portrayal.
<b>CREATIVE SCREENWRITING</b> Vol.8.No.4. July 2001, pp.20-22	pp.118-124  <b>Baz vs. the Bardolaters, or why William Shakespeare's Romeo + Juliet deserves another look, by Lucy Hamilton</b>  Re-examines critical reaction to WILLIAM SHAKESPEARE'S ROMEO + JULIET and the reasons why the academic community might have denied it scholarly attention.	<b>SCREEN AFRICA</b> August 1999, p.13  <b>The King is Alive, by Karen van Schalkwyk</b>  Short article on the shooting of THE KING IS ALIVE, a modern adaptation of <i>King Lear</i> and the first Dogma movie shot in Africa.
<b>Script comments: The King Is Alive, by Kristian Levring</b>  Analysis of the structure of Kristian Levring's THE KING IS ALIVE which is made according to the Dogme 95 manifesto.	<b>IN CAMERA</b> January 2001, p.16  <b>Shakespeare's dream – with a minor difference</b>  Article about the background to the production of A CHILDREN'S MIDSUMMER NIGHT'S DREAM and the making of the film. Joachim Bergamin talks about the film stock and lighting techniques he used in filming.	<b>CINEASTE</b> Vol.25.No.3 July 2000, pp.24-26  <b>Mayhem, madness, method: an interview with Julie Taymor, by Maria De Luca and Mary Lindroth</b>  Interview with Julie Taymor in which she discusses her feature film debut TITUS.
<b>FILM IRELAND</b> No.78. October/November 2000, pp.28-29	<b>SIGHT AND SOUND</b> Vol.10.No.7 July 2000, pp.24-26  <b>Bloody arcades, by John Wrathall</b>  Julie Taymor talks about the imagery in TITUS.	<b>AMERICAN CINEMATOGRAPHER</b> Vol.80.No.5. May 1999, pp.36-46  <b>Enchanted forest, by Chris Pizzello</b>  Analyses the collaboration between director Michael Hoffman and cinematographer Oliver Stapleton for WILLIAM SHAKESPEARE'S A MIDSUMMER NIGHT'S DREAM.
<b>LITERATURE/FILM QUARTERLY</b> Vol.28.No.2. August 2000 [whole issue]	<b>JOURNAL OF POPULAR FILM &amp; TELEVISION</b> Vol.28.No.2. Summer 2000, pp.54-63  <b>"Looking for Richard" in history: postmodern villainy in Richard III and Scarface, by Linda Bradley Salamon</b>  Part of an issue devoted to the representation of evil in film and television.  This article discusses how the portrayal of evil is difficult in our sanitised, self-forgiving culture, and gives examples of contemporary films that use history to explore our darker corners.	<b>ENTERTAINMENT WEEKLY</b> No.480. 9 April 1999, p.48  <b>Despise the limit, by Owen Gleiberman</b>  Short review of TEN THINGS I HATE ABOUT YOU, a modern adaptation of <i>Taming of the Shrew</i> .
Entire issue dedicated to Shakespeare on film. More details below.  pp.101-111	<b>CINEASTE</b> Vol.24 nos.2/3. 1999, pp. 78-80  <b>Elizabeth and Shakespeare in love, by Kenneth S. Rothwell</b>  Rothwell argues that beneath the Blackadder-like farcical surface of SHAKESPEARE IN LOVE, is a deep concern with the power of language.	<b>EXPOSURE</b> Spring 1999, pp.10-13  <b>Shakespeare on love, by Quentin Falk</b>  Report on LOVE'S LABOUR'S LOST (1999) with comments from Kenneth Branagh on its 1930s set-
Gertrude's willow speech: word and film image, by Hanna Scolnicov  This article examines the contradictory accounts of Ophelia's death in <i>Hamlet</i> , looking at the Olivier (1948), Kozintsev (1964), Zeffirelli (1990) and Branagh (1996) versions.		

ting 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.  
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 Crowdus

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 McKellen**, by Gary Crowdus

McKellen 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,

*Orson Welles - Macbeth (1948)*

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.



<b>CREATIVE SCREENWRITING</b> Vol.5. No.2. 1998, pp.32-35	NIGHT (1966).	sions 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.
<b>Re-revealing Shakespeare: an interview with Baz Luhrmann</b> , by Erik Bauer	<b>POST SCRIPT</b> Vol.17. No.2 Winter/Spring 1998, pp. 39-55	
Luhrmann talks about adapting ROMEO AND JULIET.	<b>Now: the presence of history in Looking For Richard</b> , by Douglas Lanier	
<b>CREATIVE SCREENWRITING</b> Vol.5. No.2. 1998, pp.36-41	An analysis of Al Pacino's LOOKING FOR RICHARD.	
<b>Redefining originality: Pearce and Luhrmann's conceptualization of Romeo and Juliet</b> , by Francisco Menendez	<b>CINEMA PAPERS</b> February 1997, pp.10-14,36-38,49-50,52-53	
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.	<b>Baz Luhrmann's William Shakespeare's Romeo + Juliet</b> , by Pauline Adamek	
<b>CREATIVE SCREENWRITING</b> Vol.5. No.2. 1998, pp.42-51	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.	
<b>(Re)writing Shakespeare for film: Devore/Zeffirelli's Hamlet vs. Branagh's Hamlet</b> , by Andrew and Gina Macdonald	<b>LITERATURE/FILM QUARTERLY</b> Vol.25. No.2. 1997 [whole issue]	
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.	Entire issue devoted to film adaptations of Shakespeare. Details on some articles given below.	
<b>POST SCRIPT</b> Vol.17. No.2 Winter/Spring 1998, pp.8-25	<b>LITERATURE/FILM QUARTERLY</b> Vol.25. No.2. 1997, pp.133-145	
<b>The incorporation of word as image in Prospero's Books</b> , by Lia M. Hitchkiss	<b>Richard III: Tonypandy in the twentieth century</b> , by Deborah Mitchell	
Article argues that Peter Greenaway's film treats THE TEMPEST as text rather than theatre.	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, McKellen's interpretation of the role and the "real" historical figure.	
<b>POST SCRIPT</b> Vol.17. No.2 Winter/Spring 1998, pp. 26-38	<b>LITERATURE/FILM QUARTERLY</b> Vol.25. No.2. 1997, pp.111-117	
<b>Kings of the road: My Own Private Idaho and the traversal...</b> , by Paul Arthur and Naomi C. Leibler	<b>"In the rank sweat of an enseamed bed": sexual aberration and the paradigmatic screen Hamlets</b> , by James R. Simmons Jr.	
An examination of Gus Van Sant's MY OWN PRIVATE IDAHO and his use of Shakespeare's Henriad plays and Orson Welles' CHIMES AT MID-	Simmons talks about four film ver-	



*The Tempest* (1979) - dir. Derek Jarman

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

<p>information on the film's production.</p> <p><b>SHAKESPEARE BULLETIN</b> Vol.12. No.3. Summer 1994, pp.38-41</p> <p><b>Godard's Lear: why is it so bad?</b> by David Impastato</p> <p>Because Jean -Luc Godard's version of <i>King Lear</i> 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.</p> <p><b>LITERATURE/FILM QUARTERLY</b> Vol.22. No.2. 1994, pp.109-116</p> <p><b>The bow is bent and drawn: Kurosawa's Ran and the Shakespearean arrow of desire,</b> by Samuel Crowl</p> <p>Analysis of Kurosawa's apocalyptic version of King Lear.</p> <p><b>CINEMA PAPERS</b> No. 96. December 1993, pp.39-41</p> <p><b>Shakespeare for everyone: Othello, Macbeth and Much ado about nothing,</b> by Brian McFarlane</p> <p>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.</p> <p><b>SIGHT AND SOUND</b> Vol.3. No.9. September 1993, pp.16-19</p> <p><b>The importance of being ordinary,</b> by Alison Light</p> <p>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).</p>	<p><b>LITERATURE/FILM QUARTERLY</b> Vol.20. No.4. 1992, [whole issue]</p> <p>Entire issue about Shakespeare on film and television. More details below.</p> <p>pp.268-275</p> <p><b>Playing the game: Branagh's Henry V,</b> by Michael Pursell</p> <p>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.</p> <p>pp.294-300</p> <p><b>The textual fabric of Peter Brook's King Lear: "holes" in cinema, screenplay, and playtext,</b> by Todd S. Gilman</p> <p>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.</p> <p>pp. 308-323</p> <p><b>Shakespeare, Zeffirelli, and the homosexual gaze,</b> by William Van Watson</p> <p>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.</p> <p><b>SIGHT AND SOUND</b> Vol.6. no 2. October 1992, pp.28-30</p> <p><b>Improving Mr Welles,</b> by Jonathan Rosenbaum</p> <p>The new versions of Orson Welles' OTHELLO are "post-modernist alterations of the original" rather</p>	<p>than restorations, says Rosenbaum.</p> <p><b>SIGHT AND SOUND</b> Vol.6.no 2. October 1992, p.31</p> <p><b>Perplexed in the extreme,</b> by Philip Kemp</p> <p>Kemp argues that, despite its troubled production history Welles' OTHELLO is still a work of considerable visual power</p> <p><b>AMERICAN FILM</b> Vol.16. No.9. Sept-Oct 1991, pp.32-37</p> <p><b>Shakespeare in black leather,</b> by L. Loud</p> <p>Production report from MY OWN PRIVATE IDAHO.</p> <p><b>SCREEN</b> Vol.31, No.3, Autumn 1990, pp.243-261</p> <p><b>How many times shall Caesar bleed in sport: Shakespeare and the cultural debate about moving pictures,</b> by Roberta E. Pearson and William Uricchio</p> <p>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.</p> <p><b>LITERATURE/FILM QUARTERLY</b> Vol.11. No.3. 1983</p> <p>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.</p> <p>pp.143-151</p> <p><b>The two King Lears: uncovering the filmtext,</b> by Barbara Hodgdon</p> <p>Considers Peter Brook's and Grigori Kozintsev's adaptations of King Lear</p>
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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.

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.

# press articles



Al Pacino - Looking for Richard (1996)

**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.

# shakespeare on dvd

Information is current as of March 2007.

Courtesy of [www.sendit.com](http://www.sendit.com).

**HAMLET** (1990)  
Director: Franco Zeffirelli  
Certification: PG  
Region: 2  
Cat. No: MP352D  
(MOMENTUM PICTURES HOME ENT)

**LOVE'S LABOUR'S LOST**  
Certification: U  
Duration: 90 mins  
Region: 2  
Cat. No: P8987DVD  
(PATHE DISTRIBUTION LTD)

**MACBETH** (1948)  
Director: Orson Welles  
Certification: PG  
Duration: 111 mins  
Region: 2  
Cat. No: 2NDVD3004  
(SECOND SIGHT FILMS LTD.)

**MACBETH** (1971)  
Director: Roman Polanski  
Certification: 18  
Region: 2  
Cat. No: 8241282  
(4 FRONT VIDEO)  
PART OF ROMAN POLANSKI BOX SET

**A MIDSUMMER NIGHT'S DREAM**  
Director: Michael Hoffman  
Certification: PG  
Duration: 115 mins  
Region: 2  
Cat. No: 14252DVD  
(20TH CENTURY FOX HOME ENTERTAINMENT)

**MUCH ADO ABOUT NOTHING** (1993)  
Director: Kenneth Branagh  
Certification: PG  
Duration: 106 mins  
Region: 2  
Cat. No: EDV9021  
(ENTERTAINMENT IN VIDEO)

**OTHELLO** (1952)  
Director: Orson Welles  
Certification: U  
Duration: 90 mins  
Region: 2  
Cat. No: 2NDVD3054  
SECOND SIGHT FILMS LTD.)

**ROMEO AND JULIET** (1968)  
Director: Franco Zeffirelli  
Certification: PG  
Duration: 132 mins  
Region: 2  
Cat. No: PHE8277  
(PARAMOUNT HOME ENTERTAINMENT (UK))

**SHAKESPEARE IN LOVE**  
Director: John Madden  
Certification: 15  
Duration: 119 mins  
Region: 2  
Cat. No: 8207412  
(UNIVERSAL PICTURES VIDEO)

**TAMING OF THE SHREW** (1966)  
Director: Franco Zeffirelli  
Certification: U  
Duration: 117 mins  
Region: 2  
Cat. No: CDR10015  
(SONY PICTURES HOME ENT. UK)

**THE TEMPEST** (1979)  
Director: Derek Jarman  
Certification: 15  
Duration: 91 mins  
Region: 2  
Cat. No: 2NDVD3056  
(SECOND SIGHT FILMS LTD.)

**TEN THINGS I HATE ABOUT YOU**  
Director: Gil Junger  
Certification: 12  
Duration: 93 mins  
Region: 2  
Cat. No: BED888160  
(TOUCHSTONE HOME VIDEO)

**THRONE OF BLOOD** (1957)  
Director: Akira Kurosawa  
Certification: PG  
Duration: 105 mins  
Region: 2  
Cat. No: BFIVD533  
(BFI VIDEO PUBLISHING)

**TITUS**  
Director: Julie Taymor  
Certification: 18  
Duration: 155 mins  
Region: 2  
Cat. No: BED881392  
(BUENA VISTA HOME ENT)

**TWELFTH NIGHT** (1996)  
Director: Trevor Nunn  
Certification: U  
Duration: 128 mins  
Region: 2  
Cat. No: EDV9121  
(ENTERTAINMENT IN VIDEO)

**WILLIAM SHAKESPEARE'S THE MERCHANT OF VENICE**  
Director: Michael Radford  
Certification: PG  
Duration: 131 mins  
Cat. No: 10005426  
(MGM HOME ENT. (EUROPE) LTD.)

**WILLIAM SHAKESPEARE'S ROMEO + JULIET** (1996)  
Director Baz Luhrmann  
Certification: 12  
Duration: 115 mins  
Region: 2  
Cat. No: 3326701000  
(20TH CENTURY FOX HOME ENT)

**Shakespeare: The BBC Shakespeare Collection (Box Set)**  
Certification: 12  
Region: 2  
Aspect Ratio: 4:3  
Cat. No: BBCDVD1767(BBC)

34 BBC productions including:

1. 'Romeo And Juliet' - Directed by Alvin Rakoff (1978)
2. 'Richard II' - Directed by Jane Howell (1983)
3. 'As You Like It' - Directed by Basil Coleman (1978)
4. 'Julius Caesar' - Directed by Herbert Wise (1979)
5. 'Measure For Measure' - Directed by Desmond Davis (1979)
6. 'Henry VIII' - Directed Kevin Billington (1979)
7. 'Henry IV: Parts I & II' - Directed by David Giles (1979)
8. 'Henry V: Parts I & II' - Directed by David Giles (1979)
9. 'Twelfth Night' - Directed by John Gorrie (1980)
10. 'The Tempest' - Directed by John Gorrie (1980)

All titles available for rental.