Each screening in the series will have a twenty-minute introductory presentation by a filmmaker or scholar. We will also present an animated short scene taken from the highly-acclaimed SHAKEPEARE: THE ANIMATED TALES.

SERIES SPEAKERS

Samuel Crowl. Trustee Professor of English Literature, Ohio University, author of Shakespeare at the Cineplex and Shakespeare Observed: Studies in Performance on Stage and Screen.

Barbara Hodgdon. Professor of English, University of Michigan, Distinguished Professor Emerita at Drake University. Guest editor for a special issue of Shakespeare Quarterly (2002) on Shakespeare films.

Philip Gossett. Distinguished Service Professor of Music, University of Chicago. General Editor of The Works of Giuseppe Verdi and of Works of Gioachino Rossini. One of the world’s foremost experts on Italian opera, he is a past President of the American Musicological Society.

Peter Greenaway. British film director, currently Professor of Cinema Studies at the European Graduate School in Saas-Fee, Switzerland.

Aki Kaurismäki. Finnish script writer, film expert, director of Leningrad Cowboys Go America, and past winner of the Grand Prix at Cannes has been invited to speak at our series.

Judith Buchanan. Senior Lecturer, University of York. Author of Shakespeare on Silent Film, forthcoming (2009) from Cambridge University Press.

FALL 2009

CHIMES AT MIDNIGHT
Thursday, September 10, 2009 at 7:00 p.m.
Directed by Orson Welles, 1965. 115 min. (NR)
Introduced by Samuel Crowl.

Combining the English history plays with Merry Wives, Welles’ masterpiece is set in Franco’s Spain and includes international screen legends John Gielgud, Jeanne Moreau, and Welles himself.

KOROL LIR/KING LEAR
Thursday, October 8, 2009 at 7:00 p.m.
Directed by Grigori Kozintsev, 1971. 139 min. (NR)
Introduced by Barbara Hodgdon.

A gripping Soviet-era King Lear, banned both in the US and USSR, with a score by Dmitri Shostakovich. Bleak, painful, and every inch on par with Kurosawa’s more famous Lear adaptation, Ran.

TO BE OR NOT TO BE
Thursday, November 12, 2009 at 7:00 p.m.
Directed by Ernst Lubitsch, 1942. 99 min. (NR)
Speaker to be announced.

Starring Jack Benny and Carole Lombard, this witty satire/comedy about a troupe of Shakespearean actors in Warsaw resisting Nazi occupation was designed to exhort the USA to join the fight against fascism.

SPRING 2010

OTELLO, by Giuseppe Verdi
Thursday, January 28, 2010 at 7:00 p.m.
Directed by Franco Zeffirelli, 1986. 122 min. (PG)
Introduced by Philip Gossett.

One of the greatest Italian grand operas, starring Placido Domingo and Katia Ricciarelli. Filmed in Sweden.

PROSPERO’S BOOKS
Thursday, February 25, 2010 at 7:00 p.m.
Directed by Peter Greenaway, 1991. 124 min. (R)
Introduced by director Peter Greenaway.

A phantasmagorical adaptation of The Tempest, this dazzling film dramatizes all the play’s concerns about images, power, literacy, and liberation. Greenaway’s own multimedia introduction is not to be missed.

HAMLET GOES BUSINESS
Thursday, March 18, 2010 at 7:00 p.m.
Directed by Aki Kaurismäki, 1987. 86 min. (NR)
Aki Kaurismäki has been invited to speak.

An accurate retelling of Hamlet set in a rubber duck factory in Finland. Droll, dark, incredibly effective. Described as the ‘Jim Jarmusch of Finnish cinema,’ Kaurismäki creates a Hamlet unlike any other, and this is a rare appearance.

HAMLET
Thursday, April 15, 2010 at 7:00 p.m.
Directed by Sven Gade, 1920. 131 min. (NR)
Introduced by Judith Buchanan.

Silent Shakespeare from a Danish director. Hamlet is born female, raised as a boy, and played by legendary Danish actress Asta Nielsen. A rare and unforgettable experience, with live musical accompaniment!

All the world’s a stage, 
And all the men and women merely players; 
They have their exits and their entrances, 
And one man in his time plays many parts, 
His acts being seven ages.
European Shakespeare

Of Shakespeare's thirty-eight plays, only seven were set exclusively in England. Six more are set primarily in England but cross borders to France, Wales, and Scotland. Thirteen take place in Italy, four in Greece, two in Turkey, one in Spain, and one in Denmark. There are even excursions to Cyprus and the Czech Republic. While Shakespeare was a man of the English renaissance, his imagination was clearly and broadly European.

Europe embraced Shakespeare in return. Voltaire and French neoclassicists helped Shakespeare spread across northern Europe. German Romantics made him a national icon. Italian actors popularized his works and turned Hamlet, Desdemona, and Juliet into household names. Composers of symphonies contributed to the trend, as did those of Italian, French, and German opera. By the end of the nineteenth century, Shakespeare had become an integral part of Europe's artistic heritage and an enduring icon in its cultural legacy.

European film is no exception to this trend. From the earliest history of silent cinema, Shakespeare has appeared on the silver screen in many forms to serve many artistic, cultural, and political purposes. This year's film series presents a sampling of that rich legacy and will be introduced by scholars and filmmakers of international stature.

All films are shown in the THX-certified Browning Cinema at the DeBartolo Performing Arts Center on campus.

$6, $5 faculty/staff, $4 senior citizens, $3 students
For tickets, call 574-631-2800 or visit performingarts.nd.edu.

FILM PARTNERS

The Nanovic Institute for European Studies is committed to enriching the intellectual culture of Notre Dame by creating an integrated, interdisciplinary home for students and faculty to explore the evolving ideas, cultures, beliefs, and institutions that shape Europe today. One of the ways we support this mission is to bring the best of European film to campus each year with the co-sponsorship of the DeBartolo Performing Arts Center.

This year’s theme coincides with the tenth anniversary of Shakespeare at Notre Dame and was proposed by Jay Paul Skelton, Producing Artistic Director and Nanovic Faculty Fellow. The mission of Shakespeare at Notre Dame is to establish Notre Dame nationally and internationally as a center for the study of Shakespeare in performance. For more information about this superb and flourishing center, call 574.631.BARD (2273) or email shakespeare@nd.edu.

The series’ academic advisor, Peter Holland, was at the University of Cambridge and Director of the Shakespeare Institute and Professor of Shakespeare Studies at the University of Birmingham before coming to the Department of Film, Television, and Theatre at Notre Dame. His work has concentrated on Shakespeare in performance. He is editor of Shakespeare Survey, general editor (with Stanley Wells) of the Oxford Shakespeare Topics series, general editor (with Adrian Poole) of Great Shakespeareans, and series editor of Redefining British Theatre History. His article on “William Shakespeare” is the longest entry in the New Oxford Dictionary of National Biography. In 2007-2008 he was President of the Shakespeare Association of America.

Falstaff in Spain
Lear in USSR
Othello as Italian Opera
Hamlet in Finland
And more!

NOTRE DAME
2009