

Index

- 49th Parallel* (1941 film), 168
- Agate, James, 56
- Allied Film Makers, 136
- Anderson, Benedict. *See* nationhood
- Anglo-American Film Agreement (1948), 81, 83
 Dalton Duty, 85, 86
 Film 'War', 85–7
- As You Like It* (1936 film), 10, 14
- Associated British Picture Corporation, 86, 136
- autobiography, 7–9
 and the body, 8–9
 and film/image, 8, 67–8, 93, 103–6, 147–52
 and Olivier's Shakespeare adaptations. *See*
 individual films
 and selfhood, 8–9
- Balcon, Michael, 46, 55
- Beerbohm Tree, Herbert, 76–9, 161
- Bower, Dallas, 19–20
- Branagh, Kenneth, 159, 163
 and Olivier's memorial service, 1, 163
 as Olivier in *My Week With Marilyn*, 2–4
 comparisons with, 1
 planned film of *Macbeth*, 2, 4
 Shakespeare adaptations, 2
- British Lion Film Corporation, 85–8
- British New Wave
 cinema, 136–8
 theatre, 129–38
- Bryanston Films, 136
- Burbage, Richard, 25, 32, 73, 97, 115, 161
- Burrell, John, 52, 88, 89
- Byam Shaw, Glen, 139, 140, 147
- Caine, Michael, 159
- Carrie* (1952 film), 82
- Cibber, Colley, 94
- Cinematograph Films Council, 45, 46, 47
- Clark, Colin, 2
- Coriolanus* (2011 film), 165
- Coronation of Elizabeth II, 95, 127–9, 160
- Council for the Encouragement of Music and the
 Arts (CEMA), 52
- Dalí, Salvador, 104
 portrait of Olivier as Richard III, 104, 115
- Davis, John, 79
 comparisons with Korda, 123
 involvement with the unmade *Macbeth*, 121–5
 reputation, 121
- Dean, Basil, 52, 54
- Del Giudice, Filippo, 19–20, 45
- Demi-Paradise, The* (1943 film), 168
- effigy
 concept of, 18–19
 of Henry V, 17
 Olivier as, 19, 25, 33, 35, 42, 160
- Entertainer, The* (1957 theatre production and
 1960 film), 126–34
- Fairbanks, Douglas, 159
- Fiennes, Ralph, 165
- Finlay, Frank, 159
- Fire Over England* (1937 film), 14, 20, 84
- Forbes-Robertson, Johnston, 11, 62
- Furse, Roger
 set design for *Hamlet*, 58, 64
 set design for *Macbeth* (unmade film), 141
- Garrick, David, 73, 94, 163
- Gielgud, John, 13, 159
 comparisons with, 13–14
 gift of Kean's sword to Olivier, 56
 in *Richard III* (1955 film), 96, 115
- Guinness, Alec, 87
- Hall, Peter, 134
- Hamlet* (1948 film), 50, 141, 149, 154, 156, 157, 160
 as autobiography, 72–9
 as film 'hybrid', 51, 58–65, 79

- autobiographical appropriations of, 48, 72–9, 90
 Best Picture Oscar, 79
 marketing, 58–65
 and post-war British theatre, 50–7
 reception, 79–81
 relationship with film noir, 67
 Heald, Geoffrey, 11
Henry V (1944 film), 17, 154, 160
 as a postwar text, 48–9
 autobiographical appropriations of, 16, 41–2
 comparisons with Shakespeare's presentation of the King, 37, 41
 earlier radio productions, 19
 and early modern performance practice, 31–7
 marketing, 38–44
 Olivier's control over the production, 19–21
 and postwar British theatre, 56–7
 Hepworth, Cecil, 61
 Herlie, Eileen, 60
 Howard, Trevor, 87
- Irving, Henry, 73, 98, 161, 163
Macbeth (1875), 135
Macbeth (1888), 135, 141
- Jacobi, Derek, 159
 Jones, Ernest, 67
- Kean, Edmund, 73, 115, 159, 161
 as Richard III, 100
 sword used as Richard III, 56
 Keller, Helga, 115
King John (1899 film), 77, 180
King Lear (1983 film), 10
 Korda, Alexander, 15, 20, 44, 84–8
 and *Macbeth* (unmade film), 120
 and the British film industry, 84–5, 86–8
- Lady Hamilton* (1941 film), 15, 20, 39, 84
 Laurence Olivier Productions Limited, 87
 Leigh, Vivien, 20
 as Lady Macbeth at the Shakespeare Memorial Theatre (1955), 144–5
 association with cats, 144
 comparisons with Olivier, 83, 144–5
 in Olivier's autobiographical work, 147–52
 separation from Olivier, 90, 131
 with Olivier as 'Theatre Royals', 20, 89–90, 143–5
 Littlewood, Joan, 135, 141
 London Films Limited, 84, 87, 120. *See also* Korda, Alexander
Look Back in Anger (1959 film), 136
- Macbeth* (unmade film)
 1957 bank rate, 124
 autobiographical appropriations of, 147–52
 and the British New Wave, 134–8
 casting of Olivier and Leigh, 143–5
 contemporary significance of, 139
 industrial and cultural background to, 117
 relationship to Olivier's other cinematic Shakespeare adaptations, 142, 149, 153–8
 relationship with 1955 SMT *Macbeth*, 140–1
Magic Box, The (1951 film), 82
 McKellen, Ian, 159
Merchant of Venice, The, (1973 film), 10
 Mills, John, 87
My Week With Marilyn (2011 film), 2
- National Film Financing Corporation, 86
 National Theatre, 5, 9, 49
 calls for the establishment of. *See* Old Vic
 Olivier as first director, 137–8
 nationhood
 and the cinema. *See individual films*
 as imagined community, 21, 22–3
 and stardom, 22, 79–81, 82, 85–6, 115–16, 126–34, 136–7, 163
 Neagle, Anna, 87
Night to Remember, A (1958 film), 125
Nosferatu (1922 film), 98
- Old Vic, 9
 1936–7 season, 14
 1937–8 season, 14
 as model for the National Theatre, 51–3, 54–5, 88
Hamlet (1937), 67
Henry V (1937), 19
Macbeth (1937), 147
 and postwar British theatre, 51–7
Richard III (1944), 55, 89, 90–2, 96, 104
Richard III (2011), 193
Romeo and Juliet (1935), 13–14
 Olivier, Laurence, 1, 2, 14, 164, 166
 appointment as director of Old Vic, 52
 as effigy. *See* effigy
 as first director of the National Theatre, 137–8
 early career, 13–15
 Fleet Air Arm, 15–16, 39, 43
 knighthood, 58, 74–5, 89–90
 memorial service, 1, 163. *See also* Westminster Abbey
 Old Vic tour to Australia, 68, 88
 performances at the Old Vic. *See* Old Vic
 sacking from Old Vic, 88, 91–2

Olivier, Laurence (cont.)
 St Edward's School, 11–12
 with Leigh as 'Theatre Royals'. *See* Leigh,
 Vivien

Olivier, Richard, 1, 194

Olivier, Tarquin, 15, 94

Osborne, John, 126, 129, 134, 136

Othello (1965 film), 10

Palache report, 45–8, 57

performance
 as archive, 97, 152–8, 163
 cinematic theatricality, 83, 115–16
 cultural surrogacy, 94–100. *See also* effigy

Plowright, Joan
 association with New Wave theatre, 131
 relationship with Olivier, 131–2

Pride and Prejudice (1940 film), 15

Private Life of Henry VIII, The (1933 film), 84

Queen Christina (1933 film), 13

Queen is Crowned, A (1953 film), 95–6

Rank Organisation, 9
 accusations of Americanisation, 44–8, 120–3
 accusations of monopoly, 48–9
 and the Anglo-American Film 'War', 85
 and *Henry V*, 48–9
 involvement with *Macbeth* (unmade film),
 121–5
 post-war export drive, 44, 48, 57, 79
 Rank Film Distributors of America, 121

Rank, J. Arthur, 43, 57, 63, 79. *See also* Rank
 Organisation

Rattigan, Terence, 136, 188
 'Aunt Edna', 188

Rebecca (1940 film), 15

Rice, Archie (character). *See* *Entertainer* (1957
 theatre production and 1960 film)

Richard III (1955 film), 82, 154, 160
 autobiographical appropriations of, 88–93
 and early modern performance practice,
 96–103, 112
 release on US television, 124
 representations of the body, 93–100, 105–6
 shadow effects, 97–100
 use of prosthetics, 105, 110

Richardson, Ralph, 52, 88
 in *Richard III* (1955 film), 96, 115
 Olivier's jealousy of, 73

Richardson, Tony, 127, 136

Roach, Joseph, 168. *See also* effigy,
 concept of

Royal Court Theatre, 9, 126

Scofield, Paul, 159

Shakespeare
 as concept, 6
 and British film industry. *See individual
 films*
 and the British New Wave, 134–8
 and the National Theatre, 49, 54
 and post-war British theatre, 50–65
 and wartime, 22–5

Shakespeare Memorial Theatre, 11, 82
Coriolanus (1959), 161
Macbeth (1955), 82, 139, 140–1

Shakespearean star
 definition of, 5–7

Simmons, Jean, 60–3, 87, 159

Smith, Maggie, 159

Spacey, Kevin, 192

Suez Crisis, 127–9

Sydney, Basil, 60

Taming of the Shrew, The (1929 film), 66

*Tendencies to Monopoly in the Cinematograph
 Industry*. *See* Palache report

Tennant, Cecil, 120, 121, 124, 140

Terry, Ellen, 11, 142

Theatre Workshop, 135
Macbeth (1957), 135

Tutin, Dorothy, 159

Two Cities Films Limited, 19, 45, 55

Tynan, Kenneth, 129, 143

United Artists, 85

Walton, William, 110, 113

Westminster Abbey
 effigy of Henry V, 17, 25, 160
 Olivier's memorial service, 1, 163

Woodfall Films, 9, 136

Wuthering Heights (1940 film), 15