

## Film Hamlet A Record Of Its Production

**100 Shakespeare Films** Daniel Rosenthal 2019-07-25 From Oscar-winning British classics to Hollywood musicals and Westerns, from Soviet epics to Bollywood thrillers, Shakespeare has inspired an almost infinite variety of films. Directors as diverse as Orson Welles, Akira Kurosawa, Franco Zeffirelli, Kenneth Branagh, Baz Luhrmann and Julie Taymor have transferred Shakespeare's plays from stage to screen with unforgettable results. 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 the most important, inventive and unusual Shakespeare films ever made. Half are British and American productions that retain Shakespeare's language, including key works such as Olivier's 'Henry V' and 'Hamlet', Welles' 'Othello' and 'Chimes at Midnight', Branagh's 'Henry V' and 'Hamlet', Luhrmann's 'Romeo + Juliet' and Taymor's 'Titus'. Alongside these original-text films are more than 30 genre adaptations: titles that aim for a wider audience by using modernized dialogue and settings and customizing Shakespeare's plots and characters, transforming 'Macbeth' into a pistol-packing gangster ('Joe Macbeth' and 'Maqbool') or reimagining 'Othello' as a jazz musician ('All Night Long'). There are Shakespeare-based Westerns ('Broken Lance', 'King of Texas'), musicals ('West Side Story', 'Kiss Me Kate'), high-school comedies ('10 Things I Hate About You', 'She's the Man'), even a sci-fi adventure ('Forbidden Planet'). There are also films dominated by the performance of a Shakespearean play ('In the Bleak Midwinter', 'Shakespeare in Love'). Rosenthal emphasises the global nature of Shakespearean cinema, with entries on more than 20 foreign-language titles, including Kurosawa's 'Throne of Blood and Ran', Grigori Kozintsev's 'Russian Hamlet' and 'King Lear', and little-known features from as far afield as 'Madagascar' and 'Venezuela', some never released in Britain or the US. He considers the films' production and box-office history and examines the film-makers' key interpretive decisions in comparison to their Shakespearean sources, focusing on cinematography, landscape, music, performance, production design, textual alterations and omissions. As cinema plays an increasingly important role in the study of Shakespeare at schools and universities, this is a wide-ranging, entertaining and accessible guide for Shakespeare teachers, students and enthusiasts.

**Shakespearean Star** Jennifer Barnes 2017-07-06 Prologue -- Henry V -- Hamlet -- Richard III -- Macbeth I (1955-60): contexts -- Macbeth II (2012- ): legacy -- Epilogue

**Reframing Screen Performance** Cynthia Baron 2010-02-11 "A significant contribution to the literature on screen performance studies, Reframing Screen Performance brings the study of film acting up to date. It should be of interest to those within cinema studies as well as general readers." ---Frank P. Tomasulo, Florida State University Reframing Screen Performance is a groundbreaking study of film acting that challenges the long held belief that great cinematic performances are created in the editing room.

Surveying the changing attitudes and practices of film acting---from the silent films of Charlie Chaplin to the rise of Lee Strasberg's Actor's Studio in the 1950s to the eclecticism found in contemporary cinema---this volume argues that screen acting is a vital component of film and that it can be understood in the same way as theatrical performance. This richly illustrated volume shows how and why the evocative details of actors' voices, gestures, expressions, and actions are as significant as filmic narrative and audiovisual design. The book features in-depth studies of performances by Anjelica Huston, John Cusack, and Julianne Moore (among others) alongside subtle analyses of directors like Robert Altman and Akira Kurosawa, Sally Potter and Orson Welles. The book bridges the disparate fields of cinema studies and theater studies as it persuasively demonstrates the how theater theory can be illuminate the screen actor's craft. Reframing Screen Performance brings the study of film acting into the twenty-first century and is an essential text for actors, directors, cinema studies scholars, and cinephiles eager to know more about the building blocks of memorable screen performance. Cynthia Baron is Associate Professor of Film Studies at Bowling Green State University and co-editor of More Than a Method: Trends and Traditions in Contemporary Film Performance. Sharon Carnicke is Professor of Theater and Slavic Studies and Associate Dean of Theater at the University of Southern California and author of Stanislavsky in Focus.

**Great Shakespeareans Set IV** Adrian Poole 2014-09-11 Great Shakespeareans presents a systematic account of those figures who have had the greatest influence on the interpretation, understanding and cultural reception of Shakespeare, both nationally and internationally. This major project offers an unprecedented scholarly analysis of the contribution made by the most important Shakespearean critics, editors, actors and directors as well as novelists, poets, composers, and thinkers from the seventeenth to the twentieth century. An essential resource for students and scholars in Shakespeare studies.

**Directors in British and Irish Cinema** Robert Murphy 2019-07-25 A guide to directors who have worked in the British and Irish film industries between 1895 and 2005. Each of its 980 entries on individuals directors gives a resume of the director's career, evaluates their achievements and provides a complete filmography. It is useful for those interested in film-making in Britain and Ireland.

**Screen Adaptations: Shakespeare's Hamlet** Samuel Crowl 2014-01-30 Hamlet is the most often produced play in the western literary canon, and a fertile global source for film adaptation. Samuel Crowl, a noted scholar of Shakespeare on film, unpacks the process of adapting from text to screen through concentrating on two sharply contrasting film versions of Hamlet by Laurence Olivier (1948) and Kenneth Branagh (1996). The films' socio-political contexts are explored, and the importance of their screenplay, film score, setting, cinematography and editing examined. Offering an analysis of two of the most important figures in the history of film adaptations of Shakespeare, this study seeks to understand a variety of cinematic approaches to translating Shakespeare's "words, words, words" into film's particular grammar and rhetoric

**The History of British Literature on Film, 1895-2015** Greg M. Colón Semenza 2017-01-26 From The Death of Nancy Sykes (1897) to The Hobbit: The Battle of the Five Armies (2014) and beyond, cinematic adaptations of British literature participate in a complex and fascinating history. The History of British Literature on Film, 1895-2015 is the only comprehensive narration of cinema's 100-year-old love affair with British literature. Unlike previous studies of literature and film, which tend to privilege particular authors such as Shakespeare and Jane Austen, or particular texts such as Frankenstein, or particular literary periods such as Medieval, this volume considers the multiple functions of filmed British literature as a cinematic subject in its own right-one reflecting the specific political and aesthetic priorities of different national and historical cinemas. In what ways has the British literary canon authorized and influenced the history and aesthetics of film, and in what ways has filmed British literature both affirmed and challenged the very idea of literary canonicity? Seeking to answer these and other key questions, this indispensable study shows how these adaptations emerged from and continue to shape the social, artistic, and commercial aspects of film history.

**Shakespeare Survey 70: Volume 70** Peter Holland 2017-12-07 The seventieth volume in the annual series of volumes devoted to Shakespeare study and production. The articles are drawn from the World Shakespeare Congress, held 400 years after Shakespeare's death, in July/August 2016 in Stratford-upon-Avon and London. The theme is 'Creating Shakespeare'.

**Hamlet** Anthony Dawson 1995 In this illuminating study, Anthony Dawson surveys the stage history of Hamlet from its appearance in Shakespeare's time to the efflorescence of new and challenging productions in our own. He vividly re-creates more than a dozen representative performances across three centuries. Bringing together theatre history and the interests of cultural criticism and performance theory, Dawson traces the Anglo-American acting tradition and provides a succinct account of the interpretative problems associated with texts, character, design, and the production of meaning. The final chapters extend the analysis to a number of film versions, notably those of Olivier, Kozintsev and Zeffirelli, as well as to several important European stage productions.

**William Walton: A Catalogue** Stewart Craggs 2015-06-25 This revised, updated, and expanded edition of the definitive catalogue of works by Sir William Walton (1902-83) follows the completion of the William Walton Edition. A comprehensive source of musical and documentary information relevant to Walton's life and

work, the catalogue features full details of composition dates, instrumentation, first performance, publication, the location of autograph manuscripts, critical comment, and significant recordings, as well as previously undiscovered pieces. Appended are a helpful bibliography for further reading and indexes including for works, authors of texts, first lines, and dedicatees.

**Modern Hamlets and Their Soliloquies** Mary Zenet Maher 1992 In "Modern Hamlets and Their Soliloquies" (Iowa, 1992), Mary Maher examined how modern actors have chosen to perform Hamlet's soliloquies, and why they made the choices they made, within the context of their specific productions of the play. Adding to original interviews with, among others, Derek Jacobi, David Warner, Kevin Kline, and Ben Kingsley, "Modern Hamlets and Their Soliloquies: An Expanded Edition" offers two new and insightful interviews, one with Kenneth Branagh, focusing on his 1997 film production of the play, and one with Simon Russell Beale, discussing his 2000-2001 run as Hamlet at the Royal National Theatre."

**A History of American Movies** Paul Monaco 2023-06-14 In *A History of American Movies: A Film-by-Film Look at the Art, Craft and Business of Cinema*, Paul Monaco provides a survey of the narrative feature film from the 1920s to the present. The book focuses on 170 of the most highly regarded and recognized feature films selected by the Hollywood establishment: each Oscar winner for Best Picture, as well as those voted the greatest by members of the American Film Institute. By focusing on a select group of films that represent the epitome of these collaborations, Monaco provides an essential history of one of the modern world's most complex and successful cultural institutions: Hollywood. Divided into three sections, "Classic Hollywood, 1927-1948," "Hollywood In Transition, 1949-1974," and "The New Hollywood, 1975 To The Present," Monaco examines some of the most memorable works in cinematic history, including *The General*, *Wings*, *Bringing Up Baby*, *Gone with the Wind*, *Citizen Kane*, *Casablanca*, *On the Waterfront*, *The Searchers*, *Psycho*, *West Side Story*, *The Godfat*

**When the Theater Turns to Itself** Sidney Homan 1981 A metadramatic study of nine of Shakespeare's plays, focusing on aesthetic metaphors created by the union of the playwright, actor-character, and audience.

**The Oxford Handbook of Shakespeare and Performance** James C. Bulman 2017 The series statement "Oxford handbooks to Shakespeare" taken from dust jacket.

**Shakespeare and the Middle Ages** Martha W. Driver 2014-01-10 Every generation reinvents Shakespeare for its own needs, imagining through its particular choices and emphases the Shakespeare that it values. The man himself was deeply involved in his own kind of historical reimagining. This collection of essays examines the playwright's medieval sources and inspiration, and how they shaped his works. With a foreword by Michael Almereyda (director of the *Hamlet* starring Ethan Hawke) and dramaturge Dakin Matthews, these thirteen essays analyze the ways in which our modern understanding of medieval life has been influenced by our appreciation of Shakespeare's plays.

**Shakespeare the Illusionist** Neil Forsyth 2019-02-11 In *Shakespeare the Illusionist*, Neil Forsyth reviews the history of Shakespeare's plays on film, using the basic distinction in film tradition between what is owed to Méliès and what to the Lumière brothers. He then tightens his focus on those plays that include some explicit magical or supernatural elements—Puck and the fairies, ghosts and witches, or Prospero's island, for example—and sets out methodically, but with an easy touch, to review all the films that have adapted those comedies and dramas, into the present day. Forsyth's aim is not to offer yet another answer as to whether Shakespeare would have written for the screen if he were alive today, but rather to assess what various filmmakers and TV directors have in fact made of the spells, haunts, and apparitions in his plays. From analyzing early camera tricks to assessing contemporary handling of the supernatural, Forsyth reads Shakespeare films for how they use the techniques of moviemaking to address questions of illusion and dramatic influence. In doing so, he presents a bold step forward in Shakespeare and film studies, and his fresh take is presented in lively, accessible language that makes the book ideal for classroom use.

**Film Forum** 1946

**A History of Shakespeare on Screen** Kenneth S. Rothwell 2004-10-28 This edition of *A History of Shakespeare on Screen* updates the chronology to 2003, with a new chapter on recent films.

**Interpreting Shakespeare on Screen** Hester Bradley 2000-12-02 This book explores Shakespeare films as interpretations of Shakespeare's plays as well as interpreting the place of Shakespeare on screen within the classroom and within the English curriculum. Shakespeare on screen is evaluated both in relation to the

play texts and in relation to the realms of popular film culture. The book focuses on how Shakespeare is manipulated in film and television through the representation of violence, gender, sexuality, race and nationalism. Cartmell discusses a wide range of films, including Orson Welles' *Othello* (1952), Kenneth Branagh's *Much Ado About Nothing* (1993), Peter Greenaway's *Prospero's Books* (1991), Baz Luhrmann's *William Shakespeare's Romeo and Juliet* (1996) and John Madden's *Shakespeare in Love* (1998).

**A Short Media History of English Literature** Ingo Berensmeyer 2022-08-01 This book explores the history of literature as a history of changing media and modes of communication, from manuscript to print, from the codex to the computer, and from paper to digital platforms. It argues that literature has evolved, and continues to evolve, in sync with material forms and formats that engage our senses in multiple ways. Because literary experiences are embedded in, and enabled by, media, the book focuses on literature as a changing combination of material and immaterial features. The principal agents of this history are no longer genres, authors, and texts but configurations of media and technologies. In telling the story of these combinations from prehistory to the present, Ingo Berensmeyer distinguishes between three successive dominants of media usage that have shaped literary history: performance, representation, and connection. Using English literature as a test case for a long view of media history, this book combines an unusual bird's eye view across periods with illuminating readings of key texts. It will prove an invaluable resource for teaching and for independent study in English or comparative literature and media studies.

**British Film Music** Paul Mazey 2020-01-03 This book offers a fresh approach to British film music by tracing the influence of Britain's musical heritage on the film scores of this era. From the celebration of landscape and community encompassed by pastoral music and folk song, and the connection of both with the English Musical Renaissance, to the mystical strains of choral sonorities and the stirring effects of the march, this study explores the significance of music in British film culture. With detailed analyses of the work of such key filmmakers as Michael Powell and Emeric Pressburger, Laurence Olivier and Carol Reed, and composers including Ralph Vaughan Williams, William Walton and Brian Easdale, this systematic and in-depth study explores the connotations these musical styles impart to the films and considers how each marks them with a particularly British inflection.

**Shakespeare and the Triple Play** Sidney Homan 1988 Developing the interrelationship of Shakespeare scholarship, performance, and teaching, the contributors to this collection, including scholars of the People's Republic of China, share the perspective that Shakespeare's plays be viewed as texts to be enacted, whether on the theater stage or the stage of the mind's eye.

**The Film Hamlet a Record of Its Production** 1948

**Gielgud, Olivier, Ashcroft, Dench** Russell Jackson 2013-11-04 *Great Shakespeareans* offers a systematic account of those figures who have had the greatest influence on the interpretation, understanding and cultural reception of Shakespeare, both nationally and internationally. In this volume, leading scholars assess the contribution of John Gielgud, Laurence Olivier, Peggy Ashcroft and Judi Dench to the afterlife and reception of Shakespeare and his plays. Each substantial contribution assesses the double impact of Shakespeare on the figure covered and of the figure on the understanding, interpretation and appreciation of Shakespeare, provide a sketch of their subject's intellectual and professional biography and an account of the wider cultural context, including comparison with other figures or works within the same field.

**The Reel Shakespeare** Lisa S. Starks 2002 This collection models an approach to Shakespeare and cinema that is concerned with the other side of Shakespeare's Hollywood celebrity, taking the reader on a practical and theoretical tour through important, non-mainstream films and the oppositional messages they convey. The collection includes essays on early silent adaptations of 'Hamlet', Greenway's 'Prospero's Books', Godard's 'King Lear', Hall's 'A Midsummer Night's Dream', Taymor's 'Titus', Polanski's 'Macbeth', Welles' 'Chimes at Midnight', and Van Sant's 'My Own Private Idaho'.

**The History of British Film (Volume 2)** Rachael Low 2013-09-13 This set is one of the cornerstones of film scholarship, and one of the most important works on twentieth century British culture. Published between 1948 and 1985, the volumes document all aspects of film making in Britain from its origins in 1896 to 1939. Rachael Low pioneered the interpretation of films in their context, arguing that to understand films it was necessary to establish their context. Her seven volumes are an object lesson in meticulous research, lucid analysis and accessible style, and have become the benchmark in film history.

William Walton Stephen Lloyd 2001 "Using first-hand accounts, including contemporary correspondence, articles and interviews, this account of Walton's life also draws on material newly available relating to his friends and associates. The reception of Facade and Walton's work in both films and radio are fully explored."--BOOK JACKET.

**Bulletin of Bibliography** 2000

*Cinematic Hamlet* Patrick J. Cook 2011-03-29 Cinematic Hamlet contains the first scene-by-scene analysis of four outstanding film adaptations by Laurence Olivier, Franco Zeffirelli, Kenneth Branagh, and Michael Almereyda of Hamlet. Indispensable for anyone wishing to understand how these directors rework Shakespeare into the powerful medium of film.

*William Shakespeare's Hamlet* Sean McEvoy 2023-04-14 William Shakespeare's Hamlet (c.1600-1601) has achieved iconic status as one of the most exciting and enigmatic of plays. It has been in almost constant production in Britain and throughout the world since it was first performed, fascinating generations of audiences and critics alike. Taking the form of a sourcebook, this guide to Shakespeare's remarkable play offers: extensive introductory comment on the contexts, critical history and performance of the text, from publication to the present annotated extracts from key contextual documents, reviews, critical works and the text itself cross-references between documents and sections of the guide, in order to suggest links between texts, contexts and criticism suggestions for further reading.

**English Shakespeariana, Nash - Zukofsky** Birmingham Shakespeare Library 1971

**The Cambridge Companion to Shakespeare on Film** Russell Jackson 2000-10-26 Film adaptations of Shakespeare's plays are increasingly popular and now figure prominently in the study of his work and its reception. This lively Companion is a collection of critical and historical essays on the films adapted from, and inspired by, Shakespeare's plays. An international team of leading scholars discuss Shakespearean films from a variety of perspectives: as works of art in their own right; as products of the international movie industry; in terms of cinematic and theatrical genres; and as the work of particular directors from Laurence Olivier and Orson Welles to Franco Zeffirelli and Kenneth Branagh. They also consider specific issues such as the portrayal of Shakespeare's women and the supernatural. The emphasis is on feature films for cinema, rather than television, with strong coverage of Hamlet, Richard III, Macbeth, King Lear and Romeo and Juliet. A guide to further reading and a useful filmography are also provided.

Anamorphic Authorship in Canonical Film Adaptation Robert Geal 2019-05-21 This book develops a new approach for the study of films adapted from canonical 'originals' such as Shakespeare's plays. Departing from the current consensus that adaptation is a heightened example of how all texts inform and are informed by other texts, this book instead argues that film adaptations of canonical works extend cinema's inherent mystification and concealment of its own artifice. Film adaptation consistently manipulates and obfuscates its traces of 'original' authorial enunciation, and oscillates between overtly authored articulation and seemingly un-authored unfolding. To analyse this process, the book moves from a dialogic to a psychoanalytic poststructuralist account of film adaptations of Shakespeare's plays. The differences between these rival approaches to adaptation are explored in depth in the first part of the book, while the second part constructs a taxonomy of the various ways in which authorial signs are simultaneously foregrounded and concealed in adaptation's anamorphic drama of authorship.

**Film Scripts** George Garrett 1989 Charade, The Apartment and The Misfits.

Enter The Body Carol Chillington Rutter 2002-09-11 Enter the Body offers a series of provocative case studies of the work women's bodies do on Shakespeare's intensely body-conscious stage. Rutter's topics are sex, death, race, gender, culture, politics, and the excessive performative body that exceeds the playtext it inhabits. As well as drawing upon vital primary documents from Shakespeare's day, Rutter offers close readings of women's performance's on stage and film in Britian today, from Peggy Ashcroft's (white) Cleopatra and Whoopi Goldberg's (whiteface) African Queen to Sally Dexter's languorous Helen and Alan Howard's raver 'Queen' of Troy.

**English Shakespeariana, Fire - Narration** Birmingham Shakespeare Library 1971

**The Film Hamlet** Brenda Cross 1948 Discusses the production of the 1948 motion picture, directed by Laurence Olivier.

Shakespeare, from Stage to Screen Sarah Hatchuel 2004-08-12 How is a Shakespearean play transformed

when it is directed for the screen? In this 2004 book, Sarah Hatchuel uses literary criticism, narratology, performance history, psychoanalysis and semiotics to analyse how the plays are fundamentally altered in their screen versions. She identifies distinct strategies chosen by film directors to appropriate the plays. Instead of providing just play-by-play or film-by-film analyses, the book addresses the main issues of theatre/film aesthetics, making such theories and concepts accessible before applying them to practical cases. Her book also offers guidelines for the study of sequences in Shakespearean adaptations and includes examples from all the major films from the 1899 King John, through the adaptations by Olivier, Welles and Branagh, to Taymor's 2000 Titus and beyond. This book is aimed at scholars, teachers and students of Shakespeare and film studies, providing a clear and logical apparatus with which to examine Shakespearean screen adaptations.

**A Companion to Shakespeare's Works, Volume I** Richard Dutton 2008-04-15 This four-volume Companion to Shakespeare's Works, compiled as a single entity, offers a uniquely comprehensive snapshot of current Shakespeare criticism. Brings together new essays from a mixture of younger and more established scholars from around the world - Australia, Canada, France, New Zealand, the United Kingdom, and the United States. Examines each of Shakespeare's plays and major poems, using all the resources of contemporary criticism, from performance studies to feminist, historicist, and textual analysis. Volumes are organized in relation to generic categories: namely the histories, the tragedies, the romantic comedies, and the late plays, problem plays and poems. Each volume contains individual essays on all texts in the relevant category, as well as more general essays looking at critical issues and approaches more widely relevant to the genre. Offers a provocative roadmap to Shakespeare studies at the dawning of the twenty-first century. This companion to Shakespeare's tragedies contains original essays on every tragedy from Titus Andronicus to Coriolanus as well as thirteen additional essays on such topics as Shakespeare's Roman tragedies, Shakespeare's tragedies on film, Shakespeare's tragedies of love, Hamlet in performance, and tragic emotion in Shakespeare.

**Shakespearean Films/Shakespearean Directors** Peter S. Donaldson 2013-07-18 Originally published in 1990, this book brought a new rigor and subtlety to the interpretation of film adaptations of Shakespeare. Drawing on traditional literary analysis, psychoanalysis, and current film theory about gender and subjectivity, the author combines close readings of seven films with historical and biographical studies of the directors who made them. Offering substantial readings of Jean-Luc Godard's controversial deconstructed King Lear and of Liz White's independent African-American Othello, Donaldson also applies his provocative and contemporary point of view to more familiar films. He reads Olivier's Henry V in relation to its treatment of sexual difference; Olivier's Hamlet in part as an expression of the director's childhood sexual trauma; Kurosawa's Throne of Blood as an allegory of the relationship between Western and Japanese cinema; and Zeffirelli's immensely popular Romeo and Juliet in the light of its powerful homoerotic subtext. With striking perspectives on Shakespeare, on the movies as an expressive medium, and on the complex processes of cultural change, this is timeless useful reading for teachers and students of film and literature.

## Film Hamlet A Record Of Its Production

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