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How old was leonardo dicaprio in romeo and juliet 1996

21 Leonardo Dicaprio is 21, Claire Danes is 17, and, yes, class, they do get naked in William Shakespeare’s Romeo and Juliet. You almost laugh watching them put a hip, hotblooded spin on the Bard’s star-crossed lovers. Who played Juliet with Leonardo DiCaprio? Claire Danes and Leonardo DiCaprio were star-crossed lovers in Baz Luhrmann’s Romeo + Juliet. The movie, which premiered in 1996, starred a 21-year-old DiCaprio as the leading man. Meanwhile, Danes was only 17 while portraying the role of Juliet. Who played Mercutio? Tetsuya KakiharaRomeo x Juliet Gregg ChillinStill Star-CrossedChip AlbersRomeo & Juliet: Sealed with a Kiss Mercutio/Voiced by Did Leo DiCaprio date Kate? The real reason Kate Winslet and Leonardo DiCaprio never dated. The truth of the matter is, Winslet and DiCaprio never “fancied” each other. Regarding their strictly platonic relationship, Winslet admits, “I think the reason that friendship works is because there was never any romantic thing. Did Juliet get pregnant by Romeo? Does Juliet get pregnant in Romeo and Juliet? Juliet: Yes. Pregnant. Who is the cast of Romeo and Juliet? Romeo & Juliet is a 2013 internationally co-produced romantic drama film adaptation of William Shakespeare ’s romantic tragedy of the same name written by Julian Fellowes and directed by Carlo Carlei . The film stars Douglas Booth, Hailee Steinfeld, Damian Lewis, Kodi Smit-McPhee, Ed Westwick,... What are some character traits of Romeo and Juliet? Romeo and Juliet Romeo. The son and heir of Montague and Lady Montague. Juliet. The daughter of Capulet and Lady Capulet. Friar Lawrence. A Franciscan friar, friend to both Romeo and Juliet. Mercutio. A kinsman to the Prince, and Romeo’s close friend. The Nurse. Tybalt. Capulet. Lady Capulet. Montague. Lady Montague. Who is Tybalt in Romeo and Juliet? Tybalt is a character in William Shakespeare ’s play Romeo and Juliet. He is the son of Lady Capulet’s brother. Juliet ’s short-tempered first cousin, and Romeo ’s rival. Tybalt shares the same name as the character Tibert/Tybolt the “Prince of Cats” in Reynard the Fox, a point of mockery in the play. Is Leonardo DiCaprio in Romeo and Juliet? Leonardo DiCaprio and Claire Danes portray Romeo and Juliet, the youthful star-crossed lovers of the past. But the setting has been moved from it’s Elizabethan origins to the futuristic urban backdrop of Verona Beach . About Feedback Privacy Policy Terms of Use Leonardo Dicaprio is 21, Claire Danes is 17, and, yes, class, they do get naked in William Shakespeare’s Romeo and Juliet. You almost laugh watching them put a hip, hotblooded spin on the Bard’s star-crossed lovers. No dis intended. The laughter comes from delight and awe at how well DiCaprio and Danes pull off the trick. These babes from the whirlwind of hardball action, rowdy humor and rapturous romance. It’s a good thing that Shakespeare gets his name in the title, or you might mistake the opening scenes for Quentin Tarantino’s Romeo and Juliet. No dialogue, just gunshots, as two gang families — the Montagues and the Capulets (each has its name in lights on the roof of a high-rise) — go to war. Welcome to mythical Verona Beach, where the gangs fire on each other, and soldiers in choppers fire on them. Shot in Mexico in a style that might be called retrofuturistic, since it encompasses castles and armor, as well as bulletproof vests and boomboxes, the film reworks Shakespeare in a frenzy of jump cuts that makes most rock videos look like MTV on Midol. Juliet’s papa Capulet is robustly played by Paul Sorvino as a John Gotti-like godfather. Her mother, Gloria (Diane Venora), is a Southern belle out to marry off her daughter to Paris (Paul Rudd, from Clueless), a wealthy square who comes dressed as an astronaut to a costume ball. Juliet’s bawly nurse is played by the British actress Miriam Margolyes with a broad Hispanic accent (she calls her mistress Wholette). The excellent John Leguzamo is Juliet’s cousin Tybalt, a volatile Latino who’s in a gang that likes to dude up and then accessorize with pearl-handle guns and silver boot heels. Romeo’s clan is led by Dad (Brian Dennehy) and Mom (Christina Pickles) Montague. Their gang favors shorts and Hawaiian shirts, though Romeo’s best bud, Mercutio (Harold Perrineau, from Smoke), is a black cross-dresser whose murder by Tybalt sparks Romeo to take lethal vengeance. If your head isn’t spinning yet, it will. The rabid flamboyance of Luhrmann’s vision, remarkably accented by Kym Barrett’s costumes and Catherine Martin’s production design, is meant to make Romeo and Juliet accessible to the elusive Gen X audience without leaving the play bowdlerized and broken. Luhrmann, known as a wizard in his native Oz, where he stages plays and operas, relishes knocking cobwebs off classics. Of course, messing with Romeo and Juliet is nothing new. It’s been made over as a ballet, as a Broadway musical and Oscarwinning movie (West Side Story), and as a 1987 Abel Ferrara gang film (China Girl). But all those productions threw out Shakespeare’s language. Luhrmann and his Aussie co-writer, Craig Pearce, stick with the Bard’s funny way of talking. Iambic pentameter in this pulp context may throw you at first, but hang on. rector Franco Zeffirelli stuck to the language and the period in his 1968 film Romeo and Juliet but livened things up by casting young leads — Olivia Hussey, 15, and Leonard Whiting, 17 — and showcasing enough copieces and cleavage to have censors crying kiddie porn. The film was a smash, though Zeffirelli cut the text severely to make up for the inadequacies of his otherwise-appealing actors. Luhrmann cuts the text as well, though not as damagingly. His point is not to distract you from the words, as Zeffirelli did, but to lead you to them. And in DiCaprio and Danes, who give magnetic performances, he has found two actors with the youth to play the roles and the talent to do them justice. They speak the verse so naturally that the meaning registers. DiCaprio is dynamite in a role that builds on the rare talent he showed in This Boy’s Life, What’s Eating Gilbert Grape? and The Basketball Diaries. As Romeo, he doesn’t round his vowels (tonight becomes tonight) or enunciate in dulcet tones, but when he speaks, you believe him. Whether Romeo is lovesick (“Did my heart love till now?”), violent (“Tempt not a desperate man”) or drugged (“A dateless bargain to engrossing death”), DiCaprio lets the Bard’s words flow with an ardor that you can’t buy in acting class. As his co-star Leguizamo has said in jest: “It came so easy to that little, blond, happy, golden-boy motherfucker.” Danes, with poise beyond her years, as My So-Called Life made clear, is DiCaprio’s equal. Juliet can be played as a ninny, a role Danes has been saddled with in other films (Little Women, How to Make an American Quilt). She wisely chooses to emphasize Juliet’s melting loveliness and bristling wit. When the lusty Romeo, on their first date, complains of being left unsatisfied with only a kiss, Juliet turns on him. “What satisfaction canst thou have tonight?” she asks. The fire in Danes’ eyes is unmistakable: Juliet is interested, but for now, Romeo should keep his dick in his pants. For all the tumult that Luhrmann stirs up in the film, he shoots the scenes between the two lovers with elegant simplicity. When Romeo first sees Juliet at the costume ball, his “bright angel” is wearing wings. He is dressed in a knight’s shining armor. These children of enemies steal looks at each other on opposite sides of a fish tank and later steal a kiss. Says Romeo, “Oh, trespass sweetly urged.” The actors don’t rush past the language to get to the sex, as Zeffirelli had Whiting and Hussey do. DiCaprio and Danes make the bandying of words a sly, erotic game. Shakespeare has never been this sexy onscreen. Without the right actors, puppy love could never become the grand passion that tragedy requires after Romeo and Juliet are secretly married by Father Laurence (a splendid Pete Postlethwaite) in defiance of their families. DiCaprio delivers the line “I am fortune’s fool” with wrenching power as violence seals his fate. Luhrmann goes hog wild for the climactic double suicide on a flower-strewn altar lit by 2,000 candles, with Romeo swallowing a lethal drug picked up from a seedy dealer (M. Emmet Walsh) and Juliet holding a semiautomatic to her head. Amid the clamor from outraged purists and Shakespeare spinning in his Stratford-on-Avon, England, grave, you should notice that Luhrmann and his two bright angels have shaken up a 400-year-old play without losing its touching, poetic innocence. Scene 1: Samson and Gregory, Capulet’s men, discuss strategies to provoke a fight with the Montagues - banter between the two sides soon starts. Benvolio encourages peace among the families just as Tybalt enters and challenges him to a duel for being a cowardly Montague. Montague and Capulet soon enter and are encouraged by the Prince to keep the peace. Romeo is feeling dejected and forlorn – he explains to Benvolio that he is in love, but that his love is unrequited. Scene 2: Paris asks Capulet if he may approach Juliet for her hand in marriage - Capulet approves. Capulet explains that he is holding a feast at which Paris could woo his daughter. Peter, a serving man, is dispatched to give out invitations and unwittingly invites Romeo. Benvolio encourages him to attend because Rosalind (Romeo’s love) will be present. Scene 3: Capulet’s wife informs Juliet of Paris’ desire to marry her. The Nurse also encourages Juliet. Scene 4: A masked Romeo, Mercutio and Benvolio enter the Capulet celebration. Romeo tells of a dream he had about the consequences for attending the celebration: the dream foretold “untimely death”. Scene 5: Capulet welcomes the masked revelers and invites them to dance. Romeo notices Juliet among the guests and instantly falls in love with her. Tybalt notices Romeo and informs Capulet of his presence offering to remove him. Capulet allows Romeo to stay in order to preserve the peace. Meanwhile, Romeo has located Juliet and the couple kisses. Scene 1: Upon leaving the Capulet grounds with his kinsman, Romeo has run off and hid himself in the trees. Romeo sees Juliet on her balcony and overhears her profess her love for him. Romeo responds in kind and they decide to marry the next day. Juliet is called away by her Nurse and Romeo bids her farewell. Scene 2: Romeo asks Friar Lawrence to marry him to Juliet. The Friar chastises Romeo for being fickle and asks what happened to his love for Rosalind. Romeo dismisses his love for Rosalind and explains the urgency of his request. Scene 3: Mercutio informs Benvolio that Tybalt has threatened to kill Mercutio. The Nurse ensures that Romeo is serious about his love for Juliet and warns him of Paris’ intentions. Scene 4: The Nurse delivers the message to Juliet that she is to meet and marry Romeo in Friar Lawrence’s cell. Scene 5: Romeo is with Friar Lawrence as Juliet hastily arrives. The Friar resolves to marry them quickly. Scene 1: Tybalt challenges Romeo, who attempts to pacify the situation. A fight breaks out and Tybalt kills Mercutio – before dying he wishes “a plague on both your houses.” In an act of revenge, Romeo kills Tybalt. The Prince arrives and banishes Romeo. Scene 2: The Nurse explains that her cousin, Tybalt, has been killed by Romeo. Confused, Juliet questions Romeo’s integrity but then decides that she loves him and wants him to visit her before he is exiled. The Nurse goes to find him. Scene 3: Friar Lawrence informs Romeo that he is to be banished. The Nurse enters to pass on Juliet’s message. Friar Lawrence encourages Romeo to visit Juliet and fulfill their marriage contract before going to exile. He explains that he will send a message when it is safe for Romeo to return as Juliet’s husband. Scene 4: Capulet and his wife explain to Paris that Juliet is too upset about Tybalt to consider his marriage proposal. Capulet then decides to arrange for Juliet to marry Paris the following Thursday. Scene 5: Romeo bids Juliet an emotional farewell after spending the night together. Lady Capulet believes that Tybalt’s death is the cause of her daughter’s misery and threatens to kill Romeo with poison. Juliet is told that she is to marry Paris on Thursday. Juliet refuses much to her father’s disdain. The Nurse encourages Juliet to marry Paris but she is to wait for Romeo to take her to Mantua. Scene 2: Juliet begs her father’s forgiveness and they discuss Paris’ marriage proposal. Scene 3: Juliet asks to spend the night alone and swallows the potion with a dagger by her side in case the plan does not work. Scene 4: The Nurse discovers Juliet’s lifeless body and the Capulets and Paris grieve her death. The Friar takes the family and Juliet’s seemingly dead body to church. They hold a ceremony for Juliet. Scene 1: Romeo receives news from Balthasar about Juliet’s death and is determined to die by her side. He buys some poison from an apothecary and makes the return journey to Verona. Scene 2: The Friar finds out that his letter explaining the plan about Juliet’s faked death was not delivered to Romeo. Scene 3: Paris is in Juliet’s chamber grieving her death when Romeo arrives. Romeo is apprehended by Paris and Romeo stabs him. Romeo kisses Juliet’s body and takes the poison. The Friar arrives to find Romeo dead. Juliet wakes to find Romeo dead and no poison left for her, she uses the dagger to kill herself in grief. When the Montagues and Capulets arrive, the Friar explains the events leading to the tragedy. The Prince pleads with the Montagues and Capulets to bury their grievances and acknowledge their losses. The Montague and Capulet families finally lay their feud to rest.

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