

The Tempest

The ship's crew:

Master: The captain of the King's ship

Boatswain

Mariners

The nobles and their servants:

Alonso: King of Naples

Antonio: Prospero's brother, who has stolen his place as Duke of Milan

Gonzalo: A counselor to Alonso

Sebastian: Alonso's brother

Ferdinand: Alonso's son

Adrian: a lord

Francisco: a lord

Stephano: A butler

Trinculo: A jester

On the island:

Prospero: The rightful Duke of Milan

Miranda: Prospero's daughter

Ariel: The chief spirit of the island, who serves Prospero

Caliban: Prospero's servant

Spirits

Tempest A Screenplay

Kenneth S. Rothwell



Tempest A Screenplay:

Tempest Paul Mazursky, Leon Capetanos, 1982 Philip the prosperous figure whose magic wand is replaced here by a telescope and his magical gifts transposed to vague astronomical predictions is an architect artist in the employ of Alonzo a casino developer in Atlantic City Disillusioned by urban complacency and deeply entrenched in mid life crisis Philip leaves behind his job and wife to search for inner peace He heads for a Greek island with his daughter Miranda hoping to come to terms both with his Greek roots and with nature Nature greets him there in the figure of Kalibanos a lascivious goatherd whose primal innocence has already been corrupted by pop music and the television programs he watches on the Sony T V in his cave *Shakespeare on Film* Judith R. Buchanan, 2014-07-22 From the earliest days of the cinema to the present

Shakespeare has offered a tempting bank of source material than the film industry has been happy to plunder Shakespeare on Film deftly examines an extensive range of films that have emerged from the curious union of an iconic dramatist with a medium of mass appeal The many films Buchanan studies are shown to be telling indicators of trends in Shakespearean performance interpretation illuminating markers of developments in the film industry and culturally revealing about broader influences in the world beyond the movie theatre As with other titles from the Inside Film series the book is illustrated throughout with stills Each chapter concludes with a list of suggested further reading in the field **Peter Greenaway's**

Prospero's Books Christel Stalpaert, 2000 The critical essays collected in this volume reflect Greenaway's relocation of The Tempest along the fundamentally unstable boundaries between different discursive formations **"The Tempest"** Derek Jarman, 1978 Working copy of the screenplay for Derek Jarman's 1979 film adaptation of William Shakespeare's Tempest

Video Versions Thomas L. Erskine, James M. Welsh, 2000-03-30 Many of our favorite films began as plays some as well known as Shakespeare's Romeo and Juliet and some not so well known as You've Got Mail's origin a 1937 play Parfumerie by Miklos Laszlo Video Versions identifies nearly 300 films and their theatrical origins providing readers with an overview of the films and highlighting similarities and differences to the source plays Perfect for teachers students and anyone interested in theater and film it is the most complete resource available for video versions of plays Each entry provides the original play's title author and year of publication the name of the film year of production director and adapter the main cast and the characters they play running time and rating if available Following a plot summary a critical analysis provides the similarities and differences of the play and film including character and plot changes setting missing or added scenes special film techniques and behind the scenes information such as who turned down or lost particular parts when the play was adapted to film A short list of sources for further reading follows each entry Information about contacting distributors for obtaining the films is included in the introduction and an extensive index completes the volume **Shakespeare and British World War Two Film** Garrett A. Sullivan, Jr, 2022-03-31 During World War Two many British writers and thinkers turned to Shakespeare in order to articulate the values for which their nation was fighting Yet the cinema presented moviegoers with a more

multifaceted Shakespeare one who signalled division as well as unity Shakespeare and British World War Two Film models a synchronic approach to adaptation that by situating the Shakespeare movie within histories of film and society avoids the familiar impasse in which the playwright's works are the beginning middle and end of critical study Through close analysis of works by Laurence Olivier Leslie Howard Humphrey Jennings and the partners Michael Powell and Emeric Pressburger among others this study demonstrates how Shakespeare served as a powerful imaginative resource for filmmakers seeking to think through some of the most pressing issues and problems that beset wartime British society *Cinematic Shakespeare* Michael A. Anderegg, 2004 Michael Anderegg investigates how Shakespeare films constitute an exciting ever changing film genre He looks closely at films by Olivier Welles Branagh as well as postmodern Shakespeares multiple adaptations over the years of *Romeo and Juliet* **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 **The Arden Research Handbook of Shakespeare and Contemporary Performance** Peter Kirwan, Kathryn Prince, 2021-03-25 The Arden Research Handbook of Shakespeare and Contemporary Performance is a wide ranging authoritative guide to research on Shakespeare and performance studies by an international team of leading scholars It contains chapters on the key methods and questions surrounding the performance event the audience and the archive the primary sources on which performance studies draws It identifies the recurring trends and fruitful lines of inquiry that are generating the most urgent work in the field but also contextualises these within the histories and methods on which researchers build A central section of research focused essays offers case studies of present areas of enquiry from new approaches to space bodies and language to work on the technologies of remediation and original practices from consideration of fandoms and the cultural capital invested in Shakespeare and his contemporaries to political and ethical interventions in performance practice A distinctive feature of the volume is a curated section focusing on practitioners in which leading directors writers actors producers and other theatre professionals comment on Shakespeare in performance and what they see as the key areas challenges and provocations for researchers to explore In addition the Handbook contains various sections that provide non specialists with practical help an A Z of key terms and concepts a guide to research methods and problems a chronology of major publications and events an introduction to resources for study of the field and a substantial annotated bibliography The Arden Research Handbook of Shakespeare and Contemporary Performance is a reference work aimed at advanced undergraduate and graduate students as well as scholars and libraries a guide to beginning or developing research in the field and an essential companion for all those interested in Shakespeare and performance *Shakespeare, Film, Fin de Siecle* Mark Thornton Burnett, Ramona Wray, 2016-01-22 The essays in this volume read the Shakespeare films of the 1990s as key instruments with which western culture confronts the anxieties attendant upon the transition from one century to another Such films as *Hamlet* *Love's Labour's Lost* *Othello* *Shakespeare in Love* and William Shakespeare's *Romeo and Juliet*

the contributors maintain engage with some of the most pressing concerns of the present apocalyptic condition familial crisis social estrangement urban blight cultural hybridity literary authority the impact of technology and the end of history The volume includes an exclusive interview with Kenneth Branagh **Studying Shakespeare on Film** Rebekah Owens,2021-06-15 Aimed at newcomers to literature and film this book is a guide for the analysis of Shakespeare on film Starting with an introduction to the main challenge faced by any director the early modern language it presents case studies of the twelve films most often used in classroom teaching including Romeo and Juliet Macbeth and The Tempest **The Writer on Film** J. Buchanan,2013-06-03 Examining films about writers and acts of writing The Writer on Film brilliantly refreshes some of the well worn adaptation debates by inviting film and literature to engage with each other trenchantly and anew through acts of explicit configuration not adaptation *The Oxford Handbook of Shakespeare and Performance* James C. Bulman,2017-11-16 The Oxford Handbooks to Shakespeare are designed to record past and present investigations and renewed and revised judgments by both familiar and younger Shakespeare specialists Each of these volumes is edited by one or more internationally distinguished Shakespeareans together they comprehensively survey the entire field Shakespearean performance criticism has firmly established itself as a discipline accessible to scholars and general readers alike And just as performances of the plays expand audiences understanding of how Shakespeare speaks to them so performance criticism is continually shifting the contours of the discipline The 36 contributions in this volume represent the most current approaches to Shakespeare in performance They are divided into four parts Part I explores how experimental modes of performance ensure Shakespeare s contemporaneity Part II tackles the burgeoning field of reception how and why audiences respond to performances as they do Part III addresses the ways in which technology has revolutionized our access to Shakespeare both through the mediums of film and sound recording and through digitalization Part IV grapples with global Shakespeare considering matters of cultural appropriation in productions played for international audiences Together these ground breaking essays attest to the richness and diversity of Shakespearean performance criticism as it is practiced today

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Shakespeare Films Peter E.S. Babiak,2016-05-23 This study reexamines the recognized canon of films based on Shakespeare's plays and argues that it should be broadened by breaking with two unnecessary standards the characterization of the director as auteur of a play's screen adaptation and the convention of excluding films with contemporary language or modern or alternative settings or which use the play as a subtext The emphasis is shifted from the director's contribution to the film's social cultural and historical contexts The work of the auteurs is reevaluated within present day contexts preserving the established canon while proposing new criteria for inclusion Your Colossal Main Feature Plus Full Support Program John Howard Reid,2005-03-23 Remember the days when a night at the movies comprised a full three to four hours of varied entertainment The attraction was not just the colossal main feature but the supporting program the newsreel the cartoon the shorts and the before interval picture or B feature Here's a book where you can re-live those wonderful times No less than 140 varied features from Hollywood's main studios to Poverty Row are discussed all with full cast and technical credits plus other background information And to round the book out I've also included 28 cartoons and 9 shorts **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 M li's and what to the Lumi re 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 Queens Matter in Early Modern Studies Anna Riehl Bertolet,2017-11-08 The essays in this book traverse two centuries of queens and their afterlives historical mythological and literary They speak of the significant and subtle ways that queens leave their mark on the culture they inhabit focusing on gender marriage national identity diplomacy and representations of queens in literature Elizabeth I looms large in this volume but the interrogation of queenship extends from Elizabeth's historical counterparts such as Anne Boleyn and Catherine de Medici to her fictional echoes in the pages of John Lyly Edmund Spenser William Shakespeare Mary Wroth John Milton and Margaret Cavendish Celebrating and building on the renowned scholarship of Carole Levin Queens Matter in Early Modern Studies exemplifies a range of innovative approaches to examining women and power in the early modern period

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