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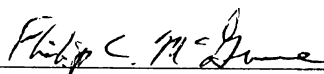
**Ideologies in Play: Schemes of Order, Family and
Young Love in Three Adaptations and Two Derivations
of Romeo and Juliet (1961-1996)**

presented by

Kirk L. Hendershott-Kraetzer

has been accepted towards fulfillment
of the requirements for

Ph.D. degree in English


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IDEOLOGIES IN PLAY: SCHEMES OF ORDER, FAMILY AND YOUNG
LOVE IN THREE ADAPTATIONS AND TWO DERIVATIONS OF
ROMEO AND JULIET (1961-1996)

By

Kirk L. Hendershott-Kraetzer

A DISSERTATION

Submitted to
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1999

ABSTRACT

IDEOLOGIES IN PLAY: SCHEMES OF ORDER, FAMILY AND YOUNG LOVE IN THREE ADAPTATIONS AND TWO DERIVATIONS OF

ROMEO AND JULIET (1961-1996)

By

Kirk L. Hendershott-Kraetzer

This dissertation looks at the complex uses to which a widely available fiction is put in three adaptations and two derivations of Shakespeare's *Romeo and Juliet*: *Romeo and Juliet* (1968, dir. Franco Zeffirelli), *Romeo and Juliet* (1978, dir. Alvin Rakoff) and *William Shakespeare's Romeo + Juliet* (1996, dir. Baz Luhrmann); *West Side Story* (1961, dir. Robert Wise and Jerome Robbins) and *China Girl* (1987, dir. Abel Ferrara). Informed by performance theory, the concept of textual renewal and current theories of ideology, "Ideologies in Play" concentrates, through close study of specific scenes and sequences, on how the productions frame and contextualize a set of concerns about the free-floating constructs of schemes of order, the family and young love, and what values, beliefs and assumptions an individual production reveals. By examining in detail differing expressions of these constructs, the dissertation traces how performances create meaning, both individually and in the aggregate, and how those meanings might affect perceptions of the playtext.

In the opening sequence of each production, the use of Choric figures, locations, shots, editing, sound and on-screen text works to establish a *milieu*, ideas about the families, and figures and objects of order while suppressing the love story. Subsequent investigation discloses that surface challenges to schemes of order overlay deeper commitments to some of the same schemes

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the productions superficially denigrate. The treatment of "family" in such episodes as Capulet's "old accustomed feast" and his 3.5 confrontation with Juliet presents that institution as stressed by divisions between young and old. In *China Girl*, and less directly in *William Shakespeare's Romeo + Juliet*, the "family" is a source of criminal activity. In some cases, it is characterized by incestuous pressures. In every production, the presentation of the lovers as spiritualized and distant from the violent worlds they inhabit positions young love as an idyllic alternative. However, this too is conditionalized: in their closing moments, the productions variously contest the suitability of young love as a newly dominant ideology, thus disclosing how the hegemonic process is ongoing and only tenuously resolved.

In memoriam: Wanda Ruth and Henry Charles Kraetzer

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For their encouragement and support, my gratitude goes to Peter Holland, Peter Donaldson and Ken Rothwell. Thanks again to Pete Donaldson, as well as to Barbara Hodgdon for sharing unpublished studies of *William Shakespeare's Romeo + Juliet* with me. Their willingness to let me read and quote from their helpful work was a pleasant surprise, and I am indebted to them. Laurie Osborne was kind enough to offer me useful criticism of an essay on dancing in the adaptations and derivations of *Romeo and Juliet*, which I have used in revising parts of this dissertation's second chapter. Patricia Solomon first suggested that I consider *West Side Story* alongside *China Girl* in 1994, and sent me both the film and the stage musical's script. I have tried to use her as an example in sharing material I have with others who may find it of use. Thanks also to Jim Lake, Kathy Howlett and Sam Crowl: their friendship and encouragement has been most welcome, and I hope that I have, and can continue, to reciprocate.

I owe a particular debt of gratitude to two people at Jackson Community College, where I taught for seven years while working on my

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degree. Ann Green and Maria Sayers took a very junior part-time faculty member on as a teaching partner. They rearranged their own teaching schedules to allow me to take classes and to attend a semester-long Folger seminar, tolerated me through comprehensive exams, and supported my decision to leave teaching with them so that I might finish the degree. They taught me more about teaching and about culture than I could have imagined possible, and much of the impetus of this dissertation's exploration of how *Romeo and Juliet* works in culture derives from my time working with them. For their patience, intelligence and support, there are not thanks enough. Also of Jackson Community College, for their help with my myriad technological problems and needs, my thanks to Aurelie Seward, Patrick "Alex" Bymhold, Chris Olds, Michael Young, Randy Bentley and the staff of student tutors whom Aurelie so ably trains. In JCC's Department of Theatre, Gary Righettini offered me work as a director; then Sandy DiCesare and he taught me how to do it. Working in performance, rather than just looking at it, has added a small but, I think, crucial dimension to this dissertation.

At Michigan State University, the Department of English, The College of Arts and Letters and the Graduate School have often been generous with financial support, both for travel to conferences and seminars, and for research. The Folger Institute at the Folger Shakespeare Library also provided financial assistance to help me to attend their first-ever Shakespeare on Film seminar. To all, my thanks.

There are, obviously, many more people I could thank, and still others whom I have forgotten. Limited space and a weak memory prevent my listing them. For this, my apologies, and to those whom I have omitted, thank you.

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INTRODUCTION

I came across a section which induced a kind of vertigo, I don't, fortunately, remember all the actual titles, but a quick scan showed me Shakespeare as royalist, democrat, catholic, puritan, feudalism, progressive, humanist, racist, Englishman, homosexual, Marlowe, Bacon, and so on round the bay. I flicked the pages of some of the more improbable ascriptions. The compounded smell of disuse and of evidence rose to my nostrils. I got out and went for a walk.

Raymond Williams,
Afterword 281

This is a dissertation about the ways in which film, television and video manage *Romeo and Juliet*. More particularly, it is about how a set of productions in these media work to construct ideas of *Romeo and Juliet*.

Through close study of three adaptations and two derivations of *Romeo and Juliet* -- respectively, *Romeo and Juliet* (1968, dir. Franco Zeffirelli), *Romeo and Juliet* (1978, dir. Alvin Rakoff) and *William Shakespeare's Romeo + Juliet* (1996, dir. Baz Luhrmann); and *West Side Story* (1961, dir. Robert Wise and Jerome Robbins) and *China Girl* (1987, dir. Abel Ferrara)¹ -- this dissertation examines five productions generation and expression of ideas, assumptions and commitments, and the implications of those expressions for understandings of *Romeo and Juliet*. It will study some of the work to which the playtext is put.

The dissertation concentrates on these three adaptations and two derivations of *Romeo and Juliet* for several reasons. They all belong to the latter part of the twentieth century, spanning a relatively brief 35 years from the first in 1961 to the last in 1996. This allows consideration of some of the ways in which one of our culture's enduring fictions is constructed and

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understood in a limited period of time. All share a concern with youth, frequently constructed in the productions as being equivalent to freedom and innocence, and as frequently threatened by or in tension with hierarchically-encoded and/or feuding worlds. All derive at least some energy from this construction of youthfulness, so that, unlike Renato Castellani's 1954 *Romeo and Juliet*, which comes close to the above-noted time period and makes use of the youthfulness of its two leads, they are more than beautiful pictures with a Shakespearean story attached. The productions are interconnected, variously informing and informed by the playtext and/or each other. Most are reasonably well known; moreover, most are accessible.² There are also several reasons for investigating productions which share a connection with *Romeo and Juliet*. Beyond such accidents as its being the first Shakespearean playtext I ever read, one I have taught and which has been the subject of much useful scholarly criticism over time, its treatment on film, tv and video has never received an extended study all its own. Also, its story is familiar. This last is important in that non-Shakespeareans are apt to have an idea of what the play is about -- probably at a minimum two people in love -- and one of the primary goals of this work is to see how the productions may effect an understanding of what *Romeo and Juliet* is "about." People recognize the title *Romeo and Juliet* and even those who do not know the playtext, know something about the story. All five productions studied here trade on this currency: as I hope to show, they begin with a familiar story and then use it to construct meaning that can then be carried back and applied to the playtext.

West Side Story, an updating of the Shakespearean playtext to early 1960s New York (for the stage musical, late 1950s), addresses *Romeo and*

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Juliet through a look at urban gang (so-called “juvenile delinquent”) conflict, as second-generation, Americanized white teens clash with immigrant, first-generation Puerto Rican youths. In this version of the story, the tragic action is triggered by the love between its protagonists, Tony and Maria. Roughly contemporary to Zeffirelli’s 1961 London staging of the play and predating his film effort by some seven years, the film of *West Side Story* limits the adults’ role in its narrative action, stressing their impotence or implicating them in biases which fuel the feud governing the narrative. *West Side Story* appears to have had some influence on Zeffirelli’s 1968 revisitation of the playtext; for, like the Wise/Robbins film, Zeffirelli’s movie is characterized by several high energy sequences, along with youths at once disconnected from yet influenced by the adult world of Verona. However, unlike the earlier musical, Zeffirelli’s film places a premium on the love story it locates at its center: his *Romeo and Juliet* emphasizes youthfulness, exemplified by the principals’ love, in conflict with adulthood, exemplified by the feud, rather than treating love as a complicating factor in a foregrounded conflict.

Also dependent upon *West Side Story* is *China Girl*, which further updates Arthur Laurents’ story to late 1980s New York City, specifically Little Italy and Chinatown. Like *West Side Story*, *China Girl* is the story of a feud complicated by competing pressures. In addition to *West Side Story*’s citizen-immigrant conflict, *China Girl* borrows the earlier film’s study of racism (constructed there in primarily sexual terms) and compounds it with paranoia about miscegenation: its ethnic gangs resisting the “dilution” threatened when younger members of the “races” become more a part of their adopted society, interacting with supposedly alien others. To this, the film adds the gangs’ fear

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of economic and territorial loss, then constructs the film's adults as criminals, bosses of Triad and Mafia organizations ostensibly regulating the gangs. These bosses are interested in order not as an altruistic civic good but to further their own illegal ends. The film's adults are cast as distant not only in their power to dictate to the gangs, enforcing those dictates violently if need be, but also in their vast economic advantage over the impoverished gangs. The youths see the adults' desired end -- making money -- as at least partly antithetical to their own powerfully understood, violently maintained ethnic and territorial purity. The love story introduces an exacerbating element into this already complex set of tensions, and remains a secondary element in a fiction more concerned with issues of sociological identity.

In contrast, the BBC *Romeo and Juliet* concentrates on a single family, the Capulets, exploring how its youngest member's love for her purported foe affects bonds within that family and the society of which it is a correspondent part. The lowest-energy production of the five studied here, it is also the most intimate. Its attempt to present a close-to-full-text production of the play rewards audiences with nuances that Zeffirelli and Luhrmann omit in the face of other priorities at the same time that it is complicated by pressures on the series to be a worthy representative of the BBC's institutional and Shakespearean history, and a perhaps misguided attempt to avoid alienating "average" viewers with overly stylized productions. Resulting in a purportedly "traditional" approach to the playtext, these pressures generate the most theatricalized *Romeo and Juliet* of the three adaptations, a production which, though broadcast on television and marketed as a televisual artifact, claims authority through stagy artifice. Operating in tension with the naturalizing

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pressures of the medium of which it is part, this theatrical artifice is also in tension with the other four productions, all powerfully filmic in their appeals. While the BBC *Romeo* often is pedestrian in its execution, the manner of its execution reveals a way of thinking about staging Shakespearean stories far different from that advocated by its filmic counterparts.

The approach perhaps most antithetical to that exemplified by Rakoff's production is Luhrmann's *William Shakespeare's Romeo + Juliet*. More showily aware of its artifice than Rakoff's effort, the film is a catalogue of the technical virtuositities filmmakers can perform in their medium. For all of that, it is, like Zeffirelli's film almost thirty years before, centered on its protagonists' relationship. Updated beyond Ferrara's New York City to a fictionalized late 1990s metropolis Verona Beach, the world of Luhrmann's *Romeo* is the most ostentatious and apocalyptic of the five productions. In Ferrara's film the graphic bloodletting is restricted to two more-or-less insular groups, and after its opening, anarchic brawl Zeffirelli's feud likewise concentrates on members of the two houses. Luhrmann's Verona Beach, however, is a city under siege, its gang-banging youths roving the city in chopped-down low riders while the adults -- distant, sometimes abusive, stoned or drunk -- cruise the blasted streets in sleek black limos or cavort in mansions guarded not simply by high walls, but also by metal detectors and heavily armed, latter day *sturmtruppen*. It is a world more beholden to *'Tis Pity She's a Whore* than to *Romeo*, one so debauched that Romeo and Juliet's love is the only thing that stands any chance of redeeming a very fallen society. *William Shakespeare's Romeo + Juliet* focuses on the one good thing in a world gone very, very wrong.

Romeo and Juliet's story of a doomed relationship surpasses mere

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familiarity. It has ascended to the level of fundamental cultural myth, so that any romantic relationship between individuals of different backgrounds which is in some way opposed or threatened can be regarded as a *Romeo and Juliet* (or *Romeo and Juliet*-type) story.³ It is a story of far-ranging cultural currency, useful in understanding or defining a variety of individuals or situations: any lovesick youth runs the risk of being termed a Romeo, particularly if that youth is of a sensitive or poetical bent (as intimated by Luhrmann's charming gesture of having Romeo write his oxymoronic complaints about love as verse in a journal, a cigarette dangling from the corner of his mouth); slapping the label "Romeo" on an individual brings to mind visions of pitiful yearnings after unattainable *femmes* (an explicit reference made by Mercury in *China Girl*). It is almost a cultural joke. Yet at the same time, *Romeo and Juliet* can evoke notions of deep, abiding, even perfect love, love so strong that individuals feeling it are willing to brave death to preserve it. An individual can appropriate ideas of -- not *from*, a very different matter -- *Romeo and Juliet* to establish an immediate set of meanings about his or her point or project. The story is one of great fascination to culture, and film and tv makers can use this fascination to prompt quick understandings about their projects.⁴ Whatever personal, social or economic value artists may find in working with ideas generated in, by or through the playtext, they also find value in the meanings and associations borne by its name which may or may not have anything to do with the playtext itself. At its core, that is what this dissertation will examine: how do five productions variously influenced by *Romeo and Juliet* display their understanding of that dramatic fiction, and how are those understandings encoded?

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I begin with the opening moments of each production. Although varying in length, style, tone and emphasis, all five productions initiate their examinations of schemes of order, family and young love by largely ignoring the last of these, constructing their fictional worlds as places dominated by rivalries which threaten order. I demonstrate this by a close examination of the ways in which the productions deploy personnel (both actors and characters), visuals, sound, editing, on-screen text and the playtext itself in their presentation of Chorus, authority figures, citizenry and physical locations and objects. Out of this evolve the following three chapters, which demonstrate that each production foregrounds challenges to order, the family -- a complicated term I address in greater detail in chapter 3 -- and young love. They do this both through depicting threats external to the ideological constructions and by exposing their internal contradictions (for example, in *West Side Story*, civic order is threatened from without by the Jet-Shark feud at the same time it is weakened from within by the bigotry of that film's chief representative of law and order, Lieutenant Schrank). Young love is advanced as an alternative to purportedly repressive or weakened ordering schemes and dysfunctional families, although it too is revealed to suffer from internal contradiction and complication. While the productions may at times elide or suppress these weaknesses, they can and, at times, do foreground them, albeit sometimes in ways more subtle than those used to expose weaknesses in the ordering schemes and families. Young love is not challenged in the same way that the other ideologies are, but its situation as a dominant, even preferred ideology is left in question.

This idea carries into chapter 5, which examines the closing moments of

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each production to see how they frame and reframe the ideological relationships revealed in chapters 1 through 4. Following a methodology similar to that employed in the first chapter, the fifth demonstrates that the productions' struggle between these three ideologies for dominance is at best uneasily resolved. Young love may appear to dominate; however, that dominance is far from total. It is not presented without contestation. Indeed, the productions reveal considerable slippage in the affirmations and challenges they mount, suggesting that none of the ideological positions they stake out are quite so stable as the productions themselves might otherwise imply.

In his pioneering *Shakespeare on Film*, Jack J. Jorgens attempts to draw schema by which readers and subsequent critics can identify and understand different types of Shakespearean film (7-15), which were in time developed by Peter Holland ("Two-dimensional" 51-57).⁵ In general, Jorgens does not treat the playtext as something to be protected, defended against marauding creative types intent on defacing a masterpiece. This is the way I tend to approach these five productions. Cuts, alterations, datings and transpositions are just that: cuts, alterations, datings and transpositions, revealing, perhaps, attitudes toward the playtext, and evidence of differing intelligences interacting with it. The result of whatever changes writers or directors may make to a playtext is of more interest -- and I think, more important -- than spending time investigating whether any such changes were hurtful to a playtext in need of protecting.

This latter type of criticism is defined by Susan Willis as "one that terminates" discussion (*BBC* 55).⁶ I prefer criticism that "initiates" it (55).⁷ Examples of this type of writing can be found in the work of Willis herself, along

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with Laurie E. Osborne and Barbara Hodgdon, who compare playtexts with performances or “performance texts,” and/or situate performances in the historically specific conditions of their production and/or reception. They look at what performances and their receptions say about attitudes to and understandings of Shakespeare and whatever playtexts and productions are germane to their discussions, rather than hunting for how “well-behaved” a particular production is.⁸ Such performance criticism, which seeks to understand the interrelated functionings of a group of performances, both derives from and supports the belief that “productions of Shakespeare’s plays reveal the flaw in imagining a fixed and immutable canon of his work, since every presentation, whether in text or in performance, represents a version of the play, not the play itself” (Osborne 170). That is, any two productions of *Romeo and Juliet*, let alone any two staged performances, demonstrate that what the play “means” is contingent upon any number of factors impinging upon the production and performance. Particular to this project, the “performance on film, which is obviously not identical to the text, belies this claim of a unitary spirit of the play. The very doubleness of these reproductions refutes the singularity assumed by ‘the spirit of the play itself’” (Osborne 183). I wish to understand, at least in part, the relationship between these three adaptations and two derivations of *Romeo and Juliet*, and their “interweaving of variable elements, [which] reflects a post-modern desire to replace the logocentric idea of theatre with one in which performance becomes the site of cultural and aesthetic contestation” (Bulman, “Introduction” 2).

This idea evolves out of post-modern performance theory, which has challenged traditional assumptions about textual authority and the production of meaning. It has interrogated the nature of the evidence we

use to reconstruct performances and to assess audience response. It has raised questions about representation, made problematic the status of the actor's body, and alerted us to new ways in which performances of Shakespeare may reproduce established aesthetic and political formations or serve as sites of cultural contestation. It has even forced to us to come to terms with a "Shakespeare" who can exist without his language. (8-9)

At its most useful, even "as criticism undertakes to deconstruct ideology and discover marginal voices and perspectives . . . performance criticism directs our attention to silences and subtexts" (Crowl 12). This allows critics to explore productions as "divergent" as *Kumonosu-Jo* (a.k.a. *Throne of Blood*, 1957, dir. Akira Kurosawa), *Ran* (1985, dir. Akira Kurosawa), and other non-Anglo-American products such as Kozintsev's Shakespeare films, along with films like *West Side Story* and *China Girl*, as legitimate sources of information on and about Shakespeare and Shakespearean playtexts.

An equally important impulse in contemporary performance criticism is the desire to avoid the kind of criticism that W. B. Worthen argues "tends to regard the theatre as a transparent vehicle for the Author's intention" ("Staging" 16). According to Worthen, there are grave risks in asserting authorial intention, as well as in overly personalized "interpretations" of a given performance (or, by extension, playtext):

By mapping the Author into the design of performance, performance criticism hesitates to move in a direction charted by Roland Barthes some time ago, "from work to text." This is a surprising lapse, for although Barthes's notion of the Text [sic] refuses "to assign a 'secret', an ultimate meaning, to the text . . ." . . . it enables us to consider the text in terms that conform (or *should* conform) more closely to the working of the script in the theatre: "as play, activity, production, practice" this sense of the text seems imperative for a truly performance-centered criticism . . .

This interpretive sense of performance legitimates "readings" which mask the historical, social, and institutional particularity of the theatre at any given time, in order to privilege the "essential" operations of the stage, and so an "essential" vision of Shakespeare. This attitude enables us to locate "meaning" in the ineffable practices of

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("Shakespeare's") drama, rather than seeing it as the consequence of the stage's place in contemporary culture, and of our own ways of acting in, and thinking about, theatre. (17-18)

Although I agree with the position that there is no "essential" meaning in a Shakespearean playtext, unlike Worthen, who seeks to move away from criticism which asserts or implies *de facto* Authorial meanings in a performance or playtext, I argue that the five productions "attempt" to fix meaning. Although their clear variety of presentation in a (relatively) short time span would seem to contest a purported fixity, I find that the productions generate what are at times very similar meanings (for instance, a clear pattern of questioning the Prince or Prince analogues among the five productions could be taken by an individual to indicate that *Romeo and Juliet* regards such representatives of order with, at best, suspicion). *Because* of that similarity over time, a similarity generated by different productions made by different people in different places for different reasons, immanent, essential meaning can be presumed.⁹ I would not agree with such a presumption, although I *can* see how it could be formed. My goal, in part, is to unpack the codings that could help in the formation of just this kind of presumption.

When V. F. Perkins writes that a critic "cannot require a movie to fit his definitions. . . . The most he can 'demand' from a film is coherence: a structure which points consistently towards the performance of comprehensible functions" (45), he provides a useful template for some areas of performance criticism. First among his "requirements" for critics is that they address films (and, by my extension, television and video) on their own terms, rather than according to a set of preconceived standards. (By his own token, Perkins' "demand" for coherence can -- and should -- be questioned.) Perkins asserts

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that critics need to attend to specific works, rather than film or television as a whole.¹⁰ This position forms the basis for a response to biases which can

delimit . . . [a critic's] perceptions, direct his explorations, and dictate his conclusions. This is especially true for film in its various forms, since both message and medium may be misinterpreted as the result of long-held but seldom-examined notions. Such notions may have been originally naive and therefore invalid or may have been rendered obsolete by technological change. In either case, critical judgements fail. (Pilkington, *Screening* 158)

Put in other words, "There are radical differences between television and theatre, but they are not necessarily disadvantages unless one's thinking is dominated by theatrical precedents" (Charney 291) -- my only modification of this sentiment being that theatrical precedents might not be the only way in which thinking can be biased.¹¹

Related to this is the fear of film and television as somehow threatening the purity of a theatrical original:

the tape may become the play, as fixed as any Hollywood production, not merely an interpretation of the play. Worse, the lazy student may allow viewing the tape to serve as a substitute for reading the text, and be never the wiser. Furthermore, if the production is only mediocre . . . students may never wish to encounter the play again. (Bulman, "BBC" 571)¹²

How a tape -- Bulman is referring to the videotapes of the tv broadcasts of *The Shakespeare Plays* -- differs in this regard from a film or even a heavily cut or radically imagined stage production is unclear, since they too have the power to "become the play" as well as to be mediocre. Bulman argues that "It is crucial . . . that students continue to be taught to read . . . responsibly, even to imagine a 'performance' as they read, before they are asked to see a tape and respond to it critically" (571), and while I am not about to argue that students ought not to read Shakespeare -- I am *not* so sure about "responsibly" -- I do not

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think that reading a playtext before seeing a performance is necessarily "crucial."¹³ This sort of criticism regards Shakespeare paternally: he needs protecting, here from television but by extension from *any* sort of activity which might threaten an individual's conception of who Shakespeare or what a Shakespearean play ought to be. Such attitudes are insulting to the subject they would protect and to those who run the so-called risk of being exposed to "bastardized" productions in "truncated" and "insufficient" media, individuals who presumably cannot see or understand the differences between playtext, play, film or television, and who need guides to "right" ways of seeing, thinking about and understanding Shakespeare.

John Collick objects to artificially constructed, "unresolved competitions" between literature, theatre and film, which posit

an idealised hierarchy of works from the filmic down to the non-filmic. This scale of values effectively suppresses any connection cinema may have had with other areas of cultural practice. . . . Susan Sontag, André Bazin and Hugo Münsterberg [and Charles Monaco] have all sought to formulate a theoretical distinction between theatre and film. . . . This approach [especially of criticizing films for "theatricality"] dehistoricizes the relationship between film and other areas of cultural production. (7)

Collick also challenges arguments that mystify "the real relationships between cinema and other art forms," and allow critics to regard films of stage plays as "partly . . . 'translation[s]' from the stage to the screen" (7), and so falsely continue "the belief that theatre and cinema are, by their very nature, fundamentally distinct genres" (8).¹⁴ This argument is important, I think, not least because it speaks directly to one of the main ways that performance criticism addresses Shakespearean film, television and video. Although he does not offer any useful substitute for the terms "translation" and "adaptation," Collick does suggest that their use results from ahistorical, universalizing

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thinking. He asks that critics interrogate distinction they draw between film, television and theatre, which might end some of the artificially maintained dichotomies between performance forms which support hierarchies of faithfulness to the theatrical nature of the Shakespearean original.¹⁵

This raises the issue of how one can refer to the five productions under consideration here, and more broadly to any Shakespeare-related production on film, tv or video. The use of the term “production” foregrounds the different kinds of work involved in making a film or preparing a television broadcast or a videotape, beyond that suggested by “translation,” which privileges language over other semiotic codes in film, television, video or, for that matter, theatrical performance. “Performance” is itself a useful term, indicating that a playtext has been enacted (and so again highlighting work), although the issue becomes complicated when considering a production such as *West Side Story* or *China Girl*: although the films are performances, they are not necessarily performances of *Romeo and Juliet*. Referring to such productions as *West Side Story* and *China Girl* as “derivations” is helpful in that the term indicates the antecedent playtext which in some ways governs the productions. For example, both of those films trade on the playtext’s feud in their portrayal of ethnic rivalries, *China Girl* plays on Mercutio’s misogyny through the film character Mercury’s racism, and *West Side Story* rings changes on the playtext’s Nurse via Maria’s sexually aware older confidante, Anita. The feud, Mercutio and the Nurse are clearly evoked in the films, which repurpose these textual elements to create meanings specific to the films, meanings which can also reflect back to inform how one understands the playtext. A weakness of the term is that, like “translation,” “derivation” can imply subservience to the

playtext, and be taken to grant it priority, if only tangentially. In this sense, treating *China Girl* as a derivation of *Romeo and Juliet* can result in searches - whether fruitless or fruitful -- for correspondences with the playtext: who is the Friar figure? where is the quarrel between Capulet and Juliet? Such correspondences may exist, but this sort of inquiry can rapidly turn into a snipe hunt, resulting in such potential silliness as questions asking how many correspondences it takes for a production to be considered a derivation of *Romeo and Juliet*, when a derivation becomes an adaptation, or an adaptation a performance? Such inquiry may be entertaining, even invigorating, but I am very unsure of its utility in revealing how the productions work to circulate understandings of *Romeo and Juliet*. All too easily this sort of debate can become bogged down in tiresome debates of "Is it Shakespeare?" or, worse, "Where's the Shakespeare?" I use "derivation" in a limited, descriptive sense, based on its connotation of moving away from an origin or source.¹⁶ This preserves, I hope, a sense of connection, without an overemphasis on a production like *China Girl*'s subservience to the *Romeo and Juliet* playtext. Similarly, my use of "adaptation" to refer to the films by Zeffirelli, Rakoff and Luhrmann should be understood as limited. The term indicates the movement of the *Romeo and Juliet* fiction from one medium into another. As with derivation, it evokes the playtext, but should not be taken as prioritizing it. Collick's concern with the way in which the term can support, if not promote "unresolved competitions" between theatre and film is a valid one; and I am aware of such constructed competitions. However, his implication that a term like adaptation is complicit in the construction of those competitions is overstated. It can be, but I hope that my narrow use of the term, like that of

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derivation, contests that assumption. In short, it is my hope that the use of these terms offers a means for considering performances such as *West Side Story* and *China Girl* (as well as Zeffirelli's or Rakoff's *Romeo and Juliet*, or William Shakespeare's *Romeo + Juliet*) which does not place them in the position of having to live up to the playtext. Whether adaptations or derivations, these productions can represent *Romeo and Juliet*, as well as ideas from and about it, without having to be it or be faithful to it.

In this dissertation I hope to avoid concerns with "artistic responsibility" (Manvell 3) and fears about what the presentation of Shakespearean performance on film and television will do to the playtexts and to Shakespeare. For critics concerned with this issue,

the perceived threats of contemporary performances represent the reappropriation of textual elements; the potential enslavement of text by spectacle; the disappearance, destruction (as opposed to deconstruction) and ultimate consumption of the text. (Hodgdon, "Absent" 354).

Considering film, tv and video texts as adaptations and derivations may not eliminate such concerns as Hodgdon enumerates, but it can help to allay them if it is understood that any of the five productions is "a site of passage . . . in which instabilities are both made and made manifest" (Worthen, "Drama" 1101).¹⁷ Hodgdon suggests that adverse reactions to such instabilities are the result of a critical blindness: the "critic or reader [does not] deal with the whole play; rather, he or she ignores -- and sometimes effectively erases -- large sections of text. This is not called cutting, however; it is called making an argument" ("Parallel" 58). This blindness leads to the construction of a "necessary" difference [that] comes about largely because, whereas the critical reading seeks to stabilize the text, the performance acknowledges, in its every

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aspect, its ephemeral nature" (65). In other words, critics, reacting to the "disturbance" (65) of the stable, readerly text, may challenge the validity of an adaptation or derivation "by suggesting or implying that . . . it isn't the 'real' *Hamlet* or *King Lear* -- that is, such [performed] versions do not faithfully construct *the* text of readerly desire or dream" (58).

Regularly one of the most incisive performance critics working today, Hodgdon posits an elegant reason for much of the resistance to Shakespeare on film and television when she writes about the "expectational text" which "contains . . . private notions about the play and about performed Shakespeare," notions that one may not even recognize until finding them denied ("Two" 143).¹⁸ Hodgdon does not take issue with well-read or well-informed audiences. Instead, she questions audience members who develop doctrinaire positions of what the playtexts are about, and where and how they ought to be performed and presented. Such positions, in Hodgdon's words, express themselves as a "peculiarly obsessive brand of Shakespearean quality control," measuring "the extent to which the performance successfully (or unsuccessfully) competes with the printed text, or, more significantly, with each reader's private, ideal construction of the text, for authority" ("Absent" 355). These positions can contaminate an individual's response, "delimit his perceptions, direct his explorations, and dictate his conclusions" (Pilkington, *Screening* 158) when the individual is unaware of or does not examine those preconceptions. In Peter Brook's estimation, they also have a farther-ranging effect, damaging the willingness of performers and performance groups to experiment with the plays, to *play* with them, and in so doing perhaps breeding even more audience members expecting correctness rather than challenge

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Hodgdon attempts to construct ways to avoid falling prey to the expectational text by advising that

we need to commit ourselves to studying those texts . . . on their own terms. This means working, not with a single authoritative text and its signed and unsigned derivatives but with a multiplicity of texts -- a playscript, a theatrical performance, a filmtext -- and finding more precise modes of description and analysis for the ways they engage us. ("Two" 150)¹⁹

This engagement with different performances and texts encourages the assumption that the Shakespearean playtexts themselves are plurally understood (and not simply plural), which in turn makes possible a wider range of understanding, from "all readings are readings from specific positions, and . . . all readings have implications beyond our individual understanding of a particular play" (Belsey, "Shakespeare" 152) to a careful and intelligent analysis of "the exigencies that influence modern productions" so that we might find "important clues to the underlying interpretation -- or adaptation -- that governs the production" (Halio, "Finding" 669, 663). Considering the interaction of playtext with performance/s and other texts puts critics "in a position to construct a more substantial defense" or analysis of a particular performance (Gilman 294-95). It may be the only way to do a performance "justice in evaluation" (296).

Holderness suggests that engaging with performances on their own terms will not only require critics to treat them "fairly," but will open critics to methodologies beyond those of their own specialized fields, perhaps enriching their approaches to both the performance and their more familiar critical and theoretical modes (*Shakespeare in Performance: "The Taming of the Shrew"* 51). Similarly, it will prevent the hypocritical condemnation of directors such

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as Zeffirelli for utilizing techniques like "Extensive cutting of the text, the dramatisation of reported scenes . . . [and] the substitution of visual images for verbal effects" (66), techniques identical to those employed by such "approved" directors as Olivier and Kurosawa, because treating performances in their own right prevents the establishment of a pantheon of approved, perhaps approvable, artists.

It is far more productive, if that premise be accepted, to compare a film of a Shakespeare play with other film versions of Shakespeare, with other films from the repertory of the same auteur, with films from a comparable genre. (66)

When Holderness argues that "To evaluate a film version against a conception of its 'original' is, since Shakespeare did not make films, a meaningless procedure" (66-67), he is not suggesting that critics not look at the playtext. Rather, he argues that critics not treat the playtext as a standard to be met (51-52). It is one of a body of interacting texts. Examining it as such, but not privileging it will allow for a greater understanding of how the playtext is understood.

While this admits a degree of personal response to an analysis, it is not the sort that so troubles Collick. Rather than supposing that "the correct response to a play will allow the sensitive individual to understand the experiences and truths communicated by the writer," transcending "historical and cultural difference" (Collick 6), personal response is foregrounded as such, presented as one possible response among many to a performance which, likewise, is one of a range of possible responses. There is no essential meaning; rather, interacting meanings can offer a fuller, richly ambiguous look at the playtext and its functioning. This kind of personal reaction admits it is active, not passive, and so resists the impulse to regard playtexts as transcendent,

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Finally, foregrounded, self-aware engagement with a variety of texts moves beyond questions of accepting “film as a legitimate medium for interpreting Shakespeare, or predict[ing] why it shouldn’t or won’t be accepted” (Ferrara 168). Shakespeare is on film, on television, on video; arguing about whether this should or should not be accepted is to hide one’s head in the sand. One might as well argue whether a muggy day ought to be accepted: no matter what the answer, the day is still muggy. A more productive approach might be to examine the implications of reactions to that day. Informed by the work of Hodgdon and others, I wish to address the implications of three adaptations and two derivations of *Romeo* produced over three and a half decades, in order to reveal something of the understanding of that playtext, not just what and how it means but how it is used.

*

At this Introduction’s outset I noted that this dissertation would examine the values, ideas, assumptions and commitments that the different productions reveal, what ideologies they promote, challenge or subvert, and how they do it. To accomplish this, it is useful to establish a grounding in ideological theory, drawn here from texts specifically concerned with ideology, as well as literary, film and television analyses employing ideological theory in their critiques of other texts, such as might be found in a study of the construction of *ad hoc* families in one-hour tv dramas. To that end I will turn to how ideology is defined and understood by various critics, then to some challenges of contemporary ideological theory, and, as a means of contextualizing my own approach to the productions in question, close with an

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examination of some of the ways ideological theory is being put to use in studies of film, television, and literature.

In popular understanding, ideology is “illusion, false consciousness, unreality, upside-down reality” (Williams, *Keywords* 128) or “some kind of especially coherent and rigidly held system of political ideas” (Kavanagh, “Ideology” 306). Classical Marxist theory, on the other hand, understands ideology as “the set of ideas which arise from a given set of material interests” such as “the conditions and changes of condition in economic production” (Williams, *Keywords* 129).²¹ More recently the influence of Louis Althusser has led to ideology being understood to appear “as a ‘given’, a sense of the ‘natural’ and the ‘real’ which we inherit, willy-nilly, and without which it is impossible to conceive the world we inhabit” (Hawkes 298).²² Althusserian theorists and critics regard everyone as being “in” an ideology -- or more accurately, “in” ideologies. Further, for Althusserians, an ideology is by definition invisible to the social subject who is “in” it: one can only see ideologies with which one does not agree or to which one is not subject. Since “the primary point of ideology, that which defines its social function, is not to ‘give knowledge’ or make an accurate ‘copy’ of something, but to constitute, adjust, and/or transform social subjects” (Kavanagh, “Ideology” 314), the social subject who has been constituted, adjusted and/or transformed cannot accurately perceive that which has done so to him or her. The subject may recognize other ideologies, and may even note and resist certain expressions of an ideology, but may not recognize or question the more fundamental ideological structure close to the bone.²³ For example (as I shall discuss in chapter 2), in *West Side Story* Riff and the Jets resist the attempts of Schrank, Doc and Glad Hand to regulate,

characterizing these attempts as authoritarian and repressive, but when on their own, and even in the act of resisting those authority figures, the youths willingly participate in the hierarchical structures and control mechanisms of their gang.

The varying definitions of ideology lead to questions of how ideology and its effects can be evaluated. Kellner offers a useful, basic methodology when he suggests that "we view ideology as a synthesis of concepts, images, theories, stories, and myths that can take rational systematic form . . . or imagistic, symbolic, and mythical form" (472). Understanding that "The combination of rational theory with images and slogans makes ideology compelling and powerful" and that "ideologies have both 'rational' and 'irrational' appeal, as they combine rhetoric and logic, concepts and symbols, clear argumentation and manipulation" (472) provides what amounts to a list of broad areas which might be investigated: concepts, images -- including those of "country and race, class and clan, virginity and chastity, salvation and redemption, individuality and solidarity" (472), or my own subjects of schemes of order, family and young love -- along with stories and myths such as those represented via the fiction *Romeo and Juliet*. This sort of analysis regards ideology in a neutral way, seeking to understand how it functions, not whether ideology in general, or an ideology in particular, is good or bad *per se* (although that can be an ancillary component of this sort of analysis). It seeks to understand the ways in which a subject interacts with an ideology, and the slippages in the expressions of an ideology, the places where within a challenge to the ideology, deeper assumptions and commitments which support the ideology remain unchallenged, intact. My analysis understands ideology to

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refer to free-floating constructs of which individuals (such as, in this case, writers, directors, critics) can be aware, and about which they can express conflicting attitudes. Thus, I will look at a select few of the major ideological constructs and ideas represented in, reacted to and enacted by the productions: order, in particular the various schemes by which an idea of what order is and/or means is embodied or conveyed, frequently as a means of controlling, curtailing or punishing the behaviors of certain individuals or groups; the family (and its analogues), an institution at times deeply, and sometimes uneasily, involved with notions of order, as well as one through which individuals can gain and maintain a sense of place, belonging and identity; and young love, an emotional state which can be taken to be more pure or exalted, more innocent, than its adult incarnations. Each of these constructs carries a complex set of assumptions with it, both social and individual. (For instance, my own ideological baggage inclines me to look with suspicion on schemes of order, the family and young love, despite my own imbrication in all three in my personal and professional lives.) I will look at how these ideological constructs and the attitudes about them are displayed via verbal figures and visual images (both individually, in sequence and in aggregate out-of-sequence groups), as well as at the fictional narrative itself. Particularly, since "Most theories of ideology have failed to analyze properly the apparatus that produces and transmits ideology" (Kellner 472), a goal of this study is to examine filmic and televisual apparatuses and the ideological work they do, how they participate in and with the above ideological constructs.

Two crucial realizations of post-Althusserian ideological criticism are that no one ideology should be assumed to be dominant, and that no ideological

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dominance is total. Such assumptions "spring from a nondialectical notion of ideology. Dominant ideology is . . . subject to the stresses and contradictions" of the field of which it is part (Spellerberg 770).²⁴ In other words, "The cultural hegemony system . . . is not a closed system. It leaks" (Gitlin 531).²⁵ For example, though a critic may challenge television for its commercialism, s/he may fail to address commercial film on the same terms. However, the fact that a dominant ideology may "leak" does not mean that it is not dominant: even if "in the historically specific form of popular culture produced by the culture industries controlled by corporate capital, popular culture has tended to produce hegemonic ideology," that hegemonic ideology is not total. It may not be aggressively or successfully challenged, but it will be challenged (Kellner 484).²⁶ However, at the same time that assumptions of dominant or total ideology must be questioned, "in criticizing the notion of dominant ideology as monolithic, an unfortunate reluctance to see *any* ideology as dominant has occurred" (Mayne 125). An example of this could be found in *Romeo and Juliet's* suicides: their deaths can be taken as questioning patriarchy -- an ideological system that it could be argued supports and even encourages the feud which, in part, leads to the children's deaths -- but not subverting it: the patriarchal system of Verona remains in place, perhaps even is strengthened.²⁷

For my purposes, criticism proceeding from the belief that "it is in the aggregate of apparently insignificant codings that ideology works most effectively" (Fiske, *Television* 11) is most useful: this sort of inquiry analyzes not one way in which an ideology is promoted or challenged, but many; not a

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particular ideological construct, but several; and those several within not just one, but within a collection of productions. I intend to examine at least some of the ideological work that these five productions engage in, particularly how the ideological positions they express and reveal are encoded via the techniques of the media. While engendering a greater understanding of how these productions work, I hope to retain a sense of the play of ideology, as the productions traverse a spectrum between active questioning and passive acceptance of the ideologies present in each.²⁸ For instance, in *West Side Story*, the gangs chafe under the restraints that Lieutenant Schrank attempts to impose on them, yet at the same time accept restraints imposed by the gang leaders; those leaders apparently see no contradiction in their willingness to exert their authority over the behavior of the gangs even as they scoff at the claims to authority Schrank makes. Similarly, Luhrmann's film mounts serious challenges to the institution of marriage through its depictions of the disaffected, unaffectionate marriages of Capulet and his wife, and Montague and his, yet endorses the marriage of Romeo and Juliet. Using examples such as these, the dissertation will attempt to show that the functioning of ideology is never simple. Ideally, this will result in the heightened pleasure that comes with knowing better how a production works as well as an increased understanding of the work the Shakespearean playtext can be put to.

When Curtis Breight writes that "Shakespeare is being used as both a means of global communication and a touchstone for struggle within tumultuous societies such as the USA" (297), he begins to address what strikes me as the most important ideological point that could be made about Shakespeare (or whomever "Shakespeare" is supposed to be) and what he is

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supposed to have written. It is not a matter of arguing that Shakespeare was subject to Elizabethan, Jacobean, early modern or Renaissance ideologies; nor is it that Shakespeare overtly or covertly, knowingly or passively, argued for or against ideologies; more, it is how a Shakespearean playtext is used to argue ideologies, how (modifying Kavanagh) a given adaptation or derivation interacts with *Romeo and Juliet* for its own ends ("Shakespeare" 147). When Terry Eagleton asserts in *Criticism and Ideology* that "The text . . . is a certain production of ideology" (64), he provides what strikes me as a very useful half of the equation, the other half being that the text exists not only as a production of ideology, but helps to reconstitute ideology for a new audience.²⁹ I wish to explore what Stephen Greenblatt called the "life" that literary works seem to possess long after both the death of the author and the death of the culture for which the author wrote" (*Shakespearean* 6) by examining the "multiple exchanges" of ideologies generated within and among the adaptations and derivations of *Romeo and Juliet*, the "supplementary transactions through which the work renews its power in changed circumstances" (20).

In introducing part two of *Political Shakespeare's* second edition, Alan Sinfield writes that, because "Shakespeare's plays constitute an influential medium through which certain ways of thinking about the world may be promoted and others impeded, they are a site of cultural struggle and change" (155). He is correct. The difficult pleasure of this dissertation is examining what "certain ways of thinking about the world" are "promoted and . . . impeded," and how promotion and impediment is effected through the means available to the artists involved in the five productions under consideration. Sinfield worries that

It may be that we must see the continuous centring of Shakespeare as the cultural token which must be appropriated as itself tending to reproduce the existing order: that however the plays are presented, they will exercise a relatively conservative drage [sic], that any radical influence can hardly extend beyond the educated middle class, that in practice conservative institutions are bound to dominate the production of such a national symbol, and that for one cultural phenomenon to have so much authority must be a hindrance to radical innovation. (157)

Although his use of such determinate words and phrases as "will," "are bound to" and "must be" seems doctrinaire, Sinfield casts his worry in an oddly conditional sense: "It *may* be that we *must* see the continuous centring of Shakespeare . . . as itself tending to reproduce the existing order." He does not know if a presentation of the playtext will "reproduce the existing order," though he suspects it might tend to (157). This dissertation confirms his suspicion: the adaptations and derivations of *Romeo and Juliet* studied here mount challenges to constructs of order and family, but they also at points reveal commitments to them. Similarly, the productions tend to affirm -- though not without complication -- the value of young love. My approach, appreciative at its core -- the productions are useful, even valuable artifacts -- is also part of the post-modern challenge of authority that studies of different, even divergent productions can help to provide, though I will question whether performance theory's challenge of authorial intentionality and transcendent meaning adequately considers the cumulative effect that a series of productions, spanning 35 years and sharing similar reactions to certain points in the playtext, can have on an individual's understanding of what a playtext can, may, or ought to mean. If these productions evoke or promote what some would deem to be reactionary ideological stances, fine; if they advocate what others would deem to be progressive ideologies, fine. The point is not to challenge their politics, but to examine them for what positions they take and

how they take them. Understanding these things will aid in understanding more about some of the ways in which *Romeo and Juliet* works.

CHAPTER 1

Beginnings

The next time you go to a movie, find out how long it takes you to make a decision about whether you like the film or not. It takes about ten minutes. That's ten pages of your screenplay. . . . You have approximately ten pages to let the reader know WHO your MAIN CHARACTER is, WHAT the premise of the story is, and WHAT the situation is.

Syd Field,
Screenplay 8-9

The adaptations and derivations of *Romeo and Juliet* are already participants in various ideologies before audiences ever see them, through their involvement with major, minor or independent producers and studios, through their budgets or methods of production, or through corporate and commercial sponsorships, network involvement or targeted demographics. Months before the public first sees it, a production is characterized by the ideologies involved in, conditioning and expressed through its creation.¹ These never disappear, although they are complicated when the commitments and investments of a particular production begin to be expressed. This chapter is concerned with what happens during the opening moments of the five productions. It will proceed by considering how the meanings suggested in each relates to those in the others, as well as to possibilities extant in the playtext's Prologue.² By examining how each production's relationships with schemes of order, the family and young love begin to develop, I will illustrate not just the interplay of those constructs, but their interdependence, and demonstrate the different approaches the adaptations and derivations take to the playtext. Most striking, however, is

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the similarity this analysis reveals: only one of the five surrogations begins by stressing the love relationship, while all five work to establish *milieux* in which that love will play out.

Prologue to this tragedy

Paralleling the structure of the Q1 and Q2 versions of the playtext,³ all five productions begin with a Prologue, four more or less immediately and the fifth, the BBC *Romeo*, after a brief title sequence for *The Shakespeare Plays* as a whole. With this structural device, each production begins to display some of its ideological make-up, most immediately through whether Chorus or a Chorus figure is presented, through how the character is conceived, through what the character says and how he or she says it, and through whether the character is part of the dramatic context or stands apart from it. Comparison of how the five productions deal with Chorus reveals most obviously that the figure is open to a wide range of presentation; more telling is how much Chorus' first few moments can reveal of how a production will proceed.

In Rakoff's *Romeo and Juliet*, the first installment of the BBC's *The Shakespeare Plays* (Willis, BBC 319-20), a crossfade from shot 1 to shot 2 reveals Chorus, in long shot, standing in what looks to be a small city square, a few people and merchant stalls around him, wearing a long robe and cap of damasked cloth (see Appendix A). That he appears in the same space inhabited by characters presumably involved to some degree in the drama's action marks this character as *potentially* having part in the action as well. His period costume emphasizes this possibility: not only is he present with other characters, he is dressed like them. Yet, Chorus is aware of the camera.

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He not only speaks to it in direct address in shot 2, a typical device of television's characteristic appeal to intimacy, but approaches the camera and tracks it with his eyes when it booms away from him at the end of the shot. None of the other characters "notice" the recording device. By his costume and physical positioning he is a part of the fiction, but his actions distinguish him from it, grant him an awareness of the device used in recording the fiction that the other characters do not display. Calling attention to the camera helps to generate an awareness of the fiction's artifice.

In contrast to this is Zeffirelli's off-screen Chorus. Over the film's opening two shots, characterized by slow movements by the camera as well as within the frame, by long, wide shots, faded colors and drifting mist, the audience only hears Chorus (see Appendix B). This has a documentary effect: a quiet, modulated voice provides context for a set of visuals. In combination with his invisibility, this provides the character a degree of omniscience as he reveals what will happen. Because this moderate, unseen Chorus does not call attention to the means of production -- this is supported by the excisions of the final six lines of the Q2 Prologue text, as discussed below -- there is less chance of consciously noticing the production's artifice. The scene seems natural, immediate, unpremeditated, all qualities characteristic of Zeffirelli's film, whereas Rakoff's reflexive gesture foregrounds some of the means of production, thereby challenging notions of immediacy or naturalness.

Luhrmann's *Romeo* begins with a Prologue cloaked in a post-modern vision of who, and what, Chorus might be (see Appendix C). The film's first shot is of an old tv set superimposed on a black field, its initial on-screen static replaced in sequence by three insets: "20th Century Fox presents" and "A

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Bazmark Production," then a black female television anchor. During a slow zoom effect on the tv, she speaks the first 12 lines of the Prologue as if they were the lead for a news story; then, as she says "is now the two hours traffic of our stage," a slam zoom hurtles toward and apparently into the inset image itself. This construction of Chorus as a tv news anchor combines the effects the Zeffirelli and Rakoff constructions of the character: her direct address continues to foreground the artifice which the tv set, dissociated from all context, has already made apparent, while her positioning as a news anchor generates a documentary effect -- she will be reporting on what happened to Romeo and Juliet.⁴ Her identity makes her relationship to others in the story, and the source of her knowledge, apparent: because she is a news anchor, she knows about these events. Moreover, her identity makes her motivations clear. She tells what happened because it happened; telling what happened is her job.⁵ In contrast to this, Zeffirelli's Chorus is anonymous and amorphous; Rakoff's, though physically present and aware of his surroundings, is no less anonymous, even mysterious: who is he? how does he know these things? why is he telling this story? are questions that could be asked of him.

Complicating this presentation is that Luhrmann serves up a second Chorus. The film's first shot is the first part of a two-part opening sequence, and provides a (sort of) traditional Prologue. The 98-shot second part of that sequence, with its aggressive camera movement and shot selection, spectacular editing (98 bits of film in a sequence one minute twenty five seconds long) and complex soundtrack, provides an untraditional *second* Prologue. This second Prologue contains a second Chorus, similar in style to Zeffirelli's: beautifully articulated baritone consonants and vowels roll off an

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invisible speaker's tongue. Like Zeffirelli's, Luhrmann's invisible second Chorus acquires an air of anonymity and omniscience. However, because this character speaks in the context of what is constructed as a news report, over close ups of newspaper and magazine headlines and grainy, sometimes blurred handheld shots reminiscent of those taken by combat cameramen, the speaker could be construed as a professional reporter; as vocal talent, hired for his orotund *gravitas*; or as an individual involved or concerned with the events being reported -- a politician, a social worker, a suicide counselor -- whose comments have been added to the visuals for effect. All of the possibilities help to explain the character's knowledge.

Second Chorus also could be more than a tangentially involved, unnamed individual. He could be another character in the film: Pete Postlethwaite, the actor who says second Chorus' lines, also plays Father Laurence.⁶ This introduces a series of complications: *if* audience members recognize Postlethwaite's voice;⁷ *if* they are aware he is playing Father Laurence (who has not yet appeared on-screen, so that, with no title credits for the actor or his character before his voice comes over the speakers, such an awareness requires prior information, from perhaps reports on the film and/or previous viewings); and *if* audience members connect the disembodied voice with Father Laurence when he first appears some minutes later, then they *may* begin to consider whether one of the characters to whom the action is familiar is speaking in the role of second Chorus, along with what the implications of that possibility might be. This second speaker could be a news reporter, or an omniscient narrator like Zeffirelli's Chorus. What this unseen speaker says may represent his own understanding of events in which he was

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involved. This possible construction of Father Laurence as second Chorus reverses a formulation made by Joan Ozark Holmer, that the Friar is choric but not a Chorus, integrated within the play unlike the figure who stands partially within and partially without the drama ("No" 166). In Lurhmann, Chorus may be brought more fully into the fiction via Laurence. As a result, an external, removed recitation of events not only becomes more credible but may also revise the news anchor's version of events to omit the reconciliation - which, in the end, the film never shows. Lurhmann's presentation(s) of Chorus challenges the sanctity of the Shakespearean playtext by repeating one of its structural elements, and further establishes the reflexive course the film will continue to explore.

In *West Side Story* and *China Girl* the complicating factor is Chorus' absence, which raises some important questions for understanding how *Romeo and Juliet* works: when do these films first begin to reveal themselves as derivations of the playtext? can their openings rightly be called Prologues? and, what are the implications of an absent Chorus? I would like to defer answering the first question for a moment, and address instead the second and third. *Romeo's* Prologue is distinct and, in the playtext, easily discerned. Sometimes. Q2's Prologue is 14 lines long. Q1's is 12. Q3 and Q4 follow Q2 (Gibbons 81). F1 has no Prologue at all. So, should one require it, there is textual support for omitting this portion of the playtext in performance. However, *West Side Story* and *China Girl* do have Prologues. The abstract illustration of lower Manhattan that begins *West Side Story* and the music which accompanies it, according to that music's denomination in the soundtrack, comprise that film's Overture (*West Side Story: The Original*

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Sound Track Recording).⁸ At shot 4, music from what the soundtrack denotes as the Prologue begins, continuing through shot 109 and ending some ten minutes later (see Appendix D).⁹ Strictly speaking the film's Prologue more resembles *Romeo* 1.1.1-76,¹⁰ ending when Schrank and Krupke enter to stop the brawl (Schrank's "How many times have I told you punks to cut this stuff out?" is an earthy analogue to the Prince's "Will they not hear?"), although it could be argued that the abstract design and the initial visuals of the city (shots 1-22) show a version of "In fair Verona" (Prologue 2). In similar fashion, *China Girl*'s 25-shot opening scene of a Little Italy neighborhood forms that film's Prologue, separated from the first dance club scene and the chase and brawl sequences by a fade to black and brief silence (see Appendix E). Although its action is less elaborately developed than in *West Side Story*, and many of its playtextual equivalents shifted to later points in the film, *China Girl*'s Prologue establishes the Italians' resentment of the encroaching Chinese, and so might be said to represent the Shakespearean

Two households, both alike in dignity
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny, . . . (Prologue 1-3)

Since both films contain Prologues, their structures could be said to parallel those of the *Romeo* Quartos.

The absence of a Chorus increases these films' distance from the playtext as well as their immediacy. Since neither film has an intervening figure to provide even the little background Chorus does offer, or to introduce the story about to happen, events seem to happen at the moment of their appearance on screen, recorded as if by accident rather than being controlled,

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or known, by some outside intelligence.¹¹ *West Side Story*'s audience members have to determine the history of the gangs' rivalry for themselves -- as opposed to being told, with Chorus' admirable lack of clarity, that the "grudge" is an "ancient" one -- as well as understand Tony and Maria's roles in exacerbating and perhaps ending the rivalry, as the plot develops. Similarly, *China Girl*'s audience has to identify the situation and conflicts for itself. This task perhaps is complicated by *China Girl*'s less explicit identification with the *Romeo* fiction. Links with *West Side Story* are present, but nebulous: that *China Girl* has a Prologue sequence (with markedly different content than the earlier film) is no help in forming connections to *West Side Story*, much less to *Romeo and Juliet*. This speaks to the point raised above, about when the films announce themselves as derivations of the playtext. The question is not easily answered. For those aware of the production's history, "The genesis of *West Side Story* dates back to 1949 when Broadway director Jerome Robbins approached Leonard Bernstein . . . with the idea for a modern musical version of *Romeo and Juliet* set in the New York slums" (Hemming 7). From this point of view, *West Side Story* was a derivation of *Romeo and Juliet* from its beginning, although Hapgood notes that Robbins

was inclined to play down the connection with Shakespeare, to whom no official credits were given. As he told an interviewer when the musical was in rehearsal, "*Romeo and Juliet* is merely a spring-board . . . Basically, this is to be a tough contemporary story and a jazz piece." (99)¹²

Contemporary reports on and reviews of the stage musical regularly asserted *West Side Story*'s ties to *Romeo and Juliet*,¹³ as did articles about the film.¹⁴ A more difficult case than *West Side Story* is *China Girl*, for which there is less documentary evidence. In a published interview, Ferrara mentions neither

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Shakespeare or the musical, although the interviewer does (Smith, "Moon" 41). A few links to *West Side Story* and *Romeo and Juliet* come through reviews.¹⁵ However, individuals ignorant of the productions' origins or the secondary material still have to make sense of the films, and the issue of where, when, and how they "become" *Romeo* can be thorny.¹⁶ It depends, partly, on how one understands the playtext. If *Romeo and Juliet* is a fiction about the restoration of order to a troubled civic entity, then *West Side Story* and *China Girl* may form connections to the playtext quickly, with their recourse to New York City. If about a feud, then the links may take longer, coming as the Jets travel the West Side (from shot 27) or during their first encounter with Bernardo (from shot 35), during the minor scuffles between Jets and Sharks (from shot 44), at the start of the stylized brawl (shot 68) . . . at any point, really, in the entire Prologue. So, too, with *China Girl*: the film's 25-shot opening sequence immediately begins to establish ethnic and economic tensions between the Italians and Chinese, although whether this would be understood as an "ancient grudge" or incipient "new mutiny" is at best an open question. There is no love lost between the two groups, but that is not enough to provide any surety that this would be regarded as a *Romeo*-style feud. If *Romeo and Juliet* is a love story, the films' Prologues are no help -- the connection is deferred, in *West Side Story* perhaps to Tony's dreaming of something better outside Doc's shop, or more likely to his first encounter with Maria at the dance, and in *China Girl* more certainly to Tony and Tye's initial dance-club idyll. If *Romeo and Juliet* is an amalgam of these, and other, elements, the link between the playtext and films could come anywhere, at whatever time the audience member has gathered enough information to make

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the ideational leap from present to precedent text.¹⁷

In addition to whether Chorus is presented, and if so how the figure is constructed, there is the issue of what Chorus says. In the playtext, the character privileges the idea of the patriarchal house:

Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean. (Prologue 1-4)

Similar in importance is Verona, the civic entity the households inhabit.

Chorus does not identify the feud as a threat to either household: it is “In fair Verona” that this “ancient grudge” through “*civil* blood makes *civil* hands unclean.” The blood and hands of the city as a whole are Chorus’ concern, although the Capulet and Montague households, as part of the civic entity, are implicit in the reference. Chorus accords both households equal respect. They are “alike in dignity.” The grudge, so important to the houses themselves, concerns Chorus only insofar as the “strife” and “rage” (ll. 8, 10) threaten the orderly life of the community.

As constructed by Chorus, the tension between the need for order and the primacy that the Capulet and Montague houses hold in their masters’ and members’ minds exists in tension with love, which the character establishes as inextricable from the houses and order:

From forth the fatal loins of these two foes
A pair of star-crossed lovers take their life,
Whose misadventured piteous overthrows
Doth with their death bury their parents’ strife. (ll. 5-8)

Without love, the strife between the houses will not end; yet because of that strife the lovers will die. Chorus then expands on the importance of Romeo and Juliet’s love beyond the fact of its existence:

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The fearful passage of their death-marked love
And the continuance of their parents' rage --
Which, but their children's end, naught could remove --. . . (ll. 9-11)

If Romeo and Juliet, offspring of the heads of the respective houses, do not fall in love, the feud will continue; order in Verona will continue to suffer. That rage being removed, the feud between the houses will end and order will be restored, but only through love's agency.

Chorus' last words complicate this presentation:

The fearful passage of their death-marked love . . .
Is now the two-hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend. (Prologue 9, 12-14)

The character calls attention to the fact that what is yet to come will be enacted, an artifice designed for some purpose which Chorus does not reveal: whatever lesson is to be learned from this fiction -- if any is intended -- is a mystery. This reflexivity not only informs subsequent action, but forces a reevaluation of the preceding moments in the Prologue. Chorus' initial utterances, which can be taken as hurried or impromptu, are revealed to be anything but: they are designed, rehearsed, foregrounded works of artifice.¹⁸ All in all, the Prologue is a nifty bit of shorthand: in 14 lines the playwright sets up three ideological elements, establishes them in relationship to each other -- households are important, order necessary, and love essential for the preservation of both -- and enforces knowledge of the creation of a dramatic fiction.

Rakoff's *Romeo* retains the full 14-line Q1 Prologue, its last lines' movement between present, past and future complemented by Chorus' ambiguous placement within and without the drama. John Gielgud's

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performance as Chorus complements the obviously artificial, almost theatrical set. His delivery is performative, almost stately: I find it difficult to watch this Chorus and not see Gielgud, or marvel at his elocution. Although pleasing to listen to him speak, it is, oddly, a greater pleasure to *watch* him say his lines. The words are almost limpid, tactile, when in this actor's control, and I am never unaware that he is playing a role. Unlike Gielgud's performance, in Zeffirelli's film Laurence Olivier's portrayal of Chorus is not foregrounded. Not only is his body hidden, but his voice seems to hide as well. The actor's soft tenor, a model of refined elocution, supports the visuals' restrained tone and their emphasis on order with their quiet scenes and slow movements. He speaks about the feud and love, but does not stress those ideas, and this matches the hint at them with the brief zoom on the sun at the end of shot 1.¹⁹ Chorus' vocal rhythms and pacing matching those of the editing, as well as of the two shots' visual content. Like Gielgud's, this quiet, restrained Chorus helps to emphasize the idea of a "fair Verona."

Rakoff's Prologue retains the playtext's language. Zeffirelli's modernizes "Doth" (l. 8) to "Do," perhaps because of an assumption that audiences would not understand the older verb form; more likely it was because the archaic form is disruptive, requiring a moment more than "do" for an audience to process, which would interfere with the immediacy that the opening attempts.²⁰ More significant than this is the excision of ll. 9-14, so that Zeffirelli's Chorus says only:

Two households, both alike in dignity
 In fair Verona, where we lay our scene,
 From ancient grudge break to new mutiny,
 Where civil blood makes civil hands unclean.
 From forth the fatal loins of these two foes

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A pair of star-crossed lovers take their life,
Whose misadventured piteous overthrows
Do with their death bury their parents' strife.²¹

Cutting the last six lines omits the reemphasis of the necessity of the children's love for ending the feud and restoring order; more importantly, it eliminates the suggestion that this production is created for an audience. Combined with Chorus' invisibility, the sequence's unobtrusive camera work, its classical, Hollywood-style editing and apparent location shooting -- all of which place a premium on the realism of the production -- this cut limits the film's reflexive action and enhances its sense of immediacy. This is in contrast to the reflexive energy of Rakoff's production, in which what Chorus does and says draws attention to that *Romeo's* artifice, and in which the man playing Chorus draws attention to the production's artifice through his performative delivery and the simple fact of the presence of one of the most famous Shakespearean actors of this century.

Luhrmann's first Chorus, the anchorwoman, reports that,

Two households, both alike in dignity
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-crossed lovers take their life,
Whose misadventured piteous overthrows
Doth with their death bury their parents' strife.
The fearful passage of their death-marked love
And the continuance of their parents' rage --
Which but their children's end, naught could remove --
Is now the two-hours' traffic of our stage.

Presented as the lead to a news report, the lines retain the playtext's interplay of past, present and future despite the loss of ll. 13-14. This is due to a common rhetorical pose of tv newsspeak, the framing of historical events in the present tense.²² The elimination of the last two lines' appeal for tolerance

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also constitutes a statement that there will be nothing wrong with the “stage[d]” report that will follow, and so there is no need to apologize for the truth it presents about Romeo and Juliet.²³ One of the qualities of the voiced-over second Chorus is identical to that of the first: encompassed by the news report’s frame, second Chorus refers to things which have already happened as though they are occurring in the here-and-now:

Two households, both alike in dignity
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-crossed lovers take their life.

Attentive audience members should be familiar with the lines at this point, having heard them less than a minute and a half before. Why repeat them? First Chorus establishes that there are feuding houses, that civic order is being disrupted by that feud, and that a pair of lovers born of those houses is living under the ominous dictates of Fate. Second Chorus eliminates the suggestion that the lovers’ fate will reconcile the houses, and in so doing tightens the action. Rather than two lovers doomed to end the feud, the audience is presented with two lovers doomed *by* the feud. Additionally, as it is presented in voice over, the phrase “take their life,” though meaning *were born*, acquires a suicidal overtone amplified by the on-screen text of “TAKE THEIR LIFE” in shots 50 and 71. This reiterated yet slightly disjunct presentation suggests that Romeo and Juliet will “take their [own] life.” In tension with the presentation by first Chorus, this is both recollective and reductive. Yes, other elements of society and family still exist, but they are subordinated to the lovers’ plight: now the feud comes home to two helpless members of that

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fractured society. Alongside this reference to Romeo and Juliet's sad end is the suggestion that second Chorus may be Father Laurence, which raises the possibility that the film is told from his point of view. If so, and since it is the Father's well-intentioned efforts that go awry, the passage indicates not just a tragedy of personal scale, but one of personal failure set in the context of, and in fact caused by events of larger social moment. This is also a reason for omitting the reflexive lines: for someone involved in the tragedy, the events were not constructed. They happened. *What* happened may comment on the social upheaval, but it is first and foremost the sad story of these two lovers with which the audience ought to concern itself.

In fair Verona

Without recourse to the playtext's language, *West Side Story* and *China Girl* are thrown back on their visual resources to begin establishing their positions on schemes of order, the family and young love. *West Side Story* does this immediately. Before its panoramic first shot of fair New York, the film presents a four minute, 32 second view of an abstract figure on a background of shifting color, decipherable as lower Manhattan given knowledge of the city's topography, which crossfades into an aerial shot of the island itself while the score plays on the soundtrack. This and the subsequent travelling shots over the city provide the film with a wealth of establishing shots: in addition to the opening figure and the first aerial, shots 4-21 (all aerials as well) present a bridge, a highway interchange, docks, a park and a series of 13 cityscapes before shot 22 narrows to the West Side schoolyard where much of the film's action takes place, more than six minutes after the film's first visuals appear

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on screen. With this, *West Side Story* establishes itself in a specific place, not simply the West Side, but in that schoolyard, a large, bounded area that anticipates the square in Zeffirelli's Prologue as well as that in Rakoff's. The film's very title emphasizes that it is about a place -- it is not *Tony and Maria* - which has the effect of broadening its concerns beyond the two lovers' problems. In its opening moments, the film stresses that the lovers are less important than what happens in and to the place where they live.

That place is one of fences and walls, of barriers. The film first shows the Jets from an extremely high angle in an extreme long shot, isolated in a corner of chain-link fencing; in shots 28 and 69, the Jets are photographed through the fence, a routine way of depicting prisoners. During the first half of the opening brawl, the combatants are often photographed running past, framed by or hemmed in by fences. This is most striking in shot 74, as the Jets leap away from the camera in pursuit of some Sharks while more gang members race back and forth in the deep background. Surrounding the dancers are what seem like miles of tall fencing. This angle, with its tiny people enclosed by these barriers, makes the schoolyard look more like a high-security prison; it also evokes the double fences that ringed German concentration camps. In fact, the bird's eye views of the schoolyard (shots 22, 23, 96, 98 and 100) reveal that the fences forms huge boxes in which the West Side's youth play and fight and die. And, where there aren't fences, there are walls, most strikingly in Baby John's encounter with some Sharks in shots 88-94. At first unrecognizable in an extreme long shot but revealed through jump cuts to a long and then a medium shot, Baby John stands against a high brick wall, editing a painted "Sharks" with a *graffito* of his own, "stink." He notices

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Bernardo crouched on top of the wall, spins away, sees another Shark on the wall, starts to run in a different direction, only to find still more Sharks. He is literally cornered, trapped between the Sharks and a hard place. When he does run, his options are limited by another wall, itself decorated with a huge cartoon shark. He flees, of all places, to the schoolyard, where almost inevitably he is again cornered against one of those fences before being brought to ground by his pursuers. These and other barriers are a visual comment on the prospects of the Jets and Sharks.²⁴ Constantly in the presence of some limiting object, they are trapped. Baby John is cornered, twice, and physically injured as a result; in time, Bernardo, Riff and Tony will be killed surrounded by fences. Through its visuals, the film establishes its "fair Verona" as limiting, even claustrophobic -- one of many challenges the production will mount against schemes of order.²⁵ *China Girl's* Prologue slyly recalls these fences and walls, and their attendant meanings, in its sixth shot: initially of a fire escape, it then tilts down, pans left and dollies in on a pizzeria window where Alby Monty sits, staring outside. This shot functions on several levels: the literal, in which the fire escape helps establish the urban setting; the symbolic, in which the bars of the fire-escape suggest a cage or a trap, and in the movement to Alby, which suggests his need for an escape from the (as yet undeveloped) conflicting loyalties which entrap and will ultimately kill him; and the reflexive, in which the shot recalls the earlier film.

The "break to . . . mutiny" of the playtext is most obvious in the evolving brawl of *West Side Story's* Prologue, but it is also expressed in the presentation of the forces of order that are supposed to protect the city. Although one might expect that the force (and forces) of the law would have a positive role in

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controlling the feud and separating its participants from the “civil hands” of New York’s citizenry, the film’s Prologue indicates otherwise. There are in fact few citizens to protect,²⁶ and the authority and even awe that could be attached to a figure such as Escalus is lent neither to Officer Krupke nor Lieutenant Schrank. They tend to be filmed head-on, at eye level: the camera does not invest them with any authority beyond that lent by their clothing (a suit for Schrank, a uniform for Krupke) and their titles. They get involved in the brawl themselves, becoming, for a moment, part of it rather than remaining aloof, only gradually making a space for themselves between the two gangs. Finally, there is their language, as informal as the Jets’ and Sharks’. Both use colloquial constructions and slang -- “I thought I told you punks to cut this stuff out” yells Schrank, who also employs a surprising obscenity, calling the brawlers “cocksuckers” as he wades into the melee. These factors establish a running theme in the film, that the law is less a source of authority than a font of violence and bigotry doing little to help defuse the feud, and much to inflame it. The brief vision of foul-mouthed, workaday law at the end of the Prologue is a glimpse at what will become an even more disturbing presence: however bad the gang rivalry is, the institutionalized bigotry represented by Schrank is worse.²⁷

To at least as great a degree as *West Side Story*, with its opening survey of New York City’s early 1960s’ topography, *China Girl* grounds itself in a specific, physical location, late 1990s New York City. Ferrara’s Prologue begins with a shot of a porcelain Buddha surrounded by flowers and American flags, a shrine summarizing the tension between ethnic and naturalized identities that several of the film’s Chinese character are exposed to. It then

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cuts to a 24-shot street scene. Though set in an Italian neighborhood -- along with signs for Luna Restaurant and Ferrara Pastry (shot 3), other Italian names appear in shots 4 and 7 -- it becomes clear that a small group of Chinese are setting up a restaurant, Canton Garden, in what used to be D'Onofrio Bakers. Locals look on as the delighted Chinese watch the sign for their new restaurant being raised into position. Filmed on location, the sequence is powerfully placed. It has Ferrara's self-described "documentary" (Smith, "Gambler" 21) feel. To a greater extent than *West Side Story*'s bravura opening, this film effaces its technique.²⁸ There are no flashy cuts or wipes; with two exceptions, no camera movements draw attention to themselves, and one of those, shot 4, which begins as a shot of the sky then pans to reveal a frieze with "Anna Esposito 1926" carved in it, works as a shot establishing the neighborhood's ethnic history. The understated camera work, naturalistic lighting and mix of literal and nonliteral sound (children playing -- a sonic nod to *West Side Story*'s schoolyard? -- and the rustic, Italianate score) combine with the methodical busyness of the Chinese and the almost motionless Italians to generate a strong sense of orderliness for this community. There is no mutiny at present, but it is threatened in the unwelcoming looks on the faces of the Italian onlookers. The neighborhood's ethnic homogenization, an ordering scheme that helps to preserve civil communal relations, is being disrupted by the presence of the Chinese, and the locals do not like it.

Zeffirelli too begins with a view of a city, then continues with a second, wide shot of a huge piazza, grounding the film in a specific place, purportedly Verona.²⁹ The gesture is parallel to the openings in Wise and Robbins, and Ferrara. The two shots comprising this Prologue are lengthy, 41 and 27

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seconds, respectively, and the camera movements languid. Movement within the frame is slow as well: the city seems to slumber. Men and horses move slowly in the deep background (an impression enhanced by their distance from the camera -- the apparent speed of an object lessens the farther it is from the viewer). Mist drifts. Colors are muted and seem to blur, recalling a faded sepia wash. At this point, the whole film appears a grave beseeching ornament. There are virtually no suggestions that there is anything wrong with this Verona, no new mutiny . . . beyond, perhaps, the zoom on the sun in the first shot, through which Zeffirelli suggests the literal heat that will follow -- "The day is hot," Benvolio warns (3.1.2) -- as well as the figurative, feudal heat that will permeate the city. Despite this, the overwhelming idea that the first minute and a quarter of film generates is one of tranquility.³⁰ In this Prologue, the neo-realist-influenced Zeffirelli combines calm scenes, unobtrusive camera work, classical Hollywood-style editing (intended to be unnoticed by viewers) and location shooting, all of which place a premium on the production's sense of naturalness, of things happening exactly as they appear on screen.³¹

As in Zeffirelli, the square in Rakoff's Prologue contains a market, and also like the earlier film it is quiet as people go about their orderly business. The visuals indicate that this Verona is clean, airy, its people well-scrubbed and industrious -- it is a fair Verona indeed. However, this is more than simply a small public square. It also fronts on Capulet's home: one of the flights of steps leads to his front door. Although this is not revealed until Capulet's 1.1 appearance, when it is revealed, the realization that this visit to this Verona began in what is effectively Capulet's front yard acts as what Wolfgang Iser calls a "negation," forcing a re-evaluation of the previous understanding of the

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square. In spite of the connotations of the term, negations do not obviate previous understandings and replace them with new ones, but position both old and new understandings in tension, and thus stimulate ideational activity.³² In this case, when the square is revealed to abut Capulet's home, audience members can (not must) realize that the public square also has a private aspect to it. What happens in the city square also happens in Capulet "territory" -- the opening, public brawl could be seen as one in which the Capulets are defending their home turf. Additionally, any disturbances in the square might reflect on the Capulets; in this sense the brawl certainly anticipates and symbolically parallels the familial disruptions of *Romeo* 3.5. Finally, echoing the playtext's emphasis on this household (Benvolio spends 55 lines with Montague and his wife in 1.1, as opposed to scenes showing Capulet household doings in 1.2-1.4, 2.5, 3.2, 3.4, 3.5, and 4.2-4.5), the production locates itself near their home, placing audience members in a position from which they can identify or sympathize with the Capulets, and setting the foundation for what will be this performance's generally sympathetic, nuanced look at the Capulet household.

Luhrmann's Prologue does not privilege any one house in this way. His stress, particularly in the second half of the Prologue, is "fair Verona": the first Chorus says it, as does the second, and the words appear on screen as text in shots 4, 6, 8, 29 and 62. Clearly this idea is important to the film, although its understanding of the phrase is markedly different from those in Zeffirelli and Rakoff, or Ferrara and Wise and Robbins. Instead of using a synecdochical public square for the entire city or concentrating on a neighborhood, Luhrmann provides an array of dizzying aerial shots of a vast, dun metropolis.

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Recollecting *West Side Story*'s opening device, these visuals help to establish the film in a specific place, the actual location, the megalithic sprawl of Mexico City, standing in for the fictional Verona Beach, and show that the film will survey the whole city, not just selected parts of it.

As is the case with location settings in *West Side Story* and *China Girl*, and in fact in Zeffirelli's and Rakoff's productions, Luhrmann's Verona Beach is

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"constructed" world, one that is different enough from a "real" one to allow for different ways of being and knowing, but with enough similarities to permit understanding . . . built bit by bit out of previous, inherited modes of telling, showing and understanding. These operate allegorically, and involve the viewer in sophisticated strategies of interpretation. So we are required to decipher what this constructed world stands for and how it comments on our own. (Arroyo 6-8)

Of the other four productions, Rakoff's is the most obviously constructed, with its stagy sets and Chorus' direct address to the camera,³³ but Zeffirelli's, Ferrara's and Wise and Robbins' films are as well, although they conceal or complicate this to varying degrees.³⁴ In *William Shakespeare's Romeo + Juliet*, the disjunction between actual location and fictional setting allows for the emphasis of ideas from the playtext that ordinarily might not have resonance in "our" society; yet the similarity between the two allows for the application of those ideas to the "real" world. With this constructed world, Luhrmann's film adaptation "appropriate[s] Shakespeare's playtext in order to address contemporary cultural circumstances" (Hodgdon, "Absent" 343), possibly in a meaningful way.

One of those circumstances which Luhrmann uses his constructed world to address is urban violence and disorder, which pervade the second part of his Prologue. Despite being presented in the body of the film as a fact of life of

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which everyone is aware and that almost everyone takes for granted, and although it threatens the feuding Capulets and Montagues most often and most directly, Luhrmann's Prologue shows that the feud's effects extend far beyond the two families. It explodes the playtext's claim of "new mutiny":

Verona Beach is a war zone. Blurry, handheld camera work, as though photographers are filming arrests and unchecked rioters running through ruined city streets through broken windows or helicopters (shots 12, 13, 34, 35, 37, and especially 22, 41-43, and 45), and textual fragments presented as newspaper or magazine headlines ("ancient grudge" in shot 33, "new mutiny" in shot 36 and "civil blood makes civil hands unclean" in shot 38, along with "Riot and Dishonor," "Venom'd Vengeance," and "Shoot Forth Thunder" in shot 44) or as intertitles ("From ancient grudge," "break to new mutiny," "Where civil blood," "makes civil hands unclean" and "From forth the fatal loins" in shots 64-68 respectively) support this construction of a violent world. This could be Beirut, Sarajevo, Hué; photographers seem to have to rush to get their pictures before some gunman takes a bead on them. It is no accident that several establishing shots of the city early in the Prologue's second half are followed by images of cops and rioters tearing the place apart. Even the law is a potentially lethal presence -- these cops are *heavily* armed -- though not an effective one. Riot goes on all around while the police fly their little helicopters about the sky, and any control can only be gained through what the film depicts as a significant concentration of men and firepower. Audiences see a dusty megalopolis from above, then get a good close look at what street-level life is like. Fair Verona indeed.

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Despite the pride of place Chorus gives the two households, they receive far less attention than order in Zeffirelli. While Chorus speaks of them, neither of Zeffirelli's opening two shots relates to the Capulet or Montague houses, unless the restrained tone of his Prologue can be understood as an elliptical reference to the dignity of the houses, and this is an admitted stretch. Rakoff, too, deals only glancingly with the houses, or at least appears to. If one accepts the argument about the identification of the square in Rakoff's *Romeo and Juliet* as being both public civic and private Capulet space, then that production sets itself up as an investigation of the Capulets from its second shot. More clear in its implications, though, than this elliptical possibility is the first shot of the Prologue, which is neither of Chorus nor of the square, but of the Montague and Capulet family crests, superimposed on each other and surrounded by a black masked iris. The crests, whose designs mirror each other, imply the "dignity" of the houses -- Capulet and Montague are either of high enough rank or have enough wealth or influence to possess a coat of arms. Their similarity subtly interrogates the reason(s) for the "ancient grudge," which the adaptation, following the playtext, never makes clear: if the two are so alike, why are they at odds? That similarity also implies reasons *for* the feud: the houses are too alike. The crests' overlapping edges suggest still more reasons for the feud: the interests -- economic, perhaps, or political -- of one collide with the other's. They may even suggest the Capulets' and Montagues' eventual merging.³⁵ Neither this production nor Zeffirelli's devotes much direct attention to the families in their beginnings, their attentions being focused elsewhere, mainly on depicting the calm the feud will in time disrupt.

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Similarly, *West Side Story* does not devote much time to developing ideas of houses or explaining reasons for the feud. While the film provides ample illustration of its take on schemes order in its Prologue, that same sequence fixes the film as a story of gang rivalry. It contains no mention of Shakespearean houses or households, of course, and the links between that early modern entity and the twentieth-century youth gang is at this point in the film only inferential and elliptical,³⁶ but the Prologue parallels the playtext in associating civil disorder with these two groups. At that, it takes over eight minutes for the film to reveal that there is any conflict at all between them, when the Jets first encounter Bernardo, and even then any reason for the confrontation beyond ethnic antagonism is unclear. The conflict just *is* -- as such, it could be taken as "ancient," as well as natural or inevitable, all possibilities representing ways in which ideology can efface the origins of an artificial conflict -- and the film spends the lion's share of its Prologue on that conflict's escalating degrees, from its early, almost silent encounters to its chaotic end when the law (such as it is) arrives on the scene. Any links to the idea of houses or households are external to the film, prompted by its connections to *Romeo and Juliet* and the gang conflict's similarity to the similarly unexplained feud between the playtext's rival houses. As in the playtext, the reason for the conflict is beside the point, although it will become an issue later in the film.

Luhrmann devotes more time than Rakoff, Zeffirelli or *West Side Story* to the two sides in the feud, although their treatment in his Prologue does not accurately indicate the rough handling that families will come in for later in the film. The bulk of the adaptation's early work takes place during the second half

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of the Prologue, when he presents two *dramatis personae* segments, one in shots 25 and 27, the other in shots 50-57. The first is presented as shots of a newspaper, The Verona Beach *Herald*, whose banner headline is "Montague vs Capulet." Accompanying the story is a photo spread depicting "THE MONTAGUES" ("Caroline Montague," "Ted Montague" and a young "Romeo Montague") on one side of the page, and "THE CAPULETS" ("Fulgensio Capulet," "Gloria Capulet" and a young "Juliet Capulet") on the other. The second presents a series of shots of most of the fiction's main characters frozen in still-frame while on-screen captions provide their names and relationships (omitted are Tybalt, whose freeze-frame and caption appear upon his 1.1 entrance, Father Laurence, who is never so introduced, and Romeo and Juliet themselves).³⁷ The obvious function of the first *dramatis personae* segment is to introduce some of the major characters in their family groups, so audiences have a better chance of knowing who is related to whom. While the function of the second would seem to be similar, it also seems redundant, until two factors are taken into account. One is identified by Donaldson: "the opening credits were added in part to identify Juliet's mother so she wouldn't be mistaken for a man when she enters in underwear and shower cap" ("In Fair Verona"). The audience either needed this assistance, or was believed to need it, and rather than having a lone, out-of-place freeze-framed credit, the filmmakers appear to have added a series.³⁸ The other factor is the film's ostentatious display of artifice: the freeze-frames are another attention-grabbing technique, and the repeated identifying of characters is of a part with the second Prologue's obsessive repetition of visuals, dialogue, and on-screen text.³⁹

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This establishes the houses as one more component to be processed in the media spectacle which Luhrmann both employs and critiques.⁴⁰ They are entitled to neither more nor less respect than are the fragmented and rearranged Shakespearean text and ideas about how a Prologue ought to be performed. At the same time, Luhrmann does evoke the obsession with naming that characterizes the playtext by the repeated iteration of “Capulet” and “Montague,” as well as the opposition of the families by his newspaper headline (and the positioning of the pictures on opposite sides of the front page), and may even hint at an economic reason for their “ancient grudge” by showing side by side office towers (crowned with huge “CAPULET” and “MONTAGUE” signs) in shots 11 and 18. Overall, though, while his presentation indicates that he will devote some attention to the idea of the family, it does not accurately reflect the extent of the challenge he will mount against it.

As suggested in its Prologue, *China Girl* reveals its concern with family and the extended, metaphoric ethnic “families” from which individual members derive a sense of identity, place and belonging. The neighborhood is full of what look like family businesses, and the off-screen noises of children at play further the implication that this neighborhood is a place of families. These people live in a neighborhood coded as Italian, which suggests the larger, metaphoric “family” mentioned above. And although it never addresses it as such, from its opening moments the film works to establish the importance of this “family” to its characters, through such devices as the unwelcoming stares the locals direct at the Chinese in shots 6, 8, 10, 11, 13, 15, 19, 22 and 25. To an even greater degree than the Italians, that small group of Chinese is encoded as a family. Although the film never defines the relationship, the combination of

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older man, older woman and young girl, whose affection is made evident when the man hugs the two women at the end of the Prologue, strongly suggests that they are related. That this family-like group is working together to establish the new business (shots 17, 21 and 24) helps further presumptions about the nature of the Italian businesses as well -- this is a neighborhood of small, family-run restaurants and shops. It is in this relationship between family, community and business that *China Girl* provides a reason for its conflict, and this distinguishes it from its counterparts. Of the other four productions, only Luhrmann's gives any hint at this stage as to the reason for the conflict through its side by side office towers. The other productions establish that there is tension, but provide no demonstrable reasons for it. (*West Side Story* will eventually establish offer economic reasons similar to *China Girl's* for its conflict, although taking longer to do so, and those reasons will not be stressed to the extent that those in Ferrara's film are.⁴¹) Linking the order of the neighborhood streets with family, ethnicity and economic prosperity is one of *China Girl's* strengths, although its Prologue does not reveal what will become the challenge to the ideology of the family that will arise out the those concerns so closely imbricated with it.

Lovers take their life

Curiously for adaptations and derivations of a playtext most commonly regarded as a love story, these five productions spend comparatively little energy on that ideology in their Prologues. Zeffirelli, for instance, retains the Choric mention of the two lovers and their eventual fate, and his dawning sun serves as metaphor for the protagonists' love -- "It is the east, and Juliet is the

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sun" (2.1.45) -- and Rakoff may *imply* it in his opening shot's merged family crests, *if* one regards love as a merging, though that first shot is so ambiguous that it could be made to mean just about anything. Rakoff and Zeffirelli both employ a score with their Prologues, and both use music which will be revealed as the love theme for each production. When first heard, however, there is no way an audience could know this. When the Prologues are screening, there are very few indications of the young love that will become central to both performances.

Of the three visuals which correspond to love in Luhrmann, the firework explosions (shots 72 and 91) and the floating mask (shot 94), none is particularly comprehensible where it is placed, in the middle of a dense montage of shots culled from the body of the film. The fireworks, which happen outside Capulet's masked ball before the lovers first meet, appear in the Prologue to be visual exclamation points, a self-referential, ironic comment by Luhrmann on his own stylistic exuberance. The mask, abandoned by Romeo just before he first sees Juliet through the fish tank, is in particular an ambiguous visual at this point in the film. An obvious symbol of concealment, there is nothing in the context of the Prologue to connect it with Romeo, and, appearing on-screen for less than a second, seems unlikely to be recalled when the scene of which it is properly a part occurs. More, it looks to be sinking. In this it anticipates the motif of love as submergence or drowning which the film will develop in time. At the point of the mask's first appearance, however, the Prologue does nothing to connect ideas of concealment, drowning and abandonment to young love in *Romeo and Juliet*, although the movie will develop each of these ideas. Juliet hides her relationship with Romeo from her

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family, and Romeo conceals his marriage from his friends. Romeo abandons his friends to meet Juliet at her home, both abandon their families, and Juliet is abandoned by hers; Romeo has to abandon Juliet and the city when he flees, he thinks she has abandoned him by committing suicide, and she sees him as abandoning her in the same way. And they are, in a manner of speaking, drowned by the feud, which, to their minds, leaves them no way out except death. Even with such an understanding of the playtext in place before the Prologue begins, the mask is on screen for so little time (three film frames, or one eighth of a second) that it is difficult to say whether a connection between the visual and these ideas is possible.

A more ominous note about Romeo and Juliet's love is struck by the context in which second Chorus says, "A pair of star-crossed lovers take their life." As noted above, the omission of "Whose misadventured piteous overthrows / Doth with their death bury their parents' strife" along with the presentation of the on-screen text "take their life" in shots 50 and 71 combine to generate the impression of "death-marked love," rather than the contextual meaning of "were born." This repurposing of the line situates the lovers as doomed, their love as coming to no good end, and shifts the emphasis from the cessation of hostilities and the restoration of civic order to the lovers' unfortunate end. This forewarning of their doom is certainly clear in the playtext, but the privileging of the lovers is not. Here, the film accurately suggests that the lovers' story will take precedence. However, the Prologue's overall stress on city and feud works in conflict with this point. The imagery of Luhrmann's Prologue concentrates on urban violence while its on-screen textual and spoken dialogue elements stress the lovers.

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The concentration on urban disorder is even greater in the *West Side Story* Prologue, where love is a notable absence. While the playtext takes pains to establish that love is necessary for reconciliation to take place, *West Side Story* does not. The film shows neither of its lovers until well after the fight. Only then is Tony mentioned, and then his name is invoked as a physical recourse to the threat posed by the Sharks' encroachment on Jet territory, a specific contrast to the playtext, where Romeo is mentioned in the context of maternal concern (1.1.116-17) and a courtly lover's dotage (ll. 118-40). Maria appears even later. As with Rakoff and Zeffirelli, the score, specifically the Overture, does suggest the principals' love through its incorporation of themes from the songs "Maria," "Tonight," and "Somewhere," all of which deal with Tony and Maria's relationship. However, as with the music in Zeffirelli and Rakoff, the inclusion of these themes has an effect only if people recognize the songs, and know what they are about, or reflect back to them when they occur in the course of the film's narrative. As in the two other films, this musical foreshadowing is elliptical at best. One clear result of this lack of reference to the lovers, their relationship or that relationship's end is an increased sense of immediacy, and a related increase in emotional tension -- the effective opposite of the reiteration in Luhrmann's film that the lovers will die. Uncertainty about whether Tony and Maria will live happily ever after (though audience members may suspect not), or if their unhappy end will be the same as that in the playtext, is amplified by the cryptic foreshadowing. The playtext is specific: nothing but the children's deaths will end the strife, and that death is foretold. They will die. The feud will end. But, because *West Side Story's* audience members do not know if Tony and Maria's hearts will go on and on,

they do not know what will happen to the strife depicted in the film's Prologue.

Will it go on (and on)? Reconciliation is in doubt.

China Girl's references to the love story are equally vague. The shot of the fire escape recollects *West Side Story's* "balcony scene," and so can also function predictively, foreshadowing Tony and Tye's equivalent moment on the fire escape outside her bedroom window, if audience members are even aware of the scene in the earlier film. Like all allusions, this one depends on extant and accessible knowledge to work. Audience members must be aware of *West Side Story*, and be able to access and apply that information in order for it to be successful.⁴² Apart from its allusive activity, the Prologue does not report that its china girl will fall in love with an ethnic Other, does not even indicate to whom the title refers. In fact, neither of the film's lovers is mentioned or shown at all. It is notable, however, that Tye, the eponymous china girl, is privileged by the title. Even as the film stresses its upcoming examination of the relationship between ethnic relationships, family, neighborhood and economic enterprise, its title sets these elements in conflict with the individual, much as *Romeo and Juliet* are set in conflict with their society's imperatives.⁴³

Our stage

It may be that, because *Romeo and Juliet* is a play most famous for being about two lovers, the need to *show* love as one of the productions' primary components was seen to have been less than pressing -- it could be taken to be understood. One result of not stressing love visually is that it allows the productions to establish the *milieux* in which their action occurs: violent, disordered worlds of ethnic territoriality in *West Side Story* and *China*

Girl, or peaceful scenes against which later disruptions can be judged, as seems to be the case in Zeffirelli and Rakoff. Not stressing love also allows the productions to begin to suggest the challenges they will mount against certain of the ideologies, as with what will be the attacks on schemes of order and the family in *West Side Story*, *China Girl* and William Shakespeare's *Romeo + Juliet*. Not stressing love also helps to disguise it. One of the implications of Zeffirelli's near-total lack of reference to love in his Prologue is that there is no need to investigate it. Luhrmann's reiterated repurposing of "take their life" suggests the inevitability of the lovers' suicide. If the suicides are inevitable, there is little point in questioning why they happened or whether their having happened is a good thing, although the film will, by its end, offer a complicated answer to the latter. In similar vein, Rakoff's production emphasizes its *milieu* visually, although it may suggest love in the opening superimposition. Apparently, the audience can be relied upon to fill in information about the lovers, with some verbal prodding by Chorus. This (perhaps overly) subtle approach masks what will end in being a cautious, even cautionary look at the lovers' commitment to each other. Similarly, although neither *China Girl* nor *West Side Story* addresses love directly in their respective Prologues, both eventually offer some interrogation of the ideology, despite both having bigger ideological fish to fry.

In this, the production's Prologues reflect the playtext's, which offers a glib elision of the love story in its assertion of Fatedness. Romeo and Juliet are destined to fall in love, and their love is destined to set things aright in Verona. Both are inevitable. That glibness, particularly as regards their deaths, is belied by the bulk of the playtext, which, as Douglas L. Peterson asserts,

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makes it "impossible . . . to maintain the romantic view of Romeo's suicide, and of Juliet's" (317). It will not be impossible in the productions, although the ways in which each presents the deaths will not be so determinate as Peterson's claim suggests they could be. All five will come to offer romanticized versions of the suicides, but these will be shot through with complication and qualification. By directing attention away from a sustained questioning of young love and toward the other two dominant ideologies, which they will shortly continue to question the five Prologues do not prepare for this. It is this idea of questioning that I would like to carry into the following chapters, to show the ways in which the productions deal with schemes of order, the family and young love after the preparatory action of their Prologues has been completed.

CHAPTER 2

“By example of those thynges”: Constructing Order

Almightie God hath created and appointed all thinges in heaven,
yearth and waters in a moste excellent and perfect ordre.

*An Exhortacion concernyng Good
Ordre and Obedience to Rulers and
Magistrates 161*

As suggested in the first chapter, although the Montagues and Capulets might find that the feud threatens their respective houses most, Chorus sees that the disorder bred of their conflict threatens Verona as a whole. Prince Escalus would probably agree with such an assessment: he describes the brawlers in the playtext's first scene as “Rebellious . . . enemies to peace” (1.1.74). They threaten social order. The way in which these five productions construct their representatives and representations of order is the focus of this chapter.¹ For this reason, I will not be addressing *disorder*, although I will refer to specific instances of disruption while making other points. Nor will I spend much time on marriage. These may seem odd omissions: how one can discuss order without considering its violation, or without examining one of its primary expressions is a legitimate question. However, since this chapter's concern is with how schemes of order are expressed, and since in these productions the families, as well as affective and ethnic relationships, are means for expressing disorder, I think it more useful to concentrate on disorder in the following chapter, on the family. Similarly, I look at marriage in the context of the ways in which the productions deal with families and young love, so while I will look

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at marriage in passing in this chapter, it will come in for more extensive review later in the dissertation.

In particular, this chapter demonstrates how schemes of order are expressed and interrogated in the five productions, "by example of those thynges that be within the compasse of mannes knowlege, of what estimation ordre is" (Elyot 1: 4). Such an examination will show that while the productions do leave certain expressions of order unexamined and in place, the foregrounding, questioning and occasional subversion of still other expressions opens spaces in which contestatory ideologies can move toward dominance. At the same time, this analysis will reveal some gaps in contemporary performance theory's assertion that there is no immanent meaning in the Shakespearean playtext. It will do this by demonstrating that these three adaptations and two derivations of *Romeo and Juliet* all propose similar ideas about particular concepts -- for instance, that the state's authority is to be treated with suspicion, scepticism or outright cynicism -- which, because of the fact of their repetition in different expressions of the same fiction, can come to be regarded as *de facto* meanings of the playtext itself.

No ideology is expressed as a monolith; rather, it is composed of "bits and fragments" of information which "become ideological currency in social exchange" (Lull 9). Given this, it should not be expected that the productions will reveal their relationships with the schemes of order all at once, in a unified, coherent fashion. For this reason, I will consider a range of representatives and representations from each of the five productions: primary agents of control; authority figures additional to those primary representatives; locations and physical objects; and events in which the characters participate.

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Any of these elements taken on its own might suggest how a given production understands schemes of order. Taken in sum, they reveal much more of the texture of that same understanding. As indicated in the introduction, contemporary ideology theory argues that no one ideology is total. It may be dominant, but that dominance is not absolute. It is constantly tested, challenged, affirmed. Close examination of the ways in which schemes of order are expressed in these five productions will reveal not just the means of that expression, but the ways in which and the degree to which those schemes are pressured or reaffirmed, and the result of that process on an understanding of *Romeo and Juliet*.

Primary agents of order

In *Romeo and Juliet*, order is most obviously represented by Escalus, the ranking member of the playtext's Veronese society, whom G. K. Hunter claims "remains throughout the action an objective and unsubverted guarantor of order" (4). Perhaps. This is an assertion which the five productions question. Taken together, their attitude toward the Prince or his analogues would read, *Escalus is not an objective and unsubverted guarantor of order*. To explain this revision I would like to look first at the textual entity, then turn to how Escalus and his analogues are presented in performance.

The Prince appears at the beginning, middle and end of the playtext (1.1, 3.1 and 5.3 respectively), each time after some signal disorder: the first brawl, the slayings of Mercutio and Tybalt, and the deaths of Paris, Romeo and Juliet. One of his main functions is to *reassert* order. In this, he is ineffective. His threats of punishment and injunctions against subsequent disruptions are

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ignored, his banishment of Romeo flouted. Jill L. Levenson goes so far as to describe him as characterized by “temporizing and procrastination” (“*Alla stoccado*” 86); he is unable to control the members of his society, unable to enforce his edicts, and functions mainly to clean up messes he should have prevented in the first place.

This textual entity is at odds with the individual presented in Zeffirelli's film. Photographed from low angles, the character seems to loom over the viewer and those around him.² Intercut with these angles are high angle point of view shots, so that Escalus seems to be looking down on those he commands. Neither type of shot is necessary for the depiction of the character. Even in his 1.1 appearance, although Escalus is on horseback, Zeffirelli does not need to show the Prince as others see him or as he sees others. He could be photographed at his own eye level, a common enough tactic with characters on horseback. So, too, with the assembly on the ground: they do not need to be photographed from above, just because Escalus is looking down at them. So long as the 180-degree rule is not violated and the editor and continuity people maintain eyeline matches, photographing the characters at or near eye level would make visual sense, as is the case with Rakoff's presentation of the first scene, discussed below. Zeffirelli also uses a hand-held camera when shooting the Prince. The constant, unsteady movement imparted by this method of photography suggests spectators unable to look at their ruler for very long, or, when combined with Escalus' point of view shots, his anger. The Prince's power is also shown through proxemics: neither Capulets nor Montagues nor other citizens approach him. He is surrounded by space.

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In the first scene of Rakoff's adaptation (which seems informed by Zeffirelli's), views of the character cut between a slightly low medium shot and a low long shot. There are no high angles on the Montagues or Capulets that appropriate the Prince's point of view. Both medium and long shots move, but this seems less a hand-held effect than the photographer's adjustments to keep the subject in frame as the horse he is riding moves to and fro. The long shot is akin to what might be seen by a bystander, and in fact other characters do move between the lens and its object at moments, heightening the suggestion that audience members are appropriating an on-site witness' point of view. Perhaps the most interesting thing about this Prince's first scene is his entrance on horseback (itself a clear recollection of Zeffirelli). Visually, the character is almost lost in the crowded frame; along with this, his first words are inaudible in the noise of the brawl. While in keeping with the BBC's tradition of perspective sound, in which sound sources farther from the camera are harder to hear than those closer to it,³ this technical-aesthetic component also affects how Escalus is perceived. At first buried at the back of the screen in a welter of index, graphic and motion vectors, he only becomes clearly visible when his men at arms clear a space around him. It is not a large space. His first words are smothered under the rest of the sound field; it is only when the crowd quiets that he becomes clearly audible (at "Will they not hear?"). Rather than Zeffirelli's object of respect and even fear, Rakoff's Prince seems to have to struggle to assert his authority.

When Luhrmann's Captain Prince appears in 1.1, he is riding in a police helicopter.⁴ In an extremely low angle medium shot, he shouts into a loudspeaker microphone, ordering Benvolio and Tybalt to drop their weapons.

After a quick cut to Benvolio looking up, there is an extreme low angle close up of a police sniper in the open door to another helicopter, aiming his rifle down at the ground. Tybalt looks up; Benvolio aims his gun away from Tybalt, Tybalt aims away from Benvolio, and in long shot both raise their hands. There is a low close up of the Prince, still shouting into his microphone, and a tighter long shot of Benvolio and Tybalt finally dropping their guns. These visuals establish that Luhrmann's Prince has a considerable arsenal at his command (a squadron of helicopters, all armed with snipers), and that he is not only willing to use it, but *has* to use it in order to regain control of the city. His threat, "On pain of torture, from those bloody hands / Throw your mistempered weapons to the ground" (1.1.79-80), seems serious in this film. In addition to the display of hardware, he is visually dominant. While there is good reason for the camera to be aimed up at him -- he is in the air, after all -- as with Escalus on horseback there is no reason that it has to be. Even more revealing is the scene after Benvolio and Tybalt drop their weapons, when Luhrmann cuts to Prince's office. The shift indoors gives the scene with Capulet and Montague the air of a dressing-down. It is unclear why the patriarchs are there, though the implication is that they have been summoned. Both seem unrepentant. For his part, Captain Prince is on a more equal footing with the others. Although more dominant in his shots than they are in theirs -- he is photographed in tighter angles, and is more centered in the frame than they -- he is seen at the same flat angle they are, and the fixed camera makes the positions of all concerned seem less flexible, more entrenched. He speaks forcefully, but he does not have the same force as do Zeffirelli's and Rakoff's Princes, because the visuals do not empower him.

Zeffirelli's *Romeo and Juliet* continues its visual presentation of the Prince in his 3.1 appearance. Rather than having Escalus enter to the aftermath of the brawl, though, the film cuts to a new scene as the Montagues and Capulets bring their dead before their leader. With this reversal, the film again indicates Escalus' authority: the Montagues and Capulets are supplicants. In particular, the cut to a very high, wide shot of the crowd (far too high to be a point of view shot) at Escalus' "exile him hence" (3.1.181) suggests the Prince's power, the crowd's insignificance, and the gravity of the sentence laid on Romeo. The second appearance of Rakoff's Prince again recollects Zeffirelli's. After the Citizen of the Watch charges Benvolio to "obey" and accompany him (3.1.135), the onlookers begin to disperse and Tybalt's body is covered. Following a fade to black is a fade-in on a high establishing shot of an audience chamber, the Montagues and Capulets already assembled, Mercutio's and Tybalt's bodies laid out on litters. Escalus, along with some other men, enters, takes his seat and begins his inquiry. This suggests (as does Luhrmann's Act 1 presentation) that the families have been brought before their Prince, rather than spontaneously bringing their pleas to him. After his entrance and before his departure, both of which are photographed from the same high angle, all views of Rakoff's Prince are in medium shot or close up; there are no point of view shots, nor are there any high or low angles. The first and last shots have a similar effect to Escalus' initial appearance in 1.1: he is almost lost in the busyness of the crowded frame until he sits, when he is distinguished from the others by the open space around him and the index and graphic vectors directed at him. He only gradually becomes the focus of attention.

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The closest shot of Rakoff's Prince comes when he says, "But I'll amerce you with so strong a fine / That you shall all repent the loss of mine" (ll. 184-86). This moment of visual intensity accompanies what is at its core a private emotion: the angered Escalus intends to punish the two families for the murder of his kinsman. In contrast, the most intense moment in Zeffirelli's film is a medium one-shot of the Prince, whirling to shout that for Romeo's murder of Tybalt, "Immediately we do exile him hence" (l. 181). This stresses Romeo's violation of civil peace. The blocking and shot selection in Rakoff again suggest that while this Prince is a man to be respected, he is not a man to be feared, and his assertion of authority over others comes, twice, after moments of visual confusion.

In the main, the appearance of Luhrmann's Prince after Romeo has killed Tybalt presents him as an officer of the law trying to figure out what has happened. His exchanges with Benvolio are conducted in low tones, and his body language in reaction to the accusations of Capulet's wife are those of a man trying to discern the truth from the different accounts he is hearing. The notable visuals in this scene depict him as caught between Benvolio and Lady Capulet: he has to turn from one to the other, and in one shot, blocked in depth, the camera's foreshortening effect makes him seem crammed between the two people. At one point, Captain Prince is at physical risk when Capulet's wife as much as assaults him while trying to get at Benvolio, and he has to shove her away. His emotional arc proceeds from quiet interrogation through sternness (at "Romeo slew him, he slew Mercutio. / Who now the price of his dear blood doth owe?" [ll. 175-77]) to anger:

I will be deaf to pleading and excuses.
Nor tears nor prayers will purchase out abuses.

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Therefore use none. Let Romeo hence in haste,
Else, when he is found, that hour is his last.
[Romeo is banished.] (ll. 186-89)⁵

These reactions accompany the continuing verbal battles of the Capulets and Montagues, their repeated attempts to push him toward a particular political position. The more they challenge him, the angrier he becomes.

As the productions move from Zeffirelli through Rakoff to Luhrmann, the Prince undergoes a clear lessening of authority. Zeffirelli's, the most imperious and visually powerful of the three figures, exists to mete out judgements. His superiority is clearly visualized in the shot selection, and the physical relationship between the Prince and his subjects -- they are at a distance, and literally below him -- stresses his authority, as does their coming to him for redress. Behavior in his presence is deferential, even fearful, but while not challenged in any direct verbal or physical way, he is not obeyed. While visually powerful, his authority is subverted by the actions of his subjects. Rakoff's Prince, presented with greater visual moderation, appears correspondingly less powerful. More important than camera position and shot selection in this production is his physical relationship to his subjects, through whom he must struggle before achieving visual prominence. His authority is suggested in that he can have members of the combatting families brought before him, but stressing of his personal reaction to the death of his kinsman Mercutio lessens his emotional distance from the feuding houses. Luhrmann's film presents a law-enforcement infrastructure able to deal with turmoil only by massive accumulations of man- and firepower. Captain Prince, often set as visually equivalent to and once as trapped between the people he is trying to regulate, is on the verge of losing control. Zeffirelli's supplicants and Rakoff's

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defendants have become opponents in Luhrmann, their responses to the agent of state control either stony unresponsiveness or sometimes violent badgering.

The weakness of Luhrmann's Prince echoes that of the agents of the state in *West Side Story* and *China Girl*. The simpler case of the two is *China Girl*. During the first brawl, sirens sound in the distance. When police cars pull up in the background, fighters scatter to the left and right as uniformed officers pass through a gate in the fence. A few cops follow the fighters off left and right, while another in the deep background pans his car's searchlight back and forth across the wet bricks of the street. This, the first appearance of the police in the film, does not augur well. Arriving after the damage has been done, Ferrara's cops are far less effective than any of the Princes. They stop the brawl, but not through direct involvement. The gangs get away, and suffer no punishment nor threat of punishment.⁶ The police do not pursue them with much energy -- it is as though they know they aren't going to accomplish anything -- and the one lone cop playing his light across the empty street is particularly flaccid: he illuminates empty space. The police also appear later in the film, when two mounted patrolmen approach Tony and Tye, who are being menaced by Tye's brother, Yung, and his cousin, Shin.⁷ The police prevent Tony from getting knifed more by accident than by design: already headed into the alley where the scene takes place, they blunder without noticing it into stopping a murder, a fact they do not even appear to realize. When they send Tony on his way, they prevent Yung and Shin from following him, offering the helpful suggestion that Chinatown is in the opposite direction. Again they prevent a crime from happening (this time more deliberately); they preserve order. But they do this by asserting an artificial racial order, and by

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assuming that the Chinese were up to no good. They weren't, but the police do not know that: Yung and Shin have done nothing wrong, beyond going in a direction the cops don't think they should. The imposition of order, although happy for Tony, is arbitrary and accidental. The order provided by the police in *China Girl* is order in negative: they don't reestablish control, they run the disorder off to another place, prevent it momentarily and by accident, or assert it through assumptions and implicit racism.

In this, Ferrara's police recall those in *West Side Story*. Chapter 1 introduced Officer Krupke and Lieutenant Schrank as virtual equivalents to the Jets and Sharks: filmed from similar angles and at similar focal lengths, the two policemen speak like the disorderly gang kids and become physically embroiled in their battles, needing to use bodily force to part the combatants. Despite the authority that attaches to them because of their jobs, Krupke and Schrank are not that different, at the moment of their involvement in the fight, from the fighters themselves. At other points in *West Side Story*, Krupke and Schrank resort to silent, implicit physical threat: whenever they approach a given group of Jets and/or Sharks, the youths begin to behave. The behavior is restless and borders on the resentful but they do subject themselves, briefly, to the agents of the state while they are on the scene. Beyond this, Schrank uses threatening language to try to impose order. For example, after the first brawl Schrank offers this advice to the Jets after the Sharks have departed,:

Now look, fellas. Fellas! Look, let's be reasonable, huh? If I don't get a little law and order around here, I get busted down to traffic corner, and your friend don't like traffic corners. So that means, you're gonna start makin' nice with the P.R.s from now on. I said nice, get it? 'Cause if you don't, and I catch any of you doin' any more brawlin' in my territory, I'm gonna personally beat the livin' crud out of each and every one of you and see that you go to the can and rot there.

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This is a (very) rough version of Escalus'

Will they not hear? . . .
If ever you disturb our streets again
Your lives shall pay the forfeit of the peace. (1.1.76-90)

The similarity of Schrank's language to the Jets' lessens his distance from those he seeks to subject; its low rhetorical style also distances him from the authority derived from the Shakespearean Prince's highly formalized rhetoric. Of greater interest than this, however, are five points arising out of what Schrank says. The first (I think central) one is the change from Escalus' use of the first person plural "our" to Schrank's use of the singular "I." "Our" suggests not only the royal plural -- Escalus as personified representation of Verona -- but also Escalus as a member of the community: "our" includes Escalus with the rest of the Veronese. With "I" Schrank reveals that, while he may be interested in maintaining "*a little* law and order," his interest is as much personal as it is civic. If *he* cannot maintain law and order, *he* will be punished. Schrank's personalization of the issue contrasts to the Rakoff Prince's personal involvement in the feud, for in the latter case the individual had already suffered some personal loss. Schrank is not reacting to the loss of a relative. He is engaged in careerism.

This relates to the second aspect, which concerns attitudes toward the body politic. Escalus suggests that his involvement is civic in the three adaptations. He is upset because

Three civil brawls . . .
Have thrice disturbed the quiet of our streets
And made Verona's ancient citizens
Cast by their grave-beseeming ornaments
To wield old partisans in hands as old,
Cankered with peace, to part your cankered hate. (ll. 82-87)

He reacts to the damage to the common weale that the brawls have done.⁸

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With Schrank, this is hardly the case: he thinks the neighborhood he is charged with protecting is "crummy." Surrounded by what he regards as urban decay (although it is pictured as a very tidy slum), Schrank is less angered by any damage done to the neighborhood than by the possible damage being done to his professional reputation.

A third point concerns how Schrank and the various Princes deal with the issue of cooperation. None of the three Princes pleads for cooperation, as Schrank does. They demand compliance, the behavior of subjects. They may have difficulty asserting themselves before making the demand, different manners of expressing the demand, and the demand may meet with differing degrees of success, but the imperious expectation remains. None appears to doubt that compliance ought to be immediate. Schrank does not expect this. Not only does he have less authority, but he *realizes* this. He attempts an artificial, assumed *bonhomie* to do his job, rather than relying on respect. When that doesn't work, he resorts to threat. The Princes in the textual and performed *Romeos* issue threats from a neutral position, with and through the authority of the state, with the intent of restoring order. Schrank's threat, that he'll "personally beat the livin' crud out of each and every livin'" one of the Jets, is issued from a position of state-invested authority for reasons of personal retribution. Coming after the allusion to loss of rank, this further distances the self-centered Schrank from the civic-centered Princes. The lessening of authority noticed over time in the *Romeos* is present to a much greater degree in a film which anticipates all three of them: there has been a devolution from Prince -- an individual in control -- to Lieutenant -- an individual controlled by others. Rather than imposing an edict as a matter of

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law and having it carried out by the engines of state-regulated retribution, Schrank has to impose his own sentence and enforce it outside the bounds of law. This is more than a threatened violation of civil rights; it suggests that the state no longer has the ability to effectively impose order or to carry out punishments, has become an entity where law and order are matters of personal, rather than official, agency.⁹ Ironically, his threats are no more successful than are those of the *Romeo* Princes. If anything, they are less so, as demonstrated when he interrupts the rumble negotiation in Doc's Candy Store: he attempts to assert order, is rebuffed, issues more threats and leaves, after which Bernardo and Riff return to their conference. While much of the violence in *Romeo and Juliet* can be staged as resulting from accident or hot tempers some time after the Prince's edict, and then over the protests of bystanders, the Jets and the Sharks, warned not to fight, turn around and keep *planning* to do exactly that. The very refashioning of the role from Prince to cop has a diminishing effect on the character. Rather than a Prince, a hereditary guarantor and representative of divine order, *William Shakespeare's Romeo + Juliet*, *China Girl* and *West Side Story* configure their state agents of order as civic employees rather than as civic leaders, which is the case in Zeffirelli's and Rakoff's adaptations.¹⁰ They are private individuals, like those whose behavior they are supposed to govern, and attending this diminishment of rank and degree of social separation is their increased difficulty in maintaining, or even asserting, order.

The scepticism with which *West Side Story* regards agents of order is magnified to cynicism in *China Girl*, whose officers of the law are at best marginal presences. That film's real primary figures of authority are Gung Tu,

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the Triad "uncle," and Enrico Perito, the Mafia boss. Rather than the police, or any other agent of the state, these two criminals control Chinatown and Little Italy. Ironically, however, Gung Tu sees that his role is to look out for his community as well as the criminals who serve him. He tells his protegee, Yung, that

must learn what it means to be a real *sunxu*, a gentleman of the people. Our relationship with the Italians is of mutual benefit to everyone. It is good for the neighborhood and a real *sunxu* does only what is good for his people. Peace is good for his people. Obedience is good for his people. Bloodshed is bad for his people. It's simple.

The speech is almost Escaline in its assertion of authority, but here that authority is expressed and maintained not by law-makers, but by law-breakers.¹¹ Gung Tu's Triad controls criminal enterprise in Chinatown, which nominally includes the teenage gangs who roam the streets, preying on shop owners. When Shin's faction of Yung's gang violates Gung Tu's edict and continues to demand protection money from the Canton Garden, the restaurant depicted in the film's opening sequence, this lack of proper subjection to Triad authority generates a swift, deadly response: the "uncles" have one faction member hung and another stabbed to death.¹²

Perhaps the deepest cynicism of the film is that two criminal organizations, Triad and Mafia, which are both dedicated to operating outside the law, direct their efforts to ending the disorder caused by the disobedient Shin's continued forays into Little Italy, so that they can get on with business. A mid-film sequence critical to understanding this cynicism begins when Shin's faction firebombs Canton Garden after having been warned away from it by Yung.¹³ The results of this act occur in three stages. First, the Italian gang, which was coming unravelled as its members fought about whether to obey

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Perito and leave the Chinese alone, bands together to attack the Chinese. At the same time, the bombing leads to an intragang fight among the Chinese, as Yung attempts to rein in the others, whom he regards (along with Gung Tu) as out of control. Second, when the reunified Italians, led by Alby, attack the fratricidal Chinese gang, the two Chinese factions begin fighting together against the Italians. This turns into a running battle around Chinatown that ends with one of the Italians, Mercury, spraying indiscriminate automatic weapon fire around the neighborhood. The third stage happens after this melee. When Alby returns to his family's pizzeria, he finds Perito waiting for him in the company of other Italian and Chinese gangsters. Perito beats Alby for disobeying his order to stop fighting with the Chinese. After Alby has left, while still in the pizzeria, Gung Tu muses to Perito that their mutual problem is "reckless children [who] cannot live within the tradition of our society. Our responsibility is to control our children," which he and his fellows then do: Perito's lieutenant cooperates with Gung Tu's in stabbing to death a member of Shin's faction, after which yet another faction member is shown hanging from a lamppost. In these stages, disorder leads to increased organization, which in turn generates greater disorder, with the ultimate result being that the criminal organizations running Chinatown and Little Italy become more unified in their disorderly, anti-social intentions and actions as they violently discipline their errant "subjects."

That threats of violence are used to maintain order should not be a new idea at this point. Nor, given the example of *West Side Story*, is the notion that such violence might be extra-legal. However, the amount and extremity of violence required to maintain order in *China Girl* is of a different order than in

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the other productions. People are slapped, punched, kicked, slashed, hung, shot and run through in the name of reestablishing order and enforcing respect for one's superiors. That this is in the name of preserving the peace is unsettling enough, but Gung Tu's and Perito's concern with the peace relates directly to the effective, uninterrupted operation of their criminal enterprises. In this, they resemble Schrank, whose concern with order is informed by his own personal interests. The criminals are disturbed by the "civil brawls" which have "disturbed the quiet" of their streets but only insofar as they disrupt business. As Gung Tu tells Perito,

We must never allow ourselves to be divided by war, or to be interfered with by police investigations all because a few reckless children cannot live within the traditions of our society. Our responsibility is to control our children.

However, Schrank's efforts, like the violence he proposes (but never enacts) are qualitatively (and in fact quantitatively) different from those of the gangsters, whose self-interested attempts to establish order in Little Italy and Chinatown can, by their very nature, only hurt the communities they purport to be helping.

Earlier in this chapter I proposed that Hunter's assertion about the Prince is effectively reformulated by the productions so that it would read that the Prince and his analogues are not objective and unsubverted guarantors of order. All of these figures are compromised to one degree or another. In the *Romeos*, the Princes are pressed to varying degrees, their authority shown to be diminished by the visual structures of which they are part, and/or the behavior of those around them. As the performances move further into the century, the challenges increase in severity. This process is amplified in the derivations (and even anticipated in *West Side Story*), which treat the primary

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agents of authority first with scepticism, then cynicism, as attempts to reassert order become increasingly violent, far beyond those in shown in the *Romeo* adaptations.

Additional figures of order

An ideology is communicated in part through layers of images. In a film, although a particular type of visual image -- depictions of the Prince's proximity to his subjects, for example -- may introduce or highlight an aspect of how an ideology is understood, it is as likely that it does not represent that film's entire relationship with that ideology. These five productions all have additional image clusters (groups of visuals with a specific person, type of person, object, *et cetera* in common) and scenes that reveal fuller, more complex involvements with the schemes of order than depictions of primary agents of authority reveal on their own. These additional elements are, in general terms: figures of authority *other* than the principal agents of order; locations and physical objects; and events in which characters take part. I would like to turn now to authority figures other than the primary ones discussed above.

After the Prince, Friar Laurence is the most obvious ordering agent in *Romeo and Juliet*. His desire to turn the "households' rancour to pure love" (2.2.92) is an expression of his fundamental belief in order, best expressed in his understanding of nature, where there is

naught so vile that on the earth doth live
But to the earth some special good doth give;
Nor aught so good but, strained from that fair use,
Revolts from true birth, stumbling on abuse. (ll. 17-20)¹⁴

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good, and vice versa, if pushed too far.¹⁵ Fittingly, both the Zeffirelli and Rakoff adaptations first reveal their Friars in nature, Zeffirelli in the fields outside Verona's walls, Rakoff in the garden outside his cell.¹⁶ (Zeffirelli's Friar, in fact, is at first buried in nature: all that is visible of him is a bunch of rustling wildflowers and grasses, out of which he pops.) In Luhrmann, the associations of order are considerably lessened, as Zeffirelli's peaceful fields and Rakoff's tidy cloister garden (nature's order underscored by the symmetrical Renaissance architecture) are replaced by a rooftop greenhouse with a few potted plants.¹⁷ More to the point though is the way in which the productions deal with Laurence's plan to unite the houses through marriage. That plan itself rests on two apparent presuppositions, that Christianity equals order, and that marriage leads to order. Rakoff examines neither of these, and ends by leaving both assumptions in place -- his production shares the Friar's commitments. In Luhrmann and Zeffirelli, however, the plan's presuppositions are called more to account.

Zeffirelli shows the moment the Friar conceives of his scheme. He and Romeo are entering the church after meeting in the fields. The Friar sets his basket of flowers on a low wall, looks up off left, then down the steps he has just ascended, then again off up left. A point of view shot shows a crucifix hanging in the center of the church. Zeffirelli then cuts to the Friar, his attention up off left; he thinks, then gestures down left for Romeo, who mopes in, pauses, then rushes to kiss the Friar's hand. Before noticing the crucifix, the Friar is castigating Romeo for his infatuation with Rosaline; after seeing it, and following his thoughtful silence, he announces his plan. Through editing, an eyeline match and the Friar's index vector, Zeffirelli's film provides an explicit

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context of the Friar's scheme in Christianity.

Although in a more intricate manner, Luhrmann's film does the same thing: it begins with Romeo helping the Friar with his robes, then cuts to a point of view shot of a boy's choir in the balcony, rehearsing. Following this is a dense series of crossfades and superimpositions, comprised of these visuals: flames, recognizable from the burning gas station at the start of film; a newspaper headline, "Ancient grudge"; a close up of the Friar, a statue of the Virgin Mary over his right shoulder; the flames; The Verona Beach *Herald*, its headline "Montague & Capulet . . ." with a black and white picture of Montague and Capulet shaking hands; the flames; a black and white newspaper photo of Romeo and Juliet kissing; a dove; a drawing of a heart wreathed in roses, flames at top, radiating beams of light; a second dove; a firework burst; a young black choir boy; two doves; a second firework burst. After this, the Father reveals his plan, then Luhrmann cuts to a brief scene showing him in the act of consecrating the wine and host for communion.

When this series of visuals begins, it is clear that the sight of the choir rehearsing has started Laurence thinking about the feud. When in extreme close up the Father says "For this alliance may so happy prove / To turn your households' rancour to pure love," the words are out of textual sequence and in *voiceover*. The combination of crossfades, superimpositions and voiceover -- devices often used in film, tv and video to suggest subjective interiority -- is a clear cue that he is thinking the words as a means of peaceful reconciliation. The imagery of the dove and the heart, representing the holy spirit and the heart of Christ, anchors the plan as being developed in the context of Christian belief. Further, the Father's vision is an explicit repudiation of disorder.

Beginning with fire (from the gas station brawl) and the headline "Ancient grudge" (first seen in the second part of the film's Prologue), the vision continues with newspaper headlines heralding peace between the houses, with pictures of Montague and Capulet shaking hands and of Romeo and Juliet kissing. Laurence's vision replaces the flames of the burning gas station with the dove of peace, the burning heart of love, and the firework burst shown outside the Capulet ball when Romeo and Juliet first met. When the Father comes out of his reverie, he tells Romeo he will assist him, then speaks *aloud* his plan to reconcile the houses. The return to the choir, now singing for the service, and depiction of Laurence celebrating mass makes it seem as though the plan does not just originate in Christian belief, but is *blessed*.

In specifying the plan as Christian in origin, the two films establish a vision of order independent from that of the state. Laurence's plan is representative of reconciliation and union, while the Princes' way of ordering, through threat, fine and violence, is of a kind with the mindset that produces the feud in the first place. This is in contrast to Rakoff's Friar, whose plan is developed neither in a church nor in reference to specifically Christian iconography, but in a garden that at no point in the production is explicitly connected to a church or a monastery. Rakoff's Friar conceives his scheme in the context of nature and orderly Renaissance architecture, and while both of those do have connections to Christian notions of order, the linkage is not specifically made, nor even, I think, made clear. The plan is Christian because a Friar had it, and because it includes a Christian marriage, but that is as far as the Rakoff *Romeo* goes. Because of this, it seems more of a kind with the efforts of the Prince to bring order to society.

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On the surface these schemes of order appear quite positive. The plan might not work out well, but that does not make it a bad plan. However: complications arise when it is regarded in the context of other moments from the productions. The Zeffirelli and Luhrmann productions question marriage as an expression of and means to order through their presentations of the Capulet's relationship: in Zeffirelli, Capulet's wife is hostile toward her husband and may be engaged in an incestuous liaison with Tybalt; in Luhrmann, that same incestuous relationship is much more obviously drawn. In Zeffirelli the very cowardly Friar, last seen as he runs shrieking from the Capulet tomb, causes one to wonder how strong the man's faith is. Luhrmann's film indirectly questions the validity of Christianity, mainly through the presentation of the Christian iconography that pervades the film as essentially decorative, through the blurring of the cross with the crosshairs of Tybalt's telescopic gun sight (Donaldson, "In Fair Verona") and through the scene in which Tybalt dies at the feet of the giant Christ statue. In Verona Beach, religion has become *pro forma*, decorative rather than a matter of conviction and faith: Romeo forgets to cross himself before the Virgin at one point, and when he remembers, it is timed as a comic moment rather than as a comment on his disregard -- or disrespect -- for Catholic ritual. Whatever productive role Christianity may have had in Luhrmann's Verona is all but extinct, and the film casts considerable doubt on the validity of the religion as an ordering principle.

Zeffirelli's and Luhrmann's films reveal their scepticism of the Friar as agent of order by challenging the component elements of his plan. If marriage leads to disorder, then how will Romeo and Juliet's marriage help Verona? If

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Christianity has become decorative, if its most potent symbol can be elided with one of violence and aggression, how can a Christian plan to reorder society be valid? The challenges of Rakoff's film parallel those of the playtext -- a plan Christian in quality that goes awry, and a Friar who abandons Juliet when she arguably needs him most -- but the production explains them away by presenting them as, respectively, bad luck and a man who has tried his best but is badly shaken by how badly things have turned out. The adaptation does not question the Friar's vision of order.¹⁸

In *China Girl* there is no Friar, nor any Friar analogues. Nor is there a Friar in *West Side Story*, although there are figures who resemble that character in superficial ways. However, rather than cataloguing the ways in which a particular character -- Glad Hand, say -- substitutes incompletely for the character of Friar Laurence, it is more useful in the present context to investigate how characters in the surrogation act in the Friar's *function* as orderer. Both Glad Hand and Doc are ineffectual in this respect. They want to set situations aright, but are unable to do so. Glad Hand (referred to in the stage musical's script, from the point of view of the teens, as a "square" [Laurents *et. al.* 153]) asserts that his "get-together dance," is to help the teens make new friends, an obfuscation of his actual intent to break down the barriers between the two gangs, which the teens see right through. The very picture of an inept high school guidance counselor desperate to connect with his charges, Glad Hand braves his way through the teens' abuse, unable to accomplish anything unless Riff and Bernardo instruct the others to cooperate, unable to impose order without Krupke to back him up. (By contrast, the Zeffirelli and Rakoff Friars and Luhrmann's Father are able to

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regulate Romeo and Juliet, even in their most extreme moments, albeit with some effort.) Glad Hand's intentions may be good, but he reflects the film's attitude, which it expresses without question throughout, of the general uselessness of adults and their schemes for reforming gang kids.¹⁹ Doc is successful in his effort to reform Tony,²⁰ but his attempts to impose a curfew on the Jets when they meet in his store for their war council or to get them to play basketball rather than fight meet with disdain, as does his mockery of the rituals of the gang ("War councils," he *kvetches*. "Rumbles."), as well as his attempts to build personal connections ("Why, when I was your age . . .") or to influence the kids through practicality ("What are you gonna be when you grow up?"). None of these approaches works, and his efforts end in bitterness ("I'll dig your early graves, that's what I'll dig."), sarcasm ("I have no mind. I am the village idiot.") and despair ("You kids make this world lousy.").

This lack of success extends the film's sceptical presentation of schemes of order: the police, with all of the authority of the state behind them, are ineffective, as are the peace makers, mocked not only by the youths they attempt to regulate, but by the film itself. Glad Hand is a caricature of an out-of-touch social worker. Doc is a stereotypical Jewish *senex*. In constructing these individuals as failed, even ridiculous mediators, the film marginalizes them and their ideas. Mocking them correspondingly mocks their beliefs in harmony, order, play and good fellowship. (A similar effect happens when Luhrmann's Romeo forgets to cross himself: making the moment a comic one undercuts the faith that drives the Father's plan, as well as the mass that appears to bless it.) By holding Doc and Glad Hand's commitments up to ridicule, the film reveals its own assumption that their ideas are facile, corny or

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This does not mean there are no effective ordering agents in the film. Bernardo and Riff control the gangs. In being the first to join in Glad Hand's get-together dance they allow it to proceed; they conduct negotiations over how the rumble will be conducted and decide whether and where those negotiations will take place. The teens who defy and mock adult agents of order are themselves fairly well organized: both gangs, but in particular the Jets, have clear hierarchies of command.²¹ Riff is more concerned with some aspects of order than Bernardo, who "understand[s] the rules" but mocks his counterpart's concern with proper ritual: "More gracious living? Look, I don't go for that pretend crap you all go for in this country." For Bernardo, rules are a ridiculous daintiness when used to disguise the gangs' animus, but he is happy to impose rules of his own when it suits his purposes, for instance telling Maria whom she can date and when she has to go to bed.

Analogous to Riff and Bernardo are *China Girl's* Alby and Yung, although their involvement with order is much more complicated. Both try to regulate the behaviors of their associates and their siblings even as they attempt to negotiate the demands placed on them by their elders. Yung, ordered to "control your friends," tries to keep his sister in line as well: "Can't stay in Chinatown, you stay home," he tells her. Like Bernardo, he'll "decide what's right and wrong for her." Alby, Tony's older brother, is similar to both Yung and Bernardo: while chafing under Perito's edicts, he tries to control his kid brother, whom he commands to "Do what I tell you." Much as Bernardo is unable to control his sister, Alby and Yung are unable to check their siblings, though it is not for lack of trying. However, Alby and Yung have a much

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harder time than their *West Side Story* counterparts at controlling their gangs. Yung in particular has to deal with internecine rebellion throughout the film, and both characters are chastised by their criminal superiors for failing to obey orders.

Each of these four characters, who as a gang member lives according to an assumption that the ordering principles of "straight" society are invalid if not ridiculous, also displays commitments to the schemes of order by commanding others, a clear example of the way in which an ideology "leaks." Riff and Bernardo resist the adult imposition of order but never realize their deeper commitment to it, expressed via formulations which give them authority over their gangs, or for Bernardo over his sister. Yung, Alby, Mercury and Shin, despite their sharp awareness of the constraints and duties placed on them from above, do not hesitate to impose controls on others when they see fit. They are committed to schemes similar to those for which they express resentment. From the standpoint of principal agents of authority and Friar analogues, order in *West Side Story* and *China Girl* is regarded in an almost entirely negative way. However, when agents of authority beyond those figures are taken into account, the attitude toward ordering constructs becomes less clear even as the functioning of ideology is more clearly revealed. What distinguishes the two films is that *China Girl* seems aware of Alby and Yung's blindness to their ideological commitments, while *West Side Story* does not. That film draws attention to that blindness through Anita's mockery of Bernardo's absolutist positions, but these moments are contained by the characterization of her complaints as comic, instances of the *chiquita* running her mouth, as well as of Anita herself as a little *too* sexually liberated for

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comfort -- she could do with some more order, the film implies. Ferrara's film uses Tony and Tye as well as Tye's friends to confront the gang leaders' unconscious participation in the ideology -- a proposition which, of course, they reject out of hand. However, the helpless disgust with which the youths' challenges are presented, and the confusion and defensiveness which characterize the responses, help to instantiate the challenges, rather than deflect and contain them. Both films seem very aware of the damage that rigidly held or oppressively maintained schemes of order can cause, but *China Girl* truly demonstrates how pervasive those schemes can be.

Orderly places

There are any number of places that the productions could use to represent ideas about order. It could be suggested in buildings -- both what goes on in them or through their architecture²² -- neighborhoods,²³ or even through streets.²⁴ Certainly what goes on in the streets can represent schemes of order. A particularly revealing example begins to present itself in the markets with which Zeffirelli and Rakoff begin their *Romeos*. Although the Q1, Q2 and F1 versions of *Romeo and Juliet* do not offer any suggestion in the form of stage directions about where 1.1 might be set, Greenblatt locates the scene in "A street or public place in Verona" (1.1*n*), but offers nothing more specific than that. Zeffirelli and Rakoff place the scene with more specificity in a market set up in a public square. Zeffirelli's is by far the larger of the two; his is also busier and noisier. Rakoff's market seems more orderly; at least, it is quieter. Surrounded by Renaissance arcades, as well as several perspectival, receding series of Renaissance arches, the square's architectural detail adds to

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the impression of order. Rakoff's low-key market more clearly shows "the quiet of our streets," although the idea can be taken as metaphorical in Zeffirelli: the market is efficiently doing what markets do until disrupted by the brawlers. Luhrmann's film does not have a market *per se*, although the staging of the 1.1 brawl begins at a gas station convenience mart before expanding into the rest of the city.²⁵

Michael Pursell, addressing the use of "incidental detail" in Zeffirelli, comments that "The perfection of the market place becomes, without our really having to think it, a symbol of that order, domesticity and community that the feud constantly threatens" ("Artifice" 173). His point that viewers are not really aware of the ways in which order is being expressed is an accurate one, I think. Much of the detail in Zeffirelli's market, as well as that in Rakoff's and Luhrmann's (and in other places), is incidental. The markets are settings, and unless attention is called to them through shot selection, editing, lighting, or index, graphic or motion vectors (such as in Luhrmann's presentation of the church setting at the end of his film), they exist as atmospheric detail, adding visual and aural texture to a given scene. This is what gives them symbolic power. They are constant, understated representations of order.

In the Zeffirelli, Rakoff and Luhrmann adaptations, the settings for the 1.1. brawl are not just places of visual and/or aural order, but places of commerce.²⁶ This indicates a profoundly ideological commitment on the part of the directors, that order and business are in some way connected. That none of the three performances makes an explicit link between the Prince's anger about the disruption of order and the disruption of financial activity does

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not mean the link is not there. However, that none of the performances comments upon the link may indicate a presumption that the disruption of financial efficiency represents a serious threat to social order. This connection between order and commerce appears in *China Girl* and *West Side Story* as well, although Ferrara's film foregrounds the connection to a greater extent than do the other four productions. In *West Side Story*, Doc's Candy Store (changed from the stage musical's drug store, its new, ironic references to childhood and innocence paralleling those borne by the schoolyard) indicates that film's equation of business and order. Doc himself represents order, and his employment of Tony leads the youth away from the gang life: gainful work is cast as a means to curtail social disorder.²⁷ When the Chinese open their new restaurant in the storefront where D'Onofrio Bakers used to be, part of the antagonism *China Girl's* Italian locals feel toward the Chinese is ethnic in nature, resentment against the foreigners.²⁸ However, Mercury reveals another aspect to the unfriendly reaction by repeatedly expressing a link between local business and neighborhood identity, as in this speech:

They can't even leave the Virgin Mary alone, Alby. Look at this, they're selling Buddhas at a Catholic feast. Mama-san, Papa-san, you got any fish head soup over there? Get your Buddhas. Hey, Buddhas. What do you got, got any egg rolls over there? Huh? They're gonna do good business.

His argument, that Perito "don't give a shit for the block" and is "up in Staten Island waitin' for the next payoff" is spot-on: as Perito himself tells Alby, "The Chinese have paid plenty for what they got. Don't confuse the issue. Just walk away." For Perito, whatever disorder his economic arrangements with the Triad bring to the neighborhood is irrelevant, so long as the arrangements themselves are not threatened. For Mercury, threats to local businesses are

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The film does not regard the issue so simply as does this character, however. It suggests that business is synonymous with order via the restaurant Canton Garden. However, *other* restaurants -- other *businesses* -- are established as places where people more often than not try to impose order. Gung Tu's lieutenant charges Yung with controlling Shin's rebellious faction, by any means necessary, in a restaurant. Perito beats Alby for disobedience in a restaurant. Both of these incidents either contain or encourage further *disorder*. For the criminal bosses, Mercury's attachment to local business interferes with the orderliness of their business; for Mercury, the bosses' attachment to their business of making money however possible threatens local business, and so his orderly neighborhood. Yet a further complication is introduced by Shin, whose protection rackets are threatened by the Triad uncles, who feel his preying on Canton Garden's owners threatens to disrupt their business with the Italians. As complex as this set of conflicting yet interrelated imperatives is, the idea that ties them together is the assumption on the part of all the above parties that the efficient function of economic enterprise as they define it is both a signifier and guarantor of order. By exposing these contradictions, the film shows the potential weakness of the ideological construct; yet, since none of its characters seem aware of the contradictions, let alone the underlying ideological assumption, the film again reveals the pervasiveness of the ideology. In this, *China Girl* demonstrates a much more sophisticated awareness of this particular aspect of ideology than do the productions of Zeffirelli, Rakoff, Luhrmann, and Wise and Robbins, whose equations of efficient economic activity with order go unexamined. By

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At the same time that the productions participate in this aspect of the ideology, they can be active in exposing and questioning others. Such is the case with the way in which they address a specific sort of physical structure. In several instances the *Romeo* playtext refers to walls or barriers, physical objects preventing ingress or egress: the Capulet orchard walls "are high and hard to climb" (2.1.105); Romeo, banished, exclaims that "There is no world without Verona walls" (3.3.17); Friar John is prevented from delivering Friar Laurence's message to Romeo when the health officers "Sealed up the doors, and would not let" him go (5.2.11) for fear of plague; the tomb which Romeo opens is also a barrier, preventing his (and Paris') access to Juliet. Despite this concern with devices of separation, the three *Romeos* make little of the possibilities the playtext offers. None of the orchard wall gives any of the *Romeos* pause. Only Zeffirelli, filming on location in and around walled cities, shows city walls, and he only uses them to make an allusion to divisiveness and intransigence at the end of his very last shot. Rakoff alone keeps the reference to Friar John being locked in. Luhrmann's tomb becomes the church, the doors to which are open; Rakoff's tomb does need to be pried open, but the action is filmed at a distance, in low light, with Romeo's back to the camera and his body obstructing the view, with the effect that what could be displayed as an act of desecration is instead a matter of ill-defined physical labor; Romeo easily breaks open the door to Zeffirelli's tomb. In short, physical barriers are of little concern in the performances of *Romeo and Juliet*.

This is quite the opposite in the two derivations, both of which go to considerable pains to depict walls, fences, bars and other sorts of barriers. As

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described in chapter 1, *West Side Story* sets this up through repeated shots of different fences and walls, and by depicting them not just as barriers, structures which inhibit movement, but as devices of containment, even entrapment. Especially germane is the motif of photographing people through an intervening screen. During the fire escape scene, for example, it is almost impossible to see Tony or Maria without seeing them in context of bars, bars that they variously clutch, climb around, lean over and peer through. The two sing of love but look as though they are in jail. The area under the highway where the rumble takes place is first shown through a fence, and seems to be impossible to get to without climbing over or crawling through something. The shot's composition, using a low, wide angle, makes the area seem a giant box with a massive concrete lid. It could be a coffin. *China Girl*, in what appear to be visual quotations from *West Side Story*, lards on the barriers fast and thick, particularly during the chase and fight scenes early in the film. Of the 152 shots which constitute the alley, first dance club, chase and fight scenes, 38 -- a quarter -- show or feature prominently fences or walls. (This percentage does not include shots which simply include walls as part of the setting.) The visuals draw attention to the barriers, often with lighting but also by shooting through a fence, by having one prove integral to the action, or by showing nothing but a fence (usually its shadow on bricks). Ferrara's film treats fences and barriers as did *West Side Story*: at best, they constrain; at worst, they endanger. For example, as Tony flees from Shin and his faction, he has to climb over or pass through fences three times. While climbing one, he is injured when the Chinese shatter a bottle against the chain links. Like Baby John, he is trapped when he crashes into a chained and locked gate; his

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rescuers have to break it open in order to reach him. While *West Side Story* can present its barriers as transparent or even beautiful -- the fire escapes enclosing Maria and Tony have an abstract, Braque-like elegance -- *China Girl's* photographer Bojan Bazelli depicts fences and walls as shadowy (if not as outright shadows), almost menacing from the start. While *West Side Story* sometimes only alludes to bars, cages, imprisonment, *China Girl* often emphasizes the point. These two films' most visible and visual physical symbols of order are also their most negative.

Ordering events

While Capulet's home is also a place in which order can be expressed, through such episodes as Capulet's attempt to control Tybalt's rage over Romeo's presence at the feast, and his attempt to control Juliet when she refuses to marry Paris,²⁹ more notable is the dancing at the "old accustomed feast" (1.2.18), which reveals a set of further commitments which the foregoing analysis has not revealed. I will defer considering Capulet's attempts to control his nephew and his daughter until chapter 3, for although these moments do represent attempts to assert order, they are of a piece with the repressive expressions noted above which demand certain behaviors; these moments are also expressive of the tensions cast as threatening the family, and will help to reveal the exchanges that ideological construct participates in.

The playtext specifies neither particular dances, nor the number of dances nor the duration of the dancing. Neither does it specify the manner of the dancing (energetic, sedate, raucous, quiet, and so on). But it seems to me that this, the *manner* of the dancing, is important to understanding how order

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is conceived in these performances. Philip C. McGuire contends that "the dancing during Act I, scene v, might very well have signified to Renaissance audiences" the "absence -- in the civic and family structures of Veronese society as well as in particular characters -- of virtues, particularly prudence and maturity." Further, "the measures through which the dancers move can function to define a norm of prudence and maturity applying to individuals and to the city and families of which they are members" (216-17). The dancing in film, tv and video adaptations and derivations of *Romeo and Juliet* can signify much the same thing to contemporary audiences, a expression of the potential for order. (For this reason, I will not consider Luhrmann's presentation of the Capulet feast in detail at this point. That scene functions more to reveal the internal weaknesses of the Capulet family than to offer a positive counter-vision to disorder in Verona Beach.)

In Zeffirelli, there are two primary dance segments in his staging of 1.5. Both are extended, the first slightly more and the second slightly less than three minutes long. Each is characterized by long-duration shots that allow audience members to take in the action of the dancers, intercut with briefer shots of the drama's principals. The photography in both segments emphasizes intricate, symmetrically balanced patterns in the dancers' formations and movements; the composition of the shots depicting the dancing, typically for this film, is elegant.³⁰ The presentation in Rakoff is similar to that in Zeffirelli, allowing viewers time to consider the dances and the dancers. For example, opportunity for extended contemplation comes during Juliet's dance with Paris. Photographed from the side of the set as though from among the crowd, Juliet and her suitor are on display in the center of the

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West Side Story contains an array of dance sequences, both in the analogue to the Capulet feast, set in the converted gym, and in its other musical numbers. "The Dance at the Gym" (Laurents *et. al.* 135) is comprised of "Blues, Promenade, Mambo, Pas de deux, [and] Jump" segments (*West Side Story: The Original Sound Track Recording* 2). It begins with a crossfade, accompanied by an orchestral segue, from the dress shop where Maria works to a high wide shot of the gym, where the dance is already underway. Following a cut to a low wide shot of the dancers, subsequent angles alternate between wide shots of the whole dance floor, and shots that, although privileging certain couples, are composed show them in the context of other dancers.³¹ Through these shots an idea not just of orderliness, but also of conformity, becomes clear. During "Blues," when Anybodys walks through without a partner, Action tells her to "get outta here." Similarly, when Baby John and his partner dance out of position and out of pattern, Riff smacks him on the butt and gestures, his message clearly that the young Jet is out of line. "Promenade" begins with "Boys on the outside, girls on the inside" of a pair of concentric circles, which rotate in opposite directions. High and wide angles display its patterned formality. "Mambo," like "Blues," begins with a low wide shot and intercuts wide shots of the entire gym with shots privileging one or another couple (the basic pattern is one of parallelism and contrast: the film shows Jets, then Sharks; Bernardo and Anita, then Riff and Graziella; and so on).³² "Pas de deux" (the tune "Maria" configured as "*a delicate cha-cha*" [Laurents *et. al.* 154]) features Tony and Maria at center screen, with three other couples in

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"Jump," the last number in the scene, continues to present dance patterns almost identical from couple to couple.

By the choreographic standards *West Side Story* sets, the dancing in *China Girl* is far less complex, although it too offers indications of what could be, were the disruptions of the feud eliminated. The first dance club scene (there are two) takes place in an environment initially free from tension, a distinction from *West Side Story*, where the Jets and Sharks spend a good deal of time glowering and profiling at each other, as well as the Shakespearean playtext, where the Montague boys move around inside their rivals' household. Immediately preceded by a scene showing a fist fight in an alley outside the club, and proximate to the ethnic tensions proposed in the film's Prologue, *China Girl's* first club scene reveals a jumble of ethnicities and genders dancing in irregularly shifting groups: sometimes the dancers are alone, at other moments in pairs, trios or even larger groups. The editing establishes that the ethnic resentments of the Prologue are not universal. Whatever barriers exist to mixing in the outside world, they do not obtain in the club.³³ In this, it, like the other dance scenes, functions "most deeply as a non-verbal but intelligible paradigm of that principle -- the 'temp'r'ring' of 'extremities' . . . -- which is shown breaking down in individuals, in families, and in" the city itself "during the course of the" film (McGuire 225).

Through the expression of this paradigm, these four productions also offer to their audiences "image[s] of 'something better' to escape into, or something we want deeply that our day-to-day lives don't provide" (Dyer 222). That is, the dancing in these four productions proposes "Alternatives, hopes,

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wishes . . . the stuff of utopia, the sense that things could be better, that something other than what is can be imagined and maybe realised" (222). Richard Dyer sees this proposition of alternatives as a basic function of entertainment; however, he complicates this description by asserting that while entertainment "responds to needs that are real," those "needs [are] *created by society*." Further, entertainment "also defin[es] and delimit[s] what constitutes the legitimate needs of people in this society . . . [and], by so orienting itself to them [needs], effectively denies the legitimacy of other needs and inadequacies, and especially of class, patriarchal and sexual struggles" (228).³⁴

By constructing fictional worlds in which disorder is not only present but pervasive, the four productions immediately at hand create spaces in which audiences can begin to feel a need for representations of order, then offer alternatives to the problems they have constructed in the highly regulated, patterned dancing of *West Side Story*, the Zeffirelli and Rakoff *Romeos*, or in the peaceful intermixing of Ferrara's dance club. (Notably, these scenes all take place shortly following depictions of intense disorder.) In these terms, dancing in these four productions is established as distinct from the violent feuds of the performances. Characteristic of ideology, this process of distinction establishes two or more possibilities in opposition to each other: one is good, others are not.³⁵ In all four productions, dancing, representing order, is good; the feud is bad. (Ironically, the feud is also an alternative way of ordering society -- it differentiates between houses in the *Romeos*, between "American" and Puerto-Rican in *West Side Story*, and ethnicities in *China Girl* -- albeit in a negative way. It is a dystopian gratification of the same need for security,

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The dance scenes in Ferrara designed as “escapes from the problems, and discomforts” (Dyer 230) of that film’s feud. So is the dancing in *West Side Story*, Zeffirelli and Rakoff. However, none of those escapes is total, or uncomplicated. Disorder continues to exist and struggles to assert itself. In *China Girl*, Shin, along with his faction, interrupts the dance, assaults Tye and tries to kill Tony. In *West Side Story*, “Mambo” offers an escape from the feud through a dance in which the Jets and Sharks transfer their violent competition over territory into non-violent competition over which gang can out-dance the other, the very choreography of the dance reflecting the stylized beginning to the Prologue’s brawl. Bernardo violently interrupts Tony and Maria’s dance. In both Zeffirelli and Rakoff, the productions cut away to shots of Tybalt as Romeo and Juliet speak, and both retain Tybalt’s dust-up with his uncle over Romeo’s presence at the feast, an interruption lent greater emphasis on film, tv and video because the productions cut to this eruption of the feud, rather than showing it while Romeo and Juliet continue to interact in the background of the frame. The dancing may represent an escape from the feud’s discomforts, and suggest possible, harmonious alternatives to disorder, but none of the four productions allows these moments to go unchallenged. (Luhrmann’s film is an extreme extension of this point. His hallucinogenic feast scene is more debauch than dance, and Romeo literally has to go soak his head to clear it of the revel’s disorderly influence, a step the film suggests is necessary before he can meet Juliet.³⁶) Despite this, none of these challenges seriously questions the validity of the idea that dancing offers an escape from the feud -- the expression of order through dance is left largely intact.

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It would be a gross oversimplification to say that these surrogations present order itself as repressive or damaging, although that is how it might seem at a first, fast glance. To be sure, they do reveal negative expressions of order: Gung Tu, Perito and Schrank are inverse, extreme examples of a principal that Escalus represents, that of order through force. Whereas the Veronese Prince acts for the good of the city, the criminals and the cop are shown to act for their own gain. Their methods differ from his in degree and extent of personal involvement, but it should be borne in mind that the Prince does threaten "pain of torture" and "of death" to those who disobey him (1.1.79, 96). These individuals act to preserve order. The tension possible in the presentation of Escalus -- the representative and ensurer of Verona's order, unable to ensure it -- carries over to the derivations, whose authority figures are likewise unable to control those subject to them, or to protect their charges. This doubt, this anxiety, appears to have carried over into the playtext's later-twentieth-century surrogations, even to have been extended into suspicion and cynicism.

Yet despite the fretfulness with which the productions consider schemes of order, they also work to reaffirm its agency, its validity. The further one moves into the performances, the more one sees the texture of the ideology: despite the cautionary presentation of primary agents of authority, four of the productions embrace (though not whole-heartedly) the expression of order through dance. (As I will show in chapter 3, Luhrmann's film demonstrates an alternative vision of the dance as disorderly, an example to be avoided.) Order

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itself may not be bad, the productions suggest, but many of its expressions are. All of the productions sustain ideological theory's supposition that ideologies are not monolithic by presenting challenges to schemes of order, which are shown to be riven with contradiction. At the same time, the similarity of some aspects of their presentation of order -- the treatment of the Princes, Krupke and Schrank, Gung Tu and Perito; the belief in dance as an expression of order -- begins to reveal a gap in performance theory's questioning of immanent meaning. The very resemblance of these aspects in three *Romeo and Juliet* adaptations and in two of the playtext's derivations proposes the possibility that audiences, exposed to these reiterated similarities, might take them to indicate immanent meanings. This is not to say that the meanings are. However, the developing scepticism regarding authority figures in the three adaptations and two derivations of the playtext released over a period of 35 years may suggest to those watching the productions that *Romeo and Juliet* itself necessarily questions, if not challenges outright, authority figures; the repeated presentation of the peacemakers and their beliefs as weak, weakened or silly may help to confirm the supposition that Friar Laurence is an inept plotter, his ideas kooky or, worse, dangerous. The surface dissimilarity of the productions supports performance theory's denial of immanent meaning, but these deeper similarities indicate an aspect of accounting for meaning that the theory may need to address: certain meanings may not inhere in a playtext, and meanings may not be ahistorical or transcultural, but these productions can make it seem that some are.

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then the schemes of order in these productions are ideologically successful, because the productions are filled with differentiation: Chinatown v. Little Italy, dance v. brawling, American v. Puerto Rican, obedience v. disobedience. The list could go on and on. The "synthesis of concepts, [and] images" that the productions offer make the ideology "compelling and powerful" (Kellner 472). However, no one position goes unchallenged; even as one scheme is supported, it is pressed, questioned, tested from another quarter. The aggregate effect of the large scale challenges, especially to authority figures and through the depiction of barriers, particularly since many of them occur so prominently in the productions, is to assert order's susceptibility and weakness, despite what I hope I have shown are the productions' (in many ways fundamental) commitment to schemes of order. An expression of ideology's multiplicity of expression, this also has the effect of opening a hole in the facade of the construct: it does not seem possible that the ordering schemes are "the only reality that is" (Snyder, "Ideology" 93). The presentation of "certain communal and individual weaknesses" (Berry 144-45) in the productions provides a space in which other ideological constructions can struggle for dominance.

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CHAPTER 3

Alike in Dignity? Houses, Households, Families and Feuds

There's no such thing as just a family.

Lisa S. Starks,
Public comment

Although it is difficult to consider the family apart from schemes of order, the preceding chapter endeavored to address the latter more or less independently of supporting or conflicting ideological constructs such as the family, to see what commitments and challenges the productions revealed to the ordering schemes themselves. Building on that approach, this chapter will address the stresses that order is subjected to in the adaptations and derivations of *Romeo and Juliet* I am considering, in particular from expressions of the family and issues arising from them. Already challenged through the revelation of its own internal contradictions, along with ineffectual, self-serving or criminal representatives, and crumbling or repressive physical infrastructures, schemes of order are further threatened by the institution of the family, and by the feud, which depends on the family's ideological privileging. To demonstrate this, I will look first at how the feud develops from a distorted ordering scheme, then turn to a demonstration of the ways in which early modern conceptions of family which inform the *Romeo* playtext become metaphorical in its later twentieth-century surrogations. Following that, I will engage in a close analysis of the different ways the productions demonstrate weaknesses in the family, which in turn lead to further, serious challenges to schemes of order. As a result of the similar treatments family receives in the productions, gaps in

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performance theory's questioning of immanent meaning is again appear. In the end, I hope to show that the ideological constructs of schemes of order and of the family, which ought to support each other, more often than not exist in conflict, a conflict which will continue to open a space in which a third construct, young love, can move toward dominance.

Family, feud

There is no shortage of intelligent, detailed examinations of the Capulet-Montague feud, its origins and its implications. The most incisive of these in recent years have been feminist. Before those contributions, H. B. Charlton noted that the "general trend" in the evolution of the Romeo and Juliet story "had been to magnify the virulence of the feud" ("Shakespeare's Experimental Tragedy" 52) to the point of its being "ungovernable" in the Shakespearean playtext, despite having run its course (*Annual* 35).¹ Rather than Charlton's dead letter, feminist critics find the feud to be a dynamic expression of basic societal values. Coppélia Kahn argues that the feud is not just the definition of manhood ("Coming" 342), but a way in which men are linked to their fathers and opposed to women, love and sex (*Man's* 83); it is not just an "extreme" expression of patriarchy, but the way in which the citizens of Verona are socialized into the patriarchal system (84, 86). Marianne Novy, in a modification of Kahn's thesis, argues that the feud "calls on men to define their masculinity by violence" (359-60); François Laroque sees language in the play as striking "the keynote . . . of aggressive virility and unabashed phallicism" (19).² Jill L. Levenson argues that the narrative is "driven by social disorder through violence" ("*Alla stoccado*" 83). Her position that Verona is

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characterized by attitudes of competition and advancement (94) echoes Kahn, who sees the feud as the normal social pursuit in Verona (*Man's* 90), although Levenson complicates the investigation by arguing that the playtext questions duels and fighting through its fight scenes ("*Alla stoccado*" 93-94). Jay L. Halio identifies the feud as emblematic of a larger array of violence in the playtext, which "is not only physical . . . it is sexual, psychological, generational, and even mythic" (Introduction 11). Susan Snyder, pulling from many of these sources, argues that while the feud is not always taken seriously by those involved ("Ideology" 88), it is necessary for the families to define themselves (89). Verona is permeated by ideology constituted by the feud (93); it is ideology which, based on its normal action of separation and division, brings about the tragedy (95). Robert Applebaum, in an essay which again can be seen to have its origins in Kahn's work, and which reacts to feminist analyses of the feud, argues that, while the feud parallels pressures toward masculine self assertion (252),

if endless cycles of violence are expressions of the regime of masculinity, so is the promulgation of the law, a law of peace, which itself has the right to resort to violence. . . . So, too, is the promulgation of the idea of an alternative, the idea of standing apart from the masculinist regime in practices of heterosexual love. (255)

In this conception, ideologies of order, family and love come out of the ideology of masculinity. Applebaum does not apologize for masculinist violence, although his argument is an apology in the older sense of defence: reacting to the implicit condemnation of masculinity he finds in accounts like Kahn's, Novy's, Levenson's and Snyder's, he seeks to explain how violence cannot be so easily separated from such ideologies as law and love.

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provocative -- I also disagree with it. He reverses what I see as the source and origin of the tensions in the play, which is the distortion of the need for order. As Snyder argues, ideology works through "identifying, hailing or interpellating into predetermined subject-positions . . . it creates meaning by differentiating" ("Ideology" 90). In other words, one of the primary ways a society orders itself is through the division of individuals in that society into distinct groups, through which individuals in those groups gain an understanding of themselves -- for instance, in *Romeo and Juliet*, Samson and Gregory's understanding of Verona is ordered through their understanding of themselves as "*of the house of Capulet*" (1.1.0sd).³ This ordering principle, taken to an extreme, becomes the feud: a different house (and those individuals whose world is ordered by their understanding of themselves as, say, "*of the Montagues*" [1.1.28sd]) is not just different, but an enemy. The handing down of this ordering principle from individual to individual, from generation to generation, leads to the principle's becoming a feud, an unexamined and permanent expression of an artificial, assumed order. That two groups of people would understand themselves as distinct from each other is not in and of itself a problem. The problem arises when that understanding becomes violent, and violently expressed. Aside from the purely local threat to order that a violent quarrel between two (artificially) distinct groups poses to the civic unit (shown more than adequately in all five productions, though perhaps less well in *West Side Story*, where the gangs mainly threaten each other), this extreme understanding of the family as ordering principle can lead to fundamental disruptions of the state, of which the family is often considered a foundational structure. As Susan Dwyer Amussen points out, in early modern England "the village was the natural outgrowth of

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the family: grown children began separate households, building first a street, then a village, a city, a borough" (50).⁴ The net effect of this construction of the family not simply as related to but as the root of social order is to invest the family (and by extension the household and the house) with considerable ideological significance. The family isn't "just" a family: upon it all social order depends. On the face of it, the relationship seems clear, even simple. However, Amussen points out a potentially fatal conflict that inheres in this conception: although "The message of household manuals on the surface supported public order,"

In practice it was not so simple. When the household is a godly commonwealth, then relations between households become the equivalent of foreign relations. The godly household could (and did) separate itself from other households to maintain its purity. Clever and Dod [in *A Godly Forme of Household Government: for the ordering of private families, according to the direction of God's Word* (1612)] insisted that "the husband without any exception, is master over all the house, and hath more to do in his house with his own domestical affairs, than the magistrate." (47)

The tensions this could create in local governance would be extreme. The family may have been "the main guarantee of . . . public order" (Stone, *Crisis* 591), but if two families who were taught to see each other as dangerous rivals, themselves as equivalent to the state and their heads as analogous to princes, entered into conflict, then the threat to social order could be severe. Order, in theory supported by the family, is threatened when the family, begins to assume an ideological weight of its own, a weight ironically provided by that very ideological construct which it comes to threaten.

The danger represented by the Capulet-Montague imbroglio exists in what even a street-level squabble could metastasize into. Sir Francis Bacon, in "Of Seditions and Troubles," maintained that "when discords and quarrels

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prince or state [should] be secure concerning discontentments, because they have been often, or have been long, and yet no peril hath ensued. For as it is true that every vapour or fume doth not turn into a storm, so it is nevertheless true that storms, though they may blow over divers times, yet may fall at the last: and, as the Spanish proverb noteth well, *The cord breaketh at the last by the weakest pull.* (104)

As Buchanan Sharp notes in his study of riots and uprisings in England, even “drunken outpourings received most serious attention from the government, who regarded them as a possible first step toward insurrection that gave point to the Crown’s insistence on suppression of superfluous alehouses in times of scarcity” (42). The “government took seriously all seditious words which might be the first step toward social turmoil” (46). A seditious opinion, spoken aloud; a challenge to a fight; an unlawful assembly; an assault; a rout; a riot; a feud: any, and all, could conceivably be construed as threats to the state.⁵ If a local feud were to involve families with sufficient resources of men and matériel, the government’s uneasiness might well increase.⁶

In this context, Escalus’ inability to curtail the Capulet-Montague fighting can be seen as particularly alarming: the weakness, vulnerability, corruption, even ineptitude that the state figures of authority display in Zeffirelli, Rakoff, Luhrmann and Wise/Robbins, or the criminal ruthlessness shown by Gung Tu and Enrico Perito in Ferrara, has already called into question how much order there is in these productions’ societies. And now the societies themselves are threatened by groups that ought to represent their stable basis. Lawrence Stone comments that Elizabeth I, in dealing with a

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dispute between the Earl of Sussex and Lord North “could only temporize and procrastinate, keeping the balance of force sufficiently even to prevent a major explosion” (*Crisis* 233), and this may offer some clarification: Escalus and the other state authority figures may not have the power to rein in two bellicose, dangerous groups. Confronted with rivals whom he cannot overmaster, the Prince has to negotiate, threaten, charm. Such a construction goes a long way to explaining Luhrmann’s Captain Prince, at one point literally trapped between Capulet’s wife and Benvolio, able to assert control only through massive accumulations of weaponry and men; it also helps explain Rakoff’s Escalus and his struggles to assert himself amid thickets of Montagues and Capulets. Even Zeffirelli’s Escalus, imperious as he is, is unable to stop the fighting. While there is an argument to be made that the feud has become a way of life, an enculturated activity that one cannot just *end*,⁷ there is also an argument that individuals like Tybalt have no real fear of the Prince’s authority. It may be possible that Tybalt believes the Capulets strong enough to protect him from whatever punishment the Prince might try to mete out.

Performing families

Although lengthy, the preceding background is useful in understanding some of the presentations of families and the feud that the productions tender. As the above reference to Zeffirelli, Rakoff and Luhrmann suggests, the relationship between the Capulets, Montagues and the Prince can be explained, even if only in part, in relation to the well-armed houses and violent conflicts of early modern England. I would like now to turn to a more detailed examination of the families and their conflicts as presented in the five

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productions, to see if the relationships established above -- that distorted schemes of order lead to disorder, and that a disordered family not only represents a threat to, but itself threatens, social stability -- continue to prove useful.

There are any number of ways one can look at the families in these productions, and this presents an immediate question about how to deal with *West Side Story* and *China Girl*, in which there are no houses in the sense that a character such as Tybalt or Benvolio would understand them, as an aggregation of nuclear family, servants and related kin which perhaps included the kin's family and servants as well. In early modern England a house was defined not just by its nuclear core, but by its affiliated kin and its non-kin resident servants, so that individuals who had no affinal ties to the core family considered themselves part of a larger, coherent group. I am by no means certain how well such an understanding pertains even in Zeffirelli's and Rakoff's period pieces: although uttered, the concepts of "house" and "household" are never actually explained, and instead are displayed primarily through the use of costumes. Members of a particular house dress alike, and seem to live under the same roof. It seems likely that many viewers would take "house" as metaphoric for "family." Such a metaphor is extended in Luhrmann, and to an even greater extent in *West Side Story* and *China Girl*, where "family" becomes a metaphorical reference: certainly there are nuclear families in all three of these productions, but the understanding of family can be seen to extend beyond blood relation. Ethnicity in the two derivations of *Romeo and Juliet* (and in Luhrmann's film, a point I elaborate on below) can be considered a family of sorts. At the center of three of the four "families" in the two films is a

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fragment of a nuclear core: Bernardo and Maria, Yung and Tye, and Alby and Tony. In *West Side Story*, Tony and Riff are not nuclear, although they have lived under the same roof as quasi-siblings for four years. To these respective cores are attached affiliated others: Chino, Pepe, Indio, Anita and so on; Shin and the other gang members; Mercury and the other Italians; Action, Ice, Baby John, Graziella and the rest of the Jets' circle. Like many families, these ethnic groups work toward a common goal, although not without dissension. The analogue is not 1:1, but it is suggestive. Ethnic tensions act as surrogates for the tension that pits Tybalt's desire to confront Romeo against Capulet's desire to preserve hospitality in his home (as well as his own authoritarian rule), or for the tension that pits the Capulet and Montague toughs in opposition to Escalus' attempts to exert control over them. How are these examples different, really, from Shin's and Mercury's refusal to cooperate with the gangster bosses? The bonds felt by the gang members toward each other and toward their gang (and, in some cases, their neighborhood) are those of pleasure or affection, and obligation, the first two of Ralph A. Houlbrooke's three "pillars" of effective relations among kin (*English Family Life* 221).⁸

Similarly, the criminal groups in *China Girl* and *West Side Story* (as well as those hinted at in Luhrmann's film) can be seen as metaphoric families. In fact, the relationship between gangs and families is not a new one. A range of studies throughout this century have documented that gangs tend to be formed from youths coming from weak family structures.⁹ Others propose that gangs take the place of weak or absent families, functioning as family "surrogate[s]" (C. Taylor 104).¹⁰ The argument that "To the outside world they may appear to be gangs or crews, but to the participants, this is their family, their school,

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their church" (95) is germane: with few or no apparent kin-based relationships, the youths of *West Side Story*, *China Girl* and *William Shakespeare's Romeo + Juliet* have formed structures analogous to families, in which (especially in Ferrara and Wise/Robbins) older, more experienced members are shown looking out for younger ones. Riff, Action and the others teach Baby John how to gang. Bernardo acts as an older brother to Chino. Yung is told that his cousin Shin is his "responsibility," and Shin complains that "I expected my cousin to fight by my side. I expected you to help me." The members of the gangs do display some affection for each other; being members of gangs also obligates them to behave in certain ways; additionally, the Chinese street gang and adult criminals of Ferrara's film, in looking to receive economic enrichment as reward for their criminal activity, can be seen to demonstrate Houlbrooke's third pillar of effective kin relations, that of expected advantage (*English Family Life* 221). As with ethnicity, this is not to suggest that the criminal groups of the two derivations can be directly equated with Renaissance families. However, it does seem clear that the relationships and concerns revealed by these criminal groups are analogous to those characteristic of families like the Capulets and Montagues.

Given these metaphorical ways in which family can be understood in the derivations, it would make sense to explore how families are presented in "traditional" and "nontraditional" manners. Of those two, "untraditional" is more provocative, as it indicates more of the ways which family can mean in the latter part of the twentieth century. However, this conception is also rather too binary for my liking, too either/or, suggesting an absolute categorization that the films defy. A more useful approach is to look at a range

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of the ways the groups of people in the five productions can be categorized, noting similarities and differences. Four major categories that the productions themselves suggest are *violent*, *affectionate*, *ethnic*, and *criminal*. (I would note that these categories are not exclusive: affection and violence may be expressed in a single family, and these may also have roles in an ethnic, criminal, or ethnic-criminal “family,” either independently or in tandem.)

In *Shakespearean Films/Shakespearean Directors*, Peter S. Donaldson presents an articulate examination of violence in Zeffirelli’s *Romeo and Juliet*. As he conceives it, “Zeffirelli is acutely sensitive to ways in which gender ideology shapes the play, and his visual design extends Shakespeare’s critique” of patriarchal rule, which is

sustained by an ideology requiring young men to assert their masculinity by violence, devalue women, and defensively distance themselves from them. These texts of patriarchal ideology are not merely ground rules or taken-for-granted assumptions in the play: we see them transmitted, taught, imposed, and resisted. (153)¹¹

For Donaldson the “roots” of the “feud are connected to a family dynamic in which the struggle for dominance among the males . . . involves conflict for or over women” (163). The basis of Zeffirelli’s patriarchal families is expressed through competition and, eventually, violence, which evolves from “the redirection of the threat of incest outside the primary family” (161).

Patriarchal society, prompting an “obsessive concern or anxiety about who is part of one’s family and who is not” (161), contributes to the feud by requiring the males of one family to forcefully assert their distinction from males of another. For Donaldson’s psychoanalytic argument, the violence of the feud has its origins in “the boundaries required for the resolution of Oedipal tension” (161).¹²

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My interest here is not with Donaldson's argument, but with whether his ideas of the source of *Romeo's* violence are applicable in any way to the other four productions. Clearly they are in *West Side Story* and *China Girl*, and to a lesser degree in Rakoff's and Luhrmann's films. In fact, of the five productions, the incestuous tensions that Donaldson ascribes to *Romeo and Juliet*, and to Zeffirelli's film in particular, are also on display in *West Side Story*, *China Girl* and *William Shakespeare's Romeo + Juliet*, and to a considerably lesser degree in Rakoff's *Romeo* as well. In *Romeo* incestuous rivalry is expressed at a slant through violence; in the two derivations gangs invoke violence to keep the young women safe from rival, ethnic Others. Bernardo in particular expresses fear of what he sees as Americans', and particularly Tony's, predatory sexuality: "There's only one thing they want from a Puerto Rican girl." His hatred for and desire to fight Tony one-on-one is fuelled as much by this as by his animus toward America, Americans or the Jets. (The irony that his attraction to Anita is apparently based in large part on this same sexuality goes unnoticed.) The dancing throughout the film, described variously as "reckless, joyless and sinister" (Atkinson, "West") or as characterized by "sweep and vitality . . . wild emotion . . . muscle and rhythm" (Crowther), is, I think, both: several of the dances are shot through with sexuality at the same time that they are about, depict, or resemble depictions of violence.¹³ This is made explicit in the "Tonight" quintet, as Tony and Maria, Anita, and the Jets and Sharks sing respectively of love, sex, and fighting in a complex, polyrhythmic mix.¹⁴ The film exposes the same link between sex and aggression that feminist critics address; however, like Donaldson, it locates that link in relation to the family. Bernardo is unwilling to find in his little sister

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In *China Girl*, Yung's concerns are similar to Bernardo's. He fears his younger sister's involvement with an ethnic Other, but his admonitions are less obsessed with Tye's sexual vulnerability:

YUNG

You're my sister and I love you, but you're my responsibility and you have to do what you're told.

TYE

I just want to go out and be like everybody else.

YUNG

But you're not. You're Chinese.

TYE

I know that. It doesn't make me any different.

YUNG

Tye, you got yellow skin and almond eyes. You're nothing but a Chink to them. That's why we live in Chinatown.

His delivery of the lines, along with his body language and the direction of his gaze, does not indicate that his construction of Tye as "nothing but a Chink to them" includes an understanding of her being more sexually vulnerable because of her ethnicity, although that possibility inheres in the dehumanizing assertion. Later, when he hits her after catching her with Tony in the alley, he says it is because she does not listen to his warnings. The attack (in response to seeing her with Tony) is presented as punishment for defying him; however, because her pairing with Tony is at the same time defiance of her brother's edict, the sexual tension again asserts itself.¹⁵ Although Yung does not pursue Tony with anything like the vigor that Bernardo does *West Side Story*'s Tony, Yung's attitude toward his sister is much more doctrinaire, and certainly more violent, than Bernardo's is toward Maria. The aggression Yung normally directs outward, away from the family source of sexual tension, is directed

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inward, toward his sister when his patriarchal command is challenged in his presence. In sum, the Oedipal violence Donaldson finds in the playtext and in Zeffirelli's *Romeo* is expressed as incestuous tension in *West Side Story*, and it may exist in *China Girl* as well.

In *William Shakespeare's Romeo + Juliet*, Capulet's reaction to Juliet's defiance of his authority is far more severe than Yung's: the man is out of control. At "Thank me no thankings" (3.5.152), Capulet grabs Juliet by the upper arms; pushed by the handheld camera, he throws his screaming daughter onto her bed, where her white robe flies open, revealing her legs, bare to the hip. After Juliet hurries to cover herself, Capulet grabs her again; the camera pushes him as he bulls Juliet out of her bedroom while his wife and the Nurse try to pull him off his daughter. The next shots, handheld close ups, alternately favor Juliet (a slight high angle over her father's shoulder, his head, left shoulder and upper arm a dark, out of focus mass obscuring the right third and lower quarter of the screen) and Capulet (slightly low, over Juliet, three quarters of her head an out of focus brown mass obscuring the lower left corner of the screen). Capulet becomes incoherent at one point; he slaps his wife away from him at her "are you mad?" (l. 157), throws the Nurse to the floor at "Peace, you mumbling fool" (l. 173) then shoves Juliet to the floor as well at "I'll not be forsworn" (l. 195). In this scene, Juliet is dressed in a white robe, and her bed linens are white, suggesting her innocence. When Capulet throws her onto the bed where she has recently been making love with her husband, her sprawling body is a bleak recollection of the playful tumbling she engaged in with Romeo not long before, as well as the naked Romeo's pratfall off the bed when the Nurse entered to warn the lovers of the approach of Juliet's mother.

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The ludic quality of these two moments sets the ugliness of the scene with Capulet in even greater relief.¹⁶ Capulet's body -- easily twice the size of his slight daughter's -- overwhelms Juliet's when they are in the hallway; the shots are composed so that he dominates her in the frame. These elements, along with the screaming delivery of the lines -- Capulet's are howled more than spoken -- contrive to make the scene more like a rape than an argument between father and daughter.

In comparison, Rakoff's Capulet never touches Juliet. He thinks about it, raising his hand as if to hit her, then, as if mastering himself, strikes his own palm at "My fingers itch" (l. 164). His movements are constricted, comprised of aborted blows and restless pacing along a short arc of floor. Much of the symbolism is similar to Luhrmann's: the scene takes place in Juliet's bed chamber, she is dressed in white, and the linens are white as well, but the violence and volume are toned down. Zeffirelli's presentation of this scene falls in between the Luhrmann-Rakoff extremes. Lady Capulet tells her husband of Juliet's reaction on the stairs, so he does not even reach his daughter's room until "Hang the young baggage."¹⁷ When he gets there, he breaks the door down. Juliet, again clad in a white nightgown, is, as in Rakoff, on her white-sheeted bed, which Capulet gets to by pawing through the white bed curtains. Juliet, her outstretched hands clasped, pleads with him; he grabs her hands and throws her against the wall. When the Nurse protects Juliet, he tries to move the woman but cannot, and struggles briefly with his wife as well. The first of the two crucial shots in this segment is a high wide shot of Capulet, the Nurse and Juliet: Capulet occupies the right half of the screen; the Nurse stands alongside a long wooden cabinet in the left third of the screen; Juliet, on

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the floor, peeks from behind the Nurse's skirts. All that is visible of the girl between the dark cloth of the Nurse's clothing and the dark wood of the cabinet is her face and a bit of white nightgown. (All three *Romeos* employ a similar shot looking down on Juliet in depicting this moment; Zeffirelli's is the most extreme, cramming her into the smallest space and revealing the smallest proportion of her body.) The second crucial shot appropriates Juliet's point of view. It is a low, wide angle of Capulet *pere* and *mère*. Capulet's wife stands, partially obscured by the cabinet, at screen right; Capulet stands just left of screen center, dominating the frame as he delivers his edicts to his daughter. The angle, and the emotional content, are strongly reminiscent of the visuals of Escalus in 1.1 and 3.1: Capulet is as terrifying a presence to Juliet as the Prince is to his subjects.¹⁸

Capulet's assault in Zeffirelli is less overtly sexualized than in Luhrmann, although all three *Romeos* have similar incestuous overtones. That the scene is set in Juliet's bed chamber -- as opposed to merely "*aloft*" (3.5.1sd)¹⁹ -- imbues all three presentations with implications far in excess of those already carried by Capulet's "having now provided / A gentleman of noble parentage" (ll. 178-79), whom he also calls "my friend" (l. 191), for his daughter to marry. Capulet's reaction, in two performances violent, in one nearly so, is fuelled most directly by Juliet's refusal, but it may also stem from the incestuous tension which Juliet has, through her refusal, brought closer to the surface.²⁰ Juliet's refusal to comply short-circuits Capulet's attempt to redirect incestuous pressure toward Paris, to whom he "give[s]" (l. 191) Juliet; as her husband, Paris will replace Capulet, but, because of his close relationship with his wife's father, he will also function as surrogate lover for

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Capulet. This would rechannel the incestuous pressures in a socially acceptable manner. Having this (unconscious) plan thwarted exposes Capulet to the risk of having the incestuous impulse revealed (to himself as well as to others), and so provides an additional explanation for his extreme reaction. Clearly this has moved from Donaldson's Oedipal conflicts to an examination of father-daughter incest. Despite this difference, the results of the conflict remain similar. Juliet's refusal to comply prompts the redirection inward of the violence normally directed outward against a purported foe. The outwardly violent family becomes internally violent.

This process happens to an extent in *China Girl* as well, although less obviously so, and is clearly present in *West Side Story*, in Bernardo's obsessive worry over whom Maria can and cannot date or marry. Although like Capulet in this respect, Bernardo is not a Capulet figure: Maria does have a father, albeit an absent one.²¹ However, Papa's role of looking out for Maria's prospects has been usurped by Bernardo, who contends that their father "do[es] not know this country any better than she does." His displacement of their father complicates the film's incestuous tension, particularly as he chooses as groom for his sister the bland, agreeable Chino, a boy apprehensive about walking into the dress shop where Maria works because "this is a place for ladies." Bernardo selects a safe choice for his sister, one who will not debauch her, and in so doing eliminates the competition. (A similar action seems to be occurring in *Luhmann*, in which Dave Paris is played as a pleasant nonentity by the conventionally good-looking Paul Rudd, and in *Rakoff*, where the approved suitor is a tall, Milquetoast sort.²²) In these examples, with the exception of *West Side Story*, in which Maria is never

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attacked, the incestuous tension which gives rise to the feud can also be seen turning inward when the young women risk exposing it, however accidentally.²³

For all of the problems that the foregoing analysis would suggest that these families have, they are presented, although less emphatically, as affectionate groups. Maria's father refers to her by the fond diminutive "Maruca." Bernardo and Yung would both argue that they are looking out for their sisters' best interests, and both do have some tender moments with the young women. Bernardo in particular can exert control with no small amount of charm, although the reactions of Maria and Anita make clear that they know he is being controlling. Yung has a touching, quiet moment with his sister when he comes into Tye's room while she is sleeping. After he tucks her in, he wanders around the room: following his gaze, the camera reveals a McDonald's box atop *Teen* and *Seventeen* magazines, themselves partially covering a Chinese magazine; alongside these is a collection of the cosmetics so necessary to teenage dance-club life, mixed in with some old family photographs. This moment, more than any other, demonstrates to him that the life he had hoped for her, as a Chinese in the United States, is impossible, and soon afterward he decides they will return home to Hong Kong.

The families in Zeffirelli and Luhrmann are less affectionate than those in the two derivations, in Luhrmann considerably so.²⁴ In all three, the strongest bond Juliet has is with her Nurse (who, in both, proves an aggravation to the girl's mother, another expression of household tension). Juliet's relations with her mother range from deferential in Rakoff to formal in Zeffirelli to strained in Luhrmann.²⁵ "Remote" is probably the best way to describe the relationship between most of Zeffirelli's Capulets. Juliet's first,

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exuberant appearance, romping around the second floor of the Capulet home, contrasts starkly with the appearance of Capulet's wife (in the same rank of windows Juliet appeared in moments before), accompanied by a violin discord on the score. Her expression stern, she shuts the window on her husband, who has been regarding her from across the courtyard. Shuddering, her husband shuts his own window. (There are no comparable segments in Rakoff or Luhrmann.) Later, the film may hint at an incestuous liaison between Capulet's wife and Tybalt during the confrontation between Capulet and Tybalt at the masked ball. As Capulet scolds Tybalt, she comes into the alcove where they are arguing and approaches her nephew, and her entire body language alters. She smiles and purses her lips, and her rigid posture loosens. "You are a princox. . . / Be quiet, or --" (1.5.83-84) is reassigned from Capulet, and is delivered thus: "You are a . . . [smiles] princox. Be quiet, or . . . [smiles to others] mmm." The moment is ambiguous: her reaction could be that of a woman very concerned with social propriety, and who is using two different modes of address to quiet two different men; at the same time, I find that her attitude toward Tybalt is more than simply flirtatious in tone. Her "Be quiet, or . . ." is stuffed with suggestion. She isn't saying what she will do, but what she might *not*. In contrast, when she says "I'll make you quiet" (l. 85) to her husband (this also reassigned from him to her), her posture is again stiff, her expression angry; her body is turned away from the camera, her face in right profile, whereas with Tybalt her body and face were more open. Luhrmann's film exaggerates incestuous possibility to a lurid degree: during the masked ball, Capulet's wife kisses Tybalt open mouthed, in slow motion. She later flirts, moaning and vamping, with Paris and another woman, suggesting that as

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much as Capulet might want to marry Juliet to Paris for his own unacknowledged (and unacknowledgeable) reasons, his wife may have motives of her own for wanting young Paris in the house.²⁶

In Zeffirelli, Capulet's wife does not demonstrate anything like her affection for Tybalt to her daughter. The happy Juliet sobers when told her mother is calling for her; she actually looks worried when her mother dismisses the Nurse before their 1.3 conference, then brightens when the Nurse is called back. Throughout the scene, her mother's body language is remote: when she touches her daughter, it is with her fingertips, while the Nurse envelops Juliet with hugs. A demonstrative instance is a three-shot, with Juliet between the older women. The Nurse holds Juliet and touches her repeatedly, while her mother stands slightly apart. In Luhrmann's presentation of 1.3, the woman takes one look at her waiting daughter and yells for the Nurse to come back. A cut to Juliet shows her wearing a very teenagerish "This again" expression. Her mother downs some pills with whiskey before starting to talk to her daughter -- getting a dose of Dutch courage, perhaps. For a few moments, Juliet is in frame between her mother and the Nurse, then her mother moves away leaving the other two women seated together on a settle. Throughout the scene, the woman's manner is erratic, at moments overly ingratiating, at others dismissive (she pushes Juliet's face away) or intemperate (as she leaves, she stops, whirls to her daughter, shouts "Juliet!" as she throws her hands in the air, then rushes out, slamming the door behind her).²⁷

In the presentation of 3.5, both directors show these family relations, already tenuous, breaking down entirely. When in Zeffirelli Juliet's mother reveals her father's plan, it is impossible to see the older woman's reaction to

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Juliet's response, as her back is to the camera before Zeffirelli zooms past her to concentrate on Juliet. That she is upset is made clear by her demeanor with Capulet on the stairs -- she is in tears -- but it is unclear why: is it because of the refusal, because Juliet is upset, because she knows trouble is brewing? When Capulet rails at his daughter, the *Nurse* defends the girl; her mother is half offscreen, her back to the camera. Dressed in black like Capulet's wife, the Nurse has clearly displaced her mistress' mother. In Luhrmann, Juliet's mother says "Here comes your father" (3.5.124) in a fearful *sotto voce*: she is scared of her husband's reaction. After Capulet storms off, Luhrmann shows his wife in profile against the family crest, engraved on the gold elevator doors. She turns fully to the camera, saying "Do as thou wilt" (l. 203) in low, flat tones, then walks away: the last visual of her in the scene is a long shot of her walking away from the camera.²⁸

Taken together, these moments indicate a general tendency among the productions to explain familial tensions as deriving from contention between mothers and their teenaged daughters, or incestuous pressures between fathers and daughters (or brothers and their sisters), or, in some instances, both. (The mother-daughter tension may even arise from a suspicion, awareness or knowledge of incestuous feeling, although none of the productions goes so far as to make this connection explicit.) The striking, reiterated setting of 3.5 in Juliet's bedroom, especially when such a location is not specified in the Q1, Q2 or F1 versions of the playtext, offers what seems to be a clear glimpse of ideology at work. It is as if the tensions in the family must be explained in terms of the daughter's sexual maturation. Her developing independence from her family is certainly an issue, but this is -- as if by necessity -- linked to her

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sexuality in Zeffirelli, Rakoff and Luhrmann, and to a lesser degree in *West Side Story* and *China Girl*, which also regularly return to Maria's and Tye's bedrooms. This may even reflect a broader cultural predisposition to explain pressures on families in terms of sexuality and sexual development.

In these productions, the Capulet nuclear families are at best remote; Luhrmann's seems actively dysfunctional. In both, the Nurse, a member of the house, is more mother than Capulet's wife, physically open with the girl and affectionate. What affinity there is seems to run from Capulet to his daughter, though this is much more clearly demonstrated in Zeffirelli. In contrast to both of these is Rakoff's production, which contains by far the most affectionate family. Not only is it less internally violent, but mother and daughter are closer than in the two films. For example, although it is an ambiguous moment when Capulet's wife calls the Nurse back -- does she do so because she wants the woman there, needs her there, or regrets hurting the Nurse's feelings? the delivery of her lines is rushed, so does not provide enough time for the actor to communicate a clear reason for the change of mind -- her relationship with her daughter is established as reasonably close. She stands in physical proximity with Juliet while the Nurse tells her story. Both are smiling; she brushes her daughter's hair, they laugh (in contrast to the two other mothers, who are at best unamused by the Nurse's bawdy), and touch their foreheads together. Although Juliet does stand with the Nurse while her mother delivers news of the proposed wedding, this is not presented as a repudiation of the plan, and her answer is not resistant in tone -- indeed, the hug Juliet shares with the Nurse afterward is a happy one: she is going to be married! All this is an effective set-up for her mother's anger at Juliet's refusal

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to marry in 3.5. It is an unexpected reversal. Notably, when Juliet returns from Friar Laurence's cell and begs forgiveness from her father, Rakoff's production returns to the blocking in depth used in earlier family scenes but which was not during 3.5. This shows a fragmented family: instead of Capulet, his wife, Juliet and sometimes the Nurse being arranged in a single frame, the production cuts between individual shots of Capulet, Capulet and his wife, Capulet's wife, Capulet, Juliet, the Nurse, Juliet and the Nurse, and Capulet, Juliet and the Nurse. In Zeffirelli's presentation of this "reconciliation," the camera zooms on Juliet as she is being hugged by her father. This functions to underscore the distance between them: her face is turned away from her father, and her expression severe. (In Luhrmann, the scene is cut altogether -- there is not even the pretense of reconciliation in this Capulet household.) Perhaps most revealing of how the Rakoff production depicts the Capulet family is that the notorious lamentations in 4.4 are played straight. They are cut outright in Luhrmann-- her family's reaction to Juliet's death is an occasion for brief official business, a plot point -- and in Zeffirelli they are limited to a few quick lines and a point of view zoom on Juliet, slumped half out of her bed, with her father's "O lamentable day. Death lies on her like an untimely frost upon the sweetest flower of all the field" (a conflation of 4.4.57 and 55-56) in voice over. But Rakoff's cast, by underplaying the emotion, sells the segment as sincere, heartfelt grief over the death of a beloved daughter.²⁹ This is in keeping with a production displaying the least violent reaction to Juliet's refusal to marry Paris, and in which the incestuous tensions between Capulet and his daughter, are the least pronounced.³⁰

In addition to characterizing the families in terms of violence and

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affection, three of the productions classify the families according to ethnicity.³¹

In transporting the locale from Verona to the ambiguously-placed Verona Beach, Luhrmann's film liberates the families from their Italian heritage: the Montagues are generically Anglo, the Capulets nebulously Hispanic. Of the two families, the Capulets, again because of the greater proportion of time they are on screen, bear closer scrutiny. The family's ethnicity is, in point of fact, very nebulous, as the core of Capulet, his wife and their daughter are not in any clear way identified as Hispanic: understanding them as such comes by inference, based on the Hispanic actors playing Tybalt (John Leguizamo) and the gangbangers he runs with. José Arroyo argues that "This device attaches to Shakespeare's characters certain modern stereotypes," such as Tybalt's "pride, temper and the importance he attaches to family honour" which are "far more understandable to present-day viewers as Hispanic . . . than as values of a Renaissance nobleman" (8). However, the coding of the Capulets as Hispanic is also marked by contradiction arising out of the actors playing the Capulets themselves. Arroyo argues that "while Paul Sorvino can personify ethnicity as Capulet, Claire Danes as Juliet doesn't even use the accent. Her ethnicity is a kind of drag impersonation imposed on her character by genealogy" (8-9). "Drag" is the operative word here, although not in the sense that Arroyo intends it: Sorvino's strong identification with Italian ethnicity, from such movies as *GoodFellas* (1990, dir. Martin Scorsese), in which he plays a Mafia boss, and the TV drama *Law and Order*, in which he played an Italian New York police department detective-sergeant, imposes a degree of *drag* on his characterization of Capulet as an Hispanic don -- it makes it harder to believe. Combined with Danes' lack of an accent, and Diane

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Venora's inexplicable now-you-hear-it-now-you-don't Southern drawl, the conception of the family as a whole comes off a muddle: *Italian gangster with cholo nephew seeks Southern belle to sire white-bread daughter in Mexican mansion. Must be fit for debauchery and excess.* In addition, the Capulets have attracted Hispanic toughs to their name (for some unexplained reason). The end result is that the definition of the Capulets as Hispanic is at best uncomfortable and uncertain. Because of the lack of development of this ethnic characterization, its effect on the film is negligible: as Arroyo notes, it may help to render comprehensible certain behaviors among the characters, such as Tybalt's *macho* pride or even Capulet's rage at being defied, but it does not do much to explain the feud beyond suggesting it originated in ethnic rivalry of some sort.

Aside from making Tybalt and Capulet more easily understood, or even explaining a possible root of the feud, the Luhrmann film's conception of the Capulets as ethnic recalls *West Side Story*, in which (Natalie Wood excepted), the Sharks are clearly conceived as Puerto Rican, and the Jets as a conglomeration of second-generation European immigrants considered "American."³² One of the immediate effects of this decision is to endow the story with "extra social repercussions" (Arroyo 9), among them "a certain erotic *frisson* to the relationship" (9) between Tony and Maria, and the failure of the American melting pot to function as advertised.³³ Of the two meanings, the latter seems much more clearly intended: Robert Hapgood reports additional significations of "caste lines of either race or social class" were intended for the story from early on -- "the pattern of divided groups trying to come together was basic and longstanding" (106-07).³⁴

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The extended ethnic "family" that the Puerto Ricans share is itself one in tension. Maria is determined to be "a young lady of America," and Anita wants to be "plain Anita now" instead of "Anita Josefina Teresita Beatriz del Carmen Margarita, etcetera, etcetera." This sets them in opposition to Bernardo, whom Anita engages in a debate about the shortcomings of Puerto Rico and the United States:

BERNARDO

Ah. It's so good here?

ANITA

It's so good there? We had nothing.

BERNARDO

Ah, we still have nothing, only more expensive.

ANITA

Once an immigrant, always an immigrant.

BERNARDO

Hey, look, instead of a shampoo she's been brainwashed.

ANITA

Stop it.

BERNARDO

She's given up Puerto Rico and now she's queer for Uncle Sam.

The debate is capped off by the song and dance number "America," in which the women argue in favor of the United States, the men against:

ANITA

Puerto Rico . . .

My heart's devotion . . .

Let it slip back in the ocean.

Always the hurricanes blowing,

Always the population growing . . .

And the money owing,

And the sunlight streaming,

And the natives steaming.

I like the island Manhattan --

Smoke on your pipe and put that in!

WOMEN

I like to be in America!

OK by me in America!

Everything free in America --

BERNARDO

For a small fee in America.

ANITA

Buying on credit is so nice --

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BERNARDO
 One look at us and they charge twice.
 WOMAN 1
 I have my own washing machine --
 BERNARDO
 What will you have though to keep clean?
 ANITA
 Skyscrapers bloom in America,
 WOMAN 2
 Have a vacuum [?] in America,
 WOMAN 3
 Industry boom in America --
 MEN
 Twelve in a room in America.

The melting pot is pulling the Puerto Ricans apart: the women are becoming integrated into the culture of the United States, the men increasingly disenfranchised. The number is lightly ironic in tone, which is one of the ways in which it contains the challenge it poses to conditions facing immigrants.³⁵ But that should not mask a realization of the way in which it reveals tensions to which the ethnic "family" is subject. These tensions exacerbate Bernardo's fear of Maria's sexuality: not only does he not want to admit that she is sexual, and sexually attractive, but her attractiveness and attraction to Tony, a "Polack," doubles the threat to Bernardo's image of, and plans for, his baby sister as a virtuous *Puerto Rican* homemaker. The burgeoning relationship is a triple threat: to his idealization of Maria to his idealization of Puerto Rico and to his condemnation of the United States.

These issues are raised as well in *China Girl*, and compounded by the identification of the Monty family as Italian. Instead of two Veronese families or Puerto Ricans and Americans in conflict, Ferrara's film has Chinese and Italians. His is the most polarized of the five productions, both because of the specificity of the division, and the rigidity with which the Chinese and Italian

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gangs cling to the idea of pure, ethnic identity. This is expressed through the attachment to the neighborhood, and, for Yung in particular, the constant reiteration of his and his sister's ethnic identity: "You're Chinese," he keeps telling her. The impression resulting from this is of a man with his finger in the dike. (Shin's assertion to the Canton Garden's owner that "Chinese do business with Chinese" is a variant of this.) His final repudiation of his sister, "You're no longer Chinese, anyway," may seem petulant, but for someone like Yung, attached as he is to his ethnicity, it is little less than a damnation. It is, in effect, a banishment: as he says it, he is preparing to return to Hong Kong, leaving Tye to America's tender mercies.³⁶

In this film the pressures on ethnic identity are similar to those in *West Side Story*, which, as the number "America" reveals, tend to be economic as much as romantic. Yung's Triad elders are no more interested in preserving Chinese ethnic purity than are Alby's mafia bosses in preserving Little Italy. As Perito says to Alby, "The Chinese have paid plenty for what they got. Don't confuse the issue. Just walk away." As presented in Ferrara's film, capitalism trumps all other ideologies. Those individuals tugged least between the demands of ethnicity and commerce, Shin and Mercury, are those who can afford to be most doctrinaire about manning the barricades against foreign encroachment.³⁷ Their complaints about the gangsters' inattention to matters ethnic point out the two characters' parallels:

SHIN

You gotta take care of us. . . .To hell with the old man. I eat rice while he's dining on fucking duck? He ain't the problem, you're the problem. We went to war for you. The uncles wouldn't have done shit.

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MER

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Fuck this son of a bitch, Alby. I don't even know what he's talkin' about. . . . I shit on his business, how 'bout that? You know, Alby, we are gonna be selling shrimp toast here instead of calzones if they get away with this. Huh, he don't give a shit about us. He don't give a shit about the block. He is up in Staten Island waitin' for the next payoff, that's all.

There is only limited resistance to the positions these two espouse. While Yung and Alby struggle between ethnic and economic imperatives, Tye's friends maintain that she should "Tell your brother, 'Go to hell'," and argue with Yung that "This ain't China you know." Tony tells Mercury that "They ain't Chinks, they're people, man," to which Mercury responds, "Why don't you take a look at what those people did to your family store, how 'bout that?" When Tony asks, in reference to the beating Alby took from Perito, "And what people did this to my brother, huh?" Mercury is unable to formulate an effective rebuttal, but neither does it alter his position: if anything, Alby's bruises are further evidence of how far Perito has fallen from the true faith. In fact, after Tony argues with Mercury, Alby takes Mercury's side, telling his kid brother, "You were born in this neighborhood. Don't forget that." Whereas the ethnic paranoia in *West Side Story* is expressed through economic and sexual terms, the fears being loss of territory and of miscegenation, the fears in *China Girl* are more diffuse, centering around the anxiety over losing a way of life, in fact, of diffusion. Yung's fears about Tye's consorting with *lo fann*, barbarians, are part of a more comprehensive matrix centering on the loss of identity. What Yung and Shin, and Alby and Mercury see uniting themselves, and distinguishing them from their purported opposites, is ethnicity.

Complicating the obligation of ethnicity is the fact that the gangs in *William Shakespeare's Romeo + Juliet*, *China Girl* and *West Side Story* are criminal. The most immediate question this raises is whether the Capulets

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and Montagues, in the early modern playtext and two twentieth century derivations can be considered criminal as well. Certainly the Capulets and Montagues violate any number of period calls for order, whether stemming from organs of the state or from individuals publishing material that the state would have found congenial.³⁸ However, this does not necessarily mean they would have been considered criminal. On a basic level, it is difficult to know about crime and law enforcement in the sixteenth century, since "a majority of criminal court records have been lost or destroyed; and the few that remain are often cryptic and open to various interpretations" (Cockburn, "Nature" 50). Bearing this in mind, it is still useful to understand crime (not just of the early modern, but of any period) in the terms of its own time.³⁹ A crucial distinction here is that "between offenders and criminals [which] was the difference between weakness and evil. Most lawbreakers were not . . . criminals; they were simply errant brethren" (Herrup 110).⁴⁰ One way of concretizing this distinction between offenders and criminals is to look at what J. A. Sharpe calls "social crimes," that is, "types of behaviour regarded as illegal by the authorities [but that] were thought of as legal, or at least justifiable on quasi-legal grounds, by certain sections of the ruled" (*Crime* 12). Examples of these behaviors include poaching, gleaning, wrecking, coining, rioting and smuggling (12 and 123). Social crime

represents "a conscious, almost a political, challenge to the prevailing social and political order and its values". It occurs when there exist conflicting sets of official and unofficial interpretations of the legal system, when acts of law-breaking contain clear elements of social protest, or when such acts are firmly connected to the development of social and political unrest. (122)⁴¹

Of the above behaviors, rioting is the most obviously germane to a

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discussion of *Romeo and Juliet*. Sharpe notes that a legitimizing notion for a riot is when

“the men and women in the crowd were defending traditional rights and customs; and, in general . . . they were supported by the wider consensus of the community.” . . . certain actions, although against the law, are legitimate when placed in the context of a set of values different from the lawmakers. (133)⁴²

This might suggest that the 1.1 *Romeo* brawl *could* be characterized as social crime, with the values of the houses in conflict with the values of Escalus.

However, the three *Romeo* performances make clear that the values of the brawlers are not those of the community of which they are part. In the opening brawl, its instigators reveal their knowledge that they are operating outside the law when Samson states it is a disgrace to the Montagues “if they bear” his biting his thumb at them. He knows the gesture is insulting, offensive even, but not illegal, whereas the Montagues in response might step over the line. The Zeffirelli, Rakoff and Luhrmann adaptations all present the gesture as a clearly intended provocation, an example of barratry, “a sort of omnibus name for the various nuisances which men and women inflicted upon their neighbors” (Emmison 139). In biting his thumb in the first place Samson “encourage[s] many others through his misdemeanors and evil example to oppose good order” (141).⁴³ His subsequent question, about whether the law is on his side if he admits he bit his thumb *at the Montagues* (as opposed to general public thumb-biting), is but a further example of barratry. The omission of the question “Is the law on our side if I say ‘Ay’?” (1.1.43) eliminates the subsequent profiling between the Capulets and Montagues -- another instance of two groups skirting the edge of illegality, neither willing to step over the line -- and allows the film to show just how little provocation the

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houses need to start fighting. (Questions of legality and peace do not enter into *China Girl* or *West Side Story*. In the former, the mere sight of the opposing side is enough to spark conflict, while in the latter, a kick in the butt and a well-aimed loogie finally set the brawl off after the steady escalation of non-violent confrontations.)

Before Zeffirelli's first brawl even begins, the citizens of Verona start to gather, gesturing in disgust at the young men. (The film includes an extra-textual, disgusted "Look at this" as three men move toward the nascent trouble.) The citizens know full well what the Capulets and Montagues are capable of, and seem in no mood to tolerate ructions. Once the fight starts, it immediately spills over into the marketplace: stalls are disrupted, baskets and cages knocked over, some merchants and townspeople try to hide, and others are drawn into the fight. The film is at pains to demonstrate that it involves everyone, not just the Capulets and Montagues. A man rings a bell in a high tower (in celebration? an alarm? a call to arms?). People throw garbage from their windows, pelting the Montagues as they rush through an archway. Bird's eye views of the plaza show brawlers rushing in from all sides, and wide angles of the marketplace show it being torn apart. A medium shot shows two people *not* wearing Capulet or Montague colors throwing vegetables at each other. A terrified woman with a child runs through the frame; another cowers behind a haywain. The different shots show that while some of the townspeople do not like the brawling, others are drawn into it -- the disorder concerns more than two contentious families. It is tearing the town apart.

Rakoff's first brawl is slower to develop. The first part of the fight involves just Capulets and Montagues, and never completely stops even after

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Benvolio's intervention: people keep hip-checking each other while Benvolio and Tybalt debate. Tybalt tries to provoke Benvolio by knocking over a merchant's basket which Benvolio has been trying to set aright (also showing disregard for those not of his house). When the fighting restarts, the citizens watch, doing nothing, until a Capulet accidentally slashes a baby (in this, Rakoff's production ups the ante on Zeffirelli's, in which the brawlers only endanger an infant). After a silence, a citizen (*not* a member of the watch) yells "Down with the Capulets!" (1.1.67) and the townspeople wade in.⁴⁴ Two moments here are crucial: one is Tybalt's upsetting of the basket, and the other is when the townspeople finally enter into the fray. Taken together, these may suggest that the citizens of Verona are afraid to get involved in the houses' quarrel, because they know the Capulets and Montagues can -- will -- turn on them; these moments may also suggest that the townspeople are willing to tolerate a certain level of personal inconvenience, but when inconvenience turns to physical risk, they take matters into their own hands. Either way, this presentation of the 1.1 brawl demonstrates that the Capulets and Montagues are more contemptuous (or at least careless) of others not of their houses than are Zeffirelli's, and that the Veronese people are unwilling to wait for their leader or his official agents to try to set things aright.

Luhrmann's first brawl begins at a gas station-convenience mart. Before the fight actually begins, however, Abra⁴⁵ chants "Double, double, toil and trouble" (Shakespeare, *Macbeth*, 4.1.10ff), and Sampson [*sic*] pinches and licks his right nipple at a clutch of Catholic schoolgirls while "I am a pretty piece of flesh" (*Romeo* 1.1.26), set as a grunge-rock song, blares on Benvolio's car stereo. As Benvolio and Tybalt square off, Sampson, crouching by an

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Argosy Cars cab, gets repeatedly smacked on the head by a screaming woman, whom he has to threaten with his gun before she stops. As the stand off flares into violence, Tybalt menaces a young boy in a suit with his gun. These moments reveal that these feuding houses are apt to outrage or threaten the citizens of their city, but these brawlers don't seem to endanger them to the extent that Rakoff's do. Tybalt is terrorizing the kid; he doesn't really appear to consider shooting him. Sampson is quelling his own little insurrection, but his attention and fears are clearly elsewhere. Luhrmann's feud may be spectacular -- the gas station is immolated, smoke blankets the city, and gun-toting youths and terrified citizens run this way and that in bird's eye long shots -- but despite the physical chaos, the film never shows bystanders, citizens, being hurt by the feud. Nor does the citizenry seem to participate in the fighting.⁴⁶ Of the five opening brawls, this is the least violent. Only Gregory is shown getting shot, and that in long shot. The scope of the fighting is expansive, and its deleterious effects clear, but its chaotic impact on the life of the city is limited to just that, chaos.

As Sharpe defines it, social crime possesses "a number of distinctive attributes: an element of social protest; strong communal support; and divergent definitions between the interpretations placed on an activity by those participating in it and that of the law and its enforcers" (*Crime* 140). Given this, the brawls in the three *Romeo* performances do not qualify as social protest. They are criminal; those involved may defend them as legitimate (Capulet, in Zeffirelli's film, demurs at Escalus' suggestion that he was partly to blame for the opening riot, either ducking blame or suggesting that there is no need for blame in the first place) or display no signs of remorse (as in

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The Prince, clearly, regards Capulets and Montagues as *criminal* violators of social standards, even if his subjects do not always share this view.⁴⁷ So, too, with Romeo's killing of Tybalt, and Tybalt's of Mercutio. In Zeffirelli and Luhrmann that incident is cast as essentially private. Zeffirelli's Verona is almost deserted, and the combatants are left to their own devices, while the residents of Luhrmann's Verona Beach are more concerned with the weather than the fight. Even the car chase and Romeo's execution of Tybalt, although occurring in public, occur in isolation: the combatants are alone. Rakoff's fight is more public, in fact oddly so. In this sequence the citizens encourage the fighters, of whom Tybalt is the more reluctant after Romeo's turn-the-other-cheek response to his challenge. (One would think the Veronese would have learned not to stand too close to a sword fight after the disaster of 1.1.) This suggests that, unlike Luhrmann's citizens, or Zeffirelli's, who quickly get involved themselves, Rakoff's citizens bear at least some responsibility for the feud's continuation, as they egg it on. The social standards are ambiguously set in Rakoff's *Romeo and Juliet*: Escalus does not like the feud, and one would think the citizens would not, either, but 1.1 and 3.1 make clear that the citizens' dislike begins when the violence spills out to include them. Schrank and Krupke see the Jets and Sharks as violating standards of their time, although the gangs rarely harm civilians. Two Jets steal an apple from a fruit vendor and Action threatens a man who calls them "good-for-nothings," but at another point the Jets deliberately detour around a little girl and her chalk drawing. The only danger to someone *not* in the gang comes with the assault on Anita in the candy store. *China Girl*'s Perito and Gung Tu take a dim view

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of the youths' refusal to comply with their edicts, particularly after Shin's faction bombs the Canton Garden and Mercury sprays a Chinese apartment block with gunfire (a surprisingly callous act that is played more for its adrenaline rush than as an indication of the character's instability).

Particularly in Ferrara, but also in Wise/Robbins and to a degree as well in Zeffirelli, Rakoff and Luhrmann, the interconnection of violent, affectionate, ethnic and criminal houses leads to considerable tension, not just between the varying conceptions of family but also *within* those conceptions and *with* the ideology of order. For example, Shin's desire to keep collecting protection money from Canton Garden, to preserve the pillar of economic advantage his gang's criminal activity provides, puts him at violent odds with his obligations to his ethnic, at times affectionate, gang superior (and cousin) Yung. Yung's obligations to the Triad are tested by his ethnic, affectionate and criminal obligations to Shin; the obligations of his ethnic family try his obligations to and affection for his sister. In *West Side Story*, Bernardo's affectionate relationship with his sister is compromised by his ethnic and criminal obligations; Riff and Tony's quasi-fraternal affection is subjected to stress by Riff's continuing obligation to and affection for his criminal family. In the *Romeos*, the obligations of being a Capulet are set at odds with affection: Tybalt, behaving as a Capulet ought in preparing to confront Romeo, runs afoul of his obligation to respect and obey his house's patriarch; his obligation to the Capulets threatens the affection Juliet has for him. Capulet's affection for Juliet is offset by her rejection of the obligations she has as daughter. As these productions present it, the family is shot through with contradictions which render Chorus' assertion of "Two houses, both alike in dignity" questionable.

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Yet, despite this, the adaptations and derivations demonstrate deep commitments to the family: characters continually strive to form or preserve families or family-like groups through which they can identify themselves. The greatest irony, though, exists in *China Girl*.

Throughout that film, affectionate ethnic and nuclear families are challenged by the tension between obligation to the advantage-seeking criminal families, and obligation toward the various families and family-like groups which inhabit the Chinese and Italian communities. What nuclear families there are destroyed by the film's end: brothers Alby and Tony are dead, Tye is dead and her cousin Shin has been shot; they leave behind, respectively, a widowed mother and a possibly-orphaned brother.⁴⁸ This resolution has evolved from the impossible dilemma in which Yung is placed. Caught between the imperatives of his blood relations, his kin, his ethnic family, his criminal "uncle's" family and the gang family represented by Shin and other "poor Chinese kids" whom "Nobody gonna help," Yung faces a choice similar to that faced by both Romeo and Juliet: he has to deny one unit of social identification in order to preserve another. He cannot be a dutiful brother, cousin, "nephew" and father-figure all at once -- he cannot satisfy the pillars of affection and obligation, let alone those two and economic advantage -- and so he opts to abandon his obligation to and affection for his "uncle" and his sister in favor of the gang "family" for which he's responsible, and for which he also feels affection. In so doing he also violates the role of the *sunxu* by abandoning his neighborhood, even while he provides an advantage to that neighborhood by taking the disruptive gang back to Hong Kong with him.

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Don't confuse the issue. Just walk away.

Alby's response, that "Maybe I got no choice," is the opposite of the truth: like Yung, he has too many choices. Feeling obligated to preserve order in his neighborhood, protecting it from encroachment, he has also to protect his kid brother from the Chinese, protect his padrino's criminal interests from disruption, and protect his gang from Perito's anger, as well as provide for their welfare. His commitments deny him the luxury of Mercury's single-mindedness, and prevent him from successfully negotiating their contradictions. Gung Tu and Perito, like Shin and Mercury, have no such problems: the older criminals privilege economic advantage, gained through violence, above affectionate or ethnic obligations, and so they, and their criminal families, survive. In fact, they thrive. The gangsters' criminal unification, shown as they teach each other toasts in their native tongues, ironically leads to the restoration of order in the community, albeit at the cost of the families which earlier ages, including early modern England, considered the basis of community.

In this, *China Girl's* concerns are not unlike those in *Romeo and Juliet*: the film demonstrates how commitment to family can strengthen a community, albeit in tragic, unintended ways. *Romeo and Juliet* can end with a restoration of order -- in Luhrmann, Father Laurence's vision of Capulet and Montague shaking hands is a possible outcome -- but that restoration comes

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at the cost of the extermination of the community's youth. The demand for order, the expectation that order is necessary, is made tangible in this particular instance through the institution of the family. However, the family as ideological construct is also vulnerable to contradiction. This is made clear when expressions of the family as violent, affectionate, ethnic and criminal come into conflict, as social subjects try to negotiate the demands of affection, obligation and advantage which those four expressions have set at odds. Because of its internal contradictions, the family is weakened; at its most severe, this weakness turns into intra-familial violence. The disordered family, instead of leading to greater social stability, increases social disorder. Ironically, this reiteration of the failing family again serves to complicate performance theory's challenge to immanent meaning: the five productions could be seen to assert through their very similarity that *Romeo and Juliet* is a playtext that questions the validity of the family, let alone the family as representative unit of social order. It remains to be seen whether this implicit challenge will continue. How young love moves into the opening which these weaknesses create, and whether (and if so, how) it will replace them as a dominant ideology are the matters I will turn to next.

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CHAPTER 4

Pure Love

"It would be worth your while to think about whether you love me for my sake or yours."

"I don't want to do that," I said.

"Why not?"

"Everybody needs one pipe dream," I said.

"Love?"

"Romantic love," I said. "I won't give it up."

Robert B. Parker,
The Widening Gyre

The nominal subject of this chapter, love, has in its various formulations been treated perhaps more extensively than any other during the early modern period, or in subsequent writing about it; so, too, as regards love in *Romeo and Juliet*. Properly speaking, love is a subject for *dissertations* on the playtext, let alone its treatment on film, tv and video, rather than one chapter in a dissertation. However, not to address love in a study of some of the primary ideological expressions in film, tv and video adaptations and derivations of *Romeo and Juliet* would be, perhaps, even more foolish than attempting it in the first place.

Though aware of studies which attempt to provide contexts for the understanding of love in the early modern period,¹ as well as in *Romeo and Juliet*,² it is not my intent to replicate that work here, although I will certainly draw on this material as necessary. Likewise, although questions of how love is or can be defined are intriguing and fruitful, I will not be engaging in them beyond attempting to show some of the ways the productions themselves work

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to categorize love. My interests here are with how certain love relationships are depicted in the five productions. In particular, this chapter will begin to look at the ways in which the productions tend to construct Romeo and Juliet's relationship in spiritual and/or sacramental terms, and explain how such constructions help to mystify that relationship as a transcendent ideal, a line of argument which will continue into the chapter 5 investigation of the closing moments of the five productions. The present chapter will also demonstrate that, despite their primary construction of Romeo and Juliet's love as spiritual, the productions also reveal a physically desirous, erotic aspect to the relationship. However, all of the productions work to contain this aspect within marriage, displace it onto other characters, or conflate Romeo and Juliet's physical desirousness with spiritualizing imagery, and so render that desire's representation less of a threat to the conception of youthful, idealized lovers. Romeo and Juliet's love will be shown to be further exalted through reference to other marriages in the productions, routinely constructed as less loving than Romeo and Juliet's relationship. The idealizing work the productions engage in allows young love to move into the space created by the challenging of order and houses, toward a position of ideological dominance. However, although the productions reify an idealized love-match they will not leave that ideology "unproblematically in place" (Belsey, "Name" 98).

Assuming Love

In addition to such struggles over what and how *Romeo and Juliet* means as may be inferred from the preceding discussion of schemes of order and the family, there are (of course) other issues of contention regarding the

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playtext, such as whether the play is a tragedy,³ or what kind of tragedy it is.⁴ Some critics do not deign to address these issues, proceeding instead from such assertions as, *Romeo* has a “tragic conception that is fully worked out and which looks forward to the mature tragedies, to *Hamlet*, especially” (Peterson 308) on the way to making other arguments.⁵ Still other critics (at times and sometimes entirely) ignore the issue of tragedy, yet still circle around the problem of defining what kind of play *Romeo and Juliet* is.⁶ For all of this, the most common definition of *Romeo and Juliet* is that it is a love story. In some ways, this is not just what the play is about, but what the play is: *The Shakespeare Plays: A Viewer’s Guide to The Shakespeare Plays*, released in conjunction with the BBC series by WNET/THIRTEEN, offers (along with the claim that “*Romeo and Juliet* has been a hit for almost 400 years”) assurances that it is not only “the most beautiful portrayal of young love in the English language” but “One of the great love stories of all time” (15).⁷

Writing about the Garrick-Cushman *Romeo* performances of the eighteenth century, Levenson proposes that “early audiences found images of *Romeo and Juliet* that satisfied not only their tastes, but also their fantasies” (“Changing” 156). This seems similar to what is happening here. The film and tv makers are participating, through the fictional constructs *Romeo and Juliet* and those constructs’ fictionalized relationship, in an expression of what *Romeo and Juliet* means that is evidently acceptable enough to later twentieth-century audiences that the expression has remained fairly consistent over a 35 year period and a variety of production styles.⁸ This is not to say that the productions are monovalent in their presentations. In addition to those

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aspects of love which *Romeo and Juliet* represent, there are the aspects represented by Samson and Gregory, by Mercutio, by the Nurse, Juliet's parents, Romeo's parents, the Friar . . . to borrow a term from Deborah Shuger, the productions reveal different "discourses of desire" (Stanwood *et. al.* 270 and 273), which themselves reveal acts of contestation over how love in the playtext can be defined, understood, and thereby controlled. The individual productions not only contain discourses, but are themselves discourses which contend with other productions over how the playtext can be, is or should be understood. However, despite the varieties of love each production presents, and the variety of the productions themselves, the discourses represented by these productions eventually limit an understanding of *Romeo and Juliet* to a particular formulation within what Shuger calls "the totality of available discourses" (Stanwood *et. al.* 273), not just of desire, but of all ideologies. These attempts to define Romeo and Juliet's love confirm *Romeo and Juliet* as being a play about love. In a broad sense, what kind of love does not finally matter. Individual definitions may seem accurate, insightful, naive, entrenched, limited or limiting, but the multiplicity of those articulations reveals not just the superfluity of the playtext, but also the ability of those who come into contact with it to find in it meanings congenial to their own assumptions about the playtext. The action of these five particular productions has the effect in this instance of defining Romeo and Juliet's love as ideal.

The productions begin to accomplish this by ascribing sacramental and/or spiritual qualities to their love.⁹ However, the adaptations and derivations also reveal elements of physical or erotic desire to the relationship. In this ascription of lust to Romeo and Juliet's relationship is what Belsey calls

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a “counterknowledge” (“Name” 80n); lust is constructed as running countercurrent to spirituality, existing in tension with it. Romeo and Juliet’s desire for each other indicates that there are yet other ways of understanding their relationship, an indication borne out by the criticism of Jonathan Goldberg, who addresses the lovers’ “transgressively (un)productive desires” in his important essay, “*Romeo and Juliet’s Open Rs*” (94). Lust is not only counter to the conception of Romeo and Juliet’s love as spiritual, but dangerous to it.¹⁰ That assumption of danger results, I think, from a presumption that lust is disorganized, threatening, that it is a threat which may have no ending, or at least no “good” one, whereas sacramental love, for instance, orders and organizes desire, containing it within marriage, which supports order in society. Because of the threat physical desire poses, it needs to be delegitimated or contained, which the productions all work to do. Similarly, the idealizing impulse implicit in asserting the primacy of the sacramental and the spiritual in Romeo and Juliet’s relationship means that their love needs to be better than other kinds of love, or love relationships, such as that between Mercutio and Romeo, Romeo and Rosaline, Juliet and the Nurse, Romeo and his parents, Juliet and hers, or their respective parents for each other.

What does this mean for the subsequent examination of the five productions? I intend obviously to identify representations of spiritual, sacramental and sexually desirous love, demonstrating how the productions privilege one over another. I will also reveal the ways in which those privileged constructions which do exist are conditionalized, problematized, or disturbed by counterknowledges; and I will show how Romeo and Juliet’s love relationship is idealized beyond what other loves the productions may present. This analysis

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will demonstrate that in the action corresponding to 1.1-3.5 in the playtext, the productions combine to assert not just that *Romeo and Juliet* is a play about love, but that it is about youthful, ideal love. This will prepare the way for a final look at the productions' closing moments, to see the ways in which they affirm or deny the ideological commitments they have established.

Sacred, Sexual, Spiritual, Ideal

Luhrmann's lovers first meet in the debauched atmosphere of Capulet's old accustomed feast. Pearce and Luhrmann (implying in the screenplay that the hallucinatory imagery is Ecstasy-driven [44], although the visuals also recollect an acid trip) describe the Busby Berkeley-esque dance sequence on the great staircase, elements of which Luhrmann borrowed from the Sydney Gay and Lesbian Mardi Gras,¹¹ as, partly, "close up inside Mercutio's dream," and as a "depraved musical routine" (44); it is a scene in which "The grotesque images of avaricious decadence build to a nightmarish peak" (45) and the music "contorts to a horrifying, nightmarish cacophony" (46).¹² During the sequence, Luhrmann's characteristic signifiers of excess depict what is as much Romeo's hallucination as Mercutio's: slam zooms, whip pans, dutch angles, distorted close ups, and hammering, distorted sound; colors (their neon intensity diminished on video) seem to bleed off the screen into the air of the theatre. Following a cut to a shocked, disoriented Romeo, the film jump-cuts to an underwater shot (which the screenplay describes as "Silent" [46], but which is not -- there are sounds of splashing and bubbles) of a wide-eyed Romeo, staring down at the camera through the water.

Structurally, this sequence of hyperactivity and dissonance followed by

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a shock cut to an almost-silent, submerged and staring face mirrors Juliet's first appearance, in a jump-cut from her mother's and the Nurse's caterwauling career through the mansion to an almost-silent shot of Juliet's submerged and staring, dreamily placid face. This works to link Romeo and Juliet as individuals trying to escape the goings-on inside the Capulet household. Carrying baptismal symbolism, these parallel submergings also allows audience members to connect Romeo and Juliet sacramentally before the two even meet. The sea-shell basin that Romeo dunks his face in resembles a holy water font, heightening the religious symbolism of the scene, which in turn reflects back to Juliet's earlier dousing. The sea-shell also connotes Botticelli's *Birth of Venus*, and so the engendering of something new, an alternative to the revels in the other room.

When Romeo straightens from his dunking, he is suddenly, miraculously straight, his perceptions now unclouded by the drugs he took before travelling to the feast.¹³ This moment can be taken as sloppiness, an instance of Romeo miraculously "getting clean" because he has to be for his meeting with Juliet. However, it is also possible to understand this moment as miraculous: the cleansing, in combination with the birthing/re-birthing symbolism of the water and sea-shell basin, shows that Romeo, having resisted the temptations of the feast, has been purified, rendered fit, rendered *worthy* for what is to come, his meeting with the angelic Juliet.¹⁴ It is no accident, surely, but neither is it simplistic romanticism that Romeo is costumed as a knight in shining armor. Taken together, the Dantesque feast, the symbolic baptism and Romeo's costume recall not just medieval romances of popular imagination, but also the *bildungsroman* component of an epic such as Homer's *Odyssey*, complete with

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the young man's travels over water on his way to maturity, and such episodes in Spenser's *The Faerie Queene* as Guyon's temptations in the Bower of Blisse (II.xii), or Red Crosse Knight's various trials (II.xii and I, *passim*). Romeo does not see Juliet and follow her out of the feast; he leaves under his own volition, discovering her *after* having overcome temptation and having been purified. The cleansed Romeo sees Juliet as a vision -- he can't seem to believe his eyes -- while she is in her angel costume, through a tank containing *angel fish*, which, as Donaldson notes, share the coloration of the celebrants at the feast,¹⁵ colors which now represent the sacred as well as the profane. Here, the film's Christian iconography characterizes Juliet with the angelic functions of blessing, celebration and protection.¹⁶ Juliet celebrates Romeo's purgation, blessing him with a love at once earthly and quasi-divine; her love protects him not only from the feast, but from Mercutio's carnal conjuration afterwards as well. Even though they reenter the great hall, which is still replete with threat (Tybalt as devil) and temptation (Capulet's wife, beckoning, beckoning; Mercutio and the Montague boys), the love Romeo has found, personified in his angelic guide -- he *does* follow her through the celebrants -- protects him from these dangers.¹⁷

Further complicating this construction of the love-match as spiritual is the water imagery which in part sustains the Christian symbology. Despite the beauty of Donald McAlpine's photography -- including one of the most striking and probably best-remembered visuals in the film, that of Romeo and Juliet gazing at each other through a screen of gemlike salt-water tropicals -- the water images are harnessed not just to the idea of baptism but of drowning.¹⁸ For a moment, when Juliet is face down in her tub, she seems

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barely to be breathing; Romeo, face down in the font, seems shocked as bubbles burst out of his mouth; and these are but two of a series of visuals containing or highlighting drowning imagery.¹⁹ This motif, an effective visualization of the verbal love-death pattern that runs throughout the playtext, also comments on the dangerous quality of their love: they literally submerge themselves in it, and the danger of so overwhelming a passion is made clear.

Neither of the other *Romeo* adaptations -- Rakoff's or Zeffirelli's -- goes to such lengths to ascribe a spiritual quality to the relationship. All three, as noted previously, take care to drape Juliet and her bedchamber in virginal white for her 3.5 blow-up with her parents. All three have her in white for the balcony scene as well (Luhrmann's Juliet wears white all of the time). Zeffirelli's painterly compositions in the balcony scene recollect da Vinci's *Virgin of the Rocks* to an extent: the pale, bare skin of Juliet's face, neck, arms and upper chest, and her white bodice, make her seem to glow, set as they are against her dark hair, next to the dark stone and in the same frame with Romeo's deep green clothing. As in other instances, in this scene Rakoff seems to borrow much of his staging, and certainly some of his camera angles and movements, from Zeffirelli, but despite using a similar color scheme, his adaptation is missing the film's rich, saturated palette and *sfumato* lighting effects. And, as discussed previously, the Luhrmann and Zeffirelli films place the Friar's plan to use the marriage to unite the houses in a specifically Christian context.

This latter point indicates the movement of the relationship into the realm of the sacramental, an idea demonstrated clearly elsewhere in the

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productions. In Zeffirelli and Luhrmann, both preludes to the 2.5 marriage are set in church (as opposed to Laurence's cell, where the Nurse's 2.4.67 directions to Juliet suggest it *could* be staged), and include moments clearly sacramental in nature. In Luhrmann, Laurence's

These violent delights have violent ends,
And in their triumph die like fire and powder,
Which as they kiss consume. The sweetest honey
Is loathsome in his own deliciousness,
And in the taste confounds the appetite.
Therefore love moderately. (2.5.9-14)

is presented as a wedding homily for the couple rather than as *sententiae* to Romeo alone: the bride and groom stand before the altar while a choir sings in the loft. Zeffirelli's Romeo and Juliet kneel before the altar after the Friar promises that "Holy Church [will] incorporate two in one" (l. 37). By contrast, Rakoff's trio exits the Friar's cell, presumably to perform the ceremony, which takes place off screen; however, it does (if the reports of Romeo, Juliet, the Nurse and the Friar are to be believed) take place, again sacramentalizing the relationship.

However, the lack of overtly spiritualizing imagery in the Zeffirelli and Rakoff productions suggests that a germane question might be what it means to employ descriptions based on the word "spiritual." Certainly the usage relates to the conjunction of spirits, or souls, an ephemerality difficult to display in the visually specific media of film, tv and video, although I have deliberately extended the term to refer to spiritual guardians and guides -- angels -- based on Luhrmann's film. Certainly the use of "spiritual" also depends on an understanding of love that expresses faith in the formless spirit, or soul, more than an understanding of love as a complex compendium of needs and desires. Certainly part of this understanding is based on the idea of one

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spirit uniting with another, as a result of which the spirit is completed, becomes whole. The implication is that one needs a soul- (or spiritual) mate, an individual ideally suited to oneself, to become whole.²⁰ This sense of idealization is crucial to understanding how young love seems to be expressed in the adaptations and derivations: the couple are not just lovers, but lovers representing a perfect match of persons, personalities, souls. There is a strong degree of Hodgdon's expectational text in such an understanding -- this is not just what the lovers can be, or ought to be, but *are*. This sense of definitiveness can extend to considerations of love in general: rather than a state encompassing an array of experiences, love is reduced to a set of preferred, privileged constructions. That this occurs reflects critics, who, in demonstrating different kinds of love, tend to identify them as distinct, rather than as permutations on a scale.²¹ This tendency stands in contrast to critics who challenge the impulse to dichotomize love, and so resist the ideological impulse to separate and prioritize.²² While many of these critics rightly and helpfully identify different ways of conceiving of love, they do not interrogate those conceptual differences, and this helps to preserve ideological distinctions between the types. Deborah Shuger provides a helpful insight when she says that

In any culture where erotic longing provides the central metaphor for spirituality, desire cannot be equivalent to sexuality. Even when writing about romantic love (which, of course, does have a sexual component), Renaissance authors tend to assume a distinction between erotic and sexual response -- which is not the same as a distinction between spiritual and physical love. Erotic desire is physical, but it primarily affects the upper body; it is engendered in the eyes and dwells in the heart. (Stanwood *et. al.* 272)

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physical, or the spiritual and the physical, subsequent thinking need not assume that same privileging construction. However, this seems to be the case. Because the spiritual originates in the upper body, rather than in the lower, it is seen to be not only different from, but better than, the physical. This enables the idealizing impulse.

Like the soul, idealization is difficult to show on film, video or television, although there are certain cultural constructions that artists can resort to. As the discussion above suggests, the color white -- imputing innocence, purity, virginity, and so on -- is one. Angels, currently popular albeit in less terrifying or incomprehensible forms than they sometimes take in Biblical literature, for instance, are another. Subtlety and understatement seem to be characteristics of ideals: the ideal is quiet, and need not attract attention to itself; nor is the ideal "coarsened" by base, or baser, impulses, needs, motives or functions: ideal lovers do not suffer from halitosis, are not self-centered or troubled by hormonal imbalances or urges, do not try to cop feels or (heaven forbid) become priapic. The ideal, particularly as regards love, can be shown by bursts of spontaneous play, mutual laughter, giddiness, even goofiness (in small amounts, but never at inopportune times). Physical desire is not unwelcome, but is tempered, decorous, even timely.

This list is limited, in this case by what I have found in the *Romeos* which could be applied as examples of idealization, which attends upon the construction of Romeo and Juliet's love as spiritual. The reason for this link between the ideal and the spiritual can be found in what Snyder identifies as the extraordinariness "not so much" of "the youthful lovers as" of "the love itself" (*Comic* 68). This extraordinariness allows love to be seen "as an entity

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independent of the characters who represent it" (M. Hall 89). If love, seen as extraordinary, ideal, exists apart from the subjects experiencing it, it becomes easier to describe the emotional state as a spiritual one because of that separation. Love, already an abstraction, becomes further abstracted by its removal from the subject in whom it originated, and from the object at whom it was directed. It seems likely that this removal feeds into notions of spirituality since the idea of the spirit is akin to this conception of love: formless, abstracted, rarified. Love removed from the complicated and complicating subject becomes simpler, less subject to contradiction, and so easier to idealize as characteristic of the perfect union between two similarly disembodied, ethereal spirits. The difficulty of this conception for film, tv and video is the problem of representing abstractions such as these, whence the standardized cues like those enumerated above, which can help to identify rarified, innocent, "spiritual" individuals and thus their emotional states.

All three *Romeos* display examples of the above qualities. Zeffirelli's lovers are profoundly active sighers, great ones for breathless, whispered declarations of love. (The film is quite attentive to how Romeo and Juliet breathe, as listening to their reactions when their hands first touch at the feast demonstrates: the sound is miked, and mixed, so their little gasps have sonic prominence.) Love for Zeffirelli's youths is sudden, surprising. It literally takes their breaths away. The lovers are also exultant. Olivia Hussey sells Juliet's

My bounty is as boundless as the sea,
My love as deep. The more I give to thee
The more I have, for both are infinite. (2.1.175-77)

for all it is worth as she takes her Romeo in an ecstatic hug. Romeo himself is so carried away with joy that he swings from a tree growing beside Juliet's

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O blessèd, blessèd night! I am afeard,
Being in night, all this is but a dream,
Too flattering-sweet to be substantial. (ll. 181-83)

After parting, he gambols through the garden while sprightly music plays on the soundtrack. Everyone should feel such sweet sorrow. The qualities suggested in these two moments, of suddenness and of plenitude, the capacity to contain and express an infinite degree of emotion, are characteristic of one way in which an idealized, spiritual love can be conceived.

In contrast, Rakoff's lovers are models of propriety, even restraint. They rarely exult, nor do they gambol. Before their marriage their kisses are chaste at best, a couple quick pecks on the lips. They only touch once during the balcony scene, and then they only touch each others' fingertips. Their love is so rarified that almost all physicality is stripped from the relationship: the ideal as Apollonian. Only when they have been (safely) wed -- the very Friary Friar won't allow them a kiss before they marry -- do they become more physically demonstrative.²³ This is another way of presenting Romeo and Juliet's love as spiritualized, ideal: it is so perfect that they have little need of outward, physical expression. This construction proposes that it is language, not acts, that feeds assumptions of spirituality. This may seem banal, a truism, given that this *is* a Shakespearean playtext under discussion. However, that it is only partially true; more particularly, it is a discussion of the playtext's adaptations and derivations, and a side effect of film, tv and video texts is that attention can be deflected away from the *playtext*. In these media, love rendered primarily in speech -- as opposed to the other, multiple languages of film, tv and video -- is ripe for the construction of spirituality.

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Rakoff's Romeo and Juliet can be seen as spiritual lovers because of their lack of physicality, their stress on "spiritual" language rather than bodily deeds.

West Side Story and *China Girl* employ some of the same devices as the three *Romeos*, to what are at times similar ends. Laurents *et. al.* make an obvious attempt at signification in *West Side Story* by renaming Juliet Maria. Pauline Kael notes one possible understanding of this renaming: Maria "is no mere girl like Juliet -- she has the wisdom of all women, she is the mother of us all" (34). Luhrmann's Juliet is an earth-bound (and ersatz) angel, blessing and guiding her Romeo through the Capulet feast, but *West Side Story*'s Maria becomes a full-fledged intercessor, urging Tony to stop the rumble and save the sinners, then grieving for Fallen humankind at the film's end as she laments not only Tony's death, but her own descent into hate. Tony's wailed "Maria!" after he has killed Bernardo is as much an invocation of the Virgin as a cry to and for his girlfriend.²⁴

This recasting of Juliet as a metaphorical Mother of Christ, in combination with the film's visual effects, does have a rarifying effect on her relationship with Tony. They sing at, to, with and about each other and the perfection of their love; they dance together as "sugary old stars hover in the sky" (Kael 34) behind them;²⁵ before that, they are isolated from others around them, first by an iris, then by lighting. The "gauzy and dreamy" (34) visuals make clear that "it's true love -- unmistakably signalled as the first, the last, the only" (30). As noted before, the balcony scene is lit so that the bars and rails of the fire escape glow, and when Tony sings his anthem, "Maria," the bricks of the city, elsewhere presented as hard, flat, and unyielding, are rendered via lighting as objects of almost transparent beauty -- love has the

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West Side Story takes a step away from the sacramental aspect of the relationship in the Shakespearean playtext. Tony and Maria are never married. However, they do participate in their own private, imaginary wedding, arranging clothes for their never-revealed parents, dressing themselves in a tuxedo coat and bridal veil. They kneel, and even have vows. (In this, their wedding is more fully realized than that in any of the *Romeo* adaptations, despite not being an actual wedding.) Although the scene is ceremonial, there has been no sacrament, despite its sacramental tone and the added spiritual imagery of a golden light shining down on the lovers at the end of the scene. To engage in a debate about whether Tony and Maria's relationship is truly sacramental would be beside the point. The film encodes it as such, and, to ensure that the love match is approved, seals the ceremony with a beam of light from an unseen source, recognizable from centuries of Christian iconography as the light of God (or the Holy Spirit, or divine love, or what have you, anything but an overwrought lighting effect). The blessed lovers are married, in metaphor if not in fact.

China Girl makes no effort at all to sacramentalize Tony and Tye's relationship. There is no wedding, no talk of nor playing at a wedding. While overall their relationship might seem the least likely to contain spiritual aspects, this impression may be fed by the film's gritty look and urban *milieu*, against which the lovers are set in contrast. Again, both are often dressed in white (Tye in all but two of her appearances). Rosetta -- the neighborhood girl with whom Tony has or has had some sort of unexplained relationship -- gives Tony a white flower, and Tony presents Tye with three white

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chrysanthemums. More interesting than Ferrara's use of that overworked color, though, is that the lovers hardly ever speak when they're together. Not only do they not fight, and so stand in relief to many of the other characters in the film, who spend the majority of their time fighting, squabbling, or getting ready for (or recovering from) some battle, but their conversations, which are generally short, their individual contributions often half-expressed semi-sentences and borderline non-sequiturs, stand out because of their lack of volubility. In a derivation of a playtext from which presumptions of spiritual love are derived not least from what the lovers say to each other, the retrofitted lovers gain spiritual significance through their inarticulateness. Ferrara's film seems to pursue the double idea that Tony and Tye do not need to speak, and that when they do speak to each other, their love is so profound it cannot be expressed adequately. (Such a conception has the added benefit of covering up the actors' deficiencies.) While this might seem a novel approach, it also seems that inexplicability is another quality of idealized love: it requires neither explication for nor conversation between those experiencing it. Miraculous and instantaneous, it just *is*.

Such a construction of idealized love has the happy benefit of explaining away Romeo's shifting of affection from Rosaline to Juliet. Romeo's love for Rosaline, already structurally weakened by the Shakespearean satire of the sighing, wretched Petrarchan lover, is further invalidated by Romeo's discovery of his true -- i.e., right, correct -- love. What such a construction elides is that Romeo's sudden love is founded on the Petrarchan trope of looking, which Romeo does not seem to realize was part of the problem *vis à vis* Rosaline. Even more to the point, the construction disguises Romeo's love for Juliet as

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discovery, rather than *exchange*. Describing Romeo's sudden and unexplained attraction to Juliet as "Virginal passion [that] sweeps them aloft and away, and to its natural goal" (Granville-Barker 78) or as "naked passion, [that] lifts them above the world and out of life by the mere force of it . . . beyond the ken of their friends," belonging "to a world which is not their world" (Charlton, 40-41) or as "transcendent" (Levenson, "Changing 152) mutual (Levin 93), "love at first sight" (Peterson 306), a "fundamental experience of deep and passionate love . . . at the very base of the whole drama" (Clemen 69) or necessary (Denson) covers up what Goldberg describes thus: "Juliet as replacement object is inserted into a seriality rather than as the locus of uniqueness and singularity" (85).²⁶

Zeffirelli's production participates in this idea of love as inexplicable -- as so, I guess, *true* -- in how it first reveals Juliet to Romeo: during the dance, the film shows a young woman whom I take to be Rosaline, tall, slender, conventionally beautiful, prominently in the frame. Then, as she passes off screen to the right, Juliet appears, dressed in deep red, shorter, less slender, less confident in her bearing, less conventionally attractive, as the musicians segue into the film's love theme. The film's signals are unmistakable, even to one who has never seen it before, and perhaps also to one completely unfamiliar with the story. It's *Juliet*. She's the One. As if these cues -- the rich, saturated, distinct color, the space around Juliet, the music (all recollecting *West Side Story*'s tactics upon Tony and Maria's first meeting, though more deftly done) -- were not enough, there is a cut to a shot of a stunned Romeo. Even if audience members fail to be overwhelmed by Juliet herself, the film tells them in no uncertain terms that they should be, that not

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There is a similar strategy in Rakoff's adaptation. His Romeo peruses the room, moving from left to right, evidently looking for Rosaline (who may appear later in the scene, apparently having decided to favor Romeo with her attentions, only to be pushed aside by the newly re-distracted lover). The blocking in depth, which emphasizes fore- and backgrounds, establishes Juliet on the dance floor, partnered by Tybalt; as Tybalt hands her off to Paris, Romeo is watching her intently -- as is everyone else, since Juliet and Paris are the only ones dancing. Helping to distinguish Romeo's attention is Mercutio, who passes in front of his friend, scanning the room for a likely prospect (he peeks behind one woman's visor, then quickly puts it back, a sour look on his face): the bawdy fellow is lookin' for the goods while the doting lover has suddenly directed his attention to a girl whom the audience already knows is not Rosaline. (As with Zeffirelli, Rakoff's Rosaline is the more conventionally attractive of the two love-objects.) Romeo's attention aside, it is notable that he begins to concentrate on Juliet before she is set apart in the center of the ring of spectators. The blocking in depth (foregrounds are used quite well in the production) and reaction shots indicate Romeo's interest before Juliet is distinguished for an extended survey. This too disguises the mercurial shifting of lover-boy's affections, especially since Rosaline has not been clearly identified by this point in the production. *West Side Story* and *China Girl* disguise this shifting of affection even more successfully: neither film provides either Tony with a pre-existing love interest. *West Side Story's* is looking for "something," not someone, and *China Girl's* does not seem to be looking for

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anyone in particular as he roams the dance floor. Removing the prior love interest naturalizes and mystifies their love: they can't be in love with love without groaning out a rill of Petrarchan gobbledegook for persons perhaps only marginally aware of or concerned with their existence.²⁷

Kael, for one, reacts sharply to many of the devices directors can use to signal true love, "suggest[ing] that audiences who have come to depend on these cues and prods are becoming helpless to respond without them" (30), one example being, "When true love enters . . . [*West Side Story*], Bernstein abandons Gershwin and begins to echo Richard Rogers, Rudolf Friml, and Victor Herbert. There's even a heavenly choir" (34).²⁸ My own complaint is not so much that those attending films or watching tv or videos are conditioned to recognize certain cues as representing love -- they, *we*, are -- but that these idealizing representations mystify love, render it easy. Of course, much of this fault can be laid at the playtext's feet: *Romeo and Juliet* makes no particular effort to explain or understand love, its admittedly gorgeous verse obscuring that lack, as does its examination of love via the presentation of its contrasting kinds and modes. The result is a complex look at the variety of love that does not explain what draws Romeo and Juliet -- or any other couple -- to each other beyond, perhaps, sight and a touch of the blarney.

In general, this mystification is not absolute. The productions do not reductively present their love relationships as only spiritual and sacramental. While all display at least some spiritual component to the relationship, all five also reveal an element of carnality, of physical desire in the relationship, even if it is only indirectly expressed. *China Girl's* inarticulate lovers are in some ways the most physically desirous of the couples. As in the playtext and the

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other productions, the initiation of their relationship is based on sight. Their whole first exchange is a nice display of the non-verbal sexual evaluation that goes on in dance clubs, the playtext's verbal wit transformed into physical repartee. That they dance together suggests nothing more than Tony and Tye are compatible, a nice-looking couple, but when the music slows and they move closer together, their body language -- loose shoulders, slightly slouched postures, touching foreheads (and, off screen, other body parts) -- and intersecting index vectors demonstrate not just compatibility, but availability and willingness. When the other dancers, looking off left, clear a space around Tony and Tye in response to the entry of Shin and his faction, the two remain focused on each other, oblivious to the threat of which the others are very aware. With some modification, Diana Henderson's comment on Romeo and Juliet's shared 1.5 sonnet describes this moment quite nicely: they "exist apart from the other[s] . . . in their own [physically] lyrical world of erotic infatuation" (4). Unlike the "surreptitious" (4) nature of Romeo and Juliet's exchange, Tony and Tye's is highly public. Partly it is so because it is possible for them to reveal a sexual attraction publicly -- the dance club environment and late 1980s teenage behavioral codes did not just tolerate, but allowed and even encouraged the display of erotic attraction -- but it is so also because Tony and Tye are so involved in their private lyrical world that the world outside their erotic idyll ceases to matter.

This disengagement with the world is on display in the second dance club scene as well, when Tony and Tye dance slowly and deep kiss as these lyrics play on the soundtrack:

. . . I'll walk in any weather
When we're together.

And I co
To be sa
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And I could be glad
To be sad
Standing next to you.
And I could be down
In the dumps, baby,
If you were down there, too.
And I could cry
All my eyes
If I could still see you.
And I could be blue . . .
If you were blue with me.

Not only do Tony and Tye disregard those around them, but the song they dance to exalts the disengagement they display (in a club itself distanced from their world of everyday neighborhoods and conflicts): suffering and misery are negligible when the beloved is present. Their later love-making (*China Girl* being the only production of the five to show the act) is likewise non-verbal. The setting for the encounter, an abandoned tenement, extends their erotic disengagement beyond that of the second dance club as they retire further from the world; afterwards, Tye muses that she "wish[es] we never had to go back." While "back" refers to their geographic neighborhoods, it also references the emotional and intellectual aspects of returning to Chinatown and Little Italy. (The discovery of the characters in bed recalls Rakoff's aubade, which recalls Zeffirelli's, which recalls *West Side Story*'s; it anticipates Luhrmann's. Robert F. Willson notes that by locating its lovers in bed, Zeffirelli's production increases the sense of their liberation, as well as their isolation [103]. This is an idea that applies equally well to the other four productions.) Squalid it may be, but their erotic hideaway is one in which a new, more amenable ideology obtains. It is also a place where the spiritual and the erotic converge: at one point, Tye strokes Tony's chest with the white chrysanthemums he gave her, and the symbol of innocence, purity and fragility becomes also an object

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The couple whom Tony and Tye most closely resemble, *West Side Story's* Tony and Maria, are far less physically desirous than their 1987 descendants, despite being more physically expressive: although both literally dance for joy and often hug one another, they kiss rarely. They express their love in song, with much attendant celestial imagery;²⁹ when they dance, it is in a different style from the dances in which the other characters participate. Maria's solo dances, such as in "I Feel Pretty" and while waiting for Tony on the roof of her tenement building, are either light-hearted and playful -- with spiritualized overtones, in other words -- or recollect her "*delicate*" *pas de deux* with Tony at the dance hall, which is configured in direct contrast to the spectacular energies of the Jets and the Sharks, and all of the erotic charge that the "Mambo" and "Blues" dances figure forth.³⁰ It also demonstrates the contrast between the public feud, played out in the wide-open spaces of the dance floor and the city streets, and the private love affair, in which the lovers are isolated by optical effects, by lighting effects, are isolated in the bars of the fire escape, in the dress shop and in Maria's room.

Of the five productions, this one maintains the most rigid division between spiritualization and sexualization: Tony and Maria not only do not dance the mambo, but, as they are conceived, would not, and maybe could not. To do so would compromise what they represent. The film comes closest to such a compromise in the "Tonight" quintet, which juxtaposes Tony and Maria's version of the song with Anita's and the gangs':

TONY AND MARIA
Tonight there will be
no morning star.

ANITA
Anita's gonna get her
kicks

JETS AND SHARKS
We're gonna rock it
tonight,

Tonight,
see my
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Tonight, tonight, I'll
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 When we kiss, stars
 will stop where they
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 Today the minutes
 seem like hours.
 The hours go so
 slowly,
 And still the sky is
 light.
 Oh moon, grow
 bright,
 And make this
 endless day
 endless night,
 Tonight!

Tonight.
 We'll have our
 private little
 mix
 Tonight.
 He'll walk in hot and
 tired,
 Poor dear.
 Don't matter if he's
 tired,
 As long as he's here,
 Tonight!

We're gonna jazz it up
 and have us a ball.
 They're gonna get it
 tonight;
 The more they turn it
 on, the harder
 they'll fall!
 Well, they began it --
 Well, they began it --
 And we're the ones to
 stop 'em once and
 for all,
 Tonight!

Tony and Maria are still the chastely desirous couple, but the conjunction of their wishes, Anita's carnal intentions and the gangs' violent designs complicates the spiritualizing tendency: love is not just the moon and stars. Ironically, the rumble leads not to Anita's expected sexual interlude with Bernardo, but to one between Tony and Maria. Violence brings them together in Maria's bedroom, and they sink out of sight onto her bed even while they continue to sing about their idealized, spiritual love. This scene is by far their most sexual; in general, the physical potential in Romeo and Juliet's relationship, displayed at its height in Juliet's "Gallop apace, you fiery-footed steeds" (3.2.1-31), is in *West Side Story* displaced onto other characters. Anita in particular carries the mantle of desirous womanhood. Whereas Maria would like the neckline of her dress lowered "one little inch more," wondering "How much [it] can . . . do," Anita has been up to something unmentionable with Bernardo "in the balcony at the movies" and remembers with pleasure how "healthy" Bernardo is "After a fight." Maria wears her white dress during the quintet; Anita, lit in red, wears a black slip and is making quite a show of sliding

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I have already noted that *West Side Story* tends to construct sexuality as dangerous. To the construction of sexuality as predatory examined in chapter 3 ("There's only one thing they want from a Puerto Rican girl") is added the blend of sex and violence in the quintet, along with notions of the risks incurred by sexuality: Anita tells Maria that "one little inch" can do "Too much"; when Maria protests that her altered dress is "for dancing, no longer for praying," Anita responds, "Listen, with those boys, you can start out dancing and end up praying."³² These concerns differ qualitatively from Bernardo's. He worries about sexual Others. Anita's concern is generic -- all teen males bear watching. Sex -- although fun -- can get one into trouble.³³ Throughout, Anita's perceptions of love are not uncomplicated: an enthusiastic sexual participant, she is also committed to the spiritual construction of love; at the same time she embraces her own sexual identity, she works to dissuade Maria from taking the same course, and in her more suspicious moments dismisses Maria's claims to a spiritual union with Tony. Her conclusion, that "Bernardo was right" about the Jets after they have assaulted her is a reduction of her rich, contradictory vision of love. It simplifies, divides and excludes -- exemplifying an ideology in action -- and in some ways represents a greater tragedy than the death of the less complex and less interesting Tony.

The strategy of displacement also is present in Zeffirelli and Luhrmann. Although the lovers in both those films do display erotic potential, the directors shunt some of the sexual energy away from their lovers and onto others. Donaldson makes clear that Zeffirelli situates the film's spectator as desiring subject, so that, particularly in the 3.5 aubade, those watching the slim, softly

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lit Romeo see him as Juliet might, as an object of appreciation (*Shakespearean Films* 154 and 165-71).³⁴ In a similar scene, Luhrmann's Romeo arises from bed and deftly slides into his boxers. Moments later, the Nurse barges in. After Romeo takes a pratfall off the bed and starts to kick his way into his pants, there is a cut to a shot of the leering Nurse. Juliet never looks at her lover like this, but that is not to say she is never desirous. In the balcony-cum-pool scene, the lovers have four extended kisses, each increasing in fervent intensity. They break the first off mutually; the second Juliet breaks off and swims away from Romeo, breathing heavily; Juliet also interrupts the third, this time with more difficulty -- on her part as well as Romeo's -- as he begins to kiss his way down her chest, and drags herself out of the pool; the fourth, in the drowning image described earlier, takes place in a blur of bubbles. The film may eliminate the most sexually charged part of her "Gallop apace" soliloquy (ll. 1-19), and Claire Danes may perform the remainder more as a girl delighted with new clothes than as a woman in an erotic swoon, but the film by no means de-eroticizes Juliet to the extent that Rakoff's production does.

Luhrmann's Juliet undresses Romeo, and he, her; and although her action is partly constructed as one of ministration -- she is examining his hurts -- it is also a moment of erotic display. She reveals his body to her look (as well as to that of the audience of desiring DiCaprio fans) and for her exploration, and he, hers, both acts in which audience members vicariously participate. At this moment, as with most of Luhrmann's intimate scenes, the rate of cutting slows and the camera moves less and less obviously, allowing time for extended contemplation of their intimacy as well as their bodies. During the aubade, they are again childlike, romping under the sheets, and though she is nude and

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Although the two are both desirous and sexual, these qualities are distinct from the aggressive or lecherous sexuality of the Nurse or the Montague boys (whose anthem, "I am a pretty piece of flesh," first heard before the gas station shoot-em-up as Samson tongues his own nipple for the benefit of the Catholic schoolgirls, also plays on a car radio as Romeo runs into the Capulet garden). As with Maria and Tony, this Romeo and Juliet's sexuality is constricted. Displacement is an effective strategy. It allows the retention of physical desire while preserving the spiritual conception of Juliet or the Juliet figure. In this, it functions in much the same way that sacramentalization does, by containing difficult-to-contain desire within an easily-conceived-of construct -- the lustful sidekick, for example -- or, in the case of sacrament, a socially-approved-of institution. As an example, *West Side Story* shunts Juliet's desire away from Maria and onto Anita, who is at least partially constructed as the hot-blooded, slutty *chiquita*.³⁵ Just as it is when constituted within the confines of marriage, erotic desire is put at a distance, removed, when it is placed on the slut.

Luhrmann's lovers are similar to Zeffirelli's, although the heroine's body is emphasized to a greater degree in the latter than in the former. This can be seen in particular in the balcony scene. Juliet wears a white shift with pale gold trim; its scoop neckline is quite low, something which Juliet herself realizes, covering her chest with her hand when first surprised by Romeo. As the scene progresses, however, she becomes less concerned with this even as the camera angles increasingly emphasize her décolletage: several of the set-ups are low angles of Juliet leaning far over the stone rail. Décolleté is not

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necessarily sexual, but it can be a component of the erotic, particularly when paired with the desirous abandon with which Juliet embraces Romeo.

Zeffirelli's film is adept at showing how quickly exuberant joy can shade into physical desire, so that they become synonymous: Juliet throws herself, her bosom and all into Romeo's arms, and their embraces soon slide into kisses, complete with clear, audible moans, gasps, and heavy breathing -- the sexualized version of the high-volume breathing in 1.5 that demonstrates surprise and breathless innocence. What works so well in the scene is that Juliet's physical display -- as with Romeo's later nude scene -- conflates innocence with sexuality: Juliet is without affect, aware of but unashamed by her physicality in the presence of her love. Although the entirety of "Gallop apace" is cut, the presentation of Juliet on the balcony and later during the aubade (in which she has a brief, again almost heedless, nude shot) carries some of the character's desiring energy.

Although the initial and subsequent encounters between Rakoff's lovers are chaste, there are some incidental suggestions of desire in the presentation of 1.5. Oddly, a production stressing its textual fidelity as a selling point ignores the textual suggestion that Romeo "would not dance" (1.5.129); the line in the production is "he that just danced," and the visuals show Romeo not only maneuvering to meet with Juliet on the dance floor, but cutting in on her partner, who steps away in confusion. This Romeo does not sneak up on Juliet, as does Zeffirelli's, or discover her by accident, as does Luhrmann's. He sees her and, swept away, makes a public move to meet her. This gives his pursuit not a little urgency: he wants her enough to venture out into the open, rather than, as in Luhrmann, remaining on the verge of the celebration.³⁶

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Zeffirelli's visual motif of touching palms appears here, incorporated into the movements of the dance, which has the effect of deeroticizing the touch, and emphasizing Romeo's wit in troping a physical movement into a verbal conceit. This is an act of displacement, containing the potential erotic content within a chaste dance and densely packed verbiage. While filled with sensual detail -- particularly the textured, subtle palette of the costumes and set -- the scene is not particularly erotic; Juliet is reserved (as one might expect her to be, confronted with this unknown, bold fellow) and their first two kisses are not only low in intensity, but something of a mystery. What, exactly, has Romeo done to move her to allow the kiss? She certainly gives him no encouragement. Throughout their courtship, they might best be described as decorous. She is encouraging during the balcony scene, but, as noted, their only touch is a brief, tenuous one involving fingertips at the end of the encounter.³⁷ Even "Gallop apace," here alone kept in its entirety, is delivered in much the same way as the rest of Juliet's lines: her wish that "love-performing night" will

Spread thy close curtain . . .
That runaways' eyes may wink, and Romeo
Leap to these arms untalked of and unseen. . . .

that night will "learn me how to lose a winning match / Played for a pair of stainless maidenhoods" (3.2.5-7, 12-13) seems of mild theoretical interest to her. Juliet as desiring subject is substantially reined in. Only during the aubade are the conventional physical signals of desire uncorked. After waking, Romeo gives Juliet another peck, then they kiss more deeply after she asks "With thou be gone" (3.5.1); she smiles as he nuzzles her neck at "Yon light is not daylight" (l. 12), he kisses her at "Let me be ta'en" (l. 17), and they kiss and nuzzle at "I have more care to stay than will to go" (l. 23); they kiss at "More

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light and light" (l. 36), then kiss several times as he takes his leave.

More revealing than this physical display is the scene's use of sound. It is not Zeffirelli-style amplified breathing; rather, here -- and only here -- the production employs nonliteral musical sound for a purpose other than to signal movement into or out of one of the production's three parts. That is, it uses music in two ways: nonliterally, accompanying for instance the fade to black at the ends of parts one and two, and the fade in after each brief intermission;³⁸ and literally, combining both source-connected and source-disconnected treatments, as with the instrumentalists performing during the feast. In literal sound, the music comes from a source seen on screen (source-connected), or from a source which viewers can infer comes from a momentarily invisible part of the space being depicted (source-disconnected). Nonliteral sound does not have its source in the space being depicted; it is always source-disconnected.

The way Rakoff's production tends to use nonliteral music imitates how music is often used in stage productions, to signal movements into and out of an intermission, for example, or to signal the incipient start of a performance, an example of how the production ties itself to theatrical performance. Up until the aubade, the production never uses music in any other nonliteral way: it does not heighten the energy of the 1.1 brawl, for instance, or underscore the tender feeling of Juliet's 1.3 encounter with her mother and the Nurse. However, during the aubade, what has by this point in the production become recognizable as the love theme plays. Used over the title credits, and so associated with the production as a whole, it also covers the fade to black after the balcony scene, and so gathers to it associations of Romeo and Juliet's love,

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rather than simply those of a production of *Romeo and Juliet*. This additional layer of signification stops at Juliet's "Hie hence, be gone away" (3.5.26), at which point Juliet begins to refuse Romeo's caresses. The music can be taken by an audience member to represent the idealization of Romeo and Juliet's love, and so, even though the lovers are more physically passionate in this scene than in any other, that physicality is pulled into the spiritualizing motifs the film has already established. The film's most overt physical display, of Romeo touching Juliet's (still clothed) body, happens after the love theme stops, in conjunction with Juliet's concerns about "division" and "Straining harsh discords and unpleasing sharps" (ll. 29, 28), and is hidden by a curtain lit so as to be less, not more, transparent. Rakoff's *Romeo and Juliet* aligns itself with the idea that spiritual and sexual love are more separate than equal. They both exist, and may even co-exist, but the latter type is displaced by the production's combination of music, photography and blocking, not onto another subject such as the Nurse, Lady Capulet or an audience member, but from the center of concern. It is made marginal.

Love Beyond the Lovers

None of the productions preserves a clear dichotomy between spiritual, sacramental and sexually desirous love. All do privilege a particular view of love, to one degree or another, although none leaves that view uncomplicated by counterknowledges. However, Romeo and Juliet are not the only characters who are involved in or speak of love in the playtext. Aside from the obvious examples of Paris, the Nurse, Mercutio, Samson and Gregory (the latter four of whom function at least partially as foils to any tender sentiments expressed in

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or about the primary relationship), there are three other marriages in the playtext: the Capulets, the Montagues and that of the Nurse to her late husband.

With some variation of degree, the productions all maintain a sense of Mercutio, the Nurse and the servants or their analogues as earthier, bawdier, more carnally aware than Romeo or Juliet.³⁹ However, I have noticed what seem to be some presumptions in the secondary criticism of the playtext about how the adult married relationships are conceived and, hence, ought to be portrayed. I question whether the productions share these assumptions. Further, it seems sensible that if one is to consider how love relationships in a set of productions participate in those productions' ideologies, then one should consider not just the primary, but also the ancillary love relationships the productions display. Are Romeo and Juliet aberrant? Is their love substantively different from others' love? How are the others' love relationships portrayed, and what light, if any, may these portrayals cast not just on Romeo and Juliet's relationship, but on the ideologies already revealed in their respective productions?

While there is an argument to be made that the adults in the playtext represent one way of thinking and the youths another,⁴⁰ this assessment suffers some setbacks in the productions at hand. For one, it is binary, presuming, for example, that the elders are only feud-driven, when they are not. The Nurse, for instance, although having internalized the separations instituted by ideology -- she conceives of Romeo as "The only son of your great enemy" (1.5.134) -- often acts more in support of what she thinks are Juliet's best interests, rather than those of the house. Both Snyder and Robert W.

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Witt point out that Capulet himself may be looking for ways to dial back the feud.⁴¹ More to the point, the assumption that the elders are primarily interested in the feud, in maintaining their society's patriarchal structure, apparently causes critics to assume that the families are internally conflicted, that because the households are directing divisive, combative energies outward, those same energies will be present in the foundational relationship of those households. And though this is certainly true in some productions, in others, it is not.

The most openly hostile married relationship in the five productions is that between Capulet and his wife in Zeffirelli's film. The woman's first appearance is not during the 1.1 brawl; instead, she first appears in the domestic context of 1.2, in which, if the dialogue is any indication, her presence is not required. Revealed after several shots of the happy Juliet, framed like her daughter by an open window, the woman's expression and bearing are severe as she looks at her husband before shutting the window on him; the shot is accompanied by a whining discord in the score. This prompts Capulet's "And too soon marred are those so early made" (1.2.13) as he shuts his own window, thus placing himself at even further remove from his wife. Well he might be worried about o'erhasty marriages, which the scene implies is a reason for their bad relations. By contrast, Luhrmann's Capulets, while hardly the ideal couple, are not characterized by the same quality of scornfulness communicated by Capulet's wife in Zeffirelli. Luhrmann's Capulet is a drunk and a bully, his wife a pill-popping lech; neither seems afraid to display these qualities to the other (or to others). Pearce and Luhrmann's rearranging of the playtext, and the staging of the screenplay in Luhrmann's film, make clear

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CAPULET Things have fall'n out, sir, and so unluckily
That we have had no time to move our daughter.
Look you, she loved her kinsman Tybalt dearly,
And so did I. Well, we were born to die.
'Tis very late. She'll not come down tonight.
I promise you, but for your company
I would have been abed an hour ago.
PARIS These times of woe afford no time to woo.
Madam, good night. Commend me to your daughter.
CAPULET'S WIFE I will, and know her mind early tomorrow.
Tonight she's mewed up to her heaviness. (3.4.1-11)

The screenplay presents the following, which, with some minor changes, is how it occurs in the film:

GLORIA
She'll not come down tonight.

Dave, an understanding smile.

DAVE
These times of woe afford no time to woo.

Capulet guides Dave into the house.

CAPULET
Look you, she loved her kinsman Tybalt dearly.

GLORIA
(joining)

And so did I.

CAPULET
(a cold glance at Gloria)
Well, we were born to die.

Capulet takes a large slug of whiskey. Gloria leans close to Dave.

GLORIA
I'll know her mind early tomorrow.
Tonight she's mewed up to her heaviness. (118)

Aside from her more active participation in the conversation, the key moment, for the present purpose, is when she says "And so did I" in her husband's presence, which might reasonably provoke "a cold glance." The film itself does

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not contain such a glance. Capulet instead sighs before saying, "Well, we were born to die." While his scripted ire could be in reaction to his wife's uninvited participation in the conversation as well as to what she says, I think it more likely that the intended response was to reveal to Paris -- who (they believe) soon will become a member of the family -- her implied more-than-cousinly involvement with Tybalt. As scripted and as acted, her line could be construed as an invitation to Paris, a statement of fact, and a cut at her husband, whom she may (for whatever reason) wish to humiliate. As scripted, Capulet's response could be to her interruption, to her suggestion about her relationship with Tybalt, or even a revelation of his own suspicions about such a relationship. As acted, Capulet's response is even more ambiguous: he might not care about his wife's dalliance, or may be oblivious to it; he may himself be so stricken by Tybalt's death that he doesn't even notice his wife's remark. He may have welcomed his wife's involvement with Tybalt welcomed in some way. This is not openly hostile, as it seems to me that the relations between Zeffirelli's Capulets are, but in some ways it is more troubling for its blend of antagonism and weakness.

By way of contrast, Rakoff's Capulets are a model of middle-class decorum. Capulet's wife keeps "A crutch, a crutch -- why call you for a sword?" (1.1.69), a line neither the Luhrmann nor Zeffirelli films retain, but her delivery of the line is not as barbed as it could be. It is more dismissive in tone than denigrating or sarcastic.⁴² These, the first words the character speaks, can do much to demonstrate what kind of relationship the couple has, and in Rakoff their performance indicates two people who have been married a long time, who know each other very well. In its intonation her question inclines more

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toward the "Here we go again" than the "Old dolt." Capulet's response, "My sword, I say. Old Montague is come, / And flourishes his blade in spite of me" (ll. 70-71), is that of a man making excuses: "But I *have* to go fight. See, there's Montague." He knows he's not going anywhere. The tone of this brief exchange is characteristic of their relationship. She is the more flinty of the two, he something of a buffoon. Unlike Zeffirelli's or Luhrmann's Capulets, they touch each other with affection during Escalus' 1.1 scolding -- Capulet stands alone in the two films -- as well as during the Prince's 3.1 beration, so that she seems to be supporting him. In Rakoff, the latter scene has Capulet holding his wife to his chest -- he now supports her. Luhrmann's Capulet holds his wife back, while in Zeffirelli, Capulet is marginalized as his wife takes the more assertive role -- she is center screen, he briefly visible in the background and at the edges of the frame. The Rakoff relationship is the more "normal" of the three, which is of a part with the rest of the production: this Verona is just *this* close to being a safe, well-ordered society where Romeo and Juliet could meet, fall in love, and live happily ever after.

This assertion is strengthened by how the production presents its Montagues. When Montague's wife stops her husband from engaging Capulet, it is in a manner different from that employed by Capulet's wife. Montague's wife grabs the old man and won't let him go, and shouts "Thou shalt not stir one foot to seek a foe" (1.1.73) directly in his face -- she's angry with him, and, one presumes, his constant willingness to fight. She wants it to stop. Despite this anger, when Montague is castigated by the Prince, she stands by him, much as Capulet's wife does with her husband. This is a recurrent device in the production: the Montagues comfort each other, as when, worried, they join

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hands at the mention that Romeo "makes himself an artificial night" (l. 133), and during the 3.1 interview with the Prince. Although appearing far less frequently than their purported rivals, the Montagues' marriage appears as stable as the Capulets', and more physically affectionate besides. So, too, in Zeffirelli's film. Whereas Zeffirelli's Capulets might charitably be described as discontented, his Montagues are close, affectionate. Their relationship might even be what Romeo and Juliet's would develop into, twenty-some years down the line. Zeffirelli's Montagues repeatedly touch each other in comforting or supportive ways in 1.1 and 3.1, scenes in which Capulet's wife is, respectively, absent or physically and emotionally separate from her husband. Their concerns about Romeo parallel Capulet's about his daughter, but they voice those concerns together, as opposed to Capulet, who, the film's editing suggests, operates something at odds with his wife when it comes to Juliet. In contrast, Luhrmann's Montagues are more distant toward each other than either Zeffirelli's or Rakoff's. When shown in the same frame during their 1.1 appearance, they sit at opposite ends of the seat in the back of their limousine. The widescreen composition exaggerates the distance between the two of them -- what in a real limo would be perhaps four feet becomes, in the theatre, a good twenty (an effect lessened on letterboxed video, and nonexistent on pan-and-scan versions of the film) -- as does the fact that the two rarely look at each other. The only time their eyes meet, or when they touch, is when she will not allow him to pull his rifle -- named "Longsword" -- from its mount, at the reassigned "Give me my long sword, ho!" (l. 68). When Montague later pleads for his son (3.1.178-80), his wife is left in the deep background, revealed only momentarily as bodies move about -- a contrast, albeit not a positive one, to

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Capulet, who does hold his wife, although not to comfort her, but to restrain her from attacking Benvolio again.

None of the three films represents Capulet and his wife, or Montague and his, as having any demonstrable erotic desire for each other. (Luhrmann's Capulet may be aware of his wife's sexual grazing, but he does not appear to conceive of his wife as desirable.) Nor is there any indication of such in the Nurse's marriage, beyond what may be inferred from her own report of her husband's bawdy. That report, shocking to Capulet's wife in Zeffirelli, and a source of amusement to the lady of the house in Rakoff (the story about Juliet's fall is absent from Luhrmann), is in both a source of pleasure to the Nurse, whose remembrance of her husband's wit is evidently fond. They were, if nothing else, a couple whose temperaments were well-suited, something that cannot be said of her master and mistress in either film. Juliet, raised on a diet of such stories, may well have received from her Nurse an idea of love and marriage quite different from that offered by her parents' example.

Both derivations take care to obliterate almost all suggestion of what the elders' love relationships are like. In *West Side Story*, there is no hint that Doc was ever married; nor is there for Krupke and Schrank (*Mrs. Schrank?*). Maria has parents -- she worries about introducing Tony to them -- but they never appear on screen. The closest either gets is her father's off-screen fretting about how late it is during the fire-escape scene. Tony's family appears to be fractured in some way. He mentions that his mother is fat, that she "lives in the kitchen," and that he is "afraid to ask" her for permission to marry during the dress-shop wedding scene, but never speaks of his father, despite having reason and opportunity to do so in that same scene. Like

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Maria's parents, Tony's mother never appears on screen. All of this seems to be part of the film's attempt at what Kael calls being "really important and modern . . . You get rid of the parents, of course; America is a *young* country -- and who wants to be bothered by the squabbles of older people?" (34). Its effect is to lessen the complexity with which the playtext and the *Romeos* conceive love: rather than having the elders' relationships to set in contrast to the young lovers', the film contents itself with the interplay of youthful idealization, sexuality and violence. Though in itself a complex mix, it is thinned down from what exists in its source. Instead of being loving, lovers, helpmeets or combatants, the adults are now hostile (Krupke, Schrank), clueless (Glad Hand, Doc, and Maria's parents, who Bernardo claims "do not know this country any better than" the innocent Maria), inept (Glad Hand and Doc, again) or absent ciphers. The situation is even more constricted in *China Girl*, in which the only married couple on display are the owners of Canton Garden. The only parent present is Tony and Alby's mother (again, always in the kitchen); Tye and Yung's parents are completely absent -- not only are they not shown, but neither are they heard, nor even mentioned. The effect of this is that the world of the adults is set at an even greater remove than in *West Side Story*, or even in the presumptive critical readings of the playtext. The restaurant owners -- the one happy couple in the entire film -- exist to provoke and endure hostility; their joy at their new business is disconnected from Tony and Tye, although the potential to establish parallels -- in-love individuals struggling against oppressive ideologies -- is there.

None of these marriages, with the exception perhaps of the Nurse's in Zeffirelli and Rakoff, demonstrates anything like the spiritualized or the

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eroticized love of Romeo and Juliet's relationship. The Nurse provides only the barest of hints about what her marriage was like, and while there is no reason to disbelieve what she says, any conclusions about the relationship are extrapolations based on skimpy evidence, whether textual or performative. The other marriages tend to display the tensions, encrusted animosities and familiarities which long-term relationships can develop, but none of the overt, mutually-felt and -directed attractions which Romeo and Juliet display. There may be any number of reasons why those attractions are not present; certainly the productions suggest some. More to the point is what they offer audience members by way of comparison to Romeo and Juliet's relationship. There are two ways of putting the conclusion: Romeo and Juliet's love, or that of their analogues, looks better in light of the other marriages in the productions; or, Romeo and Juliet's love, or that of their analogues, makes other love relationships look pallid, distorted, or incomplete. Of the two, the former is the more accurate formulation of how these productions work: the other marriages are foils, by comparison to which the principals' ideal love can be further exalted.

When Love Comes In

That quality, exaltedness, is crucial to understanding constructions of Romeo and Juliet's love. Its lack may be why the Rakoff *Romeo*, which contains a number of interesting performative and staging elements, seems less than its immediate counterparts, Zeffirelli, Luhrmann, and *West Side Story*. In Rakoff's production which stresses at all times moderation, the principal romance is not substantially different from the Montague or Capulet

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marriages. If that was a deliberate choice on the director's part, to show how close Verona actually is to normalcy and civic health, it may have been an error: such a conception contradicts what appear to be deep, if not pervasive expectations of what Romeo and Juliet's love ought to be like.

In previous chapters, I have discussed how schemes of order and the family are challenged, in some cases fractured, by their presentation in the productions, suggesting as a result that this opens a space in which young love could begin to move toward dominance. The question remains: has it? The question is a difficult one to answer when the cohesion of that construct is challenged by differing conceptions of how love should be conceived in *Romeo*, let alone as an entity unto itself. Kahn, for example, argues that

In the ambiance of the feud, marriage subverts patriarchal loyalty, not only because Romeo and Juliet are children of enemy houses, but also because marriage weakens the fathers' hold over their sons and the ties between men as comrades in violence. *Romeo and Juliet* plays out a conflict between manhood as violence of the fathers and manhood as separation from the fathers and sexual union with women. (*Man's* 83)

This is a conclusion from which Goldberg demurs:

what the ending of the play secures is a homosocial order, and it is that configuration that continually triangulates the relation of Romeo and Juliet, adding in every instance a third term that gives the lie to the shelter of their love. . . . The functioning of the patriarchy . . . as well as its malfunctioning . . . is tied to the love of Romeo and Juliet. Indeed, what makes their love so valuable is that it serves as a nexus for the social and can be mystified as outside the social. The sexual revolution replaces the civics lesson indeed: with the myth of love as a private experience the personal is disconnected from the political. (83)

The two arguments, though seeming similar, could not be more different. Kahn asserts that Romeo and Juliet's love threatens patriarchy, Goldberg that the mystification of love props patriarchy up. Laroque's claim that "In creating a multiplicity of perspectives, Shakespeare is able to view the central love story from conflicting and parallel lines and thus to deflate some of its potential

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pathos and sentimentality" (23) is accurate, but, by limiting that multiplicity of perspectives, the adaptations and derivations of the Shakespearean playtext tend to restore some of the "pathos and sentimentality," thus re-enabling idealization and mystification. Goldberg's thesis obtains.

The productions do establish young love as an alternate (instead of another) ideology to the family and schemes of order in what Snyder calls the "aporia created by [their] . . . contestation" ("Ideology" 93) . . . *if* one only looks at Romeo and Juliet or their analogues. Although these characters may not present a monolithic vision of love as only spiritual or only lustful, their love is, for all the variance in the individual presentations, constructed as ideal. It may be threatened, pressured, countered or challenged, but it is not subverted. Critics such as McGuire, Ronald Knowles and Ralph Berry establish that the playtext resists the idealization of the lovers and their love,⁴³ but Mary Bly, in commenting that the tradition of cutting Juliet's "Gallop apace" "points to the fact that Juliet's expression of erotic desire represented a breach of cultural expectation" (105), shows how both Hodgdon's thesis of the expectational text and Levenson's idea that audiences find Romeos to satisfy their tastes and fantasies operate in this instance. There is the potential to demystify Romeo and Juliet's love through internally contestatory discourses about the nature of love; but since other expressions of the ideology are restricted so that challenges to it are less forceful, it is less likely that the ideology will be compromised successfully. For example, in Zeffirelli, Rakoff and Wise/Robbins, Juliet and Maria are both given ample opportunity to take up not just the rhetoric but the mindset of the feud when each is told that her lover has killed a member of her family, and does not; Luhrmann's film does not even admit the

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possibility that the feud could so contaminate their love;⁴⁴ Ferrara's film further scales back the internal threat to the love relationship by not having Tony kill anyone. In all five productions, young love may be buffeted from without, but only barely from within the relationship, a situation which clearly suggests the solidity, the rightness, of the relationship to which the individual productions give particulars.

The playtext's installation as a cultural marker of the nature of true love has led to an acceptance of *one love relationship* among a range of alternative relationships, which reveal an array of possible conceptions of love, depending on how one chooses to stage them, as the definitive statement on the nature of love. The presumed perfection of Romeo and Juliet's love makes it difficult to conceive of the other characters in the productions as feeling love or having loving relationships; they must be different, somehow, from the principals. And, in general, that is how they are constructed. Others love differently. They love less well. Their difference seems intended to be perceived as contrasting, rather than complementary, as something unlike -- less genuine or heartfully felt than -- Romeo and Juliet's love, rather than something in continuum with it. I think it likely that such a conception is both fed by and feeds the belief that Romeo and Juliet are substantively different from the other characters in the playtext, despite what I hope I have demonstrated is a range of parallels and points of comparison between the young lovers and their older counterparts. Ferrara's Tony and Tye are the characters most distinct from their fellows, but even there, there are some ways in which differing versions of love link the characters together.

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“unproblematically in place” (Belsey, “Name” 98). No. They do not. Almost always, love is not simply conceived for Romeo and Juliet, and their love tends to be linked to other characters’ versions of love (although none of those links is foregrounded), which complicates any inclination to see the drama’s protagonists as set apart from the other characters. However, it should be noted that this examination has only penetrated slightly more than half way into the productions, to Romeo and Juliet’s farewell early in 3.5, their last scene together before the tragic finale. What remain to be seen are the ways in which the productions’ conclusions continue the major ideas governing the tentative end of this chapter: that young love does move into the ideological vacancy created by the internal and external contradictions in the schemes of order and the families; that the construction of young love is not itself uncomplicated; and that Romeo and Juliet’s relationship is idealized, but not simplified into an either/or conception of spiritual and sexual. And further, two still larger questions remain: What ideological construct, if any, dominates these productions when the final frame has flickered across the screen? and, How does the final alignment of ideologies come to pass? My final chapter will address those questions.

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CHAPTER 5

So Orderly All Things

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Peter S. Holland

By the time each production approaches its conclusion, it has established its own, particular interplay of ideological challenges and commitments, in part through the sequences, scenes, shots and moments addressed in the preceding chapters. None simply ends, however, and none ends simply. Any production's conclusion offers its makers a final chance to frame or reframe its ideological relationships, to reaffirm, problematize, subvert or contradict stances that the production carries into its final moments. The questions with which the previous chapter ended -- What (if any) ideology dominates in a given production? and How does its final ideological alignment come to pass? -- obtain here. In brief, the answer to the first question is, young love, although in a more complicated way than that one phrase may imply. Explaining why is the project of this chapter. To do this, I will use a method similar to that employed in chapter 1, considering a specific set of elements across the productions to unpack the ways in which they work with the ideological constructions they developed earlier. To this end, I will begin by considering how the productions prepare for the narrative's climax. The place or places in which the final actions play out, the participants in that action, and the way those characters participate all bear on the final sorting out of ideological relationships. Subsequently, I will look in some detail at the deaths themselves. The

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denouement is also of concern: events subsequent to the deaths can contribute greatly to the final alignment of ideologies at the end of an adaptation or derivation of *Romeo and Juliet*. To this end, I wish to consider, as in chapters 1 and 2, authority figures, as well as other characters involved in the aftermath; the interplay of explanation, recrimination, punishment and reconciliation; and the visual each production concludes with, its last, fleeting image before the final fade to black.

Everything in its place

McGuire notes that *Romeo and Juliet* is the only Shakespearean playtext to end in a graveyard (223). The lovers are not just surrounded by the dead as they approach death -- a situation common to the protagonists in any number of Shakespearean tragedies -- but are also in a place of death. Moreover, it is not only a place of death -- as any such locale could be called -- but a place of death *and* remembrance. Although any place where a person has died can become a place of memory, as demonstrated by the small crosses placed at the sites of car accidents, the impromptu memorials of pictures, flowers, letters and mementos that survivors and well-wishers mount at sites of violence, or even by such formal memorials as that being built in Oklahoma City, cemeteries are specifically and deliberately designed as places of interment, memorial and memory. That is what they are *for*. The place Paris and his Page enter at the start of 5.3 is freighted with an unavoidable past, as well as reminders of an inevitable future.¹ Moreover, the bulk of 5.3 takes place immediately outside or within the Capulet family monument, a place charged with memorializing individuals such as Tybalt, and with maintaining

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the patriarchal house. Hunter, seeing the tomb as the place where the Capulet "corporate identity is most unequivocally established," suggests that "Shakespeare found the tomb property a convenient expression of his sense of the tragic importance of family and social continuities" (8). Ironically, this setting, the place of the destructive feud's ascendancy, is also the place where the feud may be itself destroyed. The two lovers are joined under one roof, which Kahn points out reverses "the traditional passage of the female over to the male house in marriage" as well as Romeo's "refusal to follow the [feudal] code of his fathers;" Juliet's use of Romeo's "dagger, against herself" also signifies a reversal of who should use a Montague blade to kill a Capulet (*Man's* 103). Not only are there fewer Capulet and Montague kin left to carry on the feud,² but Romeo and Juliet's reversal of the traditional, patriarchal way of doing marriage and murder in Verona helps to unite the two in questioning the schemes of order and the family.

The first part of Zeffirelli's conclusion is located in a large, walled cemetery; the tomb itself is an extensive structure, its entrance half-buried in the earth. Rakoff's conclusion, which shuttles between two different locations, is not set in a graveyard but in the square outside Capulet's home and at the massive, formal Capulet "monument" (5.1.18). These settings, the first a part of Verona's public life and the second of an architectural piece with the rest of Verona, work to integrate the lovers' deaths with the life of the city. Both productions make an effort to display corpses, Tybalt's especially, once Romeo has entered the tomb itself: the "detestable maw" (5.3.45) is well-crammed.³ Alan C. Dessen points out that there are no indications in the different versions of the playtext that Tybalt, or any other body beyond Juliet's, needs to be on

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display for this scene (*Recovering* 190). Aside from the verisimilar impulse, then, the *mise en scène* physicalizes Juliet's 4.3 fears about the vault -- she was right -- as well as indicating an extensive Capulet lineage. Perhaps it hints at the number of deaths the feud has brought about. Zeffirelli's Rembrandt lighting and the gauzy drapes covering the corpses, along with the shadowy recesses of the tomb, provide the scene with a degree of the gothic. Such factors, particularly so in the case of Zeffirelli's film, seem to be part of the project to idealize Romeo and Juliet's love. The grieving Romeos come to join their true loves in carefully-photographed, artistically-designed, even elegant, not-too-repulsive or -frightening places of death.

In both productions, this romanticization begins with the manner in which Romeo first approaches, then enters the tomb. In Zeffirelli, Romeo and Balthasar ride into the graveyard on horseback, moving toward the camera at the gallop -- Romeo as heroic man of action. After thanking Balthasar and sending him away, Romeo breaks the metal doors open with a handy rock. Eliminating Romeo's threats to Balthasar, Balthasar's doubts about Romeo's intent, Romeo's setting to the door with a mattock and wrenching iron, Paris' challenge, and Romeo's fight with and murder of Paris saves time. It also the depiction of the sensitive lover as "savage-wild" (5.3.37), and so risking an audience's sympathetic engagement with a young husband desperate to reach his beloved for one last kiss before he takes his own life. A Romeo who threatens to "tear" his own man "joint by joint, / And strew this hungry churchyard with thy limbs" (ll. 35-36), who lays into a crypt door with steel tools and attacks and kills an understandably upset Paris (perhaps with those same implements) might be more difficult to excuse than the Romeo who

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pursued and fought with Tybalt (who had, after all, just killed Romeo's best friend), and who only survived that fight because of luck. Even the ease with which Romeo wields his (very big) rock contributes to this: he just picks the thing up, and with one whack opens the door. While Rakoff's Romeo enters the scene in a more pedestrian way (literally on foot), and does carry some sort of wrenching iron with him, his threats to Balthasar are delivered in a near monotone, deemphasizing the violence of his proffer. His working on the door is photographed in shadow, partly from behind, in long shot. He has to pry the door open, but is not savage-wild about it: it is more a matter of necessity than urgency, and the blocking, lighting and camera angle help to deemphasize the violence of the act. Similarly, Romeo's initial response to Paris' challenge is mild, even matter of fact; that Paris does not take Romeo's advice makes the death seem as much the victim's fault as the killer's. In Rakoff, Romeo's murder of Tybalt is deliberate, an intentional act, but the killing of Paris is accidental. If anything, Paris' death is a sad necessity. Although at times an almost out of control raver, Rakoff's Romeo can be deliberate, even rational -- certainly that is how he appears in this scene.

The treatment of these elements in Luhrmann differs considerably from those in Zeffirelli or Rakoff. Eschewing both graveyard and tomb, Luhrmann's film seems to take its cue from Paris' and Romeo's mention of a "churchyard" (5.3.5, 36): its final scenes are located in and around the church at the heart of Verona Beach.⁴ Like Rakoff's settings, this one fixes the events as central to the community. While the attendant textual cuts lose some of the *verbal* juxtapositions of love and death, this shift allows the emphasis of the *visual* parallels with the 2.5 wedding. Rather than the boy soprano singing in the loft,

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there is now Elliot Goldenthal's symphonic score: slow-paced, dense harmonies contrast to the lighter, simpler vocalizations that accompany the wedding. In the wedding, Juliet walks down the aisle to meet Romeo at the altar; now, Romeo walks that same aisle to meet his Juliet. Such visual parallels are possible with a graveyard and tomb, but through the blocking and music, Luhrmann's production emphasizes them. Missing, however, are the corpses which the Rakoff and Zeffirelli adaptations are at pains to reveal. Luhrmann's church may be a place of death, but will never be freighted with as much death as the settings in the two earlier productions. This place is cleaner, more self-consciously artistic (and probably better smelling, what with all those candles and flowers) than those of the other productions.

Luhrmann's Romeo rejoins Juliet in a place set apart from the Capulet ideology.⁵ Rather than in a space dedicated to preserving the notion of a unified Capulet household, Romeo and Juliet are rejoined in another house, belonging to another Father. Setting the lovers' final meeting in the church replaces Romeo's decision to make emphatic his joining of the Capulet household (also cut is talk of Tybalt as "cousin" [l. 101]) with a repudiation of both houses. Romeo and Juliet will die separated from their families, and in so doing will be united in two others, one Christian, one their own. The romantic aspects of enclosure -- privacy, isolation -- which have been developed throughout the film culminate in this place. Not just differently romanticized, the absent reminders of death's hungry maw combine with the lovers' re-imagined wedding, the thickly beautiful *mise en scène* and lush score to make this site more obviously romantic than those in Zeffirelli and Rakoff.

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Luhrmann. In Zeffirelli, Romeo is so desperate to reach Juliet that he neglects to bring any tools (did he think the tomb would just be open?), yet not so hurried that he forgets to be polite to Balthasar, or to express regret to Tybalt. In Rakoff, Romeo is more purposeful, and he, too, takes time not only to wish Balthasar well and to seek forgiveness from Tybalt, but to grant Paris' dying wish. In Luhrmann, the stress is on Romeo's desperation. Captain Prince, mysteriously alerted to Romeo's presence in the city,⁶ calls for his capture, and it becomes a test whether Romeo will reach his wife as prowling cars and sniper-armed helicopters pursue Balthasar and him through the city. Romeo's attempt to get to the church (the dialogue in this sequence is a pastiche of line fragments from Acts 3 and 5⁷) is a montage showing at least five different locations and three different points in time. This generates a sense of events hurtling out of control. After having bid Balthasar a sincere farewell -- no threats of dismemberment here -- Romeo makes his final dash to the church around a phalanx skidding cop cars.⁸ When the police engage him in a shoot out, against the orders of Captain Prince, Romeo takes the sacristan hostage in order to make it into the church safely. Through all of this, the film makes clear that Romeo's savage-wild behavior is not intended to hurt anyone: "tempt not a desperate man" (5.3.59) is a plea, not a threat. If asked, Romeo would no doubt argue that the actions of the police forced him to hold a clergyman at gunpoint. If the cops would leave him alone, Romeo would go off to his death quietly. Here the notion of Romeo beset by a violent adult world is very clear: he is savage-wild because the situation has forced him to it.

Like Luhrmann, the derivations of Ferrara and Wise and Robbins also move outside the tomb and beyond the graveyard, taking their finales into the

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streets. In both cases, this decision shifts attention away from patriarchy as symbolized by the tomb and places the lovers among the quick, rather than the dead. It also foregrounds that the deaths result from the contestation over territory. Although the location of the Zeffirelli and Rakoff finales in and near the Capulet tomb implies a repudiation of the ordering principles represented by the feud, and through Luhrmann's location in the church rejects both houses in favor of a new union, the deaths of Tony in *West Side Story* and Tony and Tye in *China Girl* are more explicitly political than those in the three adaptations. The particular locale of *West Side Story's* conclusion is the schoolyard. Bringing the production back to where it began, this preserves and deepens that site's ironies. The moments immediately before Tony is shot continue to display fences as barriers, here particularly maze-like, confounding Tony and Maria as they strive to reach each other. *China Girl's* abrupt conclusion also takes place in a location similar to that where the film began: a neighborhood street. Ferrara alludes to the device of Romeo joining Juliet in her family's tomb when Tony and Tye walk together down a Chinatown street: the young Italian has gone over to the other side, and in fact, the entire film has shifted its focus from a small group of Chinese in an Italian neighborhood to a lone Italian in a Chinese neighborhood. This mirroring action suggests the pervasiveness of the ideological tactic of separation and division, in that the Italians, like Chinese, can be isolated, perceived as intruders. This is made especially evident through some telling action off the main focus, which reveals a number of Chinese staring at the lovers with surprise and disapproval. This may be in reaction to the lovers' public display of affection -- embracing on the street may be regarded as impolite, improper or obscene; it may as well be

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surprising, or even envied. Whatever the case may be, if the looks are in response to the display, they have the effect of continuing to isolate the lovers, whose relationship the film has already established as separate from the two ethnic worlds. Another possible explanation for the reactions of the passers-by -- one not necessarily distinct from those posited above -- is that the Chinese are surprised and displeased by the ethnic mixing the lovers represent. This possibility is far more ominous. Up to this point, it has been only the gang youths and the Italian adults in Ferrara's opening sequence who resist the romance and the cultural mixing it represents. Following a shot of the armed Shin coming out of a shadowed hallway and catching sight of the lovers, the reactions of the people on the street can come as an unwelcome surprise. Juxtaposing the absolutist Shin and these brief, background glimpses may indicate that the gangs' attitudes are not as isolated as the film has heretofore suggested. In this case, Yung's and Shin's extreme hatreds are not unique, may even be representative of the reception the two can expect from Tye's ethnic house. Notably, the lovers walk against the flow of pedestrian traffic, their arms around each other, their bodies pressed close, the colors of their clothes (she in pink, he in white) setting them off from the darker colors of the street and clothes of those moving around them. As in the dance-club scenes, they are oblivious to the onlookers, existing in an ideal world of their own amity -- again, not unlike the Chinese family of the film's openings scene, who appear unaware of the hostility their presence evokes.

Neither film's Tony could be fairly called savage-wild, although *West Side Story's* comes close. He stumbles through the streets, shouting for Chino, whom he hopes will come kill him. Romeo intends to kill himself, and while his

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suicide may be regarded as an act of anger or a reaction to a perceived futility, it is also determinate. Romeo sets out with a plan and completes what he intended to do: he chooses to kill himself. Tony's screaming for Chino is more desperate, an act of despair, his intent apparently to wander the streets until the young Shark finds him and finishes him off. Tony abrogates his agency, leaving his end in another's hands. This preserves the sense of rashness which characterizes the end of *Romeo and Juliet*. It is also curiously romantic, this almost inchoate yearning for death. However, it is a step away from the Romeo who wants to die in his wife's arms. Tony, lacking Maria, just wants to die. This clearly is not the case in *China Girl*, where Tony is happy. He and his beloved are, in fact, united, and while their life together may not turn out to be all tea and roses, at the point in the film where they walk down the sidewalk, Tony has no reason to expect that he and Tye will not have a life *together*. Yung, who had the chance to kill him just moments before, did not, and the lovers together have turned their backs on their respective ethnic families, who remain behind, dumb-founded (and, for once, not fighting). They may be outcasts, but, as the film has established, there are places in the city where their relationship will be accepted . . . if only they can get to them.

A second difference is that, in *China Girl*, Tye is alive. While strictly this is true of *West Side Story* and the three *Romeos*, none of those four productions is similar in effect to Ferrara's film, in which Tony is never told nor ever thinks that Tye is dead. He has reason to be frightened -- he is in "enemy" territory, facing down an armed, antagonistic Yung -- but never has such cause for distress as do the males in the other productions. Despite this, *China Girl* does maintain some of the tension that characterizes the ends of *Romeo and*

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Juliet and of *West Side Story*, substituting uncertainty over whether Tony and Tye will escape alive for uncertainty about whether Romeo or *West Side Story*'s Tony will discover the truth before it is too late.⁹ The first tension is apparently resolved by Yung's banishment of his sister, and the couple's leaving behind of the two gangs. At this point in a straight romantic fiction, walking arm in arm down the street would cue the final credit roll. Shin's presence disrupts this idyllic possibility, increasing the tension beyond that in the confrontation with Yung, as Shin is more willing than his cousin to enforce ordering schemes of ethnic purity with violence. The tension is not managed in this way in *Romeo and Juliet*, or in *West Side Story*. This allows for a surge of hope before disaster falls,¹⁰ but even that hope is not uncomplicated.

Death's the end of all

Historically, the final deaths in *Romeo and Juliet* have been subject to a wide variety of presentation in performance.¹¹ Examining how each production answers a particular set of questions -- where do the lovers die? which of the lovers die? who else dies? how do they die (by which I mean, quickly, loudly, bloodily, and so on)? what are the means by which they die (literally how -- shot, stabbed, *et cetera*)? by whose hand do they die? -- in light of the preparations for those deaths will help to unpack the ideological implications of those answers.

There is very little preparation for Ferrara's climax and denouement (see Appendix F). Tony and Tye walk along, as in the first dance club scene more or less oblivious to what is going on around them. And, as in that scene, that obliviousness is going to cause trouble. The initial shot of the film's final

scene reveals first the street, then, emerging from the shadows, Shin, a gun in hand. He checks the street, then focuses off right. The next shot is of Tony and Tye, arm in arm. They kiss. A cut back to Shin is followed by a pan right to Tony and Tye, then a dolly in on them. Tye looks up, shouts "No!" and jumps in front of Tony, her arms out to protect him. There is a gunshot. Four quick cuts show Tony and Tye being killed: the first bullet hits Tye, a second goes through both of them, a third hits Tye. Both fall in slow motion out of the frame at the end of the scene's seventh shot. Instead of a young married couple taking their own lives, two unmarried lovers are killed by a third individual; instead of a dual suicide predicated on mistaken knowledge, at least one of these murders is intended, and neither victim expects to die; instead of dying serially and *possibly* in proximity to each other (the playtext does not say where or how they fall) the lovers die at once, together. Rewriting the deaths so that Tony and Tye are murdered enhances the notion of the two as victims, "Poor sacrifices" of the gangs' enmity (5.3.303). Their repeated attempts to forge a space apart from ethnic and criminal conflict -- as depicted in their dance club scenes or tenement idyll -- have come to nothing. Despite Tye's successful resistance of her brother's ethnic ideology, that same ideology in more extreme form -- or, less complicated by contesting emotional imperatives -- reaches out to punish her for her supposed transgressions.¹² While these lovers' end is more sudden than that of Romeo and Juliet, it is perhaps no less expected: aside from the well-worn conclusion of the story, and despite the fact that neither Tony nor Tye spends any time threatening suicide, it is not beyond the realm of possibility that one of the hard-core gang youths would come looking for Tony (much as Shin and Yung came looking for Alby in his own

apartment building). Of the two deaths, Tye's is the more surprising. One could even consider it an accident . . . if she had been shot only once. The second and third bullets are less easily explained away, particularly when her brother's repudiation is taken into account. If he can reject her, how difficult would it be for Shin to see her as sleeping with the enemy, a derogate bastard unwilling to stay away from the "greaseballs" despite numerous warnings. That the two die together in place as well as in time, even to the extent that a single bullet pierces both their bodies, is but a final, bleak reconfiguration of their paired isolation. Ferrara's cynical film indicates the dangers of the lovers' blissful self-involvement. Tye's desire to get away, vocalized in the tenement aubade, is well and good, but in the end it is a pipe dream. Even if the lovers are not aware of the hatred around them, hatred is very aware of them: in Ferrara, love can get people killed.

Although apparently modelled on *West Side Story*, *China Girl's* denouement contains some signal differences from the earlier production (see Appendix G). The most obvious is that Maria does not die, is not even shot. The other is that Tony has time to gargle his goodbyes and a "plague on both your houses" kind of line before he checks out. Kael snorts that because Maria "has the wisdom of all women . . . is the mother of us all" the filmmakers "depart from Shakespeare's plot at the end: suffering Maria survives. And, of course, the appeal to the Catholic audience -- which might otherwise become uneasy as both gangs are probably Catholic -- is thereby assured" (34). Cynical? Surely. But also accurate, at least in part. Were Maria to die with Tony, her lines at the end of the film could, with minor modification, be delivered by another character, probably Doc. However, keeping her alive not only

allows for an extended, pathetic farewell,¹³ but also allows the “suffering” Madonna her recriminations. Maria’s being left alive does not just allow her to suffer, as might Juliet as her husband dies in her arms, but also allows those watching to *see* her suffer, and participate vicariously in her misery. Kael’s complaint about the filmmakers playing to a Catholic audience seems unlikely (though in the age of focus-testing one wonders why it should), an instance of her habit of rubbishing films (and their makers) which rub her the wrong way. Keeping Maria alive allows for an appeal to the whole audience. Maria’s living, knowing she will live, enhances the notion of shattered lives. She has lost her brother and her true love. This latter fact results not from what could be construed variously as a misunderstanding, bad timing, rashness or Fate, but from interconnected acts of viciousness: the Jets’ sexual assault on Anita, which prompts her to lie about Chino having killed Maria, which in turn prompts Tony to go looking for the Shark, who is himself looking for Tony because Tony killed Bernardo (and, equally galling to the young Puerto Rican, also has Maria’s love). Documenting that cycle of viciousness is part of the film’s apparent social project, particularly with regard to showing how violence and hatred spread from the gangs to those constructed as innocents, such as Maria and Chino.

Part of this project works through Tony’s dying complaint, that “They just won’t let us be,” which is at once accurate and ridiculous. It is true that he and Maria are pressed in on by the demands of their families -- both literal and metaphoric -- and order. However, Tony seems to forget that moments before his death he was *asking* to die. That he gets what he wanted at the moment he no longer wants it is ironic, but his protest at the omnipresence of the feud

disguises a bit of ideological fudgery. Tony attempts to use the feud for his own ends, then blames the feud for doing what he asked of it. However, the artificiality of his complaint is cloaked by the display of wretchedness. If one accepts John F. Andrews' explanation of tragic catharsis as leading to a broader, more lucid perception than that of the tragic hero ("Falling" 405), then that certainly can be seen to operate here: both Tony and Maria are unaware of the role Tony played in his own demise, and both seem disinclined to assign any responsibility to Tony for his murder of Bernardo. I incline to think that this knowledge is not only cloaked by the pathos of Tony's death, but unrecognized by the filmmakers as well: the film displays no indication that the couple's last moments are intended to be understood as anything other than sincere and revelatory. When the lovers participate in this exchange,

MARIA
Loving is enough.
TONY
Not here. They won't let us be.
MARIA
Then we'll get away.
TONY
Yeah, we can.
MARIA
Yes.
TONY
We will.
MARIA
Yes.
[sings]
Hold my hand and we're halfway there.
Hold my hand and I'll take you there,
Somehow,
Someday,
Some . . .
[Tony dies]

the emphasis is on the impossibility of their desire to escape, rather than on a recognition of their complicity in Tony's unhappy end. Were the film to



acknowledge this complicity it would wreck its construction of the lovers beset by trouble. Acknowledging it to themselves yet disguising it would be a hypocrisy (imagine!), and while this moment *in the film* may be hypocritical, *the characters involved in it* appear to be sincere. It is the film which does not question Tony and Maria.¹⁴ Two ideal lovers being done ill by a flawed society preserves both the film's message of "social determinism" (Hapgood 110) and the construction of their young love as ideal, distinct from their ailing culture.

While a degree of social determinism is evident in *China Girl*, as well as an attempt to maintain the idea of Tony and Tye's love as distinct from and victimized by the gang rivalry, even of two kids believing too genuinely in their ability to remove themselves from the conflicts of their intersecting societies, Ferrara's film does not participate in the same sort of obfuscation that characterizes Tony's death in *West Side Story*. There is no opportunity for the lovers to complain unselfconsciously about their fate. In addition, they do not tempt Fate by running through the streets calling for Shin to come finish them off. In having the unrepentant Shin do the killing, the film argues that innocence and self-involved isolation (as well as family) will be annihilated by the feud at the same time that it proposes the lovers' and the families' complicity in their own annihilation. *West Side Story*, whose exploration of those same ideas is flawed by its failure to recognize the internal irony, is more intent on defining the feud as corruptor, turning the "*shy, gentle, sweet-faced boy*" Chino (Laurents *et. al.* 151) into a killer.

Similar attempts to preserve the lovers as untainted by the feud and their love as uncompromised by ironic contradiction are made in all three *Romeos*. Zeffirelli's Romeo enters the tomb without recourse to threats or

violence, takes a moment to proffer his apologies to his "cousin" Tybalt, then begins his own death scene. Excisions eliminate Romeo's mention of Paris (ll. 74-75), his confusion (ll. 76-81), his address to Paris' corpse (ll. 81-86) and his apostrophe to Death (ll. 87-91) from his 5.3.74-120 speech. What remains is his address to Juliet, interrupted by his notice of Tybalt, so that, while the rhetorical complexity of the monologue is reduced, what remains gains in intimacy: The film can concentrate on the uniqueness of the lovers without any distracting oratorical flourishes. The cuts provide for a stress on Romeo's private, one-to-one connection with his wife while eliminating any direct reference to the fact that Romeo is killing himself (ll. 109-112), to the "bitter . . . unsavoury . . . drugs" or to their provider (ll. 116-20). This preserves Romeo's autonomy and tidies up some of the messier attributes of his suicide: he did not need any help procuring poison (and so did not have to play the apothecary's poverty against the man's fear of punishment), and does not linger overlong, and perhaps overlovingly, on the grimness of what he is doing. The intimacy provided by the language is enhanced by the score (the love theme, with strings predominant) and by his final kisses before he slumps to the floor, first on Juliet's lips, then on the back of her hand. This last kiss brings the film back to its first, when Romeo kissed Juliet's hand during Capulet's feast.

In Rakoff, after Romeo's promise to bury Paris "in a triumphant grave" (l. 84), there is a cut to Paris' Page and his transposed "I will go call the watch" (l. 71). This covers Romeo's less-than-glamorous task of trying to lug 160 or so pounds of dead weight around, although Rakoff does show him dragging the body inside the tomb (in long shot) and depositing it on the floor (where, for the most part, it remains out of sight for the rest of the scene, making it easier to

forget what Romeo has done). The majority of Romeo's ll. 84-120 speech remains, although as in Zeffirelli, the apostrophe to Death is cut, as well as that to the apothecary. These small gestures help limit what can be the scene's more ghoulish aspects. Again, the emphasis is on Romeo's direct address to Juliet. Despite this, for part of Romeo's final address, Rakoff employs an intriguing camera angle, framing the lovers in a long shot over Tybalt's foregrounded corpse as Romeo says,

O, my love, my wife!
Death, that hath sucked the honey of thy breath,
Hath had no power yet upon thy beauty. (ll. 91-93)¹⁵

This shot is disquieting in that it implies an audience for Romeo, Tybalt's corpse standing in for noncorporeal Death (Zeffirelli's corpses, on the other hand, seem to be there for atmospheric and mimetic effect). It also recollects the feud that has destroyed the lovers' chance to live happily ever after, and proposes that idea's obverse, that their hidden love and secret marriage led to the fatal escalation of the feud in 3.1, which in turn has led to this latest disaster. Including Tybalt's body in a shot of Romeo and Juliet also points out the difference between actual and perceived death, and reminds the audience of Romeo's hastiness in the 3.1 duel.¹⁶ The shot complicates the idealization and intimacy comprised in the close ups of Romeo and Juliet, and conditionalizes Romeo's misery and self-pity. He may be suffering, but he shares in the responsibility for that suffering, as well as that of others. The difference between this production's ironic questioning of the tragic romance of Romeo's last moments with Juliet and that of the irony at the end of *West Side Story* is that the film is unaware of the irony. The selection of this particular angle hardly seems accidental.

There is less ironic distance, and considerably more cutting, in Luhrmann. Although these are not necessarily connected, in this film one does relate to the other. From the moment that Romeo enters the church, the tone of the last sequence changes. In a release from the high energy chase, Luhrmann's camera lingers on Romeo, who crouches in the darkened, almost-silent narthex as he listens to Captain Prince's receding helicopter. Only gradually does he become aware of the sanctuary, just visible as an expressionistic blur of intense blue and yellow through a barely open double door. When he finally moves through the door, Romeo has spent enough time in the dark, quiet narthex for audience members' adrenaline levels to come down, so that they are in a properly subdued frame of mind, prepared to marvel at what is to come. The sanctuary, seen in a strongly perspectival point of view shot as Romeo pushes the doors open, is a wonder of production design: at least 55 crosses made of flowers and neon, some layered one inside another, seem to float toward the vanishing point, located directly behind Juliet's bier; dozens of small, glowing Virgin Mary statues dot the room, from a distance themselves resembling stubby-armed crosses; at the end of the aisle, a mass of flickering candles. The look of wonder on Romeo's face fits: this could be a vision of heaven. As Romeo moves down the aisle, the film presents a second vision, this time of Juliet on her bier. Again, the audience is prepared for the sight by the showing of Romeo's increasingly distress as he moves toward his wife, the glow from the candles brightening on his face. When Juliet is revealed, it is the most spectacular visual in the film, impressive on video (and an eloquent argument in favor of widescreen), astonishing in a theatre. Juliet reclines on her bier, center frame, surrounded by hundreds of candles and

glowing Virgins, against a deeply shadowed background -- the shot seems to float, particularly in a darkened cinema. Aside from showcasing the director's impressive visual skills and sense of the dramatic, and providing for a sense of awe and wonder in his audience, this lead-up to Romeo's suicide is characterized by several other qualities. Romeo's walk is processional, down the same aisle which Juliet walked down for their marriage, during which they knelt at the same spot where she now lies in state: the moment is sacramental. It is also private, as inward looking as Tony and Tye's stroll through Chinatown, yet uncomplicated by the danger that they unknowingly face. As noted above, it is a moment separated not only from the ideology of the households, but from the negatively constructed representatives of order, the police and their machinery, which have been locked outside. There is no Tybalt to apologize to, nor a dead Paris to remind the audience of Romeo's violent side. These moments also help the audience to forget that Romeo has just threatened to shoot a clergyman.

While the final scenes of the two other *Romeos* present something of the juxtaposition of love and death that characterizes the playtext, Luhrmann's stresses it. Piled high with pillows and dressed with linen, Juliet's bier is more bed than stone slab. They are all white, of course: Romeo is coming again to his bride's virgin bed. While the other Romeos lean over Juliet, caress, hug and kiss her, this Romeo climbs onto the bed/bier with her. His ministrations are those one might expect to see during the 3.5 aubade.¹⁷ That this bier is located at an altar adds an additional layer of sacramental signification: it is not just a bed/bier on which Romeo and Juliet recline, but an altar, a bed, and a bier. Once he reaches Juliet, this Romeo is the least talkative of the three -- of the

46 lines in the playtext only these remain:

O my love, my wife!
Death, that hath sucked the honey of thy breath,
Hath had no power yet upon thy beauty.
Thou art not conquered. Beauty's ensign yet
Is crimson in thy lips and in thy cheeks,
And death's pale flag is advanced there.

...

Ah, dear Juliet,
Why art thou yet so fair? Shall I believe
That unsubstantial death is amorous,
And . . . keeps
Thee here in dark to be his paramour?

...

Here . . .

O, here

Will I set up my everlasting rest
And shake the yoke of inauspicious stars
From this world-wearied flesh. Eyes, look your last.
Arm, take your last embrace, and lips, O you
The doors to breath, seal with a righteous kiss
A dateless bargain to engrossing death.

...

Thus with a kiss I die.

(ll. 91-96, 101-05, 108-15, 120)¹⁸

This is by far the most intimate of the male lovers' final moments. There are no conversations with Paris' body nor with Tybalt's, no addresses to Death nor to the poison. Romeo speaks to himself, to Juliet, and for himself and his love alone. Tony and Maria, and Tony and Tye may be intimate, oblivious to those around them, but the combination of this Romeo and Juliet's privacy and the freighted significance of where they are provides the scene with an additional idealizing weight. The scene is also unironic: there are no corpses to remind that Romeo is a killer, apt to leap to conclusions and act precipitously. The scene is constructed as a private revelation of sincere emotion in which an audience is expected to participate. What prevents it from becoming cloying -- a real danger, with the reminders of the lovers' faults and misjudgments omitted -- is the strength of DiCaprio's naturalistic acting.¹⁹

Complicating the presentation of this scene is the way in which it has been rewritten. The Shakespearean playtext is segmented -- for instance, in one segment, Romeo enters the tomb and commits suicide; in another, Friar Laurence arrives, confers with Balthasar, enters the tomb and finds Romeo, Juliet awakens and learns what has happened, and the Friar departs; in a third, Juliet kills herself -- so that Romeo's death and Juliet's death, the scene's emotional high points, are separated by 25 lines of dialogue and whatever length of time it takes to stage them. This is effective writing: it allows an audience a few moments to collect itself before the next point of the climax, as well as for the development of the hope that Juliet at least will survive. The Shakespearean structure teases out the tension. The film's structure plays off and heightens the urgency in the earlier part of the closing sequence, intensifying the emotional content of the scene through the elimination of the Friar's interruption -- there is no time for an audience to collect itself -- and by moving Juliet's awakening to a point before Romeo has died.²⁰ Rather than being a matter of some minutes between Romeo's death and Juliet's awakening, there is no interval at all in Luhrmann's film: she is already awake. Instead, it is a matter of about a second between Romeo's drinking of the poison and his realization that she is not dead.

This provided a jolt when I first saw the film, not so much from the *act* of rearrangement, a common enough occurrence in film adaptations of literary and dramatic texts, but from the resulting uptick in the scene's emotion.²¹ In Zeffirelli and Rakoff, Romeo never realizes he has made a mistake. He is not made to confront his impetuosity. Neither of these is true in Luhrmann. In Zeffirelli and Rakoff, the audience is aware of Romeo's mistake, and this can

provide for some ironic distance. As a result, the conclusion is affecting, perhaps even painful, but knowledge of and/or empathy with Romeo's suffering may be conditioned by his belief that his misery will end shortly, or that he will be reunited with his beloved, beliefs which the audience may share. In the audience, this may exist alongside recognition of the character's failings. But in Luhrmann, the audience positioned to identify with Romeo has been insulated from such a recognition, and is made to suffer not only the perceived loss of Juliet and Romeo's own impending death, but also Romeo's realization of his mistake, followed by Juliet's realization that he has not died, her pain at recognizing and understanding Romeo's error, then her pain at seeing Romeo die, *all at the same time*. This stacking-up of realizations provides for a striking intensification of the scene's emotional potential, leaving the audience no time to gather itself before the next point in the climax. There is a sense of futility to Romeo's death in Rakoff and Zeffirelli but less of a sense of disaster that could have been avoided. In Luhrmann both are enhanced. As a result, Luhrmann's conclusion provides for a sharper awareness of Romeo's mistake. Providing for an increased sense of Romeo's error contributes to a diminishment in the romanticization of the character, and the romanticizing of his death. This, combined with the extreme pathos of the scene and the overdetermined lushness of the scenery and the score, intensifies the scene's emotional complexity.

The structure of the film's conclusion means that Juliet's suicide is more directly tied to Romeo's. In Luhrmann's film, she witnesses not just the aftermath of Romeo's death, but his death itself. The segment, shorter than Romeo's in the playtext, is even more attenuated in the film (nine shots taking

two minutes two seconds, compared to 69 shots taking seven minutes three seconds for Romeo), and, as noted above, follows directly upon Romeo's death.²² As a result, Juliet is allowed to converse after a fashion with Romeo before he dies. Unable to respond to her vocally, he manages to shake his head when she asks "drunk all and left no friendly drop / To help me after?" (5.3.163-64).²³ Moving Juliet's lines up so that she speaks to him before he dies is yet another gesture toward intimacy. Not only are the pair's last moments private, they are made to share one last miserable moment, rather than each dying alone. This impulse reaches its epitome when the film collapses Romeo's and Juliet's last kisses -- placed in the Norton edition after "Thus with a kiss I die" (l. 120) and "Haply some poison doth yet hang on them, / To make me die with a restorative" (ll. 165-66), respectively -- into one, so that Juliet's lines precede Romeo's, her agency replaces his, and he responds to her action. This generates a mutuality lacking in the playtext, so that their final kiss is one to which Romeo can respond, instead of a series of individual efforts which can evoke no reaction from the recipient.²⁴ After Romeo's death, Juliet's suicide is played out in near-total silence, suggesting interiority: her only sounds are breathing, some sniffles and a single sob. Two possible readings of this, that Juliet's grief is beyond words or does not require words, further support the construction of their love as deeply felt, beyond description, ideal.

In Luhrmann, Juliet's brief happiness is shattered, not by seeing Romeo dead, but by seeing him die. This is not the case in Zeffirelli and Rakoff. When she awakens in the former, she is dazed and groaning with confusion, repeating "Where is my Romeo? (l. 150) three times. In both she wakes on her own, although Zeffirelli's presentation is more detailed, close ups of her hand

revealing her fingers twitching, clenching into a fist, then travelling up her body to her lips in a kind of visual blazon. Luhrmann's Juliet awakens as Romeo kisses her: his kisses seem to revive her. In Zeffirelli, the Friar tries to conceal Romeo's death, which Juliet discovers by accident.²⁵ The man's failure is the latest in a line of adult failings the film documents. In Rakoff, the Friar tells Juliet what has happened. The Juliets react with some difference to the realization: Zeffirelli's resists the Friar's attempts to pull her away, yanking her hand from his grasp and returning to the body as he flees, Rakoff's by ignoring the Friar's gentle attempts to pull her away from her contemplation of the body. Zeffirelli cuts Juliet's "Go, get thee hence, for I will not away" (l. 160) -- her actions make this clear; Rakoff keeps the line, but Juliet delivers it as an afterthought, more to herself than to the Friar, who in fact has already fled -- her concentration is entirely on her husband's corpse.

In both Zeffirelli and Rakoff, Juliet kills herself after hearing noises outside the tomb. In the former, during an extended moment of sobbing and kissing Romeo's face, Juliet hears the watch and reacts violently, seizing the dagger and killing herself.²⁶ In Rakoff, Juliet's reaction to hearing the watch is like that to the Friar's departure: she registers the fact, but seems remote from it. Her death does not seem an impulsive act, but more one of her taking of the next best option: lacking any poison to help her along, she uses the just-discovered dagger. Zeffirelli's Juliet, unable to kiss any poison off Romeo's lips, and so unable to join her husband in death, falls into a prostrated despair, only to be pushed into a desperate, affirmative act by the others' arrival on the scene. In neither film is Juliet's suicide characterized as foolish or ill considered. In Zeffirelli's film it is an act of resistance, even defiance (Olivia

Hussey adds a sharp "No!" when she hears the watch), in Rakoff's one of sorrow. Both deaths take place in close proximity to Romeo's body -- in Rakoff, on the bier, in Zeffirelli on the floor -- and both Juliets die in physical contact with their husbands, although in Zeffirelli the arrangement of the bodies is presented as the more physically intimate: Juliet dies with her head on Romeo's chest, her chin touching his, so that their faces are next to each other in close up, whereas in Rakoff the two die side by side, face to face. Pursell sees this "perfectly assumed and composed attitude" as one "that declares the fulfillment of the narrative pattern [toward artifice] *through* conscious visual artifice" ("Artifice" 175, italics mine), a valid point if one discounts the dominant stress on the spontaneity and naturalness of the deaths and the love of which they are made to seem the natural end.²⁷

All three *Romeos* characterize Juliet's last moments as intimate. Not only are the lovers' bodies physically proximate, but in Luhrmann and Rakoff, the suicides happen on an object at a minimum resembling a bed. In Rakoff, Juliet has a double-wide bier and a long pillow with depressions for two heads, leaving Romeo a convenient space in which to do his own dying, and in Luhrmann Juliet's bier is tricked out in a complete set of linens and an assortment of pillows for her to recline upon. These accoutrements help conditionalize and prettify death; they also preserve the death-bed/wedding-bed analogy from the playtext and help romanticize the suicides as escapes from worldly cares into an untroubled mutuality. This notion is furthered by how tidy the three Juliets' deaths are. In Zeffirelli, it looks like Juliet stabs herself just below the xiphoid process ("looks like" because the entry of the blade into her body is hidden by Romeo's body). In Rakoff, Juliet stabs herself through

the sternum, an act requiring a good deal of force; after a cut to a close up of her face in agony, the film returns to a medium shot of Juliet (the dagger now stuck higher in her left breast), a dribble of blood staining her white gown. Any of these wounds would be more painful than depicted, and both Juliets could survive for several minutes with such injuries. Even more decorous is the Luhrmann presentation of Juliet's suicide. When she shoots herself in the temple, there is a cut from a close-up of Juliet to a long, high shot of the sanctuary, with the camera positioned at about where Christ's head would be on the crucifix affixed to the front wall of the church. This sudden diminishment makes another unsubtle reference to the Christ figures who look on unmoved as deaths happen all around the city, as well as hides an extremely violent end. Romeo's gun looks to be a .45 or 9 mm. semi-automatic pistol, both powerful weapons. Either would create a significant wound. Yet there is no blood-spray on the pristine white pillows when Luhrmann's camera next looks down on the lovers at rest next to each other on the bier, and Juliet has only a small hole in her temple, a rivulet of blood trailing toward her cheek. As was the case with Romeo's poison, all three acts prettify death, help make it seem an escape into eternity rather than an ugly, painful way to die.²⁸

Staging the deaths as violent or bloody does not guarantee de-glamorization, however, a point which *China Girl* illustrates. That film not only provides a graphic representation of what a bullet can do to a human body, but does it in slow motion. Despite this, the circumstances of Tony's and Tye's deaths help to alleviate the disturbing way they die. Their deaths are visited upon them by another, which provides for an intensified understanding of their roles as victims, stressed in this film to a greater degree than in any of

the other four productions. And the physical arrangement of their bodies after they have been shot continues to develop the notion that the moment of their deaths, already more mutual than any of those in the Romeos, is transcendent, unifying. Although Tye was standing on the sidewalk directly in front of Tony when they were shot, when the camera next turns its attention to them, they are both spread-eagled in the middle of the street, their outstretched fingertips almost touching. How they got out there is a mystery, as is how they managed to fall down in so artful a way. They are reaching for each other, their fingertips just touching, a comment on the success of the rivalries which have striven to keep them apart, and at the same time a reflection of that rivalry's futility: even death cannot stop the lovers' perpetual straining toward union.

Clear, these ambiguities

The paradoxical idea that death prevents yet cannot attenuate the lovers' desire for unity is present as well at the end of *West Side Story*, whose signal difference from the playtext is that its female protagonist lives. Properly speaking, Tony's death begins the film's denouement, in which the characters seek to "know" the "true descent" of the "Pitiful sight" that greets them (5.3.217, 173). That quest for knowledge is not explicitly stated, although the film's aftermath is constructed as presenting clarity and truth. Rather than the film's nominal surviving authority figures -- Krupke or Schrank -- seeking the explanation, Maria initiates it, in the form of an Escaline castigation.²⁹ She is not compelled to reveal the truth, as are the Friar, Balthasar and Paris' Page, whose accounts are authorized by the Prince and lent further authority by Romeo's own written version of events. Instead,

Maria is prompted to it by the intention of the Jets and Sharks to continue fighting and by her own desire to speak the truth, as she sees it, of what has happened; her authority derives from her construction as Virginal intercessor/lover.

As the gangs move toward each other, Maria orders them to "Stay back," positioning herself between the two groups. Maria helps sinners avoid temptation.³⁰ That her intervention is successful is surprising, given that neither gang accords much respect to women; the Jets in particular have demonstrated their disregard for Puerto Rican females. However, since Maria is the only moral authority the film has left, and in order for the film's final lines to be taken as serious expositions of truth, Maria needs to be the one to say them. Her excoriation of the feud both lays blame and establishes how far it has gone in contaminating the innocent:

How do you fire this gun, Chino? Just by pulling this little trigger?
[Points gun at Chino, who shies away.] How many bullets are left,
Chino? Enough for you? [Points gun at another.] And you? [Points gun
at Action.] All of you? You all killed him, and my bother, and Riff. Not
with bullets and guns, with hate. Well, I can kill too, because now I have
hate. How many can I kill, Chino? How many, and still have one bullet
left for me?³¹

This removes Maria from responsibility for Tony's death, implicating the others in his downfall, as well as in Maria's own descent from a girl who is "pretty and witty and gay" to one who wants to kill. This is some distance from *Romeo and Juliet*, in which Juliet ascribes no blame at the time of her death (beyond aggravation with Romeo for not leaving her any poison), and evinces no desire to kill anyone other than herself at any point in the playtext. Since *West Side Story* establishes its adults as ineffective or corrupt, the film can only make a *valid* point about how the feud corrupts everything and everyone

by shunting the responsibility for assigning blame to the girl it has constructed as innocent and blameless. In forcing Maria out of her inward-looking love relationship, the filmmakers are able to use her idealization as a central, moral focal point for their call for social change.³²

Set in the same place as was the first appearance of the Jets, the drama's resolution plays out against a backdrop of fences. However, here, at the end of the film, the camera does not look into the schoolyard as it did at its beginning. It looks out. Everyone, Maria, Sharks, Jets, police and Doc, is trapped, and when Tony's body is carried out, the characters seem to have been freed as the *ad hoc* cortege passes through the gate, down the sidewalk and out of sight.³³ This notion is supported by the affirmative result of Maria's laying of blame, when two of the Sharks step forward to help carry Tony's body out, and the two Jets struggling to lift the corpse allow it. The Sharks' gesture implies an asking for forgiveness, the Jets' acceptance its having been granted. At this time, for this moment, brought together by more than their shared dislike of Schrank, the gangs cooperate. Some members of the gangs do retreat into the maze of fences, but more leave together. This is hopeful, though not entirely so: some remain trapped in a retrograde way of thinking. Further, although the leaders of the "families" make the first, significant gestures toward reconciliation, they do this apart from any involvement by the representatives of order, who can only take Chino into custody after the funereal procession passes out of frame. Krupke and Schrank do this in the background of an extreme long shot; the timing of the action and its distance from the camera -- and even the diffident quality of the action itself -- diminish its impact. The arrest seems more an afterthought than a positive assertion

of legal authority, which has been superseded by Maria's moral authority. "Some shall be pardoned, and some punished" (l. 307), but the importance of this scene is the reconciliation prompted by Maria's words.

Close to this in tone is Zeffirelli's final scene (see Appendix H), which moves outside the tomb and later in time, returning to the square where the film began. This preserves the idea of the lovers as intimate, private: the whole community does not "crowd in" (Belsey, "Name" 78) to the tomb and violate the lovers' privacy. Instead, the families take the bodies to the Prince in a scene paralleling the aftermath of the Mercutio-Tybalt-Romeo duel, in which the families brought their dead to the Prince, as well as the opening brawl, in which the families streamed into the same square, the crucial difference being that this time they come from the same direction, rather than opposing ones (Jorgens, *Shakespeare on Film* 90). This implies reconciliation without any of the characters saying anything about it, and affirms as well the authority of the Prince, who here is less interested in inquiry -- those lines are cut -- than scolding, a typical mode for this character. Photographed from below as in his earlier scenes, Escalus is still presented as a dominant, even terrifying presence. The handheld camera again emphasizes this, lending an air of nervous unsteadiness to the proceedings, as well as one of immediacy as it peeks through the ranks of townspeople looking at the somber procession.

The funeral procession itself is of some interest.³⁴ Aside from the implied reconciliation, the arrangement and direction of the procession are reminiscent of a wedding. Two families, side by side, take the young lovers toward a church. The procession pauses at the front door for some words by an authority figure, after which the group moves inside. The scene could easily

be that of a wedding with but a few small changes in the staging.³⁵ This furthers the suggested reconciliation beyond that of *West Side Story*, on which this scene seems modelled. Not only do the households share space, move in a single direction and mix together while being addressed by Escalus, but they tacitly acknowledge their children's marriage, giving it their *imprimantur* by ceremonially reenacting the walk down the aisle.

Zeffirelli's reconciliation extends beyond this sharing of space and intent, although the reason for it is left a mystery. Whereas Maria's last speech shames the Jets and Sharks, there is no truth-telling in Zeffirelli. When he cuts from the shot of Juliet, dead on Romeo's chest, to the square, the director also cuts the explanations. The result is the elimination of any specific reason for the households to act in so unified a way. The time shift (from night, just falling when Romeo arrives at the tomb with Balthasar, to full daylight) masks this to an extent, allowing for the inference that some inquiry has gone on, that the households know what happened, and why. That is one reason why they might enter the square from one direction. Another possibility is that the houses are so stunned by the deaths that they have just decided to get along, or are incapable of further aggression at the moment. The two lines do not commingle, but at least they are marching more or less in step. The glooming peace implied in the parallel processions is further defined by what happens after Escalus' final castigation of the two houses, on whom he squarely places blame (which the production does not qualify, presenting the deaths and eliminating the subsequent explanations as it does). As Capulet and Montague enter the church after the Prince, they pause and share a look before passing out of the frame. This action is repeated by their wives.³⁶ These slight

gestures are amplified by Nurse, who gives Balthasar a pat on the neck, then two other members of the Capulet and Montague households, who hug. These symbolic gestures fulfill the promise of the opening voice over, that the parents' strife would be buried with their children's deaths. Capulet does not offer to take Montague's hand, but then this does not provide Montague the chance to refuse it. Neither offers to erect a monument to the other's child, but then neither engages in a bit of unseemly one-upmanship over the construction of the memorials.³⁷ Jorgens characterizes this ending as "missing" the "insight and defiant anger" of the playtext as he understands it (*Shakespeare on Film* 92), a fair reading if one privileges the playtext. If one regards the Shakespearean version of the Romeo and Juliet fiction as Zeffirelli does, as a tragedy of two kids who believed too sincerely, then this ending works quite well.

As cautionary, as "gloomy" as Zeffirelli's ending may be, it is altogether more hopeful than that of *China Girl*. Ferrara's film posits not only that the lovers' self-involvement has gotten them killed, but offers as well the possibilities that their deaths are necessary for the restoration of civic order and that their deaths will make possible the more effective functioning of the criminal orders that rule Little Italy and Chinatown. After showing Tony and Tye being shot, the film cuts to Shin, who is run down and shot by a group of figures all shadowed so deeply as to be little more than silhouettes. Following this, there is a cut to a low long shot of the street, travelling toward Tony and Tye. As the camera conducts its leisurely survey of the bodies, Yung runs in, shouts "No!" and kneels by Tye, cradling her. Bystanders continue to gather in a circle around the three, which gradually closes in on the *tableau* as the fade to

black begins.

This ending eliminates the most potent disordering force in the film, Shin, at least in part by the citizens on whom he preyed: the people running into the hallway after Shin are fairly clearly people of the neighborhood but those coming down the interior stairs and from deeper in the building could also be members of the Triad, who have been looking for the errant and unrepentant gang member. In the case of the former, the community has its own ordering if extra-legal mechanisms (implied in the vaguely hostile reactions to the pairing of Tony and Tye as well as by an earlier scene showing some Italians chasing Yung and Shin through the street *feste*) quite apart from those of the nominal guarantors of order, the police (already shown to be ineffective) and the uncles (also unable to control Shin). Shin not only caused local disorder, terrorizing the owners and patrons of Canton Garden, but through such acts of predation threatened a more profound disruption to the balance of power between the two criminal houses. He also helps to foment dissension in Yung's family, exacerbating his cousin's own xenophobia, which in turn led to escalating tensions with his sister, and causes disruption in Yung's gang. This causes further disorder for Yung, who is ordered by his superiors to control his gang and his wayward cousin. Shin's death alone would provide for increased harmony and order on any number of levels, personal, familial, social and criminal.

The authority so thoroughly resisted by Shin is both reasserted and discounted in this final segment. When Shin, as an agent of disorder, is struck down, it simultaneously promotes and subverts order: Shin is dead, but his death results from an illegal act that will allow criminal order to continue to

flourish. At the same time, Yung, who represents order and the family not only in his role as gang leader but as elder brother, is shown to be powerless.

Unable to control his sister, he is also unable to control his cousin. All he can do is protest his sister's death. By the time Yung races to his sister's side, two families, his own and Tony's, have been destroyed, as well as his gang "family." Love, too, has been severely threatened: although it can be seen to continue to struggle to exist through the positioning of the lovers' bodies, it is notable that Yung embraces Tye alone, and leaves Tony on the street. Even in death, the feud threatens the lovers' unity. The criminal bosses have lost a metaphorical "brace of kinsmen" (5.3.294), but however disagreeable this may be (which does not appear to be much), their criminal efforts take precedence. The "uncles" can get on with solidifying their new, multi-ethnic family and with their business. Like *West Side Story* and Zeffirelli's *Romeo and Juliet*, *China Girl* ends with an affirmation of order. In its cynical way, Ferrara's film is even more hopeful than those two films: the tragic end of the two lovers *will* result in a strengthening of the, or at least *a*, community: Gung Tu and Enrico Perito are getting on great guns. As to whether Little Italy and Chinatown need healing of this stripe, the film remains mum.

Ferrara never stages a reconciliation. In this, his film's ending is implicative. This is not the case in Rakoff's production (see Appendix I), although the cessation of hostilities seems as complete in both. In Rakoff, the Prince, the Capulets and Montague enter to the bodies, but not the Page, the three watchmen, Balthasar and the Friar. This maintains the centrality of the lovers to the story, and characterizes the proceedings as a private family affair. Despite this, the rearrangement and cutting of the BBC *Romeo*'s final

scene provide a public sense to the deaths as well:

EXT. THE SQUARE OUTSIDE CAPULET'S HOUSE -- NIGHT

[Some townspeople run by the steps to Capulet's house in a hubbub.]

CAPULET What should it be that is so shrieked abroad?

CAPULET'S WIFE O, the people in the street cry 'Romeo',
Some 'Juliet', some 'Paris', and all run
With open outcry toward our monument.

[Townspeople continue to stream by as Capulet's wife starts down the steps.]

EXT. THE CAPULET MONUMENT -- NIGHT

PRINCE What fear is this which startles in our ears?

CHIEF WATCHMAN Sovereign, here lies the County Paris slain,
And Romeo dead, and Juliet, dead before,
Warm, and new killed.

[Crowd reacts with alarm.]

PRINCE Seal up the mouth of outrage for a while,
Till we can clear these ambiguities.
Search, seek, and know how this foul murder comes.
Where are the parties of suspicion?

FRIAR I am the greatest, able to do least,
And here I stand, both to impeach and purge
Myself condemnèd and myself excused.

PRINCE Then say at once what thou dost know in this.

[Capulet and his wife pass by the Prince and enter the monument.]

FRIAR Romeo, there dead, was husband to that Juliet.

INT. THE CRYPT -- NIGHT

CAPULET O heavens! Wife, look how our daughter bleeds!
This dagger hath mista'en, for lo, his house
Is empty on the back of Montague,
And it mis-sheathèd in my daughter's bosom.

CAPULET'S WIFE O me, the sight of this is as a bell
That warns my old age to a sepulchre.

EXT. THE CAPULET MONUMENT -- NIGHT

[Camera follows Montague as he enters to the Prince.]

PRINCE Come, Montague, for thou art early up
To see thy son and heir more early down.

MONTAGUE Alas, my liege, my wife is dead tonight.
Grief of my son's exile hath stopped her breath.

What further woe conspires against mine age?

PRINCE Look, and thou shalt see.

INT. THE CRYPT -- NIGHT

MONTAGUE O thou untaught! What manners is in this,
To press before thy father to a grave?
(ll. 189-96, 215-16, 197, 221-22, 225-27, 230, 201-14)³⁸

As the Prince and the watch try to figure out what has happened, the production cuts to a high shot of the square outside Capulet's house. Townspeople -- as in 1.1 and 3.1, eager to get a look at what new calamity has presented itself -- hurry by. At the monument, they burst into a round of "walla-walla-rhubarb" when the Chief Watchman announces his findings. Their excited reaction pulls the Prince away from his inspection of the crypt, impelling him to order the crowd to calm down: "Seal up the mouth of outrage for a while, / Till we can clear these ambiguities" (ll. 215-16).³⁹ This again shows Rakoff's Veronese as tolerant of disorder, even accepting of it if it provides them a little safe excitement, and establishes a public component to the otherwise private, family scene. The Montagues and Capulets are spectacle. At this point, Rakoff's Prince is at his most commanding, maintaining control of the situation despite his own almost total lack of information. In the playtext, his imperative "Seal up the mouth of outrage" follows Montague's "O thou untaught! What manners is in this, / To press before thy father to a grave" (ll. 213-14). This can be taken as a command to the old man to calm himself, or to the Prince's retainers to close the tomb. Positioning the crowd as the object of the command helps to construct a Prince who disapproves of the slow-down-and-look-at-the-accident mentality of the Veronese, as well as a more kindly Prince than that in Zeffirelli. Rakoff's Prince allows Montague to enter the tomb by himself, where he can have an almost-private moment in which to grieve before the Prince himself enters to

deliver his soft-voiced summation of the ills the feud has wrought upon Montague and the Capulets.

The Friar's role as an authority figure -- in the final part of the playtext arising not so much from his religious capacity but instead from his function as oral historian, the one character able to provide context and thus sort out the confusion -- is greatly reduced in Rakoff, his 40 line explanation being cut to one, as though telling the Prince that "Romeo, there dead, was husband to that Juliet" (l. 230) explains anything. Of course, in this conception of *Romeo and Juliet*, it explains almost everything, since the emphasis of the final moments is on the lovers' relationship and their parents' loss, rather than on the personal faults and failings, and the mis- and missed chances that characterize the narrative. The Friar's reduced revelation spares the Prince and the townspeople -- and the parents -- what Holmer identifies as an essential element of the tragedy: the on-stage hearing and realization of their role in the children's downfall and their own misery and confusion ("Violence" 173-74).⁴⁰ Neither Montague nor the Capulets are told why Romeo is in the Capulet monument, nor why his dagger is sticking out of Juliet's chest. Yet despite witnessing a scene ideal for encouraging further suspicion, the parents reconcile. This is a true "it's in the script" moment: the parents reconcile because they *have to*.⁴¹ Otherwise Romeo and Juliet will have died in vain. The Friar's part in this reconciliation is negligible; it occurs miraculously, otherwise it would undermine the production's construction of Romeo and Juliet as "Poor sacrifices of our enmity" (l. 303). The Friar's authority is effectively eliminated. (It is even more effectively eliminated in Luhrmann, in which Father Laurence does not appear after at least trying to prevent disaster as

Romeo hurtled into Verona Beach, and in Zeffirelli, in which the Friar's last on-screen appearance is fleeing the tomb in a panic.)

If reconciliation in the other productions is variously constructed as symbolic, presumed or taken-for-granted, there is none at all in Luhrmann (see Appendix J). Set to the "*Liebestod*" from Wagner's *Tristan und Isolde* in which Isolde, revived from apparent death, looks on the face of her dead lover and sings her hallucination of bliss before spiralling into death, the denouement of Luhrmann's film concentrates almost exclusively on the deaths of Romeo and Juliet, and what has been lost because of those deaths. For the first part of the segment, moments from scenes earlier in the film are intercut with the long, slow crane up from the bodies on the bier: Romeo and Juliet looking at each other through the fishtank during Capulet's feast; Romeo and Juliet running through maskers at the feast; the ring engraved "I love thee," given to Romeo by the Nurse just before he leaves for Mantua; Romeo and Juliet playing under the sheets the morning after their wedding; and their underwater kiss, which slows, freezes, and fades into white. With these visuals Luhrmann's film intercuts what is and what was before freezing on a shot that encompasses passion, death and eternity, then burns in an idealized and idealizing white screen which lasts for a comparatively long five seconds -- a filmic tunnel of light, leading toward paradise. But then the film cuts from its paradisaal white screen to the bodies being wheeled to the waiting ambulance, in particular to a shot concentrating on the white sheets covering the bodies. The film proposes that the lovers ascend into an untroubled afterlife, but immediately challenges this proposition with a visual of the grim fact of the death necessary for that ascent. This does not obviate the possibility of

everlasting love waiting for Romeo and Juliet -- the emphasis of the aftermath outside the church is on the misery of the parents and the futility of the feud, rather than on the corpses, squirrelled away under those tidy white sheets -- but it does qualify it. The suicides do have an aftermath. An even more bleak complication may be found in the possibility that the final montage of the joyful lovers shows the last thoughts that flit through Juliet's mind before she dies, with the white screen signifying only unconsciousness and death, and not a tunnel of light into bliss. The cut to the white sheet, then, shows what may be the waste of two young lives and the destruction of their families' hopes.

This, then, may be the "glooming peace" which follows their deaths, and to which the film now turns. This turn is accompanied by some crucial textual excisions.⁴² The inquiring watch is gone, replaced by silent armed figures glimpsed in some of the backgrounds. Also gone are Paris' Page, Balthasar and the Friar,⁴³ along with any conversation between Capulet and Montague. Instead, Luhrmann shows disheveled Capulets and Montagues standing eyes downcast while they are scolded by Captain Prince.⁴⁴ This places blame on the adults. The lovers are past caring, and as their bodies are wheeled out, the adults stand dumbly by not responding to Captain Prince's beration. (This lack of response mirrors the silence with which Montague and Capulet greeted his 1.1. castigation. The new moment comments on the end as having resulted in part from the earlier obstinacy.) This nihilism exceeds even Ferrara, who at least showed an action to restore order (even if it was an illegal one), and whose gangsters can be expected to get back to business as quickly as possible, now that the disruptive elements have been purged.

The film's final visuals return it to the point at which it began. As the

anchorwoman from the opening scene reads the Prince's final lines, the images of the bodies being placed in the ambulance continue. Now, however, the visuals are pixillated, their grain denoting them as footage shot for and being shown on television: it is the conclusion of the report that audience members were slam-zoomed into some 110 minutes earlier. The moralizing tone in Escalus' closing sestet works well reassigned to the Choric news anchor:

A glooming peace this morning with it brings.
The sun for sorrow will not show his head.
Go hence, to have more talk of these sad things.
Some shall be pardoned, and some punished;
For never was a story of more woe
Than this of Juliet and her Romeo. (5.3.304-09)

This fits the current state of tv news, in which summary reportage is often combined with semi-poetical editorial comment, even down to the hyperbolic final couplet; in particular it sorts with the blend of investigative and advocacy journalism that characterizes one-hour newsmagazines like *Dateline*, and to an even greater degree half-hour tabloid shows such as *Hard Copy* or *Inside Edition*. Platitudes stand in for knowledge.⁴⁵ Luhrmann's tv frame at once documents how contemporary media -- film included -- thrive on spectacle while missing the point of what is being shown, and asserts that there is no reconciliation to be had.⁴⁶ The feud has ended, *if* it has ended, because the patriarchs are too shattered to fight any further. Leech's complaint that the playtext's finale is a complacent withdrawal from the tragic, a failure to confront evil (73, 70) would seem to be a fair one to level at this film. However, an equally pertinent possibility, noted by Hodgdon, is that this ending's denial of answers points to a lack of answers to contemporary American social ills (*"William Shakespeare's Romeo + Juliet"* 14). Rather than the too-easy

reconciliation of Rakoff's production, Luhrmann's offers instead a lyrically beautiful final montage of perfect love, love that lives on after death, love that perhaps can survive only *in death*.⁴⁷ Romeo, baptized before his first meeting with Juliet, has been unable to redeem society, although he has been able to show it a better way. This can be seen as a partial validation of the Friar's plan. Yet existing alongside this is the complicating cut following the fade to white and its implication of wasted lives and destroyed hopes, in which the lovers' sacrifice may go for naught. Further, the reflexive character of Luhrmann's ending calls attention to the film's narrative frame, re-focusing attention on the constructedness of the fiction, as something put together for others' consideration. This has a dual effect: though apparently contesting the tendency of "Most adaptations of literature in performance" not to "draw attention to the fact that they are fictional rather than real" (Reynolds 1), the frame, which establishes the film as constructed, also establishes the body of the film as reportage, as a constructed recreation of fact, and so cloaks its artificiality within its foregrounded artifice. Yet even as the frame works to hide the ideology of young love, it calls attention to another. The frame, which promised an end to the strife in its opening moments, is incomplete -- there is no reconciliation shown, no conciliatory words spoken. The "glooming peace" may be permanent, or it may be temporary -- the film does not say. As such, the broken frame is one more instance of the failure of an arbitrary ordering system in a film crammed full of them.⁴⁸

This combination of lack of fulfillment, assertion of failure and idealizing impulse is unique to *William Shakespeare's Romeo + Juliet*, although the conditionalizing energy of its last visual is not. *China Girl's* last look at the

lovers, as the circle of bystanders closes in around them, shows their wrecked relationship, and the sacrifice of the nuclear family to the imperatives of the criminal "families." This last circle, mirroring that formed by the dancers as they draw away from Tony and Tye in the film's first club scene, moves in instead of away, a gesture of community and concern both too little and too late. Ferrara's citizens may have mobilized, but that doesn't do the lovers or their families much good. This is part of the film's cynicism: the lovers, communal sacrifices, are at last embraced, but only as sad spectacle. And, more particularly, only Tye is embraced. When Yung leaves Tony on the street as he lifts his sister in his arms, it has the effect of pulling her away from Tony, an action mirroring Shin's in the film's first dance club scene. Tony is part of the metaphoric embrace of the onlookers, but the unity of the lovers is at the last broken by Yung's gesture. *West Side Story's* final visuals are not so grim, but they, too, work to generate a final ambiguity. The last frames of the film do not show its characters, or its most recognizable set; they do not even return to the opening device of travelling over the city, which would have reaffirmed the film's situation of Tony and Maria's story in a larger social context. Instead, the final credits are presented as graffiti sprayed and painted on a series of walls. One might imagine that walls, well-established as confining and divisive, would not be a choice in keeping with the more or less hopeful conclusion of the fiction. However, the graffiti suggests that whatever progress the Jets and Sharks have made, and however painful that progress may have been, there are still obstacles to overcome. Bernardo is dead. Riff is dead. Tony is dead. Chino is a murderer under arrest. Anita, whose voice mocked the artificial barriers of the feud early in the action, is now as bitter as

Bernardo was because of the attempted rape. Maria now has hate, not just for others, but for her "own kind" as well. The film proffers a vision of reconciliation, perhaps even hope in the shared labor of the Jets and Sharks. This goes some way to ameliorating Maria's claim that she now hates, that she could kill not only others but, her last speech intimates, herself as well: "How many can I kill, and still have one bullet left for me?" Despite this amelioration, the final credits imply that maintaining that reconciliation will not be easy. One might infer from Escalus' command that Capulet, Montague and the rest of the Veronese lookers-on "Go hence, to have more talk of these sad things" expresses a degree of dissatisfaction with the explanations and proffers he has heard. Similarly, *West Side Story's* graffiti credits hint that the conflicts, though resolved, are not yet over, and imply as well the existence of strife beyond that of the fiction; they require of the audience not just attention, but talk, and seem to express a hope for affirmative acts like the final gestures of the Jets and Sharks even while acknowledging that rancor and division still exist, and, as Maria's words attest, can grow.

The crenellated stone walls of Zeffirelli's final visual recall not only the opening shot over the city, but *West Side Story's* final walls as well; they, too, provide an ambiguous close to the production. Romeo and Juliet may have died, but their deaths have provided a chance for reconciliation, and this in turn will lend solidity, symbolized by the walls, to the city, and so to social order. However, this "final, sweet sadness" (Evans 48) is unmarked by an explicit acknowledgement of the negative role the houses (or the lovers) played in that end, and at the same time that the walls represent solidity, they are also battlements, reminders that while this feud may be over, feuds themselves still

exist, and that this one may yet flare up again. After all, the masters of each house still seem wary of each other, as do their mistresses. Zeffirelli's ending does have its notes of hope, but those notes come from the lower echelons of the households, those least able to effect change. The rigidity of those stone walls also speaks to Romeo and Juliet's absolute commitment to one another and to their love, hinting that such absolutism might be as dangerous as that underpinning the division between the two families. Finally, after Rakoff's Prince has provided his final summation, there is a cut to the slowly dispersing crowd outside the Capulet monument; following this is a cut to the square as the townspeople return to their homes, leaving the space outside Capulet's house, busy at the beginning of the production, empty; then, the camera returns to the Capulet monument before the final fade to black. Aside from showing people going hence to talk of these sad things and establishing contrasts with the opening scene, the penultimate shot helps to fix this production as centered on Romeo and Juliet. At rest in the Capulet crypt, they appropriate the structure as a monument to their love. At the same time, it is the *Capulet* monument, and so a fit visual with which to end a production that has devoted considerable energy to depicting that household. Showing the quiet square shows the return of order to Verona; ending on the monument reaffirms knowledge of the cost of that order, not just the deaths of the lovers, but the death of a family.

So orderly all things

I have found that, for my own part, it is very difficult to think about *Romeo and Juliet* in terms other than being about love. In this sense, the

playtext is a strong one, especially in that this notion about it has tended to govern how I understand the three adaptations and two derivations considered in this dissertation. I have wanted them to be confirmation that *Romeo and Juliet* is considered to be a story about pure, true love. This want -- need? -- is a clear example of Hodgdon's theory of the expectational text in action, and I have had to work at not using the productions to confirm my own predispositions. Clearly, the five productions are about young love; as clearly, they are also about schemes of order and the family. *West Side Story*, Zeffirelli's *Romeo and Juliet*, Rakoff's *Romeo and Juliet*, *China Girl* and William Shakespeare's *Romeo + Juliet* all present troubled affirmations of the value of young love, even as they offer what might best be described as qualified challenges to schemes of order and the family, ideological constructs that the societies of the five productions typically prize. Just as none of the productions completely subverts schemes of order, none idealizes young love neatly; none offers a vision of young love, or order, or the family free from complication or contradiction.

None of the productions, it seems to me, aggressively questions whether the lovers' intense passion for each other is itself an unqualified good. As noted in chapter 4, shifting consideration from Romeo and Juliet's love to Love helps to defer such questioning. Given this, Catherine Belsey's inquiry about whether "we have been unduly reluctant to attend to the problems that reside in the (excessive) desire which the Renaissance theatre so remorselessly dramatizes" ("Desire's" 98) is an apt one. Earlier in this chapter, I argued that Ferrara's film intimates the deadly risk that the lovers' self-involvement entails, that Zeffirelli's film, and before it *West Side Story*, suggest through the

final shots of walls that the lovers' absolute commitment to each other and their love is not so different from the rigidly maintained distinctions between the families as the lovers themselves -- or we, their audience -- might wish to believe. Luhrmann's film, with its cut to the sheeted dead seems too to be throwing cold water on the notion of an ideal love, especially when seen in the context of the lack of any clear, or even hinted-at, reconciliation that results from knowledge of that love. Despite gestures such as these, however, I am uncertain whether these productions really do "attend to the problems that reside in . . . (excessive) desire." The final moments in the Luhrmann, Zeffirelli and Wise/Robbins films seem to be too little, too late; similarly, Rakoff's crypt-cum-monument, which entombs the lovers, also glorifies their commitment to each other. Ferrara's film alone seems to engage in an extended campaign to question young love, beginning with his first dance club scene and ending with the shooting deaths of the lovers -- but it should be noted that I have used "seem" deliberately here, for this idea is not pursued as assiduously as it could have been. Young love is not uncomplicated in these productions, but neither is it challenged with the same rigor that schemes of order are.

That those schemes of order are challenged would seem to mitigate Leech's complaint about the "hardly tolerable" complacency of the ending of the playtext (73), in which the lovers' deaths are excused as "poor sacrifices" necessary for ending civil disorder, but I find that from one point of view the reverse is actually the case. As I have noted, ideological slippages indicate deeper commitments to schemes of order than the productions' surface challenges would otherwise indicate. If the productions only scratch the

surface in their challenges, then the charge of complacency is a fair one: if order is not seriously threatened, the sacrifice of the lovers to restore what was never endangered is gratuitous. I myself find complacent the way that *West Side Story* and *China Girl* obfuscate their respective lovers' roles in their own downfalls: both films excuse the deaths as sad necessities in the project to expose social corruption. Similarly, the adaptations by Zeffirelli and Rakoff do not directly confront the way in which young love contributes to the lovers' deaths; instead, love and the deaths are excused because they expose social iniquity in the case of Zeffirelli's film, and help to repair it in Rakoff's production. The problem -- the complacency -- is that neither plumbs the root and cause of that inequity. Even what Hodgdon calls the "denial of the social" ("*William Shakespeare's Romeo + Juliet*" 14) in Luhrmann's film should be regarded with some suspicion. Although the film challenges complacency by refusing a clear or even an implied reconciliation (which would thereby excuse the deaths), the easy, almost reflexive rejection of politics, authority and answers in late 1990s youth culture, to which the film clearly plays, can call this challenge into doubt: is the film serious, or is it playing to a self-consciously cynical and disaffected audience?

In fact, four of the five productions move away from a clear, overt reconciliation -- only Rakoff's offers definitive evidence of a cessation of the feud. That this is so can be taken to indicate a Leech-like challenge of playtextual complacency. However, what Leech regards as complacent may have shifted in form since he wrote his essay. As my comments (immediately above) on Luhrmann's conclusion suggest, in the latter years of the twentieth century it is easy to reject reconciliation, or to conditionalize it. If anything,

that is my own era's complacency, a thoroughgoing mistrust of any purported and/or apparent answers and solutions. It is Zeffirelli's youths who reconcile, not the distrustful elders; in *West Side Story*, the youths do all the work -- literally, the heavy lifting -- while the adults look on; of course the criminals come out on top in Ferrara; and in the final moments of Luhrmann's film, it should come as no surprise that all the adults do is look shocked at the enormities their enmity has wrought, cast blame, and editorialize. By these standards, Rakoff's ending is so hopeful that it borders on the hokey, yet even that production qualifies its hopefulness with the empty, silent square and the final shot of the brooding, silent Capulet monument. In their refusal to interrogate the full range of the causes of the tragedy, all of these endings appear to fulfill Davies' assertion that "in its projection of love and hate spread across two generations, the play will tempt directors -- in film and theatre -- to tilt it towards social and political commentary and away from dramatic tragedy" ("Film" 162).⁴⁹ The productions all reject a complacent reconciliation to one degree or another, but this should not distract one from the knowledge that such a rejection may itself arise from yet another complacency.

The ideological exchanges in which these three adaptations and two derivations of the Romeo and Juliet story participate would, on their first face, appear to support assertions such as James C. Bulman's, that performance theory "has challenged traditional assumptions about textual authority and the production of meaning" ("Introduction" 8). The difficulty with Bulman's claim is that, as he would have it, performance theory seems to take "performance" to refer either to a singular entity -- a performance -- or an abstraction -- Performance. In doing so, the theory loses sight of what a group

of performances all based to one degree or another on a particular playtext can do to notions of what that playtext is "about." Douglas Lanier comes close to this problem when he worries that even if "the central insight of performance criticism is that performance is radically contingent, open to historical and material pressures that may not outlast a performance (or even an act), the stability of the" film, tv and video texts "from which we work may be false to the very historicity performance criticism seeks to address (204). Even this, though, does not fully account for the problem posed to performance theory by a set of productions, all available in the highly-repeatable, "stable" medium of video. If one film adaptation of *Romeo and Juliet* can contest historicity, then three adaptations and two derivations spread across a span of 35 years can do so to a far greater extent, especially when they tend to share certain points of view. It is unlikely that similar reactions to and interactions with the free floating ideological constructs of schemes of order, young love and the family would not act in much the same way as would a single performance, screened over and over again. These similarities could suggest to an audience that there is an immanent, ahistorical meaning, an authorial intention, to *Romeo and Juliet*. As individual entities, the productions may have "a peculiar power to subvert 'authoritative' Shakespeare" (Bulman, "Introduction" 2), but in the aggregate they may actually work to restore that notion, if only in part, and performance theory needs to more fully account for this possibility. In arguing this, I have, I see, returned to the point from which I began. This examination of the implications of the ideas, assumptions and commitments expressed in the three adaptations and two derivations of *Romeo and Juliet* for understanding that playtext closes on a call to develop further a current

theoretical discipline. As much as it has been a study of how film, television and video manage *Romeo and Juliet*, this dissertation manages the playtext and its adaptations and derivations. It considers how *Romeo and Juliet* is put to work, and in doing so, puts the playtext to work itself.

GLOSSARY

GLOSSARY

ANAMORPHIC LENS An anamorphic photographic lens compresses a wide image to fit standard frame dimensions (usually 1.85:1). An anamorphic projection lens decompresses it. Allows for extremely high aspect ratios such as Panavision 70, Sovscope, Cinerama or Cinemascope.

ASPECT RATIO The ratio of the image's width to its height. In classical Hollywood films and American tv, the aspect ratio is 1.33:1, i.e., for every foot and a third of width, there is a foot of height. Most American films today use a 1.85:1 or 2.35:1 widescreen aspect ratio; anamorphic formats like Panavision 70, used in *West Side Story*, can range up to 2.55:1. See also Pan and Scan, and Widescreen.

BIRD'S EYE VIEW The camera shoots straight down on its subject. A bird's eye view can range in length from an extreme close up to an extreme long shot or wide shot.

BLOCKING The arrangement and movement of bodies within the frame.

BLOCKING IN DEPTH Because of its reduced screen size, tv makes considerable use of the z-axis in its blocking. This allows for the inclusion of more people in the frame than would be possible were they to stand side by side along the x-axis, as well as for a greater range of movement (forward and back, rather than side to side) within the frame. Also called z-axis blocking.

BOOM A form of camera movement. A boom is a long arm upon which the camera is mounted. The boom can be raised or lowered as well as moved side to side. While on a boom, the camera can tilt, pan or roll. A boom can be mounted on a dolly, or be coupled with tracking or travelling shots. See also Crane.

CLOSE ON A description of a close up, i.e., The camera is close on Juliet's expression of alarm.

CLOSE UP A shot that shows the human body from the shoulders up. The term is variable, however: a close up of a coffee mug would show the mug filling the frame. An extreme close up of the mug would show its handle filling the frame.

CRANE A form of camera movement. I use crane to refer to a very large boom. A crane can move up or down and side to side. The last shot of *Romeo and Juliet* in Luhrmann seems to be a crane, because of how high above the two lovers it moves. (The bird's eye shot of Rose and Jack, standing on the stern of the sinking Titanic in that film is a crane shot: the camera was 100 feet above the actors, who themselves were 200 feet above the water line.) While on a crane, the camera can also

tilt, pan or roll.

CROSSFADE As one shot fades out, another fades in simultaneously, so that the two shots are temporarily superimposed. Also known as a dissolve, or a lap-dissolve.

CU See Close up.

CUT (1) In film, the transition between one piece of film and another. A cut does not physically exist in tv and video -- there are no pieces of celluloid to splice together. In those media, a cut refers to the transition between one shot and another. (2) "The cut" is a highly theorized element in film, tv and video, referring not only to the transition itself, but to its narrative, psychological and semiological ramifications. (3) "Cut" also functions as a verb, i.e., Zeffirelli cuts between low and high angles when depicting Escalus' 1.1 and 3.1 appearances.

DISSOLVE See Crossfade.

DOLLY A form of camera movement. A dolly is a wheeled cart on which the camera is mounted. Often used to follow a mobile subject, or to depict mobility. See also Pull, Push, Track and Travelling shot.

DUTCH ANGLE A shot in which the camera is rolled to the left or right off a straight horizontal-vertical alignment. Often used subjectively to suggest emotional or psychological instability, intense confusion or disorientation. See also Roll.

ECU See Extreme close up.

ELS See Extreme long shot.

ESTABLISHING SHOT Usually a long or wide shot, used to provide information so audience members can orient themselves for the following scene or scenes.

EXTREME CLOSE UP A variation on the close up, used to reveal detail. In general, the field of view is anything smaller than the human head, although, as with close up, the term is variable. An extreme close up of a person may concentrate on the person's eyes; a photograph of a virus taken through an electron microscope is also an extreme close up.

EXTREME LONG SHOT A variation on the long shot. Can be used to show vast spaces, large crowds of people, buildings, etc. Tends to be used interchangeably with wide shot, although I prefer to use long shot to refer to visuals of a particular subject photographed at a great distance.

EYELINE MATCH Two characters, one standing on the ground at screen left and the other on horseback at screen right, are shown speaking to each other in long shot. A close up of the first character shows him still

speaking, looking up and to the right. A subsequent close up of the second character shows him listening while looking down and to the left. Even though the second and third shots do not show both individuals, their eyelines still appear to intersect, as though they are looking at each other, even though when photographed there may have been only one actor present. Eyeline matching helps audience members establish continuity in edited sequences. See also Index Vector.

FADE IN The gradual brightening of the screen from black to normal intensities.

FADEOUT See Fade to black.

FADE TO BLACK The gradual darkening of the screen from normal intensities to an all-black screen.

FADE TO WHITE The gradual lightening of the screen from normal intensities to an all-white screen.

FORESHORTENING A physiological phenomenon. If a person holds his arm straight out to his or her side, then holds it straight toward a viewer or visual recording device, the arm appears shorter -- it is foreshortened -- than when held to the side.

FPS Frames per second. (1) Film is projected at a standard rate of 24 frames per second. It can be recorded at variable speeds. Recording film at a faster rate, for instance 30 fps, then projecting it at standard speed makes slow-motion effects. Recording film at slower speeds, then projecting it at standard rate makes for fast-motion effects. A ten-second freeze-frame in film is really 240 identical photographs in a row; the visual phenomenon known as persistence of vision makes audience members think they are seeing one stable image. (2) TV and video are recorded at 30 frames per second. In this case, the term is misleading, since tv and video do not have frames in the sense that film does. A tv or video frame is the visual generated by one complete passage of a tv set's or monitor's electron beam across the screen, a process repeated thirty times per second. A still frame of a crowd scene on tv, or in a paused video, may show a characters who do not move, but the screen itself is not still: the electron beam still scans at the set rate. The picture constantly changes as the dots that make up the screen are energized by the impact of the electron beam, then fade away. See also Persistence of Vision.

FRAME (1) In film, a single photographic unit on a strip of motion picture film. (2) In tv and video, a frame can be numbered and identified electronically, but not pointed to in the same way that a film frame can be. In tv and video an electron beam scans the entire surface of the tv screen once every thirtieth of a second. As it strikes the mosaic of dots that makes up the tv screen, the dots light up. A single tv or video frame is the image that the electron beam creates every thirtieth of a

second. For more on tv frames, see Zettl 262-65. See also FPS. (3) The horizontal and vertical borders of any given visual. Film, tv and video frames vary in proportion: see Aspect ratio. Any given frame may have frames enclosed within it. These are usually called frame-within-a-frame, or frame-in-frame. See also Widescreen and Pan and Scan. (4) A narrative technique, used to enclose and contextualize another narrative. Luhrmann's *William Shakespeare's Romeo + Juliet* uses Chorus to create the frame of a news report around the story of the two lovers.

GRAPHIC VECTOR "A vector created by lines or by stationary elements arranged in such a way as to suggest a line" (Zettl 389). A graphic vector can be seen in the line formed by the top of a stone balustrade, by the corner of a building, or by a roof line. See also Vector.

HANDHELD A type of photography using a portable camera, usually operated by a single individual. Produces a deliberately unstable, constantly shifting frame which often is used to connote documentary-style or unpremeditated footage. Can be used to imply haste, physical or psychological tension or instability, or for subjective point of view shots.

INDEX VECTOR "A vector created by something that points unquestionably in a specific direction" (Zettl 389). An index vector can be the imaginary line which extends in the direction a person is looking, established by the orientation of the person's face, or the line established by a pointing arm. The pikes carried by Escalus' armed retainers in Rakoff and Zeffirelli generate index vectors. See also Vector.

INSET A visual inserted inside the frame of another visual, often with a separate frame of its own. Accomplished most often today often through the use of digital technology, in the past often through the use of an optical printer.

IRIS A circular mask contracts or expands to isolate or highlight a particular element within the frame. An iris can be an actual device mounted on a camera lens, or an effect added after the image has been recorded.

JUMP CUT A sudden transition between shots. Can be used to call attention to editing, to add energy to a segment, scene or sequence, or to suggest or cause excitement or disorientation in on-screen characters and/or the audience. See also Shock cut.

LITERAL SOUND Sound which comes from a referential, diegetic source, i.e., the sound of Juliet saying "Ay me." Literal sound can be source-connected or source-disconnected. See also Nonliteral sound.

LONG SHOT Although defined by Giannetti as a shot with a field of vision roughly corresponding to the view a person sitting in a theatre would have of the area within a proscenium arch (514), the long shot is a

highly variable term. In general, any shot that can show an entire human body is a long shot.

LS See Long shot.

MATTE PAINTING A painting usually used as the background in a matte shot.

MATTE SHOT In a matte shot, part of the area inside the frame is opaque -- matted. This allows the shot to be printed with another shot, masking unwanted elements of the first shot. This can then be combined with a third shot through the use of a reverse matte.

MEDIUM SHOT A shot whose field of view roughly equals that required to show the human body from the waist or the knees up. The term is variable.

MONTAGE (1) A highly-edited sequence used to communicate large amounts of information in a short space of time. (2) A theory developed by Sergei Eisenstein that holds that shots presented in series create meaning beyond that suggested by the content of the individual shots themselves. (3) Cutting, or editing.

MOTION VECTOR Motion vectors are established by objects "actually moving in a specific direction" (Zettl 390), or by objects which appear to be moving. See also Vector.

MS See medium shot.

NONLITERAL SOUND Sound that does not have a diegetic source -- it does not come from within the fiction. The tender music that plays on the soundtrack while Juliet says "Ay me" is nonliteral sound. Nonliteral sound is always source-disconnected. See also Literal sound and Source-disconnected sound.

180-DEGREE RULE When two characters are speaking to each other, there is an imaginary axis which connects them. The camera, no matter whether it is pointed at character A, character B or both of them, must remain on one side of that axis, so that the background remains constant. The 180 degree rule helps audience members establish continuity between discontinuous shots. See also Eyeline match.

PAN A form of camera movement. In a pan, the camera pivots on a vertical axis, from left to right or from right to left. Typically used to follow movement, as when a person standing still turns his or her head to watch a passing car. Also used to signal a shift in attention, or to introduce another element in the frame during a shot or scene.

PAN AND SCAN A technical term, usually in reference to video. A widescreen film, when transferred to video or tv, loses part of its image

due to the reduced aspect ratio. The pan and scan process shuttles back and forth across the widescreen image to show as much of it as possible, or the "important" parts. Poorly done pan and scan can be jerky in its movement, or simply lop off part of the film frame. Some pan and scan video will insert cuts in a scene which, on film, has none, so that a widescreen two-shot turns into a shot-reaction shot series.

PERSISTENCE OF VISION The physiological basis for the functioning of film and tv. A still image flashed on a screen imprints on the retina, and remains there for a short period of time even after the image has left the screen. If another still image is flashed on the screen immediately after the first, the eye does not perceive that there were two images: the retained image is elided with the new one, so that they appear to be one, continuous image.

PERSPECTIVE SOUND A technique of British television. In perspective sound, point sources farther from the camera are not as loud as those closer to it. (American practice, especially when mixing and miking conversations, tends to be to balance sound levels to that they are uniform, no matter where the point sources are in the frame.) See Willis, *BBC* for a review of American reactions to British sound during the American broadcasts of *The Shakespeare Plays*.

POINT OF VIEW (1) A shot which appropriates a particular character's field of vision, so that the audience is made to see what the character sees. (2) What is visible in the camera's field of view.

POV See Point of view.

PULL When a dollying or tracking camera precedes a character or object moving at roughly the same rate of speed in roughly the same direction, it "pulls" it.

PUSH When a dollying or tracking camera follows a character or object moving at roughly the same rate of speed in roughly the same direction, it "pushes" it.

ROLL A form of camera movement. During a roll, the camera tips from side to side, to the right or the left of vertical.

SCENE A shot or group of shots apparently set in one continuously represented place, which apparently happen without interruption.

SCORE The musical accompaniment to a tv or video production, or film.

SEGMENT A fragment of a scene. The portion of Luhrmann's Prologue which shows still frames of the characters with on-screen captions providing their names and relationships to other characters is a *dramatis personae* segment.

SEQUENCE A series of scenes. Zeffirelli's tomb sequence is composed of scenes outside and inside the tomb, and taking place at different times.

SHOCK CUT A variety of the jump cut, specifically intended to disorient.

SHOT An uninterrupted recording of images. A shot can last for several minutes (as in the famous opening to Welles' *Touch of Evil*, a seven-minute shot), or a fraction of a second.

SLAM ZOOM An extremely rapid zoom, disorienting in its effect on the viewer. Term borrowed from Pearce and Luhrmann.

SOUNDTRACK (1) All the literal and non-literal sound of a tv or video production, or a film. (2) A film, tv or video score recorded and made available for purchase.

SOURCE-CONNECTED SOUND The source of a sound heard on the soundtrack comes from a visible, on-screen source. Juliet's "Ay me" is source-connected if she is on-screen, with her lips moving at the same time the words are heard. Also called synchronous sound. See also Source-disconnected sound and Literal sound.

SOURCE-DISCONNECTED SOUND The source of a sound is not visible on screen. If Juliet says "Ay me" in voice over while a one-shot of Romeo is on the screen, it is an example of source-disconnected literal sound: the sound comes from an off-screen but still diegetic source. The score that plays while Juliet says "Ay me" is source-disconnected nonliteral sound: the source is off-screen and nondiegetic. Also called asynchronous sound. See also Source-connected sound, Literal sound and Nonliteral sound.

SUPERIMPOSITION Two or more separate visuals "sandwiched" together, so that they are visible on screen at the same time. Also called a multiple exposure.

SWISH PAN A pan which moves so quickly that the image begins to blur.

TILT A form of camera movement. In a tilt, the camera pivots on a horizontal axis, pointing up and/or down.

TRACK A form of camera movement. A camera is mounted on a cart which is pushed or pulled along a set of railroad-like tracks. See also Boom, Dolly, Pull, Push and Travelling shot.

TRAVELLING SHOT A form of camera movement. A travelling shot refers to any kind of shot in which the camera changes its physical position. A travelling shot can be a dolly, boom, track or crane shot. A handheld shot can travel, for instance following a character on a walk over rough or broken terrain. During a travelling shot the camera can be mounted on the side of a moving car, a helicopter or appear to move around the

outside of a space ship flying through hyperspace. Travelling shots can become quite visually complex, as with the opening shot of *Touch of Evil*, or the long steadicam shot of Henry Hill's movement from his car to his seat in the nightclub in *Goodfellas*.

VECTOR Zettl defines a vector as "a perceivable force with a direction and magnitude" (392). Although Zettl classifies several types of vectors, I refer only to three: Graphic, Index and Motion.

VO See Voice over.

VOICE OVER (1) Spoken dialogue with no on-screen source. Chorus can speak on screen, or Chorus can speak off screen, in which case, his or her words would be in voice over. See also Literal sound and Source-disconnected sound. (2) A voice over can be used with the "speaking" character on screen, usually to suggest thought.

WHIP PAN Term used in Pearce and Luhrmann. An extremely fast swish pan.

WIDESCREEN (1) In tv and video, widescreen refers to a format which adds black bars to the top and bottom of the screen, altering the aspect ratio of the image. Widescreen videotapes can restore the original aspect ratio of a theatrical film, so that the entire image is visible, rather than the portion seen in pan and scan tape. Also known as letterboxed, or letterboxing. (2) In film, widescreen refers to an aspect ratio of 1.85:1 or greater.

WIDE SHOT Similar to a long shot, in that the subject is usually photographed from a distance. This sort of shot tends to stress large expanses of area, as in exterior shots in westerns. The first shot of Zeffirelli's *Romeo and Juliet* is a wide shot that also happens to be a long shot: its emphasis is on the panorama it reveals, rather than a single subject within that panorama.

WIPE A transition effect. A wipe draws a line from one part of the frame to another. This line moves across the screen, appearing to pull one image on while pushing another off.

WORM'S EYE VIEW The camera looks straight up at its subject. Usually taken in close up or medium shot.

X-AXIS The imaginary line running from one side of the frame to the other.

XFADE See Crossfade.

Y-AXIS The imaginary line running from the top to the bottom of the frame.

Z-AXIS The imaginary line extending from the screen back into the frame. Zettl notes that while the x- and y-axes are limited, the z-axis provides a

nearly infinite amount of space in which the camera and characters can move (159). See also Blocking in depth.

Z-AXIS BLOCKING See Blocking in depth.

ZOOM A change in focal length. Zooms can be in, as from medium shot to close up, or out, as from long shot to extreme long shot. In a zoom, the camera itself does not move closer to or away from its subject. A zoom is traditionally a photographic effect, in which the optical elements inside the camera lens change physical relationship to each other during the zoom; now, digital technology has made zoom effects possible. A director can zoom on a prerecorded image which does not itself show a zoom, and the effect, if smoothly done, is virtually indistinguishable from an optical zoom. See also Dolly and Track.

APPENDICES

APPENDIX A

Romeo and Juliet (1978): Opening Sequence

| <u>Shot</u> | <u>Time</u> | <u>Sound Content</u> | <u>Visual Content</u> |
|-------------|-------------|--|---|
| 1. | 0:01 | Romeo and Juliet's love theme: Renaissance-style music -- lute, strings and winds -- through to shot 7. | Fade in on a masked CU of two family insigniae set next to each other, their edges superimposed so that they blur into each other. Slow zoom on the insigniae. |
| | 0:02 | Chorus: Prologue 1-3. | |
| 2. | 0:11 | Chorus: Prologue 4. | XFade to LS Chorus, wearing a long, damasked gown and cap, in a small courtyard set. He is surrounded by a few stalls, and some people. |
| | 0:17 | Chorus: Prologue 5-8 | Chorus approaches the camera, which rises to meet him, speaking in direct address. |
| | 0:30 | | Chorus pauses. |
| | 0:32 | Chorus: Prologue 9-14. | Chorus takes two more steps. |
| | 0:50 | Chorus finishes l. 14 as camera starts to move. | Camera booms up and away, Chorus watching it go. |
| | 0:57 | | Chorus exits to down left. Citizens continue to move about the courtyard. |
| | 0:58 | | Fade in superimposed title: "ROMEO & JULIET." |
| | 1:03 | | Title fades out. |
| | 1:05 | | Fade in superimposed title: "by WILLIAM SHAKESPEARE." Title drops out with cut to shot 3. |
| 3. | 1:09 | | LS the courtyard shot through an arch. Credits for major cast members, producer and director, respectively, fade in during this and each subsequent shot through #7, dropping out with cuts to following shots. |

- | | | | |
|----|------|-----------------------|--|
| 4. | 1:16 | | LS the courtyard from inside an arcade. |
| 5. | 1:22 | | LS the courtyard by the fountain. |
| 6. | 1:27 | | LS the courtyard from some stone stairs. |
| 7. | 1:31 | | CU piles of oranges and lemons. |
| | 1:39 | Love theme fades out. | |

APPENDIX B

Romeo and Juliet (1968): Opening Sequence

| <u>Shot</u> | <u>Time</u> | <u>Sound Content</u> | <u>Visual Content</u> |
|-------------|--|--|---|
| 1. | 0:08 0:12 0:21 0:29 0:44 | Vaguely Renaissance music. Text 1.1.1-5 | Fade in on aerial WS Verona. Fade in superimposed title card: "A BHE Film . . ." Pan right over the city. 2d card: "FRANCO ZEFFIRELLI'S PRODUCTION OF"; tilt up and zoom to a blurry MS of the sun. 3d card: "WILLIAM SHAKESPEARE'S". |
| 2. | 0:49 0:52 | Text 1.1.6-8 Music ends. | WS, an apparently empty plaza, mist drifting in foreground. 4th card: "ROMEO AND JULIET". Men enter through gate in deep background, leading horses and carts. Pan left with them to reveal a market in LS at left. |
| 3. | 1:16 | Atmospheric sound begins. | High WS the market, busy. |

APPENDIX C

William Shakespeare's Romeo + Juliet (1996): Opening Sequence

| <u>Shot</u> | <u>Time</u> | <u>Sound Content</u> | <u>Visual Content</u> |
|-------------|-------------|---|---|
| 1. | 0:22 | Electronic static. Click of changing channel and static. Channel click and static. Channel click. 1.1.1-12. | An old tv superimposed on a black field, static on its screen. Inset on tv screen "20th Century Fox presents" and a static flash. Inset "A Bazmark Production" and a static flash. Inset a television anchor; slow zoom effect on the tv itself. |
| | 1:08 | "... is now the two hours traffic of our stage," and electronic rushing noises. | Slam zoom to the tv, apparently into the inset image. |
| 2. | | | Aerial shot, a city street. Slam continues. |
| 3. | 1:09 | | Jump cut. Shot 2 repeats. |
| 4. | | | Intertitle: "IN FAIR VERONA". |
| 5. | | | Repeats shot 2. |
| 6. | | | Repeats shot 4. |
| 7. | 1:10 | | Repeats shot 2. |
| 8. | | | Repeats shot 4. |
| 9. | | | Aerial LS of Christ, right hand raised in the sign of the Trinity, framed between two buildings. Slam continues, as though completing action begun in shot 2 and repeated in shots 5 and 7, til statue is in blurred CU. |
| 10. | 1:11 | Choir and orchestral score. | Repeats shot 4. |
| 11. | 1:16 | | CU Christ statue; slam back |

| | | | |
|-----|------|--|---|
| | | | revealing framing buildings to be Capulet and Montague office towers. |
| 12. | 1:18 | | Handheld effect: a dark car, moving right to left. |
| 13. | 1:19 | | Handheld effect: blurred CU on the side of a Verona Beach police car. Zoom out. |
| 14. | 1:20 | | Aerial LS of Christ statue. |
| 15. | | | Jump cut. Longer shot of Christ statue. |
| 16. | | | High angle LS of Christ statue, zooming in on head. |
| 17. | | | Repeats shot 16, zooming on hips. |
| 18. | 1:21 | | MS of top of Montague building. Pan left to top of Capulet building. |
| 19. | | | Repeats shot 9, zoom in to distorted CU. |
| 20. | 1:22 | | Aerial WS of the city, travelling forward v. quickly. |
| 21. | 1:23 | | Aerial WS of the city, a police helicopter in the foreground, passing in front of a second Christ statue, hands held as for a blessing, atop a cathedral. |
| 22. | 1:24 | | LS Verona Beach police arresting someone held face down on a mattress in the street; zoom in on the arrestee. |
| 23. | | | Aerial LS, 2d Christ statue, travelling left to right, as if seen from copter in shot 21. |
| 24. | 1:25 | | Repeats shot 16. |
| 25. | 1:26 | Second Chorus reads 1.1.1-6 through shot 50. | CU of black and white photo of 1st Christ statue; zoom back to reveal it is similar to shot 11. It is |

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| | | Orchestral score continues, now in background. Helicopter sounds begin. | framed by inset black and white photos of "Caroline Montague," "Ted Montague," and a young "Romeo Montague," all three headed "THE MONTAGUES"; and "Fulgensio Capulet," "Gloria Capulet," and a young "Juliet Capulet," headed "THE CAPULETS." |
| 26. | 1:30 | | Crossfade (XFade) to a burning banner. |
| 27. | 1:31 | | XFade to CU on <i>The Verona Beach Herald</i> with headline "Montague vs Capulet." Below and to the right of the headline is the photo array in shot 25. |
| 28. | 1:32 | | XFade to flames. |
| 29. | 1:33 | Second Chorus: "In fair Verona . . ." | Repeats shot 4. |
| 30. | 1:34 | | Aerial LS, a highrise building, zoom out. |
| 31. | 1:35 | | Aerial WS, the city, zooming in; swish pan left. |
| 32. | 1:36 | | Aerial LS, police helicopter, handheld effect. |
| 33. | 1:38 | Second Chorus says "ancient grudge" as the words appear on-screen. | CU, <i>Verona Today</i> with headline "Ancient grudge," falling onto <i>The Verona Beach Herald</i> from shot 27. |
| 34. | 1:39 | | MS, a police helicopter on ground at night; assault rifle-armed police run right to left. |
| 35. | 1:40 | | MS, 2d helicopter on ground at night; armed cops on foreground move toward helicopter. |
| 36. | 1:41 | Second Chorus says "new mutiny" as words appear on-screen. | CU, newspaper with headline "NEW MUTINY" with photo of Benvolio, gun held in his extended right hand, yelling, falls onto |

Verona Today.

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| 37. | 1:42 | | MS, two helicopters on ground at night, travelling left to right. |
| 38. | 1:42.5 | Second Chorus says "civil blood" as words appear on-screen. | CU, The People's Eye, with headline "Civil blood makes civil hands unclean," falls onto newspaper from shot 36. |
| 39. | 1:43 | | CU, Escalus, wearing a radio headset. |
| 40. | 1:44 | | CU, "POLICE," moving right to left. |
| 41. | 1:44.5 | | LS, handheld effect, two riot-gear clad, armed policemen by a cruiser, seen through a broken window. |
| 42. | 1:45 | | MCU, blurry handheld effect, armed person running away from camera. |
| 43. | 1:46 | | High angle LS, four people running right to left across an empty, desolate site, smoke in foreground; camera moves right to left. |
| 44. | 1:47 | | XFade to CU, a magazine array, panning left to right: <i>Verona Beach Life</i> , "Riot and Dishonor;" <i>Timely</i> , "Montague vs Capulet: Youth Brawl" and "Private Grudge;" <i>Prophecy</i> , "Venom'd Vengeance;" <i>Bullet</i> , "Shoot Forth Thunder." |
| 45. | 1:48 | | XFade to LS, blurry handheld effect, zoom in on police in foreground, rioters in back. |
| 46. | 1:49 | | Aerial LS, a helicopter, zoom out. |
| 47. | 1:51 | | MS, Old Montague and Lady Montague in an open car door. |
| 48. | 1:53 | | MS, Old Capulet and Lady Capulet, lit by police flashers, at |

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| | | | night. |
| 49. | 1:55 | Second Chorus says "A pair of star cross'd lovers" | Intertitle: "A PAIR OF STAR CROSS'D LOVERS" |
| 50. | 1:58 | Second Chorus says, "take their life." | Intertitle: "+AKE THEIR LIFE," the initial "t" replaced by the cross from the film's "Romeo + Juliet" logo. |
| 51. | 2:00 | Helicopter sounds stop. Orchestral score comes up. | Zoom to MCU of Old Capulet, then freeze-frame; superimposed caption, "Fulgencio CAPULET Juliet's father." |
| 52. | 2:03 | | MCU, Lady Capulet turns; freeze- frame and caption, "Gloria CAPULET Juliet's mother." |
| 53. | 2:06 | | MS, Old Montague revealed as limo window rolls down; freeze- frame and caption, "Ted MONTAGUE Romeo's father." |
| 54. | 2:09 | | CU Lady Montague; freeze-frame and caption, "Caroline MONTAGUE Romeo's father." |
| 55. | 2:12 | | CU Escalus turning left to right, camera moving right to left; freeze and caption "Captain PRINCE Chief of Police." |
| 56. | 2:15 | | CU Paris, slight turn and freeze; caption "Dave PARIS The Governor's son." |
| 57. | 2:20 | | CU Mercutio, raising a finger and pointing; freeze and caption, "MERCUTIO Romeo's best friend." |
| 58. | | | CU Romeo looking through a slowly opening door. |
| 59. | 2:21 | | Reverse angle looking into the cathedral aglow with crosses and blue neon-rimmed crosses. |

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| 60. | 2:22 | | Intertitle: "two households" |
| 61. | | | Intertitle: "both alike in dignity" |
| 62. | | | Repeats shot 4. |
| 63. | | | Intertitle: "where we lay our scene" |
| 64. | | | Intertitle: "from ancient grudge" |
| 65. | | | Intertitle: "break to new mutiny" |
| 66. | 2:23 | | Intertitle: "where civil blood" |
| 67. | | | Intertitle: "makes civil hands unclean" |
| 68. | | | Intertitle: "from forth the fatal loins" |
| 69. | | | Intertitle: "of these two foes" |
| 70. | | | Repeats shot 49. |
| 71. | 2:24 | | Repeats shot 50. |
| 72. | | | LS, a firework burst. |
| 73. | | | CU, the Apothecary opening his door, shotgun in his right hand. |
| 74. | | | Low angle MS, a priest, outside, at night. |
| 75. | 2:25 | A sung "aahh" added. | MS, a young black choir boy, singing. |
| 76. | | | MS Juliet in a wedding gown, head down, inside her house at the foot of the stairwell. |
| 77. | | | Repeats shot 75. |
| 78. | | | Repeats shot 76, Juliet lifting her veil. |
| 79. | | | MS Tybalt raising his gun, moving right to left. |

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| 80. | | | CU Tybalt pointing gun at camera. |
| 81. | 2:26 | | CU, a little boy in suit and tie, scared; behind, his mother reacting. |
| 82. | | | CU Benvolio, screaming, pointing gun at camera. |
| 83. | | | Low MS Romeo shooting at helicopter, night. |
| 84. | | | Low MS police sniper aiming down and firing, night. |
| 85. | 2:27 | | High LS Romeo hemmed in by cop cars, night. |
| 86. | | | MS, car headlights, rushing left to right, night. |
| 87. | | | CU Tybalt, bloody, driving car, night. |
| 88. | | | MCU Mercutio, outside, day. |
| 89. | 2:28 | | Aerial high angle LS 2d Christ, night. |
| 90. | | | Low angle MS Tybalt, tossing and catching gun, outside, day. |
| 91. | | | LS exploding firework. |
| 92. | 2:29 | | MS Lady Capulet putting on Cleopatra costume. |
| 93. | | | Worm's eye MS Tybalt, twirling gun. |
| 94. | | | MS, a mask floating in water. |
| 95. | | | MS Tybalt, firing gun off right. |
| 96. | 2:30 | A gunshot. | MS Gregory getting shot in shoulder. |
| 97. | | | MS Tybalt falling onto window on sand. |

98. ECU, a red cross with an ampersand at its center; zoom out.
99. 2:30.5 Around the cross, "William Shakespeare's Romeo + Juliet."
100. 2:33.5 Segue into a fast drum roll for the wipe. Wipe right to left to MS of a car carrying Montague boys down a highway.

APPENDIX D

West Side Story (1961): Opening Sequence

| <u>Shot</u> | <u>Time</u> | <u>Sound Content</u> | <u>Visual Content</u> |
|-------------|--------------------------|---|---|
| 1. | 0:17 0:30 4:47 | The Jets' whistle. Bernstein's Prologue begins. | Black screen. Fade in an abstract figure, black and gray on backgrounds which XFade between yellow, red-orange, blue, orange-yellow. Pull back to reveal "WEST SIDE STORY" at bottom of figure. |
| 2. | 4:57 | | Fast XFade to a negative image of the title card. |
| 3. | 5:02 5:07 | Music stops. Atmospheric sounds: boat horns, traffic, car horns. | XFade to aerial ELS of lower Manhattan, travelling right to left. |
| 4- 21. | 5:11- 6:35 | Musical prologue starts with variations on Jets' whistle, drums; atmospheric sounds continue throughout. | A series, each a bird's eye ELS, all travelling right to left: |
| 4. | 5:11 | | a bridge |
| 5. | 5:15 | | a cloverleaf interchange |
| 6. | 5:20 | | ships and docks |
| 7. | 5:24 | | a park and buildings |
| 8- 20. | 5:28- 6:23 6:17 | Music begins to build. | a series of 13 cityscapes |
| 21. | 6:23 | | Bird's eye ELS, densely packed apartment buildings, travelling right to left; zoom in as music builds. |
| 22. | 6:28 | | XFade to bird's eye ELS of a playground and kids playing. |

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| 23. | 6:33 6:34 | Music crescendos. | Bird's eye ELS, the Jets gathered by a chain link fence; zoom in. |
| 24. | 6:35 | Music becomes jazzy, ironic; the Jets | CU Riff; pan right over other Jets. |
| 25. | 6:43 | snapping fingers | Slightly wider shot of the Jets. |
| 26. | 6:48 | incorporated as part of score. | Slightly wider shot, still on the Jets. |
| 27. | 6:52 | | LS the Jets. A ball bounces in, which Action catches and holds, intimidating its owner. At a nod from Riff he throws it back. At a signal from Riff, the gang begins to move into the playground. |
| 28. | 7:13 | | Slightly longer shot, camera travelling right to left with the Jets as they walk, seen through chain link fence in foreground. |
| 29. | 7:24 | | High LS, craning up, a little girl making chalk drawings; the Jets walk around her, heading off front left. |
| 30. | 7:33 | | WS, two kids playing pickup basketball. When the Jets walk between them, one kid puts the ball down and the Jets play with it a couple seconds before Riff tosses it back to the kid. The gang moves off front left. |
| 31. | 7:54 | | CU the Jets looking back, off right. |
| 32. | 7:58 | | LS travelling right to left as Jets walk on sidewalk; camera pulls them into street, they begin to dance, and jump up. |
| 33. | 8:19 | | LS the Jets land on a sidewalk and head into street, still dancing, camera pulling them. They jump, spinning. |
| 34. | 8:27 | | High LS, the gang lands and |

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| | | | dances on a "JETS" tag painted on the street. They spin off left. |
| 35. | 8:30 8:33 | Music stops, then turns ominous: drums, with atonal and dissonant chords. | MS the Jets enter right, coming to a sudden stop face to face with Bernardo; slight zoom on Riff and Bernardo. |
| 36. | 8:38 | | Reverse MS as Riff laughs, then leads the gang off left. |
| 37. | 8:45 | Two Jets whistle and make kissing sounds, as though calling a dog. (Most dialogue in the opening sequence is not noted here, as it is apparently extemporary.) | Same angle shot 35, the Jets leaving. Pull back with Bernardo as he approaches camera, two Jets following, taunting; they block his path. |
| 38. | 8:56 | | Low MS 3-shot, Bernardo and the two Jets, who sneer and move off left. |
| 39. | 9:05 | | Same angle shot 37. Bernardo watches Jets go off left, moves quickly off right. |
| 40. | 9:10 9:22 9:26 9:31 | | CU Bernardo stopping by a wall, looking front left. He makes a fist and hits the wall. Travel left to right with him. He picks up another Shark. Tilt down to their hands as they begin to snap their fingers. A third Shark joins them. They turn and approach, the camera pulling them. |
| 41. | 9:36 | Music lightens in tone -- becoming ironic and jazzy again. | LS the three Sharks in an alley, still pulling them. They begin to dance, approaching camera quickly. |
| 42. | 9:43 | | Apparent reverse: High LS as they dance away from camera, over the "JETS" tag. |
| 43. | 9:47 | | ELS the Sharks, still dancing and approaching; then stop in low MS. |
| 44. | 10:01 | | LS two Jets stealing from a fruit stand; they turn, run toward |

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| | | Music stops as Jets stop. | camera, stop in MS. |
| 45. | 10:04 | Ominous music again. Sharks make kissing sounds, wolf whistles, say "Hey chickie," and "Hey, Jet-boy." | MS the Jets and Sharks squaring off. Bernardo takes fruit from one, bows and gives way. Travel left to right as Sharks follow the Jets, mocking; camera passes five Jets in CU foreground as the Sharks notice them. |
| 46. | 10:23 | | Bernardo's POV: MS the Jets, looking front right. |
| 47. | 10:26 | | MS, the Jet takes his apple back, repeating Bernardo's bow. The Sharks exit front right. |
| 48. | 10:35 | | LS Sharks walking away as Jets mock, then chase them off right. |
| | 10:40 | Jazzy music again. | Jets dance off left. |
| 49. | 10:41 | | LS travelling right to left with Jets as they dance down sidewalk, stopping as they notice three figures in shadowed foreground. |
| 50. | 10:49 | | POV shot: MS three Sharks playing cards notice the Jets and start to rise. |
| 51. | 10:51 | Jets shout, "Beat it!" | Same angle as at end of shot 47. The Sharks scatter. |
| 52. | 10:54 | | Wipe right to left to high LS Jets dancing toward camera on sidewalk. Camera tilts down with them, stops in bird's eye as three Sharks enter left frame and are chased off left. The Jets jump, arms extended, at the camera. |
| 53. | 11:04 | | Apparent reverse: worm's eye MS of hands reaching to sky. A basketball falls into frame from right. |
| 54. | 11:05 | | Low MS a backboard and hoop, the Jets trying for the rebound. |

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| 55. | 11:08 | | LS playground as about ten Jets play basketball, moving toward camera, which tracks the ball, into MS. Riff dishes to the left, panning with the ball, which is caught in CU as Jets stop in MS behind. |
| | 11:19 | Music stops as ball is caught. | |
| 56. | 11:20 | | LS Bernardo, with the ball, backed by Sharks at left, the Jets at screen right. |
| 57. | 11:23 | Finger snaps. Riff: "Come on." | MS the Jets. Riff snaps his fingers and speaks to Bernardo. |
| 58. | 11:26 | | Same angle shot 56. Bernardo drops the ball. |
| 59. | 11:29 | | Same angle shot 57, slightly tighter. Riff picks up ball, passes it behind him. |
| 60. | 11:32 | | MS Bernardo. |
| 61. | 11:34 | Riff: "Beat it." Music starts, at first | CU Riff. |
| 62. | 11:37 | ominous, then increasingly dramatic and jazzy as the | CU Bernardo, who nods to Sharks and begins to move off front right. |
| 63. | 11:42 | scuffle expands. | Same angle shot 58. Sharks move right past the Jets. Jets move through the departing Sharks, taunting. |
| | | "Chico, Chico! Allez, Chico!" | |
| 64. | 11:49 | | Reverse LS Sharks moving off right, Jets off left; one of each remains on-screen in LS. As the Jet starts left, Shark trips him, offers a sardonic, bowing apology; he starts to leave when Jet stops him with a gesture. |
| 65. | 11:57 | | Reverse LS the Jet offering a hand as the two approach each other. |
| 66. | 12:01 | | Reverse LS pushing Jet as he approaches, then strikes Shark, who falls; Jets turns off left; Shark |

- sits up, spits off left.
67. 12:05 LS Jet struck by spit, jumps the Shark; 2d Shark enters back right, stops the scuffle.
68. 12:17 LS two Sharks moving off right; the Jet follows, kicks 1st in behind; 2d attacks, they scuffle, Jet calls for help.
- “Jets! Hey, Jets!”
69. 12:27 WS playground through chain link fence. Gangs rush in, Sharks fleeing as Jets approach, leaping toward gate in fence.
70. 12:32 Apparent match cut. CU feet landing by wrought-iron fence by street, gang members running on and off in LS.
71. 12:35 Low WS playground, people running back and forth in CU, MS, and LS.
72. 12:37 Another angle on playground, people running in LS.
73. 12:39 Another angle on street from shot 70, people running in MS and LS.
74. 12:40 WS playground as Jets dance away, gangs running in ELS; Jets leap toward a distant opening in chain link fence.
75. 12:43 Apparent match cut. Same angle as shot 73, MS Jets landing.
76. 12:45 WS, an alley. A Shark runs on right back, off left front, followed by three Jets who stop in MS.
77. 12:52 LS the three Jets, same alley, pulling them; they are chased; a scuffle; camera moves forward as people run off screen.
- “Mira, mira, mira!”
“Hey, hey!” Shouting.
78. 13:05 Shouting. MS a Shark, taunting, then runs off left, followed by three Jets.

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| 79. | 13:08 | | LS Shark running left under scaffolding, pursued by Jets, camera tracking along. Camera stops, tilts up to see two Sharks pour yellow paint to down left. |
| | | Sharks: "Hey, Jets!" Sharks: "Hello!" | |
| 80. | 13:14 | | MS the three Jets getting doused. |
| 81. | 13:16 | | Swish effect right masks cut to shot 82. |
| 82. | 13:17 | Shark: "Hey, Jets, come on, Julio!" Shouting. | LS Shark taunting and running from two Jets, who chase him left, camera panning with them, into a doorway tagged "Sharks." They are chased out by four Sharks, who run off right. |
| 83. | 13:29 | | Swish effect right masks cut to shot 84. |
| 84. | 13:30 | Shouting. | High LS Shark taunting, then running back, up and over pile of rubble, followed by three Jets, who stop at top of pile, looking down. |
| 85. | 13:38 | Shouting. | High WS, three Jets in MS are pelted with garbage by eight + Sharks in LS. |
| 86. | 13:41 | | Swish right and left to WS empty street. |
| 87. | 13:42 | | Swish effect left masks cut to shot 88. |
| 88. | 13:43 | | WS a derelict lot, one person in ELS. |
| 89. | 13:44 | | Jump cut to LS, same person. |
| 90. | 13:45 | Music stops. | Jump cut to MS, Baby John defacing a "Sharks" tag. Camera tilts up left to Bernardo in MS on top of wall. |
| | 13:49 | Music starts, sharp and urgent. | |
| 91. | 13:50 | | CU Baby John looking off up left; pan left as he starts to run, encounters a 2d Shark on the wall |

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| | | | in low MS. |
| 92. | 13:54 | | MS Baby John spins to run again, stopped by 3d Shark in foreground; pan with him as he dodges right into a 4th. |
| 93. | 13:59 | | LS Bernardo jumps down. Baby John, trapped, backs away, camera panning and closing; he slaps a Shark with paint and runs off right. |
| 94. | 14:05 | | ELS panning to LS as Baby John runs right through lot, chased by Sharks. |
| 95. | 14:09 | | Panning ELS as Baby John chased right through alleys. |
| 96. | 14:16 | | Very high WS Baby John running right, then left and down into playground; camera pans and tilts down with him. |
| 97. | 14:23 | Baby John shouts, "Jets! Jets!" | Low WS Baby John runs in MS from right, then to LS; caught by Sharks he is brought into MS and surrounded on ground. |
| 98. | 14:32 | | Bird's eye ELS Sharks, surrounding Baby John, extend hands to sky; zoom as Bernardo kneels over the Jet. |
| 99. | 14:34 | Baby John screams. | MS Baby John on ground, surrounded, Bernardo kneeling on him. |
| 100. | 14:37 | | Bird's eye ELS the playground as gang members flood in from all sides. |
| 101. | 14:43 | Shouting throughout. | MS Jets and Sharks fighting, others coming in from back. |
| 102. | 14:46 | | MS two people fighting. |
| 103. | 14:48 | Police whistles. | MS other people fighting. |

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| 104. | 14:50 | Police whistles. | MS other people fighting. |
| 105. | 14:51 | Police whistles. | MS other fighters. |
| 106. | 14:52 | | Low LS cop car pulls up in LS; Officer Krupke and Lieutenant Shrank run out of car and off left. |
| 107. | 14:55 | Shrank: "Break it up you cocksuckers." | MS Krupke wades into the brawl. |
| | 14:57 | Music breaks up, returns to ironic mode. | |
| 108. | 14:58 | Shrank yelling, "Come on, break it up. Come on." | LS Krupke and Shrank separate fighters. |
| 109. | 15:04 | Shrank: "How many times have it told you punks to cut this stuff out?" | LS, Krupke and Shrank at center, Sharks at right, Jets at left. |

APPENDIX E

China Girl (1987): Opening Sequence

| <u>Shot</u> | <u>Time</u> | <u>Sound Content</u> | <u>Visual Content</u> |
|-------------|-------------|---|--|
| 1. | 0:45 | Slow, melancholy Italian music, continued to the fade-out at shot 25. | MS a porcelain Buddha surrounded by flowers and American flags. |
| 2. | 0:53 | | MS a fire escape, early-morning sun reflected off a window behind it. |
| 3. | 0:59 | Sounds of children at play to shot 5. | MS a sign: Luna Restaurant. Behind it, another sign: Ferrara Pastry. |
| 4. | 1:04 | | Sky, panning left to MS of a frieze with "Anna Esposito 1926" carved in it. |
| 5. | 1:12 | Chinese conversation. Atmospheric noises -- street sounds, moving objects -- through to fade out. | WS a street, with Luna Restaurant at left. Pan right to men working on a storefront. |
| 6. | 1:26 | | MS a fire escape. Tilt down, pan left and dolly in on a pizzeria's front window. In it, Alby Monty stares outside in MS. |
| 7. | 1:40 | | LS on some of the workers: it is a group of Chinese, removing the exterior sign from D'Onofrio Bakers. |
| 8. | 1:48 | | MS an Italian waiter, watching the Chinese. |
| 9. | 1:50 | | Low CU the Chinese, taking the sign down their ladders. |
| 10. | 1:56 | | LS an old woman, watching from her apartment window. |
| 11. | 1:58 | | CU a younger woman. |

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| 12. | 2:02 | | LS the Chinese, carrying the sign away. |
| 13. | 2:07 | | CU an old man. |
| 14. | 2:10 | | CU, panning right as a Chinese man scrapes "D'Onofrio" from the inside of the bakery's front window. |
| 15. | 2:21 | | MS two young waiters come outside and watch off left. |
| 16. | 2:28 | | CU, panning right and tilting up, a Chinese woman sweeping out the window. |
| 17. | 2:31 | Chinese dialogue. | MS a Chinese man looking off right. Flanking him are two women, one younger, the second older. |
| 18. | 2:33 | | MS Chinese workers putting up a new sign: Canton Garden. Tilt up with the sign. |
| 19. | 2:39 | | CU a second old man. |
| 20. | 2:44 | | Continues shot 18. Low CU workers and sign. |
| 21. | 2:49 | | CU Chinese man from shot 17. |
| 22. | 2:53 | | As shot 6 ended. MS Alby in the window. |
| 23. | 2:59 | | As shot 20. |
| 24. | 3:03 | Chinese man: "Very good. [Chinese dialogue.] Beautiful. Beautiful sign, isn't it? Huh? Oh, beautiful . . ." | As shot 17. Chinese man hugs the two women. |
| 25. | 3:10 | " . . . beautiful, beautiful. Huh? Oh, hold the end up! . . ." | CU Alby. |
| | 3:15 | Electronic drum beats. | Fade to black. |

APPENDIX F

China Girl (1987): Closing Scene

| <u>Shot</u> | <u>Time</u> | <u>Sound Content</u> | <u>Visual Content</u> |
|-------------|---------------|--|---|
| 1. | 1:24:50 | Street noises, footsteps, conversations in Chinese. | Night, a Chinatown street. Booming down to a doorway into a deeply shadowed hallway. Shin comes down stairs at back, comes to doorway, checks both ways, and looks off right. |
| 2. | 1:25:03 | | Slightly high LS Tony and Tye walking arm in arm along the street Boom down and in as they approach to MS, kiss and hug. |
| | 1:25:15 | Ominous music -- an electronic tone, stroked cymbal, keyboard. | Chinese merchants, shoppers, passers by glance at them or stare outright. |
| 3. | 1:25:21 | Music grows more urgent. | Same angle as ended shot 1. Pan right to Tony and Tye then travel toward them. Tye looks up and steps in front of Tony, arms out to shield him. |
| | 1:25:30 | Tye: "No!" Gunshot. | |
| 4. | 1:25:31 | | MS Tony and Tye framed from neck to waist as a bullet hits her in the chest, passing out her back. |
| 5. | | Gunshot. | MS Tony and Tye, different angle. A bullet comes out Tony's back. |
| 6. | 1:25:32 | Gunshot. | Low MS Shin firing gun off right. |
| 7. | 1:25:32. 5 | | Same angle shot 4. Another bullet hits Tye and both fall back off right in slow motion. |
| 8. | 1:25:37 | A woman screams. Shouts in Chinese. | Same angle shot 6. Shin ducks into hallway, camera moving left as he runs up stairs. He is blocked by two people coming down, tries further into the |

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| | | Shin screams. Gunshot. | hallway, and is blocked again. Merchants run through doorway. A struggle in the deep shadow. |
| 9. | 1:25:49 | A mournful music. | Low LS the street, travelling toward Tony and Tye, then crane up and tilt down into a bird's eye MS on Tony, chest bloody, eyes open and staring. Boom along his outstretched arm to where his fingers just touch Tye's, then follow her arm into bird's eye MS, her chest bloody and eyes open. Camera pivots 180 degrees as it cranes up into bird's eye LS. |
| | 1:26:39 | Yung: "No!" Yung: "Get some help!" | As they are revealed in two-shot, Yung runs in, kneels by Tye, cradles her. Bystanders continue to gather in a circle, which gradually closes in on the tableau. Fade to black. |
| | 1:27:06 | | |

APPENDIX G

West Side Story (1961): Closing Sequence

| <u>Shot</u> | <u>Time</u> | <u>Sound Content</u> | <u>Visual Content</u> |
|-------------|-------------|---|--|
| 1. | 2:21:32 | "Someday" instrumental, played quietly. | Low CU Maria, looking at Tony, then lowering him out of frame to ground. |
| 2. | 2:21:45 | | Low WS the Jets, looking down. |
| 3. | 2:21:48 | | Low WS the Sharks, looking off right. |
| 4. | 2:21:50 | | Low MS Maria, looking at Tony as she touches his face. |
| 5. | 2:21:55 | | Same angle shot 2. Pan with Jets as they turn and start left; they and Sharks converge at center, then stop. |
| | 2:21:59 | Maria: "Stay back." Music stops. | |
| 6. | 2:22:00 | | Reverse angle WS, Jets at left, Sharks at right, Maria at rear center. She rises, and boom down and in as she approaches Chino, then stops. |
| 7. | 2:22:12 | | MS Chino handing Maria the gun. |
| 8. | 2:22:17 | | MS Maria turning gun in her hands, Sharks at her right, Jets left and behind; she points gun off front right. |
| | 2:22:21 | Maria: "How do you fire this gun, Chino. Just by pulling this little trigger?" | |
| 9. | 2:22:25 | | Same angle shot 7. Maria points gun at Chino, who jumps back. |
| 10. | 2:22:27 | Maria: "How many bullets are left, Chino? Enough for you? And you? All of you?" | Same angle as ended shot 6. Maria pointing gun right; she then points gun at Sharks, who step back as camera moves in; pan left as she points gun at Jets. |

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| 11. | 2:22:36 | Maria: "You all killed him, and my brother, and Riff. | Reverse MS Maria turning, pointing gun. |
| 12. | 2:22:41 | Not with bullets and guns, with hate. | Low MS Sharks. |
| 13. | 2:22:43 | Well I can kill too, because now I have hate. | CU Maria, holding gun out. |
| 14. | 2:22:50 | How many can I kill, Chino -- and still have one bullet left for me?" | MS Maria, pointing gun off left front; pan left and dolly in to 2-shot as she approaches Chino again; she starts to cry, drops gun; tilt down as she falls to knees. |
| | 2:22:56 | OS: Car pulls up, stops; car doors slam. | |
| 15. | 2:23:06 2:23:08 | | MS Shrank and Krupke running up, looking off down right. |
| 16. | 2:23:09 | Music starts again. | Same angle as ended shot 14. |
| 17. | 2:23:13 | | Low WS, Maria on knees, Shrank, Krupke, Doc center midground; Sharks at left, Jets at right; Shrank picks up gun, comes forward toward Tony's body; Maria runs to and cradles body, yelling. |
| | 2:23:19 | Maria: "Don't you touch him!" | |
| 18. | 2:23:21 | | MS Maria huddled over Tony; she looks up off left as she sits up. |
| 19. | 2:23:26 | | MS Shrank backing away, Jets behind. |
| 20. | 2:23:32 | | Same angle as ended shot 18. Maria looks off down. |
| 21. | 2:23:39 | | MS Sharks looking off down front right. |
| 22. | 2:23:41 | | Same angle shot 20. Maria looks off up. |
| 23. | 2:23:45 | | Same angle shot 21. Sharks look |

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| | | | away. |
| 24. | 2:23:48 | | Same angle shot 20. Maria looks off left. |
| 25. | 2:23:53 | | MS Jets, nervous. Action steps forward, camera moving right with him. |
| 26. | 2:23:58 2:24:15 | Maria: " <i>Te adoro, Anton.</i> " | Low CU Maria looks at Action, turns to and kisses Tony, Action over her right shoulder. |
| 27. | 2:24:22 | | Low WS Maria by body. Three Jets step forward, struggle to lift body; Baby John comes forward to help, stops as two Sharks move right to help. All stop, then the Jets allow the gesture. As they carry the body off back left, Baby John puts Maria's black shawl over her head as a veil. Jets begin to follow body off back left. |
| | 2:24:35 | Music swells briefly, then shifts mood, becomes dirge-like. | |
| 28. | 2:25:17 | | MS Maria alone, kneeling, looking off right. She stands, camera booming up with her, pulls veil around herself and starts to move off right, camera pulling her. |
| 29. | 2:25:32 | | WS booming back and up, Maria leaving playground, passing between two gangs, following body carried off left in procession. Sharks leave left, Jets right. Doc follows body. Shrank, Chino, and Krupke remain. Shrank leads Chino out, Krupke following. Fade to black. |
| | 2:26:30 | | |
| 30. | 2:26:32 | Music ends. | Intertitle: "THE END". |
| 31. | 2:26:36 | Music starts again. | XFade to final credits, some shown as graffiti on a series of walls, doors and signs. |
| | 2:31:37 | Music ends. | Fade to black. |

APPENDIX H

Romeo and Juliet (1968): Closing Scene

| <u>Shot</u> | <u>Time</u> | <u>Sound Content</u> | <u>Visual Content</u> |
|-------------|-------------|---|---|
| 1. | 2:12:39 | Atmospheric sound to 2:15:37, including: a tolling bell, footsteps, wind, snorting horses, etc. | WS the plaza. At left back, a funeral procession enters; mourners enter front left; boom up as two groups converge, pan right as procession moves along. Other mourners enter at left and back right; soldiers on horseback are revealed at rear. |
| 2. | 2:13:18 | | MS handheld, panning right as Romeo and Juliet are carried by on litters. |
| 3. | 2:13:29 | | Same angle shot 1, moving right and panning as procession climbs steps. |
| 4. | 2:13:42 | | MS 2-shot Romeo and Juliet's bodies carried to top of steps, placed on stones. Pall bearers clear away. |
| 5. | 2:13:59 | Escalus: "Where be these enemies?" | Low LS Escalus in church door, framed by Montagues at right, Capulets at left. |
| 6. | 2:14:18 | Escalus: "Capulet? Montague?" | POV shot. High LS the bodies at low center, mourners beyond, soldiers at far back. Old and Lady Capulet step up to bodies. Old and Lady Montague step up. |
| 7. | 2:14:29 | Escalus: 5.3.291-92 | MS Escalus, looking down. |
| 8. | 2:14:41 | Escalus: 5.3.293 | CU Balthasar, pan right past another Montague to three nuns, weeping. |
| 9. | 2:14:51 | Escalus: 5.3.294 | CU Paris, pan left past a weeping Capulet and tilt to Nurse. |

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| 10. | 2:15:01 | Escalus repeats "All are punished." "Punished" echoes once. | Same angle shot 7. Escalus steps forward, shouts. |
| 11. | 2:15:08 | | POV shot. High WS the mourners cowed. |
| 12. | 2:15:13 | | CU Lady Capulet, veiled, looking down. |
| 13. | 2:15:17 | | CU Lady Montague, veiled, looking down. |
| 14. | 2:15:21 | | High MS Romeo and Juliet's bodies. |
| 15. | 2:15:24 | | Same angle shot 5, Escalus much closer. He turns and leaves, back. |
| 16. | 2:15:31 2:15:37 | Music begins. Chorus: 5.3.304-05, 308-09 | High LS Romeo and Juliet. Pallbearers step forward and lift the bodies, start forward into church, camera tilting down as the bodies near. |
| 17. | 2:16:00 | | Low MS Old Montague and Capulet framed by church doors. They stop, glance at each other, pass by camera off left and right, respectively. Superimposed credit roll begins. Ladies Montague and Capulet approach, pause, look at each other, repeat husbands' exit. Benvolio and Nurse approach; she reaches out, pats his neck, and they pass by. A Montague and a Capulet approach, hug, and pass by. A Montague and Paris approach; the Montague touches Paris' shoulder, and they pass by. The mourners enter, passing off left and right. When all have gone, crenellated city walls are revealed in LS. Fade to black. |
| | 2:17:13 | Music shifts to love theme. | |
| | 2:17:30 2:18:03 | Music ends. | |

APPENDIX I

Romeo and Juliet (1978): Closing Sequence

| <u>Shot</u> | <u>Time</u> | <u>Sound Content</u> | <u>Visual Content</u> |
|-------------|-------------|--|--|
| 1. | 2:40:33 | 5.3.171-71, 181-82 | WS the Capulet monument, night, Chief Watchman outside door to crypt in LS. Balthasar and Second Watchman enter in foreground MS. |
| 2. | 2:40:56 | 5.3.187-88 | High MS Prince entering and ascending steps, panning left and pulling back with him. |
| 3. | 2:41:03 | | Same angle shot 1. Prince enters crypt. |
| 4. | 2:41:05 | Crowd hubub. | High WS, Capulet's courtyard. Capulet emerges to the balcony above, crosses to Lady Capulet, already outside on stairs, as Citizens rush by below. |
| 5. | 2:41:12 | 5.3.189-92 | Low MS, Capulet and Lady Capulet. |
| 6. | 2:41:20 | Hubub continues. | Low LS, Capulet and Lady Capulet start down stairs, Citizens streaming by in foreground. |
| 7. | 2:41:26 | 5.3.193-96 | LS Chief Watchman and Prince at door to Capulet crypt. |
| 8. | 2:41:41 | 5.3.215-16 | Same angle shot 1. Citizens crown the foreground. Escalus goes to crypt door, returns and speaks. |
| 9. | 2:41:52 | 5.3.197, 221 (l. 221 changed to "Where are the parties of suspicion?") | MS Escalus. |

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| 10. | 2:41:59 | 5.3.222, 225-26 | High MS Friar. |
| 11. | 2:42:09 | 5.3.227, 230 | LS Escalus and Chief Watchman, Friar and soldiers in foreground MS. Capulets enter crypt behind Escalus. |
| 12. | 2:42:17 | Lady Capulet screams as she reaches the bodies. | Pulling Capulets down steps into crypt leaving Romeo's and Juliet's bodies in foreground, Capulets in MS behind them. |
| 13. | 2:42:22 | 5.3.201-06 | CU Capulet and Lady Capulet. |
| 14. | 2:42:45 | 5.3.209-11 | Same angle shot 1, dollying with Montague as he approaches the monument's steps. |
| 15. | 2:42:54 | 5.3.212 | High MS Montague. |
| 16. | 2:43:06 | | Low MS Escalus. |
| 17. | 2:43:11 | | Same angle shot 15. |
| 18. | 2:43:15 | | Camera pulls back from where it stopped in shot 14 to show Montague ascending steps and entering crypt. |
| 19. | 2:43:20 | | Same angle shot as ended shot 12. Montague descends into crypt, camera pulling back slightly as he comes around right to cradle Romeo. |
| 20. | 2:43:33 | 5.3.213-14 | CU Montague. |
| 21. | 2:43:40 | Escalus: "Where be these enemies? Capulet . . ." | Same angle shot 19. Escalus enters behind. |
| 22. | 2:43:52 | | Same angle shot 13. |
| 23. | 2:43:54 | "... Montague?" | Same angle shot 20. |
| 24. | 2:43:55 | 5.3.291-94 | CU Escalus. |
| 25. | 2:44:11 2:44:19 | 5.3.295-97 A mournful music starts at "This is my | MS 4-shot initially favoring Capulet: camera follows him moving left around bodies, then |

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| | | daughter's jointure." | tilts and zooms to CU of his hand clasping Montague's. |
| 26. | 2:44:25 | 5.3.298-301 | CU Montague. |
| 27. | 2:44:38 | 5.3.302-03 | CU Capulet. |
| 28. | 2:44:46 | 5.3.304-07 | MS 4-shot, LadyCapulet and Escalus framed by Capulet and Montague; when Capulet and Montague part, camera booms down slightly to reveal the two corpses. |
| 29. | 2:45:03 | 5.3.308-09 | CU Escalus. |
| 30. | 2:45:10 | | Same angle shot 28. Camera booms down and dollies right to more fully reveal bodies as |
| | 2:45:15 | Music shifts to love theme. | Capulet, his wife, Montague and Escalus leave crypt. |
| | 2:45:18 | | End credits begin. |
| 31. | 2:45:24 | | WS Capulet monument and courtyard before it. |
| 32. | 2:46:20 | | Slightly high WS Capulet's courtyard. |
| 33. | 2:46:49 | | Same angle shot 31. |
| | 2:46:54 | Music fades out. | Fade to black. |

APPENDIX J

William Shakespeare's Romeo + Juliet (1996): Closing Sequence

| <u>Shot</u> | <u>Time</u> | <u>Sound Content</u> | <u>Visual Content</u> |
|-------------|-------------|---|--|
| 1. | 1:50:10 | Fade in "Leibestod" from Wagner's <i>Tristan und Isolde</i> . | Bird's eye MS Romeo and Juliet dead on the bier, candles on floor below, pulling back. |
| 2. | 1:50:38 | | CU Romeo and Juliet looking at each other through the fish tank. |
| 3. | 1:50:40 | | MS Romeo and Juliet at the masked ball, running through crowd, smiling at each other. |
| 4. | 1:50:41 | | ECU the wedding ring; it is turned to show the inscription, "I love thee." |
| 5. | 1:50:48 | | Bird's eye LS Romeo and Juliet on the bier, still pulling back, as though motion has continued through previous three shots. |
| 6. | 1:50:55 | | Blurred ECU flapping sheet. |
| 7. | 1:50:56 | | The sheet masks a cut to a CU of Juliet. |
| 8. | 1:50:57 | | The sheet masks a cut to a CU of Romeo. |
| 9. | | | As shot 6. |
| 10. | 1:50:58 | | CU Juliet. |
| 11. | 1:50:59 | | Bird's eye LS Romeo and Juliet, very high now and still pulling back, the bier at center and surrounded by candles. |
| 12. | 1:51:10 | | XFade to CU Romeo and Juliet kissing underwater; their movement slows. |

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| | 1:51:17 | | The shot freezes. |
| 13. | 1:51:22 | | Fade to white. |
| 14. | 1:51:26 | Wagner fades out. | Fade in: MS, handheld effect, shrouded body being taken to an ambulance. |
| 15. | 1:51:32 | Muted atmospheric sounds: footsteps, stretcher moving, etc. | MS, handheld, Old Montague and wife in limo door, him climbing out. |
| 16. | 1:51:34 | | CU, handheld, Lady Capulet in limo door; pan right and tilt up to CU Old Capulet. |
| 17. | 1:51:37 | | MS, handheld, a second body brought out of church. |
| 18. | 1:51:41 | A quiet, deep bass tone begins. | MS, handheld, Escalus; he walks left to CU, looking left and right, speaks left and right; walks forward, camera pulling him; camera pans right to show Old Montague, then left to show Old Capulet; Escalus goes off left, revealing Old Montague and Capulet in MS 2-shot. |
| | 1:51:53 | 5.3.292-95: "See what a scourge is laid upon your hate . . . All are punish'd." | |
| 19. | 1:52:17 | Escalus repeats "All are punish'd" | CU, handheld, Escalus. |
| 20. | 1:52:22 | Atmospheric sounds fade out. | MS, grainy and handheld, of body being put into ambulance. |
| 21. | 1:52:24 | | MS, grainy and handheld: another angle of body being put into ambulance. |
| 22. | 1:52:25 1:52:26 | TV anchor speaks in VO 5.3.305-10: "A glooming peace . . . Juliet and her Romeo." | CU, grainy and handheld, Old Montague. |
| 23. | 1:52:28 | | CU, grainy and handheld, driver closing ambulance door. |
| 24. | 1:52:30 | | CU, grainy and handheld, Old Capulet. |

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| 25. | 1:52:33 | | MS, grainy and handheld, doors being closed, shot from inside ambulance; a tv cameraman is visible in midground. |
| 26. | 1:52:35 | | MS, the old tv from first shot of film. Inset bird's eye LS of ambulance and cop cars on tv screen. Pull back from tv, reversing film's first shot. |
| 27. | 1:52:41 | | Inset news anchor, behind her a graphic: "for never was a story of more woe" |
| | 1:52:48 | | Pull back continues. Inset image fades out; static fills tv screen. |
| | 1:53:08 | Static from tv speaker. | Fade to black. |

ENDNOTES

ENDNOTES

Introduction

1. *China Girl* was retitled *China Doll* for its British release. The title for Luhrmann's film has been variously printed as *William Shakespeare's Romeo + Juliet*, *William Shakespeare's Romeo & Juliet*, and *William Shakespeare's Romeo and Juliet*. I use the "+" variant because it is a prominent feature of the film title's graphic display and because of its evocation of scribbled, carved and painted graffiti announcing romantic attachments to the world, a sense the film courts.

Donaldson notes that the titular "+" also evokes the Christian cross, and that in the film its image

plays a role in the artistic and political strategy Debord called *detournement*, the appropriation of the motifs of the spectacle by its adversaries. The "plus" in *Romeo plus Juliet* is such a *detournement*, marking the appropriation of classic text by youth culture, rendering [the] Shakespeare[an] title as graffiti. ("In Fair Verona").

Donaldson goes on to note that the symbol "also serves to mark that appropriation with the violence of the feud" when it is conflated with the "cross hairs of a pistol," Tybalt's falling body (which "becomes the ampersand in" the cross' center as well as evoking "the trace of the crucified body") and "punk and heavy metal typography."

Worthen also adds to an understanding of how Luhrmann's title can be seen to work at the conclusion of his complex and provocative essay "Drama, Performativity and Performance" when he writes that

Romeo "+" Juliet makes visible what most performances work to conceal: that dramatic performance, like all other performance, far from originating in the text, can only cite its textual "origins" with an additive gesture, a kind of "+" (1104)

I am indebted to Peter S. Donaldson, who has graciously allowed me to quote from his unpublished script to "In Fair Verona': Media, Spectacle and Performance in *Romeo + Juliet*," part of the Re-Mediating Shakespeare: Stages, Screens, (Hyper)Texts, Histories paper session at the 1999 Shakespeare Association of America annual meeting. His presentation combined both spoken text (the script) and QuickTime video and digitized image files. The script, which came to me in electronic form, has no page numbers. Such descriptions of the visuals as I may employ are based on my notes, taken during the original presentation.

2. Ferrara's film and the BBC production are perhaps the hardest to find, the former because of its comparative age (over ten years) in a video rental market focused on recent, popular releases, its more specific appeal to film aficionados and its limited availability, the latter due to its expense (about

US\$100) and correlative scarcity. Generally, the BBC *Romeo* is found in college and university libraries, municipal libraries that have funds to purchase such an expensive item, or in private collections often comprised of tapes recorded off-the-air.

3. A recent example is *Titanic* (1997, dir. James Cameron). In that film, a privileged young woman, not accidentally named Rose, meets a less-than-privileged bohemian artist, Jack. Initially separated by powerful social and economic codes, they are brought together in a moment of intense emotion; they must keep their relationship secret, and are physically threatened by individuals of the upper class and their functionaries when the relationship is discovered. Despite this, Rose and Jack continue their relationship, which is, in part, defined by this defiance, as well as by an intense, developing eroticism on Rose's part not unlike that which Juliet expresses on her wedding night. All this happens against a background of great turmoil, the sinking of the luxury ship, which writer-director Cameron uses to display some of the social wrongs of the early twentieth century, just as it could be argued *Romeo and Juliet* displays some of the ills of its playwright's culture. Furthermore, because the fate of the *Titanic* is so well known, it could be argued that at least one of the lovers is *a priori* doomed (the movie does at points suggest this, as there is no record of a Jack Dawson ever being on the ship or among its survivors): in this way the lovers are star-crossed.

4. Ball notes that at one point, "*Romeo and Juliet* was clearly the most popular subject for [early] Shakespeare film" (235), identifying "at least nineteen short films that touched, however vaguely, on Shakespeare's play" from 1914-18, and 71 silent films from 1900-28 which present, adapt, or contain references to or elements of the playtext, including some which bear "no other discernable relationship to Shakespeare" beyond the names of the playtext's principles (217). The makers of those films apparently felt that invoking the famous playtext would begin the ideational process in their filmgoers before they ever made it to their seats. Audiences would have at least some idea of what the film would be about, or at least a set of associations against which they could judge the film.

McKernan and Terris list 49 "programmes" of *Romeo and Juliet* from 1911-93, some ten percent of the "ninety years of parodies, borrowings, quotations, homages, documentaries, operas, ballets, newsfilms, home movies . . . comic sketches" and other works comprising the "more than 400 references to Shakespeare and his plays and characters among the films and television programmes preserved by the NFTVA" (Jeavons ix). See also Holderness and McCollough, who identify 23 productions of *Romeo* from 1900-78; Willis, *BBC* who catalogues five BBC *Romeos* in less than 50 years; and Rothwell and Melzer, who list 63 productions and derivations of *Romeo* from 1902-88. Even allowing for the repeated listing of productions among these surveys, *Romeo and Juliet* is clearly a playtext of astonishing popularity.

5. Jorgens' and Holland's approaches are particular to film, although their categories can be exported to other media. In a study similar to Jorgens', Willems addresses Shakespeare on television, although she tends to privilege approaches which serve the text best while Jorgens is more neutrally

descriptive. See N. Taylor for another study categorizing Shakespeare produced for television.

6. McKernan provides an example of such an approach: it "looks for faithful reproductions of the text, judging . . . films by the standards of theatrical performance or literary criticism" (1).

McKernan identifies another type of criticism that "looks at the phenomenon of Shakespeare on film" (1). This includes such scholarly works as filmographies, and taxonomic studies such as those which attempt to bring a sense of order to the field through classification. See Holland; Homan; Jorgens, *Shakespeare on Film*; N. Taylor and Willis, *BBC*.

7. Willis' comments refer to criticism of *The Shakespeare Plays* in particular, and to Shakespearean film and tv criticism in general.

8. Hodgdon defines "performance texts" as

theatrical events that grow primarily from rehearsal and laboratory work and, at times, are supported only by a minimal printed text. I appropriate the term [from Richard Schechner], then, to refer to the end result of a process that begins with a (usually) cut version of any existing text. ("Absent" 355-56)

Bulman locates the term as being from Marco De Marinis' 1987 "Dramaturgy of the Spectator," and explains it thus:

the *performance* text, in the words of Marco De Marinis, "is conceived of as a complex network of different types of signs, expressive means, or actions, coming back to the etymology of the word 'text' which implies the idea of texture, of something woven together" (100). The literary, or *dramatic*, text, furthermore, which is but one element of the performance text, is itself subject to historical inscriptions, the result of a process Patrice Pavis [in *Theatre at the Crossroads of Culture*] calls its concretization, wherein "signifier (literary work as thing), signified (aesthetic object), and Social Context . . . are variables . . . which can be more or less reconstructed" (27). This idea of text as process, as an interweaving of variable elements, reflects a post-modern desire to replace the logocentric idea of theatre with one in which performance becomes the site of cultural and aesthetic contestation. . . . ("Introduction" 1-2)

Hodgdon uses "performance texts" to refer to "theatrical events." This could be expanded to include film, television and video "events."

9. Ferrara identifies a related threat to the post-modern project of challenging assumed "essential" meanings and textual authority:

unlike the most outrageous theatrical performance, filming Shakespeare involves changing media, and producing a permanently available performance . . . [whose] characteristics are bound to become

sticky questions when the critical atmosphere changes, and the films remain behind. (168)

Worthen might argue that "permanently available" performances (and the "sticky questions" they can engender) accomplish a critical good when they "destroy the unity of the text" (Ferrara 168). However,

Video and film have encouraged us to assimilate those performances to the condition of texts, stable artifacts rather than contingent, unstable, ephemeral experiences. . . . If the central insight of performance criticism is that performance is radically contingent, open to historical and material pressures that may not outlast a performance (or even an act), the stability of the records from which we work may be false to the very historicity performance criticism seeks to address. (Lanier 203-04)

To a degree, this is an artificial distinction and an overstated concern: individuals *with access*, such as some film critics, film students and scholars, have long been able to do close study of films and video texts, even if the possibility of such study was, for most, remote. Film and video are more enduring than theatrical performance (their very nature, on semi-permanent celluloid, attests to this, even while the fragility of the recording media, or the lack of any recording at all of some early live tv broadcasts, supports Lanier's assertion) even if the material conditions of individual film, television and video performances (that is, their screening or broadcasting) are as transitory as any that might be encountered in a theatrical *milieu*. If film and video "allow us repeated viewings of a single performance" and "encourage us to assimilate that performance to the condition of a literary text -- a stable artifact rather than a contingent, ephemeral experience" then,

Our challenge . . . is to discover how *not* to replace the old textuality with a new form of performance textuality. . . . Such readings of video as text, increasingly common in the academy, risk an elision of the very historical and material contingencies which the return to performance has sought to recover. (Bulman, "Introduction" 2-3)

One (it seems to me easy) way to do this is to study the material contingencies of different film screenings, of the reception of a single television broadcast, or of different showings of the same video, in order to see the differences (if there are any) among historically and socially specific groups or individuals. See, for example, Hodgdon's work with Robert Lepage's *A Midsummer Night's Dream* ("Looking"). Such an examination is not the province of this study, although I think it an important project.

For a recent, detailed examination of different kinds of reception study, see Anderson. See also Ang, Joyrich, Lull 90-112, and Walker and Ferguson 121-34.

10. For similar arguments, see Bingham 223, along with Hapgood 100; Harrison 159; McKernan 8; and Pilkington, *Screening* 96.

11. Pilkington notes "an uncritical idealization of the stage and an equally uncritical condemnation of television and film" (*Screening* 40). At its worst, this sort of bias descends into a nudge-nudge jokiness which replaces actual critical inquiry. See, for example, Coursen, *Shakespearean* 207 and "Shakespeare" 5, and Welsh.

Other writers suffer from similar weaknesses, criticizing television for being televisual, often in terms that could be -- but are not -- applied to film and even some forms of theatrical performance as well. See Banham 214; Coursen, *Shakespearean* 139 and *Watching* 163; Jorgens, "BBC" 415; and Zitner 1. Stam 16-17 and Coursen, *Watching* 22 display similar biases against commercial television which they do not apply to commercial film.

12. Bulman's concern is echoed by Banham 214 and Wilders 60.

13. Having taught Shakespeare to students unfamiliar with the playwright and the playtexts -- in this particular instance, *Much Ado About Nothing* and *The Taming of the Shrew* -- I can assert that seeing films of those plays before or during reading was immensely helpful to some. There were problems of confusing films with playtexts, but those were to my mind outweighed when students who had given up on a difficult, demanding read returned to the playtext full of a sense of possibility and, when they finished, accomplishment. These students were also often able to subsequently discuss performance options as ably as those who saw the films after reading. Bulman's assertion seems elitist when seen against students who used, and maybe needed, videotapes to help them complete their work.

14. For examples of criticism supporting this view either wholly or in part, see Banham 215; Ferrara; Halio, "Finding" 664; Manvell 1 and 3; Pearson 69; Reddington 368-69; and Zitner.

15. At times Collick elides significant technological, cultural and social differences between film, television and theatre by asserting that he will discuss their "real relationships." At others, even while making valuable points about film and television's differences not being "innate characteristics of the two media but of the institutions that have brought them into existence and continue to determine their economic and ideological positions" he badly overreaches by asserting that "Television and cinema are wholly dissimilar" (52).

Nevertheless, his point does have merit: the connections between film and other art forms are deeper than many of the above critics suggest. No less an authority than Sergei Eisenstein addressed this very point in discussing the editing style he helped invent, finding the "rudiment" of "basic montage structure . . . in Dickens's work was developed into the elements of film composition in Griffith's work" (372). Eisenstein caps his argument with a personal note:

for me personally it is always pleasing . . . that our cinema is not altogether without parents and without a pedigree, without a past, without the traditions and rich cultural heritage of the past epochs. It is only very thoughtless and presumptuous people who can erect laws and

an esthetic for cinema, proceeding from premises of some incredible virgin-birth of this art! (379)

See also Brewster and Jacobs, and Thorburn 167.

16. In this it is much more preferable than "derivative," which carries connotations of being left over, as well as of excessive waywardness.

For some recent work on how the definition of a presentation of a literary or dramatic text on film, tv or video can effect understandings of that presentation, see Starks' Introductions to *Post Script* 17.1 and 17.2, Thompson, esp. 11, and Whelehan and Cartmell 2-3.

17. For views similar to Worthen's, see Coursen, *Shakespearean* 47-48 and 123-24; Holderness, *Shakespeare in Performance: "The Taming of the Shrew"* 50-51; Rothwell, "Hollywood" 345; and Waller.

18. In addition to those writers noted in the main text, several other artists and critics either borrow Hodgdon's term or parallel its meaning in addressing their own or others' reactions. See Brook 251; Charney 291; Collick 1; Gilbert 609-10; Homan 289; Pilkington, *Screening* 158; Reddington 367; and Willis, *BBC* 53 and 79.

19. See also Harrison 159; Jorgens, *Shakespeare* 34; Pilkington *Screening* 95-96; Waller 21; Willems 70; and Willis, *BBC* 80.

20. My statement that "This kind of personal reaction admits it is active, not passive" foregrounds an issue which similarly troubles Collick: "literature is a commodity to be consumed within a capitalist economy" (189). Collick objects to the assumption that a playtext's meaning can be determined, translated, and passed on in the different forms of film or television. Addressing the idea that culture does "consume" Shakespeare, sometimes for capitalist ends, is a similar result of foregrounding the personal role of the critic, as well as the multiplicity of meanings that can be mined from a playtext. While this dissertation does not address this form of "consumption," it does acknowledge that such criticism is possible. Studying how meanings are made and exchanged is a necessary step in the study of how, why, where, and to whom they are marketed.

21. See Williams, *Keywords* 126-29, for a historical contextualization of the definitions of ideology. See also Dollimore, *Radical* 6-21; Eagleton, *Ideology: An Introduction*; and Kavanagh, "Ideology" 306-08.

22. Kavanagh's "Ideology" is an excellent introduction to the history of and current issues surrounding ideology and ideological criticism. See also Dollimore, *Radical* 9-10 and Kavanagh, "Shakespeare" 145. Eagleton, *Ideology* 1-2, indicates 16 currently circulating definitions of the term.

To ideological practice, Kavanagh adds "economic, political, and theoretical practice," which combined are

the four major practices whose work constitutes a social formation.



Each of these interrelated practices is a process of production, using raw materials (including the products of other practices), instruments of labour, and labour processes to produce specific effects necessary for the functioning and reproduction of the social whole. ("Shakespeare" 146)

23. If an ideological perception of the world "enable[s] various social subjects to feel at home, and to act (or not act), within the limits of a given social project" (Kavanagh, "Ideology" 314) by disguising the constructed way of perceiving as natural, invisible, then the question arises as to whether any given individual can be said truly to have identified an ideology governing her or his way of perceiving. I am indebted to Philip C. McGuire for raising this question.

24. See also Gitlin 531, Hawkes 298 and Kellner 470 and 486.

25. See also Kellner 486.

Fiske offers a useful explanation of the difference between hegemony and dominance.

Hegemony is a constant struggle against a multitude of resistances to ideological domination, and any balance of forces that it achieves is always precarious, always in need of re-achievement. Hegemony's "victories" are never final, and any society will evidence numerous points where subordinate groups have resisted the total domination that is hegemony's aim, and have withheld their consent to the system. (41)

Hegemony is the process by which dominant ideologies are challenged yet maintain their dominance. See also Dollimore, "Introduction" 10; Gitlin 532; and Mayne 126-27.

26. Challenge can come from making "moments of protest and opposition within mainstream popular culture . . . the focus of left cultural criticism and production (rather than restricting radical analysis to ritualistic denunciations of 'bourgeois ideology' within popular culture)," which will result in "emancipatory popular culture" (Kellner 486, 489), or increasing critical awareness of ideological systems, as might be found in a study of how "the pursuit of happiness" is used to justify "corporate domination of the economy" (Gitlin 533). It also can come through Williams' alternative ideologies, which present "a distinct but supplementary and containable view of the world," and oppositional ideologies, "rarer and more tenuous within commercial culture, intimating an authentically different social order" (Gitlin 532). (Within alternative and oppositional ideologies, Williams distinguishes between "*residual* forms, descending from declining social formations, and *emergent* forms, reflecting formations on the rise" [Gitlin 532].) Challenge might also come from questioning generalizations, as in Spellerberg's assertion that one cannot speak of "*the* repressive system and *the* cinema" (773).

27. When Dollimore addresses "The importance of the concept of appropriation" in terms of Early Modern culture, he demonstrates how

complex and runnelled with contradiction appropriation can be. In his words, appropriation

indicates a process of making or transforming. If we talk only of power producing the discourse of subversion we not only hypostatise power but also efface the cultural differences -- and context -- which the very process of containment presupposes. Resistance to that process may be there from the outset or itself produced by it. Further, although subversion may indeed be appropriated by authority for its own purposes, once installed it can be used against authority as well as used by it. Thus the demonised elements in Elizabethan culture -- for example, masterless men -- are, quite precisely, identified as such in order to ratify the exercise of power, but once identified they are also there as a force to be self-identified. But this didn't make them a power in their own right; on the contrary, for masterless men to constitute a threat to order it was usually -- though not always -- necessary that they first be mobilised or exploited by a counter-faction within the dominant.

But appropriation could also work the other way: subordinate, marginal or dissident elements could appropriate dominant discourses and likewise transform them in the process. ("Introduction" 12)

28. This idea of ideological play is informed in part by Comolli's argument that realist representations are "a game, requiring the spectator's participation not as 'passive,' 'alienated' consumers, but as players, accomplices, masters of the game even if they are also what is at stake" (759); Comolli argues further that this game is *why* these representations are successful (759).

29. Eagleton in fact writes that "A dramatic production does not 'express', 'reflect', or 'reproduce' the dramatic text on which it is based; it 'produces' the text, transforming it into a unique and irreducible entity" (*Criticism* 64) but does so by way of analogy, part of his attempt to explain how ideology produces a text.

ENDNOTES

Chapter 1

1. For example, see Willis, *BBC* 3-57 for a description of the ideological influences on *The Shakespeare Plays*.
2. The phrase "the playtext's Prologue" is ambiguous and even misleading. The Prologue exists in one form in Q1 ([A1v]), another in Q2 (A2r) and not at all in F1. For discussions of the playtext's complex Quarto and Folio issues, see Dessen "Q1" 107; Evans 206-12; Farley-Hills; Foster, esp. 134 and 136-38; Gibbons 1-26; Greenblatt, General Introduction 65-76 and esp. 70-74, and Introduction 871; Halio, "Handy-Dandy"; Jowett; Kahan; and Pearlman 328-29n.
All references to *Rom.* Q1 are from Shakespeare, *EXCELLENT*; references to *Rom.* Q2 are from Shakespeare, *MOST*; *Rom.* F1 references are to Shakespeare, *TRAGEDIE*.
3. See Pearlman for an argument that the Q1/Q2 Prologues and Choruses are vestiges of Shakespeare's early work on the playtext.
4. Donaldson sees Luhrmann's device as initiating an examination of "the urban mediascape" where "representation is not only coterminous with . . . territory, but seems to generate it." Part of this mediascape is tv news "in which the world cannot be distinguished from its media representation" ("In Fair Verona").
5. Eventually she will be revealed as "anchorwoman" in the closing credits. See also Pearce and Luhrmann 1-2 and 162.
6. Pearce and Luhrmann's published screenplay offers no reason for the change from Friar to Father. One possibility is that the youth audience at whom the film is targeted might not recognize the title "Friar," or what such an individual's institutional function might be. A Father, though perhaps no less mysterious to some, bears what may be a more recognizable title.
7. I did only after a number of viewings, largely because of his distinctive vocal timbre and speech rhythms.
8. See Hart 550 for a description of how the Overture was presented in movie theatres.
9. The soundtrack's Prologue is six minutes, 37 seconds long. "The Story of West Side Story" notes that Bernstein wrote "additional music for the expanded 'Prologue'." The additional time in the *film's* Prologue seems to come from both incorporated silences and several atonal percussion riffs between shots 35 and 61.

10. All references to passages in, along with modern-spelling quotations from *Romeo and Juliet* are from Shakespeare, *Most*, ed. Greenblatt *et. al.*

11. *West Side Story* does have Chorus-like figures: Doc, a morally normative character, is modelled on Friar Laurence (Hemming 7), but also functions as a Greek chorus of one, commenting on the ills of society; and Glad Hand, a well-intentioned goof who voices some pleas for peace and good relations similar to those a chorus might offer. Neither appears in the Prologue sequence, nor anywhere near it. Neither functions as the playtext's Chorus does, offering an audience guidance to the story's dramatic arc. *China Girl* does not even have a Chorus-like figure such as Doc or Glad Hand.

12. See Garebian for more detail on the musical's evolution. Hapgood (106-08) provides a helpful capsule summary of the evolution of Robbins' conception. On the stage production's development into a film see Garebian 142-50 and Hemming 7-9.

13. For references contemporary to the original stage production which establish links between *West Side Story* and *Romeo*, see Atkinson, "Theatre" and "West"; Driver 561; Evett; Gibbs 64; "The Making of a Musical" 89; "On Broadway" 16; Peck 60; and "The Show's the Thing" 104.

14. For references contemporary to the film's 1961 release which establish links with *Romeo*, see Alpert, "Ernest Lehman"; Crowther; Hart 552; Johnson 58; Kael 30 and 34; "Natalie Wood"; "Origin of 'West Side Story'"; "Richard Beymer"; Schumach; "The Story of West Side Story"; J. Taylor 94; and Weiler.

15. See Lloyd 27 and Rothwell and Melzer 265-66. Janet Maslin's review, "Action and Stars," notes that *China Girl* contains "a blatant mixture" of influences from *Romeo*, *West Side Story* and Martin Scorsese's *Mean Streets* (Rothwell and Melzer 265).

16. This issue relates to one facing literature on film critics on a regular basis, that of finding a pre-existing text in an adaptation. The links of a film like *Clueless* (1995, dir. Amy Heckerling) to *Emma* are both clear and clearly drawn. So too with more liberal adaptations, such as *Apocalypse Now* (1979, dir. Francis Ford Coppola) and its take on *Heart of Darkness*. Films such as *The Bad Sleep Well* (1960, dir. Akira Kurosawa), an adaptation of *Hamlet*, are more problematic. Kurosawa not only updated and transferred the playtext's setting to mid-twentieth century corporate Japan, but redesigned the playtext's plot, characters, and conflicts. When I first saw this film, as part of Kenneth Rothwell's film festival at the 1996 World Shakespeare Congress in Los Angeles, I spent most of the time trying to dope out where *Hamlet* was, and consequently have little memory of the film itself. Sometimes, just letting the movie unroll on its own terms provides a more helpful (or at least less bumpy) way into the movie than spending intellectual energy trying to make it fit into one's own perceptions of important structural and thematic elements of a text upon which the production might only loosely be based.

Hapgood, though writing of *West Side Story* in particular, provides what can be taken as a general summary of this process:

We are not, I believe, continually being invited to draw parallels -- to see Friar Laurence in Doc the concerned druggist, Paris in the approved suitor, Chino, and so on. Such identifications take place only in retrospect. Only at high points does the Romeo and Juliet story come to mind: as the lovers first meet at the neighborhood dance, make their balcony-scene declarations of love on Maria's fire-escape, and are torn apart by the "rumble" between the two "houses," climaxing in the deadliness not of the sword but of the switchblade. ("West" 103)

While I agree that the "identifications" *can* take place in retrospect, I would argue that they can also happen simultaneously to on-screen occurrences, and that, once the first identification has taken place, those that Hapgood lists, as well as others (Doc was, in fact, conceived as a Friar Laurence analogue -- see Hemming 7), can happen more easily, whether "invited" by the filmmakers or not.

17. This assumes that audience members have any knowledge of *Romeo and Juliet* at all. Without such information, a connection, even one clearly suggested, might well make no sense.

18. See Whittier 27-28 for her commentary regarding Chorus' opening sonnet.

19. Rothwell writes of this shot that

the burning sun over Verona half-hidden in a haze . . . joins with Lord Olivier's voice over of the Chorus' sonnet and [Nino] Rota's score to adumbrate Romeo's "my mind misgives / Some consequences yet hanging in the stars." It serves as emblem for "a fair Verona" that is really not so fair, of a Juliet who is the "sun" but one to be eclipsed, of a Romeo whose fate hangs in the "stars," and of a city that finally must endure a "glooming peace" when "the sun for sorrow will not show his head." Shakespeare's fourteen references to the sun have received their cinematic equivalents. ("Zeffirelli's" 337)

20. Pilkington addresses what he sees as Zeffirelli's belief that contemporary filmgoers are incapable of listening for or to poetry in "Zeffirelli's" 168-69.

21. Unless otherwise noted, dialogue in Zeffirelli, Rakoff and Ferrara is transcribed from what I have heard. Dialogue in Wise/Robbins and Luhrmann has been checked against the Laurents *et. al.* script for *West Side Story's* stage version, and Pearce and Luhrmann's published screenplay, respectively. Readers should note that scripted dialogue can differ from what is heard in a production's final version, sometimes extensively, due to changes made to the script during both production and post-production.

22. This pose is adopted because cameras always present events as though in the present, and because of the industry's need to maintain the impression of up-to-the-minute accuracy. In this tv news resembles literary criticism, in which critics also adopt a rhetorical pose of temporal currency, i.e.,

"Shakespeare *writes* that 'a pair of star-crossed lovers take their life'."

23. The excision may also address a perceived unwillingness of tv news to acknowledge, much less apologize for, errors in reporting.

24. In shots 49 and 51, the Jets are photographed through the supports of a construction arcade; shot 50 shows three Sharks playing cards through those same interfering beams. As Baby John flees the Sharks he has to navigate around a blockade of storage sheds in shot 95.

25. Regarding this depressing comment, Hapgood reports the artists "drew inspiration from first-hand observation of West Side street life" (103).

26. While the Jets and Sharks are not alone in the city -- there are a few pedestrians, some cars on the street, and children play in the schoolyard -- these people differ from those in the Shakespearean text. Those citizens actively engage the Capulets and Montagues (see 1.1.66-67 and 85-88), but the citizens in this vision of New York tend to avoid engagement. Other than Krupke and Schrank, the only outsiders to have any role in the film's action are Doc and Glad Hand. There are citizens in this city aside from the gang members and these ancillaries, but the unclean hands belong to those involved in the conflict. The rest of the city seems unaffected.

27. For a contrast, see Zeffirelli's presentation of Escalus upon his entry to the initial fray. Filming him from low angles, and employing high angle point of view shots, Zeffirelli makes his Prince, astride his horse, seem to tower above those around him. (Although on horseback, he could have been photographed at eye level, a common enough practice in Westerns.) His movements are swirling, dramatic, and Zeffirelli's handheld camera lends the shots a sense of wavering instability, as though townspeople are unable to look at him for very long. Escalus' power and authority are also shown through proximics: no one approaches him. He is surrounded by space. Then there is his formal language, in contrast to the bawdy concatenations of Samson, Gregory, Abraham and others.

28. Hart notes how the opening visuals called attention to themselves in 1961 (550), an effect still noticeable today.

29. The film actually was shot on location in Tuscania, Pienza and Gubbio, Italy (Zeffirelli, *Zeffirelli* 227).

30. As Jorgens writes, the opening shot is "a visual equivalent to the godlike, distant, formal tone and style of the prologue which contrasts so vividly with the passion and violence inside Verona's walls" (*Shakespeare on Film* 81).

31. Levenson provides an anecdote that conveys Zeffirelli's penchant for realism. In his London stage production,

According to Zeffirelli's aesthetic, the sets displayed realism to the last detail. When [John] Stride approached the stage on opening night to get

a feel of the sets and lighting, he discovered Zeffirelli flicking a brush with dirty, watery paint about eighteen inches above the floor. "This is where the dogs pee on the walls", the director explained. Then he flicked a little higher, saying, "and this is where the men pee". (*Shakespeare in Performance: "Romeo and Juliet"* 100; see also 93)

With regard to his casting of Leonard Whiting and Olivia Hussey as Romeo and Juliet, Cirillo writes that because "These actors have no existence until the film begins . . . they *are* simply Romeo and Juliet, an illusion deliberately heightened by the suspension of the cast credits until the very end of [the] film" (75).

32. For a fuller description of negations, as well as an application of their functioning, see Iser 212-25.

33. Chorus's direct address to the camera breaks the *de facto* fourth wall and thereby foregrounds both the recording device and the audience, revealing the means and the fact of production. While the direct address itself might be overlooked -- it is common enough on television -- the subsequent action, in which the camera booms up and away from Chorus, who watches it go (and, by inference, its platform and operator/s), calls attention to itself as well.

Another reflexive gesture which helps to reveal the constructedness of the production is the pile of fruit Rakoff shows in shot 6, located structurally in the same place as the very similar third shot in Zeffirelli, immediately following Chorus' speech. Rakoff noted that he was "trying to erase from my mind Zeffirelli's production -- which I think I did. I didn't knowingly pinch anything from him" (Fenwick 21), but whether a visual quotation of this sort is deliberate is irrelevant. It "puts one text in relation, whether manifest or secret, with other texts" (Stam, *Reflexivity* 22-23), here a relation characterized by "the . . . effective co-presence of two texts in the form of quotation, plagiarism, and allusion" (23). The relationship both *may* be secret, (viewers may not notice the reference) and *is* secret, if one takes Rakoff at his word, from the man who generated the quotation in the first place, but it is still a quotation, and as such reveals the connection between the productions. In so doing, it makes plain the latter's indebtedness to the former, and thus makes plain its constructed nature.

34. Pursell makes a sound argument that Zeffirelli's camerawork "moves beyond naturalism at key moments." Audience members "are visually and emotionally detached from it [the fiction] as history" but "are visually and emotionally involved in it as story" (175). Despite Zeffirelli's use of such artifices as the fade-in or voice-over, which Pursell ably elucidates, I believe audiences' familiarity with these techniques obviates their distancing effects -- they don't notice what are basic elements of film, tv and video grammar. Zeffirelli's Prologue does not force the audience into a critical, removed analysis of the filmic artifact: if anything, the lyrical opening visuals fight against such consideration. They seduce filmgoers, who may indeed notice the conventions, but not attend to what Pursell sees as their functioning. (Levenson sums up the differences between my argument and Pursell's with this: "In effect, when the artificial jostles the naturalistic in this film, some viewers have felt the

impact more acutely than others" [*Shakespeare in Performance: "Romeo and Juliet"* 122].)

Ferrara acknowledges his own film's constructedness: "this feudal world, two worlds separated by one block . . . almost does exist, and as much as it's a fable it's also close to being a documentary" (Smith, "Gambler" 22). His Chinatown and Little Italy are stylized approximations of real places -- a description which fits the playtext's Verona as well -- their apparent authenticity supported by the location shooting and low-key camerawork of the film's Prologue.

Although *West Side Story* takes pains to establish its action "on location, in the heart of Manhattan" (Alpert, Synopsis), the film quickly starts to cut between location shots and what are obviously studio sets. The filmmakers are deliberate in their attempt to "avoid 'slice of life' realism" (Hapgood 103), regularly drawing attention to the film's constructedness through techniques such as jump cuts (shots 88-90), swish effects (shots 83, 86 and 87) and wipes (shot 52), through revealing that the sets are sets (shot 95), and particularly through the moments when the gang members erupt into accomplished, complex song and dance numbers. Despite all this, the film's beginning so strongly places the film that some critics still understood it as a realistic document (see J. Taylor 94 and Crowther).

35. The superimposition may also result from sloppiness, or reflect its producer's attitude of not caring for "too sensational" or "arty-crafty shooting" (Andrews, "Interview" 137).

36. Whether a gang can be considered as a metaphoric household is an issue I will take up in detail in chapter 3.

37. Cukor's 1936 *Romeo* uses a similar device, though to different effect. For a helpful description, see Davies 154.

38. Matthews believes this and other such devices indicate that "The director takes it as read that today's fidgety moviegoers need shock cuts, speeded-up trick motion and a spanking pop design to persuade them that Shakespeare was the Scorsese of his day" (55).

39. Although I am unable to identify the source, I recollect reading or hearing that the freeze-frame credits allude to the title sequences of tv shows that display actors' names over visuals of those actors' characters. This would constitute one aspect of the film's citationality, on which see Donaldson, "In Fair Verona," Hodgdon, "*William Shakespeare's Romeo + Juliet: Everything's Nice in America?*" and Worthen, "Drama" 1103-04.

I am indebted to Barbara Hodgdon, who has graciously provided me a typescript of her essay, forthcoming in *Shakespeare Survey* 52 (1999).

40. On Luhrmann and media spectacle, see Donaldson, "In Fair Verona'."

41. I will develop this idea at greater length in chapter 2.

42. Such is the case with my own interest in this film. In an early version of

this study, "O Romeo! Shakespeare, the Mafia, the Triads and Ferrara's *China Girl*," presented as part of the Shakespeare on Film and the Continuity of Ideas seminar at the 1994 Shakespeare Association of America annual meeting, I made no mention of *China Girl*'s indebtedness to *West Side Story* because I was unaware of the earlier film: I had heard of it, and heard music from it, but never seen it. Several members of the seminar drew the connection to my attention, and Patricia Solomon generously provided me a copy of the videotape and the stage musical's script.

43. Even more notable is the first shot after the opening chase and brawl, which themselves developed out of Tony and Tye's first meeting. It is of a city street; prominent in the frame is a man carrying a slaughtered pig slung over his shoulder. Ferrara indicates early on what his lovers' end will be, and what it will be like.

ENDNOTES

Chapter 2

1. A range of critics has addressed the issue of order in *Romeo and Juliet*, in relationship to such topics as masculinity and masculine display (Applebaum 255; Donaldson, *Shakespearean Films* 153-54; Kahn, "Coming" 337 and *Man's* 84, 86 and 89); violence (Novy 359-60); dancing (Levin, "Form" 85 and McGuire); dreams (Holmer, "No"); subversion (Laroque 18); codes of gentlemanly behavior (Limon 98-100 and 104; see also Holmer, "Draw"); rhetorical style (Clemen 69); verbal patterning (J. Black 152) and visual patterning (J. Black 154; Dessen, "Q1" 110-11 and 117-18; see also Rothwell, "Zeffirelli's" 329); Fate (Charlton 14 and 27-33; Peterson, esp. 308); and even the playtext itself as challenge to literary order (Charlton, and Ronald Knowles 70 and 72).

2. This technique is more effective in a movie theatre, with its larger-than-life scale set above eye level, than on tv or video, with their reduced scale and the screen's frequent positioning at or below eye level.

3. For more on the BBC's recording and presentation of sound, and some of the controversy surrounding it, see Willis, *BBC* 66-68.

4. A sensible construction, given the production's setting in the kind of dense metropolitan area where police use helicopters for crowd surveillance and control, it may also constitute a sly visual allusion to Zeffirelli and Rakoff: military units comprised of helicopters are sometimes known as air cavalry.

5. Luhrmann adds the last line, apparently to make clear for the audience what has just happened.

6. I suppose the threat of punishment is implicit in the police themselves, and although the gangs appear to take it seriously enough, they also easily avoid it by fleeing.

7. As with Luhrmann's helicopters, the mounted police are a realistic detail recollecting the enhorsed Escalus of earlier productions.

8. It could be argued that the Prince is cracking down on that contemporary bogey, quality of life crime.

9. These ideas are further developed later in the film, when Schrank says,

I get a promotion, and you P.R.s get what you been itchin' for: use of the playground, use of the gym, the streets, the candy store. So what if they do turn this whole town into a stinking pig sty? Hey, don't stop him. He wants to get home, write a few letters to San Juan, tell 'em how he's got it made over here. Things are tough all over. Beat it! What I mean is,

clear out, you. I said clear out! Oh, yeah, sure, I know: it's a free country and I ain't got the right. But I got a badge. What do you got?

Most of the elements from Schrank's earlier rant are present in this screed. The Lieutenant acts individually, rather than as a corporate, corporeal agent of the state. Rather than Escalus' attempts to assert the authority of the state vested in his person to preserve society, in the film of *West Side Story* Schrank asserts himself for his own interests. Civic-mindedness and duty have turned inward. Authority and law, symbolized by the badge he carries, are no longer tools for promoting the public good: they are devices through which he can bully a detested Other. When Schrank tells both gangs that they had better "be sure to finish each other off. Because if you don't, I will," there is more to it than even the threat of his own personal involvement in violence. *Romeo and Juliet's* Prince does not want the feuding houses to keep at it. His threat is delivered against continued action. Schrank encourages further and more effective violence. This agent of the state invites increased disorder on the questionable assumption that, in time, increased order will result from it.

10. While this is a necessary change in *West Side Story* and *China Girl*, due to their realist twentieth-century New York City settings, Luhrmann's fictional Verona Beach, although resembling any of the Southwestern United States metropolises or Mexico City, where it was in part filmed, does not have to have a Chief of Police *named* Prince. Luhrmann's world could have a Prince.

11. In many American Chinatowns, as in the one depicted in Ferrara's film, authority and order do come in part from societies like the Triads, "originally formed by monks to fight Manchu dynastic corruption and to restore the Ming emperors" (D. Black 23). On the evolution of the Triads from their origin in medieval China to the present, see Booth; see also Posner 30-31. Developing over a span of centuries into secret and often criminally-associated societies, the Triads (or Tongs -- literally, "town halls" -- the American term for the groups), tend to run American Chinatowns through their association with legitimate Chinese societies and organizations, and fear. See Chin 11-19 for a detailed description of this complex relationship.

As suggested in Gung Tu's remarks to Yung, the Triads conceive of themselves as maintainers of order within their hybridized, not-quite-Chinese-yet-not-quite-American neighborhoods. Posner argues that in the United States Tongs evolved to shelter Chinese from attacks by white Americans (207-08). Owing to traditional Chinese suspicion of government and vulnerability to racist attack and oppression, "the Tongs became unofficial local governments" (208). See also Booth 43 and 107.

12. Chinese street gangs tend to be riven by factionalism which often erupts into internecine warfare. See Chin 114-16.

13. Sent on this errand by the Triad uncles, Yung tells Shin, "You've been served" after delivering the order. This deeply ironic appropriation of the language of jurisprudence is also an indication of Gung Tu's power as judge, jury, and if need be executioner.

14. As Elyot puts it, order has such preeminence in "thinges . . . naturall" that "the incomprehensible maiestie of god is declared" (1: 3).

15. The Friar's conception of orderly nature relates to his concern with moderate conduct. He chides Romeo "For doting, not for loving" (2.2.82) and counsels him that "They stumble that run fast" (1. 94), comments to Paris that the suddenness of the wedding to Juliet is "Uneven. . . I like it not" (4.1.5), and warns Romeo that

violent delights have violent ends,
And in their triumph do like fire and powder,
Which as they kiss consume. (2.5.9-11)

Passions, no matter which way they may be running, offend because of their immoderation. They distort nature's -- and therefore God's -- design. It is a measure of how taxed the Friar is when Juliet attempts to kill herself in front of him that he proposes

a kind of hope
Which craves *as desperate an execution*
As that is desperate which we would prevent. (4.1.68-70, italics mine)

The poor man must be near his wits' end to suggest a "desperate" solution, let alone generate so morbid a pun.

16. Zeffirelli's panorama is the more effective of the two, since the wide frame allows for the greater display of nature's broad array; Rakoff's potted plants and painted backdrop are not convincing simulacra, but they manage to suggest a natural setting, and naturalism is not a goal of the BBC productions anyway. (On pan and scan videotape, Zeffirelli's panoramic views are less effective because the shots are cropped down to two thirds their original scale.)

17. The shape of the plant Father Laurence holds up to the camera as he speaks of "the powerful grace that lies / In plants, herbs, stones, and their true qualities" (2.2.15-16) is identical to the *Playboy* bunny graphic, why I can only guess.

18. *West Side Story* deals only briefly, and *China Girl* only tangentially, with Christianity and marriage as ordering principles. Ferrara's film may indicate the lack of respect faith has in his society when a statue of the Virgin being carried in a parade is knocked over and broken by the gang youths; and his lovers never even consider marriage. *West Side Story* touches on marriage as an ordering principle. It is assumed by Bernardo that Maria will marry Chino and have a passel of kids; coming from a character who is regularly and hypocritically demanding, this expectation has the effect of calling marriage into question. This mild challenge is more than countered by Maria's assumption that marriage is the inevitable end of her relationship with Tony, with which Tony is in complete agreement. The film never really suggests that their presumptions are anything less than right.

19. The film mocks adults and their schemes most memorably in the number "Hey, Officer Krupke."

20. He employs Tony, and the job in combination Doc's being a "sweet guy" has inclined the youth to pull away from the gang he helped found. Now, instead of pursuing conflict with the Sharks, he prefers to fulfil his promise to Doc to "clean up the store." Tony even becomes something of an agent of order himself. Calling the gangs "chicken," he uses their pride to talk them down from an all-out battle to a one-on-one fist fight. It is also he who later, at Maria's behest, tries to stop the rumble. Although he never says so, Doc could not help but be pleased with these efforts.

21. Riff runs the Jets, Ice takes over when Riff is killed, and both have to ride herd on Action; Baby John needs to be protected and corrected; Anybodys, a girl, has a place in the gang only as the butt of misogynist humor. (The film expresses a misogynist ideology throughout, a subject I will address tangentially in chapter 4.) A similar hierarchy exists in the Sharks, with Bernardo at its pinnacle, Pepe and Indio below him, and Chino nearer the bottom.

22. Religious sites are suggested to be places of order in the three *Romeos*. In Rakoff this results in part from the Renaissance architecture of the Friar's cloister. Zeffirelli's church, like his square, is large, open, spacious; it, too, is a place of quiet. Luhrmann's church, a marvel of set design, is orderly as well. Quiet like the others, it is also symmetrically laid out. Right and left sides of the sanctuary balance each other. In Luhrmann and Rakoff, these balanced sites are where at least some of Laurence's scolding of Romeo for extremity and haste takes place; in all three the plan for reconciling the houses begins in the context of orderly architecture.

23. "Neighborhood" has denotative (a place with demonstrable boundaries) and connotative (a place of friends, acquaintances, relatives, co-workers, enemies, home a way of life, and so on) meanings. It is both a physical place and an abstract idea. In both senses it is a powerful ordering principle.

There is no concern with neighborhoods in the performances and playtext of *Romeo and Juliet*. Capulets and Montagues go pretty much where they will. There may be tensions when they encounter each other, but (Tybalt's and Paris' complaints about Romeo aside) their differences do not result from trespassing on others' turf. *China Girl* and *West Side Story* demonstrate profound attachments to neighborhoods, however, as indicated in the very names Chinatown and Little Italy: these places help provide a sense of belonging and groundedness to the gang members. References to "up there" and "down there" not only suggest geographical relation, but a place of Otherness, where people unlike the speaker dwell. The neighborhood is a place where one belongs: "You were born in this neighborhood," Alby tells Tony. Yet it is more: as Yung tells Tye, it is also a place where one is safe.

One scene reveals with particular clarity the power that the neighborhood has as an organizing principle. It happens after Shin and his faction firebomb Canton Garden. Rather than racing off after the Chinese, the Italian gang *first goes across the street to help the people in the Chinese*

restaurant. It may be owned by Chinese, and the Italians may not like that the restaurant is there, but it is in their neighborhood, and neighbors help neighbors in time of need.

This attachment to neighborhood would be familiar to the gangs in *West Side Story*, particularly to the Jets, who are dedicated to defending their territory from the Sharks. As Riff puts it, "We fought hard for this territory and it's ours." It may be "small, but it's all we got." Similarly to Mercury's understanding of the neighborhood, the Jets' identity is bound up in no small way with their territory: they worked for it, it is theirs, and they are going to keep it. The plural in the preceding clause is crucial, for the Jets worked together, cooperatively. It is something they *have*, and something *they* have, and for both reasons the territory is a source of pride. The Sharks threaten that. Not only will the Jets lose something they fought for, something that is theirs, but their way of life -- in the film, generically white European -- will be displaced by an alien one, leaving them nothing.

On the characteristic attachment of gangs to their neighborhoods see O'Kane 117-18; Sanders 126, 132 and 140; Thrasher 57; and Vigil 22. C. Taylor 6 and 96 addresses gang attachment to territory, which may or may not be coterminous with a particular neighborhood. For the role of neighborhoods in establishing and maintaining gangs, see Sanders 37 and 63; Thrasher 391; and Vigil 95.

24. *West Side Story* and *China Girl* both use streets to represent order, the former through the tidiness of the streets, the latter through Canal Street, which represents to most of the film's characters a clear organizing principle: Chinese live below it, Italians above it, and woe betide him who questions that.

25. Luhrmann's film also has a "public place" at the beachfront, where people hang out, drink, reel drunkenly along the street or stare at hookers. Although this location might not seem intended as a visualization of order, there does appear to be some understanding of what does and does not constitute disruptive behavior: the beach denizens either do not notice or take as a matter of course Benvolio's and Mercutio's playing around with their guns during Mercutio's 2.3 disquisition on Tybalt, as well as Mercutio's shooting at fish at the top of 3.1. Presumably this congregation of *cholos*, boyz, nymphettes, low lives and slumming suits is disrupted by the fight between Mercutio, Tybalt and Romeo, although the film does not show people fleeing or acting as though they feel threatened. It is the storm that drives people away, not the fight.

26. My thanks to Philip C. McGuire, who first suggested this connection to me.

27. This connection between business and order is more developed in the script for the stage musical: "Them PRs're the reason my old man's gone bust"; "My old man says them Puerto Ricans is ruinin' free ennaprise" (Laurents *et. al.* 140, 141).

28. *West Side Story*'s Jets worry about the Puerto Ricans' encroachment too:

"They multiply . . ."

"They keep comin' . . ."
 "Like cockroaches!"
 "Close the windas!"
 "Shut the doors!"
 "They're eatin' all the food!"
 "They're breathin' all the air!"
 "I'm drowning in tamales!"

This fear of supplantation of a way of life by an insidious, pestilential foe is understood and mockingly echoed by the new immigrants:

"Your mother's a Pole, your father's a Swede, but you were born here,
 that's all that you need. You are an American. But us? Foreigners!"
 "Lice!"
 "Cockroaches!"

The expressions borne by *China Girl's* Italian onlookers encode the Chinese as economic interlopers, thus taking the place of the Puerto Rican Sharks, in their time regarded with the same sort of suspicion.

29. Additional ways in which order can be expressed through the houses can be found in the following possibilities. Visuals of the Capulet homes themselves suggest order, such as Zeffirelli's Renaissance *palazzo*, filled with spacious, well-appointed rooms, or Rakoff's High Renaissance great hall, with its symmetrical stairways flanked by colonnades. Activity in the homes can also illustrate order or its lack, such as the ways in which the servants go about preparing for the feast (industrious in Zeffirelli, slightly harried in Rakoff, frantic in Luhrmann). The way in which Capulet says "I would not for the wealth of all this town / *Here in my house* do him disparagement" (1.5.66-67, *italics mine*) can do much to indicate his attitude to how closely he takes the connection between houses and order to be.

Depictions of houses in *West Side Story* and *China Girl* focus on the kitchens, which are places where family members attempt to enforce the obedience of their kin: Bernardo tells Maria she has to obey him until she is much older; Alby complains about Tony's not helping prepare for the festival; Yung tells Tye to shape up and stay in Chinatown.

30. The widescreen videotape, which preserves the film's 1.85:1 aspect ratio, makes this much more apparent than the pan and scan version.

31. This basic rhetorical mode of high wide shot, low wide shot, tighter angle, wide shot, is preserved in the majority of the film's dance sequences, all of which are highly patterned and orderly. As with Zeffirelli's *Romeo*, the widescreen video shows the balance and complexity of the visual compositions and the choreography much more clearly than the pan and scan version.

32. The segment illustrates similarities between the gangs which they themselves would never admit.

33. The second dance-club scene, set in a club called the Metro, is also

characterized by mixed-ethnicity dancers. Beyond reiterating utopian possibility, the scene suggests through the club's name that less polarized conditions exist in the areas outside Little Italy and Chinatown. Tony's meeting with Tye in a subway station before going to the club suggests that they had to travel some distance to get there. Distancing the club from the rivalries of the lovers' home neighborhoods, this further implies the abnormality of the Chinese-Italian feud, as well as allows for the possibility of escaping it.

34. Dyer seems to slide from considering desire -- "something we *want* deeply" - - to need. However, he is not addressing all needs, but *created* needs, the implication being that such needs are artificial, even if strongly felt. This is an expression of uses and gratifications theory, which holds that "Needs are influenced by culture not only in the ways they are formed, but in how they are gratified." Because of this, "culturally situated experience reinforces basic biological and psychological needs while simultaneously giving direction to their sources of gratification" (Lull 99). People trying to gratify basic needs are constantly exposed to "suggestions about how to gratify those inner necessities" (Lull 102), as well as about what those necessities are.

35. This formulation follows Snyder, who argues that "the classic way . . . of ideology" is that "it creates meaning by differentiating" (90).

36. For more detailed discussion of the way in which this scene in Luhrmann represents disorder, see chapter 3; for more on how this scene addresses love, see chapter 4.

ENDNOTES

Chapter 3

1. Granville-Barker argues a similar point when asserting that the Montagues and Capulets would be happy to end the feud (41); Witt, arguing that the editorial shifting of speech assignments from Capulet to Montague in 3.1 emphasizes the feud, implicitly concurs that the feud has run its course.

2. See Kahn, *Man's* 89, for a similar point, that the feud limits language.

3. Sorting out an understanding of family, kin, house and household can be a sticky business. Although complexly understood, concepts of family and household in the English Renaissance had some clear basic organizational principles. *Christian Oeconomie* (1609) defines a family as,

a naturall and simple Societie of certaine persons, having mutuall relation one to another, under the private gouvernement of one. These persons must be at least three; because two cannot make a societie. And above three under the same head, there may be a thousand in one familie, as it is in the households of Princes, and men of state in the world. (M. Perkins Bv)

According to a subsequent explanation, "mutuall relation" consists of the *paterfamilias*, who governs in his various roles his spouse, children, and whatever servants may have been retained, who, though not blood relations, are in this formulation treated as rough equivalents to children (163-64). This definition of family is modified to varying degrees by such writers as M. Slater, who understands family to mean "the primary kinship unit, parents and their children, although contemporaries used the word to include kin and even servants" (26); Stone, who writes that "In the late middle ages the nuclear family of the landed elite was no more than a loose core of the centre of a dense network of lineage and kin relationships," with kinship connections "increasingly limited to the closer relatives" between 1500 and 1700 (*Family* 69 and 94); and Wrightson, who argues that "large and complex households containing resident kin, or even several cohabiting conjugal families . . . are notable for their comparative rarity" although "More complex households were formed on occasion for a variety of reasons" (44).

An extended, extensive household might then include a parent or parents, children, and servants; in-laws, cousins, even people to whom the householder had no direct relationship, but who may have fallen under the general rubric of "kin." A family was probably more limited to parents, children, and close relatives like brothers- and sisters-in-law. A household, even one closely constructed by the nuclear, core family and their servants, may have been subject to the pressures brought to bear by various kin and associates. Despite this, the kin most likely would not have had a direct or active role in that individual's household; however, these same kin had the potential to have an impact on the household, either for good or ill. The

Montague and Capulet households, then, may have contained many individuals not directly related to the householder, but who would have seen those two men as their respective superiors, or their households could have been comparatively small, with "kin living nearby . . . perhaps frequently cooperating" with the nuclear core (Wrightson 45).

Given these ideas, I will be using terminology in the following ways: *family* refers to immediate, nuclear relations -- parents, children, close in-laws, and aunts and uncles; *kin* refers to relations beyond the nuclear core, such as cousins, understanding that in early modern England "cousin" was used freely to refer to relations of various sorts, any of whom may have had their own families and households; a *household* refers to the physical building in which the family dwells, and which may include family servants; a *house* is the network of family, household, kin, and possibly even the kin's households and houses.

In addition to the sources already noted, Houlbrooke's *English Family Life* 9-10, 72-73, 218-19 and 222-23 has proven very helpful in developing the above outline.

4. This idea, that the household was a basic representative and guarantor of order was widespread in early modern England. An *Exhortacion concernyng Good Ordre and Obedience to Rulers and Magistrates*, made the relationship clear in 1547:

Every degre of people, in their vocacion, callyng and office, hath appoynted to them theyr dutie and ordre. Some are in high degre, some in lowe, some kynges and princes, some inferiors and subjectes, priestes and laimen, masters and servauntes, fathers and chyl dren, husbandes and wifes, riche and poore, and every one have nede of other: so that in all thinges is to be lauded and praysed the goodly ordre of God, without the whiche, no house, no citie, no common wealth can continue and endure. (161)

The *Exhortacion* was part of *Certayne Sermons or Homelies* (1547), a collection authored by Archbishop of Canterbury Thomas Cranmer, Archbishop of London Edmund Bonner and his chaplain, John Harpesfield, among others (Bond 27) and authorized by "both the Privy Council and, by the advice of the Duke of Somerset, the king [Edward VI] himself" (4). As such, it could reasonably be expected to represent official thinking on the subject. A text published 62 years after *Certayne Sermons* demonstrates the extent to which these ideas had penetrated into the national psyche: M. Perkins's *Christian Oeconomie: OR A SHORT SURVEY OF THE RIGHT MANNER OF erecting and ordering a familie* according to the *Scriptures* would proclaim in its dedication to Robert Lord Rich, Baron of Leeze, that

Among al the Societies and States . . . the first and most ancient is the Familie. For if we looke into the Scriptures; The writings of Moses, which in time goe beyond all the Histories and Records of men, doe evidently declare, it was the will of God, to sanctifie that first coniuction of Adam and Eve, as the roote wherein mans whole posteritie was virtually contained, and whence in the ages succeeding, both Church and Common-weale should spring and grow to their perfection. (§2r-v)

Not only do the church and commonwealth arise from the family, but

the holie and righteous gouernment thereof, is a direct meane for the good ordering, both of Church and Common-wealth; yea that the laws thereof being rightly informed and religiously observed, are auailable to prepare and dispose men to the keeping of order in other gouernements. (¶3r)

Perkins continues that, "the corruption or declination of this first gouernment, must of necessitie give way to the ruinating of the rest. For an error in the foundation, puts the bodie and parts of the whole building in apparent hazard" (¶3v). Not only does a properly maintained family lead to a solid, stable body politic, but a disordered family threatens it. This belief reflected that of the English Attorney General, who, in 1608, reported that villages were "the first societies after [the] propagation of families wherein people are united . . . in . . . the mutual comforts of neighbourhood and intercourse one with another" (Amussen 50).

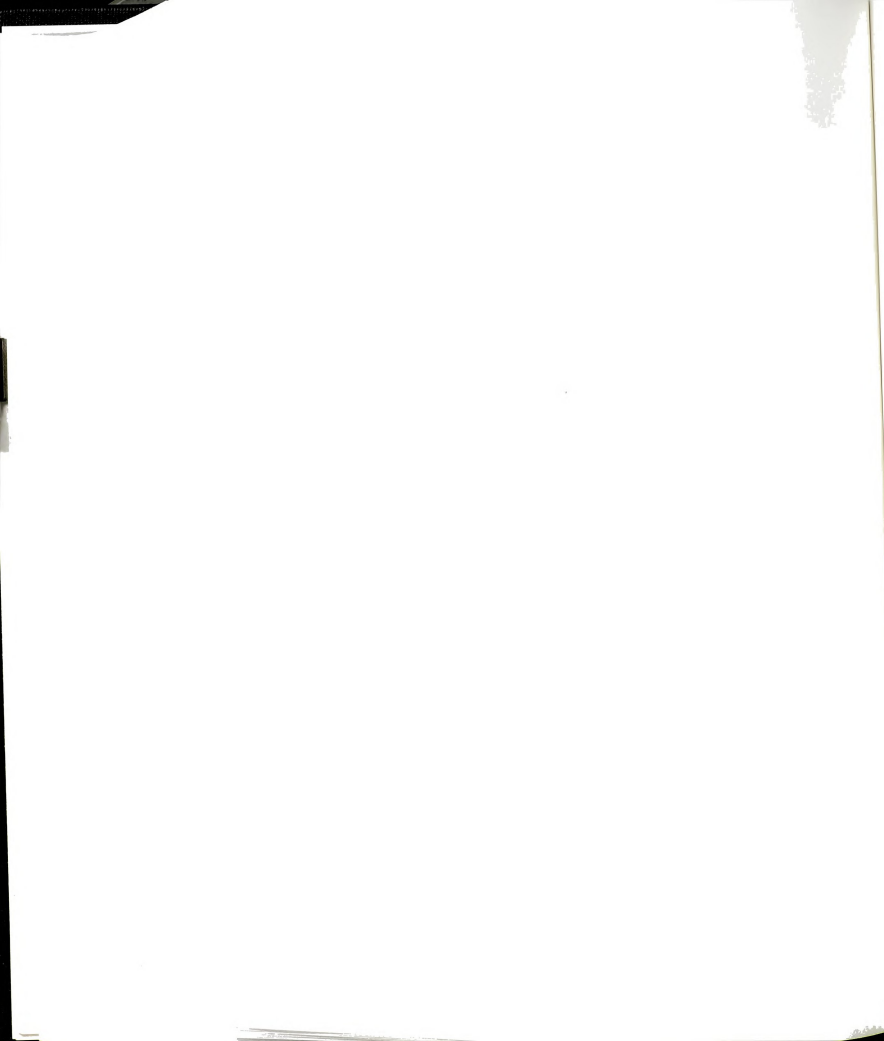
5. Feud in early modern England is usually addressed as part of a larger investigation into crime and social disorder in the period. Although there were various forms disorder could take, such as unlawful assembly, rout or riot (Emmison 100), I have not been able to identify in the literature about crime and disorder in early modern England a definition of feud, although descriptions of feuds indicate that one can be described as a sustained series of unlawful assemblies, routs and/or riots (along with assaults, murders, disseisin ["the unlawful dispossessing of a man's house or lands" (Emmison 117)], trespass, and legal challenges) between two groups.

Of these, there are numerous examples. Emmison relates a series of home invasions and instances of disseisin over the ownership of the manors of Great Stonebridge and Colemans, in which William Poley and Thomas Shaa repeatedly engaged each other, aided by gangs of retainers as a minor example of a feud (118), along with several other more complicated examples (119-23). Ingram reports that "*Stoneax v. Blathat*, a defamation case which came before the bishop of Salisbury's consistory court in 1617" shows evidence of a feud between William Pettibone and Blathat. The former had been the latter's "deadly enemy' for seven years" and was claimed to have said "that he would do Blathat any mischief he could" (117). Ingram also notes a feud carried out largely in court: "one group of five indictments" spanning 1617-18 "involved conflicts among the yeomen and gentry families of Bigges, Tattershall and Pavy." Associated "with lawsuits in the bishop's consistory court, Star Chamber, the court of Common Pleas, King's Bench and Chancery," the dispute began with "an indictment for riot and trespass" and evolved from that point (120-21). Stone lists an array of feuds during Elizabeth I's reign, including Stanhope-Markham (in Nottinghamshire), Fiennes-Dymock (Lincolnshire), Danver-Long (Wiltshire), Muschampe-Collingwood (Northumberland), and Mansell-Haydon (Norfolk). These "were dangerous since they drew in with them by family alliances not only most of the other squires of the count[ies], but also the magnates" (*Crisis* 229). Whitaker offers this description of a violent encounter between two houses:

On the banks of this lake [called Semerwater] is Rodale, the valley of the Roe, which two centuries ago was possessed by a family of the name of Robinson, nearly allied to the Asshetons of Downham, in Lancashire; and in the hand-writing of Nicholas Assheton, Esq. I had the good fortune to discover an account of a most extraordinary attack made in the year 1617 upon this house by Sir Thomas Metcalfe, of Nappay, with a number of armed followers, who, in the absence of the owner, basely laid siege to it with fire-arms, when the lady, her children, and domestics only were within. No violence appears to have been offered or intended to the female part of the family and what was the origin of the quarrel does not appear. But the siege continued several days; during which, besides several persons wounded, two were killed, and until the lady's nephew, Mr. Assheton, had time to march with a few stout men to the relief of the family at least fifty miles. This is perhaps the latest instance of private war which ever took place in Great Britain south of the Tweed. (1: 412; see also Raines 9-11)

Clearly, even though houses were charged with maintaining order, they were also a source of disorder. Baker's argument that blood-feuds were a matter of law and prosecution "in a remote past," and that by the Tudor period they "were decidedly outside the law" (15) may be correct, but there is no shortage of examples of extra-legal, familial feuding in early modern England. A Montague-Capulet type of rivalry may not have been common, but it was not unheard of, either.

The sources of these rivalries were various. Lenman and Parker identify one in the landowning class' subscription to "an ethical code which required extra-judicial satisfaction for an injury, normally by a feud" (27). Injuries could have ranged from such mundanities as "breaches of courtesy (keeping stray livestock, refusals of aid during harvest time)" to "actual blows or insults" (27), arguments over the rights to goods or possessions (34), or homicide, "which was regarded not so much as a crime, but rather as the legal justification for starting a blood feud" (24). Since taking an individual to court depended on personal initiative, as well as the willingness of witnesses to undergo the time, expense and risk of testifying, there might never be a trial for a criminal offense. Given this, a feud might erupt for any of the above reasons, and continue because "the costs of taking a case to court might constitute as serious a disincentive to prosecution as the time and trouble entailed" (Sharpe, "Enforcing" 110-11). Ingram, in a surprising essay, argues that the courts themselves could also lead to disorder, "exploited as a covert form of violence by a vicious and quarrelsome breed of men who perverted the very instrument of justice for the satisfaction of their contentious passions." If "even litigation that did not involve abuse could be regarded as a regrettable breach of the harmonious relations which neighbors ought to enjoy" (110), then vexatious prosecution, as anyone who has ever been involved in any drawn-out legal battle might well attest, could be as great an impetus for a feud as even murder. This would be particularly true if, as in the case of *Atnoke v Hichcock*, accusations of sexual immorality eventually involved "a substantial section of" Rebecca Atnoke's "small home village" (117). Two families being roughed about in court is one thing; an entire village being dragged into the affair might



well prompt hostilities beyond the original complaint. Ingram takes his data "to indicate that recourse to the law did not normally lead to violence or threats of violence" (118), but "normally" leaves not a little leeway.

All of this is intended to show that *Romeo's* "airy word" (1.1.82) could have been anything. Escalus could be reporting exactly -- the feud could have resulted from a breach of courtesy -- or he could be sarcastically denigrating the reaction (or over-reaction) to some other offense.

6. Stone reports that in 1588 the Earl of Pembroke had at his disposal 500 foot and 300 horse "at the least," which he had armed and maintained at his own expense (*Crisis* 206). Additional instances of significant groups of men being used to wage what was in effect private war can be found in these examples: in 1554, the Rokebys, Bowes and Wycliffs were able to attack the Earl of Westmorland with 300 men; in 1589, the Earl of Lincoln attacked Weston Manor with 40 men and scaling ladders; in 1598, the Earl of Shrewsbury sent 120 men to arrest one, and was countered with a force of 60; in 1593, the same Earl used between 400 and 500 men to destroy a rival's fish-weir; in 1589, Sir Thomas Langton attacked Lea Hall with 80 men, overcoming a force of 60 and killing Thomas Hoghton; in 1592, Lord Dudley used 600-700 men to force another's cattle out of Prestwood (215). At Kenilworth, the Earl of Leicester built a castle surrounded by "extensive flooded ground" (217) and armed with 100+ guns, 1500 shot, powder, 450 small arms, and weapons for 200 horse and 500 foot, with a value of at least £2000 (220). In 1600, the Earl of Lincoln tried to bribe men 1s. per day to help in his feud with Sir Edward Dymock, which suggests that the trend of heavily manned estates was beginning to die out (215). By any of these standards, the Capulet/Montague conflict seems a piddling affair, although one that would have been familiar, through report if not actual familial involvement, to *Romeo and Juliet's* potential audience.

7. For just such an argument, see Snyder, "Ideology."

8. Houlbrooke's third pillar is expected advantage (*English Family Life* 221; see 221-22 for further detail). See below for how this is expressed in the gangs.

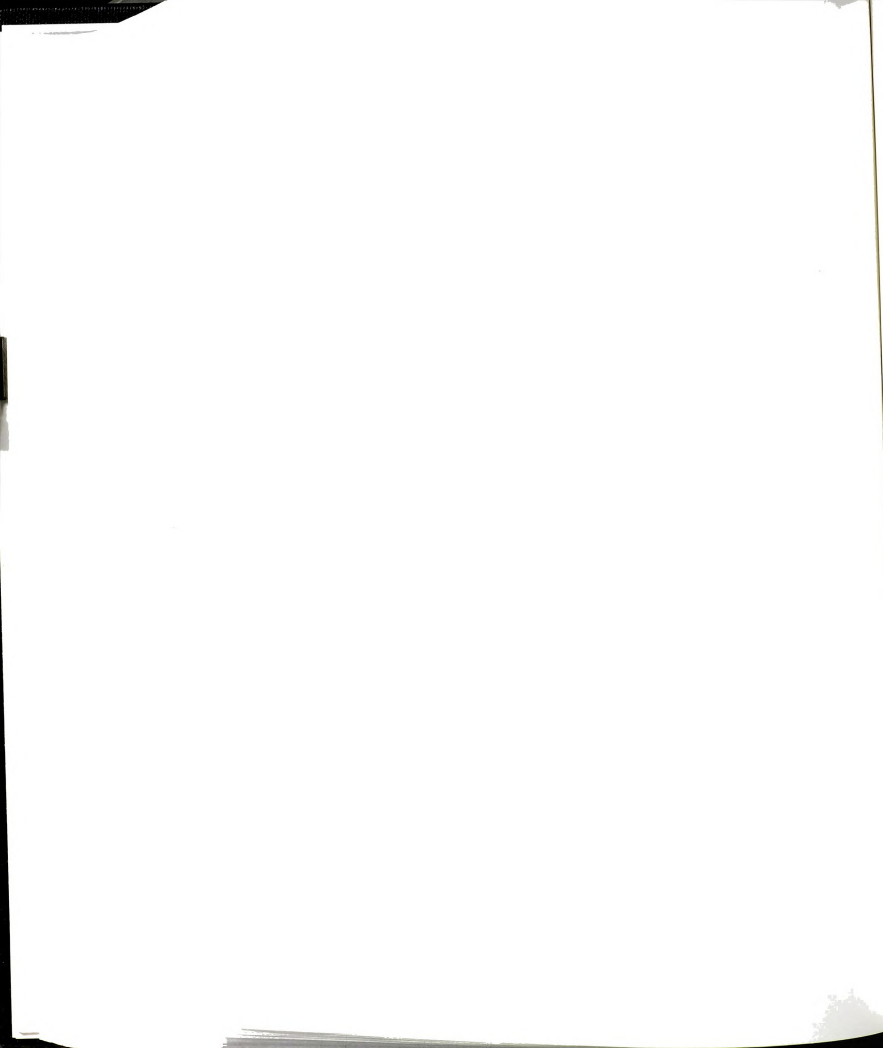
9. See Salisbury 121; C. Taylor 104; Thrasher 20 and 79; Vigil 35, 44, 90 and 106. Sheu contests the idea that social disorganization produces gangs, but does not address specifically whether weak families contribute to gang membership (1-3).

10. See Abadinsky 43-46; Albanese 57; O'Kane 128, 130; Robertson 155-59; and Vigil 87, 90, 95, and 106. See also Thrasher 277-28.

11. In this, Donaldson participates in such feminist discussions of the playtext as presented by Kahn, Novy, Levenson and Snyder.

12. This supports my assertion of the feud arising from ordering distinctions.

13. I have already noted the links to the choreographed violence of the fights. See chapter 2.



14. Anita also alludes to this connection when trying to explain to Maria why the Sharks have to have a rumble:

ANITA

You saw how they dance: like they got to get rid of something, quick.
That's how they fight.

MARIA

To get rid of what?

ANITA

Too much feeling. And they do get rid of it: after a fight, that brother of yours is so healthy!

15. When violence is directed at Tony in the first dance club scene, it does not come from Yung, but from his (and Tye's) cousin, Shin, and the reasons for it are ambiguous: it may be because Tony is dancing with Tye, because Tony is in Shin's territory, because he is alone and therefore vulnerable, or any combination of these possibilities. Similarly, when Shin kills Tony and Tye at the end -- he is trying to kill Tony; Tye steps in front of her lover to protect him and is shot by accident -- he could have attacked for any of the above reasons.

16. The tumbling movement of Juliet's body when she is thrown onto the bed also recollects Tybalt's fall off the stage when he is attacked by Mercutio.

17. The scene is extensively restructured: there are new locations, reordered lines and even some that are rewritten. The film's "Hang the young baggage" takes place before Lady Capulet's "are you mad?" (l. 157). It does not appear in the playtext. The line may be a conflation of "Out, you baggage" (l. 156) and "Hang thee, young baggage" (l. 160), or more simply a revision of the latter line, from "thee" to the definite article "the."

18. The shot is an elegant evocation of the analogous relationship of father (as head of the family) to Prince (as head of the state).

19. Q2 has Romeo and Juliet entering 3.5 "*aloft*" (H2v) as does F1 (tln 2032). Stage directions for Capulet's wife and the Nurse only read "*Enter*" (H3r and H3v in Q2, tln 2069 and 2098, respectively). Neither version of the playtext gives any indication of whether the women entered to Juliet, or she at some point descended to the main stage for her encounter with her father.

In Q1, Romeo and Juliet enter "*at the window*" (G3r), after which "*She goeth downe*" (G3v), where presumably the rest of the scene is played out.

20. According to English jurisprudence, at less than a month shy of her 14th birthday Juliet has the legal right to refuse consent to be married (see Stone, *Crisis* 652-56). Her recalcitrance predicts a future humiliation for both her father and his friend. This may be another reason her refusal would enrage Capulet.

21. Maria's father's voice is heard on the soundtrack during the fire escape scene, calling to "Maruca." She also refers to him in the dress shop wedding



scene, telling Tony that "Papa *might* like" him.

22. Casting these actors in these roles also reduces the threat they pose as rivals to their respective Romeos.

23. It could be argued, I suppose, that an attack on Maria is redirected to Anita, who is sexually assaulted in Doc's candy store by the Jets. For more on this possibility, see chapter 4.

24. In all three *Romeos*, the Montagues are shown so little that they bear little comparison to the Capulets. In Zeffirelli, Montague's wife helps to bandage the wounded after the 1.1. brawl as she and her husband speak in soft tones with Benvolio. She looks with affection at Romeo when he appears, but Romeo, seeing his family and kin, stops walking up the alley and moves to the side, as though looking for a place to hide. In Rakoff, the Montagues are worried about their son, standing together in frame from "Black and portentous must this humour prove" (1.1.134) through the end of the segment. In Luhrmann, the Montagues sit at opposite ends of the seat in their limousine. When in two shot, the wide screen emphasizes the distance between them; when in one-shot close ups, they are positioned at opposite edges of the screen, he at the left, she at the right. Often, they do not look at each other. She appears worried about Romeo, he disgusted with his son's behavior. When Romeo sees their car, he stands; in extreme long shot, silhouetted by the sun, Romeo watches for a moment then turns away. In Luhrmann in particular, the framing, shot selection and postures suggest a family at best distant from, if not hostile to, each other. (Zeffirelli's Romeo seems more the self-aware romantic mope -- he wants his parents to see him being sad -- while Rakoff's does not even appear in the segment: his parents are fretful because they have not seen him, so there is little to suggest what that relationship is like.)

25. These behaviors may have been characteristic. M. Slater argues that "Parental attitudes toward and dealings with children were predicated on their role in the kinship structure rather than on emotional response to him or her as an individual or considerations of their needs and aspirations as unique persons" (28). In essence, this position is a reiteration of Stone's earlier claim that the relationship between upper class children and their parents, like that between the parents themselves, "was also usually fairly remote" (*Family* 82).

26. At one point during Luhrmann's "old accustomed feast," Capulet's wife gasps at an unnamed woman while holding Paris' hand in such a way that it looks like she is pressing it against her derrière. The framing does not show this definitively, and she may just be holding his hand close to her, but, given her overall behavior, it seems at least possible that she is helping, or making, him grope her.

27. Both films suggest the character's vanity by having her spend part of her interview with Juliet studying herself in a mirror.

28. In Zeffirelli, when Juliet pleads with her mother after Capulet's departure, she does so on her knees as her mother tries to get away; a similar angle of

Juliet and the Nurse shows the Nurse holding onto the young girl, her comforting tones a clear contrast to the mother's frustrated rebuke. In Luhrmann, the Nurse (here dressed in white like Juliet, establishing a visual bond between the two) holds Juliet while comforting her.

29. Rakoff's lamentations scene is an effective counter to Moisan's argument that

the rhetoric of the "lamentations" scene "gets in our way" . . . disguises . . . ulterior insincerity and . . . is an instance of the kind of "art" that for Plato made the use of rhetoric indissociable from its abuse -- that inherent "duplicity" by which rhetorical utterance may so transfigure what it ostensibly represents as to suppress and obscure what it pretends to express and elucidate. (389)

The Rakoff scene also counters Rabkin's and Kermode's contentions "that Shakespeare deliberately undercuts the rhetoric of grief in this scene to underscore, by contrast, the less 'artificial' language and, by implication, the more genuine emotions, of Romeo and Juliet, especially as we perceive them in the final act" (Moisan 390).

30. Rakoff offers no hint of an incestuous relationship between Tybalt and Capulet's wife.

31. All of the productions have ethnic houses, but in two of them, Zeffirelli's and Rakoff's, the two houses share a single ethnicity, and neither production makes, so far as I can determine, any effort to distinguish the houses in terms of Italian regional affiliations which might help explain the origins or reasons for continuing the feud. Both houses are Veronese, not Sicilian and Calabrese, or Florentine and Roman.

32. Kael snipes that

the only real difference between these two gangs of what I am tempted to call ballerinas -- is that one group has faces and hair darkened and the other group has gone wild for glittering yellow hair dye; and their stale exuberance, though magnified by the camera to epic proportions, suggests no social tensions more world-shaking than the desperation of young dancers to get ahead -- even at the risk of physical injury. (35)

33. Arroyo speaks of Luhrmann's film; his comments apply to *West Side Story*.

34. This is arguably already some distance from the playtext, particularly versions which prefer to adopt the Q4 reassignment of

Not Romeo, Prince. He was Mercutio's friend.
His fault concludes but what the law should end,
The life of Tybalt. (3.1.178-80)

from Capulet to Montague. This change, which eliminates moderation on the

2nd 100
3rd 100
4th 100
5th 100
6th 100
7th 100
8th 100
9th 100
10th 100

part of Capulet (who identifies Romeo as "a portly gentleman" of whom "Verona brags" during his 1.5 contention with Tybalt), reduces any suggestion that the houses are "trying to come together," all such efforts being shunted onto the Friar and his scheming. In fact, the idea that two groups are trying to come together is at best a tenuous one in *West Side Story*: the two gangs are certainly not interested in unity, despite things that they have in common such as their hatred of Krupke and Schrank. Maria wants to stop the fighting, but that is not the same as trying to bring the gangs together; if anyone does want to do this, it would be Doc and Glad Hand, whose efforts prove ineffective.

For a discussion of the Q4 reassignment of 3.1.178-80, see Witt.

35. This is a fine example of the way that Dyer theorizes the functioning of entertainment: the film generates a problem, contains it by seeming to address it in the number -- after which the men and the women get along again -- but leaves actual, underlying problems of racism and social inequity unchallenged.

36. The irony that home, Hong Kong, was in 1987 a *British* crown colony, seems to pass unnoticed by Yung.

37. Mercury, studying the new restaurant, calls it a "Grand Gook opening," calls its owner "the fish head," notes that the Chinese "don't even look human" and wonders why "they're squintin' even when it's cloudy." Shin complains that Yung's refusal to toe the absolutist line makes him "the problem," and that this will allow "the greaseballs . . . [to] go on fucking your sister." These comments echo the Jets' references to "cockroaches" and "tamales" when complaining about the Sharks.

38. For example, see *THE COURT OF* good Counsell; *An Exhortacion concernyng Good Ordre and Obedience to Rulers and Magistrates*; J. Hall; *An Homelie agaynst Contencion and Braulynge*; *An Homelie Against Disobedience and Wylful Rebellion*; *THE House-keepers GUIDE*; M. Perkins; and the 1547 and 1559 Prefaces to *Certayne Sermons or Homelies*.

39. See G. Elton, esp. 6, and Sharpe, *Crime* 4; see also Weisser 3 and 7.

40. This difference informed "A moral distinction between crime and error," which in turn led to "the extensive use of discretion in legal practice" (Herrup 110). On the use of discretion in legal practice, see: Baker 16-17 and 17; Ingram 128-34; Lenman and Parker 15, 22, 23, 29-30; and Sharpe, *Crime* 7, 39, 42-48, 76, 77, 83, 86, 104 and "Enforcing" 108.

41. Although a distinction between "good" criminals and "those who commit crime without qualification" is necessary to understanding social crime, it is incumbent that one watch against too easy a distinction, especially since, even if the two kinds of criminals can be distinguished, "there is every possibility that they inhabited a common culture" (Sharpe, *Crime* 123). In other words, a social protestor and a criminal may be involved in the same riotous action, although for completely different ends; it is hard to tell when social crime ends and "normal" crime starts (140).

42. Sharpe's study addresses enclosure riots, grain riots and apprentice riots, along with specific incidents like the 1566 Colchester weavers' rebellion (*Crime* 133-40).

43. In addition to biting his thumb, Zeffirelli's Samson also spits, which recollects a spitting incident that helps spark the first fight in *West Side Story*; Luhrmann's Samson bits his thumb and makes some moronic noises.

44. Greenblatt specifies the Watch at this point. Q2 specifies that an "Offi[cer]" makes the call ([A4r]), as does F1 (tln 71); the call to action is absent from Q1, although that version of the playtext does have "other Citizens" enter to "part" the brawlers ([A3v]).

45. Luhrmann modifies Abraham to fit the *cholo* mold of his Capulet gangbangers. In Spanish "abra" is an imperative, meaning "open" (i.e., *Abra la puerta*, Open the door). It also functions as a diminutive for Abraham, in Spanish pronounced ä-'bräm (Sayers).

46. Accordingly, Luhrmann cuts Escalus' line about Verona's ancient citizens, who

Cast by their grave-beseeming ornaments
To wield old partisans in hands as old,
Cankered with peace, to part your cankered hate. (1.1.86-88)

47. On the difference between state and community attitudes toward crime, Lenman and Parker write that, "With respect to other offenses [than witchcraft], only when they reached a level or achieved a barbarity which was seen by society as a threat were suspects readily reported, keenly prosecuted and severely punished" (15). See also 23 and 29-30.

48. If Yung and Tye have parents, they are never shown, nor ever referred to.

ENDNOTES

Chapter 4

1. Any such list can be extensive. In addition to specifics I cite in the body of this chapter, see, for example, Andrews, "Falling" 407; Belsey, "Desire's" 84-86, 96 and 98; M. Hall xv-xvii; Howard, "Sex" 171-72; Leech 60-61; Low 18; Starks, "Veiled" 66; Stone, *Crisis* 584-668; Summers and Pebworth; Traub 7-22; and Zimmerman 3.

2. As with love in the early modern period, love in *Romeo and Juliet* is a far-flung area of study. In addition to those sources cited in the text and notes to this chapter, see Atkinson, "West"; Ball 45, 70-71 and 264; Burt, "Love" 244; Cirillo; Crowther, Driver; Fenwick 19; Levenson, "Romeo and Juliet before Shakespeare," "Definition" and *Shakespeare in Performance: "Romeo and Juliet"* 88; Novy 359-60, 363, 366 and 368; Pursell, "Artifice" 174; Rothwell, "Zeffirelli's"; A. Slater 129, 131 and 138; Snow; Snyder, "Romeo" 76 and 81; Whittier; Wilders 15; and Willson.

3. Draper argues that *Romeo and Juliet* "is not tragedy, but mere melodrama" (285). Charlton finds that "as a pattern of the idea of tragedy, it is a failure" (*Annual* 39). Among other problems he has with the playtext, Leech believes that "the pressing home of the moral that their deaths will bring peace, runs contrary to the notion of tragedy" (73). Bly sees it as the genesis of "an odd sub-genre, that of romantic comedies whose heroines display a ribald humour" (97), while Evans finds it to be a "separation-romance," showing "obvious analogies with the stories of Hero and Leander, Pyramus and Thisbe, Tristan and Isolde, and with later medieval works like *Floris and Blanchefleur* and Chaucer's *Troilus and Criseyde*" (6).

4. The range of answers is impressive: Draper (who argued that the play was not a tragedy) defines the play as a "whole tragedy of humours" (292) and an "astrological tragedy of humours" (296); Leech, who like Draper questions whether the play is a tragedy at all, also like Draper tries to define what kind of tragedy it is, and ends by calling it "a tragedy about love" (60). Zeffirelli believes the "tragedy is these poor kids who believed so genuinely" ("Filming" 265). Waters finds it to be "a successful tragedy of fate . . . in a somewhat similar manner as that of Sophocles' *Oedipus Rex*" (86). For Hunter, it is a "tragedy which was so clearly a diversion by malign fate of materials that would normally form the basis of comedy" (2). Granville-Barker calls it a "lyric tragedy" (38) and "a tragedy of youth, as youth sees it" (68).

5. See Evans 16; Holmer, "Draw" 163; and Waters 76.

6. It is "a play of transition" in Shakespeare's style and in Elizabethan drama (Clemen 69). It is a play of "domesticity" (Hunter 3). It is a play of urgency (Granville-Barker, esp. 53-55) and "often incandescent" verse, as well as of "self-conscious literariness" (Wells, "Challenges" 4). It is even a play "of value

to the Veronese tourist industry" (1).

7. For similar assertions, see Atkinson, "Theatre"; Denson; Greenblatt, Introduction 866 and 870; and Levenson, "Changing" 152.

8. These styles are, musical (*West Side Story*), mainstream youth film (Zeffirelli's *Romeo*), conservative (Rakoff's *Romeo*), independent (*China Girl*) and post-modern youth film (*William Shakespeare's Romeo + Juliet*).

9. Extending this thesis, ascribing spiritual qualities to Romeo and Juliet's love, in our culture often taken as a foundational exemplar of what love ought to be -- for a striking example of which, see Denson *passim* -- suggests that love in general is believed to be, at its "best" or most rarified, spiritual and sacramental as well.

10. This danger ironically reflects the threat that their relationship poses to patriarchy in Verona. On this threat, see Greenblatt, Introduction 868; Kahn, *Man's* 82-83 and 93; Laroque 18-19 and 23; Moisan 129; and Snyder, "Ideology" 95. For a counter to arguments such as Kahn's classic stance that marriage may conflict with paternal allegiance, subverting patriarchal authority, see Goldberg 84.

11. Donaldson, "In Fair Verona."

12. The presentation of the "old accustom'd feast" in Luhrmann seems to me to be conflicted. At the same time that it is partly set as a drug hallucination, in the screenplay it is called "a depraved musical routine" containing "grotesque images of avaricious decadence" and music which "contorts to a horrifying, nightmarish cacophony" (Pearce and Luhrmann 45, 46). Donaldson notes that the director's

repurposing of Catholic imagery . . . can seem a momentary triumph of alternative cultures and styles; a benign form of the merger of illusion and reality, as if the Mardi Gras, with its liberationist energies, had moved permanently from the margin to the center. ("In Fair Verona")

I do not think Luhrmann is making a comment, at least a conscious one, on the Gay and Lesbian Mardi Gras, but a negative association is present. I agree that the scene can be read as Donaldson does, and successfully so; however, the scene's context, and its parallels to other moments coded as excessive or out-of-order (if not control), such as the gun fight at the gas station or the first appearance of Capulet's wife, can be taken by an audience member in a direction opposite to that which Donaldson proposes.

13. Donaldson qualifies this moment as only "a (partial) emergence from drag, drugs and dress-up . . . if we are encouraged to experience this moment as 'purer' in feeling than the ball, it remains tinged by the hyperreal and hallucinatory" ("In Fair Verona").

14. The dunking also ritually cleanses this crusader before his (unintended)

journey toward (possibly) purifying an unholy land.

15. During his SAA presentation, Donaldson made this unscripted observation while showing a QuickTime video clip of Romeo and Juliet studying each other through the fishtank ("In Fair Verona").

16. In "In Fair Verona" Donaldson reads Luhrmann's use of Catholic imagery as more deliberate than I have to this point. His argument is well taken: he sees Luhrmann as "repurposing" the Christian iconography throughout the film, part of a process of "detournement, the appropriation of the motifs of the spectacle by its adversaries." Donaldson sees this appropriation as part of a complex

spiralling of reference. Cross and sacred heart are at once signs of the domination of the spectacle, appropriations of its tokens by the youth culture, *and also* retain their force as images of fidelity, compassion, charity and seriousness. The Friar's vision of the heart is folly, but it also conveys what the director considered the film's central message -- one of compassion and tolerance in the face of the domination of 'brand names from the dark ages' labelling differing religions, ethnic groups, and sexual communities as enemies. The sacred heart [for example] is in one sense, prominent among those Medieval trademarks; in another sense, it stands for values the film affirms.

At the same time that Donaldson offers this perceptive and helpful critique of the film's imagery, in his oral presentation he softly mocked the film's strategies through his ironic reading of the following comment:

In creating the Christian hyperreal, the art director brought so many images into the sacristy that the "real" priest became suspicious, and she had to explain that they were necessary to portray the faith and customs of another time.

17. She later and even more obviously protects him in the swimming pool, when the armed Capulet security guard comes to investigate their splashing.

18. Arroyo sees the submerging lovers as part of a strategy of enclosure (9). Donaldson, on the other hand, argues that "the permeability of the Capulet space, its openness to the lovers' meetings and desires . . . contrast[s] sharply with Zeffirelli's more anxious construction of privacy and seclusion under surveillance" ("In Fair Verona"). Donaldson's point about permeability is well-taken, although that permeability and openness it seems to me is always subject to interruption and unobserved supervision.

19. Surprised, Romeo and Juliet stare at each other underwater after they first fall into the Capulet pool; Romeo seems in real danger of running out of air as he hides underwater while Juliet charms an investigating guard; they sink kissing beneath the pool's surface, a screen of tiny bubbles rendering them insubstantial; Tybalt, shot and dying, falls backward into a pool of water; the last visual of Romeo and Juliet is of the two of them, miraculously alive again --

resurrected, perhaps? -- locked in their underwater kiss in a shot that increasingly slows down before the screen fades to white. (This moment when the lovers kiss in the field of bubbles is an amplification of the insubstantiality lent them while they tread water -- underwater, their bodies seem to fluctuate, constantly changing shape, while above, their faces are constantly reconfigured in the wavering patterns thrown by the refracted underwater lights.)

Mantua, where Romeo sojourns away from Juliet, is a desert plain, with no lush greenery or water to be found . . . hardly, given the film's fixed association of water and gardens with Romeo and Juliet's love, an accident. Donaldson describes Luhrmann's Mantua as a "bleak and hopeless domain . . . media outlands or *eschatia*" where the "community . . . defined by media coverage" fails, as demonstrated by the inability of the Post Post Haste Dispatch driver to deliver Father Laurence's message in time ("In Fair Verona").

20. This idea, originally suggested to me by a post by Chris Kendall on the electronic listserv SHAKSPER, is related to a Lacanian understanding of desire as being predicated on an absence, or lack, and a Platonic conception of love as well.

My thanks to Philip C. McGuire for indicating the Platonic aspect of this construction. For consideration of Lacan's theory in the context of early modern constructions of desire, see Belsey, "Desire's" 85 and 86; L. Davis 59; Low 18; Stanwood *et. al.* 270; Traub 7 and 22; and Zimmerman 3.

21. Andrews addresses Augustine's dichotomous understanding of *cupiditas* and *caritas* ("Falling" 407) without challenging it, while Evans preserves T. J. Cribb's distinctions between *eros* and *caritas* (15); Leech, too, in discussing different views of love in Shakespeare's time, implicitly preserves the idea that those views are distinct (61). Charlton argues that

Like Romeo's, Juliet's love is completely unintelligible to the people in her familiar circle. To her nurse, love is animal lust. To her father . . . and to her mother, it is merely a social institution. . . . This earth, it would seem, has no place for passion like Romeo's and Juliet's. (43)

L. Davis argues that "*Romeo and Juliet* stages a paradigmatic conflict between ways of representing and interpreting desire" (58); M. Hall, in constructing his typology of love, argues in part that "it is impossible to define true love without reference to relationships based on seduction, domination and lust" (xv), implying that those are distinct states of feeling; Kahn sets love in opposition to death, relegating to a footnote (and so marginalizing) Rabkin's conception of the "death-wish inherent in the love of Romeo and Juliet itself" (*Man's* 98).

22. See for example Goldberg, whose point that "gender and sexuality in *Romeo and Juliet* do not subscribe to the compulsions of modern critics of the play" to "enforce a compulsory heterosexuality" (90, 89) can be extended to arguments about spirituality or sexuality in love. His argument is in line with those such as Belsey's, that "in practice desire deconstructs the opposition between mind

and body . . . undoes the dualism common sense seems so often to take for granted" ("Name" 64) and Low's, that early modern "Writers . . . thought there were important connections, as well as differences" between sacred and secular love (1).

Howard challenges the idea that heterosexual relations were more dangerous than male friendship ("Sex" 172), while Traub's argument that "desire is always . . . a matter of both bodies and minds" (7) is part of her larger project to foreground the idea that "norms are neither repressively imposed from without nor dutifully internalized from within, but produced by the ever-active combination and recombination of only temporarily dominant and always contestatory discourses" (15).

23. This moderation leads one to wonder upon what the Friar bases his tut-tutting to Romeo in 2.5.

24. Although frequently dressed in white, there does not seem to be much imagery related to the spiritual attached to Maria beyond that lent by her name, beyond such details of characterization as the small shrine to the Madonna in her bedroom.

25. The visual is recollected by Luhrmann's firework burst over his Juliet, wearing her angel wings. In his presentation of "In Fair Verona" Donaldson displayed a still image that hinted that Luhrmann's fireworks may also have been inspired by the Sydney Gay and Lesbian Mardi Gras.

26. On Garrick's elimination of Rosaline from his *Romeo*, see Branam.

27. To be fair, there is in *China Girl* Rosetta. Introduced some time after Tony and Tye begin their relationship, she is never constructed as a serious, or serio-comic love interest for Tony, being shown once, in long shot, and mentioned only twice. She seems to be the neighborhood girl everyone assumes Tony will hook up with, and with whom Tony enjoys cordial relations.

28. Kael's is a fair criticism, albeit laced with her habitual arrogance: as M. Hall demonstrates, "almost all of us recognize" love's representation "through the use of certain conventional qualities" and that "we still understand at least the basic elements" of the representational system "in much the same way as did playgoers in the sixteenth century" (*Structure* xvi, xvii).

29. The acerbic Kael offers this description of their first meeting:

When the fruity, toothsome Romeo-Tony meets his Juliet-Maria, everything becomes gauzy and dreamy and he murmurs, "Have we met before?" That's my favorite piece of synthetic mysticism since the great exchange in *Black Orpheus*: "My name is Orpheus." "My name is Eurydice." "Then we must be in love." When Tony, floating on the clouds of romance (Richard Beymer unfortunately doesn't look as if he *could* walk) is asked, "What have you been taking tonight?" he answers, "A trip to the moon." Match *that* for lyric eloquence! (You'd have to go back to *Golden Boy*.) (34)

30. "Mambo" in particular comes to represent not just sexual energy, but the dangerous, dark side of sexuality: it is playing on the jukebox in Doc's when Anita arrives in search of Tony, only to be sexually assaulted by the Sharks. This scene, the film's most disturbing, pulls its punch at the last moment. Anybodys, the tomboy wanna-be, participates in the verbal assault on Anita, but when the Jets begin to physically assault her, the camera reveals Anybodys squeezed into a corner, a frightened look on her face. A more committed depiction of the dehumanizing effect of the feud ideology would have had the young girl helping physically, too.

31. In another scene, Velma and Graziella, girlfriends to Riff and Ice, also shoulder some of the burden of erotic representation. When told they have to leave Doc's before the war council begins because it "ain't kids' stuff," Graziella, clothed like Velma in a clinging dress, purrs that "I and Velma ain't kids' stuff, either." She pulls sexuality away from Maria even as the context of her comment implies that sex is dangerous.

32. Praying for what? There are at least four implications that follow upon Anita's warning: praying for forgiveness after having committed the sin of fornication; literally praying for help either in fear of or upon discovering a pregnancy; praying at the marital altar after having "gotten into trouble"; and the prayer-like posture that can be assumed while engaging in fellatio. The film tends to cloak its sexual innuendi in such apparently innocuous language. An example: in the Sharks' rooftop scene, just before "America" begins, the teens are bantering back and forth. The stage musical's script has this dialogue:

BERNARDO

Well, it is true. You remember how we were when we first came! Did we even think of going back?

BERNARDO *and* ANITA

No! We came ready, eager --

ANITA [*mocking*]

With our hearts open --

CONSUELO

Our arms open --

PEPE

You came with your pants open. (Laurents *et. al.* 165)

The film's dialogue has been changed:

BERNARDO

Hey, but it's true. When I think of how I thought it would be for us here . . . we came like children, believing, trusting --

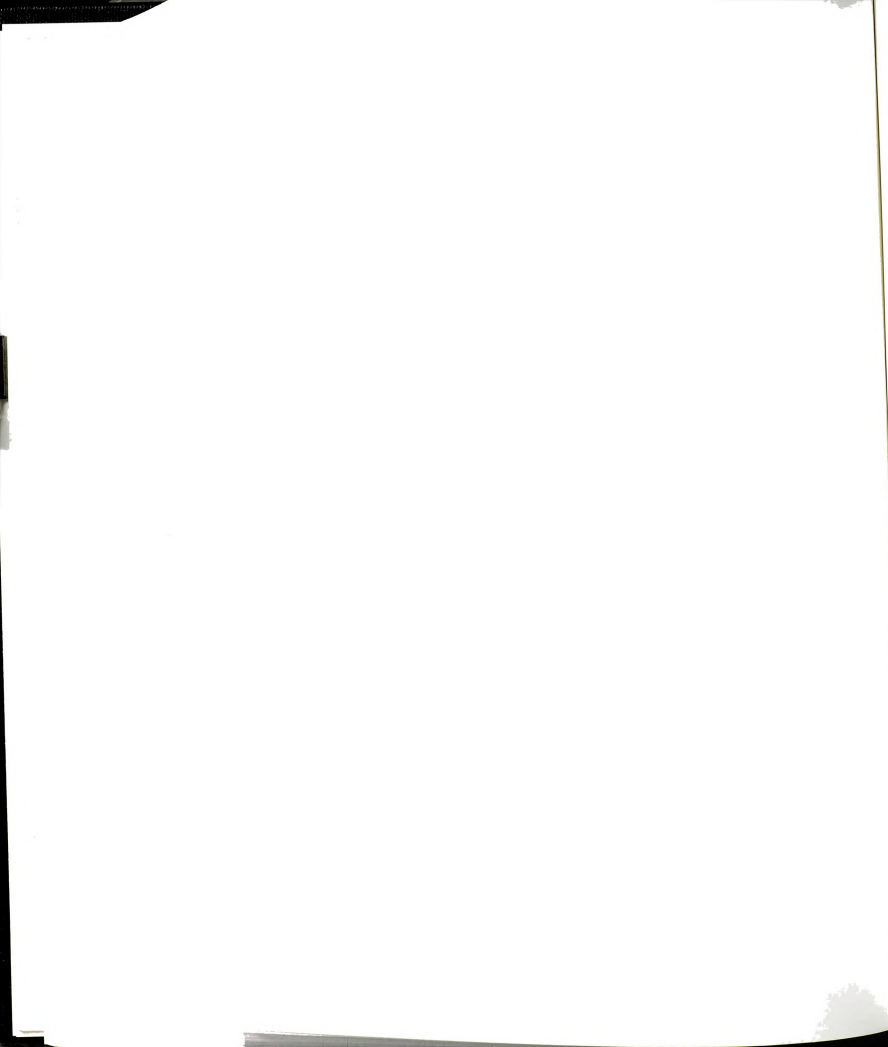
ANITA [*starts with Bernardo*]

-- trusting with our hearts open --

CONSUELO

Our arms open --

PEPE



You came with your mouth open.

The alteration tones down Pepe's overt sexual reference while retaining the comment's sexual content. "Mouth," if anything, is more obviously sexual, although it deflects the surface misogyny from Consuelo's always available pudendum to her always open mouth.

The implications of the film's description of Consuelo as open mouthed would have been clear to an early modern audience. See Jardine 101-24 and Traub 81 on the meanings that circulated around constructions of open-mouthed women.

33. Later, however, her sexual fears alter in tone and direction, and she begins to embrace Bernardo's vision of dangerous sexuality. After Bernardo's death, Anita sings a warning to Maria that she should "Stick to . . . [her] own kind" and avoid Tony:

A boy like that wants one thing only,
And when he's done he'll leave you lonely.
He'll murder your love; he murdered mine.
Just wait and see --
Just wait, Maria,
Just wait and see!

Maria's sung response, another example of the spiritualization of love, temporarily pulls Anita away from her position:

I love him; I'm his,
And everything he is
I am, too.
I have a love and it's all that I need,
Right or wrong, and he needs me too.
I love him, we're one;
There's nothing to be done, . . .

Maria and Anita can then sing together, instead of at odds, about an idealized, mystified love --

When love comes so strong,
There is no right or wrong.
Your love is your life! --

before the assault at Doc's fixes Anita's perceptions in line with Bernardo's bestialization of the Americanized Jets: "Bernardo was right."

34. As Van Watson puts it, "Although Juliet is the object of Romeo's gaze, Romeo remains the object of Zeffirelli's" (316).

35. In this, the film participates in the misogyny and bigotry of the Jets while condemning them for holding that view, and at the same time complicates her character so that Anita is more than the stereotype.

36. Zeffirelli's Romeo dances as well, but not with Juliet. Romeo's dancing in Rakoff is qualitatively different from similar moments in *China Girl* and *West Side Story*. The Tonies make public moves toward the objects of their interest, but they do so in neutral places, not the households of their enemies, where to be noticed is to risk being attacked, perhaps even killed.

37. It may be that Rakoff was aiming at a slow build, so that this touch would have a more profound impact than the initial, explosive meetings in Zeffirelli and Luhrmann, but the effect is nothing like that, say, between Harrison Ford and Kelly McGillis in *Witness* (1985, dir. Peter Weir), whose slow circling toward each other throughout the film culminates in a passionate nighttime embrace.

38. This effect is on the videotape of the production. I have seen no descriptions of the broadcast of the BBC *Romeo* which explain how the intermissions were handled.

39. Bly and Knowles offer useful recent essays dealing with the bawdy in *Romeo and Juliet*. Proceeding from the thesis that "Juliet's erotic fluency had a marked influence on the shaping of comic heroines in the four to five years after the play's first performances" (97), Bly argues not simply that Juliet's "bawdy puns do not mask desire but flaunt it" (98), but that her bawdy is significantly different from that of Mercutio:

When Mercutio juggles puns, as in his "Prick love for pricking, and you beat love down" (1.4.28), he does so to display his wit. He relies for humour on the fact that he has wrangled three priapic references into one sentence. But Juliet's erotic puns and metaphors are not directed, for the most part, at a display of her wit. . . . Juliet's epithalamic images of Romeo lying on her, like snow on a raven, like day on night, are personally referent. Mercutio does not address his own desire; Juliet . . . do[es]. . . . Shakespeare used puns in two ways in *Romeo and Juliet*: as witty conversation (between Mercutio and Romeo, for example) and as a device by which Juliet expresses erotic anticipation. (108-09)

Knowles provides an extension of what I had come to regard as the typical way of regarding bawdy such as Mercutio's, as a foil to Romeo and Juliet's language. That it may be, setting off and brightening by contrast their relationship. However, even as it does that, it also "demystifies the romantic with the physical" (75). In this, Knowles offers a useful reminder of the complexity of the playtext.

40. See Applebaum 254; Belsey, "Name" 74; Davies, "Film" 158-59; Donaldson, *Shakespearean Films* 145, 153 and 161; Hapgood, "West" 105; Jorgens, *Shakespeare on Film* 80, 84, 85, 86-87; Kael 34; Kahn, "Coming" 343 and *Man's* 82, 83, 93 and 98; Manvell 99; Matthews 55; Rothwell, "Hollywood" 350; and Zeffirelli, "Filming" 265.

41. See Snyder, "Ideology" 93, and Witt. Charlton makes a good argument, not simply that Capulet is tired of the feud, but that the feud itself is almost

dead, maintained only by "one or two high-spirited, hot-blooded scions on either side, and in the kitchen-folk" (*Annual* 36). For further detail, see his *Annual* 34-36.

42. Zeffirelli and Luhrmann don't need the line. They ably demonstrate the tensions in the relationship elsewhere.

43. See McGuire 217, Knowles 74-75 and Berry 138.

44. The film is missing even the fragmentary, pantomime scene which exists in the screenplay (Pearce and Luhrmann 114).



ENDNOTES

Chapter 5

1. Dessen points out that the place Paris and the Page enter to is defined by what Paris carries, "*flowers and sweet water*" (5.3.0sd), as much as by the atmospherics of ll. 1-9 and after. See *Recovering* chapter 9, and esp. 191.
2. Dessen notes that Q1 indicates Benvolio's death as well, and with it the obliteration not just of the houses' youth but also good will ("Q1" 113).
3. Despite this, neither Romeo evinces any reaction to what such a space would smell like upon entering, and none of the corpses displays any visible putrescence. Compare this to similar moments in Zeffirelli's *Hamlet*. The director sets the Prince's "To be, or not to be" (3.1.58ff) in the royal crypt, lights it in thin blues and grays, and makes it a point to show both decayed bodies and Hamlet's horror at them. Later, when considering Yorick's skull (5.1.171-80), Hamlet has to choke down his gorge. Death's messy aftermath is much more present in the later film.
4. The interior of the church does seem crypt-like, with its shadowy spaces, flickering candles, drifts of flowers and glowing blue crosses.
5. If the church is associated with any one family, it would be the Montagues, since it is a place evidently frequented by young Romeo.
6. The script provides a reason for this: the police, driving by where Balthasar is parked outside the Apothecary's, see Romeo exiting the old man's apartment (Pearce and Luhrmann 149). In the film, the police seem to be looking for Romeo before this point.
7. After Romeo leaves the Apothecary's, the screenplay has lines from 5.3.49; 3.1.188; 5.2.18-19, 14-15 and 17-20; and 5.3.42 and 59. See Pearce and Luhrmann 149-52.
8. The high angle shot of him dodging the cruisers concludes a series of spotlit high angle shots of Balthasar's car ducking around corners, in and out of shadows, and recollects someone trying to navigate a constantly shifting maze.
9. This is a tension all but lost to our culture, the conclusion of *Romeo and Juliet* being one of the most widely spoiled endings of all time. One of the strengths of *Shakespeare in Love* (1998, dir. John Madden) is the way it makes *Romeo and Juliet* seem new, through juxtaposing the well-known tale with the uncertainty of whether Will and Viola will live happily ever after. Despite long-established knowledge of what happens at the end of *Romeo*, this fresh uncertainty, combined with the reaction of the audience in the film's staging of the playtext, prompted in me something of the wonder that an individual unfamiliar with the fiction might experience on seeing it staged for the first



time.

10. Such hope is not unprecedented: in 1660, James Howard altered the playtext so that it had a happy ending (Wells, "Challenges" 2).

11. Not only was there a happy ending for a time in the seventeenth century, but Ball's note that the 1911 Thanhouser two-reel film of *Romeo and Juliet* was distributed in two parts, one telling the love story, the other the tragedy, with each part capable of being shown independently of the other (70-71), implies that early in this century there was the potential, and, one supposes, some perceived if not actual demand for an "up" ending as well. Juliet has awoken earlier as well as later, actor-managers have added portions to as well as eliminated segments of the scene, along with intensifying or restricting some emotional responses. See Branam; Evans 44-45; Hodgdon, "Absent"; R. Jackson; Levenson, "Changing" 154; and Wells, "Challenges."

12. Tye's leap in front of Tony indicates a change in their relationship, and in Tye herself. When Shin and his gang surround Tony in the first dance club scene, Tye remains silent, passive; Shin pulls her away from Tony, placing her behind him and within the circle of Chinese youths. Here, she asserts herself to Shin, putting herself in front of Tony despite the threat represented by the gun. While it is possible to take her defense of Tony as suicidal, this seems less tenable than seeing her attempt to save her lover as an expression of their growing mutuality as well as of her emergent refusal to occupy the subject-position of meek, subservient female. Not long before this moment while in the alley with Yung and Shin after the police have accidentally saved Tony's life, she meekly submits to her brother's demand that she return to Chinatown with his, and his physical abuse; now she defies her brother, her culture, and stands up to an assassin. It is the short happy life of Tyan-Hwa Gan.

13. This extending of the lovers' final moments is not new to *Romeo and Juliet*: Otway, Cibber and Garrick all added material and time to the death scenes. See Branam 174-76 and Wells, "Challenges" 2. See also R. Jackson 192-94 and Levenson, "Changing" 154.

14. Zeffirelli may have picked up on this when developing his own *Romeo and Juliet*, which was influenced by this production: he claims that "the tragedy is these poor kids who believed so genuinely" ("Filming" 265).

15. After cutting to a tight close up of Romeo, a subsequent shot of him weeping on Juliet (after l. 96) returns to the same angle.

16. Belsey points out that Tybalt still can keep the lovers apart ("Name" 78).

17. His caresses are similar to the ones Rakoff's Romeo tenders to his Juliet in 3.5.

18. The format of the quoted passages follows that of the Norton edition of *Romeo*. I have changed "Arms" (l. 113) and "of" (l. 114) to "Arm" and "to" respectively, to match the dialogue in the film. The published screenplay has



one more line than the film (l. 106). For Romeo's entire speech, see Pearce and Luhrmann 155-58. On Luhrmann's staging of Romeo's "Thus with a kiss I die," see below.

19. In certain quarters it is something of a hobby to trash-talk DiCaprio's performance (and Claire Danes', as well), I think largely because it does not comply with expectations about how Shakespearean poetic drama ought to be spoken. For example, see Welsh. See also Hodgdon's summary of four colleagues' reactions to her recent work on Luhrmann's film (*"William Shakespeare's Romeo + Juliet"* 1).

For all of this, DiCaprio's is a formidable talent. For examples, see *What's Eating Gilbert Grape* (1993, dir. Lasse Hallström), *This Boy's Life* (1993, dir. Michael Caton-Jones) and *Celebrity* (1998, dir. Woody Allen); one is tempted to suggest avoiding *Titanic*, where he was hobbled by very weak dialogue and a director probably more attuned to his technical and budgetary woes than his actors, although he has some sharp moments there as well.

20. Rozett points out that prior to the Boiastuau, Brooke and Shakespearean versions of the story, da Porto and Bandello kept Romeo alive until Juliet awakens (155).

Donaldson notes that Juliet's awakening happens very early from the standpoint of performance history ("In Fair Verona"), although Wells offers a reminder that Otway had Juliet awake and converse with Romeo, a device which Cibber borrowed and which Garrick improved upon, having the two go mad after their conversation, in an ending which subsequently became traditional ("Challenges" 2). On this, see also Branam.

21. This resulted from my not being aware of the eighteenth-century revisions of the playtext's ending, and being familiar with the drama mainly through reading and seeing Zeffirelli's film along with two theatrical performances.

22. In the screenplay, Pearce and Luhrmann retain the Father's attempted intervention although again with some striking reordering. Juliet is about to kill herself with Romeo's gun when Father Laurence interrupts her. He has almost convinced her to leave when the noise of the police breaking open the church door distracts him for a moment during which Juliet shoots herself, leaving the Father to realize what he almost averted, and Captain Prince to realize what storming the church has caused (159-60). This is a significant move toward rehabilitating the craven Friar of the playtext. It can also be seen as generating some positive agency for the Prince, who in the playtext is again left to sort out the scraps; conversely, it is a precipitous action by a quasi-military authority figure trying at long sorry last to assert himself. For whatever reason, this segment of the scene was eliminated from the final version of the film.

23. The poison in Luhrmann is very fast acting, perhaps the fastest of the three productions. Despite this, like those other poisons, it kills with remarkable efficiency: it is quick and relatively painless. Luhrmann's Romeo cannot speak and suffers some minor convulsions; Zeffirelli's has to endure some shortness of breath; Rakoff's goes through the most severe reaction,

crying out and clutching his stomach, although those may be sobs of grief. Given the physical reactions that potent toxins can cause, all of these potions help to maintain a romanticized view of suicide. Compare this again to Zeffirelli's *Hamlet*, in which the poison causes convulsions in the Queen and almost totally enervates Hamlet. Qualms about *Romeo and Juliet* encouraging teen suicide might be assuaged were performances of the play to show death as something more than a slightly bumpy slipping into sleep.

24. Donaldson sees this ending as a refusal of mutuality: Romeo and Juliet are together, but not reunited ("In Fair Verona"). Following his line of reasoning, all the productions can be characterized in this way.

25. "Thy husband in thy bosom there lies dead" (l. 155) is cut; Zeffirelli seems to take the line to mean "Your husband, on your bosom there lies dead." Another possible meaning, "Your husband of your heart, there lies dead," may have been deemed too elliptical, or simply not correct. Cutting the line also helps the construction of the Friar as trying to keep the truth from Juliet.

26. This recalls Brooke, in which Juliet kisses Romeus 2000 times (ll. 2731-32).

27. Pursell sees Zeffirelli's ending as reaffirming the drama's ironies ("Artifice" 175), whereas Donaldson (*Shakespearean Films* 183) and Evans (48) do not.

28. The playtext offers little guidance in this regard: the stage direction reads "*She stabs herself, falls [and dies]*" (l. 169sd), which is consistent with the way in which other versions present the event. *The Oxford Shakespeare*, on which the Norton is modelled, reads, "*She stabs herself, falls, and dies*" (Wells et. al., 5.3.169sd); F1 reads "*Kils herfelfe*" (tln 3035); Q1 has "*She ftabs herfelfe and falles*" (K2v); and Q2 offers no stage direction at all ([L4r]).

29. In fact, Maria denies Schrank the chance to investigate Tony's death, screaming "Don't you touch him" and running to shield the corpse when the lieutenant approaches it.

30. The impulse of the gangs to continue fighting can be supported by the playtext, which leaves open the possibility that Capulet's and Montague's final lines are not intended as competitive, even hostile, or that the Prince's summation cannot be performed as a sad, stern or ironic address to himself, to others on stage, or to the audience.

Though silent, Capulet's wife, whose privileging of the family over order is demonstrated by her plot to kill Romeo at 3.5.87-92, could again be planning revenge, indicating via gestures to a servant like Samson that she wants the Montagues killed; the Montagues might be preparing for a confrontation as well. The servants could also prepare to do this on their own hook.

31. This is a modification of the stage musical's script, which reads,

How do you fire this gun, Chino? Just by pulling this little trigger? . . .
How many bullets are left, Chino? Enough for you? . . . And you? . . . All

of you? WE ALL KILLED HIM; and my bother and Riff. I, too. I CAN KILL NOW BECAUSE I HATE NOW. . . . How many can I kill, Chino? How many -- and still have one bullet left for me? (Laurents *et. al.* 223)

The film removes Maria from all responsibility, whereas she accepts it in the script for the musical.

32. Hapgood notes that for the musical's "adapters . . . the pattern of divided groups trying to come together was basic and longstanding (107).

33. The performance of *Cavalleria Rusticana* at the end of Coppola's *The Godfather, Part III* (1990) ends in a similar way.

34. This device is not new -- Garrick added a funeral procession to his eighteenth-century stagings of the playtext (Branam 179).

35. It resembles Petruchio's approach to the Paduan cathedral in the same director's 1966 *The Taming of the Shrew*.

36. Zeffirelli resurrects Montague's wife, which helps to stress the tragedy as particular to the lovers. Also, the characters' silence makes it impossible to explain why Romeo's mother is not at his funeral.

37. Snyder, "Ideology" 96, notes that cutting the proposal to raise a "statue in pure gold" (5.3.298) prevents an audience from unfavorably comparing the project to Romeo's railing against gold as "worse poison to men's souls" than the concoctions the apothecary offers him (5.1.80-83).

38. As with the earlier transcription of Romeo's last speech in Luhrmann the format of this passage follows that of the Norton edition, with the following changes. I have added markers for scene locations in standard screenplay format (e.g., INT. THE CRYPT -- NIGHT, which denotes an interior scene, set in the Capulet family crypt, at night). Line 221, which in the playtext reads "Bring forth the parties of suspicion," has been changed to match spoken dialogue. Bracketed stage directions are my own.

39. This differs from what had been my understanding of the lines, that the Prince was ordering the closing of the tomb while he tried to dope out what had happened and why.

40. See also Leech 70.

41. It stretches logic to think that Capulet would make the cognitive leap from seeing his daughter killed by a Montague dagger to thinking that she must have been married to that dagger's owner, or that his wife would entertain such an idea even for a second; and Montague never really has time to think about it, as the Prince enters the crypt hard upon the old man's discovery of his son.

42. Hodgdon sees Luhrmann's turn here as a dissolve from fantasy into the real ("*William Shakespeare's Romeo + Juliet*" 13). I tend to agree with this,

although her understanding closes off Donaldson's reading of the vision as apotheosis ("In Fair Verona"), which I also see the film as pursuing.

43. I am at present developing an idea that the Friar is virtually present in this scene. If it is he who speaks during the second part of the Prologue, then he has already offered his summary of the events the film depicts.

44. As in Zeffirelli, and with much the same effect, Montague's wife is returned to life for Luhrmann's conclusion.

45. Berry points out that "The choric sonnets (to which one can add the Prince's final sestet) do not seek to grapple with the inwardness of events and are, in a profound sense, the play" (141).

46. On Luhrmann's treatment of spectacle and illusion, see Donaldson, "In Fair Verona."

47. Hodgdon observes that the vision of the bier

inverts and disorients point of view so that instead of looking down at them, we seem to be looking up at a Tiepolo-like ceiling fresco, and the candle-flames have become radiant catherine wheels that evoke the exploding fireworks at the ball, as if to visualize Juliet's fantasy of "cut[ting Romeo] out in little stars." At the center of their jeweled orrery, they appear a treasured artifact, a pair of saintly pilgrims joined in an eternal embrace.

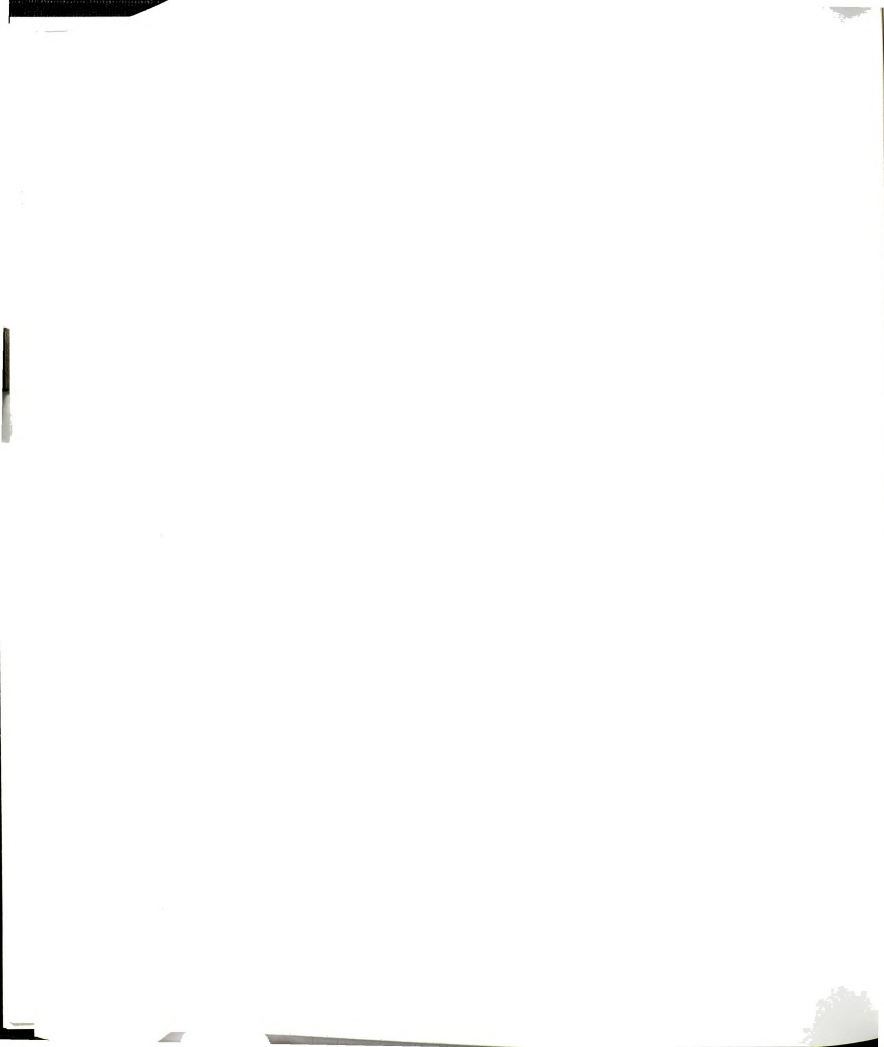
The sequence exalts their love-death, "its visual and aural saturation" turning it into an "intensely pleasurable present" ("*William Shakespeare's Romeo + Juliet*" 13)

48. Greenblatt argues along this line when claiming that civic order "seems almost behind the point, as inadequate and uncomprehending as the statues in pure gold" (Introduction 870).

On how the film's target teenage audience understands the film's ending, see Hodgdon, "*William Shakespeare's Romeo + Juliet*" 5-6.

49. Davies continues on to fret that "This is more dangerous for film than for theatre, for while social attitudes are fickle film is fixed, both as text and interpretation" ("Film" 162). Despite this, the endings of Zeffirelli's *Romeo and Juliet*, *West Side Story* and *China Girl* do not seem overly dated, even given the nearly 40 years that have elapsed since the release of *West Side Story*, the oldest of those three films.

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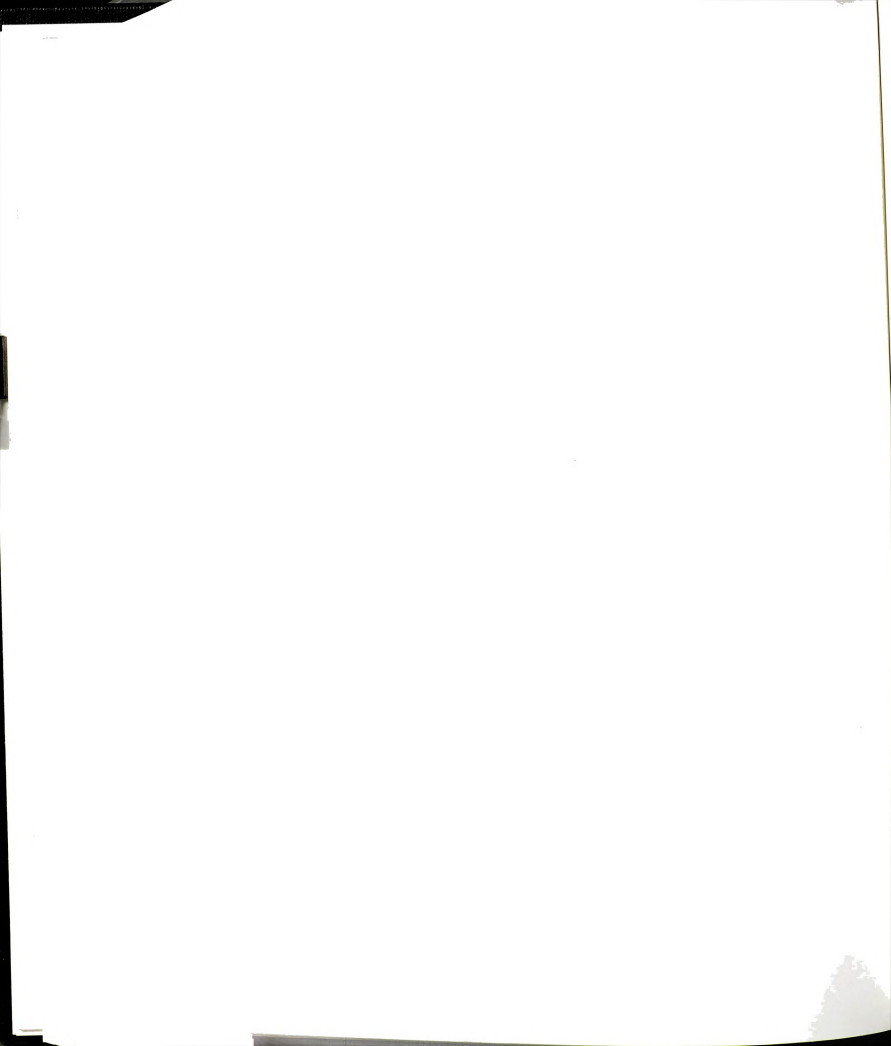
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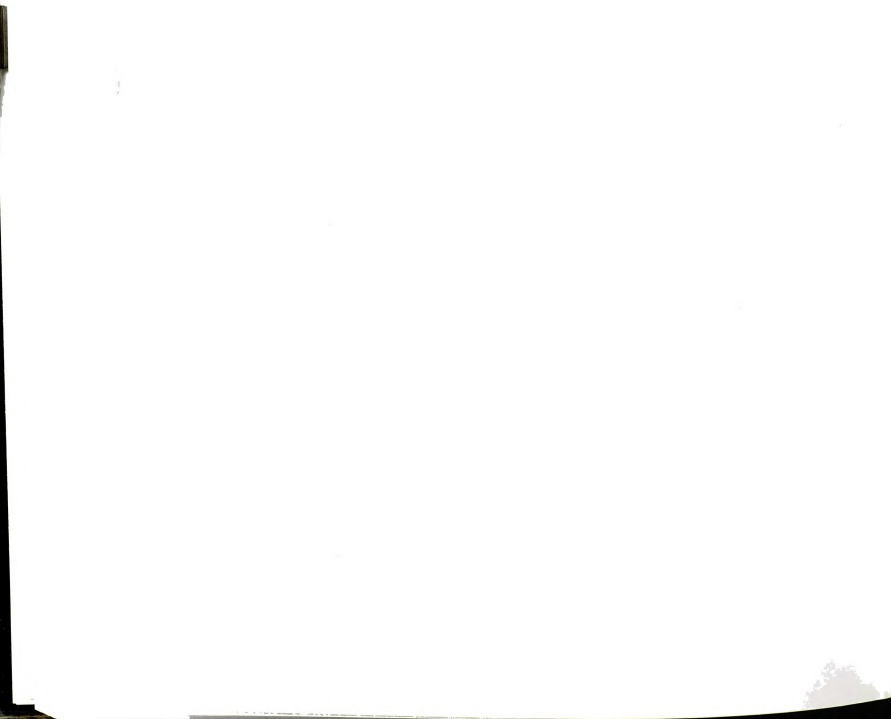


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