Henry V in the cinema:

Laurence Olivier's charismatic version of history

Public attitudes to Henry V are very much influenced by William Shakespeare's interpretation. **Richard Inverne** discusses how Shakespeare's version has been translated into cinematic form by Laurence Olivier and Kenneth Branagh.

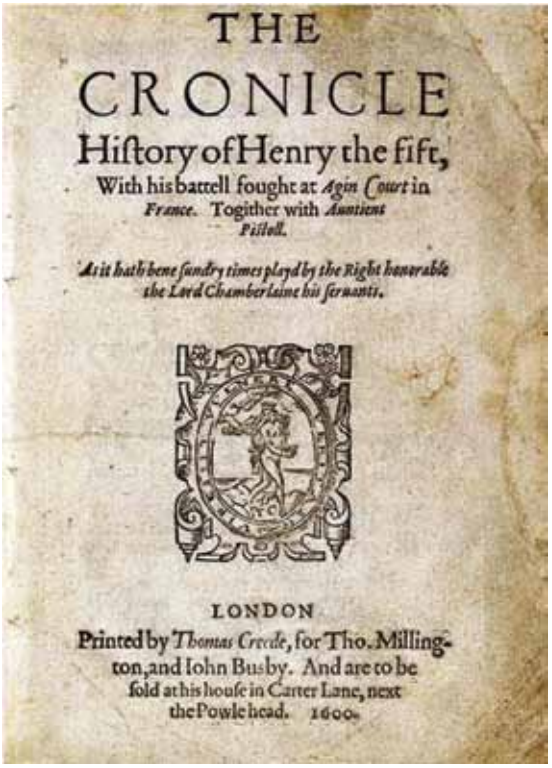
Photo by: ITV/REX Shutterstock

Shakespeare indulges himself considerably with his own relatively recent history – Richards II and III, Henrys IV, V and VI, for example. Subsequently he even presents his own late Queen, Elizabeth I, as a baby in the play he co-wrote around 1613 with John Fletcher, *Henry VIII*. In *Julius Caesar* (the play which is believed to come straight after *Henry* V), *Antony and Cleopatra* and *Coriolanus*, there appear his dramatic yet often fanciful takes on dozens of real people from Plutarch's records of *Roman* history. He also happily adapts mythological or semi-historical characters, for example: Theseus and Hippolyta in *A Midsummer Night's Dream*, numerous gods and goddesses in *The Tempest* or *Cymbeline*, or some very human and uncharacteristically fallible versions of Greek and Trojan heroes in *Troilus and Cressida*.

Research into Shakespeare's sources will prove interesting and productive. Try, for example, Holinshed (e.g. *Macbeth* as well as *Henry V*), More (*Richard III*), Saxo (*Hamlet*), Plutarch (*Julius Caesar*), Plautus (*The Comedy of Errors*), Virgil (*The Tempest*) or Boccaccio (*Cymbeline)*; listed are only a few of the sources and plays influenced by these writers. Brief exploration will provide much more information about his characters – real or mythological – enriching knowledge and enjoyment of the text. If Shakespeare could make such fascinating drama out of past historical or mythological characters, what might he do with the life of a ruler, about whom plenty had been written and verbally passed down since his death in 1422? Henry V had died only about 175 years before the play was written and was –according to contemporary sources but not precisely in these words – 'quite a legend'!

Shakespeare's *Henry V*

Unlike many of Shakespeare's plays *Henry V* can be accurately and almost certainly dated to between March and September of 1599, because of obvious references to the earl of Essex and Elizabeth I in one of the richly poetic speeches of Chorus. The play was first performed by the Lord Chamberlain's Men, the company of which Shakespeare was a member, at either the Curtain playhouse, or their new home the Globe Theatre. Research carried out by scholars such as T.W. Craik and A.R. Humphries suggests that although the Lord Chamberlain's Men occupied the Globe early in 1599, it may have taken some time to become ready as a performing space, and the company was therefore still using the Curtain during the transition.


THE
CRONICLE
History of Henry the fift,
With his battell fought at Agin Court in France. Togither with Auntient Pistoll.
As it hath bene sundry times played by the Right honorable the Lord Chamberlaine his seruants.
LONDON
Printed by Thomas Creede, for Tho. Millington, and Iohn Busby. And are to be sold at his house in Carter Lane, next the Powle head. 1600.

However, tradition – if not incontrovertible fact – has it that *Henry V* was indeed the very first play to be performed at the Globe, during the spring of 1599. It was thus a very neat trick for the reconstructed Globe Theatre, known as Shakespeare's Globe, to present this play as its opening production in 1997. Since 1949, the reconstruction had been the brainchild of charismatic American film star and director Sam Wanamaker. Although able to oversee the first stages of rebuilding, Wanamaker died in 1993, but his daughter, the equally well-known actor Zoe Wanamaker, actually spoke the first words as Chorus in that first production. The play itself seems to attract Hollywood-style stars and star quality all around it; more of that to come.

Shakespeare's own sources include Raphael Holinshed's *Chronicles of England, Scotland and Ireland* of 1577 and 1587, Edward Hall's *The Union of the Two Noble and Illustrious Families of Lancaster and York* of 1548, and the anonymous 1594 play *The Famous Victories of Henry the Fifth. Henry V* is the last in a tetralogy of Shakespeare's historical dramas, following *Richard II,* and *Henry IV parts 1 & 2*. It is popularly entitled *Henry V* – or, to be more accurate and taking a look at the first Quarto copy from 1600, which could then be bought for sixpence, *The Cronicle History of Henry the Fift with his battell fought at Agin Court in France. Together with Auntient Pistoll.*

Pistol and Falstaff

'Auntient' (or Ancient…or Ensign… or Lieutenant) Pistol, given almost as much prominence as the king in the Quarto frontispiece, is one of the hugely popular comic characters in the play and would probably have been played by either Robert Armin (who replaced the famous Will Kemp as company clown in 1599), or by another comedian, John Heminge (who later went on to create the role of Sir Toby Belch in *Twelfth Night*). Treated in the Quarto frontage to publicity worthy of a soap star appearing in a Christmas panto, Pistol – played by one of the stars of the company – would have been a huge draw for the audience and, subsequently, readers of the Quarto text. The character is described by Peter Quennell and Hamish Johnson, the authors of *Who's Who in Shakespeare*, as 'a dedicated coward'; always a popular comic device and audience-pleaser'.[1] (Compare Parolles in *All's Well that Ends Well*.) An interesting premise is to consider Pistol himself to be an extension of Sir John Falstaff.

Falstaff, based on another historical figure, Sir John Oldcastle, is the tragi-comic knight who constantly leads Prince Henry astray in the *Henry IV* plays, and is finally disgraced and banished when Henry ascends the throne at the end of the second play. In the rarely-performed epilogue to *Henry IV part 2*, thought to have been performed in 1598, the year before *Henry V*, Shakespeare had originally suggested to his audience that Falstaff might appear in the next play: 'Our humble author will continue the story, with Sir John in it'.

To the modern eye, the epilogue to *Henry IV part 2*, actually reads something like a film trailer, with Falstaff as one of the A-list stars! In fact, further references in the epilogue suggest that Shakespeare was very enthusiastic about continuing the adventures of his great comic creation into the sequel; it almost has the feel of a film franchise with proven popular characters signed up for 'the next instalment'. Thus it becomes somewhat relevant to the 1944 Laurence Olivier film version that the great variety star George Robey appears (silently) as the dying Falstaff. In the play's text his death is reported; the character is not seen.

In fact by the time Shakespeare gets round to actually writing what might well be – in filmic franchise terms – the third part of a blockbuster trilogy entitled '*Henry IV Part 3 – the son rises*', he has changed his mind about another

appearance by Falstaff. According to T.W. Craik, in his introduction to the Arden edition of *Henry V*, this happened because 'A reformed Falstaff, if that were thinkable, would be worse than no Falstaff; an unreformed Falstaff could not be allowed near Harfleur or Agincourt; and, with the action transferred from England to France, Falstaff could not have independent adventures at home.'[2]

Thus, Falstaff had to die, which he does *off*stage, beautifully and (well) cinematically reported by Mistress Quickly. Falstaff's comic potential is replaced by that of Pistol, a much more shallow and less interesting comic character, but one who does not unbalance the play as Falstaff would undoubtedly have done. Shakespeare presumably realised that the king in *Henry V* needed to be 'the star', a very classical Hollywood filmic quality. And so, 300-odd years later, did Laurence Olivier, of whom more shortly.

Shakespeare's cinematic quality

The almost-filmic references in this play are quite extraordinary. It is as if Shakespeare, realising the inadequacies of the Elizabethan stage, is searching for something more epic, something 'cinematic'. For example:

> …can this cockpit hold
> The vasty fields of France? or may we cram
> Within this wooden O the very casques
> That did affright the air at Agincourt? (Prologue Act I)

And later…

> And so our scene must to the battle fly,
> Where – O for pity! – we shall much disgrace
> With four or five most vile and ragged foils
> Right ill-disposed in brawl ridiculous
> The name of Agincourt. (Chorus Act IV)

In Anne Curry's authoritative *The Battle of Agincourt: sources and interpretations*, she informs us that 'Agincourt was not a decisive battle'. She also says, however, that 'much historical interpretation of Agincourt has been influenced by sentiments of national identity and pride'.[3]

If this was so as much in 1599 as in 1944 when Laurence Olivier made the first film version (released five months after the D-Day landings), then Shakespeare might well have been worried about successfully portraying such a huge piece of *propaganda*-victory on the stage. How could he let down his audience, a public which had been steadily fed information – 'sentiments of national identity and pride' – about just how important the battle of Agincourt had been? Portraying on stage, in the earlier plays, the battles of Shrewsbury, Tewksbury, Bosworth, not to mention about half-an-hour's-worth of 'alarms and excursions' in the first part of *Henry VI* was apparently no problem. The embarkation for France, the siege of Harfleur, the gathering of the heavily-armoured French knights, *and then* the battle of Agincourt, the greatest English victory to date, posed quite another difficulty.

Shakespeare thus uses the character of Chorus as a kind of spin-doctor, a propaganda machine to inspire and manipulate the imagination of the audience. And it works. Shakespeare's wonderful poetry takes the audience on beautifully descriptive tours of the theatre, preparations for war and the reactions in the French court, the setting-up of the invasion fleet and its journey across the channel, the siege of Harfleur, night-time preparations at Agincourt, 'soundbites' of the battle and mention of Henry's triumphant return to London. And it is very cinematic.

Shakespeare avoids the necessity for large-scale pageantry by means of descriptive poetry. The siege of Harfleur and the battle of Agincourt actually barely happen on stage. Like so many of Shakespeare's plays *Henry V* actually – and rather cleverly – contains very little on-stage fighting, mainly that identified by Andrew Gurr as occurring when the direction 'Excursions' occurs in the text. Anne Curry mentions the oft-discussed argument of practicalities, or the possibility that Shakespeare wished to 'play on the imagination of the audience, to have them think about war, and to conjure up its image by words rather than actions'.[4]

Leslie Banks as Chorus in the Olivier film.

If Shakespeare could portray epic, 'film-worthy' events on stage mainly by means of his words, this in itself paradoxically seems to render the play absolutely ready for the cinema, which can take those words and support them – at last – with pictures hopefully worthy to complement the original. It is worth noting that in 1936 the critic Allardyce Nicoll commented that 'the expressive potential of cinema "may merely be supplying something that will bring us nearer to the conditions of the original spectators for whom Shakespeare wrote"'.[5] This is an interesting opinion in view of the general feeling, then as now, that cinema extends the theatrical experience as well as being an entirely different medium.

The making of Olivier's *Henry V*

In 1939, Great Britain declared war on Nazi Germany and, as in Cromwell's time, the theatres were (albeit temporarily) closed. The British film industry, however, went into overdrive, producing an annual average of no less than 40 feature films during the 1940s, including many made as propaganda for the war effort. And although America did not enter the war until late 1940, the large ex-pat British theatre and film community living in Hollywood made many films for the war effort, often thinly-disguised slices of anti-Nazi propaganda. H. Mark Glancy refers to them as 'The Hollywood "British" films'.[6]

Laurence Olivier had been one of the ex-pats who had gone to Hollywood in the late 1930s, finding international fame in *Wuthering Heights* (1939), *Rebecca* (1940) and *Pride and Prejudice* (1940). Among his films which can be classed as propaganda for the war effort, both in England and America, are *Fire Over England* (1937), *Clouds Over Europe* (1939), *That Hamilton Woman*, and *49th Parallel* (both 1941).

At this point Olivier takes centre-stage…or screen; an actor whose film version in 1944 renders him hugely important in any discussion of *Henry V*, whether of the historical king or of a dramatised version.

The actor had returned to England late in 1941 to serve his country and enlisted in the Fleet Air Arm. Actually, he wasn't a very good pilot, crashing a test-plane at one point, and was usually relegated to bureaucratic assignments. He did however perform excerpts from Shakespeare on the radio – very popular at the time – and from this came the invitation, in 1943, to direct and star in a film version of *Henry V*.

Enter flamboyant producer Filippo del Giudice, an Italian who had fled

fascist Italy in 1933 and was now living and working in Britain. Del Giudice persuaded the government and the Fleet Air Arm that the man later referred to by critic and author Kenneth Tynan as 'the greatest stage actor of his time', by journalist Harold Hobson as 'the towering Olivier', and by director Peter Hall as one of the two 'legends of my lifetime' (the other being Charlie Chaplin), simply *must* make the film which would rouse the minds and hearts of a demoralised British people.

Prime Minister Churchill's government, with invasion plans in place – although of course that information was classified – saw the wisdom of what del Giudice was saying. A really large-scale, *patriotic* British film, with an excellent scriptwriter called William Shakespeare, directed by and starring the greatest and most flamboyantly-charismatic English actor of his day, was bound to inspire a country now poised, as part of the Allied movement, to defeat the Nazis and emerge victorious. The film was quickly completed and released in British cinemas in November 1944, just five months after the Normandy invasion.

It is surely not enough to say that Olivier was chosen simply because at the time he was regarded as the greatest British stage and screen actor. What Olivier had, and what marks him out on screen from his excellent contemporaries like John Gielgud and Ralph Richardson, was *star persona*. This is something indefinable, something which lifts a performer to the greatest heights. Arbitrarily-chosen 'candidates' in the performing arts might include Marilyn Monroe, Marlon Brando, Frank Sinatra, Maria Callas, Sean Connery, Nicole Kidman, Helen Mirren, Diana Rigg, Maggie Smith, Denzel Washington and Chris Rock. Readers can fill in their own favourites.

Why Olivier? Appearance is one reason: American critic Foster Hirsch refers to 'his chiselled profile, his thin, sensual mouth and glowering eyes, his mellow voice, and his tall, trim build'.[7] Add to that Olivier's proven acting skills and charisma in an already wide variety of stage and screen roles – the actor had also previously played *Henry V* at the Old Vic in 1937, as well as performing some of the great speeches on BBC

Radio in 1942 as part of a patriotic programme entitled 'Into Battle'.[8] Perceive most definitely, therefore, the *star persona* required and absolutely ready to present Shakespeare on the screen to a battered nation needing heroes and charismatic figures.

Olivier as Henry V

At this point it is worth examining exactly how Olivier presents himself as star in *Henry V*, for which he won 'a Special Oscar for his "outstanding achievement as an actor, producer and director in bringing *Henry V* to the screen"'.[9] As the film's director as well as star, the first indication is the ingenious device of setting the first act of the play in the confines of the Globe Theatre in 1599, cleverly linking the theatrical origins within cinematic devices as the film runs its course.

At his first entrance, Olivier plays *the star actor* (who was probably Richard Burbage) playing the role of King Henry and receiving a round of applause on his entrance, as did Olivier on many occasions in the theatre. Looking at the scene, one wonders if Olivier is indeed playing Burbage. Or is he brilliantly announcing *Olivier's* presence as *star* to the cinema audience? Furthermore, it is interesting that at the very end of the film, Olivier brings the setting back to the Globe Theatre. Perhaps this neat device was really so that Olivier the director could remind the cinema audience that *he*, Olivier the actor, is the star of the film, and that they should be applauding *him* alongside the audience of the mock-Globe!

In 1944, stars were exactly what this country needed. It had them in Winston Churchill and General Montgomery, so why not in Laurence Olivier and the character he was portraying, Henry V? One simply needs to watch the siege of Harfleur scene containing the 'Once more unto the breach, dear friends' speech, to observe the brilliant combination of actor and character achieved by Laurence Olivier. Later, the St Crispin speech – not dissimilar to a tenor's rousing 'call to arms' in a Verdi opera such as *Ernani* or *Il Trovatore* – is another of many examples throughout the film.

Olivier's Agincourt

The famous battle sequence – itself a very exciting, stylised, Hollywood-epic-type set-piece – does *not* appear in the original play apart from the occasional, mild 'Alarms and Excursions', so beloved of Shakespeare in his Histories. Wisely considered to be central to a film of the scope of *Henry V*, it was filmed in Ireland, took 39 entire days to do so, cost £80,000 out of the total budget of £300,000, and the finished version lasts for ten minutes – a large portion of screen time!

In his book *Laurence Olivier on Screen*, Foster Hirsch informs us that Olivier studied the famous battle scene in Sergei Eisenstein's 1938 film *Alexander Nevsky*, and that 'his symmetrical arrangement of the archers, his long shots of soldiers silhouetted against the horizon, and his dynamic cutting, acknowledge his debt to Eisenstein's epic'.[10]

Yet there's a caveat to Olivier's Agincourt which should here be considered. In accord with the sensibilities of audiences alive to the horrors of two world wars, British stage productions during the 1920s to 1940s, including Tyrone Guthrie's 1937 Old Vic production with Olivier and the 1944 film directed by and starring the actor – showed little of the *realism* of the battle of Agincourt. The pain, blood and suffering were all glossed over. Roger Lewis infers that to take such an antiseptic attitude to war, to avoid reality, especially at that time, was wrong. He informs us that the film 'quite ignore[s] the lessons of modern combat: no cold, no trenches, no deaths of multitudes. Olivier's vision of England is untouched by what the Great War did to it, or what the Second World War was doing to it'.[11] The D-Day landings took place on 6 June, and Allied victory was in sight after five gruelling years. Perhaps the cinema-going public did not need to be reminded of 'the lessons of modern combat'?

Despite Lewis's comments the battle scene, including the firing of a huge salvo by the English archers into the air and down on the French knights, has become iconic in movie history and a template for many subsequent epic films.

Not everyone was impressed, however. In James Agee's 1946 *Time* review of the US premiere in Boston, he amusingly recounts to his readers how, at the English premiere at the Carlton Theatre in London, one woman was disappointed in the battle scene, because she insisted that all the horses at Agincourt would have been stallions and that the film – using whatever horses were available in Ireland at the time – was therefore completely inaccurate! Subsequent research shows that there was, in fact, minimal French cavalry at Agincourt, and that the famous charge was not as effective or substantial since the French found it difficult to find volunteers willing to ride into the arrow storm.

Olivier's brief from his producer Filippo del Giudice (and the film's creation was carefully observed by the government) was to present a great, faultless English hero, a shining role-model to the British people. It

Photo by: ITV/REX Shutterstock

is interesting that, apart from the expanded battle scene, the film differs from the textual version mainly in its *omissions*, which were necessary if Olivier, aided by his literary collaborator Alan Dent, was to keep the government happy:

Excised are the traitors and Henry's ruthless treatment of them; the idea of an English traitor was untenable in such a propaganda film. Cut are Henry's extremely nasty threats of the atrocities to come if the city of Harfleur is not surrendered; the king (for whom, conceivably read WWII Allied military leaders) must be presented as faultless and beyond criticism. Perhaps for that reason the king's callous condemnation to death of his old friends Bardolph and Nym is omitted, as is Henry's ruthless order to slaughter all the French prisoners, followed sometime later by the command to

> …cut the throats of those we have,
> And not a man of them that we shall take
> Shall taste our mercy (IV: 7)

It is interesting to consider just how important these textual alterations are; in many ways they completely alter the focus of the film. It is also quite intriguing to note that most of these more complex sides to the king's character are restored when, in 1989, Kenneth Branagh made his ultra-realistic, anti-war version – a sign of the times within each film.

Branagh's *Henry V*

Film critic Mark Dujsik is of the thoughtful opinion that 'Olivier's Harry comes across a hero while Branagh's comes across a human being' and that the latter 'is the result of post-Vietnam cynicism and mistrust with

government and allows Harry's less admirable qualities to show through.'[12]

Branagh's king is uncertain, almost boyish, growing into a purposeful leader, perhaps by circumstance and experience. Olivier is older, *always* the leader, ever in charge; manipulating, even when consulting his courtiers at the beginning of the film.

The character as played by Branagh is fleshed out by the restoration of some of the subjects cut by Olivier. The traitors are back in (and – contrary to text – they are a ruthless, unrepentant bunch); so is the condemnation of the king's friends, so are the threats to the people of Harfleur. Yet, Branagh also cuts the slaughter of the French prisoners; dramatically a wise decision, according to Dujsik, as the scene in the text occurs 'during the height of the point when the audience's sympathies must lie entirely with Harry and the English.'[13]

Branagh himself, in an interview with Michael Billington for the *New York Times*, has criticised Olivier's version, including the cuts: 'I feel it has been unjustly treated as a jingoistic hymn to England. Olivier's film, because it was made in 1943, inevitably became a propaganda vehicle and cut out the less amiable aspects of Henry's character.'[14] Yet it is notable that Olivier himself, in his book *On Acting*, refers to 'Shakespeare's brilliant jingoism.'[15] Thus it would seem that Olivier was not just swayed by the propaganda needs of a country at war, but influenced by what he himself read in the text.

Both directors cut and amend the text considerably, and their performances are very, very different. It is interesting to consider which one – Olivier or Branagh – comes closest to Shakespeare's vision of the king as evidenced in the text.

Olivier's film was a huge success, after the war being nominated for four Oscars, and winning the honorary 'Outstanding Achievement' award for Olivier, as well as several other awards in America and Europe. Writing in 1946, John Mason Brown in the *Saturday Review of Literature* thought that Olivier's filmed Henry 'was a performance of superlative merit. He shone with spiritual splendour, a quality as rare in actors as it is in other human beings.'[16]

Whether one prefers the theatrical, jingoistic, often-fantastical composition of Olivier's version – described by Levy as 'experimental and stylised'[17] – or the more modern take on the story by Kenneth Branagh, Shakespeare's drama and poetry when transferred to the screen must speak loudly and directly to cinema audiences of any particular time, whether of the 1940s, 1980s or today. Olivier's *Henry V* has indeed stood the test of time and emerges triumphant.

Photo by: ITV/REX Shutterstock

Suggestions for further reading

The Olivier Archive in the British Library includes much fascinating material on the making of the film of *Henry V,* especially the script and synopsis in Additional Manuscript 80463 and the educational materials produced for its circulation in Additional Manuscript 80475 B.

K. Branagh, *Beginning* (London: Chatto and Windus, 1989)

T. Coleman, *The Old Vic: The Story of a Great Theatre from Kean to Olivier to Spacey* (London: Faber & Faber, 2014)

A. Davies, *Filming Shakespeare's Plays: The Adaptations of Laurence Olivier, Orson Welles, Peter Brook and Akira Kurosawa* (Cambridge University Press, 1990)

K. Ewert, *Henry V: A Guide to the Text and its Theatrical Life* (London, Palgrave Macmillan, 2006)

S. Gillespie, *Shakespeare's Books: A Dictionary of Shakespeare Sources* (London: Continuum, 2004)

A. Holden, *Laurence Olivier* (New York: Atheneum, 1988)

J. J. Jorgens, *Shakespeare on Film* (Indiana University Press, 1977)

J. N. Loehlin, *Shakespeare in Performance: Henry V* (Manchester University Press, 2000)

L. Olivier, *Confessions of an Actor* (London: Simon and Schuster, 1982)

T. Olivier, *My Father, Laurence Olivier* (London: Headline, 1993)

J. Shapiro, *1599: A Year in the Life of William Shakespeare* (London: Faber, 2005)

J. Vermilye, *The Complete Films of Laurence Olivier* (New York, Citadel Press, 1992)

P. Ziegler, *Olivier* (London: MacLehose Press, 2013)

REFERENCES

1 Quennell, P. and Johnson, H. (1973) *Who's Who in Shakespeare,* London: Chancellor Press, p. 219.

2 William Shakespeare, *King Henry V.* Arden edition (2002), ed. T.W. Craik, London: Thomson Learning, p. 36.

3 Curry, A. (2000, 2009) *The Battle of Agincourt: sources and interpretations,* Woodbridge: The Boydell Press, pp. 2-3.

4 Gurr, A. (2011) *The Shakespeare Company 1594-1642,* Cambridge: Cambridge University Press, p. 47; Curry, *op.cit.*, p. 3.

5 Davies, A. and Wells, S. (1994) *Shakespeare and the Moving Image,* Cambridge: Cambridge University Press, p. 2.

6 Glancy, H.M. (1999) *When Hollywood Loved Britain,* Manchester: Manchester University Press, p. x.

7 Hirsch, F. (1984) *Laurence Olivier on Screen,* Cambridge, Mass.: Da Capo Press, p. 49.

8 Coleman, T. (2005) *Olivier: The Authorised Biography,* London: Bloomsbury, p.153.

9 Levy, E. (2003) *All about Oscar: the history and politics of the Academy Awards,* London: Continuum, p.171.

10 Hirsch, *op.cit.*, p. 69.

11 Lewis, R. (1996) *The Real Life of Laurence Olivier,* London: Century, p. 115.

12 Dujsik, M. (2003) 'The Presentation of King Henry V in the Film Versions of *Henry V* ': www.markreviewsmovies.com/features/other/henryv.htm (accessed 15 August 2015).

13 ibid.

14 Michael Billington, in the *New York Times*: 'A "New Olivier" Is Taking On Henry V on the Screen' [8/1/89]: www.nytimes.com/1989/01/08/movies/a-new-olivier-is-taking-on-henry-v-on-the-screen.html (accessed 7 July 2014).

15 Olivier, L. (1986) *On Acting,* New York: Simon & Schuster, p. 274.

16 Brown, J.M. (1946) 'Seeing Things: The Old Vic and Henry V' in *Saturday Review of Literature* (25 May), cited in Davies, A. (1990) *Filming Shakespeare's Plays: the adaptations of Laurence Olivier, Orson Welles, Peter Brook and Akira Kurosawa,* Cambridge: Cambridge University Press, p. 24.

17 Levi, *op.cit.*, p. 171.

Richard Inverne is Senior Lecturer in Performance at Southampton Solent University, specialising in theory, history and analysis of many branches of the performing arts. He ran his own theatre company and headed a children's theatre for many years, as well as owning and running a video production company. For several years he was southern area music and theatre critic for *Plays and Players* magazine. He is currently researching the dynamic between Shakespeare in live performance versus its 'Live in HD' (direct from theatre to cinemas worldwide) counterpart.