

## Document Citation

Title	<b>Macbeth</b>
Author(s)	Brog.
Source	<i>Variety</i>
Date	
Type	review
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	Macbeth, Welles, Orson, 1948

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## Macbeth

Hollywood, Oct. 9.

Republican release of Mercury production (Orson Welles) directed by and starring Welles. Features Jeanette Nolan, Dan O'Herlihy, Roddy McDowall, Edgar Barrier, Alan Napier. From the play by William Shakespeare; camera, John L. Russell; editor, Louis Lindsay; score, Jacques Ibert, conducted by Efrem Kurtz. Previewed Oct. 7, '48. Running time, 106 MINS.

Macbeth	Orson Welles
Lady Macbeth	Jeanette Nolan
Macduff	Dan O'Herlihy
Malcolm	Roddy McDowall
Banquo	Edgar Barrier
A Holy Father	Alan Napier
Duncan	Brakins Sanford
Ross	John Dierkes
Lennox	Keene Curtis
Lady Macduff	Peggy Webber
Seward	Lionel Braham
Young Seward	Archie Heugly
Fleance	Jerry Farber
Macduff Child	Christopher Welles
Doctor	Morgan Farley
Gentleman	Lurene Tuttle
First Murderer	Brainerd Duffield
Second Murderer	William Alland
Seyton	George Chirello
A Porter	Gus Schilling
The Three	{ Brainerd Duffield Lurene Tuttle Peggy Webber

William Shakespeare's "Macbeth" will survive its latest interpretation. Orson Welles' version undoubtedly is gratifying to the producer-director-star. To Bard purists it will be considerably less. On the art circuit, with emphasis on the Wellesian treatment, some initial interest can be stirred. Curiosity factor is strong regarding how Welles interprets Shakespeare, but results are not likely to please.

On the general situation route.

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"Macbeth" doesn't look like a commercial success. Shakespeare is b.o. only in some class versions when given specialized treatment in art spots. Latter is best hope for Welles' idea of Shakespeare—and it is such a personalized version that the controversy it might stir could mean extra ticket sales.

Production was comparatively inexpensive for this day of high costs—and looks it. Mood is as dour as the Scottish moors and crags that background the plot. Film is crammed with scenery-chewing theatrics in the best Shakespearean manner with Welles dominating practically every bit of footage.

Only a few of the Bard's best lines are audible. The rest are lost in strained, dialectic gibbering that is only sound, not prose. At best, Shakespeare dialog requires close attention; but even intense concentration can't make intelligible the reading by Welles and others in the cast.

"Macbeth," the play, devotes considerable time to depicting femme influence on the male to needle his vanity and ambition into murder for a kingdom. "Macbeth," the film, devotes that footage to the male's reaction to the femme needling. Several Shakespeare characters have been turned into a Welles-introduced one, a Holy Father. There are similar bits of Wellesian license taken throughout, with which there would have been no quarrel had they been an improvement.

Welles introduces Jeanette Nolan as Lady Macbeth. Her reading is best in the "out, damned spot" scene. Dan O'Herlihy fares best as Macduff, his reading having the clearest enunciation. Others are only adequate in tossing straight lines for Welles. Gloom of the play is aptly expressed in sack-cloth costuming and fog-bound, barren settings against which "Macbeth" is played. Lensing is low-key, and full of trick angles that are distracting. Musical score by Jacques Ibert is excellent.

Brog.

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