



# SHAKESPEARE ON FILM NEWSLETTER

Vol. I Number I

December, 1976

## Shakespeare on Film--For Under \$50

Gail Levine, Queens College--CUNY

This filmography includes a selection of feature films based on Shakespeare's plays which are available for a rental fee of \$50 or less (rental fees are based on a classroom showing, no admission charged). Three types of films have been included: those based closely on

the original text (T); those which are adaptations of the plays (A); and those which portray the actors involved in the production of a Shakespearean play (P). All these films have been confirmed with the distributors as available at these prices!

AYL (A) d. Charles Kent w. Rose Coghlan, Maurice Costello. 1912. U.S.A., Vitagraph. 40 min. b & w. FCE--\$25.

AYL (T) d. Paul Czinner w. Laurence Olivier, Elizabeth Bergner. 1936. G.B., Inter-Allied Films. 96 min. b & w. BUD--\$40; IMA--\$50; KPF--\$35; MOD--\$52.50; WCF--\$35.

*The Boys From Syracuse* (A) d. A. Edward Sutherland w. Allan Jones, Martha Raye, Joe Penner, Rosemary Lane. Adapt. of *Err.* 1940. U.S.A., Universal Pictures. 73 min. b & w. UNI--\$35.

*Broken Lance* (A) d. Edward Dmytryk w. Spencer Tracy, Robert Wagner, Jean Peters, Richard Widmark, Katy Jurado. Adapt. of *Oth.* 1954. U.S.A., Twentieth Century Fox. 96 min. col. FNC--\$40.

*A Double Life* (P) d. George Cukor w. Ronald Colman, Signe Hasso, Shelley Winters. Actors involved in the production of *Oth.* 1947. U.S.A., Universal. 103 min. b & w. ICS--\$22.50; IVY--\$48.

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## Goneril Without A White Beard

Ralph Waterbury Condee  
Pennsylvania State Univ.

The Pennsylvania State University has begun a Shakespearean film program which shows some early successes and has opportunities for attracting large audiences perhaps even in remote areas. The University has acquired, mainly through long-term leases, the rights to show these films:

*MND* (Hall/Rigg); *Rom.* (Royal Academy of Dramatic Art); *H5* (Olivier); *AYL* (Czinner/Bergner, Olivier); *Ham.* (Olivier); *Ham.* (Richardson/Williamson); *Lr.* (Brook/Scofield); *Mac.* (Schaefer/Evans); and *Mac.* (Welles).

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## A Video Taming of The Shrew

William Ball's ACT *Taming of the Shrew* footnotes Gámini Salgado's conclusion that "no Shakespearean play has ever been performed anywhere in the *exact* form in which it was printed" (*Eyewitnesses of Shakespeare* [New York: Harper & Row, 1975], p. 14).

A filmed stage play, not at all "cinematic" (unless you count editing from close to mid shots), the production does nevertheless show traces of Hollywood influence. "Mickey Mouse" sound effects--horns, triangles, clackers, cymbals, gongs, drums, slide whistles (and what else?)--punctuate pratfalls and words. And by envisioning the strolling players performing for Christopher Sly as a commedia dell'arte troupe, the director unites that lost stage tradition with slapstick of the silent era.

It must be said, however, that despite the leaping, whirling, somersaulting, and prancing, these are actors who speak crisply and sharply. As so often happens, the Induction gets edited out,

with a loss of its subtle commentary on the theme of "supposings" in the play-within-the-play. But that can be left to classroom exploration.

A witty interpolation has the Pedant, zonked out from a Tom-and-Jerry slapstick routine, suddenly recite the opening lines from Gloucester's soliloquy in *R3* (1.1). Right play but wrong day!

### THE TAMING OF THE SHREW

Shakespeare's comedy, presented on PBS, by the American Conservatory Theatre of San Francisco. Producer Ken Campbell, Directors William Ball and Kirk Browning, Assoc. Producer Charlene Harrington, Set Designer Ralph Funicello, Costumes Robert Fletcher, Lighting Jeff Engel, Music Lee Hoiby, Stage Manager Frank Crawford, Engineer Tom Farmer, Technical Director Rick Bennewitz, Videotape Engineer Girish Bhargava, Audio Larry Stephens, Video Mark Sanford, Camera Barry Brown, Hank Geving, Donovan Jones, Mike Keeler, Make-up James Catonia, Hair Jack Mei Ling, Graphics John Anthes. With Raye Birk (Gremio), Earl Boen (Pedant), Ronald Bousom (Grumio), Rick Hamilton (Tranio), Daniel Kern (Biondello), Fredi Olster (Katherina), William Paterson (Baptista), Stephen St. Paul (Lucentio), Sandra Shottwell (Bianca), Marc Singer (Petruchio), Laird Williamson (Vincentio), James R. Winker (Horatio), and others of the company.

One complaint: next time drop the theater audience into San Francisco bay and let us faceless millions in the living rooms decide when to laugh and not to laugh. The onstage audience, surrogate for Christopher Sly, is enough of a chorus.



Marc Singer and Fredi Olster in *The Taming of The Shrew* sponsored by Exxon Corp. and PBS

## Shakespeare . . . For Under \$50 cont'd.

- Giulio Cesare* (A) d. Enrico Guazzoni w. Amleto Novelli, Gianna Terribili Gonzales. 1914. Italy, Cines. 60 min. b & w. AUD--\$25; BUD--\$27.50; FCE--\$55.
- Ham.* (A) No d. or cast information available. 1914. 27 min. FCE--\$25.
- Ham.* (T) d. Franz Peter Wirth w. Maximilian Schell, Dunja Movar, Hans Caninenberg. 1964. Germany, Bavaria Atelier Gmb H. Prod. 127 min. b & w. CWF--\$52.50; ROA--\$50; UNF--\$52.50; WCF--\$50.
- Ham.* (T) d. Tony Richardson w. Nicol Williamson, Marianne Faithfull. 1969. G.B., Woodfall. 118 min. col. BUD--\$47.50; KSU--\$32.50; ORE--\$50; WHO--\$50.
- H5* (T) d. Laurence Olivier w. Laurence Olivier, Renee Asherson, Robert Newton. 1944. G.B., Two Cities Films. 137 min. col. ORE--\$50.
- JC* (T) d. David Bradley w. Charlton Heston, David Bradley, Harold Tasker. 1950. U.S.A., Avon Prod. 90 min. b&w. AUD--\$40; SYR--\$30; TWF--\$35.
- JC* (T) d. Stuart Burge w. Charlton Heston, John Gielgud, Jason Robards, Robert Vaughn, Richard Chamberlain, Diana Rigg. 1970. G.B., Commonwealth United Entertainment Prod. 117 min. col. BUD--\$57.50; ROA--\$50; WHO--\$55.
- Jubal* (a) d. Delmar Daves w. Glenn Ford, Rod Steiger, Ernest Borgnine. Adapt. of *Oth.* 1956. U.S.A., Columbia Pictures. 101 min. col. CHA--\$40; ROA--\$37.50.
- Kiss Me Kate* (P) d. George Sidney w. Howard Keel, Kathryn Grayson, Ann Miller. Actors involved in the production of *Shr.* 1953. U.S.A., MGM. 109 min. col. FNC--\$50.
- Lr.* (A) d. Ernest Warde w. Frederick B. Warde, Lorraine Huling. 1916. U.S.A., Thanhouser-Pathe. 70 min. b & w. FCE--\$55.
- Mac.* (T) d. Orson Welles w. Orson Welles, Jeanette Nolan, Dan O'Herlihy, Roddy McDowall. 1948. U.S.A., Republic Pictures--Mercury Films. 86 min. b & w. AUD--\$50; CHA--\$40; CCC--\$35; CWF--\$40; FLC--\$30; IMA--\$50; SYR--\$45.
- Mac.* (T) d. Katherine Stenholm w. Bob Jones, Barbara Hudson Sowers and the students and faculty of Bob Jones Univ. 1951. U.S.A., Unusual Films, Bob Jones Univ. 80 min. col. UNU--\$25.
- Marcantonio e Cleopatra* (A) d. Enrico Guazzoni w. Amleto Novelli, Gianna Terribili Gonzales. 1913. Italy, Cines. 61 min. b & w. AUD--\$30; EMG--\$27.50.
- Men Are Not Gods* (P) d. Walter Reisch w. Gertrude Lawrence, Miriam Hopkins, Sebastian Shaw, Rex Harrison, A.E. Matthews. Actors involved in the production of *Oth.* 1937. G.B., London Film Prod. 82 min. b & w. AUD--\$40.
- MND* (A) d. Stellan Rye w. Carl Clewing, Grete Berger. 1913. Germany, Deutsche Bioscop GmbH. 40 min. b & w. FCE--\$25.
- MV* (A) d. Lois Weber and Phillips Smalley w. Lois Weber and Phillips Smalley. 1914. U.S.A., Universal. 40 min. b & w. FCE--\$25.
- Oth.* (A) d. Dimitri Buchowetski w. Emil Jannings, Werner Krauss. 1922. Germany, Worner Films. 93 min. b & w. EMG--\$35; KPF--\$22.50; MIL--8mm SALE PRINT, \$51.50.
- Rom.* (A) No d., w. James Cruze. 1912. U.S.A., Thanhouser. 14 min. b & w. FCE--\$17.50.
- Rom.* (T) d. George Cukor w. Leslie Howard, Norma Shearer, John Barrymore, Basil Rathbone. 1936. U.S.A., MGM. 126 min. b & w. FNC--\$50.
- Rom.* (T) d. Renato Castellani w. Laurence Harvey, Susan Shentall. 1954. Italy and G.B., Verona Prod., Universal Cine. 138 min. col. ORE--\$50.
- Rom.* (T) No d. 1966. G.B., Royal Academy of Dramatic Art and the Regent Polytechnic Institute. 105 min. b & w. MHF--\$50; SYR--\$45.
- Romanoff and Juliet* (A) d. Peter Ustinov w. Peter Ustinov, Sandra Dee, John Gavin, Akim Tamiroff. 1961. U.S.A., Pavor. 112 min. col. UNI--\$50.
- Shr.* (A) No d. or cast information available. 1921. U.S.A., Hepworth Prod. 23 min. b & w. FCE--\$17.50.
- Tower of London* (A) d. Rowland V. Lee w. Basil Rathbone, Boris Karloff, Barbara O'Neil, Vincent Price, Leo G. Carroll. Adapt. of *R3.* 1939. U.S.A., Universal. 92 min. b & w. UNI--\$35.

### ADDRESSES OF DISTRIBUTORS:

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1720 N.W. Marshall P.O. Box 4126  
Portland, Oregon 97209  
(CHA) CHARARD MOTION PICTURES  
2110 East 24th Street  
Brooklyn, New York 11229  
(CWF) CLEM WILLIAMS FILMS, INC.  
2240 Noblestown Road  
Pittsburgh, Pa. 15205  
(EMG) EM GEE FILM LIBRARY  
16024 Ventura Blvd.  
Encino, California 91436

<sup>1</sup>Where variant spellings of names occur in standard references, the most commonly used one has been selected. In doubtful cases, the final authority has been James Limbacher's *Feature Films on 8mm & 16mm*, 4th ed. (New York: Bowker, 1974). Condition of prints may also vary from one distributor to another.

### (FCE) FILM CLASSIC EXCHANGE

1914 S. Vermont Avenue  
Los Angeles, California 90007  
(This company was not able to provide information about its prints; as a result some of the silent films may not have accurate production information.)  
(FLC) THE FILM CENTER  
908 12th Street, N.W.  
Washington, D.C. 20005  
(FNC) FILMS, INC.  
440 Park Avenue South  
New York, New York 10016  
(ICS) INSTITUTIONAL CINEMA SERVICE  
915 Broadway  
New York, New York 10010  
(IMA) IMAGES  
2 Purdy Avenue  
Rye, New York 10580  
(IVY) IVY FILMS  
165 West 46th Street  
New York, New York 10036  
(KPF) KIT PARKER FILMS  
Box 227  
Carmel Valley, California 93924  
(KSU) KENT STATE UNIVERSITY

## Lubitsch's *To Be or Not To Be* or Shakespeare Mangled

Robert F. Willson, Jr.  
Univ. of Mo.--Kansas City

Jack Benny as Hamlet--funny in itself--is standing alone on a theatre stage. He closes the little book he has been reading, folds his arms, composes himself, and asks wistfully: "To be, or not to be...." Suddenly, Robert Stack in the role of a Polish flyer--also funny in itself--rises from his seat in the second row and moves noisily toward the exit. Benny, a ham actor, is outraged at this affront to his reputation. Yet Stack has left at this crucial moment not because of a poor performance but to visit Benny's wife (played by Carole Lombard), who has designated the first  
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Audio Visual Center  
Kent, Ohio 44240  
(MHF) MCGRAW--HILL/CONTEMPORARY FILMS  
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Hightstown, New Jersey 08520  
(MIL) MILESTONE MOVIE CORP.  
212 Shelton Road  
Monroe, Connecticut 06468  
(Sale prints only)  
(MOD) MODERN SOUND PICTURES  
1402 Howard Street  
Omaha, Nebraska 68102  
(ORE) OREGON DIVISION OF CONTINUING EDUCATION  
1633 SW Park Avenue  
Portland, Oregon 97207  
(These films are only available in Oregon, Washington, California, Idaho, Montana, Arizona, Nevada, Wyoming, Colorado, New Mexico, Utah, Alaska and Hawaii.)  
(ROA) ROA'S FILMS  
1696 N. Astor Street  
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(SYR) SYRACUSE UNIVERSITY  
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(TWF) TRANS-WORLD FILMS  
332 South Michigan Avenue  
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(UNF) UNITED FILMS  
1425 South Main  
Tulsa, Oklahoma 74119  
(UNI) UNIVERSAL/16  
445 Park Avenue  
New York, New York 10022  
(UNU) UNUSUAL FILMS  
Bob Jones Univ.  
Greenville, South Carolina 29614  
(WCF) WESTCOAST FILMS  
25 Lusk Street  
San Francisco, Calif. 94107  
(WHO) WHOLESOME FILMS  
20 Melrose Street  
Boston, Mass. 02116

words of this soliloquy as a code telling the flyer when to visit her dressing room. The joke is repeated later in the 90-minute *To Be or Not To Be* (1942) and again at the end, when Benny, who knows the story of these meetings and has been assured by both parties that there was no affair, is now plagued by doubts about his wife *and* his acting. The director Ernst Lubitsch transforms this burlesque gag into one of the funniest pieces of business in film comedy.

But he gets his laugh at the cost of Shakespeare's text. Not that anyone should care too much (even purists like myself don't), but the manipulation of this scene from *Hamlet* is instructive of what happens when the Bard is used by Hollywood as a backdrop for comic or romantic situations. Moviegoers are usually given a popular version of the plays, not an accurate one. *Romeo and Juliet* has been most often exploited in this way, with the balcony scene frequently receiving garbled treatment by amateur actors. This sort of fooling is well-intentioned and light-hearted, even though it takes unfair advantage of Shakespeare's poetry and stage technique. Egotistical actors or overstimulated young lovers are too easily

parodied by having them try to perform Shakespeare, who is culture personified for Hollywood.

In Lubitsch's case, however, he is required to mangle the *text* for the sake of the joke. Readers of *Hamlet* will recall that the hero is not, as Benny is, entirely alone when he delivers his famous soliloquy (III. i. 56-90). Not only are Claudius and Polonius listening in from behind a convenient arras, Ophelia is sometimes kneeling at prayer in a room intended to represent a study. Only after Hamlet finishes his ruminations does he notice her. When he does see her, Hamlet then commences the questioning that ends in a violent rejection of Ophelia as a frail and conniving woman.

While Lubitsch does open his version with Claudius and Polonius retiring, he does not place Ophelia anywhere to be seen. The room, in fact, looks more like a dining room than a study in which one might engage in devotional prayers. Following the text would not have been possible, however, since Carole Lombard is cast as Ophelia, and she must be back in her dressing room to receive the amorous Stack. Moreover, it is clear from their conversation that she expects Benny as Hamlet to be on

stage for some time, allowing precious moments with her admirer. To accept the dressing room scene we must completely ignore the demands of *Hamlet*, which require Lombard as Ophelia to be fielding the insults of a distracted hero. Yet husband and wife are never seen together on stage; we must conclude that Benny is playing someone else's version of *Hamlet*, not Shakespeare's.

Did Lubitsch know or care about the textual error he had committed? Probably not. But if he was conscious of it there may have been method in his madness. The nunnery scene is intended to depict an overreacting, bad-acting Hamlet as he accuses the fair Ophelia of behaving as his mother had when she married Claudius. Lubitsch could have meant to suggest a comic parallel between Benny's vanity and Hamlet's jealousy; and the supposed affair between Stack and Lombard suggests a humorous connection with the Gertrude-Claudius marriage and Hamlet's distrust of women. It is also intriguing to note that in both the play and film the women have not deceived their true loves but in fact remain honest. The Polish flyer is only a source of much-

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## SHAKESPEARE ON FILM

Peter Brook's  
King Lear

Orson Welles'  
Macbeth

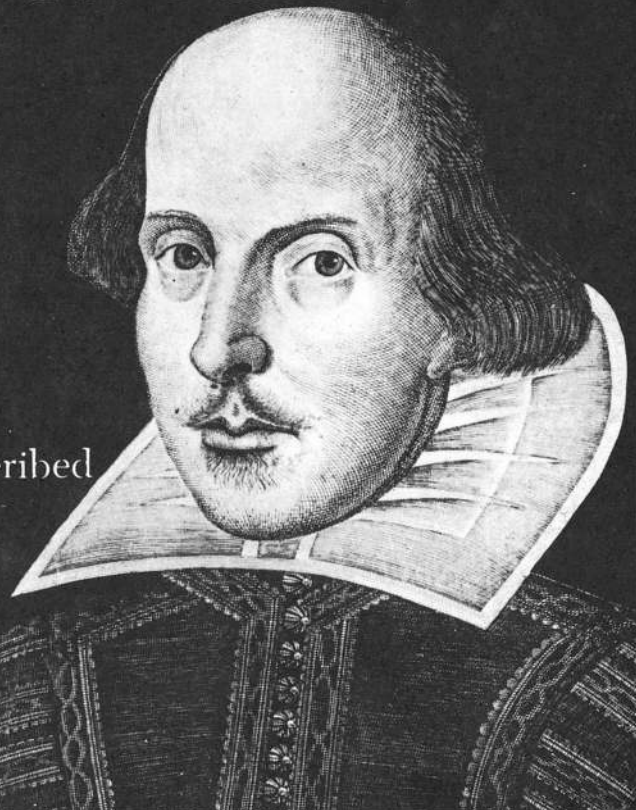
Laurence Olivier's  
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# Shakespeare on Film at the American Film Institute

About 200 delegates to the International Shakespeare Association Congress attended a special program on Shakespeare films at the American Film Institute in the Washington, D.C., Kennedy Performing Arts Center on the afternoon of April 22, 1976.

Prof. Jack Jorgens, coordinator of the session, keyed the program with a slide lecture on transformations of verbal into visual images in Shakespeare films. A lecture on "Shakespeare and Film Theory" by Prof. John Fuegi then examined the implications of his previously published article, "Explorations in No Man's Land: Shakespeare's Poetry as Theatrical Film" in *SQ*, 23 (Winter 1972).

A screening of a French documentary film gave the audience a unique glimpse of Peter Brook directing scenes from *Ham.*, *Tmp.*, *Rom.*, and *Cor.* in what resembled a bombed-out theater. In the *Tmp.* actors who perched on swings puffed like so many Aeoluses to wreck a tiny ship model, a motif rivalling the famous flying trapezes in Brook's

*MND*. [Audio Brandon advertises a 27 min. color short of Brook directing *Tmp.* (\$25) for anyone who wants to bring a director at work into the classroom.]

J.L. Styan's "Sight and Space: The Perception of Shakespeare on Stage and Screen" examined the consequences of transferring Shakespeare from stage to screen. Professor Styan saw filmed Shakespeare as radically different from stage productions since the camera defines and selects for the audience what is to be perceived.

In "Shakespeare on Film: Media Counterpoint," Prof. Jonathan Price called for the development of critical skills to meet the challenge of the media explosion. As one example, he spoke of the color/black-and-white options in the Zeffirelli *Rom.* that visually support the verbal images of light and dark in the play. By his very openness, Shakespeare almost encourages screen directors like Welles to put artistic over scholarly considerations. In the new media of cinema and video,

the spirit of a play may persist to make up a kind of "continual resurrection."

Prof. Marvin Rosenberg, while finding the old adage about "a picture being worth a thousand words inapplicable to Shakespeare" ("no picture is worth a thousand of Shakespeare's words"), nevertheless felt that "pictures, with the words, can provide indelible pictures for study." Clips were shown to demonstrate that films may record fresh meanings through stage business--as, for example, in the Schell *Hamlet* when Gertrude deliberately and almost joyously intercepts the poisoned goblet to save Hamlet. For students of stage history, film can therefore "add an important resource to [our] research armory."

Barbara Hodgdon and Michael Roemer debated the validity of cinematic treatments of Shakespeare in a reprise that also included Michael Mullin. In brief, Hodgdon was affirmative; Roemer, negative (a detailed summary of the exchange appears in *SN*, 26 [May 1976], 26).

## Shakespeare on Film

By Jack J. Jorgens

Draws detailed analyses of sixteen major films by such directors as Olivier, Welles, Kurosawa, Polanski, Brook, and Kozintsev.



"Jack Jorgens has built a bridge from theater history, through literary analysis, across the dangerous chasm to film criticism. Blending the insights from these three warring disciplines, each essay tells us something we did not realize about the play, while demonstrating the genuine art involved in the film version."

—Jonathan Price, Director,  
Shakespeare Institute

352 pages, index, black and white illus. \$15.00

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# Goneril Without A White Beard cont'd.

We set two aims for this program: first, to make the films available to all the University's Commonwealth Campuses (including the main campus at University Park) for programs in continuing education; secondly, to show undergraduates how Shakespeare's plays look and sound when produced by professionals.

The University consists of its main campus at University Park, with about 30,000 students, and twenty-one Commonwealth Campuses throughout the state, with about 20,000 students. All of these campuses and students are part of the University itself, although the campus in suburban Erie is about 450 miles from the campus in suburban Philadelphia. Some of the campuses are in or near large cities, but some are in small, isolated towns; in fact, the main campus at University Park, in the center of the state, sometimes seems as inaccessible as Katmandu. This isolation means that live, professional performances of Shakespeare's plays seldom or never occur in these places. For many people, as high-school students, as undergraduates, and as adults, Juliet, Othello, and Caliban have dramatic existence only in the voice and appearance of their hard-working English teacher, who must play all the parts and also read all the stage-directions.

Since the film program is only in its beginning stages, a discussion of it is partly a matter of projections and potentialities. What the actualities will be, no one knows. At present the main uses have been in undergraduate courses, since this aspect of the program was the easiest to bring to reality. The films are available to any undergraduate or graduate course in English or theatre arts on any of the campuses.

But English 149 has been the main focus of the program. This is the usual "proletarian" Shakespeare course; the only prerequisite is freshman composition. Enrollments run to between fifty and seventy-five students per term. These students come from anywhere in the University—e.g., in the Spring Term of 1976 the course attracted students from twenty-four different curricula, including accounting, engineering, microbiology, and so on. Normally over 50% of the students come from outside the College of the Liberal Arts, and more than 90% are in curricula other than English (there is a more

advanced course in Shakespeare for English majors). It is an interesting fact that the English majors who do decide to take English 149 tend to do markedly poorer work than the others; majors in the sciences tend to do markedly better work than the others. The course is quite standard—three class-meetings per week, ten plays assigned during the term (in the main, the popular plays such as *Ham.*, *Oth.*, *R2* and so on).

Showing the films during the regular class-meetings is obviously unworkable; the Olivier *Ham.* lasts 155 minutes, and even the shortest of the films on our list, the Welles *Mac.*, is 86 minutes long. Chopping up the films into class-length segments would be disastrous from almost every point of view. Therefore we have scheduled them for the evenings, when they can be shown continuously. For example, if students are to have finished reading *A Midsummer Night's Dream* on a Wednesday, showings of the Hall/Rigg film are scheduled for Monday evening and again Tuesday evening. Scheduling each film for two nights is necessary because students' schedules are always crowded; some of them work in the evenings, and some have classes, rehearsals, or something else unavoidable.

We are not sure in what sequence the study of the play and the seeing of the film should occur; the student should of course both read and see the play. But should he see it first and then read it, or vice versa? Should the discussion of the play in class precede or follow the showing of the film? We have tried several ways, and we don't yet know the answers. It probably varies, depending on both the play and the student. With *A Midsummer Night's Dream*, it is probably best that they should see the play as early in the sequence as possible. Peter Quince's *Most Lamentable Comedy and Most Cruel Death of Pyramus and Thisby* needs to be seen and heard before the student reads it. The Brook/Scofield *Lear*, on the other hand, is so dark in all senses of the word that students should have read and discussed the play carefully before seeing the film.

*Hamlet* being by far the most popular of the plays with students, what we have done is to show the Olivier film prior to the class discussions, and then the Richardson/Williamson film a

week later, after the class discussions, and then repeat the Olivier the next night. While we do not know if this is the best arrangement, we are encouraged by the fact that there have been students who have attended all three showings.

As for requiring attendance at the films, we have made no pretence of it. In the first place, students can always outwit such requirements, particularly in a darkened room. In the second place, a few students quite genuinely cannot attend some of the films. Sorting out genuine from fictional excuses is impossible and a waste of time. But the most important reason for not requiring attendance is that students need to be educated to understand that attendance at the films is a privilege and an opportunity, not a favor to be bestowed or withheld from the instructor. This is an idea which must be explained repeatedly to students, and it is possible that understanding this idea is even more important than understanding Shakespeare.

One might question our choices of films for acquisition, but this is not the place to explain or justify them. In simplest terms, our choices were dictated by the films available at the time, by the judgments of the members of the committee administering the program, and by several other variables. The Polanski *Macbeth* and the Zeffirelli *Romeo and Juliet*, for example, are not yet available on long-term leases. But after sitting untold hours watching the films of Shakespeare's plays in the company of innumerable members of a large English department, all of whom professed to like Shakespeare, I came to the conclusion that very few of them like any production of any of the plays. Speaking for myself, there are some of the films that we have that I don't like; there are some we don't have that I do like. But that's life.

The prints of these films are lodged with the University's Audio-Visual Services, who coordinate the bookings of the films on the various campuses. They also inspect the films, treat them with magic ointments, and repair any damages. English 149 is at present taught on twelve of the Commonwealth Campuses, and the films are finding immediate acceptance there. All the campuses have continuing education programs, and we have plans and

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# Folger Library Announces Shakespeare Film Archive

In an ambitious program to provide facilities for the study and preservation of films of Shakespeare's plays, the Folger library, with funding from the Rockefeller Foundation, has established an archive of Shakespeare on Film. Under the direction of the Film Archivist, Joseph Empsicha, the Folger archive has in its first year collected many of the most important Shakespeare films and makes them available for research to individuals with appropriate scholarly skills and backgrounds. Films may be studied Monday through Friday at the Folger on a new Steenbeck console editor, which can project onto either an 8" console screen or a 28" wall screen. Tapes are viewed on a new 19" JVC video-cassette monitor. For both, speed is adjustable, allowing study of individual frames and sequences.

The collection, begun in 1975, currently contains forty-five 16mm, feature-length, sound and silent films, both interpretations and adaptations. There are in addition, eight short and educational films. Other feature films, as well as excerpts and videotapes, will be added to the collection as they become available.

Also, the Folger will make appointments at the Library of Congress Motion Picture Section, for study of Shakespeare films the Folger has not yet obtained.

Because of leasing arrangements, films may not be copied, rented or loaned to individuals or institutions. For those who want to rent or lease films for their own facilities, however, the Archive can provide complete information on availability, distributors, costs, etc. In addition, The Folger hopes to be able to begin in the fall, 1977, a regular program of open, free screenings in the Folger Theatre of those films in the collection that the Library may legally show for educational purposes.

Early in 1977, the Archive will publish a complete list of Shakespeare on sound film, including features, excerpts and shorts. Continuing information on new acquisitions and services will be released through *SFNL*.

For appointments or further information, write or call the Film Archivist, Folger Shakespeare Library, Washington, D.C. 20003, 202-546-6909.

Feature-Length Sound Versions of the Plays: *Shr.* (Taylor [Pickford-Fairbanks], 1929); *MND* (Reinhardt-Dieterle, 1935); *AYL* (Czinner, 1936); *Rom.* (Cukor, 1936); *H5* (Olivier, 1944); *Ham.* (Olivier, 1948); *Mac.* (Welles, 1948); *JC* (Bradley, 1950); *JC* (Mankiewicz, 1953); *Oth.* (Youtkevich, 1955); *Mac.* (Schaefer [Evans], 1960); *Ham.* (Wirth [Schell], 1964); *Ham.* (Kozintsev, 1964); *Rom.* (Drumm-Lee, 1965); *Wiv.* (Tressler, 1965); *Oth.* (Burge, 1966); *Shr.* (Zeffirelli, 1966); *MND.* (Hall, 1968); *Ham.* (Richardson, 1969); *JC* (Burge, 1970); *Lr.* (Brook, 1970); *Lr.* (Kozintsev, 1971); *Mac.* (Gorrie [Classic Theatre], 1976) [VTR].

Feature-Length Sound Adaptations: *The Boys From Syracuse* [Err.]; *Tower of London* [R3]; *Broken Lance* [Lr.]; *Prince of Players* [R3]; *Joe Macbeth* [Mac.]; *Jubal* [Oth.]; *Throne of Blood* [Mac.]; *Romanoff and Juliet* [Rom.].

Silent Film Versions and Adaptations: *Oth.* (Pathe, 1908); *Rom.* (Vitagraph, 1908); *Mac.* (Cines, 1909); *MV* (Film d'Arte Italiana, 1910); *Romeo Turns Bandit* (Pathe, 1910); *TN* (Vitagraph, 1910); *Rom.* (Film d'Arte Italiana, 1911); *A Village King Lear* (Gaumont, 1911); *AYL* (Vitagraph, 1912); *JC* (Cines, 1912); *Ant.* (Cines, 1913); *Lr.* (Thanouser, 1916); *Ham.* (Art-Film, 1920); *Shr.* (British and Colonial, 1923).

Shorts and Educational Films: *Enter Hamlet*; *Student Audience: American Shakespeare Festival*; *William Shakespeare*; *The Puritan Revolution*; *From Every Shires End*; *The Making of a Renaissance Book*; *An Introduction to Paleography*; *The Folger Library*.

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*SFNL*, to be published biannually, exists to keep secondary and college teachers informed about film and video treatments of Shakespeare and other figures of early English literature. Please submit two copies of reviews and abstracts of books and articles, notes and queries, rebuttals, contributions of information on work in progress, meetings and courses, and detailed bibliographies on specific directors and plays. Subscriptions after Spring, 1977, \$1 a year. Acknowledgments: Logo by Irving Lieber, Long Beach, N.Y.; masthead by Arnolds Vilcins, Univ. of Vermont. Printed by Offset House, So. Burlington, VT.

## Notes and Queries

A new descriptive and illustrated catalog called *Mr. William Shakespeares Comedies, Histories & Tragedies: Films Adapted from the True Original Copies* has been produced by Audio Brandon Films, Inc. of 34 MacQuesten Parkway South, Mount Vernon, New York, 10550.

Available for rental are versions of *Lr.*, *Ham.*, *Mac.*, *Rom.*, *TN*, and *MND*, all full-length, as well as shorts on Shakespeare topics suitable for the classroom.

### S/F at NEMLA April, 1977

The Shakespeare on Film section of the Northeast Modern Language Association will focus on Peter Brook's *Lr.* at the annual conference scheduled for April 21-23 at Pittsburgh University. Papers will be presented by Charles Bazerman (Baruch College), William R. Shaw (Waynesburg College), and William R. Hersey (Univ. of Lowell). Frances K. Barasch (Baruch College) chairs the 1977 section, and Barbara Miliaras (Univ. of Lowell) serves as secretary.

### S/F Papers at NEMLA, 1976

Papers by Frances Barasch ("Revisionist Art: *Macbeth* on Film") Barbara Miliaras ("The Forgeries of Jealousy: Peter Hall's Version of *A Midsummer Night's Dream*"), and Kenneth Rothwell ("Shakespeare on Film: Some Facts and Dilemmas") presented before the S/F section of the Northeast MLA meeting in April, 1976, at the Univ. of Vermont are abstracted in Northeast Modern Language Association Convention Program, Apr. 8-10, 1976.

### Central State S/F Conference

A Shakespeare conference stressing *Lr.* and the Kozintsev film version will be sponsored by Central State Univ. on March 4-5, 1977. Keynote speaker: Clifford Leech. Papers are invited. Write Shakespeare-in-Ohio Comm., Dept. of English, Central State Univ., Wilberforce, Ohio 45384 (513-376-7100).

### Lubitsch cont'd.

desired flattery for an aging actress, and Ophelia, while she capitulates to her father's demands, continues to love Hamlet even after he has pilloried her. The source of the comic turn in *To Be* is that Benny throughout remains more concerned about his deflated ego than about the possibility that his wife is having an affair. *This* Hamlet is a ham to the bitter end. And the in-joke about Ophelia's absence from the stage provides even greater delight for those who enjoy Lubitsch's unique brand of farce.



# Shakespeare in Bridgeport: Film Conference

Frances Barasch, Baruch College--CUNY

An intensive three-day conference dealing with Shakespeare film was held last August 4-6 by the Shakespeare Institute of the University of Bridgeport in Connecticut.

Fifteen scholars, teachers, filmmakers, stage directors, and film critics from all parts of the nation were invited to share their insights on Shakespeare films with forty summer student residents of the Shakespeare Institute, among them local high-school seniors and teachers, graduate students, and instructors at community colleges as far away as Oregon and California. Also among the student group for the Shakespeare Film Conference were at least 45 members of an "Elder Hostel," retired citizens who traveled from all parts of the country to study at New England campuses this year.

Jack Jorgens, coordinator of the five seminars on the program, forbade the reading of papers but instead encouraged audience interruption and participation. Free exchanges resulted among students and experts Gerald Mast, Marsha Kinder, Tom Russell, Charles Eidsvik, Robert Hapgood, Sidney Homan, Michael Mullin, Barbara Hodgdon, Gerard Moses, Normand Berlin, Lillian

## Goneril cont'd.

hopes for the use of the films in courses which develop there. The terms of lease of course forbid showing the films anywhere except on the campuses themselves. Such widespread use of the films will probably result in complications of scheduling, conflicts of dates, and lost tempers. But if these troubles materialize (so far all has gone smoothly in this respect), we can console ourselves with the knowledge that Shakespeare has become too popular in rural Pennsylvania for our administrative resources. And that would hardly be a defeat.

Students' reaction to the program has been very favorable. We asked students for their opinions and ideas, as we had done prior to the use of films. In answering anonymous questionnaires, 95% said that they saw at least one film: about 87% saw *A Midsummer Night's Dream*; 85% saw at least one *Hamlet*. They were asked various questions about their likes and dislikes; probably the crucial question was "Would you recommend this course to a friend?" In a term prior to the use

Wilds, James Clay, Jay Halio, and Kenneth Rothwell.

Film screenings included *Lear* by Peter Brook and Grigori Kozintsev; Kurosawa's *Throne of Blood*, based on *Macbeth*; and Zeffirelli's version of *Romeo and Juliet*. Clips of other Shakespeare films were used during panel discussions, which centered on Shakespeare film as translation or analogue, as performance, interpretation, and as director's visions and revisions. Critical approaches to *Rom.* were also explored.

Jonathan Price, poet and scholar, in his first year as Director of the Shakespeare Institute, explained that the aim of the film conference was to show students of the Institute what scholars thought about and how they exchanged ideas in an important new area of Shakespeare research.

Funds for the film conference were partly supplied by the National Endowment for the Humanities. Senior citizens were subsidized by a federal grant to a consortium of New England colleges that offers varied courses and accommodations for the Elder Hostel under the direction of Dean M. Knowlton of the University of New Hamp-

of the films, 74% had answered "Yes." In the first term the films were used, although with frequent and infuriating technical breakdowns of all sorts, approval rose to 94%. In the second term, with thirteen showings of films of six of the plays, and no breakdowns, approval rose to 100%. It is probably not accurate to attribute all of this rise in popularity to the showings of the films, but some relation is likely.

It would be best to forget all the things that went wrong, if it were not that some were unforgettable. At our first showing of the Hall/Rigg *A Midsummer Night's Dream*, although everyone claimed to have inspected the print, in the third reel Diana Rigg and her co-actors inexplicably turned into plastic Czechoslovakian puppets, with a voice-over (in English) by Richard Burton. The audience found this transformation more amusing than we in the program did. It later turned out that someone had inadvertently popped the reel of a Czech puppet version of the play into the wrong can. And then there was the print of one film which had to be returned to the

shire in Durham.

Next year's Institute will feature another Shakespeare conference on the theme of "Non-verbal Elements in Shakespeare." The presentations, according to Price, will include films, but also videotapes, musical scores, and as many other media as possible.

## Notes and Queries

**Q. "Is it possible to get the Burton *Hamlet* (1964) for classroom showing, or any showing?" John Schwindt, Potsdam, SUNY**

**A.** "Peter Morris reports in his *Shakespeare on Film* that Burton was so displeased with the film that he wanted it withdrawn from exhibition after its initial showings. It was recently shown in Washington at the AFI for the International Shakespeare Assn. Congress, but that is the exception and not the rule. It is currently not available for rental, but there is a copy which may be studied at the Library of Congress Motion Picture Section." Joseph G. Empsue, Folger Library

## BBC Shakespeare Series

According to the *New York Times* (May 21, 1976), the British Broadcasting Company plans to produce for television 37 plays of William Shakespeare over a six-year period. If negotiations with British Equity can be completed satisfactorily, the first telecast may be as early as 1978. In charge of production is Cedric Messina.

distributor four times before we could get an acceptable print. This complex exercise, during which the distributor lost some of the crucial correspondence, took six months to complete. But in the end it all works. No longer must Hermia and Ophelia depend almost solely on the fumbled mincings of aged male professors. And surely King Lear's delusion that old Gloucester was "Goneril with a white beard" must have seemed not insane but quite reasonable to students who indeed had seen Goneril played only by someone who in fact *did* have a white beard. Now students from towns that no longer even have movie houses can actually see Shakespeare's plays. It was an anonymous student who gave us the ultimate accolade for any academic program: "I don't plan to sell back my book."

# Writing Papers For An S/F Course

Andrew M. McLean, Univ. of Wisconsin - Parkside

The primary emphasis in a Shakespeare on film course is to have students deal equally with the text and the film. The following essay topics suggest ways students can work independently to achieve a better understanding of how both mediums work. These subjects are meant to stimulate the students' thinking during their course of study:

- Compare and contrast one film scene with its dramatic source.
- Analyze how a film director captures or adapts the richness of Shakespeare's descriptive imagery and language.
- Analyze a romantic, realistic, or ritualistic adaptation of a Shakespearean theme in a particular play

by a particular film director.

- Analyze and compare stage and film direction of one scene of important action in *Othello* or *Hamlet*.
- Discuss camera movement and its relationship to Shakespearean dramaturgy.
- Cinematic tension and dramatic tension.
- Photographic originality and dramatic effect in a particular film.
- Compare the verbal symbol of drama and the visual symbol of the cinema.
- Discuss cinematic rhythm (shots, transition, images, movement) in contrast to poetic rhythm of Shakespeare's language.
- The use and effectiveness of the sound track in adapting a Shakespearean play to the screen.
- Compare the visual in film with the aural in drama.
- The function of the director in filming and staging.
- Discuss a particular actor's interpretation of a character.
- Discuss the shape of visual image and dramatic image.
- Comparison of cinematic motif and dramatic motif.
- The use of camera angle for thematic statement.
- Shot length and dramatic tension.
- Shakespeare's text and the film-script.
- Camera angle and characterization.
- Cinematic motif compared with dramatic motif.
- The use of color or costume or scene for special effect.

## A Beginner's Concise Annotated Bibliography for Shakespeare on Film

- Ball, Robert Hamilton. *Shakespeare on Silent Film: A Strange Eventful History*. London: George Allen and Unwin (New York: Theatre Arts Books), 1968. Lists and describes 400 examples, including fragments and inserts, of Shakespeare on silent film.
- Eckert, Charles W. *Focus on Shakespearean Films*. In the Film Focus series, ed. Ronald Gottesman and Harry M. Geduld. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1972. Interviews, reviews and scholarly articles, on fourteen films arranged chronologically. A useful filmography lists other films as well as film distributors.
- Jorgens, Jack J. *Shakespeare on Film*. Bloomington, Ind.: Indiana Univ. Press, due Dec. 1976. This book, which will be reviewed in the April issue, promises to provide an excellent text for the study of the major films.
- Literature/Film Quarterly*, 1 (Fall 1973), ed. Thomas L. Erskine, Salisbury State College, Salisbury, Maryland 21801. A special issue on Shakespeare with ten articles by many of the outstanding scholars in this field and reviews of two of the books mentioned in this list, Manvell's and Eckert's. This unique journal frequently has articles on Shakespeare on film. Both the Fall 1973 and the Spring 1976 issues (see below) are available for one dollar plus postage and may be ordered in bulk for classes.
- Literature/Film Quarterly*, 4 (Spring 1976), ed. Thomas L. Erskine and James M. Welsh. A second collection, including papers on Shakespeare on film in the classroom and a selected bibliography.
- Limbacher, James L., ed. *Feature Films on 8mm & 16mm: A Directory of Feature Films Available for Rental, Sale and Lease in the U.S.* 4th ed. New York: Bowker, 1974. Indispensable tool for anyone wishing to rent films. No prices listed. Names and addresses of the major film distributors.
- Manvell, Roger. *Shakespeare and the Film*. New York: Praeger, 1971. An eminently readable and informative book with production information, interviews and critical analyses. It is, unfortunately, out of print here, but if you are lucky, you might find a copy in the Barnes & Noble Annex, the Yale Coop, and other large bookstores. Still in print in England, published by Putnam's. It's time for a paperback.
- Morris, Peter. *Shakespeare on Film*. Ottawa: Canadian Film Institute, 1972; reprinted in *Films in Review*, 24 (March 1973), 132-63. Listing, with evaluations, of films from 1929-1971.
- Shakespeare Newsletter*, 23 (Nov. 1973) Special issue on film.
- Shattuck, Charles H. "Shakespeare's Plays in Performance from 1660 to the Present," *Riverside Shakespeare*. Boston: Houghton Mifflin Co., 1974. Pp. 1799-1825. An authoritative summary, providing the background in Shakespearean performance necessary for intelligent viewing of the films.



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