

LOOKING FOR RICHARD

Teachers' Notes

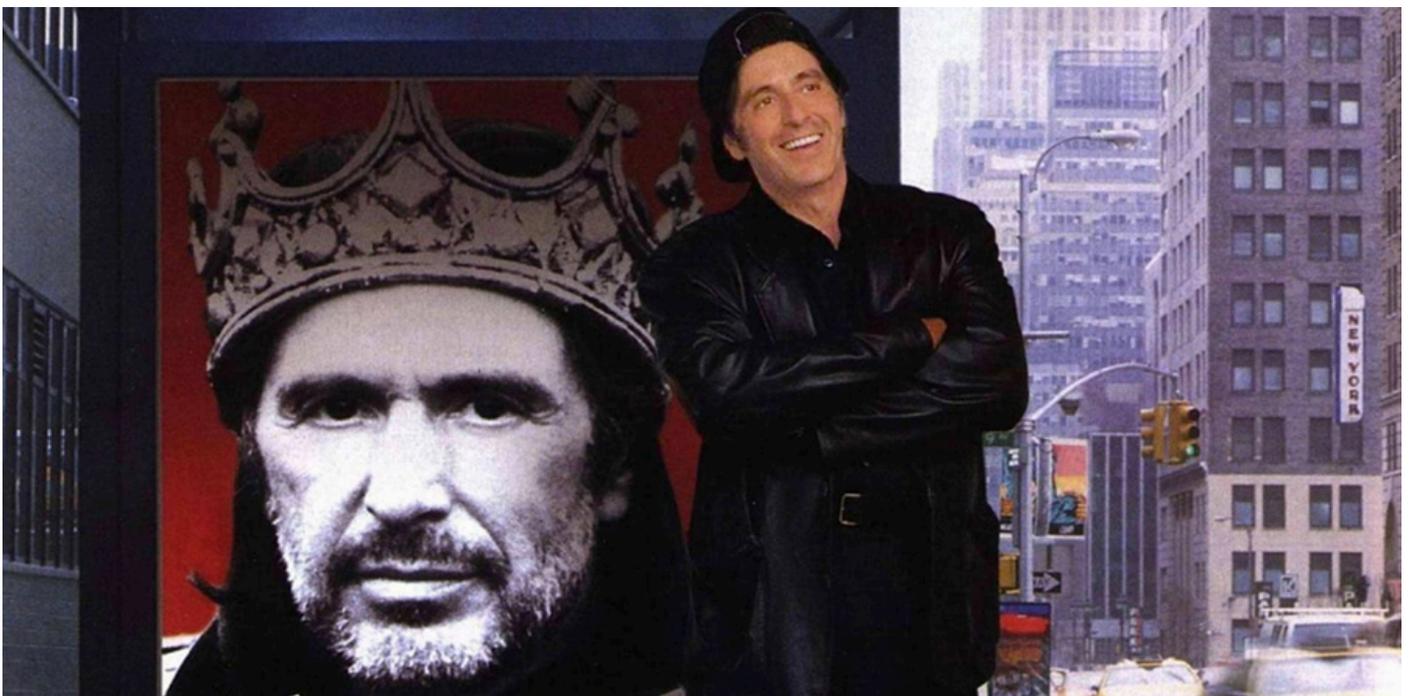
This study guide is aimed at students of GCSE English and Media, A' level English Media and Film and GNVQ Media: Communication and Production. Areas investigated include Filming Shakespeare, Language, Documentary Styles and Representation. This series of study guides aims to provide teachers with valuable resource materials for the teaching of Shakespeare throughout the National Curriculum.

Synopsis

The American actor Al Pacino is the co-producer, director and star of the film 'Looking For Richard'. His project intertwines the telling of the story of Shakespeare's 'Richard III' with an intimate look at the actors' and filmmakers' processes as they come to grips with their characterisations and with translating their enthusiasm for the play onto film. The film 'Looking For Richard' follows their debates and revelations about the play, takes to the streets of New York to measure public opinion, visits the birthplace of Shakespeare and, finally, looks at a production of Richard III'. The film includes interviews with actors such as Kenneth Branagh and Vanessa Redgrave and seeks to prove that everyone can enjoy Shakespeare, and that his tales are timeless and universal.

The completion of the film marks the culmination of a journey begun decades ago. when Pacino was touring colleges in the late 70's talking to students who were reluctant to listen to Shakespeare and couldn't see the relevance of his works. "But we would talk informally about the play and then I would read an excerpt" explains Pacino.

Pacino notes, "By juxtaposing the day-to-day life of the actors and their characters with ordinary people, we attempted to create a comic mosaic - a very different Shakespeare. Our main goal with this project is to reach an audience that would not normally participate in this kind of language and world."



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Looking for Richard

Dir: Al Pacino

UK release date: 31 January 1997

Certificate: 12

Running time: 113mins

The American actor director Al Pacino's film 'Looking For Richard' documents the hurdles to be leapt before performing Shakespeare's 'Richard III'. He takes us behind the scenes and exposes actors in read through and rehearsal stumbling and growing to an understanding of Shakespeare's lines and of the motivations of the characters they play.

'Looking For Richard' is an exploration of the Shakespeare cultural institution. During the film Pacino asks the general public what Shakespeare means to them and plunders academics for insights, quizzes the elite of British actors for their ideas, and visits the sights; pacing the stage area of the partially-rebuilt Globe Theatre in London and making a hilarious pilgrimage to Stratford-upon-Avon to see Shakespeare's bed.

The film 'Looking For Richard' stands against the prejudice which condemns Shakespeare as an irrelevance his language and plots a bore. Pacino's sub-plot is that at the end of 'Looking For Richard', we should have a grasp of the stage play 'Richard III' and a new curiosity about Shakespeare. Above all else 'Looking For Richard' is a film and Pacino makes use of the film's potential to tell stories, to excite, entertain and educate while bringing Shakespeare's stage play onto the screen.

So who would be the audience for 'King Richard III'? Or is there more than one audience, considering the different ways in which the play can be experienced and the ways in which the text of the play 'King Richard III' would attract audiences?

This study guide has several functions:

- All performances of Shakespeare are an interpretation not least the version offered in 'Looking For Richard'. What is gained and possibly lost in Pacino's investigation tour of the play 'Richard III'?
- The film 'Looking For Richard' is designed to get students to reflect on their attitudes to Shakespeare and on the ways in which film can liberate his plays and his language.
- For the majority of Pacino's fans 'Looking For Richard' will seem a big departure for the film star and this study guide will help students explore the reasons which may have governed his commitment to this project over at least a decade.
- 'Looking For Richard' is a documentary about the making of a film, and provides many insights into the mechanics of creating a film.
- Documentaries are meant to reflect the truth and they have their own conventions and modes of address. 'Looking For Richard' is an ideal opportunity to reflect on some of these.

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Filming Shakespeare

Unless you are very familiar with a play by Shakespeare it is easy to lose the thread of the plot or become alienated by the language especially in a theatre where the darkness precludes checking the text or the programme and the actors may be a long way away. At one moment in the film 'Looking For Richard' the American actor Kevin Kline outlines his reasons for early alienation from Shakespeare:

"An English teacher bought us to a local production of 'King Lear' and after ten minutes of people doing 'Shakespearean acting', I tuned out and started making out with my girlfriend in the back row. We left at the intermission'

The traditional stage style of acting that Shakespeare comes from is a kind of spectacular theatrical performance preferred in nineteenth century. Then 'the painter, the tailor and the upholsterer' were laughingly deemed the true interpreters of Shakespeare creating overblown sets populated with hundreds of immaculately costumed extras while the actors had to evolve a booming, artificial form of delivery in order to fill the open air theatres with their voices.

One of the discoveries made at the restored Globe Theatre is that actors upon such a stage, performing in daylight, cannot avoid the gaze of the audience and cannot fail to be aware of the atmosphere and mood of the spectators. This allows for an intimacy and exposure during performance which actors have long avoided in darkened theatres. The closeness of the audience and the special acoustics of the Globe has also made it possible for the actors to speak their lines far more naturalistically and conversationally, to the great benefit of Shakespeare's clarity.

Film may lack the immediacy of live theatre but used well it makes demands of actors which can greatly enhance the pleasures and intensities Shakespeare has to offer. Film enables the camera to go in close and concentrate on an actor's face. In close-up actors must be completely accurate. In the words of the British stage and television director Elijah Moshinsky: "...the camera finds out any kind of vagueness and that curious stentorian voice that you sometimes don't notice in the theatre...always makes you turn off the television ." It is to be hoped that Sir John Gielgud's sentiments as reported by the actor Anthony Sher in 'The Year of the King' (ref 3: page 13), Sher's book about his interpretation of 'Richard III', are impossible to practice in front of the camera: "...one of the pleasures of playing Shakespeare; nobody understands what you're saying, so you can make it up when you forget..."

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TASK

Assess the importance of the following film techniques in helping to clarify or enhance Pacino's performance as Richard III in 'Looking for Richard':

- The soundtrack
- Slow motion
- Realistic and distorted point-of view shots
- Close-ups
- Visual motifs - such as the staircase or the dark
- Special effects - Clarence's murder and the death of Richard

Assess the helpfulness of the following film techniques which sprang from the film's not attempting to create a seamless performance of the play:

- Flashbacks
- Voice-overs
- Repeated lines and sequences
- Obvious cuts to commentators, academics and actors to quiz them about technical details

'Richard III', in common with all of Shakespeare's plays, is mostly written in heightened, poetic language. It is crammed with images and descriptions which, sensitively handled, can provide the perfect accompaniment to images although purists would claim the language is diminished by being linked to specific settings or mise-en-scene.

TASK

Look at Act IV Scene III Tyrrel's speech (page 12) describing the murder of the Princes in the Tower and create a storyboard to work with the words. Be bold in your use of angles, framing, shadow and the mix of shot distances.

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Speaking Shakespeare

Can Americans speak Shakespeare's verse or should people sounding like Lord Olivier or Sir John Gielgud be the benchmark by which all performances of Shakespeare are judged?

Christopher Marlowe and Shakespeare's adoption in the late sixteenth century of the iambic pentameter, repeatedly explained in 'Looking For Richard' dedum-dedum-dedum-dedum-dedum, meant that verse had come most closely to resemble the emphasis and rhythms of ordinary speech. Given that universal potential, does it automatically follow that Shakespearean actors have to perform using received pronunciation (RP)? American English is as far down the historical tracks from Shakespeare's time as modern-day British RP. There are many American accents heard in 'Looking For Richard'. Do you find them irritating or unclear? In 1992, the theatre company Northern Broadsides toured the UK with a stage production of 'Richard III' in which the verse was spoken in Yorkshire accents and the actors conveyed the violence of battle memorably by stamping their clogs on the stage.

TASK

If you have a regional or other home accent make an asset of it. Learn a speech and perform it. Try the Tyrrel speech on page 12. Perform the speech again using as best you can, received pronunciation. Which performance sounded the most interesting or genuine? Can you say why? It may be that the RP seemed false and artificial. Remember many actors going to key drama colleges were required, until recently, to take elocution lessons and so lose their accents. Are there any local traditions, habits, dress which you could incorporate into a production of 'Richard III'? How would you stage it to cater for your community?



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Pacino: Co-Producer, Director and Star

Al Pacino's first major film appearance was in 1969. He has been nominated eight times for Academy Awards (Oscars) and won Best Actor in 1992. He has been described as 'our greatest actor now' by American film critic and biographer David Thompson. It may surprise you to see such a big name Hollywood figure taking on the Shakespearean role of 'Richard III' in such a quirky film as 'Looking For Richard' especially as stars are famous for being concerned with their on-screen characters and, Richard Gloucester is certainly no role model. Then why did Pacino do it?



TASK

Conduct some research into the film roles of Al Pacino. You may have seen some of his performances on television. His roles have been varied but, in common with other film actors, he has made some very commercial films which capitalise on his earlier successes and exploit his capacity for intense characterisation. Fill in the chart on the following page with some of Pacino's most important films and the kind of character he played. Can you see any patterns? (page 13 A Biographical Dictionary of FiLm'is a useful source.)

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FILM TITLE	PART PLAYED	STATUS OF ROLE (lead, co-star etc.)	GENRE
The Godfather (1977)	Michael Corleone	Major role as one of the children of Marlon Brando's Mafia boss, Don Corleone. As Michael, Pacino destined to fall from grace as war hero to corrupt inheritor of father's empire.	Crime Epic

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TASK

You are a journalist working for a new magazine publication 'Film Profile Action' and you have just interviewed Al Pacino about his Latest film 'Looking For Richard'. Following a wide ranging conversation your notebook is crammed with information and research (written below). From these notes you must write an article. Obviously you will have to be selective.

WRITE THE ARTICLE IN YOUR OWN WORDS.

YOU MAY USE PACINO'S QUOTATIONS or TURN SOME OF THE OTHER NOTES INTO QUOTATIONS. DO NOT GIVE THE REFERENCES. JUST PLUNDER THEM FOR THE MATERIAL FOR THE ARTICLE AND PRETEND THE COMMENTS ARE FROM OTHER INTERVIEWS YOU'VE CONDUCTED.

TACTIC: Look at the following notes and work out a rank order for this information categorising it before you choose one topic or slant on the story.

CATEGORIES: Personal reasons (PR); Business/film industry influences (BF); Enthusiasm for theatre (ET); Richard Gloucester as star part (SP); Biographical influences/parallels (IPs).

Notes:

- a) Pacino: *"You know, I have fun painting because I'm not worried about what somebody thinks about it...I am painting because I enjoy painting. And it was that way with 'Looking For Richard'. If somebody could get something from it, great. But if not, nobody ever had to see it. And that's relaxing ..."* (ref 1: page 13)
- b) *Playing Richard III is not such a departure - many Pacino roles embrace elements of the part. As Michael in 'The Godfather' he was shown betraying society's values and being absolutely persuasive in his portrayal of one poisoned by vengeance and paranoia.*
- c) *On his performance in 'Scarface' (1982) David Thompson says "Pacino left no doubts; he was Cuban now, mouthing the accent as if it were one hot strawberry after another; he was outgoing, randy, a show-off....gripping from start to finish...monstrous, operatic, overdone, yet filled with detail and an unforgettable love of life. "* (ref 2: page 13)
- d) Pacino : *"Normally, when I do movie stuff, I have to constantly deliver. You know, be there at a certain time - and come through. You're governed by the clock, which says we've got so much time to finish this thing, so you'd better deliver the goods. That's what you're, quote, paid for. But making a movie like Richard, I was relieved of that pressure. I can find out how I feel about things without having to deliver. Which is really refreshing ."*
- e) *Richard Gloucester is one of the great star vehicles. Written originally for Richard Burbage, the role has made many theatrical reputations. In restored editions of the play Richard has over 31 per cent of the lines and in Colley Cibber's 1700 rewrite the total climbed to 40 per cent. It made an instant star of David Garrick when he appeared in the part on the 19 October 1741 and was one of Edmund Keane's most celebrated achievements in the early nineteenth century.*

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Notes: (contd)

- f) *At this point in his career (1994) “without great daring, he could look studied and repetitive.” (ref 2: page 13)*
- g) *As co-producer, director, and financier, Al Pacino was in a unique position of control over this project. Filmed in between other acting film commitments ‘Looking For Richard’ was free of most of the restraints governing film production. There were no film studio executives breathing down Pacino’s neck wanting to see rough cuts or rushing it out to meet a commercially led deadline.*
- h) *“Three years in the making, this is his dream child, his Labour of love, and he’s constantly thinking about it, the ideas buzzing around in his mind like so many tireless bees.” (ref 1: page 13)*
- i) *Far from being a screen actor, Pacino has had a long and distinguished stage career. He has had long periods away from film, most notably after the disastrous and disillusioning ‘Revolution’ (1985) which bankrupted Goldcrest Films.*
- j) *“Pacino is often asked to use his high octane charisma to put across enjoyable hokum...but carrying weak material takes a toll on any actor - eventually leading to mannerisms and chewed scenery...” (ref 1: page 13)*
- k) *It is a time when actors are turning directors...Mel Gibson won the Oscar for ‘Braveheart’ last March and the Cannes Film Festival saw debuts from Steve Buscemi and Angelica Huston. A further four actor/filmmakers unveiled projects at this September’s 21st Toronto International Film Festival and still to come are first films from Cher, Campbell Scott, Stanlie Tucci and Tom Hanks.*
- l) *“Richard is such a huge part. You climb up and up. You do...” Now is the winter...” You do the first Clarence and Hastings scenes. You do the whole of the Lady Anne wooing. You do... “Was ever woman...” You do that long Queen Margaret scene, and you’re still only in act one.” (ref 3: page 13)*
- m) *“The movie excites him because it lets him delve into the subject that fascinates him most, the technique and metaphysics of acting.” (ref 1: page 13)*
- n) *“Pacino owns and seemingly carries with him a short fiction film, ‘The local Stigmatic’, in which he plays a power-mad, petty English gangster. The film is Pacino’s passion...it is a study in evil, and its secondary theme is putting on an act.” (ref 2: page 13)*

Celebrity Profile

Film Profile Action (Winter Edition)

PACINO REACHES FOR A CROWN

AL PACINO, STAR OF MANY A BLOCKBUSTER, HAS TURNED A HUMPED-BACK ON HOLLYWOOD IN HIS LATEST VENTURE, ‘LOOKING FOR RICHARD’ THE SELF-FINANCED FILM HAS BEEN PACINO’S PET PROJECT FOR YEARS. IN AN EXCLUSIVE INTERVIEW THE NOTORIOUSLY PRIVATE ACTOR ‘DESCANTS ON HIS OWN’ MOTIVES.

LOOKING FOR RICHARD

The Pitch

The studio decision makers operate in a world in which all studio executives are considered only as good as their last film and according to a Universal Pictures boss Tom Pollock "...there's lots of pressure to succeed instantaneously." In this context what commercial difficulties do you think Pacino's film 'Looking For Richard' might present?

In Robert Altman's film 'The Player' Richard E. Grant plays a manic writer who is granted a minute to make a pitch to a busy studio executive, describing his film in as enticing a way as he can. By blending seductive imagined images from the eventual film with sound business reasons for the studio's backing the project he wins the executive's backing.

TASK

Either attempt to write your own pitch for a film version of 'Richard III' and sell it to your classmates or devise some clever answers to the following objections.

"What? A documentary? Nobody goes to see documentaries in the cinema. They did that sort of thing in the 30's, but not now."

"What? The Leading guy's disabled and has children killed. No way! We'll have Politically Correct Police down on us so fast..."

"Let's get this right, this guy Gloucester, has killed Anne's husband and father-in-law and the father-in-law's body starts to bleed when he comes by and he still manages to win the girl. And then he says he doesn't even want her. Come on..."

"Come again. There are 52 named characters and the screenplay takes three hours to run."

"Hey...hunchbacks are good..I like hunchbacks...toss in some songs, cut out the violence and get him to say he's sorry at the end, and I think you've got a blockbuster - 'Quasimodo 2!'"

"What do you mean 'Richard III' is really only the last in seven screenplays stretching over 100 years of chaos..."

"Oh no, not a civil war movie...nobody made a nickel out of a civil war picture."

"Who wants to watch a bunch of actors forgetting their lines and hear a bunch of low lifes bad-mouthing the scriptwriter?"

"It's just too dark...the public only wants to see 'Pollyanna' Shakespeare..-"

"Hey...hey...didn't that guy Ian McKeellan just make a film about 'Richard III'? How can you ask us to go over that ground again?"

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“This guy Richard...make up your mind...what is he? First you say he’s a kind of devil, then you say he’s a kind of mad court jester. Then, he’s a dead ringer for a kind of medieval Vice: Whatever that is. And then he’s described as some sort of scourge of God or machiavel, and somehow at the end we’re meant to feel some pity for him...weird?”

“I’ve read the screenplay and apart from this guy Clarence getting wocked, all the juicy stuff happens off screen and people just talk about it. Movies are visual...this guy Shakespeare clearly hasn’t a clue about witing for the movies. Don’t waste my time.”

Things to help you: Think about the commercial success of recent small budget alternative films such as ‘Trainspotting’. The popularity of speech loving directors such as Quentin Tarantino. The current appetite for heritage movies...Jane Austen and Shakespeare. Kenneth Branagh’s ‘Hamlet’ which is due for release and runs for four hours. The presence of many big names in ‘Looking For Richard’ from Sir John Gielgud to Kenneth Branagh. The opportunities for the film on DVD.



LOOKING FOR RICHARD

Richard and Al: The Parallel Stories

'Looking For Richard' has two distinct narratives that weave around one another and often come to reflect one another. In the world of the play 'Richard III', we watch a drama based on the classic unfolding of a Senecan tragedy with Gloucester outmanoeuvring his enemies in pursuit of the throne in the protasis phase, attaining the throne only to start downhill as new enemies spring up to challenge him and he seems to lose his grip in the catastasis. Beset by ghosts and his past crimes before the Battle of Bosworth, Richard enters epitasis unhorsed, and confronted by Richmond on the field of battle, he meets his catastrophe.

TASK

Before viewing: What parallels to the various stages in the play 'Richard III' can you think of which might be shown in a documentary charting a director's monumental ambition to create a film?

After viewing: You may not be able to find a perfect fit for each of the stages but can you detect 'Richard III's' roller-coaster structure in the parts depicting the making of the film? Where along the curve would you put the following?

- Pacino's successful assembling of the cast
- the ridiculing of the cultural icon Shakespeare achieved in the Stratford fire alarm scene
- defending his rehearsal space from marauding bands of citizens/tourists
- actor Alec Baldwin explaining the corrupting forces which keep him tied to the project "\$40 a day and all the donuts we can eat"
- the persuading of Winona Ryder to play Lady Anne
- the defeat of the academic establishment unable to determine why Richard should pursue Anne in the first place
- the subversive comment by co-producer Michael Hodge behind Pacino's back "Is this it? Are we done? I'm not going to tell him about the other ten rolls of film."

In Act 5 Scene 1 Richard comments in an aside "Thus, like the formal Vice, Iniquity, I moralize two meanings in one word..." His puns, ironic comments and even this very aside are borrowings from an earlier morality tradition; part of a stock repertoire of trickery designed to amuse and thrill the audiences of the medieval popular theatre.

It is a tradition that does not have much of a place in modern realistic or naturalistic theatre requiring the baddie to step out of the action and share a joke conspiratorially with the audience. It is one of the main reasons why Richard is such a compelling character. To witness his soliloquies and asides we are constantly drawn into his plots and implicated as his confidants.

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Documentary Styles

A documentary is meant to be closer to the truth than a fiction film. It is meant to record faithfully something that actually happened. Many of the events in 'Looking For Richard' have a distinctly spontaneous feel. What do you notice is different about the filming of the actors in rehearsal or discussion and their final performances? Which scenes seem more raw and unfinished? How does the presentation add to your response? Can you hear every word, for instance, in the behind-the-scenes sequences? How aware are you of the camera and other equipment? Are you less or more caught up in the drama? And which drama is it? The play itself or the battle to make the play intelligible?

The 'flying by the seat of the pants' approach often employed in 'Looking For Richard' has been condemned by one critic already who dubbed the film 'a home movie'. But are not the documentary sequences every bit as constructed as the finished performances? Maybe no-one is acting but the scenes which we see have been selected, and re-edited to make meaning and amuse us. It is very safe to say that the stunned academic unable to give chapter and verse on Lady Anne probably had a good go, but the film only celebrates his "I don't know." There is the moment when Pacino; attempting to address some students, is confronted by a couple re-creating Kevin Kline's back row snog. A documentary about drama becomes a drama documentary.

Bill Nichols, a writer of Media Studies, has identified four main modes of documentary address. All of these are at work in 'Looking For Richard'. Each mode of address has a very different impact and suits different subject matter. Using the brief definitions below, try to identify moments from 'Looking For Richard' when they are employed and why?

Expository: Very traditional - commentary used to explain or outline an argument to the viewer. The images are subordinate to the commentary. The expository mode suggests the objectivity of the depicted scenes and the superior knowledge of the filmmaker whose narrative reveals the truth of the subject being investigated.

Observational: The fly-on-the-wall mode. Documentary linked to the real time filming of people's lives. It uses indirect address and the filmmakers do not intervene to ask questions or conduct interviews. The raw portrayal that results often persuades that the viewer has had a unique and secret insight into a private world. By this different route, observational films can also lay claim to being the source of objective insights, though one in which the participants have a greater involvement.

Interactive mode: The film's social actors talk to the filmmakers in direct address (questions and prompts may be edited out to make the statements seem even more spontaneous). The participants can be given more authority as witnesses but also may be left to hang themselves being shown making foolish statements out of context or exposed expressing puzzling views.

Reflective mode: Rare - a mode that draws attention to the filmmaking process. Usually, this demystifying mode accompanies themes of representation and the construction of reality which is inevitable when films are made. It might be the inevitable by-product of any project which examines the construction of a cultural artefact such as a play or film.

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Representations

Just because it is Shakespeare does not mean that modern film versions of his plays cannot be analysed for the representations they enshrine. 'The Merchant Of Venice' is frequently a source of huge controversy because of its anti-Semitic sentiments. Incredibly outdated attitudes and depictions exist in many of Shakespeare's plays and with their shift into mainstream entertainment their assumptions do need to be discussed and challenged.

PEOPLE WITH PHYSICAL DISABILITY

Richard Gloucester lays much of the blame for his early discontent on his shape not being made for sportive tricks and yet emerges as someone overcoming his disabilities and achieving, albeit fleetingly, the Crown of England. Of course in doing this, he reveals himself to be a malevolent and corrupt person and this in a period when such intellectual sources as Francis Bacon and Calvin had fulminated against the disfigured and disabled as inevitable malcontents.

THE FEMALE CHARACTERS

So often the victims of savage cuts in their roles. Which female character did you find most interesting and why? Are there any other female characters which you feel were sketchy and could have been fleshed out?

VIOLENCE

Just because it is Shakespeare, is the violence acceptable? Does film risk sensationalising the plays into gore-fests? To what extent might this have been a film specific debate (as choreographed fights can seem absurdly stagey)?

TASK

Study the analysis in the box below of one form of representation which can be suggested by Shakespeare's stage play 'Richard III'. Try to conduct your own research into this and the other two categories of representation suggested here. Does the film 'Looking For Richard' contribute to the stereotyping process? If not, how does it avoid it?

Famous stage performances have tended to emphasise Richard III as a grotesque. For example, the 1984 Anthony Sher stage version depicted him lurching around on crutches like an evil insect stripping at his coronation to reveal a shocking prosthetic hump and curved spine.

To what extent does 'Looking For Richard' pander to these stereotypes? Does it undermine the stereotype when you witness the acting process leading up to the finished scene? If so, why?

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Looking for Richard: Happy End or Closure?

In an essay on Shakespeare's history plays, Professor Jan Kott identifies a process at work in them which he calls the grand mechanism "Feudal history is like a great staircase on which there treads a constant procession of kings...every step upwards is marked by murder, perfidy and treachery... every step brings the throne nearer...another step and the Crown must fall...from the highest step... there is only a leap into the abyss..."

If this bleak dynamic is at work in the play 'Richard III' - explaining Richard's increasing incompetence and exposure to the curses of his mother who even manages to halt his battle preparations for many tens of lines - what do you make of the ending of the film 'Looking For Richard'? What is the impact of Pacino larking about peppered, in true Monty Python style, with arrows; he and his fellow actors melting into the background as lines from 'The Tempest' are heard "We are such things as dreams are made of..." Does this lyrical/comic end resolve the horrors of the political world revealed in 'Richard III'? What else, in terms of the making of the film does it close down? Or does Pacino deserve his happy end in supposed blissful ignorance of the six extra reels of film malevolent forces are keeping from him?

[Scene III. *The palace.*]

Enter Tyrrel.

Tyr. The tyrannous and bloody act is done;
The most arch deed of piteous massacre
That ever yet this land was guilty, of,
Dighton and Forrest, who I did suborn
To do this piece of ruthless butchery -
Albeit they were flesh'd villains, bloody dogs -
Melted with tenderness and mild compassion,
Wept like two children, in their deaths' sad story.

'O thus', quoth Dighton, 'lay the gentle babies';
'Thus, thus', quoth Forrest, 'girdling one another
Within their alabaster innocent arms;
Their lips were four red roses on a stalk,
And in their summer beauty kiss'd each other.
A book of prayers on their pillow lay,
Which once', quoth Forrest, 'almost chang'd my mind
But O, the Devil - 'There the villain stopp'd,
When Dighton thus told on: "We smothered
The most replenished sweet work of Nature,
That from the prime creation e'er she fram'd.'
Hence both are gone with conscience and remorse
They could not speak, and so I left them both
To bear this tidings to the bloody King;

Act IV Scene III
'Richard III'

The Arden edition of the works of William Shakespeare
(edited by Anthony Hammond) published by Routledge (1994)

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Reading List

'Richard III'

The Arden edition of the works of William Shakespeare (edited by Anthony Hammond) published by Routledge (1994)

'Is Shakespeare Still Our Contemporary?'

(edited by John Elsom) published by Routledge (1989)

'Adventures in the Screen Trade'

by William Goldman published by Futura (1985)

'Naked Hollywood'

by Nicholas Kent published by BBC Books (1991)

'Richard III - a Screenplay'

by Ian McKellan and Richard Loncraine published by Doubleday (1996)

'Shakespeare in Performance: King Richard III'

by Hugh Richmond published by Manchester University Press (1991)

'Representing Reality'

by Bill Nichols published by Bloomington Indiana Press (1991)

Notes on page 10 are reproduced from The Documentary session (English/Media Centre) 1996 led by Chris Mottershead who is a freelance Media Consultant.

