

Othello on Screen: A Comprehensive Film-Bibliography

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Reference:

José Ramón Díaz Fernández, 'Othello on Screen: A Comprehensive Film-Bibliography', CUP Online Resources, in Sarah Hatchuel and Nathalie Vienne-Guerrin (eds.), *Shakespeare on Screen: Othello* (Cambridge: Cambridge University Press, 2015). Available at: <http://www.cambridge.org>

Othello on Screen: A Comprehensive Film-Bibliography

José Ramón Díaz Fernández

The present film-bibliography seeks to provide a comprehensive reference guide to the screen adaptations of *Othello*. This essay includes an initial general section listing previous filmographies and bibliographies as well as surveys or overviews on the subject and the other sections focus on, respectively, films, television adaptations, filmed stage performances, animated versions, derivatives and citations as well as documentary and educational films. In each section, adaptations are classified in chronological order followed by an alphabetical list of relevant critical studies. Although the bibliography attempts to be as exhaustive as possible, certain entries have been discarded: dissertations, abstracts, announcements, conference reports, and works containing only passing references. Likewise, reprints in anthologies or collections of essays have not been included and, if an article or essay has been updated as a book chapter, only the most recent item has been selected for inclusion here. Douglas Brode's volume *Shakespeare in the Movies: From the Silent Era to 'Shakespeare in Love'* (2000) has been deliberately excluded since it contains so many errors and inaccuracies that the book is useless for scholarly purposes. Interviews have only been listed if they deal with one or several specific titles. I have included theatrical productions such as Trevor Nunn's *Othello* (1990) in the television section if there are significant changes between the original stage design and the television programme and, in these cases I have only selected studies making specific reference to the recorded version. On the other hand, although operas or ballets based on *Othello* such as Giuseppe Verdi's *Otello* (1887) or José Limón's *The Moor's Pavane* (1949), both of which have been repeatedly filmed and televised, have been similarly excluded, I have listed Franco Zeffirelli's *Otello* (1986) among the derivatives because many critical studies examine this film in the light of his other Shakespearean film adaptations. As far as the derivatives and citations are concerned, the number of articles, essays (and even volumes) on films such as Marcel Carné's *Children of Paradise* (1945) or George Cukor's *A Double Life* (1947) is significantly larger than what the reader will find here, but I have only listed those entries specifically making reference to the use of Shakespeare in the film. The inclusion of reviews is also necessarily selective, and the reader may instead consult *The World Shakespeare Bibliography Online* for a fuller coverage. When necessary, I have annotated the entries to indicate their subject if the title does not mention it clearly. Likewise, I have specified all the adaptations that are discussed in one item the first time it appears in the bibliography. Titles in non-Western languages have been translated into English and indicated between square brackets. Similarly, where possible, place names usually appear in their English version (e.g., 'Naples' instead of 'Napoli'). All electronic addresses were correct at the time of going to press.

Several people deserve to be mentioned here since they helped me in many different ways while I was looking for relevant material. After his retirement, David Sharp's expert help and friendly conversation at the British Film Institute Library will be greatly missed. The warmth, affability, kind disposition – despite my innumerable requests for all sorts of material – and good humour of the reading room staffs at the British Film Institute and the Folger Shakespeare Library have remained unsurpassed over the years, and I am also indebted to the staffs of the Library of Congress, the British Library and the University of London Library for having allowed me to make use of their outstanding collections and resources. Jacek Fabiszak and Tina Krontiris were so kind as to send me a copy of his *Polish Televised Shakespeares* (2005) and the special issue of *Gamma*:

Journal of Theory and Criticism she had co-edited with Jyotsna Singh in 2007 (*Shakespeare Worldwide and the Idea of an Audience*), two publications which have considerably broadened the scope of the present resource. My former students Elisa Román checked several references for me at the Shakespeare-Forschungsbibliothek in Munich and Borislava Petrova provided useful information concerning the Bulgarian film *Zvezdi v kosite, salzi v ochite* (1977), respectively. At my own institution, Tomás Bustamante's work at the Interlibrary Loan Service Section in my university proved to be really invaluable and Ana Garrido went far beyond the call of duty in helping me with my (almost) endless quest for references. Other colleagues and friends from all over the world (Marcia Citron, H. R. Coursen, Samuel Cowl, M^a Amelia Fraga, Miguel Ángel González, James L. Harner, Ton Hoenselaars, Tony Howard, Alicia Jiménez, Bernice W. Kliman, Saskia Kossak, Desirée López, Sofía Muñoz Valdivieso, Tanya Romero, Cris Busato Smith, Mariangela Tempera, Alden T. Vaughan and Virginia Mason Vaughan, M^a del Mar Verdejo, James M. Welsh, Kevin J. Wetmore, Jr and Juan Jesús Zaro) kindly replied to my queries, provided detailed information about their publications, sent me xeroxes from distant libraries or simply helped me with their friendship and support. I would also like to thank the Andalusian Regional Government (research project no. P07-HUM-02507) and the University of Málaga for funding the research that allowed me to travel to Washington and London and led to the writing of this essay. Last but not least, I would like to express my most sincere thanks to Sarah Hatchuel and Nathalie Vienne-Guerrin for inviting me to contribute this additional resource to their collection of essays on *Othello* on screen and for being such enthusiastic editors.

1. GENERAL

- Brooke, Michael, 'Othello on Screen'. *Screenonline* www.screenonline.org.uk/tv/id/566380/.
- Burt, Richard, 'U. S. Television', in his *Shakespeares after Shakespeare: An Encyclopedia of the Bard in Mass Media and Popular Culture*. Vol. 2. Westport and London: Greenwood, 2007, 585-650. [Includes an introduction (585-91) and a detailed annotated list of adaptations and derivatives arranged by play and other categories.]
- Grant, Cathy, 'Othello', in her *As You Like It: Audio-Visual Shakespeare*. London: British Universities Film and Video Council, 1992, 63-5.
- Greenhalgh, Susanne, 'U. K. Television', in *Shakespeares after Shakespeare: An Encyclopedia of the Bard in Mass Media and Popular Culture*, ed. Richard Burt. Vol. 2. Westport and London: Greenwood, 2007, 651-732. [Includes an introduction (651-74) and a detailed annotated list of adaptations and derivatives arranged by play and other categories.]
- Howard, Tony, 'Shakespeare's Cinematic Offshoots', in *The Cambridge Companion to Shakespeare on Film*, ed. Russell Jackson. 2nd edn. Cambridge University Press, 2007, 303-23.
- Lanier, Douglas, "'It is the Green-eyed Monster": Othello and Pop Culture', in *Othello*, ed. Marie Macaisa. Naperville: Sourcebooks, 2005; London: Methuen Drama, 2007, 19-26.
- , 'Film Spin-offs and Citations', in *Shakespeares after Shakespeare: An Encyclopedia of the Bard in Mass Media and Popular Culture*, ed. Richard Burt. Vol. 1. Westport and

- London: Greenwood, 2007, 132–365. [Includes an introduction (132–7) and a detailed annotated list of derivatives arranged by play and other categories.]
- Lehmann, Courtney, 'Film Adaptations', in *Shakespeares after Shakespeare: An Encyclopedia of the Bard in Mass Media and Popular Culture*, ed. Richard Burt. Vol. 1. Westport and London: Greenwood, 2007, 74–131. [Includes an introduction (74–80) and a detailed annotated list of adaptations arranged by play.]
- McKernan, Luke, and Olwen Terris, 'Othello', in their *Walking Shadows: Shakespeare in the National Film and Television Archive*. London: British Film Institute, 1994, 119–31. [Additional references can be found in the chapter 'General' (183–200).]
- Rothwell, Kenneth S., and Annabelle Henkin Melzer, 'Othello', in their *Shakespeare on Screen: An International Filmography and Videography*. New York: Neal Schuman Publishers; London: Mansell, 1990, 208–27. [An annotated list of adaptations and derivatives.]
- Sammons, Eddie, 'Othello, the Moor of Venice', in his *Shakespeare: A Hundred Years on Film*. London: Shephard-Walwyn, 2000; Lanham: Scarecrow Press, 2004, 101–11. [An annotated filmography of adaptations and derivatives that excludes television altogether. Additional references can be found in the chapters 'All the World's a Stage' (168–202), 'Animated Shakespeare' (203–8) and 'The Immortal Bard' (209–27).]
- Socci, Stefano, 'Misura per misura, Otello', in his *Shakespeare fra teatro e cinema*. Florence: Le Lettere, 2009, 92–8. [An overview of the main films, television adaptations and derivatives.]

2. FILM ADAPTATIONS

2.1 *Otello*. Dir. Mario Caserini (Italy, 1907).

2.2 *Othello / Jealousy*. Dir. William V. Ranous (USA, 1908).

2.3 *Otello*. Dir. Gerolamo Lo Savio (Italy, 1909).

- Ball, Robert Hamilton, 'Strange Motions: The Continent (1908–1911)', in his *Shakespeare on Silent Film: A Strange Eventful History*. New York: Theatre Arts Books; London: George Allen and Unwin, 1968, 90–134.
- Buchanan, Judith, "'Wresting an Alphabet": Continental European Shakespeare Films, 1907–22', in her *Shakespeare on Film*. Harlow: Pearson Longman, 2005, 49–70. [Also discusses Arturo Ambrosio and Arrigo Frusta's *Otello* (1914) as well as Dimitri Buchowetzki's *Othello* (1922).]
- 'Conflicted Allegiances in Shakespeare Films of the Transitional Era', in her *Shakespeare on Silent Film: An Excellent Dumb Discourse*. Cambridge University Press, 2009, 74–104.

2.4 *Otello*. Dir. Arturo Ambrosio and Arrigo Frusta (Italy, 1914).

- Ball, Robert Hamilton, 'Increase the Reels: 1912 to World War I', in his *Shakespeare on Silent Film: A Strange Eventful History*. New York: Theatre Arts Books; London: George Allen and Unwin, 1968, 135–215.

Buchanan, Judith, "'Wresting an Alphabet': Continental European Shakespeare Films, 1907–22", in her *Shakespeare on Film*. Harlow: Pearson Longman, 2005, 49–70.

Potter, Lois, 'Interval: Alternative *Othellos* in the Modern Age', in her *Othello*. Manchester University Press, 2002, 86–103. [Apart from several stage productions, also discusses Dimitri Buchowetzki's silent film (1922) and Sergei Yutkevitch's *Othello* (1955).]

2.5 *Othello*. Dir. Max Mack (Germany, 1918).

2.6 *Othello* / *The Moor*. Dir. Dimitri Buchowetzki (Germany, 1922).

[The Kino DVD of Buchowetzki's *Othello* includes four other silent Shakespeare short films: Billy Bitzer's *Duel Scene from Macbeth* (1905), D. W. Griffith's *The Taming of the Shrew* (1908), Romeo Bosetti's *Romeo Turns Bandit* (1910) and August Blom's *Desdemona* (1911; see 6.2).]

Baker, Christopher, "'Let Me the Curtains Draw": *Othello* in Performance', in '*Othello*: A Critical Reader', ed. Robert C. Evans. London and New York: Bloomsbury, 2015, 51–81. [Discusses the films directed by Buchowetzki, Orson Welles (1952), Stuart Burge (1965) and Oliver Parker (1995), the television adaptations directed by Jonathan Miller (1981), Janet Suzman (1988) and Trevor Nunn (1990), Wilson Milam's stage production (2007) as well as Tim Blake Nelson's *O* (2001).]

Ball, Robert Hamilton, 'Let Me Have Leave to Speak: 1920 to Sound', in his *Shakespeare on Silent Film: A Strange Eventful History*. New York: Theatre Arts Books; London: George Allen and Unwin, 1968, 263–99.

Buchanan, Judith, "'Wresting an Alphabet": Continental European Shakespeare Films, 1907–22', in her *Shakespeare on Film*. Harlow: Pearson Longman, 2005, 49–70.

—, 'Asta Nielsen and Emil Jannings: Stars of German Shakespeare Films of the Early 1920s', in her *Shakespeare on Silent Film: An Excellent Dumb Discourse*. Cambridge University Press, 2009, 217–51.

Buhler, Stephen M., 'Ocular Proofs: *Othello* Films on Video'. *Shakespeare* 3.3 (Fall 1999): 17–19. [Compares the films directed by Buchowetzki, Welles, Yutkevitch, Burge and Parker.]

—, 'Ocular Proof: Three Versions of *Othello*', in his *Shakespeare in the Cinema: Ocular Proof*. Albany: State University of New York Press, 2002, 11–31. [Compares the films directed by Buchowetzki, Yutkevitch and Parker.]

Clair, René, 'In the Beginning Was the Image', in *Cinema Yesterday and Today*, ed. R. C. Dale. Trans. Stanley Appelbaum. New York: Dover Publications, 1972, 40–80.

Coursen, H. R., 'Teaching *Othello* on Cassette'. *Shakespeare and the Classroom* 11.2 (Fall 2003): 26–38. [Discusses the pedagogical uses of the film and television adaptations as well as animated versions and derivatives available on videotape and DVD.]

Davies, Anthony, "'An extravagant and wheeling stranger of here and everywhere": Characterising *Othello* on Film: Exploring Seven Film Adaptations'. *Shakespeare in Southern Africa* 23 (2011): 11–19. [Compares the representation of the Venice sequences in the adaptations directed by Buchowetzki, Welles, Yutkevitch, Burge, Suzman, Nunn and Parker.]

Guneratne, Anthony R., 'The Exfoliating Folio, or Transnational and International Avant-Gardes from Bernhardt's *Hamlets* to Hollywood's Europeans', in his *Shakespeare*,

- Film Studies, and the Visual Cultures of Modernity*. New York and Basingstoke: Palgrave Macmillan, 2008, 115–71.
- Hodgdon, Barbara, 'Kiss Me Deadly; or, the Des/Demonized Spectacle', in *'Othello': New Perspectives*, ed. Virginia Mason Vaughan and Kent Cartwright. Rutherford: Fairleigh Dickinson University Press; London and Toronto: Associated University Presses, 1991, 214–55. [Also discusses Welles's film, August Blom's *Desdemona* (1911), George Cukor's *A Double Life* (1947) and Basil Dearden's *All Night Long* (1962) as well as several stage productions.]
- Howlett, Kathy M., 'Interpreting the Tragic Loading of the Bed in Cinematic Adaptations of *Othello*', in *Approaches to Teaching Shakespeare's 'Othello'*, ed. Peter Erickson and Maurice Hunt. New York: Modern Language Association, 2005, 169–79. [Compares the final scene in the films directed by Buchowetzki, Welles, Burge and Parker as well as *O*.]
- Jackson, Russell, 'Two Silent Shakespeares: *Richard III* and *Othello*'. *Cineaste* 28.2 (Spring 2003): 48–51.
- Potter, Lois, 'Interval: Alternative *Othellos* in the Modern Age', in her *Othello*. Manchester University Press, 2002, 86–103.
- Rosenthal, Daniel, '*Othello*, Dimitri Buchowetzki, 1922', in his *100 Shakespeare Films*. London: British Film Institute, 2007, 161–2.
- Semenza, Greg Colón, 'The Globalist Dimensions of Silent Shakespeare Cinema'. *Journal of Narrative Theory* 41 (2011): 320–42.
- , 'The Don, the Moor, and the Betrayer: The "Kiss of Death" in Several Films of *Othello*'. *Borrowers and Lenders: The Journal of Shakespeare and Appropriation* 9.2 (Fall/Winter 2015): www.borrowers.uga.edu/1568/show. [Also discusses the films directed by Welles and Parker as well as the derivatives *A Double Life*, Nikolai Serebryakov's *Othello* for the *Shakespeare: The Animated Tales* series (1994), Geoffrey Sax's *Othello* (2001), *O*, Richard Eyre's *Stage Beauty* (2004) and Vishal Bhardwaj's *Omkara* (2006).]
- Taylor, Neil, 'National and Racial Stereotypes in Shakespeare Films', in *The Cambridge Companion to Shakespeare on Film*, ed. Russell Jackson. 2nd edn. Cambridge University Press, 2007, 267–79. [Comments on the representation of race in the films directed by Buchowetzki, Welles, Yutkevitch, Burge, Liz White (1966) and Parker as well as *O*.]

2.7 *Othello* / *The Tragedy of Othello, the Moor of Venice*. Dir. Orson Welles (Morocco and Italy, 1952).

[The Second Sight DVD includes a short film on the restoration of *Othello* narrated by Richard France.]

- Aebischer, Pascale, 'Black Rams Topping White Ewes: Race vs. Gender in the Final Scene of Six *Othellos*', in *Retrovisions: Reinventing the Past in Film and Fiction*, ed. Deborah Cartmell, I. Q. Hunter and Imelda Whelehan. London and Sterling: Pluto Press, 2001, 59–73. [Compares the endings of the films directed by Welles, Burge and Parker as well as the television adaptations directed by Miller, Suzman and Nunn.]
- , 'Murderous Male Moors: Gazing at Race in *Titus Andronicus* and *Othello*', in her *Shakespeare's Violated Bodies: Stage and Screen Performance*. Cambridge University Press, 2004, 102–50. [Discusses the films directed by Welles,

- Yutkevitch, Burge and Parker as well as the television adaptations directed by Miller, Suzman and Nunn.]
- , 'Vampires, Cannibals, and Victim-Revengers: Watching Shakespearean Tragedy through Horror Film'. *Shakespeare Jahrbuch* 143 (2007): 119–31.
- Álvarez Faedo, María José, 'Two Film Versions of *Othello*: A Twentieth-Century Approach to Shakespeare's Play'. *SEDERI: Sociedad Española de Estudios Renacentistas Ingleses* 10 (2001): 185–92. Also available at www.sederi.org/docs/yearbooks/10/10%2018Alvarez%20Faedo.pdf. [Compares Welles's and Parker's films.]
- Anderegg, Michael, 'Welles/Shakespeare/Film: An Overview', in his *Orson Welles, Shakespeare, and Popular Culture*. New York: Columbia University Press, 1999, 57–73.
- , 'The Texts of *Othello*', in his *Orson Welles, Shakespeare, and Popular Culture*. New York: Columbia University Press, 1999, 98–122. [Discusses the several versions of Welles's film as well as *Filming Othello* (1978).]
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- , 'Shakespeare and Race: *Othello* I.iii', in *Talking Shakespeare: Shakespeare into the Millennium*, ed. Deborah Cartmell and Michael Scott. Basingstoke and New York: Palgrave, 2001, 138–48. [Compares the scene in the films directed by Welles and Parker.]
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- C[odelli], L[orenzo], 'Othello'. *Positif* 378 (Juillet-Août 1992): 92–3.
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- , 'Carving out the Couplets'. *American Cinematographer* 73.7 (July 1992): 74–6.
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- , 'Renaissance Man', in his *Orson Welles: The Stories of His Life*. London: Faber and Faber, 2003, 239–59.
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- , 'DEPTH OF FIELD: Text and Image', in his *Shakespeare and Film: A Norton Guide*. New York and London: Norton, 2008, 145–60. [Discusses the shooting of the Turkish bath scene.]
- , 'MONTAGE: Beginnings and Signature Shots', in his *Shakespeare and Film: A Norton Guide*. New York and London: Norton, 2008, 161–78. [Examines the filming of the seduction scene.]
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2.8 *Othello*. Dir. Sergei Yutkevitch (USSR, 1955).

[Since, depending on the language, there are several variants of the director's surname, I have merely reproduced the spelling used by each critic. Yutkevitch also wrote a volume entitled *Shespir i kino* [*Shakespeare and Film*] (Moscow: Nauka, 1973) concluding with a lengthy essay on his own filming of *Othello*, which has been translated into German as '*Othello, wie ich ihn sehe*' (see below). For a review of Yutkevitch's volume, see M. G. Pomar, 'Books in Review', *Shakespeare on Film Newsletter*, 4.1 (Dec. 1979), 10–11.]

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[It is worthwhile noting that Parker directed a little-known thriller entitled *Fade to Black* in 2006. This film shows Welles's arrival in Italy to play the role of Count Cagliostro in

Gregory Ratoff's *Black Magic* (1949) while also looking for money to make his film of *Othello* and meeting Lea Padovani (Paz Vega), who was originally cast to play Desdemona. The film stars Danny Huston as Welles and other international actors such as Anna Galiena, Christopher Walken and Nathaniel Parker, who played Cassio in the adaptation directed by his brother.]

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3.20 Othello. Dir. Zaib Shaikh (CBC, 2008).

4. FILMED STAGE PERFORMANCES

4.1 Otello. Dir. Vittorio Gassman (stage) and Claudio Fino (RAI, 1957).

4.2 Otello. Dir. Jan Maciejowski (stage) (Telewizja Polska, 1967).

4.3 Othello. Dir. Maurits Balfoort and Lode Hendrickx (Belgische Radio en Televisie, 1969).

4.4 Othello. Dir. Otto Ádám (stage) (Hungary, 1973).

4.5 Othello. Dir. Frances Hyland (Canada, 1979). [Video recording of the Stratford (Ontario) Shakespeare Festival production.]

4.6 Othello. Dir. Wilford Leach (USA, 1979). [Video recording of the New York Shakespeare Festival production.]

4.7 Othello. Dir. Terry Hands (RSC-Stratford, 1985). [Videotape of the Royal Shakespeare Company stage performance deposited at the Shakespeare Centre (Stratford-upon-Avon).]

4.8 Othello. Dir. John Neville (Canada, 1987). [Video recording of the Stratford (Ontario) Shakespeare Festival production.]

4.9 Othello. Dir. János Ács (Hungary, 1989).

4.10 Othello, der Mohr von Venedig / Othello. Dir. George Tabori (ZDF, 1992). [This stage production is available on DVD.]

4.11 Othello. Dir. Brian Bedford (Canada, 1994). [Video recording of the Stratford (Ontario) Shakespeare Festival production.]

4.12 Othello. Dir. Allan Zipson and Theo Fransz (Holland, 1994).

4.13 Otelo. Dir. Carlos Alcalde (Spain, 1997). [Videotape of a stage performance deposited at the Centro de Documentación Teatral (Madrid).]

4.14 Othello. Dir. Jude Kelly (USA, 1997). [Video recording of the 'photonegative' production for the Shakespeare Theatre Company (Lansburgh, Washington, DC).]

4.15 *Othello*. Dir. Sam Mendes (National Theatre, 1997). [Recording of the production at the Cottesloe Theatre.]

4.16 *Othello*. Dir. Sam Mendes (National Theatre, 1998). [Videotape of the stage performance at the Majestic Theatre, Brooklyn Academy of Music, deposited at the Theatre on Film and Tape Archive (TOFT), Lincoln Center, New York.]

4.17 *Othello*. Dir. Michael Attenborough (RSC-Stratford, 1999). [Videotape of the Royal Shakespeare Company stage performance deposited at the Shakespeare Centre (Stratford-upon-Avon).]

4.18 *Othello*. Dir. Eva Grondahl (Sweden, 1999). [Recording of the production for Unga Riksteatern.]

4.19 *Othello*. Dir. Ivan Balada (Czech Republic, 2000).

4.20 *Otelo, el moro*. Dir. Emilio Hernández (Spain, 2001). [Videotape of a stage performance deposited at the Centro de Documentación Teatral (Madrid).]

4.21 *Othello*. Dir. Aaron Posner (USA, 2002). [Recording of the Folger Theatre's production.]

4.22 *Othello*. Dir. Luk Perceval (ZDF, 2003). [Video recording of the Münchner Kammerspiele production.]

4.23 *Othello*. Dir. Declan Donnellan (USA, 2004). [Videorecording of the Cheek by Jowl production deposited at the Theatre on Film and Tape Archive (TOFT), Lincoln Center, New York. A copy is also held in the Théâtre de l'Odéon archive (www.theatre-odeon.fr).]

4.24 *Othello*. Dir. Gregory Doran (RSC-Stratford, 2004). [Videotape of the Royal Shakespeare Company stage performance deposited at the Shakespeare Centre (Stratford-upon-Avon).]

4.25 *Othello*. Dir. Michael Kahn (USA, 2005). [Video recording of the production for the Shakespeare Theatre Company (Lansburgh, Washington, DC).]

4.26 *Othello*. Dir. Stefan Pucher (stage) and Hannes Rossacher (ZDF, 2005).

4.27 *Othello*. Dir. Johan Doesburg (Holland, 2006).

4.28 *Othello*. Dir. Matthias Hartmann (Switzerland, 2006). [Videorecording of the production staged at the Schauspielhaus, Zurich.]

4.29 *Othello*. Dir. Petr Kracik (Czech Republic, 2006).

4.30 *Otelo*. Dir. Mariano Cruceta (Spain, 2007). [Videotape of a stage performance deposited at the Centro de Documentación Teatral (Madrid).]

4.31 *Othello*. Dir. David Latham (Canada, 2007). [Video recording of the Stratford (Ontario) Shakespeare Festival production.]

4.32 *Othello*. Dir. Wilson Milam (stage) and Derek Bailey (Shakespeare's Globe, 2007). [Stage performance available on DVD.]

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4.33 *Othello*. Dir. Éric Vigner (France, 2008). [Recording of the Théâtre de Lorient production deposited at the Théâtre de l'Odéon archive (www.theatre-odeon.fr).]

4.34 *Otelo*. Dir. Claudia Ríos (Mexico, 2009).

4.35 *Otelo, el extranjero*. Dir. David Boceta (Spain, 2011). [Videotape of a stage performance deposited at the Centro de Documentación Teatral (Madrid).]

4.36 *Othello*. Dir. Robert Richmond (USA, 2011). [Recording of the Folger Theatre's production.]

4.37 *Othello* / William Shakespeare's 'Othello'. Dir. John Robert Hurley (USA, 2012). [An online performance of the play by the Ready Set Go Theatre company.]

4.38 *Othello: The Remix*. Dir. Q Brothers (Great Britain, 2012). [A hip-hop version of the play staged by the Q Brothers from Chicago as part of the Globe to Globe season.]

4.39 *Othello*. Dir. Chris Abraham (Canada, 2013). [Video recording of the Stratford (Ontario) Shakespeare Festival production.]

4.40 *Othello*. Dir. Nicholas Hytner (National Theatre, 2013). [Video recording of the production starring Adrian Lester.]

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4.41 *Otelo*. Dir. Teresita Iacobelli, Cristián Ortega and Jaime Lorca (Chile, 2013). [Recording of an excerpt from a stage performance deposited at the Centro de Documentación Teatral (Madrid).]

4.42 *Otelo*. Dir. Eduardo Vasco (Spain, 2013). [Recording of an excerpt from a stage performance deposited at the Centro de Documentación Teatral (Madrid).]

- 4.43 *Othello*. Dir. Iqbal Khan (Royal Shakespeare Company, 2015). [Videotape of the stage performance deposited at the Shakespeare Centre (Stratford-upon-Avon).]

5. ANIMATED VERSIONS

- 5.1 *Othello*. Dir. Anson Dyer (Great Britain, 1920).

- 5.2 *Othello – Shakespeare: The Animated Tales*. Dir. Nikolai Serebryakov (Great Britain and Russia, 1994).

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6. DERIVATIVES AND CITATIONS

- 6.1 *Othello*. Dir. Viggo Larsen (Denmark, 1908). [A comic version of the play.]

- 6.2 *Desdemona / For Åbent Tæppe*. Dir. August Blom (Denmark, 1911).

Ball, Robert Hamilton, 'Strange Motions: The Continent (1908–1911)', in his *Shakespeare on Silent Film: A Strange Eventful History*. New York: Theatre Arts Books; London: George Allen and Unwin, 1968, 90–134.

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6.3 *Lo spettro de Jago / The Vengeance of Iago*. Dir. Alberto Carlo Lolli (Italy, 1912).

6.4 *Bumke als Othello*. Dir. Gerhard Dammann. (Germany, 1913).

6.5 *L'Erede di Jago*. Dir. (?) (Italy, 1913).

6.6 *Othello in Jonesville*. Dir. Charles Seay (USA, 1913).

6.7 *The Mad Lover / A Modern Othello*. Dir. Léonce Perret (USA, 1917).

6.8 *Carnival*. Dir. Harley Knowles (Great Britain, 1921).

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6.9 *Der Gardeoffizier / Der Liebgardist*. Dir. Robert Wiene (Austria, 1927).

6.10 *The Guardsman*. Dir. Sidney Franklin (USA, 1931). [A Hollywood remake of Wiene's film starring Alfred Lunt and Lynn Fontanne.]

6.11 *The Deceiver*. Dir. Louis King (USA, 1931).

6.12 *Carnival / Venetian Nights*. Dir. Herbert Wilcox (Great Britain, 1931).

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6.13 *Men Are Not Gods*. Dir. Walter Reisch (Great Britain, 1936).

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6.14 *We Went to College*. Dir. Joseph Santley (United States, 1936).

6.15 *La fin du jour*. Dir. Julien Duvivier (France, 1939).

6.16 *Paradise in Harlem / Othello in Harlem*. Dir. Joseph Seiden (USA, 1939).

6.17 *East of Piccadilly / The Strangler*. Dir. Harold Huth (Great Britain, 1940).

6.18 *The Man in Grey*. Dir. Leslie Arliss (Great Britain, 1943).

6.19 *The Volunteer*. Dir. Michael Powell and Emeric Pressburger (Great Britain, 1943).

6.20 *Alaska*. Dir. George Archainbaud (USA, 1944).

6.21 *Les enfants du paradis / Children of Paradise*. Dir. Marcel Carné (France, 1945).

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_____, *Les Enfants du Paradis*, ed. Laurent Mannoni and Stéphanie Salmon. Paris: Éditions Xavier Barral / La Cinémathèque française / Fondation Jérôme Seydoux-Pathé, 2012. [A richly-illustrated volume including several essays on the making of the film.]

Ganim, Russell, 'Prévert Reads Shakespeare: Lacenaire as Iago in *Les Enfants du Paradis*'. *Comparative Literature Studies* 38 (2001): 46–67.

Jackson, Russell, 'Three Auteurs and the Theatre: Carné, Renoir and Rivette', in his *Theatres on Film: How the Cinema Imagines the Stage*. Manchester University Press, 2013, 221–68.

Lanier, Douglas M., 'L'homme blanc et l'homme noir: Othello in *Les Enfants du paradis*', in *Shakespeare on Screen in Francophonía*, ed. Patricia Dorval and Nathalie Vienne-Guerrin: shakscreen.org/analysis/analysis_homme_blanc.

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- Ross, Charles S., 'Othello and the French Tradition in *Les Enfants du Paradis*'. *Forum for World Literature Studies* 2 (2010): 172–80.
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- Turk, Edward Baron, 'Politics and Theater in *Children of Paradise*', in his *Child of Paradise: Marcel Carné and the Golden Age of French Cinema*. Cambridge, Mass. and London: Harvard University Press, 1989, 245–67.

6.22 Bodas trágicas / Tragic Wedding. Dir. Gilberto Martínez Solares (Mexico, 1946).

6.23 Un drama nuevo. Dir. Juan de Orduña (Spain, 1946).

6.24 A Double Life. Dir. George Cukor (USA, 1947).

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6.26 *Il peccato di Anna*. Dir. Camillo Mastrocinque (Italy, 1952).

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6.27 *Il medico dei pazzi*. Dir. Mario Mattoli (Italy, 1954).

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6.28 *C'est arrivé à Aden...* Dir. Michel Boisrond (France, 1956).

6.29 *Jubal*. Dir. Delmer Daves (USA, 1956).

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6.30 *Kean: Genio e sregolatezza / Kean*. Dir. Vittorio Gassman and Francesco Rosi (Italy, 1957).

6.31 *The Lone Ranger: 'Outlaws in Greasepaint'*. Dir. Oscar Rudolph (ABC, 1957).

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6.32 *Have Gun – Will Travel: 'The Moor's Revenge'*. Dir. Andrew V. McLaglen (CBS, 1958).

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Newstok, Scott L., 'Touch of Shakespeare: Welles Unmoors Othello'. *Shakespeare Bulletin* 23.1 (Spring 2005): 29–86.

6.34 *Il mattatore*. Dir. Daniele D'Anza (RAI, 1959).

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6.35 *Simpatico mascalzone*. Dir. Mario Amendola (Italy, 1959).

Tempera, Mariangela, 'Prima delle nuvole: Riletture comiche di *Otello* (1954–63)', in *Inscenare/Interpretare 'Otello'*, ed. Giuseppina Restivo and Renzo S. Crivelli. Bologna: CLUEB, 2006, 149–59.

6.36 *Gody molodyye / Age of Youth / The Train Goes to Kiev*. Dir. Alexei Mishurin (USSR, 1960).

6.37 *Saptapadi*. Dir. Ajoy Kar (India, 1961).

Burt, Richard, 'All That Remains of Shakespeare in Indian Film', in *Shakespeare in Asia: Contemporary Performance*, ed. Dennis Kennedy and Yong Li Lan. Cambridge University Press, 2010, 73–108. [Also discusses James Ivory's *Shakespeare Wallah* (1965).]

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6.38 *The Pursuers: 'The Othello Murder'*. Dir. Robert Lynn (ITV, 1961).

6.39 *All Night Long*. Dir. Basil Dearden (Great Britain, 1962).

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6.40 *I mostri*. Dir. Dino Risi (Italy, 1963).

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6.41 *Shakespeare Wallah*. Dir. James Ivory (India, 1965).

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6.44 *El abominable hombre de la Costa del Sol*. Dir. Pedro Lazaga (Spain, 1969).

6.45 *Che c'entriamo noi con la rivoluzione? / ¿Qué nos importa la revolución!* Dir. Sergio Corbucci (Italy and Spain, 1972).

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6.48 *Sanford and Son: 'Lamont as Othello'*. Dir. Peter Baldwin (NBC, 1973).

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6.51 *Switchblade Sisters / The Jezebels*. Dir. Jack Hill (USA, 1975).

6.52 *Space 1999: 'One Moment of Humanity'*. Dir. Charles Crichton (ITC and RAI, 1976).

6.53 *Zvezdi v kosite, salzi v ochite / Stars in Her Hair, Tears in Her Eyes*. Dir. Ivan Nitchev (Bulgaria, 1977).

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6.55 *Filming Othello*. Dir. Orson Welles (West Germany, 1978).

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6.66 *D. O. A.* Dir. Rocky Morton and Annabel Jankel (USA, 1988).

6.67 *Sex, Lies, and Videotape*. Dir. Steven Soderbergh (USA, 1989).

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6.112 *Melinda and Melinda*. Dir. Woody Allen (USA, 2005).

6.113 *I Will Avenge You, Iago!* Dir. Zhenya Kiperman (USA, 2005).

6.114 *The Rotter's Club*. Dir. Tony Smith (BBC, 2005). [In one of the three episodes of this television series, a black student plays Othello in a school production.]

6.115 *Othello: A South African Tale*. Dir. Eubulus Timothy (South Africa, 2005). [A film adaptation set in modern-day South Africa.]

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6.118 *L'Ivresse du pouvoir*. Dir. Claude Chabrol (France, 2006).

6.119 *Prateeksha*. Dir. Basu Chatterjee (India, 2006).

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6.122 *A Cinematic Translation of Shakespearean Tragedies: 'Othello'*. Dir. Liz Tabish (USA, 2008).

6.123 *Jarum Halus*. Dir. Mark Tan (Malaysia, 2008).

6.124 *Iago*. Dir. Volfango de Biasi (Italy, 2009).

6.125 *Bibliothèque Pascal*. Dir. Szabolcs Hajdu (Germany, Hungary, Romania and Great Britain, 2009).

6.126 *Being Othello*. Dir. Suri Krishnamma (Great Britain, 2009).

6.127 *The King's Speech*. Dir. Tom Hooper (Great Britain, USA and Australia, 2010).

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6.129 *Otel·lo*. Dir. Hammudi Al-Rahmoun Font (Spain, 2012). [A Catalan-language derivative about the shooting of a film adaptation of the play.]

6.130 'Othello Tis My Shite'. Dir. (?) (Comedy Central, 2013). Available at vimeo.com/channels/keypeelee/80117015.

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6.131 *Philosopher Cat*, webisode 2: 'Green-Eyed Monster'. Dir. (?) (Russia, 2013). Available at vimeo.com/64740923.

6.132 *Thomas Iago*. Dir. Tommy Franklin (USA, 2013).

6.133 *The Tragedy of Othello*. Dir. Daniel Holxberg (Great Britain, 2013).

6.134 *Iago*. Dir. Dustin Dunaway (USA, 2014).

6.135 *If It Be Love*. Dir. Filip L. Firlej (Great Britain, 2015).

7. DOCUMENTARY AND EDUCATIONAL FILMS

7.1 *Othello*. Dir. David MacKane (Great Britain, 1946). [An abridged version of the play produced for educational use.]

7.2 *The World's a Stage: 'Othello'*. Dir. Charles Deane (Great Britain, 1953). [The 'handkerchief scene' performed by players from the Young Vic Company.]

7.3 *Shakespeare on TV: 'Othello – Concluded'*. Dir. Bill Alcine (KNXT, 1955). [Frank C. Baxter analyses the fourth and fifth acts of the play.]

7.4 *For Schools: 'Confound All Unity'*. Dir. Roger Jenkins (ITV, 1960). [Includes performance excerpts from *Julius Caesar*, *Othello* and *King Lear*.]

7.5 *Hugo Dyson on Shakespeare: 'The Dog in the Night'*. Dir. Patrick Garland (BBC, 1964).

7.6 *Conflict: 'Othello'*. Dir. George More O'Ferrall (ITV, 1967). [A television series for secondary school students.]

7.7 *Explorations in Shakespeare: 'Othello: An Anatomy of a Marriage'*. Dir. (?) (Ontario Educational Communications Authority, 1969).

7.8 *Shakespeare: A Mirror to Man*. Dir. Ian Brims (USA, 1971). [Eileen Atkins and Brian Cox introduce and perform scenes from *Macbeth*, *The Taming of the Shrew* and *Othello*.]

7.9 *'Othello': An Introduction*. Dir. Peter Seabourne (Great Britain, 1973). [Includes extracts from 2.1 and 5.2.]

7.10 *The Staging of Shakespeare*. Dir. Robert Ornstein (?) (Case Western Reserve University, 1977). [Narrated by Kent Cartwright, this educational film shows a selection of scenes from *A Midsummer Night's Dream*, *Richard II*, *Henry IV, Part I*, *Twelfth Night*, *Othello* and *Macbeth*.]

7.11 *Shakespeare in Perspective: 'Othello'*. Dir. Barbara Derkow and David Wilson (BBC, 1981). [Susan Hill discusses her personal view of the play.]

7.12 *Arena: 'The Orson Welles Story'*. Dir. (?) (BBC, 1982).

7.13 *The Tortured Mind*. Dir. Noel Hardy (Inner London Education Authority, 1982). [Presents scenes by the New Shakespeare Company to explore 'the mind under intolerable stress' in *Hamlet*, *Othello*, *Macbeth* and *King Lear*.]

7.14 *Black and White: A Discussion About 'Othello'*. Dir. (?) (Great Britain, 1985).

7.15 *Zeffirelli's 'Otello': From Stage to Screen*. Dir. David Sweetman (BBC, 1986). [Documentary on the making of the film featuring interviews with Zeffirelli, Plácido Domingo and other members of the cast and crew.]

7.16 *Making Shakespeare*. Dir. Brian Musgrove and Charles Ritchie (Cambridge AV Group, 1987). [Whilst addressing issues of general cultural and critical relevance, *Othello* is used as a focus for the specific questions of class, race and gender.]

Wheale, Nigel, 'Scratching Shakespeare: Video-Teaching the Bard', in *Shakespeare in the Changing Curriculum*, ed. Lesley Aers and Nigel Wheale. London and New York: Routledge, 1991, 204–21.

7.17 *The Why and the How of Poisoning in William Shakespeare's 'Othello'*. Dir. (?) (USA, 1990). [A lecture on the imagery of the play delivered by George Walton Williams.]

7.18 *The Late Show Special: 'Nunn's Othello'*. Dir. Janet Fraser Cooke (BBC, 1990).

7.19 *Shakespeare and the Varieties of Human Experience: 'Othello'*. Dir. (?) (USA, 1991). [Dennis Huston and Peter Saccio discuss the play.]

7.20 *Without Walls: 'Shakespeare; Or, What You Will'*. Dir. (?) (Channel Four, 1992). [Television documentary on Shakespeare and homosexuality. Features scenes from *Coriolanus* and *Othello* as well as actors and critics discussing the subject.]

7.21 *Images of Humanity in Shakespeare's Tragedies: 'Othello'*. Dir. (?) (USA, 1993). [Paul Rathburn discusses the play.]

7.22 *Op Zoek naar Othello / In Search of Othello*. Dir. (?) (NOS, 1993).

7.23 *Understanding Shakespeare: 'Othello'*. Dir. (?) (USA, 1993). [Includes several scenes with commentary by Michael J. B. Allen, A. R. Braunmuller and Susanne Collier on several aspects of the play.]

7.24 *La favola di Otello*. Dir. Nico Garrone (RAI, 1994). [A documentary alternating excerpts from the rehearsal and performance of Letizia Quintavalla and Bruno

Stori's *Un bacio . . . un bacio ancor . . . un altro bacio* (1993) with video stills and soundtrack from *Che cosa sono le nuvole?*, along with scenes from Orson Welles's film and Zeffirelli's film-opera.]

7.25 *A Taste of Shakespeare: 'Othello'*. Dir. Dug Rotstein (USA, 1995). [An anthology of key scenes with explanations by the actors.]

7.26 *Mąż, żona, dziewczyna i złodziej*. Dir. Radosław Piwowarski (Telewizja Polska, 1996). [Includes scenes from *Macbeth*, *Othello* and *Romeo and Juliet*.]

7.27 *'Othello': A Critical Guide*. Dir. Peter Balderstone (Great Britain, 1997). [A short film featuring scenes from the play and interviews with Russell Jackson and Stanley Wells.]

7.28 *Video Diaries: Our Man in 'Othello'*. Dir. Rachel Foster (BBC, 1998). [David Harewood makes a record of the National Theatre's tour to the Far East with its production of *Othello*.]

7.29 *'Othello': New Perspectives*. Dir. (?) (Australia, 2000). [Alan Dilnot and Sue Tweg discuss the play.]

7.30 *Shakespeare: 'Othello'*. Dir. Sam Genovese (USA, 2000). [Performances by the Standard Deviants of scenes from the play for a high-school audience.]

7.31 *Studying 'Othello'*. Dir. (?) (Great Britain, 2003).

7.32 *From Bard to Verse*. Dir. Neil MacLennan (BBC, 2003). [Includes the performance of two of Iago's speeches.]

7.33 *Major Themes in 'Othello'*. Dir. Arthur Tanaka (Australia and Great Britain, 2003).

7.34 *The Portrayal of Evil in 'Othello'*. Dir. Arthur Tanaka (Australia and Great Britain, 2003).

7.35 *The South Bank Show: 'Othello'*. Dir. Susan Show (ITV, 2004). [A documentary commemorating the 400th anniversary of the play.]

7.36 *Unpinning Desdemona - The Movie*. Dir. (?) (University of Warwick, 2009). www2.warwick.ac.uk/fac/cross_fac/capital/teaching_and_learning/projects/unpinning/.

7.37 *Ways into Shakespeare's 'Othello'*. Dir. (?) (Teachers' TV, 2009). [A masterclass on the play led by Sabrina Broadbent.]

7.38 *Blast TV: 'Othello Retold'*. Dir. Karen Chambers (BBC, 2009).

7.39 *Iago on the Couch*. Dir. Alnoor Dewshi (Institute of Psychoanalysis, 2010). [A filmed discussion chaired by Don Campbell, former president of the British

Psychoanalytic Society, featuring Simon Russell Beale and Terry Hands with psychoanalysts David Bell and Ignés Sodr . Extras include a written introduction by British psychoanalyst Ron Britton as well as filmed comments by Laurie Maguire and Michael Billington.]

7.40 *Teaching and Acting ‘Othello’* (The Folger Shakespeare Library, 2011). [A series of eleven educational videos uploaded at www.youtube.com/watch?v=trhHBQRJUCQ&list=PLR8PdSNajkWISMNLpQE5Gat_2aYcYh67.]

Thompson, Ayanna, ‘*Othello/YouTube*’, CUP Online Resources, in *Shakespeare on Screen: ‘Othello’*, ed. Sarah Hatchuel and Nathalie Vienne-Guerrin. Cambridge University Press, 2015. Available at www.cambridge.org/es/academic/subjects/literature/renaissance-and-early-modern-literature/shakespeare-screen-othello.

7.41 *In Conversation with Adrian Lester* (National Theatre, 2013). Dir. (?) www.nationaltheatre.org.uk/video/adrian-lester-in-conversation. [Focuses on his role as Othello in Nicholas Hytner’s production.]

7.42 *Othello* (National Theatre, 2013). [A series of educational videos uploaded at www.youtube.com/watch?v=jyoCIwJn9Ic&list=PLXu353usWYatAIQLAH7DoXQCP_SniCBNy2.]

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7.43 ‘*Othello*’ Act One, Scene Three: *Iago’s Soliloquy*. Dir. Kit Prosser (Great Britain, 2013).

7.44 *My Shakespeare: ‘David Harewood’*. Dir. Richard Denton (?) (Sky Arts, 2014).

7.45 *Thug Notes: ‘Othello’*. YouTube.com, 2014. Available at www.youtube.com/watch?v=Gij5xNvCYiQ.]

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