



Romeo and Juliet: CSF Shakespeare & Violence Prevention

Romeo and Juliet

By William Shakespeare

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Produced by the Colorado Shakespeare Festival

Shakespeare & Violence Prevention

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Recommended for grades 6-12

In artnership with the Center for the Study and Prevention of Violence and the Department of Theatre and Dance at CU Boulder

Distribution of Roles

ACTOR 1: Mercutio, Friar, Nurse

ACTOR 2: Juliet, Tybalt, Benvolio

ACTOR 3: Romeo, Prince, Capulet

Note: if you plan to use this script, please be sure to include the following statement in your material:

"This program was developed by the Colorado Shakespeare Festival, the Center for the Study and Prevention of Violence, and the Department of Theatre & Dance, departments at the University of Colorado at Boulder, and funded in part by the Office of Outreach and Engagement at CU Boulder."

Please also inform the Colorado Shakespeare Festival Education Department at csfedout@colorado.edu or (303) 735-1181

CONTENT WARNING

Romeo and Juliet is a play about a community troubled with violence, and the storyline involves the deaths of young people (by homicide and suicide). This content may be triggering to some members of your school community. We encourage you to have conversations with your students prior to the performance, particularly the students who may have been personally impacted by a traumatic experience. Please work with your students to make the most appropriate decisions for them regarding the in-school performance and post-show workshops. If you are concerned about a student, below are some resources:

- **Counseling team** at your school
- **Colorado Crisis Services** (confidential and immediate support if you are in crisis or need help dealing with one, or if you are looking for additional resources): 1-844-493-8255 (text "TALK" to 38255); www.coloradocrisiservices.org
- **Safe2Tell** (anonymous reporting): 1-877-542-7233; www.safe2tell.org



R&J Introduction

ACTOR 3

Hello ____ (NAME OF SCHOOL) ____! SKO __ (MASCOT) __! How are we doing today? We're actors from the Colorado Shakespeare Festival and the Center for the Study and Prevention of Violence. And we're here to perform *Romeo and Juliet*.

ACTOR 1

The play is set in the town of Verona, where a rivalry between the Capulets and the Montagues has lasted for generations and created a culture of violence.

ACTOR 2

The three of us will play ALL nine roles. On Team Capulet (*everyone holds up a yellow costume piece - Capulet colors!*), we have Juliet, a teenager trying to fit in, her hotheaded cousin Tybalt,

ACTOR 1

her dedicated Nurse,

ACTOR 3

and her father, Lord Capulet. On Team Montague (*purple costumes!*), we have Romeo, who's in his feelings a lot,

ACTOR 2

his cousin Benvolio,

ACTOR 1

and his cool friend Mercutio. We also have two neutral characters: Friar Laurence, confidante to both Juliet and Romeo,

ACTOR 3

and the Prince of Verona, who's trying to cut down on the violence in his town.

ACTOR 2

The characters in this play give us clues that they're not doing okay, just like real people do. As you watch, keep an eye out for warning signs, or red flags, that a character might be on the verge of something dangerous - hurting themselves or someone else.

ACTOR 3

When you see a warning sign, we invite you to raise your hand. No words are necessary, and we'll let the show continue without interruption. When you see one of us give you a thumbs up, it's time to drop your hands so we can move on. Let's practice! Tybalt, a Capulet, is really angry that Romeo, a Montague, has crashed a party and confides in us...



(ACTOR 2) TYBALT

I see this is a Montague, our foe,
A villain that is hither come in spite
'Tis he; villano Romeo.
Now, by the stock and honor of my kin,
To strike him dead I hold it not a sin.
I'll not endure him. This intrusion shall,
Now seeming sweet, convert to bitt' rest gall.

ACTOR 1

Great. Those of you who raised your hands noticed it sounds like Tybalt is planning to hurt Romeo. That's a big red flag.

ACTOR 2

One last thing—there are many moments of violence and unfortunately, death, in this play. We didn't want to leave your stage covered in fake blood, or bring in real daggers (*dowels*), so this is how we're going to handle the death of a character.

Put on TYBALT and MERCUTIO costumes - last moment of knife fight.

ACTOR 3

Hold, Tybalt! Good Mercutio! Falla! Sí puedes!

Tybalt stabs Mercutio, Mercutio dies and exits the hoodie, which JPAPP lays gently on the stage.

ACTOR 3

Brave Mercutio is dead.

ACTOR 2

Got it? Okay.

As LUCINDA and SAMMIE clear the remaining costumes...

ACTOR 3

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

Scene 1

TYBALT and MERCUTIO enter separately.

(ACTOR 2) TYBALT *(to the audience)*

Here comes a dog of the house of Montagues. I will frown as I pass by, and let him take it as he list. Nay, I will bite my thumb at him, which is disgrace to him if he bear it.

He bites his thumb at MERCUTIO.

(ACTOR 1) MERCUTIO

Do you bite your thumb at me, sir?

(ACTOR 2) TYBALT

I do bite my thumb, sir.

(ACTOR 1) MERCUTIO

Do you bite your thumb at me, sir?

(ACTOR 2) TYBALT

No, sir, I do not bite my thumb at you, sir, but I bite my thumb, sir. Do you quarrel, sir?

(ACTOR 1) MERCUTIO

Quarrel, sir? No, sir.

(ACTOR 2) TYBALT

But if you do, sir. I am for you. I am as good a man as you. Better, sir.

(ACTOR 1) MERCUTIO

You lie.

They fight. This first fight is pretty low stakes – maybe even a little bit silly – and not realistic.

(ACTOR 2) TYBALT

Have at thee, coward.

Enter PRINCE, who interrupts the fight. MERCUTIO and TYBALT kneel.

(ACTOR 3) PRINCE

Rebellious subjects, enemies to peace,
Three civil brawls, bred of an airy word,
Between Capulet, and Montague,
Have thrice disturb'd the quiet of our streets.
If ever you disturb our streets again,
Your lives shall pay the forfeit of the peace.
Once more, on pain of death, all men depart.



Si alteras las calles de nuevo,
Sus vidas pagarán la pérdida de paz.

Exit ALL but MERCUTIO. (TYBALT quick change to BENVOLIO. PRINCE quick change to ROMEO.)

(ACTOR 1) MERCUTIO *(to audience)*

[ad lib, looking for ROMEO] Where did Romeo go? Donde está? Have you seen him?

Enter BENVOLIO.

Benvolio! O, where is Romeo?

(ACTOR 2) BENVOLIO

Hey, Mercutio!

An hour before the worshiped sun arose

A troubled mind drove me to walk abroad.

So early walking did I see our friend.

Towards him I made, but he was 'ware of me

And stole into the covert of the wood.

(ACTOR 1) MERCUTIO

Many a morning hath he there been seen,

With tears augmenting the fresh morning's dew,

Pasando tiempo con suspiros hondos.

Encerrado en su cuartito,

Shuts up his windows, locks fair daylight out,

And makes himself an artificial night.

Bleak and portentous must this humor prove,

Unless good counsel may the cause remove.

MERCUTIO exits as ROMEO enters. He tries to sneak away, but BENVOLIO stops him.

(ACTOR 2) BENVOLIO

Romeo! Buenos días, primo.

(ACTOR 3) ROMEO

Híjole, Es él día tan joven?

(ACTOR 2) BENVOLIO

But new struck nine.

(ACTOR 3) ROMEO

Híjole! Tristeza ralentiza las horas.

(ACTOR 2) BENVOLIO

Tristeza lengthens Romeo's hours?

(ACTOR 3) ROMEO

Not having that, which, having, makes them short.

(ACTOR 2) BENVOLIO

In love?

(ACTOR 3) ROMEO

Out—

(ACTOR 2) BENVOLIO

Of love?

(ACTOR 3) ROMEO

Out of her favor, where I am in love. Ya no está interesada conmigo

Dost thou not laugh?

Tut, I have lost myself; ya no m'conozco

Este no es Romeo, he's some other where.

(ACTOR 2) BENVOLIO

Tell me in sadness, who is that you love.

(ACTOR 3) ROMEO

In sadness, primo, I do love Rosaline.

(ACTOR 2) BENVOLIO

Óyeme bien Romeo, forget to think of her.

(ACTOR 3) ROMEO

Ay, enséñame a olvidar mis pensamientos.

(ACTOR 2) BENVOLIO

By giving liberty unto thine eyes;

Examine other beauties / Busca otra más bella

Benvolio points out a few audience members. Especially teachers 😊

(ACTOR 3) ROMEO

Me voy: thou canst not teach me to forget.

(ACTOR 2) BENVOLIO



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I'll pay that doctrine, or else die in debt.

Exeunt



SCENE 2.

Enter the NURSE, singing "Roar" by Katy Perry, interacting with audience. Opportunity for lightness and fun.
Enter CAPULET.

(ACTOR 3) CAPULET

Nurse, where's my daughter? Call her forth to me.

(ACTOR 1) NURSE

Lamb! Ladybird!
God forbid! Where's this girl? Juliet!

Enter JULIET

(ACTOR 2) JULIET

Mande! Quién llama?

(ACTOR 1) NURSE

Su papa

(ACTOR 2) JULIET

Father, I am here. What is your will?

(ACTOR 3) CAPULET

This is the matter:--Nurse, give leave awhile,
We must talk in secret:--nurse, come back again;
I have remember'd me, thou's hear our counsel.
Thou know'st my daughter's of a pretty age.

(ACTOR 1) NURSE

Faith, I can tell her age unto an hour.
Thou wast the prettiest babe that e'er I saw:
An I might live to see thee married once,
I have my wish.

(ACTOR 3) CAPULET

Marry, that 'marry' is the very theme
I came to talk of. Tell me, daughter Juliet,
How stands your disposition to be married?

(ACTOR 2) JULIET

It is an honor that I dream not of.

(ACTOR 3) CAPULET

Well, think of marriage now,



The valiant Paris seeks you for his love.

(ACTOR 1) NURSE

A man, young lady! lady, such a man!

(ACTOR 3) CAPULET

What say you? can you love the gentleman? Que piensas.
Speak briefly, can you like of Paris' love?

(ACTOR 2) JULIET

I'll look to like, if looking liking move.

(ACTOR 1) NURSE *(noticing the audience)*

My lord, the guests are come. I beseech you, follow straight.
Come, girl, seek happy nights to happy days.

Exeunt

Capulet provides some kind of transition. Setting up the party? Disciplining audience members 'cause he's a mean dad type?

JULIET change to BENVOLIO | NURSE change to MERCUTIO | CAPULET change to ROMEO



SCENE 3.

Enter MERCUTIO and BENVOLIO

(ACTOR 1) MERCUTIO *(to audience until BENVOLIO arrives)*

Romeo! Humors, madman, passion, lover,
Appear thou in the likeness of a sigh!
Tonight there is an old accustomed feast
Where Capulet's invited many a guest.

(ACTOR 2) BENVOLIO

Mercutio, peace.

Enter ROMEO.

See where he comes.

The trio does a secret handshake or something.

(ACTOR 2) BENVOLIO

At this same ancient feast of Capulet's
Supps the fair Rosaline whom thou so loves.

(ACTOR 3) ROMEO

I am not for this ambling.

(ACTOR 1) MERCUTIO

Nay, gentle Romeo, **te traemos a bailar.**

(ACTOR 3) ROMEO

Not I, believe me: you have dancing shoes
With nimble soles: I have a soul of lead
So stakes me to the ground I cannot move.

(ACTOR 1) MERCUTIO

Tú estás enamorado, borrow Cupid's wings,
And soar with them above a common bound.

(ACTOR 3) ROMEO

Under love's heavy burden do I sink.

(ACTOR 2) BENVOLIO

Come, knock and enter; and no sooner in,
But every man betake him to his legs.



They bust a move.

(ACTOR 3) ROMEO

I dream'd a dream to-night.

(ACTOR 1) MERCUTIO

And so did I.

(ACTOR 3) ROMEO

Well, what was yours?

(ACTOR 1) MERCUTIO

That dreamers often lie.

(ACTOR 3) ROMEO

In bed asleep, while they do dream things true.

(ACTOR 1) MERCUTIO

O, then, I see Queen Mab hath been with you.
She is the fairies' midwife, and she gallops night by night
Through lovers' brains, and then they dream of love;
O'er ladies' lips, who straight on kisses dream,

Which oft the angry Mab with blisters plagues,
Sometime she driveth o'er a soldier's neck,
And then dreams he of cutting foreign throats,
Drums in his ear, at which he starts and wakes.
This is she—

(ACTOR 3) ROMEO

Peace, peace, Mercutio, peace!
Thou talk'st of nothing.

(ACTOR 1) MERCUTIO

True, I talk of dreams,
Which are the children of an idle brain.

(ACTOR 2) BENVOLIO

Supper is done, and we shall come too late.

BENVOLIO exits with MERCUTIO – or maybe they both wander upstage and put on their party masks, start dancing?



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(ACTOR 3) ROMEO *(aside)*

I fear too early, for my mind misgives
Some consequence yet hanging in the stars
Shall bitterly begin his fearful date
With this night's revels.
But he that hath the steerage of my course,
Direct my sail. On, lusty gentlemen.

ROMEO follows.

Scene 4

MUSIC. ROMEO, masked, dances with MERCUTIO while BENVOLIO exits to transition to TYBALT.

(ACTOR 1) MERCUTIO

Why, is not this better now than groaning for love? now art thou sociable, now art thou Romeo; now art thou what thou art!

TYBALT sees/overhears this exchange.

(ACTOR 2) TYBALT *(to audience)*

I see this is a Montague, our foe,
A villain that is hither come in spite
'Tis he, villano Romeo.
Now, by the stock and honor of my kin,
To strike him dead I hold it not a sin.
I'll not endure him. This intrusion shall, /
Now seeming sweet, convert to bitt' rest gall. /

MUSIC. TYBALT to JULIET. MERCUTIO and ROMEO keep dancing. As JULIET enters, greeting guests at the party, MERCUTIO dances offstage, transition to NURSE. JULIET and ROMEO bump into each other, he takes her hand to keep her from falling. Maybe they start dancing together?

(ACTOR 3) ROMEO

If I profane with my unworhiest hand
This holy shrine, the gentle sin is this:
My lips, two blushing pilgrims, ready stand,
To smooth that rough touch with a tender kiss. /

(ACTOR 2) JULIET

Good pilgrim, you do wrong your hand too much, / Buen pionero, you wrong your hand too much,
Which mannerly devotion shows in this; / Que deja esta buena impresi3n;
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss.

(ACTOR 3) ROMEO

Have not saints lips, and holy palmers too?

(ACTOR 2) JULIET

Ay, pilgrim, lips that they must use in prayer.

(ACTOR 3) ROMEO

O, then, dear saint, let lips do what hands do.
They pray; grant thou, lest faith turn to despair.



(ACTOR 2) JULIET

Santos move not, though grant for prayers' sake.

(ACTOR 3) ROMEO

Then move not while my prayer's effect I take.

He tries to kiss her, but NURSE interrupts.

(ACTOR 1) NURSE

Madam, your father craves a word with you.

JULIET exits with NURSE

(ACTOR 3) ROMEO (to audience)

Órale, she doth teach the torches to burn bright!
Did my heart love til now? Forswear it, sight, 'Stoy enamorado?
For I ne'er saw true beauty till this night.

NURSE re-enters.

(ACTOR 3) ROMEO

What lady is that?

(ACTOR 1) NURSE

Her father is the owner of the house.

(ACTOR 3) ROMEO

Is she a Capulet? Híjole no!
O dear account! my life is my foe's debt.

ROMEO exits. JULIET returns, looking for ROMEO.

(ACTOR 2) JULIET

Come hither, nurse. What is yond gentleman?
Está comprometido? If he be married,
My grave is like to be my wedding bed.

(ACTOR 1) NURSE

His name is Romeo, and a Montague;
The only son of your great enemy.

(ACTOR 2) JULIET

My only love sprung from my only hate!
Too early seen unknown, and known too late!



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(ACTOR 1) NURSE

Anon, anon!

Come, let's away; the strangers all are gone.

Exeunt

Scene 5.

Enter ROMEO

(ACTOR 3) ROMEO

Épale! What light through yonder window breaks?

It is the east, and Juliet is the sun.

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief,

That thou her maid art far more fair than she.

JULIET appears above at a window. Or on a ladder. She's in the middle of her nighttime routine – brushing teeth, gargling, putting on face cream, etc.

Es mi dama, ella es mi amor!

O, that she knew she were!

JULIET sneezes.

She speaks yet she says nothing: what of that?

Her eye discourses; I will answer it.

I am too bold, 'tis not to me she speaks:

Dos estrellas más bellas de este cielo,

se van y suplican a sus ojos que

brillen en sus esferas por ellos.

Mira, how she leans her cheek upon her hand!

O, that I were a glove upon that hand,

That I might touch that cheek!

(ACTOR 2) JULIET

Híjole!

(ACTOR 3) ROMEO

She speaks:

O, speak again, bright angel!

(ACTOR 2) JULIET

Romeo, Romeo! wherefore art thou Romeo?

Deny thy father and refuse thy name;

Or, if thou wilt not, be but sworn my love,

And I'll no longer be a Capulet.

(ACTOR 3) ROMEO

[Aside] Shall I hear more, or shall I speak at this?

(ACTOR 2) JULIET

'Tis but thy name that is my enemy;

Thou art thyself, though not a Montague.

What's Montague? it is nor hand, nor foot,

Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!
What's in a name? that which we call a rose

By any other word would smell as sweet;
Romeo, doff thy name,
And for that name which is no part of thee
Take all myself.

(ACTOR 3) ROMEO

I take thee at thy word:
Llámame tu amor, y naceré de nuevo;
(Henceforth / Entonces), yo nunca seré Romeo

(ACTOR 2) JULIET

My ears have not yet drunk a hundred words
Of that tongue's utterance, yet I know the sound:
Art thou not Romeo and a Montague?

(ACTOR 3) ROMEO

Neither, fair saint, if either thee dislike.

(ACTOR 2) JULIET

How camest thou hither, tell me, and wherefore?
The orchard walls are high and hard to climb,
And the place death, considering who thou art,
If any of my kinsmen find thee here.
If they do see thee, they will murder thee.

(ACTOR 3) ROMEO

I have night's cloak to hide me from their sight;
And but thou love me, let them find me here.

(ACTOR 2) JULIET

Dost thou love me? I know thou wilt say 'Ay,'
And I will take thy word: yet if thou swear'st,
Thou mayst prove false. O gentle Romeo,
If thou dost love, pronounce it faithfully.

(ACTOR 3) ROMEO

Lady, by yonder blessed moon I swear—

(ACTOR 2) JULIET

O, swear not by the moon, the inconstant moon,



Lest that thy love prove likewise variable.

(ACTOR 3) ROMEO

What shall I swear by?

(ACTOR 2) JULIET

Do not swear at all;

Or, if thou wilt, swear by thy gracious self.

(ACTOR 3) ROMEO

If my heart's dear love—

(ACTOR 2) JULIET

Well, do not swear: although I joy in thee,

I have no joy of this contract tonight:

It is too rash, too unadvised, too sudden;

Too like the lightning, which doth cease to be

Ere one can say "It lightens." Sweet, good night.

(ACTOR 3) ROMEO

O, wilt thou leave me so unsatisfied?

(ACTOR 2) JULIET

What satisfaction canst thou have tonight?

(ACTOR 3) ROMEO

The exchange of thy love's faithful vow for mine. / Si juramos el amor entre nosotros

(ACTOR 2) JULIET

I gave thee mine before thou didst request it:

My bounty is as boundless as the sea,

My love as deep; the more I give to thee, / My love as deep; tengo más amor pa'dar

The more I have, for both are infinite.

Three words, dear Romeo, and good night indeed.

If that thy bent of love be honorable,

Thy purpose marriage, send me word tomorrow,

And I will follow thee throughout the world.

(ACTOR 1) NURSE

[Within] Señorita!

(ACTOR 2) JULIET

I come, anon.--But if thou mean'st not well,

I do beseech thee—



(ACTOR 1) NURSE

[Within] Señora!

(ACTOR 2) JULIET

By and by, I come:--

To cease thy suit, and leave me to my grief:

Tomorrow will I send.

(ACTOR 3) ROMEO

So thrive my soul—

(ACTOR 2) JULIET

A thousand times good night!

'Tis almost morning; I would have thee gone:

Buenas noches! parting is such sweet sorrow,

That I shall say good night till it be morrow.

Exit above

(ACTOR 3) ROMEO

Espero sus ojos descansen e'paz

Hence will I to my ghostly friar's cell,

His help to crave, and my dear hap to tell.

Exit

SCENE 6.

Enter FRIAR LAURENCE. Hippy school counselor vibes – crystals, incense, homeopathic remedies for everything.

(ACTOR 1) FRIAR LAURENCE

Now, ere the sun advance his burning eye
The day to cheer and night's dank dew to dry-

Enter ROMEO

(ACTOR 3) ROMEO

Good morrow, father.

(ACTOR 1) FRIAR LAURENCE

Bendito día!
Joven, I think I hit it right,
Our Romeo hath not been in bed to-night.
Where hast thou been, then?

(ACTOR 3) ROMEO

I have been feasting with mine enemy,
Where on a sudden one hath wounded me.

(ACTOR 1) FRIAR LAURENCE

Be plain, good son, and homely in thy drift;
Riddling confession finds but riddling shrift.

(ACTOR 3) ROMEO

Then plainly know my heart's dear love is set
On the fair daughter of rich Capulet:
I'll tell thee as we pass; but this I pray,
That thou consent to marry us today.

(ACTOR 1) FRIAR LAURENCE

Holy Saint Francis, what a change is here!
Is Rosaline, that thou didst love so dear,
So soon forsaken? Young men's love then lies
Not truly in their hearts but in their eyes.

(ACTOR 3) ROMEO

I pray thee, chide not!
Thou chid'st me oft for loving Rosaline.



SHAKES
PEARE
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(ACTOR 1) FRIAR LAURENCE

For doting, not for loving, pupil mine.
But come, young waverer, come, go with me,
In one respect I'll thy assistant be;
For this alliance may so happy prove,
To turn your households' rancor to pure love.

(ACTOR 3) ROMEO

O, let us hence; I stand on sudden haste.

(ACTOR 1) FRIAR LAURENCE

Wisely and slow; they stumble that run fast.

Exeunt



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SCENE 7. A street. Monday morning.

Enter BENVOLIO, looking for ROMEO, concerned.

(ACTOR 2) BENVOLIO

Where the devil should this Romeo be?
Came he not home tonight?
Tybalt, the kinsman of old Capulet,
Hath sent a letter to his father's house.
A challenge, on my life.
Romeo will answer it. / Romeo responderá.
Alas poor Romeo!
Is he a man to encounter Tybalt?

Enter ROMEO

(ACTOR 2) BENVOLIO

Here comes Romeo. Señor Romeo, ¡buenos días!
You gave us the counterfeit fairly last night.

(ACTOR 3) ROMEO

Perdón, buen Benvolio, my business was great; and in
such a case as mine a man may strain courtesy.

ROMEO rushes past on his way to his wedding. BENVOLIO tries to get his attention, to no avail. ROMEO exits, BENVOLIO changes to JULIET.



SCENE 8.

Enter FRIAR LAURENCE.

(ACTOR 1) FRIAR LAURENCE

So smile the heavens upon this holy act,
That after hours with sorrow chide us not!

(ACTOR 3) ROMEO

Amen, amen! but come what sorrow can,
It cannot countervail the exchange of joy
That one short minute gives me in her sight:
Do thou but close our hands with holy words,
Then love-devouring death do what he dare;
It is enough I may but call her mine.

(ACTOR 1) FRIAR LAURENCE

These violent delights have violent ends
And in their triumph die, like fire and powder.
Therefore love moderately; long love doth so;
Too swift arrives as tardy as too slow.

Enter JULIET

(ACTOR 2) JULIET

Good e'en to my ghostly confessor.

(ACTOR 3) ROMEO

Ah, Juliet, if the measure of thy joy
Be heap'd like mine y tus palabras son
Dulces, entonces cuéntame then sweeten with thy breath
This neighbor air.

(ACTOR 2) JULIET

My true love is grown to such excess
I cannot sum up sum of half my wealth.

(ACTOR 1) FRIAR LAURENCE

Come, come with me and we will make short work.

FRIAR LAURENCE officiates a wedding ceremony.

SCENE 9.

Enter MERCUTIO

(ACTOR 1) MERCUTIO, entering thru audience

The day is hot, the Capulets abroad,
And, if we meet, we shall not scape a brawl;
For now, these hot days, is the mad blood stirring.

Enter TYBALT

(ACTOR 2) TYBALT

Mercurio, buen dia: a word with you.

(ACTOR 1) MERCUTIO

A word with me? couple it with
something; make it a word and a blow.

¿Una palabra conmigo? Combínalo:
que sea una palabra y un golpe.

(ACTOR 2) TYBALT

Mercurio, thou consort'st with Romeo—

(ACTOR 1) MERCUTIO

Consort! what, dost thou make us músicos? An
thou make músicos of us, look to hear nothing but
discords: here's my fiddlestick; here's that shall
make you dance. 'Zounds, consort!

Enter ROMEO

(ACTOR 2) TYBALT

Cálmate niño, aquí está el hombre que quiero
Romeo, the hate I bear thee can afford
No better term than this,--thou art a villain.

(ACTOR 3) ROMEO

Tybalt, the reason that I have to love thee
Doth much excuse the appertaining rage
To such a greeting: villano no soy;
Entonces, adiós; I see thou know'st me not.

(ACTOR 2) TYBALT

Cobarde, this shall not excuse the injuries
That thou hast done me; therefore turn and draw.

(ACTOR 3) ROMEO

I do protest, I never injured thee,
But love thee better than thou canst devise,

(ACTOR 1) MERCUTIO

O calm, dishonourable, vile submission!

¡Qué sumisión deshonrosa y vil!

Draws

Tybalt, you rat-catcher, will you walk?

(ACTOR 2) TYBALT

What wouldst thou have with me?

(ACTOR 1) MERCUTIO

Oh, rey de los gatos, nothing but one of your nine lives.

(ACTOR 2) TYBALT

Ven a mí entonces

Drawing

(ACTOR 3) ROMEO

They fight

Gentlemen, for shame, forbear this outrage!

Tybalt, Mercutio, the prince expressly hath

Forbid this bandying in Verona streets:

Hold, Tybalt! good Mercutio! / Falla, Tybalt! Sí puedes Mercutio!

TYBALT under ROMEO's arm kills MERCUTIO, and flies

(ACTOR 1) MERCUTIO

I am hurt.

Estoy herido.

A plague o' both your houses! I am sped.

¡Una plaga en ambas casas! Estoy acabado.

Is he gone, and hath nothing?

(ACTOR 3) ROMEO

What, art thou hurt?

(ACTOR 1) MERCUTIO

Ay, ay, a scratch, a scratch; marry, 'tis enough.

Sí, sí, un rasguño, pero basta.

(ACTOR 3) ROMEO

Courage, man; the hurt cannot be much.

(ACTOR 1) MERCUTIO



'Tis enough, 'twill serve: ask for
me tomorrow, and you shall find me a grave man.

A plague o'
both your houses! Why the devil came you between us?
I was hurt under your arm.

(ACTOR 3) ROMEO

I thought all for the best.

Option A: ROMEO helps MERCUTIO offstage, helps MERCUTIO remove his signature costume piece and returns with it. During the next speech, he places the item as a memorial.

Option B: MERCUTIO dies onstage, ROMEO helps him remove costume piece, MERCUTIO exits leaving costume piece behind. ROMEO place item(s) as memorial.

(ACTOR 3) ROMEO

Brave Mercutio's dead.

My very friend, murió por mi culpa
In my behalf;

This day's grim fate on more days doth depend;
This but begins the woe, others must end.
Here comes the furious Tybalt back again.
Alive, in triumph! and Mercutio slain!

They fight; TYBALT is killed. Second death.

(ACTOR 3) ROMEO

O, I am fortune's fool!

ROMEO, full of remorse, helps removes TYBALT costume piece; LUCINDA exits. Enter FRIAR.

(ACTOR 1) FRIAR LAURENCE

Romeo, away, be gone!
The prince will doom thee death,
If thou art taken.

Exit ROMEO. FRIAR creates memorial from TYBALT's costume piece. Enter PRINCE.

(ACTOR 3) PRINCE

Where are the vile beginners of this fray?

(ACTOR 1) FRIAR LAURENCE

I can discover all
The unlucky manage of this fatal brawl:
Tybalt, here slain, whom Romeo's hand did slay;
Romeo that spoke him fair, till Tybalt's hand
Did slay the brave Mercutio.

(ACTOR 3) PRINCE

Immediately we do exile Romeo hence:

FRIAR tries to interrupt.

I will be deaf to pleading and excuses.
Therefore use none. Let Romeo hence in haste,
Else, when he is found, that hour is his last.
Si ven a Romeo, lo mataremos.

Exeunt

SCENE 10.

Enter JULIET

(ACTOR 2) JULIET

Gallop apace, you fiery footed steeds.
Give me my Romeo; and when I shall die,
Take him and cut him out in little stars,
And he will make the face of heaven so fine,
Que el mundo se enamore de la noche
And pay no worship to the garish sun.
So tedious is this day
As it the night before some festival
To an impatient child that hath new robes
And may not wear them. O, here comes my nurse.

(ACTOR 1) NURSE

Ah, weraday! he's dead.
We are undone, lady, we are undone.
Alack the day, está muerto, he's killed, he's dead!

(ACTOR 2) JULIET

Can heaven be so envious?

(ACTOR 1) NURSE

Romeo can,
Though heaven cannot. O Romeo, Romeo,
Who ever would have thought it? Romeo!

(ACTOR 2) JULIET

Hath Romeo slain himself?

(ACTOR 1) NURSE

I saw the wound, I saw it with mine eyes--

(ACTOR 2) JULIET

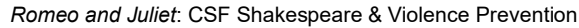
O break, my heart, que dolor, break at once!

(ACTOR 1) NURSE

O courteous Tybalt, honest gentleman,
That ever I should live to see thee dead!

(ACTOR 2) JULIET

What storm is this that blows so contrary?



Tybalt is gone, and Romeo banishéd;
Romeo that killed him, he is banishéd.

O God, did Romeo's hand shed Tybalt's blood?

It did, it did, alas the day, it did.
These griefs, these woes, these sorrows make me old.
Shame come to Romeo!

Will you speak well of him that killed your cousin?

Shall I speak ill of him that is my husband?
But wherefore, villain, didst thou kill my cousin?
That villain cousin would have killed my husband.
"Tybalt is dead and Romeo banishèd."
That "banishèd," that one word "banishèd,"
Hath slain ten thousand Tybalts.
There is no end, no limit, measure, bound,
In that word's death. No words can that woe sound.

Wait in your chamber: I'll find Romeo
To comfort you.

O bid him come to take his last farewell.

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SCENE 11.

(ACTOR 3) ROMEO

Friar, what news? What is the Prince's doom?

(ACTOR 1) FRIAR LAURENCE

Not body's death, but body's banishment.

(ACTOR 3) ROMEO

Ha, banishment? Be merciful, say "death;" / Ha, banishment? Be merciful, say "muerte;"

(ACTOR 1) FRIAR LAURENCE

Be patient, for the world is broad and wide.

(ACTOR 3) ROMEO

There is no world without Verona walls.

(ACTOR 1) FRIAR LAURENCE

O deadly sin, O rude unthankfulness!
Thy fault our law calls death; but the kind Prince,
Taking thy part, hath rushed aside the law,
And turned that cold word "death" to "banishment".
This is dear mercy, and thou seest it not.

(ACTOR 3) ROMEO

'Tis torture, and not mercy. Heaven is here,
Where Juliet lives; and every cat and dog
And little mouse, every unworthy thing,
Vive aquí en el cielo viéndola,
But Romeo may not—

(ACTOR 1) FRIAR LAURENCE

Thou fond mad man, hear me a little speak.

(ACTOR 3) ROMEO

Thou canst not speak of that thou dost not feel.
Wert thou as young as I, Juliet thy love,
An hour but married, Tybalt murderèd,
Doting like me and like me banishèd,
Then mightst thou speak.

Romeo draws a weapon.



SHAKES
PEARE
FESTIVAL

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(ACTOR 1) FRIAR LAURENCE

Hold!

Hast thou slain Tybalt? Wilt thou slay thyself?
What, rouse thee, man! Thy Juliet is alive;
There art thou happy. Go, get thee to thy love,
Ascend her chamber. Hence and comfort her.
But look thou stay not till the watch be set,
For then thou canst not pass to Mantua,
Where thou shalt live till we can find a time
To blaze your marriage, reconcile your friends,
Beg pardon of the Prince, and call thee back
With twenty hundred thousand times more joy
Than thou went'st forth in lamentation.—

(ACTOR 3) ROMEO

Farewell.

SCENE 12.

Romeo and Juliet sing together: "If I Were A Fish"

(ACTOR 2) JULIET

Wilt thou be gone? it is not yet near day: / Te irás sin mí? it is not yet near day:
It was the nightingale, and not the lark,
That pierced the fearful hollow of thine ear.

(ACTOR 3) ROMEO

It was the lark, the herald of the morn,
No nightingale.
I must be gone and live, or stay and die. / Irme y vivir, o quedarme y morir.

(ACTOR 2) JULIET

Yon light is not day-light, I know it, I:
Therefore stay yet; thou need'st not to be gone.

(ACTOR 3) ROMEO

Let me be ta'en, let me be put to death;
Tengo razon pa'quedarme contigo:
Come, death, and welcome! Juliet wills it so.
How is't, my soul? let's talk; it is not day.

(ACTOR 2) JULIET

It is, it is: hie hence, be gone, away!
It is the lark that sings so out of tune. / Nuestra canción está desafinada.
O, now be gone; more light and light it grows.

(ACTOR 3) ROMEO

More light and light; more dark and dark our woes!
Enter Nurse, to the chamber

(ACTOR 2) NURSE

Señora!
Your lord father is coming to your chamber:
The day is broke; be wary, look about.
Exit

(ACTOR 3) ROMEO

Farewell, adiós! one kiss, and I'll descend.

(ACTOR 2) JULIET

Art thou gone so? love, esposo, friend! / Art thou gone so? Love, lord, esposo, friend!
O think'st thou we shall ever meet again?

(ACTOR 3) ROMEO

I doubt it not; and all these woes shall serve
For sweet discourses in our time to come.

ROMEO exit to change to CAPULET.

(ACTOR 2) JULIET, as though ROMEO is exiting through audience.

O Fortune, Fortune! all men call thee fickle.
Be fickle Fortune
For then I hope thou wilt not keep him long,
But send him back.

(ACTOR 3) CAPULET

[Within] Daughter, Mija! Are you up?

Enter CAPULET

Why, how now, Juliet!

(ACTOR 2) JULIET

Father, I am not well.

(ACTOR 3) CAPULET

Evermore weeping for your cousin's death?
Well, well, to put thee from thy heaviness,
I've sorted out a sudden day of joy,
Marry, my child, early Thursday morn,
The gallant, young and noble gentleman,
The County Paris, at Saint Peter's Church,
Shall happily make thee there a joyful bride.

(ACTOR 2) JULIET

Now, by Saint Peter's Church and Peter too,
He shall not make me there a joyful bride.

(ACTOR 3) CAPULET

Soft! take me with you, take me with you, girl.
How! will you none? Do you not give me thanks?
Are you not proud? / No estás orgullosa?

(ACTOR 2) JULIET

Proud can I never be of what I hate;

(ACTOR 3) CAPULET

How now, how now, chop-logic! What is this?
Thank me no thankings, nor, proud me no prouds,
But fettle your fine joints 'gainst Thursday next,
To go with Paris to Saint Peter's Church,
Or I will drag thee on a hurdle thither.

(ACTOR 2) JULIET

Hear me with patience but to speak a word.

(ACTOR 3) CAPULET

¡Ahorcarse! young baggage! disobedient wretch!
I tell thee what: get thee to church o' Thursday,
Or never after look me in the face.

(ACTOR 1) NURSE

God in heaven bless her!
You are to blame, my lord, to rate her so.

(ACTOR 3) CAPULET

And why, my lady wisdom? hold your tongue.

(ACTOR 1) NURSE

May not one speak?

(ACTOR 3) CAPULET

Peace, you mumbling fool!
God's bread! it makes me mad:
I'll not be forsworn. *Exit*

(ACTOR 2) JULIET

Is there no pity sitting in the clouds,
That sees into the bottom of my grief?
O God!--O nurse, how shall this be prevented?
What say'st thou? hast thou not a word of joy? -
Some comfort, nurse.

(ACTOR 1) NURSE

Faith, here it is.
Romeo is banish'd;
I think it best you married with the county.
O, he's a lovely gentleman!
I think you are happy in this second match,
For it excels your first: or if it did not,



Your first is dead; or 'twere as good he were.

(ACTOR 2) JULIET

Speakest thou from thy heart?

(ACTOR 1) NURSE

And from my soul too;
Or else beshrew them both.

(ACTOR 2) JULIET

Amen.
Well, thou hast comforted me marvelous much.
Go in: and tell my father I am gone,
Having displeased him, to Friar's cell,
To make confession and to be absolved.

(ACTOR 1) NURSE

Marry, I will; and this is wisely done.

Exit

(ACTOR 2) JULIET

Ancient damnation, O most wicked fiend!
Go, counselor.
Thou and my bosom henceforth shall be twain.
I'll to the Friar to know his remedy.
If all else fail, myself have power to die.

Exit

SCENE 13.

Enter FRIAR LAURENCE and JULIET

(ACTOR 2) JULIET

Come weep with me; past hope, past cure, past help!

(ACTOR 1) FRIAR LAURENCE

Ah, Juliet, I already know thy grief;
It strains me past the compass of my wits:
I hear thou must be married to Lord Paris.

(ACTOR 2) JULIET

Tell me not, friar, that thou hear'st of this,
Unless thou tell me how I may prevent it:
If, in thy wisdom, thou canst give no help,
Do thou but call my resolution wise,
And with this knife I'll help it presently!

(ACTOR 1) FRIAR LAURENCE

Hold, daughter: I do spy a kind of hope,
Which craves as desperate an execution.

(ACTOR 2) JULIET

O, bid me leap, rather than marry Paris!

(ACTOR 1) FRIAR LAURENCE

Hold, then; go home, be merry, give consent
To marry Paris:
I'll give thee a vial,
And this distilled liquor drink thou off;
When presently through all thy veins shall run
A cold and drowsy humor,
No warmth, no breath, shall testify thou livest;
And in this borrow'd likeness of shrunk death
Thou shalt continue two and forty hours,
And then awake as from a pleasant sleep.
In the mean time, shall Romeo hither come:
Then thy husband bear thee hence to Mantua.

(ACTOR 2) JULIET

Give me, give me!

(ACTOR 1) FRIAR LAURENCE

I'll send a friar with my letters to thy lord.



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(ACTOR 2) JULIET

Love give me strength!

Exeunt



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SCENE 14.

Enter JULIET

(ACTOR 2) JULIET

Farewell! Dios sabe when we shall meet again.
I have a faint cold fear thrills through my veins.
My dismal scene I needs must act alone.
Come, vial.
What if this mixture do not work at all?
Shall I be married then tomorrow morning?
No, no: this dagger shall forbid it.

Laying down her dagger

Romeo, I come! this do I drink to thee. / Romeo, te seguiré! this I drink to thee

She falls upon her bed, within the curtains



SCENE 15.

Enter ROMEO

(ACTOR 3) ROMEO

If I may trust the flattering truth of sleep,
My dreams presage some joyful news at hand:
I dreamt my lady came and found me dead--
And breathed such life with kisses in my lips
That I revived.

Reading on a phone

News from Verona!-- How fares my Juliet?
Nada puede estar mal, si ella está bien.
Reads.

Her body sleeps in Capels' monument,
And her immortal part with angels lives.
Is it even so? then I defy you, stars! / Es así? Mueren estrellas hermosas?
Julieta, estaré contigo esta noche.
Let's see for means: O mischief, thou art swift
I do remember an apothecary,
And in his needy shop, O let me find
A dram of poison, such soon-speeding gear
As will disperse itself through all the veins
That the life-weary taker may fall dead.

Romeo exits.

SCENE 16.

Enter ROMEO

(ACTOR 3) ROMEO

O my love, mi vida, my wife,
Death, that hath sucked the honey of thy breath,
Hath had no power yet upon thy beauty.
Thou art not conquered. O, here
Will I set up my everlasting rest
And shake the yoke of inauspicious stars
From this world-wearied flesh!
Come, bitter conduct, come, unsavory guide!
Here's to my love! ¡Por mi amor!

JULIET wakes, momentarily confused.

(ACTOR 2) JULIET

Where is my Romeo?

She sees him, just in time to see him die.

They embrace. Frantically she kisses him. Or touches his lips?

O happy dagger! This is thy sheath
There rust and let me die.

Falls on ROMEO's body, and dies. The lovers step up, look at their bodies, and exit. Or FRIAR enters, helps remove shoes and creates memorial? ROMEO changes to PRINCE; JULIET changes to BENVOLIO.

(ACTOR 1) FRIAR LAURENCE

Pitiful sight! Here lies Romeo Slain
And Juliet warm and newly dead
Go, tell the Prince. Run to the Capulets.
Raise up the Montagues.

(ACTOR 3) PRINCE

What misadventure is so early up,
That calls our person from our morning's rest?
Then say at once what thou does know in this.

(ACTOR 1) FRIAR LAURENCE

Romeo, there dead, was husband to that Juliet;
And she, there dead, that Romeo's faithful wife:

I married them. Meantime I sent to Romeo
that he should hither come this dire night
to help to take her from her borrowed grave.
But he which bore my letter, Friar John,
Was stayed by accident, and yesternight
Returned my letter back. And if aught in this
Miscarried by my fault, let my life
Be sacrificed some hour before his time
Unto the rigor of severest law.

(ACTOR 3) PRINCE

We still have known thee for a holy man.
Where be these enemies?

BENVOLIO enters (with NURSE costume). FRIAR changes to NURSE.

Mira, what a scourge se pone sobre su odio,

(ACTOR 1) NURSE

O brother, Montague, give me thy hand.

BENVOLIO takes NURSE's hand.

(ACTOR 2) BENVOLIO

A glooming peace this morning with it brings.
The sun for sorrow will not show its head.

(ACTOR 3) PRINCE

Go hence to have more talk of these sad things.
Some shall be pardoned, and some punished.

(ACTOR 1) NURSE

For never was a story of more woe
Than this of Juliet and her Romeo.

Music begins—

END OF PLAY



TALKBACK QUESTIONS: ROMEO AND JULIET

ACTOR 1

- Thanks for **being a great audience!**
- I'd like to invite _____ (your counselor/principal, etc) up to join us for this conversation--. Let's give _____ a round of applause!
- This project is a way to think about some of the patterns of violence, and mistreatment we see in our own world, using Shakespeare's plays.
- Now, let's get a show of hands: **How many of you have seen a Shakespeare play before this one?**

ACTOR 2

- Great! You can put your hands down.
- We have some questions about what you saw in the play. If you would like to share an answer, please raise your hand and speak up nice and loud, so everyone can hear you.
- **We asked you at the beginning of the play to watch for warning signs that someone was not okay, or that something dangerous was about to happen. What kinds of warning signs did you notice?** (Take examples)
- **We use the term "upstander" for someone who steps in to prevent violence. Who in the play could have been an upstander?** There are so many people who could have helped!

ACTOR 3

- In this play, we see many examples of preventable violence.
- **Here in your school, how can one person make a difference in preventing mistreatment and violence?**
- Please raise your hand if you'd like to share your idea.
- (If no responses) Sometimes you don't know what you're going to do until the moment, and that's okay too! Here are a few things that might work:
 - Trusted adult
 - Support the person being mistreated
 - Safe2Tell

ACTOR 1

- We saw some really tragic things happen in this play, including the suicides of two young people. There are a lot of hurting people in this play, and we want to be sure you know about another resource. It's called **Colorado Crisis Services**. **There is a number you can call** if you or someone you care about is experiencing suicidal thoughts. You can also text the word TALK to 3-TALK (T-A-L-K). You'll be put in contact with a trained counselor, ready to text with you about anything. Remember: Colorado Crisis Services.
- **By show of hands, how many of you have heard of Safe2Tell?**
- Safe2Tell is an anonymous reporting tool to report dangerous behavior. There are lots of ways to help when we're aware of mistreatment. You can report through the Safe2Tell mobile app, online at

Safe-2-(the number 2) Tell Dot Org, or there's a number you can call. If you know of a situation that is unsafe, we hope you know that it's no less courageous to help anonymously.

- Of course, you have adults here at your school who are here for you, and who care about your safety. If possible, we hope you will approach a trusted adult first. But if that's not possible, Safe2Tell is a safety net for you.
- (To school representative) Anything else you would like to add?

ACTOR 2

- Thank you for being part of the audience today. We are going to do workshops with some of you in classrooms. But if we aren't doing workshops with you, we encourage you to keep this conversation going. Now, I'd like you to stay seated and quietly look to your teachers and they will tell you where to go. Thank you!