**STAGING THE GHOST (A05)**

‘Who’s there? *Hamlet* famously begins. The question, centred on the ambiguous figure of the Ghost, haunts the entire play.’ (Stephen Greenblatt)

Olivier (1948) https://www.youtube.com/watch?v=D6T1wKqW5F8

Zefferelli (1990) https://vimeo.com/727895750

* + How do these two directors/actors interpret the ghost? Differences/ similarities?
  + Which do you think is more true to the text/ how you interpreted it?
  + What other ways might you interpret the ghost if you were directing your own Hamlet?

**Matthew Warchus 1997 modern dress production**

Hamlet appears on stage holding his father’s ashes in an urn, whilst on the screen behind him we see black and white footage of a father playing in the snow with his son. Over the speakers we hear the words of the usurping king Claudius: ‘Though yet of Hamlet our dear brother’s death the memory be green…’ Into the wedding celebrations, amid champagne, fireworks, balloons and bridesmaids, walks the ghost of Hamlet’s father.’

**Steven Pimlott 2001 production**

Extremely animated, fast-moving ghost who clutched at the distraught Hamlet and held him in his arms when imparting the story of betrayal.

**David Warner playing Hamlet, 1965**

Played him as man obsessed with his father, not only by the loss of him but by his inability to match up to him in stature. In order to emphasise this, the ghost appeared as a tremendously tall figure (like a ‘dalek’ according to the stage manager!). The voice of his father was sound recorded then boomed over the speakers to create an otherworldly effect.

**Michael Boyd 2004 production**

Focus on the supernatural; Ghost appeared with slow progression through the audience to the stage, skeleton-like with its mouth contorted into a silent scream. Genuinely terrifying.