

BEHIND THE RED CURTAIN OF VERONA BEACH: BAZ LUHRMANN'S *WILLIAM SHAKESPEARE'S ROMEO + JULIET*

TOBY MALONE

It's inconceivable that Romeo is not caught [in Juliet's bed]; that's what Red Curtain Cinema means.¹

Extraordinary suspension of disbelief is a hallmark of Baz Luhrmann's 1996 film, *William Shakespeare's Romeo + Juliet*.² Ruptures in logic like Romeo's bedroom near-miss are accepted by filmgoers conditioned to conventions of fantastical escapism alongside extreme verisimilitude. Luhrmann successfully collides the familiar (of verisimilitude) with the unfamiliar (of escapism), and meshes 1996 fashion, music and physicality with Elizabethan language, laws and social restraints. Luhrmann's combined aesthetic is established within a distinctive, created world, uniquely crafted and microscopically detailed, in which every piece of text and dialogue is an intertextual reference from almost the entire breadth of the Shakespearian canon.

The difficulty of naturalizing Elizabethan language, customs and themes on film has, over the past century, yielded adaptations set in specific time-frames or places to establish distance, aesthetics employed by filmmakers including Olivier and Branagh. The perils of neglecting distance are seen in Michael Almereyda's 2000 *Hamlet*, set in modern-day Manhattan. Almereyda's hindrance was too-strong familiarity and blurred division between the fictional and the actual, where modern New Yorkers speak verse in well-known settings. This choice permits the audience to linger on anachronisms or overt familiarity, which undermines the story and draws attention to artificiality. The world of the director's vision is essential to the success of the adaptation. This article examines

the comprehensive world of Luhrmann's *William Shakespeare's Romeo + Juliet* and the extraordinary lengths taken – on a series of sliding levels – to ensure the film's internal verisimilitude.

'Red Curtain Cinema' is conceptually central to the development of Luhrmann's film world. Luhrmann coined the term as an overarching definition of his filmmaking process while promoting his 2001 movie musical *Moulin Rouge!*. Luhrmann noted the structural continuity, common crew and stylistic through-line that linked his three films – *Moulin Rouge!*, *Strictly Ballroom* (1992) and *William Shakespeare's Romeo + Juliet* – and dubbed it 'The Red Curtain Trilogy'. The Red Curtain offers 'a self-conscious nod to the audience in the storytelling that eschews realism',³ and adheres to three conventions: (1) setting in a *heightened creative world*; (2) use of a *recognizable story shape*; and (3) audience awareness that *what they are watching is not meant to be real*.⁴ Unlike the Sydney of *Strictly Ballroom* and the Paris of *Moulin Rouge!*, however, the

¹ Marius de Vries, *William Shakespeare's Romeo + Juliet: Music Edition*, DVD Commentary (Twentieth Century Fox/Bazmark Inq.), 2006.

² *William Shakespeare's Romeo + Juliet*, Dir. Baz Luhrmann (DVD, Twentieth Century Fox/Bazmark Inq., 2003/2006; Blu-Ray, Twentieth Century Fox/Bazmark Inq., 2010), 1996.

³ Anton Monsted, personal e-mail correspondence, September 2010. Monsted is formerly Luhrmann's assistant, and is now General Manager of Luhrmann's company, Bazmark Inq.

⁴ 'Strictly Ballroom'. *IFI Study Guides*. www.irishfilm.ie/downloads/ifi_strictly_sg.pdf, accessed 31 August 2011, p. 8. *Moulin Rouge!* is prefaced with a literal red curtain parting as if it were a theatrical première.

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'Verona' of *William Shakespeare's Romeo + Juliet* is so heavily removed from the geographical location of Verona that it is rebranded entirely. For Luhrmann, this is not Verona. This is Verona Beach.

This is a version of Verona never before committed to film: a 'shimmering no-place',⁵ a distinctive world of its own, one 'made up of collage . . . visual collage, written collage, sonic collage, and . . . musical collage'.⁶ The 'pastiche visual nightmare known as Verona Beach'⁷ is a dusty, urban coastal wasteland whose architecture, weather, and style variously evoke Mexico City, California, Miami and Rio. Familiar fashion, music and accents encourage audience identification, but Luhrmann avoids an identifiable American city to emphasize Verona Beach's other-worldly location. Production briefs called for 'a heightened created world . . . recognizable to a contemporary audience but . . . laden with and informed by the world indicated by the language of Shakespeare'.⁸

Verona Beach, then, in its heightened style, conscious verisimilitude and exacting detail, might be called a 'possible-world', a setting where the logically impossible is authorized through exhaustive authenticity. I will return to the possible-world theory in relation to Luhrmann's 'collage' in greater detail below. Luhrmann's heightened milieu emphasizes its fictionality, with fine detail which enfolds a generation's distaste for perceived Shakespearian archaism – a major studio concern – into the world's very construction material.⁹ Luhrmann's intertextual basis for Verona Beach allows space to exist where real-world rules need not apply, be they legal, linguistic or geographical. Verona Beach is a place that does not exist in our world and, strikingly, it is built from the very text that Luhrmann's film is often criticized for disregarding.

Shakespearian citation informs every aspect of Verona Beach. The humorous intertextuality of the film's production design – pistols branded 'sword' and 'rapier', for example – is frequently glossed elsewhere, usually dismissed as gimmicky. Rather, the intertextual development of Verona Beach relies on audience collusion for interpretation of a complex network of visual and

aural references, foregrounded by the Red Curtain's very real artificiality. Verona Beach's comprehensiveness establishes a local dialect, constructed with visual, verbal and musical signifiers perceptible in concentric layers of detail. This discourse completes the world's construction, authorizes the use of Elizabethan language, and envelops the viewer so completely that every detail becomes part of a discursive vernacular.

PROJECT GENESIS

This investigation began after I rewatched the opening moments of *William Shakespeare's Romeo + Juliet* for perhaps the tenth time. As the 'Montague Boys' are introduced, a vaguely inaudible piece of text is spoken, external to Shakespeare's play. Being familiar with Luhrmann's production design, I came to suspect that there was more to this exclamation than had been previously acknowledged. The official DVD captioning of the film's first dialogic scene (Shakespeare's 1.1) confirmed this suspicion: Phrases shouted by Sampson and Gregory (absent from the published screenplay) are captioned as follows:

SAMPSON:
Excrement – In a Urinal –
SAMPSON AND GREGORY:
Go rot!¹⁰

⁵ Alfredo Michel Modenessi. '(Un)Doing the Book "without Verona walls": A View from the Receiving End of Baz Luhrmann's *William Shakespeare's Romeo + Juliet*', in *Spectacular Shakespeare: Critical Theory and Popular Cinema* (Madison 2002), p. 70.

⁶ Baz Luhrmann, *Romeo + Juliet: The Music. William Shakespeare's Romeo + Juliet: Music Edition DVD* (Twentieth Century Fox/Bazmark Inq.), 2006.

⁷ Courtney Lehmann, *Screen Adaptations: Shakespeare's Romeo and Juliet* (London, 2010), p. 170.

⁸ Monsted, e-mail correspondence.

⁹ Baz Luhrmann, *William Shakespeare's Romeo + Juliet: Special Edition, DVD Commentary* (Twentieth Century Fox/Bazmark Inq.), 2003.

¹⁰ *William Shakespeare's Romeo + Juliet*, Dir. Baz Luhrmann. *Closed Captioning* (DVD, Twentieth Century Fox/Bazmark Inq., 2003/2006), 1996.

A close examination of the actors' faces reveals that words are omitted from this gibberish. After some analysis, it became clear that the boys in fact say:

SAMPSON:
Pedlar's excrement! King Urinal!
SAMPSON AND GREGORY
Go rot!

With this adjusted text, the lines remain nonsensical but they become direct citations. Luhrmann recontextualizes Autolycus's 'Let me pocket up my pedlar's excrement' (*Winter's Tale*, 4.4.713–14), which signals interest in source, even for incidental lines. To the same end, both the Host's 'Thou art a Castilian-King-urinal!' (*Merry Wives of Windsor*, 2.3.31) and Leontes's 'Make that thy question, and go rot' (*Winter's Tale*, 1.2.326) are reincorporated as slang. Luhrmann appropriates and regroups these lines so that their primary meanings (if not original intentions) are irrelevant, and foregrounds the use of such vernacular in this society.¹¹

Having puzzled out the provenance of these lines, I saw that there was more textual depth to this film than had previously been acknowledged. In fact, Verona Beach incorporates intertextuality in production design, music and verbal text on what I have categorized as large-scale medium-scale and microscopic levels.

VERONA BEACH AND THE BARD WITH THE FOREHEAD

As I analysed the extraordinary intertextual detail that comprises Verona Beach, it became quickly apparent that its focus is centralized on the written word. The film's textual grounding is immediately signalled with an onscreen prologue, detailed billboards and newspapers. The film's soundtrack producer, Marius de Vries, suggests 'these cultural sign-posts and cross-references are so blatant that they become . . . common ground by which those watching the film are seduced into collaborating with the world which the movie is postulating'.¹² This centralized immersion is developed on multiple levels.

The varying levels of identified detail were the result of an exhaustive, intricate process, which

created what production designer Catherine Martin calls an 'intense society around Romeo and Juliet' which reinforced the text within a world of 'contemporary myth'.¹³ Courtney Lehmann, wary of the connection between 'myth' and the supernatural, defers instead to the legendary;¹⁴ regardless, these vernaculars highlight Verona Beach's Red Curtain-influenced heightened plane, in 'a time and place caught between here-after and no-where, unidentified and identifiable'.¹⁵ Verona Beach is a collection of pop-culture images which invoke religion, consumerism and iconography, headed by the presence of Shakespeare, in a society which 'not only most stridently advertises itself as a product of global capitalism but also knowingly flaunts how that culture consumes "Shakespeare"'.¹⁶

Critically, to these 'Veronese', Shakespearian expression and citation are not ironic, they are unremarkable. Luhrmann winks at the knowing audience as the camera pans across storefronts for 'The Merchant of Verona Beach' and 'Globe Theatre Pool Hall', yet none of the characters wink at one another. Verona Beach is not a society preoccupied with citing Shakespeare; it is a society where Shakespeare's words are a common parlance, with no citation necessary. The film's Shakespearian images, quotations and references are more about the audience's interpretation of a constructed world than they are about living in a giant Shakespeare-themed amusement park where stores are named for an idolized absent figure. In fact, Hodgdon's observation of the truism that 'the Shakespeare

¹¹ The captioning programme has been updated for the 2010 Blu-Ray edition and more accurately reflects many of the Shakespearian references included in this paper.

¹² De Vries, *Music Edition DVD*.

¹³ Jo Litson, 'Romeo and Juliet', *Theatre Crafts International*, 30 (1996), 47–9; pp. 47, 49.

¹⁴ Courtney Lehmann, 'Strictly Shakespeare? Dead Letters, Ghostly Fathers, and the Cultural Pathology of Authorship in Baz Luhrmann's *William Shakespeare's Romeo + Juliet*', *Shakespeare Quarterly*, 52 (2001), 189–221; p. 190.

¹⁵ Modenessi, '(Un)Doing', p. 72.

¹⁶ Barbara Hodgdon, 'William Shakespeare's *Romeo + Juliet*: Everything's Nice in America?', *Shakespeare Survey* 52 (Cambridge, 1999), pp. 88–98; p. 89.

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myth insists on the physical spectre of the Bard with the Forehead'¹⁷ is ironized within Verona Beach, because the one Shakespearian icon that never appears is the Droeshout portrait.

Despite his ubiquity in Verona Beach, Hodgdon's 'Shakespeare myth' is uneasily absent here, as is Shakespeare himself, aside from one sly in-joke clear perhaps only to the filmmaker. Prior to the lovers 'meeting' through a decorative fish-tank, Romeo passes a man at a urinal dressed in a Renaissance-style costume. We see only the man's back for a brief second; according to Luhrmann, that man is Shakespeare.¹⁸ The man wears an elaborate hat, so no 'Forehead' is apparent; it is a citation for insiders alone, yet its significance lies in Shakespeare's anonymous, background presence. Indeed, the surprising fact that the word 'Shakespeare' is not used as a brand name removes the author's identity and emphasizes citation as normalized speech. Critics who identify Verona Beach as a 'post-Shakespearian world'¹⁹ disregard that world's construction; more accurately, Verona Beach is 'post-Shakespearian' only for the audience. Luhrmann does not ever suggest that the film's characters are quoting Shakespeare; rather, Verona Beach is a world beyond the realms of contemporary culture, where Shakespeare is a one-way cultural icon, ironically absent for anyone within the film but ubiquitous in the interpretation of canny moviegoers.

LARGE-SCALE INTERTEXTUALITY

While the bulk of this investigation will focus on Verona Beach's easy-to-miss intertextual details, large-scale citation plays its role in the construction of the broader universe. In creating Verona Beach, production crews went to great lengths to generate the extraordinary detail required to build the world literally from nothing.²⁰ Cars, branding and costumes were tailored to individual personalities. As the Red Curtain-heightened world of Verona Beach rose from sketchbooks and screenplay drafts, an ontological construction ensured all elements were considered. The social development of Verona Beach required consistency and rigorous

verisimilitude to effectively crowd out the outside world.

To this end, extant products, customs and locations were consciously excluded from all aspects of production design. Importantly, however, the constructed world bears just enough resemblance to reality that familiar imagery reinforces both Verona Beach's alienation and alliance to reality. For example, Luhrmann reuses a large, familiar 'Enjoy Coca-Cola' billboard (also featured in *Strictly Ballroom* and *Moulin Rouge!*), translated to 'Wherefore L'Amour'. The familiar design sweep appeals to the viewer's semiotic understanding of that sign, while the otherness of seeing different words in place of the iconic drink logo distances Verona Beach from the actual world. The sign sits alongside enough familiar elements to encourage us to be comfortable there.

The familiar and unfamiliar are also rendered musically, to provide a familiar, sonically extensive base amidst what might be alien text.²¹ Luhrmann's inclusion of music from popular recording artists attracted teenaged audiences and ensured ongoing association between certain songs and the film. The musical score and pop soundtrack specifically incorporated the text, and intertwined music around Shakespeare's words and Catherine Martin's images to complete a comprehensive picture of Verona Beach.

¹⁷ Hodgdon, 'Everything's Nice', p. 88.

¹⁸ Baz Luhrmann, *William Shakespeare's Romeo + Juliet: Music Edition, DVD Commentary* (Twentieth Century Fox/Bazmark Inq.), 2006.

¹⁹ Richard Vela, 'Post-Apocalyptic Spaces in Baz Luhrmann's *William Shakespeare's Romeo + Juliet*', in *Apocalyptic Shakespeare: Essays on Visions of Chaos and Revelation in Recent Film Adaptations* (Jefferson, 2009), p. 99.

²⁰ Luhrmann, *Special Edition DVD*. Large sets, such as the impressive wasteland of Sycamore Grove, were built from scratch, at such a high degree of craftsmanship that they withstood a hurricane.

²¹ Luhrmann, *Music Edition DVD*. Luhrmann produced the film's soundtrack in conjunction with assistant Anton Monsted, orchestral composer Craig Armstrong, music producer Paul Andrew (Nellee) Hooper, and producer/composer Marius de Vries.

The combination of extant pop songs with custom-made pieces inspired by the film and Shakespeare's play is a point of disjuncture for flashes of the familiar in the unfamiliarity of Verona Beach. Choric re-orchestrations and remixes of popular songs contrast the familiar and unfamiliar, a shock that delays the viewer's recognition of the recontextualized lyrics. Music reinforces the world's un-alien distinctiveness, both familiar in tone but unfamiliar in content to its audience, undistinguishable in immersive, remixed layers.

Far beyond a reliance on familiar signifiers, however, is the actual construction of the world central to the authenticity of Verona Beach. Built on a devotion to physical verisimilitude, Verona Beach is much less a set than a world in which people live. The world's strength is the detail which renders features ubiquitous and unremarkable. The majority of Verona Beach's distinctively designed pieces – set dressings, product placements, text citations and social constructions – are *ignored* by characters. Of all created elements, far more props, signs, furniture and pieces of text exist than are actually foregrounded, a technique which serves to emphasize the completeness of this world. The sheer volume of design features ignored by actors and the camera – as opposed to self-conscious indication of a carefully placed prop – harmonizes elements. Crucially, the citizens of this world share the blasé acceptance of familiar features of a city street on which citizens live; eventually details are taken for granted. Luhrmann begins at this saturation point, where the worn-down city streets of Verona Beach are not worthy of a second glance from figures presumably born there. Excepting the lurid expository zoom-shots on selected items, Luhrmann rarely lingers on clever detail long enough for the audience to absorb its full meaning.²² In fact, as I shall observe, much of Luhrmann's detail is minute and fleeting, with an especial reliance on intertextual citations not readily familiar to the casual filmgoer, all of which serves to validate Verona Beach's comprehensiveness.

To ensure the authenticity of the many slogans, products and hoardings of Verona Beach, an Australian commercial artist was engaged to

design the world's details. Working with a team of designers, Tania Burkett's role was to ensure that Verona Beach resembled a world where appropriate, unique products were available for sale, all of which were created from references found throughout Shakespeare's canon. Burkett's responsibilities ranged from large-scale elements to minute details, with 'Shakespeare as [her] copywriter' to develop images and products as needed.²³ Burkett and her colleagues designed dozens of items that adorned the sets which featured both prominently and fleetingly in the film. Many ideas occurred out of necessity or inspiration, such as the *Othello*-inspired delivery service Post-Post-Haste-Dispatch.²⁴

The first large elements emphasized are Catherine Martin's trademark advertising billboards, which '[communicate] clearly to an audience that this is where we are and this is what we're doing'.²⁵ Recontextualizing Shakespeare's words for commercial branding, citation is varied, creative and often humorous. Beyond the *L'Amour* sweep, billboards advertise 'Thunder bullets' which 'Shoot Forth Thunder' (2 *Henry VI*, 4.1.104); 'Sword 9mm

²² Luhrmann's distinctive camera work has attracted enough critical attention to obscure the detail it encompasses. Courtney Lehmann suggests that 'Luhrmann invents a whole new language [with] whip pans, lightning cuts, super macro slam zooms, static super wide shots, tight on point-of-view shots, and other vertigo-inducing angles courtesy of crash crane camerawork' (Lehmann, *Screen Adaptations*, p. 145) but grounds the translation of that language solely in the film's broader mechanics, as opposed to its finer detail.

²³ Tania Burkett, personal telephone correspondence.

²⁴ Burkett, telephone correspondence. 'Post-Post-Haste-Dispatch' delivery service was originally 'Speed dispatch', from Friar Laurence's 'I'll send a friar with speed / To Mantua, with my letters to thy lord' (4.1.123-4). According to Burkett, studio lawyers called for an alternative so as not to be confused with the many authentic delivery businesses with 'speed' in their names. Burkett chose Brabantio's 'Write from us to him post-post-haste. Dispatch' (*Othello*, 1.3.46) with the correct tone. The subsequent emendation of Laurence's line, to 'I'll send my letters post haste / To Mantua,' was suggested by actor Pete Postlethwaite, and is a rare textual alteration. Close-up angles on the delivery envelope include the line 'A local habitation and a name' (*A Midsummer Night's Dream*, 5.1.17).

²⁵ Litson, 'Romeo', p. 49.

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Series S²⁶ handguns are ‘Thy pistol [*sic*] and thy friend’ (2 *Henry IV*, 5.3.94); and ‘Prospero Scotch Whiskey’ promises ‘Such stuff as dreams are made on’ (*Tempest*, 4.1.156–7). Capulet Industries claims that ‘Experience is by industry achieved’ (*Two Gentlemen of Verona*, 1.3.22), while a skyscraper is ‘Retail’d to Posterity’ (*Richard III*, 3.1.77) by Montague Construction.²⁷ As suggested above, it is significant that not all intertextual citations are necessarily familiar to the casual filmgoer, although the majority of these large-scale references are presented in such a way that it is clear that ‘something’ is being quoted. Despite this pointed branding, of the above quotations, arguably only Prospero’s is widely familiar. The employment of Shakespearian citation spreads to almost the entire canon on one stage or another; yet not every citation is iconic.

Luhrmann emphasizes the importance of familiar media framing to bridge a ‘language gap’: ‘because we’re constantly seeing a vocabulary which for some viewers will be deeply unfamiliar in familiar contexts, on advertising hoardings, in newspapers, on the covers of magazines, [so the] framing is not as alien as the language might be’.²⁸ On top of establishing a familiarity of style, Luhrmann incorporates packaging, services, media, advertisements and vernacular into a uniform familiarity which allows an entry point for viewers.

Crucially, these broad strokes work to achieve the first and third steps in the Red Curtain cinema mandate, of building a heightened creative world while simultaneously reminding the audience of the deliberate distance from the real world. Intertextuality serves as a constant visual reminder of the world’s unreality but does so by ensuring exhaustive authenticity within it.

MEDIUM-SCALE INTERTEXTUALITY

A more delicate negotiation comes in the finer details around Verona Beach: these flourishes have often attracted the greatest criticism as gimmicks. Where large-scale intertextuality represents the

wider *universe*, medium-scale details fill out *the everyday* in Verona Beach, fine enough to reflect and refract reality through the viewer’s biases. From incidental signage to added dialogue and tongue-in-cheek citation, Luhrmann’s medium-scale elements are conspicuous enough to be easily noted (and emphasize the otherness of Verona Beach in keeping with the Red Curtain conventions) but are unremarkable enough to be subtly used and discarded by characters through the course of the film.

Production design structures smaller products and establishments not necessarily in camera focus but glimpsed peripherally. Citations are plentiful and are often not pointed enough to be clearly Shakespearian, particularly to the casual viewer. Among the dozens of included citations are the set dressings in the opening scene’s Phoenix Gas station, where customers are invited to ‘Add more fuel to your fire’ (3 *Henry VI*, 5.4.70), amidst packaging for ‘Hotspur Filters’ cigarettes, a ‘Shylock Bank’ storefront, and ‘Argosy Cars’ taxis (‘Hath an argosy cast away coming from Tripolis’, *Merchant of Venice*, 3.1.94). The ‘Sycamore Grove’ amusement park features bars/brothels called ‘Pound of Flesh’ (*Merchant of Venice*), ‘Midnite Hags’ (*Macbeth*, 4.1.64) and ‘Shining Nights’ (*Love’s Labour’s Lost*, 1.1.90) alongside signage for ‘Rozencrantzky’s’ burgers, an over-sized prop bottle of ‘Bolingbroke Champagne’, and cabana bars called ‘Mistress Quickly’ and ‘Cheapside’. ‘Sack: Good Double Beer’ features the almost unreadable slogan ‘Let a Cup of Sack be your Poison’ (1 *Henry IV*, 2.2.45–6).

²⁶ Martin Brown, personal telephone correspondence. All guns used were working firearms, and were specifically designed by an armourer to act as both status symbols and costume jewellery. Custom pieces included Romeo’s ‘Sword’, Tybalt’s ‘Rapier’, Benvolio’s ‘Sword 9mm Series S’, and Mercutio’s ‘Dagger’.

²⁷ Other unused construction slogans include ‘Montague: A Tower of Strength’ (*Richard III*, 5.3.12) and ‘Montague Constructions: The Houses He Makes Last Till Doomsday’ (*Hamlet*, 5.1.59)

²⁸ Luhrmann, *Music Edition DVD*.

The walls of Sycamore Grove and the Globe Theatre Pool Hall are papered with posters advertising concerts for bands with names such as 'Jack Cade's Venom'd Vengeance' (2 *Henry VI*; *Troilus and Cressida*, 5.3.49) and 'Feigned Ecstasies' (*Titus Andronicus*, 4.4.21) who advertise a new album called 'Our ears vouchsafe it but your legs should do it' (*Love's Labour's Lost*, 5.2.217). The creation of two fictional bands demonstrates that in Verona Beach, there is a social world beyond Shakespeare's characters. Each of these cited references are large enough to be read but too small to be clear at a glance, an effect which places the work at risk of appearing gimmicky. Crucially, however, embellishments point towards the completeness of Verona Beach as a society which extends beyond the camera's gaze.

Luhrmann not only creates Verona Beach as a visual world, but additionally, true to the Red Curtain rule of audience distancing, he further anchors this society through linguistic vernacular. For Luhrmann and co-adaptor Craig Pearce, 'the story dictated the world, and the world dictated the story at all times'.²⁹ In keeping with the development of Verona Beach as a society which normalizes Elizabethan language, incidental lines of dialogue were consciously lifted from Shakespeare, often recontextualized, and used to fill linguistic gaps along the same lines as the above typographical interpolations.

Fittingly, many of Luhrmann's interpolated spoken lines are insults between young men, which build the raw, aggressive, evolving street vernacular into the fabric of Verona Beach. Some interpolations are unremarkable, such as Abra[ham]'s lascivious 'Double, double, toil and trouble' prior to the opening brawl sequence (*Macbeth*, 4.1.10). Many are difficult to interpret and harder again to identify within the canon: for example, in the Queen Mab scene, Sampson shouts 'you taffeta punk! [*All's Well That Ends Well*, 2.2.21] Die a beggar! [*Antony and Cleopatra*, 1.5.64].' The original meaning of the second half of this line ('Who's born that day / When I forget to send to Antony / Shall die a beggar') is refigured as youth vernacular, where intent trumps meaning. In the fatal duel scene, Tybalt

attacks Romeo with 'Thou art my soul's hate' ('There is the man of my soul's hate', *Coriolanus*, 1.6.10), refigured as an enraged epithet. Each interpolation was initially unplanned and unstructured: no additions are published in screenplay form, a fact which emphasizes the process of ongoing textual development. When in need, Luhrmann would call for necessary lines during the shooting process. Co-producer and script supervisor Martin Brown's role was (in part) to furnish a list of Shakespearean insults that could be adopted at short notice, or, as Brown colourfully noted, 'Baz asked me for a list of words that might be used if an Elizabethan wanted to tell someone to fuck off.'³⁰

Another intriguing adjustment of the youth slang comes as Romeo greets Benvolio and Mercutio at Sycamore Grove, with a familiar 'Ho ho, you taffeta punks!' (*All's Well That Ends Well*, 2.2.21). Benvolio returns his greeting with a slangy 'Ro-MAY-oh', altering his name with affectionate familiarity without straying from the text, while simultaneously evoking a play on words from the published screenplay, omitted from the film:

BENVOLIO
Here comes Romeo, here comes Romeo!
MERCUTIO
Without his roe . . .
BENVOLIO
Me, O.
MERCUTIO
. . . like dried herring.³¹

The pun is excised but the familiarity remains, firmly rooted within a local dialect based on citation.

Other inventive verbal citations come from the 'newsreader' Chorus, overheard on a television saying ' . . . this costly blood (*Julius Caesar*, 3.1.61), never anger made good guard for itself (*Antony and Cleopatra*, 4.1.9–10). The law hath not been

²⁹ Brown, telephone correspondence.

³⁰ Brown, telephone correspondence.

³¹ Baz Luhrmann and Craig Pearce, *William Shakespeare's Romeo + Juliet: The Contemporary Film, the Classic Play* (New York, 1996), p. 82.

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dead . . . (*Measure for Measure*, 2.2.92)' before focus shifts away. These inserted lines are, importantly, barely heard and are hardly iconic. Luhrmann might be forgiven for deciding to mute the newscaster or to substitute filler lines, yet he maintains his Red Curtain consistency by giving the Chorus a local casual, deliberate citation similar to that of the street youths.

This distinctive street vernacular extends prominently to the music that accompanies Verona Beach life. Half of the soundtrack's songs were specifically commissioned, often inspired by the film. One such track, *Pretty Piece of Flesh*, acts as more than a simple reference to Sampson's early boast. The song is a triumphant theme for the Montague boys, who repeatedly sing the song's chorus ('I am a pretty piece of flesh') in place of Sampson's lines, and again later as the Montague boys celebrate their successful conquest of the Capulet Ball. Luhrmann co-opts and recontextualizes this dialogue and incorporates local vernacular into the world's popular commercial culture.

Specific references similarly shape two custom-made soundtrack songs free-associated from preview footage: *Whatever (I Had a Dream)* and *Local God*. Both songs are heard in fragments in the body of the film, remixed, played at different speeds and sampled. Neither song's overt Shakespearian references are heard in the film proper: they are present only to a consumer listening to the songs separately. *Whatever* is a raucous, jumbled piece which blends Romeo's dream state, Verona Beach references and assorted familiar pop culture icons: references range from Romeo's 'I dreamt a dream tonight' (1.4.50) and Juliet's death to sordid imagery of illegal narcotics, John Wayne and Bette Davis. Similarly, *Local God* uses lyrics that incorporate the experience of being a Montague in Verona Beach. The song's first line, '*You do that Romeo / Be what you wanna be . . .*' appropriates 'Romeo' as a generic local action: 'do[ing] that Romeo' is a stylistic choice. In Verona Beach, to be a 'Romeo' is non-ironic and un-Shakespearian. It is the joyous act of gang life, where 'a Romeo' is one to be both emulated and lovingly mocked, and recalls Benvolio's 'Ro-MAY-oh'. The chorus catches the spirit

of the Montague boys: '*I feel just like a local god when I'm with the boys / We do what we want, we do what we want . . .*' In Verona Beach, the warring boy-gangs are local gods who do 'do what [they] want': this sense of invincibility colours their gang experience.

Medium-scale detail further embeds the Red Curtain mentality of creating a heightened creative world, and it is clear that the audience is expected not to interpret all developed details fully, but instead to treat citation as part of the world's structure. The achievement of surface verisimilitude provides an assured sense of consistency for the casual viewer, and the potential for greater detail to be noticed on further viewings.

MICROSCOPIC INTERTEXTUALITY

Doležel has suggested that in literature, all fictional worlds are incomplete, and that eventually a world's verisimilitude will be compromised.³² Doležel's assertion is complicated when applied to film, as the demands of verisimilitude and continuity seek completion, even though in all cases that completion is illusive. The challenge for filmmakers is to insist on extreme detail to emphasize the world's completeness. No fictional world can hope for actual perfection: indeed, often errors are unnoticed until after release. While many filmmakers settle for completeness in areas framed by the camera, Luhrmann's Red Curtain called for a comprehensive world inside which his cameras could freely operate without fear of straying outside, which means that every detail had to be exacting.

To this point, designer Tania Burkett related that Luhrmann only loosely planned his daily filming process, so designers were obliged to presume that slight details would be incorporated in the finished product. Burkett and her collaborators were expected to be as 'authentic [to the world] as possible' in case Luhrmann focused his lens on a package or a piece of graffiti, for example. This sense of multilayered authenticity created

³² Lubomir Doležel, *Heterocosmica: Fiction and Possible Worlds* (Baltimore, 2000), p. 22.

a world whose tiniest products shared a unified feel.³³ As such, miniscule details like a ‘Butt-Shaft’ Cigarette brand – which I spotted in the extreme background of the gas-station sequence and asked Burkett about – were placed on set in anticipation of their potential use. Ultimately, the reference to ‘the blind bow-boy’s butt-shaft’ (*Romeo and Juliet*, 2.3.15–16) is almost undetectable; yet, as Burkett recounted, the shelves of the Phoenix Gas Mart and other places of Verona Beach commerce were fully, authentically stocked in case they were ever filmed.³⁴ Other references, including ‘Maiden milk’, ‘Hark Communications’ public telephones and ‘Mercury Special Filter Cigarettes’ are glimpsed peripherally, but these products’ ubiquity is most effective in the fact that characters never linger over a product placement for the sake of the reference. These designs are effective precisely because the citizens of Verona Beach *pay them no attention* and, what’s more, many are so subtle that it is impossible to absorb every layer of meaning and design in a single viewing, given the extraordinary volume of design.³⁵

The microscopic detail that characterizes the production design extends to sonic construction: right from the film’s opening moment, citation musically establishes the world with the memorable, grandiose homage to Orff’s *O Fortuna*, knowingly renamed *O Verona*. The choric gesture opens with an accelerated sound effect, a pastiche achieved by sampling ‘segments of every musical cue in the movie, [which were then] laid on to half-inch tape, speed-manipulated with tape stops and tape starts, re-sampled, reversed and layered up’.³⁶ Furthermore, the lyrics to *O Verona* are a Latin translation of Shakespeare’s Prologue, a fact not immediately apparent: layered orchestration, vocals, sound effects, and recitation of the actual Prologue text render almost all of *O Verona*’s de-emphasized Latin text virtually inaudible, and in any case almost certainly irrelevant to the film’s teen demographic.³⁷ Both the soundtrack pastiche and Chorus translation speak to Luhrmann’s tendency for precision, where the smallest points are carefully detailed despite the fact that they almost certainly go unnoticed by casual filmgoers.

Visually, details and citations flash across the screen too quickly to be read, such as numerous newspaper articles which fill the frame for fractions of seconds. A careless designer might fill these articles with dummy text or gibberish to infer detail: rather, every Verona Beach newspaper is intertextually comprehensive. The film’s first textual signifier is a newspaper article which coincides with the Chorus’s speech, featuring headlines with citations such as ‘War Against God’s Peace’, (*1 Henry VI*, 1.5.73–4); ‘Violent Ends’, (*Romeo and Juliet*, 2.5.9); and ‘A Rash Fierce Blaze of Riot’ (*Richard II*, 2.1.33). The many fleetingly glimpsed newspapers and magazines are virtually unreadable, yet every piece contains appropriate (if disjointed) Shakespearian citation from at least twelve different plays.³⁸ For example, as Laurence fantasizes over the potential of the lovers’ union, an oddly disjointed but thematically linked newspaper article briefly materializes:

Brother Capulet [*sic*], give me your hand. For this alliance may so happy prove, to turn our [*sic*] households’ rancor to pure love [*Romeo and Juliet*, 5.3.295, 2.2.91–2]. Why ring not out the bells aloud throughout the town? Prince, [*sic*] command the citizens make bonfires and feast and banquet in the streets [*1 Henry VI*, 1.8.12–13]. Loyal, just and upright gentlemen never did captive with a freer heart! Cast off your chains of bondage and embrace [*Richard II*, 1.3.87–8]. A contract of true love to celebrate,

³³ Burkett, telephone correspondence.

³⁴ Burkett, telephone correspondence.

³⁵ Bazmark generously granted me access to some of these products, many of which were not seen on film. These included ‘Crystal Tresses’ shampoo (*1 Henry VI*, 1.1.3), to ‘rend off thy silver hair’ (*Titus Andronicus*, 3.1.259) and to ‘be an amber-colour’d raven’ (*Love’s Labour’s Lost*, 4.3.85); SilverBright toothpaste (*King John*, 2.1.315, ‘To clean between thy teeth’); ‘Out Damn’d Spot Dry Clean’ (*Macbeth*, 5.1.33), ‘Fortune’s Cap’ restaurant (*Hamlet*, 2.2.231) and ‘Goodly Gear’ clothing (*Romeo and Juliet*, 2.3.93).

³⁶ De Vries, *Music Edition DVD*.

³⁷ An early draft of *O Verona* supplied by Fox Music utilized words from a modified thirteenth-century hymn, *Dies Irae*, contemporary with and similar in structure to the *Carmina Burana*.

³⁸ With at least five fully-developed newspapers featuring in the film, the breadth of detail in each featured article is too broad to cite here in full.

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36. Detail from two distinct Capulet Ball invitations: an early prototype (left) and the final product (right), featuring unique textual references.

and some donation freely to estate on the blest lovers! [*Tempest*, 4.1.84–86] We’ll celebrate their nuptials, and ourselves will in that kingdom spend our following days. Our son and daughter shall in Verona [*sic*] reign [*Pericles* 22.103–5]. To hear the rest untold, sir, lead’s the way [*Pericles* 22.107]. To celebrate the joy that God hath given us [*1 Henry VI*, 1.8.14], come in, and let us banquet royally after this golden day of victory! [*1 Henry VI*, 1.8.30–1] The gods today stand friendly that we may, lovers in peace, lead on our days to age! [*Julius Caesar*, 5.1.93–4]

The breadth of cross-canon citation compiled for newspaper articles demonstrates interest in coherently communicating a layered world in part through the media: the inclusion of the essentially everyday newspaper dedicated to chronicling the minutiae of society suggests cultural depth consciously left to the audience’s inference.

The written word continues as the site of local verisimilitude: custom-made publications include *Timely* magazine, a news glossy with the motto ‘Matter for a Hot Brain’ (*Winter’s Tale*, 4.4.684). *Timely*’s cover feature on ‘Dave Paris’ as ‘Bachelor of the Year’ talks of his ‘Excellent breeding (*Merry Wives of Windsor*, 2.2.218), sums of love and wealth (*Timon of Athens*, 5.2.37), absolute power (*King Lear*, 5.3.276), and a good name’ (*Cymbeline*, 2.3.83). *Prophecy* runs a feature on ‘Music Frightful as a Serpent’s hiss’ (*2 Henry VI*, 3.2.330); *BulletIN*

magazine notes that ‘The Golden Bullet Beats it Down’ (*Passionate Pilgrim*, 18.18). Public, pervasive written signifiers reinforce a local dialect consistent with the Red Curtain Cinema’s construction and offer a fleeting glimpse into inferred areas of Verona Beach society.

Furthermore, the written word extends to the personal, which includes ‘I love thee’ engraved inside Juliet’s wedding ring, Romeo’s jotted poetic musings, and a meticulously detailed invitation to the Capulet Ball. The detail on this prop (Illustration 36) is onscreen for barely two seconds, and the only clearly legible words it bears are ‘Mercutio and Friends’, yet the citation is typically detailed:

To celebrate the joy that God hath given us [*1 Henry VI*, 1.8.14], The Honourable Fulgencio and Lady Capulet bid you come to make feast and banquet at their home [*Titus Andronicus*, 5.2.114]. Feast your ears with the music awhile [*Timon of Athens*, 3.7.33–4]. May you a better feast never behold [*Timon of Athens*, 3.7.87]. On Saturday July 16 shall we sup. RSVP July 10 to Capulet Mansion. Feast with the best, and welcome to my house [*Taming of the Shrew*, 5.2.8]. Your presence glads our days [*Pericles*, 7.19]. – F. Capulet.³⁹

³⁹ This text is based on a prop (above, left) that Bazmark kindly supplied me; it differs slightly from that in the film.



37. Distressed Agincourt Cigarette package, featuring obliterated text (left) alongside the slightly different original studio design (right).

Usefully, much of the cited text is recontextualized, with original meaning removed and Shakespeare's language established as common vernacular. As such, the designers present their information entirely without irony: Timon's misanthropic invitation to feast is cited with sincerity.

At an even finer level, intertextual detail exists on the tiniest of props. One notable example is the detail on a package of 'Agincourt Cigarettes,' where a decorative embellishment is, on close examination, an obscured, obliterated excerpt from W. H. Auden's 'O Where Are You Going': one of several text citations from sources as disparate as Eliot and Marlowe (see Illustration 37). These items demonstrate commitment to poetic verisimilitude beyond Shakespeare's canon, even for unreadable text, and even fancifully hint at communities external to Verona Beach where Eliotian and Marlovian citation is standard, such is the itinerant nature of cigarette packages.

The textual branding of Verona Beach reaches its logical conclusion – as a worn-down urban centre home for restless youth – through the literal marking of the walls and blank spaces of the world. Vandalism is ubiquitous, with most walls and businesses bearing local names including 'Romeo', 'Benvolio' and 'Rosaline'. More detailed are two pieces of graffiti which enjoy no close-up, but appear in the

background in stages. On a wall behind the Globe Theatre Pool Hall, a large, ornate piece of graffiti reads, in its first appearance, '... THOU WERT CL... / ... PI...'. The camera misses parts of the phrase, and others are distressed to the point where they are quite unreadable. Several more angles reveal more letters, but the entire phrase – 'Would thou wert clean enough to spit on' (*Timon of Athens*, 4.3.361) – is never revealed in its entirety (Illustration 38). Further down the wall, another blurred piece of graffiti is readable only in part: 'How N... Fat...', or 'How Now Ye Fat Kidneyed Rascal', an appropriation of 'Peace, ye fat-kidneyed rascal, what a brawling dost thou keep!' (*1 Henry IV*, 2.2.6–7) (Illustration 39). Aside from the use of Shakespeare as linguistic slang, vandalism is used as a territorial claim of ownership and street language consistent with the world's construction.

Even more than the large- and medium-scale citations that adorn Verona Beach, the microscopic shifts the focus of the design from a constructed 'set' to a constructed 'world', where the ignored detail furnishes the day-to-day lives of its citizens. The fact that such attention was paid to this element reinforces the idea of what the creators of the Red Curtain Cinema were attempting.

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38. Large-scale graffiti shows the partially obscured reference to *Timon of Athens*.



39. A fleeting reference to *1 Henry IV* is almost completely undecipherable as a citation.

VERONA BEACH AS
POSSIBLE-WORLD

The many layers of Luhrmann's Red Curtain world emphasize its exhaustive construction and its ambition for verisimilitude. To reach beyond the company's artistic mission statement, however, Verona Beach is uneasily defined. Verona Beach is no 'alternate universe', a category ubiquitous in literature, film, comic books and drama. Constructions similar to our own world yet slightly different, alternate worlds 'indulge the "what if" syndrome',⁴⁰ which firmly grounds the adaptation in 'our' world with slight variation. Verona Beach is clearly not part of our world: the film features no national flags or suggestion that Verona Beach is American, aside from (many of) the actors' accents.⁴¹ Alternative universes are often engaged by characters from one world (usually the actual world) interacting with the unfamiliar, to note contrast between what they see and what we know to be true.

Different but related concepts are variously defined: Hutcheon considers the 'heterocosm', 'literally an "other world" or cosmos, complete . . . with the stuff of a story – settings, characters, events, and situations' in which the 'res extensa . . . of that world, its material, physical dimension' is deployed for the totality of experience.⁴² Ruth Ronen considers 'fictional worlds', which are 'based on a logic of parallelism that guarantees their autonomy in relation to the actual world'.⁴³ Both theories are compelling to a point, but the extensive interaction between Shakespeare's canon and the detail of Verona Beach requires more separation for the interpreting audience member beyond a simple dismissal of a world as simply fictional or parallel.

More useful is a train of thought common to the fields of logic, literature and philosophy: the possible-world. Distinct from an alternate universe, a possible-world revolves on a 'heterogeneous paradigm that allows various conceptions for possible modes of existence'.⁴⁴ Possible-worlds apply to any possible version of our world so long as it adheres to the laws of physics. The

semantically compelling sense that possible-worlds represent a version of our actual world rather than a simple fiction is useful in allying the familiar and unfamiliar and fits the Red Curtain approach.

Rod Girle notes that possible-worlds 'usually have some sort of internal consistency, or some sort of internal logic, even when they are quite unrealistic',⁴⁵ a position consistent with the structure of Verona Beach. Furthermore, the actual world and possible-worlds are 'utterly and completely distinct from each other from a causal and spatiotemporal point of view across all spatiotemporal dimensions'⁴⁶ and, most critically, are designed to be interpreted by spectators who live within our actual world.

The possible-world perspective authorizes the use of Elizabethan language by constructing a place where all vernacular and advertising mirror the local language. To repeat a contrast, Almereyda's *Hamlet* draws attention to the disjunction between the setting and the words as spoken. Almereyda's presentation of the possible-world of Manhattan as Elizabethan is too familiar to be effective, because the world's logic is anachronistically compromised. In contrast, Luhrmann's immersive world creation authorizes Elizabethan language through imagery derived from the Shakespearian canon. The distinction between 'natural' and 'artificial' languages lies in the complexity and richness of the former and the limitations of the latter.⁴⁷

⁴⁰ Robert Boswell. *The Half-Known World: On Writing Fiction* (New York, 2008), p. 110.

⁴¹ The only national signifier in the film is on Paris's astronaut costume, with what appears to be an American flag with the Verona Beach crest in place of stars.

⁴² Linda Hutcheon. *A Theory of Adaptation* (New York, 2006), p. 14.

⁴³ Ruth Ronen. *Possible Worlds in Literary Theory* (Cambridge, 1994), p. 8.

⁴⁴ Ronen, *Possible Worlds*, p. 21.

⁴⁵ Rod Girle, *Possible Worlds* (Montreal, 2003), p. 1.

⁴⁶ Girle, *Possible*, p. 2.

⁴⁷ Girle, *Possible*, p. 6.

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Luhrmann's achievement was to turn Elizabethan English into *a natural language for his world* by appropriating Shakespeare's canon to create a Verona Beach vernacular. The result is an intertextually extended world with a natural dialect grounded in what Hutcheon calls 'truth-of-correspondence', or believability that such events could feasibly occur in that artificial setting.⁴⁸

Most importantly, Verona Beach features recognizable elements alongside possibly unfamiliar Shakespearian language to create a place parallel to (yet significantly different from) late-nineties America. The material familiarity of the world draws the audience to the cinema, but it is the self-evident disconnect between Verona Beach and contemporary America that authorizes unfamiliar actions. The possible-world revolves on 'the simple idea that something is possible if it is so in at least one possible-world'.⁴⁹ Logically, behaviour sanctioned in Verona Beach but considered anti-social, illegal or immoral in our contemporary society is physically *possible*, meaning that logically it is possible in this *possible-world*. As noted at the beginning of this article, Romeo escapes Juliet's bedroom unnoticed; teens legally and openly tote pistols; Romeo is banished without trial for the crime of murder; Juliet is buried without question or autopsy; and every character, from the lowest to the highest status, speaks in poetic, heightened Elizabethan language. None of these concepts are physically impossible or illogical by the laws of physics. Each is unthinkable in our actual world, yet all are unflinchingly accepted in Verona Beach, which 'posits a reality of [its] own that casts doubt on basic notions in logic and semantics'.⁵⁰

The independent reality of Verona Beach, complete with aspects that defied conventional belief, is seamlessly incorporated into the created world of the film and emphasizes its completeness. Extraordinary focus on the world's verisimilitude through detailed design emphasizes the reality of this new society for the figures that exist within it, which in turn endorses the linguistic and societal logic that would jar in a familiar setting.

AFTERWORD

Alfredo Michel Modenessi has noted that in watching Luhrmann's film, 'the viewer is assaulted with signs but is as helpless to decode them as Shakespeare's fated protagonists',⁵¹ yet this response is certainly part of the point. Luhrmann's entire world is not designed to be immediately interpreted; it is designed to be experienced. Were it constructed as a world to be read, Verona Beach would be little more than a highly decorated set. The achievement of Luhrmann's production team was to create a detailed and vibrant location where characters feasibly live and grow. It is significant that the intertextual world of Verona Beach is entirely public: there are no Shakespearian slogans in private homes, only in places of commerce. In private homes decorations are chosen and strategically placed, while in the public world haphazard collections of signs exist at every turn, so frequently that they can never be kept straight, through the universal (large-scale) to the everyday (medium-scale) to the microscopic.

The intricacy and layering of Verona Beach, in Luhrmann's 'visual, . . . written, . . . sonic, . . . and musical collage',⁵² belies Lucy Hamilton's suggestion that Luhrmann's film is made up of 'disrespectful elements to disturb the establishment [including] a number of visual Shakespearian jokes'.⁵³ Verona Beach has little to do with 'the establishment' and is comprised of more than just a 'number' of 'Shakespearian jokes': in all, Luhrmann

⁴⁸ Hutcheon, *A Theory*, p. 14.

⁴⁹ Girle, *Possible*, p. 3.

⁵⁰ Ronen, *Possible Worlds*, p. 1. Hodgdon notes that 'Romeo + Juliet makes no overtly tactical alignment with melting-pot ideologies [and echoes] an America where such blurrings and crossings of ethnic, racial, gender, and class boundaries occur daily' (p. 96).

⁵¹ Modenessi, '(Un)Doing', p. 77.

⁵² Baz Luhrmann, *Romeo + Juliet: The Music. William Shakespeare's Romeo + Juliet: Music Edition DVD* (Twentieth Century Fox/Bazmark Inq.), 2006.

⁵³ Lucy Hamilton, 'Baz Vs. the Bardolaters, or Why William Shakespeare's Romeo + Juliet Deserves Another Look', *Literature/Film Quarterly*, 28 (2000), 118–25; p. 121.

cites from at least thirty-two of Shakespeare's plays, as well as the works of several contemporaries.⁵⁴ Luhrmann's filming process is summed up by Martin Brown: 'many directors start with the text, and then film what is given. Baz builds a world first and then films the visual, he builds a soundscape and visual-scape [*sic*] and lets them interact to create an interwoven cinema experience – text, music, and visuals intersect and heighten one another.'⁵⁵ The 'seamless' world of Verona Beach is effective precisely because a willing audience member can be swept up in the film's energy and can believe that these events could feasibly occur within such a society. If the film were set in modern Los Angeles, Rio or Mexico City, as several commentators have guessed, landmark-spotting and awareness of illogical moments would potentially mar the integrity of the piece.

Furthermore, as Anton Monsted recalls, textual or visual decisions were never made lightly: 'we were ambitious about infusing every element of the film – visually, in the graphics, the guns, the music, and the lyrics with Shakespearian verse,

Elizabethan stage convention, and the stage in general'.⁵⁶ The conventions of 'Red Curtain Cinema' are without doubt observed in the construction of Luhrmann's world. The great achievement of the Red Curtain possible-world is the creation of a place which oscillates between the familiar and the unfamiliar in a totality of citation and extreme attention to detail, and forces the admission that, as a possible-world, Verona Beach is as comprehensive as may be wished.⁵⁷

⁵⁴ This count is doubtless incomplete: there is a great likelihood that plays not cited (including *As You Like It*, *The Comedy of Errors* and *Henry VIII*) are present yet unnoticed.

⁵⁵ Brown, telephone correspondence.

⁵⁶ Monsted, e-mail correspondence.

⁵⁷ I am indebted to Anton Monsted, Tania Burkett, Martin Brown, Marius de Vries, Nikki Di Falco, Fox Music and Bazmark Inq. for their invaluable assistance in providing me with production materials and their time to compile this paper. In addition, my colleagues Jill Levenson, Linda Hutcheon, Colette Gordon, Jacqueline Johnson and Carrie Cole were generous in their proofreading and structural ideas, for which I am particularly grateful.