

# Paul Loosley's 'Shakespeare on Film' Season 4.

## New Wave Will

### Presented by klpac



If we ever needed proof of the timeless impact of Shakespeare's work it's here in spades. In season four of 'Paul Loosley's Shakespeare on Film' we will see movies from the past 15 years; the work of young directors with young casts and new ideas, new interpretations of plays that have been performed countless times in countless ways. It's very exciting (and almost frightening) to think that, even after 500 years, contemporary artists find the need to commit these plays to celluloid in creative, intriguing, imaginative and fresher ways.

Admission: Free admission – no passes (just walk in, first-come-first-served basis)  
Venue: Indicine, Level 2 of klpac

## FILM SCHEDULE

### **21st February, 3pm. Baz Luhrmann's Romeo & Juliet (1996)**

Most certainly a seminal moment in Shakespeare on Film when this young Australian director brought frenetic editing, dramatic photography, TV media stylings and west coast USA gangster sensibilities to the world's greatest love story. And en route both brought the Bard to a young MTV-weaned audience and took unknown actors and made them hugely famous. Starring Leonardo DiCaprio and Claire Danes.

### **28th February, 3pm. Trevor Nunn's Twelfth Night (1996)**

Nunn is probably the most awarded British stage director ever. Apart from being the original director of *Cats* and *Les Miserables*, his many stagings of Shakespeare have been both exciting and imaginative. So it's only natural that, of only 3 dalliances with film, he should chose one of Shakespeare's wittiest comedies. And in doing so draw superb performances from some of Britain's finest acting talent. Starring Ben Kingsley and Helena Bonham-Carter

### **7th March, 3pm. Oliver Parker's Othello (1995)**

While it seems rather obvious to have a black actor playing Shakespeare's troubled Moor, it is actually something of a rarity. In his first film Parker not only chooses Shakespeare as his subject but bravely casts a popular African American and pairs him with Britain's master Shakespearean to create a spark-filled and sexually charged take on the Bard's preeminent tale of jealousy and deceit. Starring Lawrence Fishburne and Kenneth Brannagh.

### **14th March, 3pm. Michael Almereyda's Hamlet (2000)**

Another young turk; an independent filmmaker who has taken Shakespeare's greatest tragedy and turned it on its head. Reset in 20<sup>th</sup> century New York, the Denmark Corporation operates out of the Elsinore Hotel. Images are presented on video screens, surveillance cameras, and all manner of high-tech digital paraphernalia fill the screen. The high point being the bloodiest ever ending to Shakespeare's bloodiest ever ending. Starring Ethan Hawk and Live Schreiber.

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**21st March, 3pm. Michael Radford's Merchant of Venice (2004)**

A more traditional approach set in the original period and place yet executed with the highest quality, contemporary photography and featuring the finest possible modern cast of British character actors, giving performances as excellent as you might expect. And quite surprisingly, led by one of America's most recognized film stars as Shylock, the ill-used Jew, turning in a performance completely and convincingly believable. Starring Al Pacino and Jeremy Irons

**28th March 3pm Geoffrey Wright's Macbeth (2006)**

An ultra-violent Australian take on the Scottish play. A 21<sup>st</sup> century resetting amongst the gangs of present day Melbourne. With jump cut editing, frenetic camera work, wild locations and unusual characterizations (the 3 witches as schoolgirls vandalizing graveyard is outstanding), the story remains remarkably relevant when translated from highland intrigues into a drug-fueled, criminal underworld. Starring Sam Worthington and Victoria Hill.