

romeo and juliet original film

Romeo and Juliet Original Film

Introduction

Romeo and Juliet original film refers to the earliest cinematic adaptations of William Shakespeare's timeless tragedy, which has captivated audiences for centuries with its themes of love, fate, and conflict. These films serve as crucial milestones in the history of cinematic interpretations of Shakespeare's work, offering unique insights into how the story has been visualized and adapted over time. Understanding the origins, development, and impact of these initial film versions provides a comprehensive view of their significance in both literary and cinematic history.

Historical Context of the Original Films

The Birth of Shakespearean Cinema

The first film adaptations of Romeo and Juliet emerged in the early 20th century, during the pioneering days of cinema. These silent films aimed to translate the complex language and emotion of Shakespeare's play into visual storytelling.

- Silent Era Adaptations:

The earliest versions, produced during the silent film era, relied heavily on expressive acting, title cards, and elaborate set designs to convey the narrative.

- Examples include the 1908 short film *Romeo and Juliet*, directed by Edwin S. Porter, which was among the first attempts to bring Shakespeare to the screen.

- Another notable silent adaptation was the 1916 film directed by John W. Noble, which sought to depict the tragic romance without spoken dialogue.

Transition to Sound and Color

With the advent of sound in the late 1920s and early 1930s, filmmakers gained a new tool to interpret Shakespeare's poetic language. These adaptations began to incorporate spoken dialogue, music, and more sophisticated production techniques.

- Early Sound Films:

- The 1936 version directed by F. Richard Jones marked a significant step in Shakespearean cinema, incorporating spoken lines and a soundtrack to enhance emotional impact.

- Color Films:

- Although rare in the early years, some adaptations experimented with color, adding visual richness to Shakespeare's world, such as the 1937 version directed by George Cukor.

Notable Original Film Versions of Romeo and Juliet

The 1908 and 1916 Silent Films

- 1908 Short Film

- Director: Edwin S. Porter

- Features: A very brief depiction of the story focusing on key moments, emphasizing expressive gestures due to lack of dialogue.

- Significance: One of the earliest attempts to adapt Shakespeare for the screen, setting the stage for future adaptations.

- 1916 Silent Film

- Director: John W. Noble

- Features: Longer duration, more detailed storytelling, with emphasis on visual narration.

- Significance: Demonstrated the potential of silent cinema to dramatize complex narratives like Romeo and Juliet.

The 1936 Sound Version

- Director: F. Richard Jones

- Main Cast: Laurence Olivier as Romeo, Heather Angel as Juliet

- Features:

- Use of spoken dialogue directly from the play

- Incorporation of period costumes and settings to evoke Verona's atmosphere

- Emphasis on poetic language, with some lines delivered with theatrical flair

- Impact:

- This adaptation is often credited with popularizing Shakespearean films in the sound era.

- Laurence Olivier's portrayal is considered a classic, influencing future interpretations.

The 1968 Zeffirelli Version

While not an "original" in the strictest sense, Franco Zeffirelli's 1968 film is often considered a definitive early cinematic adaptation that drew heavily on traditional staging and visual styles. It's included here to contrast with earlier silent versions.

- Director: Franco Zeffirelli

- Main Cast: Leonard Whiting as Romeo, Olivia Hussey as Juliet

- Features:

- Authentic period costumes and sets

- Focus on youthful innocence and romance

- Accessibility for a broad audience, becoming one of the most beloved adaptations

- Significance:

- This version revitalized interest in Shakespeare's work in cinema, influencing subsequent adaptations.

The Evolution of the Visual and Thematic Interpretation

Visual Style and Cinematic Techniques

Early adaptations relied on static shots and theatrical staging. As film technology advanced, so did the visual storytelling:

- Use of Close-Ups: To capture emotional nuances.

- Lighting and Color: To evoke mood and atmosphere.

- Location Shooting: Moving away from stage-bound sets to real outdoor environments.

Thematic Emphasis and Artistic Choices

Different adaptations emphasized various themes:

- Fate and Destiny: Often highlighted through dramatic visuals and lighting.
- Youth and Passion: Especially in Zeffirelli's version, with a focus on the youthful lovers' innocence.
- Conflict and Violence: Portrayed through choreographed fight scenes and tense staging.

Cultural Impact and Significance of the Original Films

Bridging Literature and Cinema

Early film adaptations played a crucial role in making Shakespeare's work accessible to wider audiences, especially those who might not attend theater performances.

- Educational Value: Used in schools and universities to introduce students to Shakespeare.
- Cultural Outreach: Brought the story into popular culture through cinema's reach.

Setting Standards for Future Adaptations

- Visual Fidelity: Early films established standards for period accuracy and visual storytelling.
- Performance Style: Influenced acting styles in subsequent Shakespearean films, blending theatricality with cinematic realism.

Challenges in Creating the Original Films

Translating Text to Visuals

Shakespeare's poetic language and complex characters posed unique challenges:

- Simplification of Plot: Early filmmakers often condensed or altered scenes for brevity.
- Dialogue vs. Visuals: Balancing spoken lines with visual storytelling was a key challenge, especially in silent films.

Technical Limitations

- Limited Technology: Early silent films had restrictions in special effects, makeup, and costume design.
- Budget Constraints: Many early adaptations had modest budgets, influencing production quality.

Legacy of the Original Films

Influence on Later Adaptations

The original film versions laid the groundwork for more modern, innovative interpretations:

- Modern Films: Directors like Baz Luhrmann and Carlo Carlei drew inspiration from early adaptations' emphasis on visual storytelling.
- Theatrical Productions: Film adaptations influenced stage productions with their cinematic techniques.

Preservation and Restoration

Many early films faced deterioration, prompting efforts to restore and

preserve these historical works:

- Restoration Projects: Institutions like the Library of Congress and film archives have worked to preserve these original adaptations.
- Digital Reissues: Modern technology has made it possible to view these early films anew, ensuring their legacy endures.

Conclusion

The Romeo and Juliet original film adaptations mark a significant chapter in the history of both cinema and Shakespearean interpretation. From silent shorts to sound and color films, each version reflects the technological, artistic, and cultural perspectives of its time. These pioneering adaptations not only helped popularize Shakespeare's work beyond the stage but also set standards and inspired future filmmakers and playwrights. As a testament to the enduring power of Romeo and Juliet, these original films continue to be studied, restored, and appreciated for their role in bridging the worlds of literature and cinema, ensuring that the tragic love story remains alive across generations.

Frequently Asked Questions

What distinguishes the original 'Romeo and Juliet' film from later adaptations?

The original 'Romeo and Juliet' film, typically referring to the 1968 version directed by Franco Zeffirelli, is renowned for its authentic period costumes, youthful cast, and faithful adherence to Shakespeare's text, which set it apart from later, more modernized adaptations.

Who starred as Romeo and Juliet in the original film?

Leonard Whiting played Romeo and Olivia Hussey portrayed Juliet in the 1968 original film directed by Franco Zeffirelli.

How was the original 'Romeo and Juliet' film received by critics and audiences?

The 1968 film was critically acclaimed for its passionate performances and authentic portrayal of Shakespeare's play, becoming a commercial success and inspiring many subsequent adaptations.

What are some notable features of the original 'Romeo and Juliet' film's production?

Notable features include its lush period costumes, scenic Italian locations, and a focus on a youthful, naturalistic portrayal of the characters, which helped bring Shakespeare's tragedy to life vividly.

Is the original 'Romeo and Juliet' film suitable for

modern audiences?

Yes, despite being made in 1968, the film's universal themes of love and conflict, along with its accessible storytelling and compelling performances, make it still relevant and enjoyable for contemporary viewers.

How has the original 'Romeo and Juliet' film influenced later adaptations?

The 1968 film is considered a classic and has influenced subsequent adaptations through its emphasis on youthfulness, authenticity, and cinematic storytelling, setting a standard for Shakespearean film adaptations.

Additional Resources

Romeo and Juliet Original Film: An Investigative Review of Baz Luhrmann's Classic Adaptation

In the realm of cinematic adaptations of William Shakespeare's timeless tragedy, few films have achieved the cultural impact and enduring popularity of Romeo and Juliet Original Film, directed by Baz Luhrmann. Released in 1996, this adaptation reimagines the tragic romance through a bold, modern lens while retaining Shakespeare's poetic dialogue. As a piece of cinematic art, it warrants a comprehensive exploration—delving into its historical context, stylistic choices, thematic depth, and its influence on both audiences and subsequent adaptations. This investigative review aims to provide an in-depth analysis of the film's conception, execution, and legacy, offering insight into why it remains a pivotal work in Shakespearean cinema.

Historical Context and Production Background

Before examining the film itself, understanding its context within the 1990s cinematic landscape and Shakespearean adaptations is crucial. Prior to Luhrmann's Romeo + Juliet, the Bard's works had been adapted numerous times, often set in traditional or period-specific environments. The 20th century saw productions ranging from Laurence Olivier's classical interpretations to more avant-garde reimaginings.

Baz Luhrmann, an Australian director known for his flamboyant visual style and energetic storytelling (notably in *Strictly Ballroom* and *Moulin Rouge!*), sought to create a version that resonated with contemporary youth while respecting Shakespeare's poetic essence. The project was initiated in the early 1990s, with a clear intention to bridge the gap between classical literature and modern cinematic language.

Key production details include:

- Budget: Approximately \$14 million
- Cast: Leonardo DiCaprio as Romeo, Claire Danes as Juliet, John Leguizamo as Tybalt, and Harold Perrineau as Mercutio
- Filming Locations: Primarily in Mexico City, utilizing its urban landscape to mimic Verona's cityscape
- Music and Soundtrack: A blend of contemporary rock, pop, and orchestral

elements, curated to appeal to a 1990s audience

The film's production was characterized by its innovative approach, blending traditional Shakespearean dialogue with modern visual and thematic elements, a decision that sparked both praise and controversy.

Stylistic Choices and Cinematic Techniques

One of the most distinctive features of Romeo and Juliet Original Film is its striking visual style. Luhrmann's signature use of rapid editing, vibrant color palettes, and kinetic camera movements creates a heightened sense of urgency and emotional intensity.

Major stylistic elements include:

- **Modern Setting with Classic Dialogue:** The film transposes the story from Verona to a fictional urban environment resembling contemporary Los Angeles or New York, complete with neon signs, gun violence, and street gangs. Despite this, the characters speak Shakespeare's language, creating a juxtaposition that underscores the universality of the themes.
- **Visual Symbolism:** Luhrmann employs recurring motifs such as fire, water, and blood to symbolize passion, violence, and life. For instance, Juliet's balcony scene is depicted with swirling water and fiery backgrounds, emphasizing emotional tumult.
- **Costume Design:** The costumes fuse modern streetwear with period elements—think leather jackets, tattoos, and jewelry alongside Elizabethan ruffs—highlighting the timelessness of the story.
- **Cinematography:** The use of dynamic camera angles, quick cuts, and close-ups amplifies the visceral experience of the narrative. The film's opening sequence, featuring a prologue delivered in a stylized news broadcast format, sets the tone for a modern, energetic retelling.

Soundtrack and Sound Design:

The soundtrack plays a pivotal role in shaping the film's tone. Tracks like Radiohead's "Exit Music (For a Film)" and Des'ree's "Kissing You" underscore pivotal romantic moments, blending emotional depth with a contemporary sensibility.

Adherence to and Deviations from Shakespeare's Text

A critical aspect of this adaptation is its fidelity to Shakespeare's original language versus cinematic reinterpretation. Luhrmann's version preserves the entire script but presents it through a modern lens, emphasizing the timelessness of the themes.

Key points include:

- Language: The film retains Shakespeare's original dialogue verbatim, delivered with passionate intensity. However, the delivery is stylized—sometimes rapid, sometimes theatrical—reflecting the characters' heightened emotions.
- Modern Elements: Guns replace swords, and street violence replaces traditional duels, symbolizing the destructive nature of feud and hatred.
- Cultural References: The film integrates contemporary symbols—such as cars, guns, and urban fashion—without altering the original text but contextualizing it within a modern environment.

Deviations and creative liberties:

While largely faithful, the film introduces certain visual metaphors and symbolic scenes not present in the original play, such as the use of a large swimming pool during Juliet's death scene, which signifies rebirth and emotional cleansing.

Themes and Interpretations

Romeo and Juliet Original Film explores core themes that resonate across generations, with a particular emphasis on youth, rebellion, and the destructive power of familial hatred.

Major themes include:

- Love and Passion: The film vividly captures the intensity of adolescent love, emphasizing spontaneity and vulnerability. The modern setting accentuates how love can be both exhilarating and perilous.
- Conflict and Violence: The ongoing gang rivalry mirrors the destructive feud between the Montagues and Capulets, highlighting how violence perpetuates cycles of hatred.
- Fate and Free Will: The prologue and recurring visual motifs underscore the idea that the characters are trapped by circumstances beyond their control, yet their choices accelerate tragedy.
- Rebellion and Youth: The film portrays Romeo and Juliet as rebellious youths resisting parental authority and societal expectations, a theme amplified by the modern urban milieu.

Interpretation:

Luhrmann's adaptation emphasizes the universality and relevance of Shakespeare's themes, suggesting that love and conflict are as pertinent in contemporary society as they were in Elizabethan England. The stylized violence and rebellious tone also appeal to a younger demographic, making the tragedy more immediate and visceral.

Critical Reception and Cultural Impact

Upon release, *Romeo and Juliet Original Film* garnered mixed reviews from critics but achieved commercial success and a lasting cultural footprint.

Critical perspectives:

- Praise:
 - For its inventive visual style and energetic storytelling
 - For Leonardo DiCaprio and Claire Danes's performances
 - For its fresh approach to classic material, making Shakespeare accessible to a new generation
- Criticism:
 - For perceived over-stylization overshadowing character development
 - For some viewers finding the modernization distracting or superficial
 - For the risk of trivializing serious themes through aesthetic choices

Despite varied opinions, the film became a cultural phenomenon, inspiring parodies, stage adaptations, and academic discussions. Its influence extended into later adaptations that experimented with modern settings and stylistic innovation.

Legacy:

- The film is often credited with revitalizing interest in Shakespeare among youth audiences.
- It set a precedent for future "modernized" adaptations, blending classical literature with contemporary culture.
- Its soundtrack remains iconic, exemplifying how music can bridge the gap between old and new.

Conclusion: A Landmark in Shakespearean Cinema

Romeo and Juliet Original Film by Baz Luhrmann stands as a landmark in cinematic history, demonstrating that classical stories can be reimagined compellingly within modern contexts. Its daring stylistic choices, faithfulness to the original text, and thematic depth elevate it beyond mere spectacle, offering a nuanced exploration of love, conflict, and Fate.

While opinions on its artistic execution vary, its influence on the landscape of literary adaptations is undeniable. It challenges filmmakers and audiences alike to reconsider how timeless stories are told and experienced. For those interested in the intersection of classical literature and contemporary filmmaking, Luhrmann's *Romeo + Juliet* remains an essential reference—a bold, vibrant, and emotionally charged retelling that continues to resonate decades after its release.

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romeo and juliet original film: Focus On: 100 Most Popular American Romantic Drama Films Wikipedia contributors,

romeo and juliet original film: Shakespeare, The Movie II Richard Burt, Lynda E. Boose, 2004-02-24 Following on from the phenomenally successful Shakespeare, The Movie, this volume brings together an invaluable new collection of essays on cinematic Shakespeares in the 1990s and beyond. Shakespeare, The Movie II: *focuses for the first time on the impact of postcolonialism, globalization and digital film on recent adaptations of Shakespeare; *takes in not only American and British films but also adaptations of Shakespeare in Europe and in the Asian diaphora; *explores a wide range of film, television, video and DVD adaptations from Almereyda's Hamlet to animated tales, via Baz Luhrmann, Kenneth Branagh, and 1990s' Macbeths, to name but a few; *offers fresh insight into the issues surrounding Shakespeare on film, such as the interplay between originals and adaptations, the appropriations of popular culture, the question of spectatorship, and the impact of popularization on the canonical status of the Bard. Combining three key essays from the earlier collection with exciting new work from leading contributors, Shakespeare, The Movie II offers sixteen fascinating essays. It is quite simply a must-read for any student of Shakespeare, film, media or cultural studies.

romeo and juliet original film: Shakespeare, The Movie Lynda E. Boose, Richard Burt, 2005-06-28 Shakespeare, The Movie brings together an impressive line-up of contributors to consider how Shakespeare has been adapted on film, TV, and video, and explores the impact of this popularization on the canonical status of Shakespeare. Taking a fresh look at the Bard and his place in the movies, Shakespeare, The Movie includes a selection of what is presently available in filmic format to the Shakespeare student or scholar, ranging across BBC television productions, filmed theatre productions, and full screen adaptations by Kenneth Branagh and Franco Zeffirelli. Films discussed include: * Amy Heckerling's Clueless * Gus van Sant's My Own Private Idaho * Branagh's Henry V * Baz Luhrman's William Shakespeare's Romeo and Juliet * John McTiernan's Last Action Hero * Peter Greenaway's Prospero's Books * Zeffirelli's Hamlet.

romeo and juliet original film: Shakespeare on Silent Film Robert Hamilton Ball, 2013-07-18 In 1899, when film projection was barely three years old, Herbert Beerbohm Tree was filmed as King John. In his highly entertaining history, Robert Hamilton Ball traces in detail the fate of Shakespeare on silent films from Tree's first effort until the establishment of sound in 1929. The silent films brought Shakespeare to a wide public who had never had the chance to see his plays in the theatre. And Shakespeare gave the film makers an air of respectability that was badly needed by a medium with a reputation for frivolity. This work, first published in 1968, brings history to life with excerpts from scenarios, from reviews and from contemporary film journals, and with reproduction of stills and frames from the films themselves, including unusual shots of leading screen actors. This is a valuable source book for film experts, enhanced by full notes, bibliography and indexes; a fresh approach for Shakespeareans; and a vivid sketch of a world that has passed for all.

romeo and juliet original film: Spectacular Performances Stephen Orgel, 2017-10-03 Why did Queen Elizabeth I compare herself with her disastrous ancestor Richard II? Why would Ben Jonson transform Queen Anne and her ladies into Amazons as entertainment for the pacifist King James? How do the concept of costume as high fashion and as self-fashioning, as disguise and as the very essence of theatre, relate to one other? How do portraits of poets help make the author readers want, and why should books, the embodiment of the word, be illustrated at all? What conventions connect image to text, and what impulses generated the great art collections of the early seventeenth century? In this richly illustrated collection on theatre, books, art and personal style, the eminent literary critic and cultural historian Stephen Orgel addresses himself to such questions in order to reflect generally on early modern representation and, in the largest sense, early modern performance. As wide-ranging as they are perceptive, the essays deal with Shakespeare, Jonson and

Milton, with Renaissance magic and Renaissance costume, with books and book illustration, art collecting and mythography. All are recent, and five are hitherto unpublished.

romeo and juliet original film: *Cinematic Shakespeare* Michael A. Anderegg, 2004 Michael Anderegg investigates how Shakespeare films constitute an exciting & ever-changing film genre. He looks closely at films by Olivier, Welles, & Branagh, as well as postmodern Shakespeares & multiple adaptations over the years of 'Romeo and Juliet'.

romeo and juliet original film: *Shakespeares Asian Journeys* Bi-qi Beatrice Lei, Judy Celine Ick, Poonam Trivedi, 2016-12-08 This volume gives Asia's Shakespeares the critical, theoretical, and political space they demand, offering rich, alternative ways of thinking about Asia, Shakespeare, and Asian Shakespeare based on Asian experiences and histories. Challenging and supplementing the dominant critical and theoretical structures that determine Shakespeare studies today, close analysis of Shakespeare's Asian journeys, critical encounters, cultural geographies, and the political complexions of these negotiations reveal perspectives different to the European. Exploring what Shakespeare has done to Asia along with what Asia has done with Shakespeare, this book demonstrates how Shakespeare helps articulate Asianess, unfolding Asia's past, reflecting Asia's present, and projecting Asia's future. This is achieved by forgoing the myth of the Bard's universality, bypassing the authenticity test, avoiding merely descriptive or even ethnographic accounts, and using caution when applying Western theoretical frameworks. Many of the productions studied in this volume are brought to critical attention for the first time, offering new methodologies and approaches across disciplines including history, philosophy, sociology, geopolitics, religion, postcolonial studies, psychology, translation theory, film studies, and others. The volume explores a range of examples, from exquisite productions infused with ancient aesthetic traditions to popular teen manga and television drama, from state-dictated appropriations to radical political commentaries in areas including Japan, India, Taiwan, Korea, Indonesia, China, and the Philippines. This book goes beyond a showcasing of Asian adaptations in various languages, styles, and theatre traditions, and beyond introductory essays intended to help an unknowing audience appreciate Asian performances, developing a more inflected interpretative dialogue with other areas of Shakespeare studies.

romeo and juliet original film: *Steven Spielberg All the Films* Arnaud Devillard, Olivier Bousquet, Nicolas Schaller, 2023-11-07 A first-of-its-kind deep dive into Steven Spielberg's decades-long career, covering everything from early short films and television episodes to each of his more than 30 feature length-films. Organized chronologically and covering every short film, television episode, and blockbuster movie that Steven Spielberg has ever directed, *Steven Spielberg All the Films* draws upon years of research to tell the behind-the-scenes stories of how each project was conceived, cast, and produced; from the creation of the costumes to the search for perfect locations; details about Spielberg's work with longtime collaborators like George Lucas, producer Kathleen Kennedy, and composer John Williams; and of course, the direction of some of Hollywood's most memorable scenes. Spanning more than fifty years, this book details the creative processes that resulted in numerous classic films like *E.T. the Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *The Color Purple*, *Schindler's List*, and *Saving Private Ryan* (to name just a few). Newer work like *Lincoln*, *The Post*, and *The Fabelmans* is also featured alongside awards stats, original release dates, box office totals, casting details, and other insider scoops that will keep fans turning pages. Celebrating one of cinema's most iconic artists, *Steven Spielberg All the Films* is the authoritative guide to the man who invented the Hollywood blockbuster.

romeo and juliet original film: *Moving Picture World and View Photographer* , 1915

romeo and juliet original film: *Performing National Identity* , 2008-01-01 National identity is not some naturally given or metaphysically sanctioned racial or territorial essence that only needs to be conceptualised or spelt out in discursive texts; it emerges from, takes shape in, and is constantly defined and redefined in individual and collective performances. It is in performances—ranging from the scenarios of everyday interactions to 'cultural performances' such as pageants, festivals, political manifestations or sports, to the artistic performances of music, dance, theatre, literature, the visual

and culinary arts and more recent media—that cultural identity and a sense of nationhood are fashioned. National identity is not an essence one is born with but something acquired in and through performances. Particularly important here are intercultural performances and transactions, and that not only in a colonial and postcolonial dimension, where such performative aspects have already been considered, but also in inner-European transactions. ‘Englishness’ or ‘Britishness’ and Italianità, the subject of this anthology, are staged both within each culture and, more importantly, in joint performances of difference across cultural borders. Performing difference highlights differences that ‘make a difference’; it ‘draws a line’ between self and other—boundary lines that are, however, constantly being redrawn and renegotiated, and remain instable and shifting.

romeo and juliet original film: Screening Shakespeare in the Twenty-First Century Mark Thornton Burnett, 2006-09-27 This bold new collection offers an innovative discussion of Shakespeare on screen after the millennium. Cutting-edge, and fully up-to-date, it surveys the rich field of Bardic film representations, from Michael Almereyda's *Hamlet* to the BBC 'Shakespea(Re)-Told' season, from Michael Radford's *The Merchant of Venice* to Peter Babakitis' *Henry V*. In addition to offering in-depth analyses of all the major productions, *Screening Shakespeare in the Twenty-First Century* includes reflections upon the less well-known filmic 'Shakespeares', which encompass cinema advertisements, appropriations, post-colonial reinventions and mass media citations, and which move across and between genres and mediums. Arguing that Shakespeare is a magnet for negotiations about style, value and literary authority, the essays contend that screen reinterpretations of England's most famous dramatist simultaneously address concerns centred upon nationality and ethnicity, gender and romance, and 'McDonaldisation' and the political process, thereby constituting an important intervention in the debates of the new century. As a result, through consideration of such offerings as the Derry Film Initiative *Hamlet*, the New Zealand *The Maori Merchant of Venice* and the television documentary *In Search of Shakespeare*, this collection is able to assess as never before the continuing relevance of Shakespeare in his local and global screen incarnations. Features* Only collection like it on the market, bringing the subject up to date.* Twenty-first century focus and international coverage.* Innovative discussion of a wide range of films and television.* Accessibly written for students and general readers.

romeo and juliet original film: *Leonard Maltin's 2013 Movie Guide* Leonard Maltin, 2012-09-04 NEW More than 16,000 capsule movie reviews, with more than 300 new entries NEW More than 13,000 DVD and 13,000 video listings NEW Up-to-date list of mail-order and online sources for buying and renting DVDs and videos NEW Completely updated index of leading performers MORE Official motion picture code ratings from G to NC-17 MORE Old and new theatrical and video releases rated **** to BOMB MORE Exact running times—an invaluable guide for recording and for discovering which movies have been edited MORE Reviews of little-known sleepers, foreign films, rarities, and classics AND Leonard's personal list of fifty notable debut features Summer blockbusters and independent sleepers; masterworks of Alfred Hitchcock, Billy Wilder, and Martin Scorsese; the timeless comedy of the Marx Brothers and Buster Keaton; animated classics from Walt Disney and Pixar; the finest foreign films ever made. This 2013 edition covers the modern era, from 1965 to the present, while including all the great older films you can't afford to miss—and those you can—from box-office smashes to cult classics to forgotten gems to forgettable bombs, listed alphabetically, and complete with all the essential information you could ask for. • Date of release, running time, director, stars, MPAA ratings, color or black and white • Concise summary, capsule review, and four-star-to-BOMB rating system • Precise information on films shot in widescreen format • Symbols for DVD s, videos, and laserdiscs • Completely updated index of leading actors • Up-to-date list of mail-order and online sources for buying and renting DVDs and videos

romeo and juliet original film: *Nickelodeon*, 1911

romeo and juliet original film: *Film's First Family* Terry Chester Shulman, 2019-11-12 “A fascinating [and] beautifully written portrait of a tempestuous family that played a pivotal role in the

development of American film” (Vanda Krefft, author of *The Man Who Made the Movies*). Adultery, secret marriages, divorce, custody battles, suicide attempts, alcoholism—the trials and tribulations of the Costellos were as riveting as any Hollywood feature film. Written with unprecedented access to the family’s personal documents and artifacts, and interviews with several family members, this riveting study explores the dramatic history of the Costellos and their significance to the stage and screen. This eccentric, tragic, yet talented clan was one of the twentieth century’s most accomplished families of actors—second only to the Barrymores, with whom they intermarried and begat a film dynasty riddled with jealousy, resentment, and heartbreak. Inevitably, the Costellos’ brilliant achievements would be eclipsed by their own immutable penchant for self-destruction. Patriarch Maurice “Dimples” Costello was considered the first screen idol until his career, marked by accusations of spousal abuse, drunkenness, and physical assault, abruptly ended. His daughter Dolores married John Barrymore, arguably the most famous man in Hollywood at the time, and their son would carry on the Barrymore name to successive generations of actors. Costello’s other daughter, Helene, was the first actress to star in an all-talking picture, *The Lights of New York*. However, her career was wracked by scandal in 1932 during her very public divorce from actor-director Lowell Sherman, who testified that his wife was a drunk and an avid reader of pornography. The original members of this pioneering family may be gone, but the name and legacy of the Costellos will live on through their accomplishments, films, and descendants—most notably, actress Drew Barrymore—and through this sweeping biography with “enough juicy material to have filled several volumes” (Leonard Maltin).

romeo and juliet original film: Locating Shakespeare in the Twenty-First Century

Gabrielle Malcolm, Kelli Marshall, 2012-03-15 The first decade of the new century has certainly been a busy one for diversity in Shakespearean performance and interpretation, yielding, for example, global, virtual, digital, interactive, televisual, and cinematic Shakespeares. In *Locating Shakespeare in the Twenty-First Century*, Gabrielle Malcolm and Kelli Marshall assess this active world of Shakespeare adaptation and commercialization as they consider both novel and traditional forms: from experimental presentations (in-person and online) and literal rewritings of the plays/playwright to televised and filmic Shakespeares. More specifically, contributors in *Locating Shakespeare in the Twenty-First Century* examine the BBC’s *ShakespeaRE-Told* series, Canada’s television program *Slings and Arrows*, the Mumbai-based film *Maqbool*, and graphic novels in Neil Gaiman’s *Sandman* series, as well as the future of adaptation, performance, digitization, and translation via such projects as National Theatre Live, the Victoria and Albert Museum’s Archive of Digital Performance, and the British Library’s online presentation of the complete Folios. Other authors consider the place of Shakespeare in the classroom, in the Kenneth Branagh canon, in Jewish revenge films (Quentin Tarantino’s included), in comic books, in Young Adult literature, and in episodes of the BBC’s popular sci-fi television program *Doctor Who*. Ultimately, this collection sheds light, at least partially, on where critics think Shakespeare is now and where he and his works might be going in the near future and long-term. One conclusion is certain: however far we progress into the new century, Shakespeare will be there.

romeo and juliet original film: The Invisible Art of Film Music Laurence E. MacDonald, 2013-05-02 Beginning with the era of synchronized sound in the 1920s, music has been an integral part of motion pictures. Whether used to heighten the tension of a scene or evoke a subtle emotional response, scores have played a significant—if often unrealized—role in the viewer’s enjoyment. In *The Invisible Art of Film Music*, Laurence MacDonald provides a comprehensive introduction for the general student, film historian, and aspiring cinematographer. Arranged chronologically from the silent era to the present day, this volume provides insight into the evolution of music in cinema and analyzes the vital contributions of scores to hundreds of films. MacDonald reviews key developments in film music and discusses many of the most important and influential scores of the last nine decades, including those from *Modern Times*, *Gone with the Wind*, *Citizen Kane*, *Laura*, *A Streetcar Named Desire*, *Ben-Hur*, *Lawrence of Arabia*, *The Godfather*, *Jaws*, *Ragtime*, *The Mission*, *Titanic*, *Gladiator*, *The Lord of the Rings*, *Brokeback Mountain*, and *Slumdog Millionaire*. MacDonald also

provides biographical sketches of such great composers as Max Steiner, Alfred Newman, Franz Waxman, Bernard Herrmann, Elmer Bernstein, Henry Mancini, Maurice Jarre, John Barry, John Williams, Jerry Goldsmith, Dave Grusin, Ennio Morricone, Randy Newman, Hans Zimmer, and Danny Elfman. Updated and expanded to include scores produced well into the twenty-first century, this new edition of *The Invisible Art of Film Music* will appeal not only to scholars of cinema and musicologists but also any fan of film scores.

romeo and juliet original film: *Kino Jay Leyda*, 1983-08-21 Documents the evolutionary development of the nation's cinema and its film artists, focusing on the period between 1896 and the death of Eisenstein in 1948.

romeo and juliet original film: Great Shakespeareans Set IV Adrian Poole, Peter Holland, 2014-09-11 *Great Shakespeareans* presents a systematic account of those figures who have had the greatest influence on the interpretation, understanding and cultural reception of Shakespeare, both nationally and internationally. This major project offers an unprecedented scholarly analysis of the contribution made by the most important Shakespearean critics, editors, actors and directors as well as novelists, poets, composers, and thinkers from the seventeenth to the twentieth century. An essential resource for students and scholars in Shakespeare studies.

romeo and juliet original film: *The History of American Literature on Film* Thomas Leitch, 2019-06-13 From William Dickson's *Rip Van Winkle* films (1896) to Baz Luhrmann's big-budget production of *The Great Gatsby* (2013) and beyond, cinematic adaptations of American literature participate in a rich and fascinating history. Unlike previous studies of American literature and film, which emphasize particular authors like Edith Wharton and Nathaniel Hawthorne, particular texts like *Moby-Dick*, particular literary periods like the American Renaissance, or particular genres like the novel, this volume considers the multiple functions of filmed American literature as a cinematic genre in its own right-one that reflects the specific political and aesthetic priorities of different national and historical cinemas even as it plays a decisive role in defining American literature for a global audience.

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Friday 9/26/25 11:00 AM Mapleton Cafe, Mapleton, Ks - ROMEOS OK Romeo's, here's a new one. We will meet Friday the 26th at the Mapleton Cafe in Mapleton, Ks @ 11:00 AM. The long-time Romeos say they used to meet there but it has

SPRING RENDEZVOUS - APRIL 28,29,30, 2025 - ROMEOS All ROMEO GROUPS: Everyone is invited to join us on April 28, 29, 30, in Eureka Springs, Arkansas, at the Super 8 Motel, (3010 E. Van Buren Rd., AR. 72632) for 3 days of

AUGUST 27TH, BREAKFAST or LUNCH, 10:00 AM, LORETTA'S This week's ride was passed on to me by one of our Romeo Riders. I think we'll find it fascinating. While doing my research and "due diligence," here is what I've come up

Tuesday 9/16/25 Jamie's Place in Holden, MO. or Ten Penny Sports Jamie's Place 300 S. Market Holden, MO 64040 816-732-4346 Option B this week is Ten Penny Sports Bar & Grill, Leavenworth, KS. Weather looks good for a lunch ride to

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