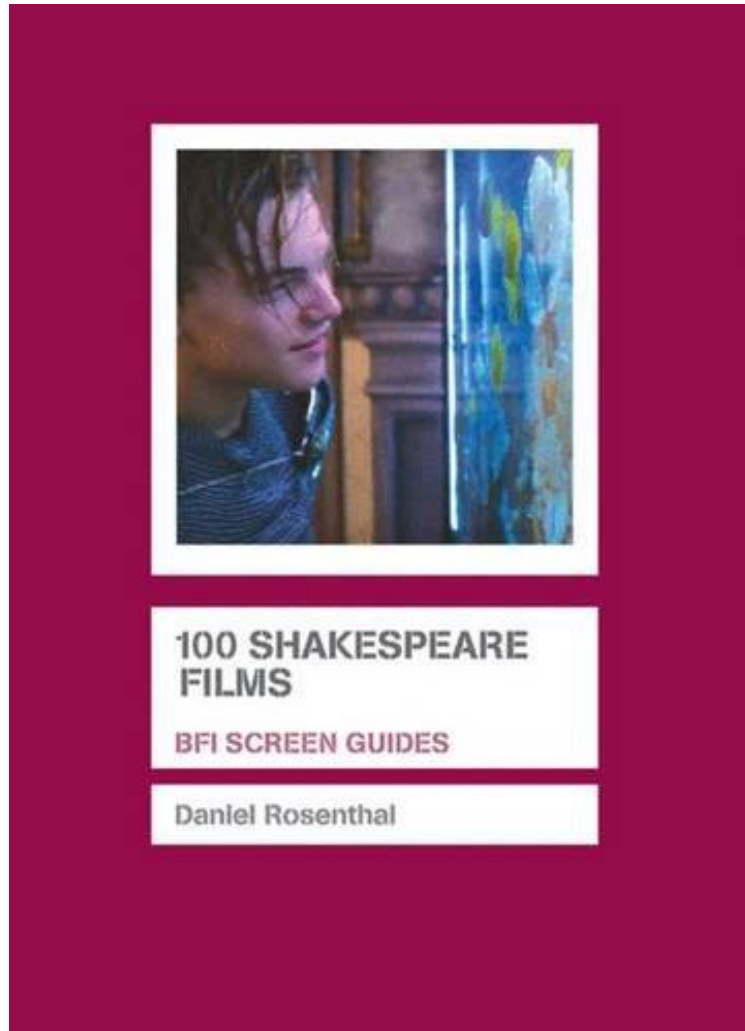


## 100 Shakespeare Films (Screen Guides)

*Daniel Rosenthal*

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#3597747 in Books 2007-06-13 2008-01-22Original language:EnglishPDF # 1 7.00 x 1.00 x 5.001, .99 #File Name: 184457170X272 pages | File size: 31.Mb

**Daniel Rosenthal : 100 Shakespeare Films (Screen Guides)** before purchasing it in order to gage whether or not it would be worth my time, and all praised 100 Shakespeare Films (Screen Guides):

7 of 7 people found the following review helpful. A Terrific GuideBy Michael Samerdyke"100 Shakespeare Films" is the best in the BFI's 100 film series so far. Daniel Rosenthal covers films based on Shakespeare's plays in alphabetical order. He begins with a synopsis of the play, and then discusses each film version of the play from earliest to most recent.The result is a surprisingly varied amount of works, ranging from an 8 minute silent version of "The Tempest" to Kenneth Branagh's just released "As You Like It." The book also covers films that take Shakespeare's stories and put them into different settings, such as "Forbidden Planet" and "Joe Macbeth." Foreign language versions of Shakespeare, such as the Soviet productions of "Hamlet," "King Lear" and "Othello" are discussed as well.The result

is a marvellous and enjoyable book that will bring an unexpected film to the attention of every film buff and provides a wide sample of how filmmakers have dealt with Shakespeare. Highly recommended.

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.

From the Inside Flap "In many ways, Shakespeare's plays seem more suitable to cinematic interpretation than to the theater." - Julie Taymor.

From the Back Cover 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.

About the Author Daniel Rosenthal was born in London in 1971. He is a freelance author, editor, journalist and lecturer. Previous publications include Shakespeare on Screen (2000) and Student Editions of David Mamet's *Oleanna* (2004) and Patrick Marber's *Closer* (2007).