## ADVISORY BOARD

<table>
<thead>
<tr>
<th>Name</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jonathan Bate</td>
<td>Akiko Kusunoki</td>
</tr>
<tr>
<td>Margreta de Grazia</td>
<td>Kathleen E. McCluskie</td>
</tr>
<tr>
<td>Janette Dillon</td>
<td>Lena Cowen Orlin</td>
</tr>
<tr>
<td>Michael Dobson</td>
<td>Simon Palfrey</td>
</tr>
<tr>
<td>Andrew Gurr</td>
<td>Richard Proudfoot</td>
</tr>
<tr>
<td>Ton Hoenselaars</td>
<td>Emma Smith</td>
</tr>
<tr>
<td>Andreas Höfele</td>
<td>Ann Thompson</td>
</tr>
<tr>
<td>Russell Jackson</td>
<td>Stanley Wells</td>
</tr>
<tr>
<td>John Jowett</td>
<td></td>
</tr>
</tbody>
</table>

**Assistants to the Editor** Eleanor Collins and Emily Burden

(1) Shakespeare and his Stage
(2) Shakespearean Production
(3) The Man and the Writer
(4) Interpretation
(5) Textual Criticism
(6) The Histories
(7) Style and Language
(8) The Comedies
(9) *Hamlet*
(10) The Roman Plays
(11) The Last Plays (with an index to *Surveys 1–10*)
(12) The Elizabethan Theatre
(13) *King Lear*
(14) Shakespeare and his Contemporaries
(15) The Poems and Music
(16) Shakespeare in the Modern World
(17) Shakespeare in his Own Age
(18) *Shakespeare Then Till Now*
(19) *Macbeth*
(20) Shakespearean and Other Tragedy
(21) *Othello* (with an index to *Surveys 11–20*)
(22) Aspects of Shakespearean Comedy
(23) Shakespeare’s Language
(24) Shakespeare: Theatre Poet
(25) Shakespeare’s Problem Plays
(26) Shakespeare’s Jacobean Tragedies
(27) Shakespeare’s Early Tragedies
(28) Shakespeare and the Ideas of his Time
(29) Shakespeare’s Last Plays
(30) *Henry IV to Hamlet*
(31) Shakespeare and the Classical World (with an index to *Surveys 21–30*)
(32) The Middle Comedies

Aspects of *Macbeth*
Aspects of *Othello*
Aspects of *Hamlet*
Aspects of *King Lear*

Aspects of Shakespeare’s ‘Problem Plays’
EDITOR’S NOTE

Volume 62, on ‘Close Encounters with Shakespeare’s Text’, will be at press by the time this volume appears. The theme of Volume 63 will be ‘Shakespeare’s English Histories and their Afterlives’.

Submissions should be addressed to the Editor at The Shakespeare Institute, Church Street, Stratford-upon-Avon, Warwickshire CV37 6HP, to arrive at the latest by 1 September 2009 for Volume 63. Pressures on space are heavy and priority is given to articles related to the theme of a particular volume. Please send a copy you do not wish to be returned. Submissions may also be made as attachments to e-mail to pholland@nd.edu. All articles submitted are read by the Editor and at least one member of the Advisory Board, whose indispensable assistance the Editor gratefully acknowledges.


Review copies should be addressed to the Editor as above. In attempting to survey the ever-increasing bulk of Shakespeare publications our reviewers inevitably have to exercise some selection. We are pleased to receive offprints of articles which help to draw our reviewers’ attention to relevant material.

P. D. H.
CONTRIBUTORS

MARK THORNTON BURNETT, Queen's University, Belfast
CATHERINE GRACE CANINO, University of South Carolina Upstate
THOMAS CARTELLI, Muhlenberg College
HUGH CRAIG, University of Newcastle, Australia
CHRISTY DESMET, University of Georgia
MICHAEL DOBSON, Birkbeck, University of London
PETER DONALDSON, Massachusetts Institute of Technology
IAN FELCE, University of Cambridge
CHARLES R. FORKER, Indiana University, Bloomington
RUSSELL JACKSON, University of Birmingham
MICHAEL P. JENSEN, Ashland, Oregon
JOHN JOWETT, The Shakespeare Institute, University of Birmingham
PATRICIA LENNOX, New York University
RICHARD LEVIN, Stony Brook University
JEREMY LÓPEZ, University of Toronto
ALFREDO MICHEL MODENESSI, Universidad Nacional Autónoma de México
ANNA K. NARDO, Louisiana State University
PETER NOVAK, University of San Francisco
LAURIE E. OSBORNE, Colby College
JUDITH PASCOE, University of Iowa
ERIC RASMUSSEN, University of Nevada, Reno
SIMON J. RYLE, University of Split, Croatia
CHARLOTTE SCOTT, Goldsmiths, University of London
LINDSEY SCOTT, University of Chester / University of Liverpool
JAMES SHAW, University of Oxford
EMMA SMITH, Hertford College, University of Oxford
MICHAEL TAYLOR, University of New Brunswick
OLWEN TERRIS, British Universities Film and Video Council
EVELYN TRIBLE, University of Otago
CONTENTS

List of illustrations ix

Judith Pascoe Sarah Siddons, Theatre Voices and Recorded Memory 1
Anna K. Nardo Playing with Shakespeare’s Play: Branagh’s Love’s Labour’s Lost 13
Peter Donaldson Bottom and the Gramophone: Media, Class and Comedy in Michael Hoffman’s A Midsummer Night’s Dream 23
Russell Jackson Maurice Evans’s Richard II on Stage, Television and (Almost) Film 36
Charles R. Forker Richard II on the Screen 57
Peter Novak ‘Where lies your text?’: Twelfth Night in American Sign Language Translation 74
Alfredo Michel Modenessi ‘This uncivil and unjust extent against thy peace’: Tim Supple’s Twelfth Night, or What Violence Will 91
Lindsey Scott ‘There’s no such thing’: Nothing and Nakedness in Polanski’s Macbeth 104
Simon J. Ryle Ghosts and Mirrors: The Gaze in Film Hamlets 116
Catherine Grace Canino ‘Ben, it’s a terrible thing to hate your mother’: Mind Control in Hamlet and The Manchurian Candidate 134
Thomas Cartelli Channelling the Ghosts: The Wooster Group’s Remediation of the 1964 Electronovision Hamlet 147
Evelyn Tribble Listening to Prospero’s Books 161
Michael P. Jensen Lend Me Your Ears: Sampling BBC Radio Shakespeare 170
Patricia Lennox An Age of Kings and the ‘Normal American’ 181
Olwen Terris Shakespeare and British Television 199
Laurie E. Osborne A Local Habitation and a Name: Television and Shakespeare 213
Christy Desmet Paying Attention in Shakespeare Parody: From Tom Stoppard to YouTube 227
Mark Thornton Burnett Madagascan Will: Cinematic Shakespeares / Transnational Exchanges 239
Charlotte Scott Still Life? Anthropocentrism and the Fly in Titus Andronicus and Volpone 256
Ian Felce Riddling Q1: Hamlet’s Mill and the Trickster 269
## CONTENTS

**Hugh Craig**

‘Speak, that I may see thee’: Shakespeare Characters and Common Words  

281

**Richard Levin**

Who Do the People Love?  

289

**Jeremy Lopez**

A Partial Theory of Original Practice  

302

**Michael Dobson**

Shakespeare Performances in England, 2007  

318

**James Shaw**

Professional Shakespeare Productions in the British Isles, January–December 2006  

351

The Year’s Contributions to Shakespeare Studies  

359

1. Critical Studies reviewed by Michael Taylor  

359

2. Shakespeare in Performance reviewed by Emma Smith  

383

3a. Editions and Textual Studies reviewed by Eric Rasmussen  

388

3b. Editions and Textual Studies: The RSC Complete Works reviewed by John Jowett  

394

Index to Volume 61  

404
ILLUSTRATIONS

1 A self-caricature by Enrico Caruso in the role of Nemorino  page 29
2 Richard II, St James’s Theatre, New York, 1937  39
   [Photo: Vandamm, New York Public Library, Billy Rose Theater Collection]
3 Maurice Evans as Richard II in the ‘abdication’ scene (4.1)  41
   [New York Public Library, Arnets Tobacco Collection]
4 King Richard II, Hallmark Hall of Fame, NBC television 1954  49
   [Production still (photographer unknown): New York Public Library, Billy Rose Theater Collection]
5 King Richard II, Hallmark Hall of Fame, NBC television 1954  52
   [Production still (photographer unknown): New York Public Library, Billy Rose Theater Collection]
6 Malvolio: Possibly a Self-Portrait in the Role  79
   [With permission of the Yale Center for British Art, Paul Mellon Collection (81977.14.4937)]
7 Adrian Blue introduces the namesign for his character Malvolio  79
   [Copyright: Peter Novak]
8 Reproduction of three namesign drawings included in the programme of the American
   Theater Arts production of Twelfth Night  80
   [Artist: Danielle Wright]
9 Untitled woodcut illustration in Richard Saunders (1613–75), Physiognomie, and chiromancie,  81
   metenoseopic, the symmetrical proportions and signal moles of the body
   [With permission of the Beinecke Rare Book and Manuscript Library, Yale University]
10 Rendering of scenic design of Twelfth Night and architectural elements of the Prince Music  83
    Theater, Philadelphia
    [Illustrator: Tanu Sankalia]
11 Peter Cook as Feste taunts Malvolio  84
   [Courtesy of Amaryllis Theater Company]
12 Sir Andrew, Fabian and Sir Toby watch Malvolio ponder the word ‘revolve’  87
   [Copyright: Peter Novak]
13 Peter Cook performs the beginning of ‘Come Away, Death’  89
   [Copyright: Peter Novak]
14 Peter Cook depicts a decomposing body in ‘Come Away, Death’  89
   [Copyright: Peter Novak]
15 Scott Shepherd channelling Richard Burton in The Wooster Group’s Hamlet  151
   [Photo: Paula Court]
16 The red cover of the booklet for the New York and Washington area broadcasts sponsored  189
   by Standard Oil of New Jersey, later used by NET
   [From the author’s collection]
LIST OF ILLUSTRATIONS

17 Henry V (Robert Hardy), Princess Katherine of France (Judi Dench), Alice (Yvonne Coulette), 'The Band of Brothers' (Henry V, Acts 4 and 5), from the Standard Oil booklet [From the author's collection] 185
18 Guinea Pig Theater, Romeo and Juliet [By kind permission of Christopher Groteke and MuseArts Cartoons] 231
19 The Nunnery scene, from futurebrien, Hamlet, Prince of Denmark [By kind permission of Brien Henry] 235
20 Birnam Wood Comes to Dunsmaine, from futurebrien, Action Macbeth [By kind permission of Brien Henry] 236
21 Makibefo/Macbeth (Martin Zia) ponders the implications of his actions [Courtesy of Blue Eye Films] 243
22 Yann/Iago (Aurelien Recoing) and Souli/Othello (Makena Diop) contemplate each other [Courtesy of Blue Eye Films and Red Island Productions] 248
23 PCA plot of the fifty largest Shakespeare characters based on the frequency of the fifty commonest words 284
24 PCA plot of the fifty commonest words in the fifty largest Shakespeare characters 285
25 Characters identified by gender 286
26 The Winter's Tale, RSC, Swan Theatre [Copyright: Shakespeare Birthplace Trust] 321
27 Henry V, Compagnia Pippo Delbono, Swan Theatre, directed by Pippo Delbono [Photo by Simone Goggiano] 323
28 As You Like It, Crucible Theatre, Sheffield, directed by Sam West [Photo by Johan Persson] 327
29 As You Like It, Crucible Theatre, Sheffield, directed by Sam West [Photo: Johan Persson] 330
30 The Merchant of Venice, Theatre for a New Audience, Swan Theatre, directed by Darko Tresnjak [Photo: Gerry Goodstein] 332
31 King Lear, RSC, Courtyard Theatre, directed by Trevor Nunn [Copyright: Shakespeare Birthplace Trust] 335
32 King Lear, RSC, Courtyard Theatre, directed by Trevor Nunn [Copyright: Shakespeare Birthplace Trust] 337
33 Cymbeline, Cheek by Jowl, Barbican Theatre, directed by Nick Ormerod and Declan Donnellan [Photograph by Keith Pattison] 341
34 Henry V, Royal Exchange Theatre, Manchester, directed by Jonathan Munby [Photo: Jonathan Keenan] 344
36 Macbeth, Chichester Festival Theatre Company, Gielgud Theatre, directed by Rupert Goold [Photo: Alastair Muir] 347
37 Macbeth, Chichester Festival Theatre Company, Gielgud Theatre, directed by Rupert Goold [Photo: Alastair Muir] 348