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ANTHONY HOPKINS
IN WILLIAM SHAKESPEARE'S

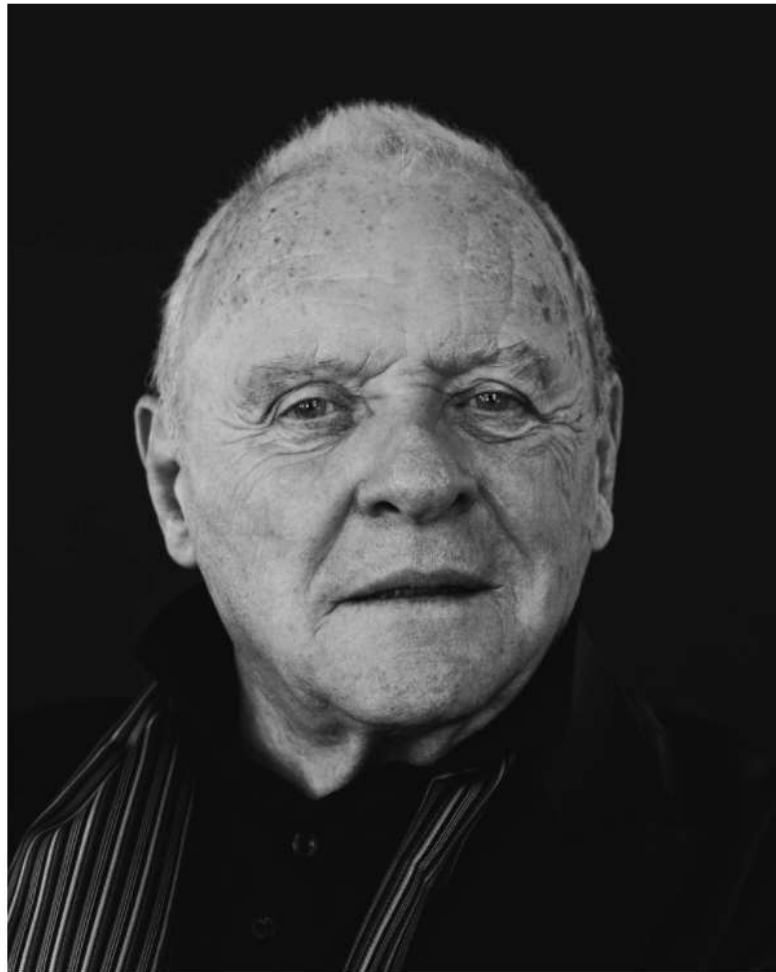
KING LEAR

EMMA THOMPSON EMILY WATSON JIM BROADBENT FLORENCE PUGH JIM CARTER
ANDREW SCOTT JOHN MACMILLAN TOBIAS MENZIES ANTHONY CALF KARL JOHNSON
CHRISTOPHER ECCLESTON JOHN STANDING EXECUTIVE PRODUCERS COLIN CALLENDER
SONIA FRIEDMAN SCOTT HUFF LUCY RICHER FERGUS HAYCOCK LAURA MACARA
PRODUCED BY NOËLETTE BUCKLEY ADAPTED AND DIRECTED BY RICHARD EYRE

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Anthony Hopkins Returns to 'King Lear,' Finally Up to the Challenge



Anthony Hopkins returns to "King Lear" more than 30 years after first playing him onstage. Ryan Pfluger for The New York Times

By Roslyn Sulcas

Sept. 26, 2018

SAMPHIRE HOE, England — High above the sea, on the white cliffs of Dover, soldiers hoisted equipment and secured tents in what looked like a military encampment. A man appeared at the edge of a tent, his white hair close-cropped, his grizzled face shadowed by a ragged beard. "Shall we get on with it?" Anthony Hopkins said.

Mr. Hopkins, 80, has been getting on with the business of acting for almost 60 years. And on a chilly day last November, he was about to shoot his final scene as King Lear in the new made-for-television film of Shakespeare's tragedy, [which debuts on Amazon Prime Video](#) on Friday.

This "King Lear" — a production from the BBC and Amazon and co-starring Emma Thompson, Emily Watson, Florence Pugh and Andrew Scott — is directed by Richard Eyre, who also adapted the text, shrinking a play that usually runs three hours or more into an action-driven 115 minutes. Mr. Eyre has placed his Lear in a contemporary Britain where the king is a military dictator. Viewers are first greeted with sweeping views of the glass-and-steel skyscrapers and bridges of the London skyline, before Mr. Eyre's camera alights on the Tower of London, a symbol of military might since William the Conqueror erected fortifications on the site in 1066.

And Mr. Hopkins's Lear is at first every inch the tyrant; a blunt, gruff, arrogant man used to obedience and obeisance, incapable of reflection or empathy. Or as he put it pithily between takes, "a punchy old guy."

It's a bit of a shock to see Mr. Hopkins playing Lear at all; after all, he had forsworn the stage (and Shakespeare, for the most part) nearly 30 years ago. But time, along with some family memories and the proliferation of well-funded prestige TV, has spurred him to tackle the role once again.

A much younger Mr. Hopkins took on the challenging part in a 1986 production at London's National Theater, directed by David Hare. "It was a terrific production, but I soon realized I wasn't going to hit the mark," Mr. Hopkins said in a telephone interview from his home in Malibu, Calif., at the end of August. "It's not enough just to have muscular, lumpen energy to play Lear. Or any part."

Soon after Lear, he played Antony to Judi Dench's Cleopatra. "I thought at that point: These are proper actors who can speak verse. I'm not in their league. I knew I was in the wrong world."

In an email after the interview, Mr. Hopkins offered further ruminations on the decision to leave the stage, which he did in 1989. "I think there was and still is, probably, something in me that balked against the dark 'seriousness' of everything to do with acting," he wrote. He added that a "problem of my own creation was a feeling of alienation, not being up to the mark, not educated — all that mishmash of insecurity."

Mr. Hopkins is best known for his film roles, most indelibly his Oscar-winning turn as the serial killer Hannibal Lecter in "Silence of the Lambs," from 1991. He has made dozens of movies since (including "Titus," Julie Taymor's adaptation of "Titus Andronicus") and has returned to television in recent years, starring in [the HBO series "Westworld."](#)

Mr. Hopkins is best known for his film roles, most indelibly his Oscar-winning turn as the serial killer Hannibal Lecter in “Silence of the Lambs,” from 1991. He has made dozens of movies since (including “Titus,” Julie Taymor’s adaptation of “Titus Andronicus”) and has returned to television in recent years, starring in [the HBO series “Westworld.”](#)



Mr. Hopkins plays Lear (here, with Florence Pugh as Cordelia) as “a punchy old guy.”
Ed Miller

Mr. Hopkins did concede that he had occasionally thought about tacking Lear again. When the producer Colin Callender approached him three years ago about the role of the grand British actor Sir in [a television production of Ronald Harwood’s “The Dresser,”](#) directed by Mr. Eyre, he was attracted by the opportunity to perform parts of “Lear” as a play within the play.

“When we filmed those scenes, it was the first time in around 30 years that Tony had been on a stage,” said Mr. Callender, whose company Playground has produced “King Lear” with Sonia Friedman Productions and Lemaise Pictures Limited. “It was extraordinary and very moving. I went to Richard and said, ‘Would you do it?’”

Mr. Eyre had directed the play in 1997 and was hesitant about revisiting familiar territory, but he was finally persuaded by the chance to direct Mr. Hopkins. For 18 months before the rehearsal and filming period began, he said he received and replied to almost daily emails from Mr. Hopkins about the role.

“Richard may have got bored of my notes, but I had total recall of what I did and what I did misguidedly,” Mr. Hopkins said. “Now I think Lear is afraid of the feminine — in himself and in his daughters. I think he treated Cordelia like a tomboy, a chip off the old block, and when she rejects him, I think it releases something in him. He rampages through the rest of the play until he ends up on skid row, a tramp wheeling a shopping trolley.” (Mr. Callender said that several people mistook Mr. Hopkins for a homeless man during the filming of these scenes.)

Mr. Hopkins added that he had drawn from memories of his father and grandfather. "They were very instrumental in my life — very tough men, old school: Pull yourself together, man up, nothing touchy-feely," he said gruffly. "My father was a baker, very rough around the edges but with a great lust for life. My Lear feels very much like him, particularly in the storm scene. I laugh at the storm, laugh at the elements and in the face of faith. And Richard encouraged me to follow my instincts and go over the top."

Although he is known for his intense preparation for his roles, Mr. Hopkins is matter of fact about his methods. "The text is like a cobbled street," he said. "I pull the stones out, see what's underneath and how they connect, then replace them. It's not complicated. When I hear people talking on television about 'process,' I think, shut up and get on with it."

A two-week rehearsal period allowed the cast to bond and "examine the themes that Richard wanted to draw out," said Ms. Thompson, who plays Goneril. These themes, she said, centered on the notion "that cruelty in parenting undoes the family but also the state; that a state without love and wise leadership is a nihilistic, baleful place."

Ms. Thompson, who has starred alongside Mr. Hopkins before, in "Howards End" and "The Remains of the Day," said that the entire company of actors felt "privileged to witness him tackle the part."

"There was this sense of something ultimate, an apogee of some kind," she added. "Tony is one of our greatest actors, and here he was, playing one of the greatest roles ever written."

Mr. Hopkins brushed aside these accolades. "You have to be very careful about the narcissism of the lead actor," he said. "What I liked about Richard's 'Lear' was the lack of lack of ceremony, no kowtowing and bowing. I liked the raw, brutal approach; come in, speak your lines and get off."

He added: "I was trying too hard the first time. Now I have more experience, and I wanted to prove I had the stamina and the chutzpah. As Goethe said, every old man knows what Lear is about."



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Anthony Hopkins, Emma Thompson to Reunite in Amazon, BBC's 'King Lear'

Shakespeare adaptation will play on BBC in the U.K., Amazon in the U.S.

By Stewart Clarke ▼



Douglas C. Pizac/AP/REX/Shutterstock

The Bard is heading to streaming service [Amazon](#) Prime Video, which has teamed with the [BBC](#) on an adaptation of “[King Lear](#),” starring Oscar winners [Anthony Hopkins](#) and [Emma Thompson](#).

The BBC commissioned the Shakespeare project; Amazon joined as a co-producer. Principal photography gets underway this month, with former HBO executive Colin Callender’s Playground on production duty, alongside theater producer Sonia Friedman’s production company.

Richard Eyre (“The Dresser”) has adapted the play and will direct. The TV film will be set in a fictional version of present-day England, with Hopkins as the tragically capricious king and Thompson as his scheming eldest daughter, Goneril. The two actors starred together in 1993’s “The Remains of the Day,” for which both received Oscar nominations. Hopkins won the Best Actor statuette for “The Silence of the Lambs,” while Thompson picked up the Best Actress award for her performance in “Howards End.”

The starry “King Lear” cast also includes Emily Watson (“Theory of Everything”) as the king’s middle daughter, Regan, and Florence Pugh (“Marcella”) as youngest child Cordelia. Christopher Eccleston plays Oswald, Jim Broadbent takes the role of the Earl of Gloucester, and Andrew Scott plays his son Edgar.

“The film is a testament to the BBC’s ongoing commitment to the single drama, and we are very appreciative of their continued support,” executive producers Callender and Friedman said in a statement. “We are particularly excited to be working with Amazon, and their support for the film reflects their emergence as a leading global brand of top-quality drama.”

In the U.K., “King Lear” will launch on the BBC Two channel next year. Amazon has it for the U.S. and Germany, and will show it in the U.K. in a second window.

“Richard Eyre has assembled an unmissable cast to embody his vision for a timeless but deeply resonant screen adaptation of ‘King Lear,’” said Piers Wenger, controller of BBC Drama. “We are all looking forward to seeing this landmark production come to life on BBC Two.”

Brad Beale, vice president, Worldwide TV content acquisition, Amazon Prime Video, added: “Playground has an incredible track record of producing award-worthy series and films, and we are delighted to work with them and SFP on bringing such a star-studded, exciting adaptation to Prime members.”

Great Point Media is distributing “King Lear” outside of the Amazon and BBC territories and will kick off the sales effort at Mipcom in Cannes.

'King Lear' EP Talks Anthony Hopkins' Return to Theatrical Roots, Play's Resonance in Trump Era

11:30 AM PDT 8/2/2019 by Scott Huver



Ed Miller/Amazon

The BBC and Amazon Studios co-production of Shakespeare's cautionary tale of greed and power brought the actor back to the Bard after decades apart.

It had been more than three decades since Sir Anthony Hopkins last trod the stage in the kind of Shakespeare role that defined his fiery early theater career, and 20 years since tackling the Bard's *Titus* onscreen. But all it took was a brief scene shot onstage for another project entirely to stoke the actor's appetite again — and in turn launch Amazon Studios' sleek, propulsive, modernized take on the play, now Emmy-nominated as outstanding television movie.

Colin Callender was serving as executive producer of the 2015 film adaptation of *The Dresser* — starring Hopkins and directed by Richard Eyre — when Hopkins, in character as a Shakespearean actor, performed sequences from *Lear* onstage in a London theater as cameras rolled. "This was the first time that Anthony Hopkins walked onto a stage in a theater in something like 30 years," says Callender, who was seated in the audience next to the actor's wife — who'd not experienced his Shakespeare era — as Hopkins performed Lear's final, tragic scene in the play. "She turned to me and said, 'Oh, my goodness — he's in his element. I now understand. I understand what acting really is to him.' "

It wasn't long before Callender, Eyre and Hopkins cooked up a new collaboration: bringing a singular, stylized film version of *King Lear* to the screen in concert with Amazon and the BBC, with an eye toward streamlining the legendary colossus of a production. "Richard has directed the play onstage several times, and it's his favorite play," says Callender. "He had a very clear vision of how he wanted to bring it to a two-hour running time. In the process of doing that, I think what he did was excavate the emotional core of the play."

Eyre also provided a striking 21st-century visual template to *Lear* straight from the opening imagery, where the gleaming high-tech steel and glass spires and skyscrapers of contemporary after-dark London are juxtaposed against still-standing structures from antiquity like the Tower of London.

As ever, when stripped to their most primal form, Shakespeare's themes continue to ring true centuries after he wrote them, and *Lear* has a particular resonance in today's Trump era. "One aspect of the play is the sudden, dizzying aphrodisiac of power and how that impacts people — the men who have power and how they behave. And I think that is as relevant today as ever," says Callender.

Deepening the political allegories are its depictions of tortured relationships between parents and their children and sibling rivalry. "It's a profoundly human piece," the producer says, "and it's interesting to look at families who have power and how they fight over that. That's what I think makes it so resonant."

Callender too finds the film "deeply, deeply moving," he says. "Anthony Hopkins is now 80 years old, which is the same age as the character in the play. His portrait of a father coming to terms with the end of his life and his family and his daughters, his relationships ... [is] as moving and as powerful a portrait of this iconic role that one would ever see. For a man of his age, he embraced the role with extraordinary stamina and vigor."

TELEVISION

Anthony Hopkins gets crowned in Amazon's 'King Lear'



Anthony Hopkins in "King Lear" on Amazon Prime. (Ed Miller / Amazon Prime)

By EMILY ZEMLER

SEP. 28, 2018 4:30 AM PT

Late last year, as winter fell over London, a group of storied British actors gathered in a rehearsal room for two weeks at Pinewood Studios watching 80-year-old Anthony Hopkins unfurl the fury of King Lear.

The ensemble cast, which includes Emma Thompson, Emily Watson, Jim Broadbent, Jim Carter, Florence Pugh and Christopher Eccleston, was assembled by theater and film director Richard Eyre, who previously directed Hopkins in a film rendition of "The Dresser."

“The plot of ‘The Dresser’ involves an aging actor who is playing King Lear, and he goes onstage and plays Lear throughout the original story,” Eyre recounts. “There’s a lot of talk about ‘King Lear,’ so between takes Tony and I used to talk about the play. We talked a lot about it and eventually the producer, Colin Callender, said ‘Why don’t you make a movie?’”



Ian McKellen, left, and Anthony Hopkins in a scene from “The Dresser.” (Joss Barratt / Starz)

The result is a new version of “King Lear” that premieres Sept. 28 on Amazon. The adaptation, a co-production between Amazon Studios and BBC shot last winter following a two-week rehearsal process, is unlike any of its predecessors. Originally set in the pre-Christian era of Britain and normally performed onstage at over three hours, the play takes on new life on the small screen.

“Richard said to me, ‘Maybe you ought to have another go at that,’” says Hopkins, who first played the role in 1987 at age 50 in a theater production by David Hare. “I thought, ‘Yeah.’ I’d wanted to do it for years because now I was at the right age. And I felt it in my bones, really. I just knew inside how to play the man. I took the following year after ‘The Dresser’ to work on it and to learn the whole part. I went through it bit by bit, line by line to see what interpretations I could bring to it instead of the same thing.”

Eyre pared Shakespeare's words to a neat two hours and set the story in a contemporary world, with Lear as a tyrannical military dictator who takes up residence in the Tower of London.

"I thought, 'I really don't want to have to create some kind of mythical 'Game of Thrones' world,'" Eyre says. "What if it were to be in contemporary costume but filmed in an historical building? I thought the paradox would work and, for me, it does."

Adds Eccleston, who fought for the small role of Oswald simply because he wanted to be in the room with Hopkins, "I think a lot of people come to Shakespeare with associations, like Elizabethan costumes, etc. This 'Lear' is very current. What I think Eyre is trying to do is foreground the issues and the narrative, the issue of power and the impact of power on family. What we're dealing with really is the essence of the play."

Ultimately a tale of parents and children, "Lear" centers on a malicious, brutal father who asks his three daughters which one loves him best so he can divide the kingdom among them. When they fail to comply with his wishes, chaos ensues and Lear falls into a state of madness, resulting in a deeply tragic end.

Eyre offered Thompson the role of Goneril, Lear's eldest, and cast Watson and Pugh in the respective roles of Regan and Cordelia. Goneril and Regan are often portrayed as bitterly evil, pitted against their father without remorse. Here, though, the actors wanted to ensure that the characters had a real psychological grounding. Thompson and Watson, in their first time working together, spent hours discussing the sisters' past.

"I loved re-interpreting the cruelty of Goneril and Regan as coming from very messed women who've been abused all through their childhoods, emotionally and probably physically," says Thompson, who studied "King Lear" extensively in school and once played the Fool in a theater production. "It all made so much sense. It's funny because I don't think I've ever seen it portrayed in quite that way before. We had such a good time working out the relationship of the sisters with Florence Pugh. The sisters tell us a lot about what life must have been like."

Watson notes, “The two daughters are very damaged by their father, and it seems to me by their attitude to him and the way they deal with him is only one or two degrees off from reasonable because his behavior was so chaotic and demanding and abusive. We experience on human terms someone who is a very powerful male figure controlling everything with horrible favoritism.”

She adds, “It happened around the same time as the Weinstein story and the #MeToo movement was going on and it just felt so part of that. It felt strongly like, ‘How did these abused women grow up? What’s motivated them? What’s pushed them to who they are?’ It was every woman’s story, really. Doing it on film allows you a calibration of what that is in a way that allows you to get more inside it. The film gives you more access to the subtlety of it.”



Anthony Hopkins and Florence Pugh in “King Lear” on Amazon Prime. (Ed Miller / Amazon Prime)

Hopkins made the play his own psychological study, focusing on his personal experiences with his father and grandfather as he imagined the character. The actor, who claims he’s “not a well-informed Shakespeare student,” was particularly interested in what results when a man shows no outward kindness. In the film, Eyre underscores this point with militaristic imagery. Lear and his soldiers hop in and out of massive black SUVs and invade the stately homes where Goneril and Regan take up residence, tramping mud all over the white carpets in an act of sheer emotional apathy.

“He doesn’t understand gentleness or love,” Hopkins says of Lear. “He’s with his guys at the pubs out drinking and disregards his daughters. In fact, he’s turned them into neurotic people themselves. My grandfather and my father didn’t have time for hugs and kisses and all that. They never hugged. They never spoke of love. That’s the way I was brought up and that’s how I understood life to be, and I’m still like that. [This performance] came out of my muscular self.”

Hopkins, who delights in keeping fit and being able to do take after take even when shooting a night scene in a rainstorm, brings an indescribable intensity to the role. His performance comes from a place of immense passion and, the rest of the cast members say he is the best Lear of all time. Even Eyre, who directed Ian Holm onstage in the play, can’t deny it: “I think he’s the best King Lear ever,” he says.

“He is determined, if you watch him, to capture naturalism in this very ornate language,” Eccleston notes. “He’s a very visceral gut and heart actor. I agree with him that I don’t think acting is an intellectual pursuit. It’s emotional and instinctive, and he’s setting the tone for this.”

“What’s been really exciting has been for me to see how my heroes, all these extraordinary actors, how much they care about it,” adds John Macmillan, a relative newcomer who joined the cast to play Edmund. “They take it so seriously. They think about every line. No stone is left unturned. That was really thrilling for me to go, ‘OK, you can have two Oscars in your pocket and still treat it like your first year out of drama school.’”

Hopkins, who turns 81 at the end of the year, could potentially be convinced to revisit the character. “I loved playing it,” he says. “It’s life-affirming to do stuff like that. I’d love to do it again. [But] if I did a stage performance, I’d do it for one night only.”

If not, Thompson and Watson have an idea for a follow-up, which fits perfectly into the current cultural concerns of Hollywood. “Emily and I thought it would be very good to write a new play called ‘Regan and Goneril Are Dead’ and write about those women,” Thompson says. “They’re terribly interesting. Shakespeare is very stimulating to play with. You discover so much. Re-interpreting is a great privilege, really.”

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King Lear review – Anthony Hopkins is shouty, vulnerable and absolutely mesmerising



This BBC adaptation cuts the play to two hours, adds helicopters and mixed martial arts, and boasts fab performances all over the place



▲ 'At home in Lear's skin.' Anthony Hopkins in *King Lear*. Photograph: Ed Miller/BBC/Playground Entertainment/Ed Miller



Sam Wollaston

🐦 @samwollaston

Mon 28 May 2018 23.30 BST

London at night, the capital's priapic new edifices - the Shard, Gherkin etc - sparkle and thrust proudly skywards, something to do with the lusty stealth of nature perhaps. It looks a bit like the start of *The Apprentice* but it's *King Lear*. "Nothing will come of nothing" ... you're fired.

Just along the river, Gloucester and Kent (Jims Broadbent and Carter) arrive at the Tower in a black Range Rover. The king presumably will land at City airport in a Learjet. He doesn't. They missed a trick there.

Anyway, he's already here at the Tower. In Richard Eyre's TV adaptation, Lear (Anthony Hopkins) is a military dictator in the present, gathering the troops - and the family - for the division of the kingdom.

// I've never been good with eye gouging. In, stay in, "vile jelly"

The north, and its powerhouse presumably, goes to Goneril (Emma Thompson). The West Country to Regan (Emily Watson, this is a seriously sparkly cast). The prosperous south-east is due to be Cordelia's, until she fails in her filial flattery and is disinherited, disowned and sent to France

(boo) instead.

It's really not such a leap of the imagination - the ageing, dangerous, male autocrat losing the plot. Or the power-passing down a generation. I thought of the Kims over in Pyongyang, another dynasty that also has favourite offspring, illegitimate offspring, a Midsomer body count and sibling poisoning. And the Murdochs.

Anyway, the point is, Eyre's TV *Lear* doesn't just sparkle and shine with city lights and thespian stars, it hammers on the big bell of relevance as well. (The Bard should probably take some of the credit, too.)



▲ 'Thompson's power-hungry and cold Goneril reminded me of another Hopkins - Katie.' Photograph: Ed Miller/BBC/Playground Entertainment/Ed Miller

Shakespeare on television - a box it wasn't designed for and doesn't necessarily fit - isn't always successful. It only works if it's not just a play on the telly, but something in its own right, too, with its own identity. This one achieves that, with pace and modernity.

Home > TV > Drama > **First look at Anthony Hopkins as King Lear in new BBC2 images**

First look at Anthony Hopkins as King Lear in new BBC2 images

Anthony Hopkins stars as King Lear, with Emma Thompson and Emily Watson as his conniving daughters



By [Ben Dowell](#)

Published: Wednesday, 16th May 2018 at 11:02 am

King Lear, Shakespeare's magnificent, elemental tragedy of almost unbearable power, [is coming soon to BBC2](#), with Anthony Hopkins taking the title role and Andrew Scott playing Edgar.

Directed by Richard Eyre, it condenses the tragedy, first performed in 1606, into two hours of mesmerising drama set in the present.

- [Westworld's Anthony Hopkins on what makes a terrifying villain and the best way to scare children](#)
- [BBC and Amazon reveal new images of Anthony Hopkins as King Lear](#)

Supporting Hopkins is a stellar line-up, with Jim Broadbent brilliant as the kindly Gloucester whose treacherous bastard son Edmund (John Macmillan) joins forces with Lear's wicked and damaged daughters Goneril (Emma Thompson) and Regan (Emily Watson) to control the kingdom.



Emma Thompson as Goneril and Emily Watson as Regan, rehearsing a scene with Richard Eyre (BBC/RT)

It's a play many people (including Eyre) regard as the summit of Shakespeare's writing achievement — and perhaps the greatest work of drama ever written.



Anthony Hopkins on set in the new BBC adaptation (BBC/RT)

The Silence of the Lambs actor previously graced the small screen [as Dr Robert Ford in Westworld](#), alongside Evan Rachel Wood, Ed Harris and Thandie Newton.



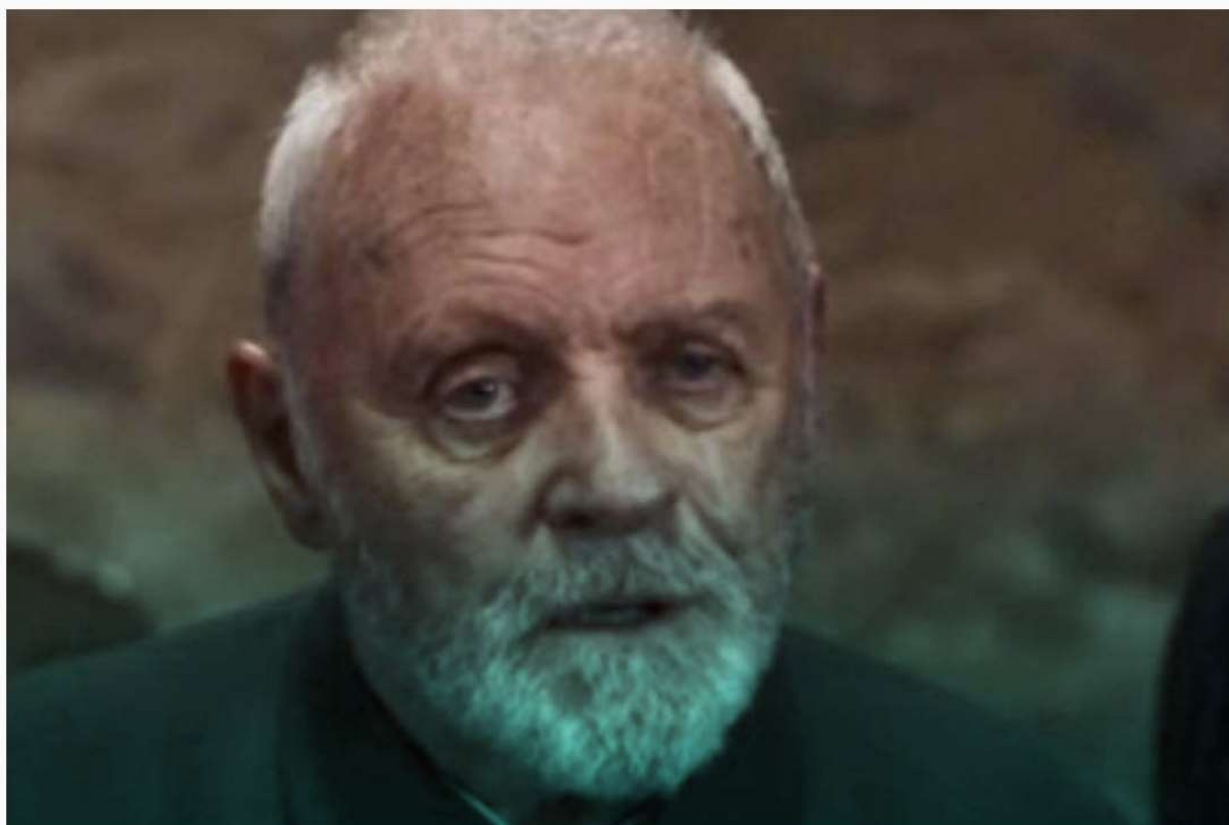
Anthony Hopkins, in tv per un adattamento di King Lear

28 Maggio 2018 - 15:16

Grande attesa per un adattamento contemporaneo di King Lear, nel cast c'è Anthony Hopkins



[Carlo Lanna](#)



Questa mattina è stato diffuso a sorpresa il trailer di King Lear, film tv con **Anthony Hopkins**. Arriva in Inghilterra e su BBC Two, stasera 28 Maggio, e in Italia invece nei prossimi mesi sarà disponibile su Amazon Prime Video. Si tratta di un adattamento moderno e stilizzato della storica tragedia di Shakespeare, e Anthony Hopkins non sarà l'unico grande attore presente nel cast.

La storia narra la vita di un anziano monarca, interpretato appunto da Hopkins, che si trova a dividere il suo regno tra le figlie Goneril, Regan e Cordelia. Il re che in questo modo ha sperato di poter preservare il suo regno, vede la progenie farsi guerra fra invidie, gelosie, inganni, tradimenti e colpi bassi.

Sin dalle primissime immagini che trapelano dal trailer – disponibile in fondo alla news – si intuisce: sia una grande vicinanza alla tragedia scritta da Shakesperare, anche se il film è ambientato ai giorni nostri, ma si legge anche una perfetta cura nei dettagli, nel chiarisco di una ragia ferrea e decisa e, soprattutto, nell'attenzione di una scenografia da grande pièce teatrale.

Anthony Hopkins, già co-protagonista in Westworld, serie americana in onda qui in Italia su Sky, torna in tv da indiscusso protagonista. Ora in King Lear è un personaggio glaciale, irruente, quasi da pelle d'oca, un monarca sobillato da responsabilità e dal peso degli anni; al suo fianco tra i tanti spicca il nome di Emma Thompson, Emily Watson, Tobiaz Menzies e Jim Carter.

Grande progetto per BBC Two, altro grande acquisto per Amazon Prime Video, piattaforma di streaming a pagamento. King Lear sarà disponibile in catalogo entro l'inizio dell'autunno negli Stati Uniti e anche in Italia.

KING LEAR CON ANTHONY HOPKINS IN ITALIA: L'ANTEPRIMA SU SKY CINEMA

King Lear con Anthony Hopkins arriva in Italia: l'anteprima del film con Emma Thompson, Jim Broadbent e Florence Pugh su Sky Cinema Due e Now dal 20 aprile.

NOTIZIA di VALENTINA D'AMICO — 20/04/2021



Arriva in Italia grazie ad Enrico Pinocci, e la Movie On Pictures, il film **King Lear** con un cast eccezionale: il premio Oscar **Anthony Hopkins**, la due volte premio Oscar Emma Thompson, il premio Oscar Jim Broadbent, la nominata a due Oscar Emily Watson, la nominata all'Oscar Florence Pugh, il nominato a due Golden Globe Tobias Menzies, il nominato al Golden Globe Andrew Scott. Il film, diretto da Richard Eyre, su Sky Cinema Due e Now dal 20 aprile.



King Lear: Anthony Hopkins e Florence Pugh si abbracciano in una scena

King Lear è il rifacimento dell'omonima tragedia shakespeariana del 1605, è la storia di Re Lear che riunisce la famiglia per dividere la sua eredità tra le tre figlie: Regan e Goneril affermano il loro affetto per il padre con lodi e dichiarazioni di fedeltà mentre Cordelia si rifiuta di prestarsi ad un simile gioco per ottenere la parte di eredità che le spetta.

Re Lear, furioso, disereda la figlia minore e la priva della fetta di regno che avrebbe dovuto governare, dando così inizio ad una futura guerra civile, spietata e sanguinosa.

L'imprenditore Enrico Pinocci recentemente è stato premiato alla 24° edizione del Terra di Siena International Film Festival per la sua attività di produttore internazionale.

L'ultimo film prodotto, Mission Possible, con John Savage, James Duval, Chris Coppola e diretto da Bret Roberts, è stato distribuito in 30 territori e in 70 broadcasters tra cui: Amazon (Usa, Regno Unito, Germania, Austria), Sky (Australia, Regno Unito, Nuova Zelanda, Irlanda) e poi su Apple Tv, Rakuten Tv, Tubi, Microsoft, Canal+, ed in Italia su Rai e Chili Tv.

FILM / NOW • 20 Aprile 2021

King Lear su Sky Cinema Due e Now dal 20 aprile

Anthony Hopkins, Emma Thompson, Emily Watson e Florence Pugh per una moderna versione di King Lear su Sky Cinema Due e Now dal 20 aprile.

di [Pietro Ferraro](#)condividi su  

King Lear, su Sky Cinema Due e Now dal 20 aprile l'adattamento dell'opera "Re Lear" di William Shakespeare diretta da Richard Eyre regista di *Iris – Un amore vero* e *Diario di uno scandalo* e con un cast stellare guidato da Sir Anthony Hopkins.



“ *Sir Anthony Hopkins parlando della storia di Lear: Non si tratta di reali e re. Si tratta di una famiglia terribile. Lear è un uomo pericoloso. Beve troppo, diventa violento, è impossibile. Vuole aggrapparsi al suo potere perché gli dà un significato.*

“ Secondo lo scrittore e regista Richard Eyre, questa storia parla dell'amore: L'amore paterno, l'amore dei bambini per il padre, l'amore disprezzato, l'amore corrotto, l'amore spirituale, l'amore sessuale, variazioni sinfoniche sul tema dell'amore. Quando la famiglia si disintegra, lo stato si disintegra, quindi lega insieme il personale e il politico in un modo del tutto straordinario.



“ Emma Thompson (Goneril) parlando del personaggio Lear ha detto: Lear è un uomo spaventoso. E ha abusato dei suoi figli a tal punto che anche loro sono spaventosi. Goneril è lo specchio in cui Lear guarda e dice “Non mi piace”.

Per chi volesse avvicinarsi per la prima volta a questo tipo di adattamento, il “King Lear” di Eyre è la scelta ideale poiché concepito per essere altamente fruibile, la tragedia in cinque atti è stata compressa in 115 minuti con la moderna ambientazione militarizzata che seguendo l’esempio del *Coriolanus* di Ralph Fiennes è stata scelta per attirare un pubblico il più trasversale possibile. Il film è costruito con un certo ritmo e le interpretazioni, tutte di gran pregio, vedono spiccare un “mostruoso” Anthony Hopkins e una intensa Emma Thompson. Eyre ha tagliato il materiale originale riducendolo all’osso e nel farlo ha voluto dare più spazio alle trame che si sviluppano collateralmente alla narrazione principale, vedi il bastardo Edmund (John McMillan) che complotta contro suo padre, il conte di Gloucester (Jim Broadbent) e il suo fratellastro Edgar (Andrew Scott).



- "King Lear" segna la terza volta che Sir Anthony Hopkins interpreta da protagonista una produzione basata su un'opera di William Shakespeare, in precedenza ha interpretato *Otello* (1981) e *Titus* (1999). L'attore ha anche interpretato Claudius in *Hamlet* (1969).
- Edmund (John Mcmillan) si rivolge direttamente alla macchina da presa più volte durante questo film, infrangendo la metaforica quarta parete. Macmillan ha trovato questa azione significativa; secondo l'attore: "lo spettatore è l'unica persona con cui Edmund ha un rapporto onesto".
- Doone Forsyth ha curato il trucco per Re Lear (Sir Anthony Hopkins) insieme a Sara Kramer. Hopkins al riguardo ha detto: "Avevo l'idea che forse Lear beve troppo e si vede, quindi (loro) mi hanno messo un po' di rossore intorno al naso e alla bocca per ottenere quella chiazza, e vedendomi truccato in quel modo per la prima volta ho pensato: 'E' proprio lui'".



- Secondo i produttori, molti passanti nella location del centro commerciale non si erano resi conto che Sir Anthony Hopkins indossava un costume di scena, ma pensavano invece che fosse un senzatetto.
- Questo film è stato girato interamente sul posto in riconoscibili siti del patrimonio inglese come il castello di Dover, la Hatfield House e l'iconica Torre di Londra, che risale all'XI secolo.
- Il castello di Dover, il più grande castello d'Inghilterra, risalente all'XI secolo, è stato il luogo delle riprese per le scene che si svolgono nella base militare inglese.
- Lo scrittore e regista Richard Eyre ha detto che il sottotitolo di questo film, se ne avesse avuto uno, sarebbe stato "Being Human".
- Sir Anthony Hopkins ha interpretato per la prima volta il re condannato di William Shakespeare nella produzione del 1986 del regista David Hare allestita presso il famoso National Theatre del Regno Unito.



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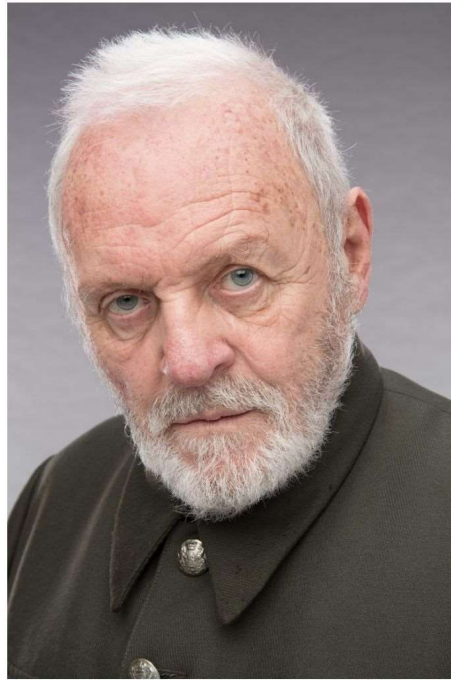


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King Lear con Anthony Hopkins in Italia: l'anteprima su Sky Cinema

Arriva in Italia grazie ad Enrico Pinocci, e la **Movie On Pictures**, il film **King Lear** con un cast eccezionale; il premio Oscar **Anthony Hopkins**, la due volte premio Oscar **Emma Thompson**, il premio Oscar Jim Broadbent, la nominata a due Oscar **Emily Watson**; la nominata all'Oscar Florence Pugh, il nominato a due Golden Globe Tobias Menzies, il nominato al **Golden Globe** Andrew Scott. Il film è diretto da Richard Eyre ed ha avuto la nominee al Primetime Emmy Awards.



Il rifacimento dell'omonima tragedia shakespeariana con Hopkins tra i protagonisti

King Lear è il rifacimento dell'omonima **tragedia shakespeariana** del 1605, è la storia di **Re Lear**; che riunisce la famiglia per dividere la sua eredità tra le tre figlie: Regan e Goneril affermano il loro affetto per il padre con lodi e dichiarazioni di fedeltà; mentre Cordelia si rifiuta di prestarsi ad un simile gioco per ottenere la parte di eredità che le spetta.

Re Lear, furioso, disereda la figlia minore e la priva della fetta di regno che avrebbe dovuto governare; dando così inizio ad una futura guerra civile, spietata e sanguinosa.

Enrico Pinocci

L'imprenditore **Enrico Pinocci** recentemente è stato **premiato** alla 24° edizione del "**Terra di Siena International Film Festival**" per la sua attività di produttore internazionale.

L'ultimo film prodotto "Mission Possible" con John Savage, James Duval, Chris Coppola e diretto da Bret Roberts, è stato distribuito in 30 territori e in 70 broadcasters tra cui: Amazon (Usa, Regno Unito, Germania, Austria), Sky (Australia, Regno Unito, Nuova Zelanda, Irlanda); e poi su Apple Tv, Rakuten Tv, Tubi, Microsoft, Canal+, ed in Italia su Rai e Chili Tv.

I suoi film

In Italia Enrico Pinocci ha distribuito oltre 200 film tra cui:

"Salt Fire" diretto da Werner Herzog con Michael Shannon; "The Love Punch" con Pierce Brosnan e Emma Thompson, "Boat Trip" con Cuba Gooding Jr. e Roger Moore; "Grand Champion" con Bruce Willis e Julia Roberts, "Game 6" con Michael Keaton e Robert Downey Jr, "Good Time Max" con James Franco; "El cantante" con Jennifer Lopez, "Trivial" con Sophie Marceau e Christopher Lambert.

Attualmente sono in pre-production tre film per il 2021: il romance "The Strength of Love"; il thriller-horror "11:11 It's Time" ed il family "The Dog of Christmas".

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King Lear con Anthony Hopkins in Italia: l'anteprima su Sky Cinema

BU YAZI NİSAN 21, 2021 TARİHİNDE ADMIN TARAFINDAN YAZILMIŞTIR.

ROMA – Arriva in Italia grazie ad Enrico Pinocci, e la Movie On Pictures, il film King Lear con un cast eccezionale: il premio Oscar Anthony Hopkins, la due volte premio Oscar Emma Thompson, il premio Oscar Jim Broadbent, la nominata a due Oscar Emily Watson, la nominata all'Oscar Florence Pugh, il nominato a due Golden Globe Tobias Menzies, il nominato al Golden Globe Andrew Scott. Il film è diretto da Richard Eyre ed ha avuto la nominee al Primetime Emmy Awards.

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King Lear con Anthony Hopkins in Italia: l'anteprima su Sky Cinema



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