

Romeo and Harriet

A Musical Tragical Comedy in Two and a Half Acts

Book by Charlie Lovett
Music and Lyrics by Bill Francoeur

© Copyright 2006, Pioneer Drama Service, Inc.

Professionals and amateurs are hereby warned that a royalty must be paid for every performance, whether or not admission is charged. All inquiries regarding rights should be addressed to **Pioneer Drama Service, Inc., PO Box 4267, Englewood, CO 80155.**

All rights to this musical—including but not limited to amateur, professional, radio broadcast, television, motion picture, public reading and translation into foreign languages—are controlled by Pioneer Drama Service, Inc., without whose permission no performance, reading or presentation of any kind in whole or in part may be given.

These rights are fully protected under the copyright laws of the United States of America and of all countries covered by the Universal Copyright Convention or with which the United States has reciprocal copyright relations, including Canada, Mexico, Australia and all nations of the United Kingdom.

**COPYING OR REPRODUCING ALL OR ANY PART OF THIS BOOK
IN ANY MANNER IS STRICTLY FORBIDDEN BY LAW.**

On all programs, printing and advertising, the following information must appear:

1. The full name of the musical
2. The full name of the playwright and composer/arranger
3. The following notice: "Produced by special arrangement with Pioneer Drama Service, Inc., Englewood, Colorado"

 **Pioneer**
DRAMA SERVICE

ROMEO AND HARRIET

A Musical Tragical Comedy in Two and a Half Acts

Book by Charlie Lovett

Music and lyrics by Bill Francoeur

CAST OF CHARACTERS

	<u># of lines</u>
PROLOGUE #1	narrator 20
PROLOGUE #2	same 17
CHORUS:	
OREGANO.....	provides commentary 14
CARPACCIO.....	same 12
RISOTTO	same 20
PROSCIUTTO.....	same 16
ANTIPASTO	same 14
PESTO	same 12
MAYO.....	same 10
ROMANO.....	same 11
LOUIE ANDERSON.....	game show host 12
CAPULETS:	
LORD CAPULET.....	Harriet's father 17
LADY CAPULET	Harriet's mother 16
HARRIET	Romeo's love 57
TYBALT.....	Capulet kinsman 16
PETRUCCIO.....	same 8
PETER	same 10
SAMSON	same 10
GREGORY.....	same 10
BOB	same 10
NURSE	Harriet's nurse 25
MONTAGUES:	
LORD MONTAGUE.....	Romeo's father 15
LADY MONTAGUE	Romeo's mother 21
ROMEO	Harriet's love 69
BENVOLIO.....	Montague kinsman 27
ABRAHAM	same 18
BALTHASAR.....	same 17
MERCUTIO.....	same 41
NICK	same; talks like a mafia man 8
VINNIE	same; also talks like a mafia man 10
OFFICER ESCALUS.....	police officer 13
GUCCI.....	female tourist from Italy 13

VERSACE	another; Gucci’s cousin	11
SHYLOCK	shady merchant; talks and looks like a surfer	14
MAX.....	shady merchant and Shylock’s assistant; acts like Don Johnson in “Miami Vice”	10
FRIAR LAURENCE	marries Romeo and Harriet	44

SETTING

The play is written, like those of Shakespeare’s, to be performed with minimal scenery. A bare stage represents various locations—the street or courtyard between Montague’s Department Store and Capulet’s Discount Mart, the Globe nightclub, the Capulet’s home, the Friar’s place—and the action flows from one location into another without necessary scene breaks. There is a raised platform UP RIGHT to suggest Harriet’s balcony. You may wish to hang posters or banners for Montague’s STAGE LEFT and Capulet’s STAGE RIGHT.

There are three main exits: STAGE RIGHT, STAGE LEFT and UP CENTER. During the street scenes, the CAPULETS use the RIGHT EXIT while the MONTAGUES use the LEFT EXIT. However, because the main stage represents a variety of locations, characters may EXIT RIGHT, LEFT, UP CENTER or through the AUDIENCE during other scenes.

The show was originally produced on a festival stage, which is conducive to the fluidity of the scenes. (See PRODUCTION NOTES for details.)

SEQUENCE OF MUSICAL NUMBERS

ACT ONE:

MC 1	Romeo and Harriet—Prologue.....	Prologues, Chorus
MC 2	Iambic Pentameter	Prologues, Chorus
MC 2a	Game Show Music	Instrumental
MC 2b	Game Show Music—Reprise	Instrumental
MC 3	What Say You?.....	Capulet Kinsmen, Montague Kinsmen
MC 4	'Tis a Night at the Globe.....	Ensemble (Except Lord and Lady Montague and Lord and Lady Capulet)
MC 5	The Love Sonnet.....	Romeo, Harriet, Chorus
MC 6	She/He Loves Me.....	Romeo, Harriet, Ensemble

ACT TWO:

MC 6a	Entr'acte—She/He Loves Me.....	Instrumental
MC 6b	Love Theme—Underscore	Instrumental
MC 7	Parting Is Such Sweet Sorrow	Romeo, Harriet, Prologues, Chorus
MC 8	A Curse Upon This Lad	Tybalt and Capulet Kinsmen
MC 9	Wedding Bells	Prologues, Chorus
MC 9a	Wedding March—Underscore	Instrumental
MC 9b	Fight Music—A Curse Upon This Lad.....	Instrumental
MC 10	Tragical Comedy Night.....	Ensemble
MC 10a	Love Theme—Underscore	Instrumental
MC 10b	Entrance Music (Game Show Music).....	Instrumental
MC 10c	Love Theme—Underscore	Instrumental
MC 10d	Romeo and Harriet—Epilogue	Ensemble
MC 10e	Curtain Call/Choral Finale— Tragical Comedy Night.....	Ensemble

ROMEO AND HARRIET

ACT ONE

Scene One

1 HOUSELIGHTS DIM: MUSIC CUE 1: “Romeo and Harriet—
Prologue.” PROLOGUE #1 and PROLOGUE #2 ENTER RIGHT and
LEFT, respectively. They meet CENTER STAGE in a SPOTLIGHT.

PROLOGUE #1: (*Sings.*)

5 Gather 'round, friends, we've a story to tell.
All here are under its spell.

PROLOGUE #2: (*Sings.*)

'Tis a tale of the Montagues and Capulets,

PROLOGUES: (*Sing.*)

10 Romeo... and Harriet!

PROLOGUE #2: (*Sings.*)

Gather 'round, friends, let us whisk you away
To a kingdom most cloudy and gray.

PROLOGUE #1: (*Sings.*)

15 'Tis in uptown Manhattan our heroes rebel
And two feuding merchants do dwell.

PROLOGUE #2: (*Sings.*)

But, friends, we would ne'er kiss and tell.

PROLOGUE #1: (*Speaks; a sly aside to PROLOGUE #2.*) Oh, wouldn't
20 we? (*They both snicker. MUSIC UNDER. LIGHTS UP FULL to
reveal OREGANO, CARPACCIO, RISOTTO, PROSCIUTTO,
ANTIPASTO, MAYO, ROMANO and PESTO—also known as the
CHORUS—lounging on stage. Continues.*)

25 Two merchants, both alike in revenue,
In gray Manhattan where we lay our scene.

PROLOGUE #2: (*Speaks.*)

To sell their wares, make violence and do
Such acts as make their—

OREGANO: (*Speaks.*) Excuse me, but why are you talking like that?

30 **CARPACCIO:** (*Speaks.*) Yeah, Oregano is right. Do you think any of
these people can understand you? (*Indicates AUDIENCE.*)

RISOTTO: (*Speaks.*) I think she's talking about a fight.

PROSCIUTTO: (*Speaks.*) Well, why doesn't she just say so, Mistress
Risotto?

35 **RISOTTO:** (*Speaks.*) I'd like to know that myself, good Prosciutto.

PROLOGUE #1: (*Speaks.*) We were speaking in iambic pentameter.

ANTIPASTO: (*Speaks.*) Icelandic what?

- 1 **PESTO:** (*Speaks.*) Iambic pentameter. You know, the stuff Shakespeare used.
- PROLOGUE #2:** (*Speaks.*) Yes, we must speak in poetry that's writ
With iambs five upon each line of verse.
- 5 **MAYO:** (*Speaks.*) She's doing it again.
- ROMANO:** (*Looks in dictionary lying nearby. Speaks.*) Fear not, good Mayo, I shall explain. (*Finds what he is looking for.*) Here it is, "iambic pentameter." (*Reads.*) "Poetry written in lines of five iambs, each iamb being two syllables with the stress on the
10 second syllable."
- PESTO:** (*Speaks.*) Now I understand, Master Romano. Let's try. (*Numbers them off.*) Risotto, you be the first iamb, Carpaccio, the second.
- OREGANO:** (*Speaks.*) I shall make the third.
- 15 **MAYO:** (*Speaks.*) I step forth to be fourth.
- ANTIPASTO:** (*Speaks.*) And I will take the fifth.
- PESTO:** (*Speaks.*) Very good. (*Direct segue into MUSIC CUE 2: "Iambic Pentameter." [NOTE: Because the music should be continuous, MC 2 is still on CD track #1.] Speaks; to AUDIENCE.*)
20 Now, ladies and gentlemen, a few examples of Shakespearean iambic pentameter... with a slight twist! (*ALL begin a rhythmic snapping of their fingers. The "FIVE IAMBS"—RISOTTO, CARPACCIO, OREGANO, MAYO and ANTIPASTO—turn their backs to the AUDIENCE and put on sunglasses. They turn back around to sing.*)
25
- ALL:** (*Sing.*) Iambic pentameter!
Gotta groove in the right parameter.
Iambic pentameter!
Feel the rhythm of the Shakespeare beat!
30 Iambic pentameter!
Gotta move to the right parameter.
Iambic pentameter!
Let the rhythm take over your feet! (*NOTE: During the "rap" sections, the FIVE IAMBS might turn around and back again to deliver each iamb. Use whatever choreography works best for your group.*)
35
- RISOTTO:** (*Raps.*) If mu—
- CARPACCIO:** (*Raps.*) —sic be
- OREGANO:** (*Raps.*) the food
- 40 **MAYO:** (*Raps.*) of love

- 1 **ANTIPASTO:** (*Raps.*) play on.
PESTO: (*Speaks in rhythm.*) Right on! Right on!
RISOTTO: (*Raps.*) Shall I
CARPACCIO: (*Raps.*) compare
- 5 **OREGANO:** (*Raps.*) thee to
MAYO: (*Raps.*) a sum—
ANTIPASTO: (*Raps.*) —mer's day?
PESTO: (*Speaks in rhythm.*) Now, that's the way!
RISOTTO: (*Raps.*) With all
- 10 **CARPACCIO:** (*Raps.*) its thees
OREGANO: (*Raps.*) and thous
MAYO: (*Raps.*) and where—
ANTIPASTO: (*Raps.*) —upons
PESTO: (*Speaks in rhythm.*) Bring it on! Bring it on!
- 15 **RISOTTO:** (*Raps.*) It's hip!
CARPACCIO: (*Raps.*) It's cool!
OREGANO: (*Raps.*) Yes, it's
MAYO: (*Raps.*) the Shakes—
ANTIPASTO: (*Raps.*) —peare way!
- 20 **PESTO:** (*Speaks in rhythm.*) You don't say!
ALL: (*Shout.*) Hey! (*Sing.*) iambic pentameter!
Gotta groove in the right parameter.
iambic pentameter!
Feel the rhythm of the Shakespeare beat!
- 25 iambic pentameter!
Gotta move to the right parameter.
iambic pentameter!
Let the rhythm take over your feet!
(*A grunt*) Ugh!
- 30 **PESTO:** (*Speaks.*) And of course the most famous of Shakespeare's
lines.
RISOTTO: (*Raps.*) To be
CARPACCIO: (*Raps.*) or not
OREGANO: (*Raps.*) to be
- 35 **MAYO:** (*Raps.*) that is
ANTIPASTO: (*Raps.*) the que— (*MUSIC UNDER.*)
ROMANO: (*Speaks.*) That doesn't sound right, fair Antipasto.
ANTIPASTO: (*Speaks.*) It's not my fault. Pesto here made me say it.

1 **PROLOGUE #1:** (*Speaks.*) You have to remember...
 (*Raps.*) ...not ev—

PROLOGUE #2: (*Raps.*) —ery sin—

PROLOGUE #1: (*Raps.*) —gle line

5 **PROLOGUE #2:** (*Raps.*) sounds just

PROLOGUE #1: (*Raps.*) the same.

PESTO: (*Speaks in rhythm; to AUDIENCE.*)
 You gotta love this game!

PROLOGUE #1: (*Raps.*) But some

10 **PROLOGUE #2:** (*Raps.*) will add

PROLOGUE #1: (*Raps.*) a syl—

PROLOGUE #2: (*Raps.*) —lable

PROLOGUE #1: (*Raps.*) or two.

PESTO: (*Speaks in rhythm. Indignant.*) Oh, yeah? Says who?

15 **PROLOGUE #1:** (*Raps.*) Or change

PROLOGUE #2: (*Raps.*) the me—

PROLOGUE #1: (*Raps.*) —ter just

PROLOGUE #2: (*Raps.*) a bit

PROLOGUE #1: (*Raps.*) to draw— (*MUSIC STOPS abruptly. ALL*
 20 *nonchalantly play with their hair, bite fingernails, fix clothing, etc.*)

PROLOGUES: (*Finally, with a big smile to AUDIENCE.*) —attention to
 something. (*MUSIC UP.*)

ALL: (*Sing.*) iambic pentameter!
 Gotta groove in the right parameter.

25 iambic pentameter!
 Feel the rhythm of the Shakespeare beat!
 iambic pentameter!
 Gotta move to the right parameter.
 iambic pentameter!

30 Let the rhythm take over your feet!

PROLOGUE #1: (*Speaks to CHORUS.*) Now that you have the idea,
 let's try it again, shall we? (*With noses in the air, they conduct the*
 FIVE IAMBES, who again rap.)

RISOTTO: (*Raps.*) Two house—

35 **CARPACCIO:** (*Raps.*) —holds both

OREGANO: (*Raps.*) alike

MAYO: (*Raps.*) in dig—

ANTIPASTO: (*Raps.*) —nity.

PESTO: (*Speaks in rhythm.*) It's a part of the family tree!

1 **RISOTTO:** (*Raps.*) In fair
CARPACCIO: (*Raps.*) Manhat—
OREGANO: (*Raps.*)—tan where
MAYO: (*Raps.*) we lay

5 **ANTIPASTO:** (*Raps.*) our scene.
PESTO: (*Speaks in rhythm.*) And it ain't no village green!
RISOTTO: (*Raps.*) From an—
CARPACCIO: (*Raps.*)—cient grudge
OREGANO: (*Raps.*) break to

10 **MAYO:** (*Raps.*) new mu—
ANTIPASTO: (*Raps.*)—tiny.
PESTO: (*Speaks in rhythm.*) Gonna dig it, I guarantee!
RISOTTO: (*Raps.*) Where civ—
CARPACCIO: (*Raps.*)—il blood

15 **OREGANO:** (*Raps.*) makes civ—
MAYO: (*Raps.*)—il hands
ANTIPASTO: (*Raps.*) unclean.
PESTO: (*Confused. Speaks.*) Whatever that means!
ALL: (*A shout.*) Hey! (*Sing.*) Iambic pentameter!

20 Gotta groove in the right parameter.
Iambic pentameter!
Feel the rhythm of the Shakespeare beat! (*The following is sung as a THREE PART ROUND [See MUSIC SCORE.] with PESTO, RISSOTO and CARPACCIO on PART ONE, OREGANO, PROSCUITTO and ANTIPASTO on PART TWO and PROLOGUE #1, PROLOGUE #2, MAYO and ROMANO on PART THREE.*)

25 Iambic pentameter!
Gotta groove in the right parameter.
Iambic pentameter!

30 Feel the rhythm of the Shakespeare beat.
Iambic pentameter!
Gotta move to the right parameter.
Iambic pentameter!

35 Let the rhythm take over your feet!
Let the rhythm take over your feet!
Let the rhythm take over your feet!
Iambic pentameter! (*MUSIC OUT.*)

ROMANO: (*Takes a program from an AUDIENCE MEMBER; speaks.*)
Excuse me, may I borrow this? (*Looks at the program.*) Ah, just

1 as I suspected. (*To PROLOGUE #1.*) I think you should know this play was not written by William Shakespeare.

PROLOGUE #1: It wasn't?

RISOTTO: (*Looks at the program.*) Nope.

5 **PROSCIUTTO:** Then we can talk however we want.

RISOTTO: That's right.

PROLOGUE #2: But couldn't we at least say "marry" and "forsooth" once in a while?

10 **RISOTTO:** Fine, "marry," "forsooth" and even the occasional "methinks" if you must.

PROLOGUE #1: Well, in that case, good Risotto, methinks we must begin the play. Ladies and gentlemen, we present the most tragical comedy of "Romeo and Harriet," in two and a half acts.

OREGANO: Don't you mean "Romeo and Juliet"?

15 **RISOTTO:** I told you, this play wasn't written by Shakespeare. This one is a parody of "Romeo and Juliet."

OREGANO: A para-what?

20 **PROSCIUTTO:** Hang on. (*Flips through dictionary. Reads.*) "Parody—a literary work that imitates another literary work, often in a comic style."

ANTIPASTO: Well, if these people... (*Indicates AUDIENCE.*) ...are going to understand the parody, don't they have to know something about the original? (*MUSIC CUE 2a: "Game Show Music."*)

25 **LOUIE:** (*ENTERS. The following scene is played as an episode of "Family Feud," with all CONTESTANTS playing themselves as they were in Shakespearean days. [NOTE: CONTESTANTS can wear period costumes over their modern costumes for a quick costume change after the game show segment.]*) That's exactly right, Antipasto, and that's why we've got two special families here, all the way from Verona, Italy—the Montagues and the Capulets! (*As MUSIC CONTINUES, CAPULET and LADY CAPULET ENTER RIGHT with NURSE and PETRUCCIO, and MONTAGUE and LADY MONTAGUE ENTER LEFT with BENVOLIO and MERCUTIO. They run into place on opposite sides of the stage.*)

30 Are you ready? Let's play "Family Feud"! (*MUSIC OUT. Looks at index cards.*) Lord Capulet, it says here you're the head of a noble family, but let's see how you do playing "The Feud." The category today... people who died in Shakespeare's "Romeo and Juliet." Lord Capulet, can you give us a guess?

40 **CAPULET:** Well, let me see. (*Points to MONTAGUE.*) His son Romeo crashed that party we gave and started dancing with my daughter

1 Juliet. My nephew Tybalt was pretty upset with him. As I recall, Tybalt tried to fight him in the street.

MONTAGUE: But Romeo wouldn't fight.

CAPULET: I know, I know. So then Romeo's friend Mercutio stepped in the way and got stabbed with Tybalt's sword. So I'll say Mercutio.

LOUIE: Lord Capulet says Mercutio. Survey says... *(A CHORUS MEMBER flips a card that says "Mercutio—1.")* Mercutio! *(CHORUS applauds.)* Now, Lady Capulet. Don't be nervous. Who died in "Romeo and Juliet"?

10 **LADY CAPULET:** I remember Romeo came into the garden after the party and told Juliet he loved her. As I recall, our nurse helped them plan a rendezvous to be married the next day by Friar Laurence. So I'll say Friar Laurence.

LOUIE: You say Friar Laurence, survey says... *(A CHORUS MEMBER flips a card with a giant red "X" as BUZZER SOUNDS, and CHORUS says "Aww.")* No, I'm sorry, Friar Laurence did marry Romeo and Juliet, but he survived the play without a scratch. Okay, Lady Montague. Who died in "Romeo and Juliet"?

20 **LADY MONTAGUE:** Well, when our son Romeo saw what had happened to Mercutio, I seem to remember that he wanted revenge and that he fought with Tybalt and killed him, so I'll say Tybalt.

LOUIE: You say Tybalt, survey says... *(A CHORUS MEMBER flips a card reading "Tybalt—1.")* ...Tybalt! *(CHORUS applauds.)* Lord Montague, we know about Mercutio and Tybalt. Who else died?

30 **MONTAGUE:** Let's see. Romeo was banished for killing Tybalt. Friar Laurence gave Juliet a potion that would make her appear dead, and she was laid in the Capulet family tomb. Then Romeo showed up before she awoke and thought she was dead, but there was someone outside the tomb. I think his name was Paris.

LADY CAPULET: Such a nice young man. He was supposed to marry our Juliet, you know.

MONTAGUE: That's right, but Romeo killed him. So I'll say Paris.

35 **LOUIE:** You say Paris, survey says... *(A CHORUS MEMBER flips a card reading "Paris—1.")* ...Paris! *(CHORUS applauds.)* Benvolio, you're a kinsman of the Montagues. Who else died in "Romeo and Juliet"?

BENVOLIO: Can I pass, Louie?

40 **LOUIE:** Benvolio passes, so it's over to you, Nurse. You raised Juliet from the time she was a baby. There's one more answer up there. Who died?

1 **NURSE:** Well, after Paris died, Romeo went into the tomb and saw Juliet lying there, and the poor boy was so upset that he poisoned himself and died.

LADY MONTAGUE: My poor, dear son.

5 **NURSE:** But then Juliet woke up and saw him dead, so she killed herself with his sword. The whole thing was such a shock to Benvolio that he swore he'd never fall in love. The last I heard he was still living with his parents.

LOUIE: I need an answer.

10 **NURSE:** Oh, I'm sorry. I'll say Romeo and Juliet.

LOUIE: You say Romeo and Juliet died in "Romeo and Juliet." Survey says... *(A CHORUS MEMBER flips a card reading "Romeo and Juliet—97.")* ...Romeo and Juliet! The Capulets win! *(MUSIC CUE 2b: "Game Show Music—Reprise." Great celebration among the CAPULETS, general cheering. CAPULETS EXIT RIGHT and MONTAGUES EXIT LEFT as GAME SHOW MUSIC PLAYS.)* Thanks for watching, folks. We'll see you next time on "Family Feud"! So long! *(MUSIC OUT. EXITS.)*

20 **PROLOGUE #2:** *(To AUDIENCE.)* So, "Romeo and Juliet" happened a few years back, but the descendants of the Capulets and the Montagues are still alive and living in New York. So now, if you would please adjust your television sets, you will find on the History Channel the Lord and Lady Montague, and on MTV, Frank and Trish Capulet.

25 **MONTAGUE:** *(ENTERS LEFT with LADY MONTAGUE, both dressed in sleek business attire. To AUDIENCE.)* Hello, shoppers. Are you tired of all the crowds, the noise and the bother of shopping in Manhattan?

30 **LADY MONTAGUE:** Do you ever wish you could shop from the comfort of your own home, but still choose from all the finest designer labels?

MONTAGUE: Well, Montague's Department Stores have come to your rescue with our personalized home shopping service.

35 **LADY MONTAGUE:** We'll send one of our professional fashion consultants to meet with you and to learn your likes and dislikes. Then, she'll return with a wide array of choices from Oscar de la Renta to Christian Dior.

MONTAGUE: At Montague's, we've taken the trouble out of shopping and left only the joy of owning the finest that New York has to offer.

40 **LADY MONTAGUE:** Montague's—where service has always been our pleasure.

- 1 **CAPULET:** (*LIGHTS SHIFT from the MONTAGUES to CAPULET and LADY CAPULET, who ENTER RIGHT.*) Hey folks, Crazy Capulet here, inviting you to rush right down to your local Capulet's Discount Mart for low, low prices on designer labels and more.
- 5 **LADY CAPULET:** We've got Vera Wang, Giorgio Armani, Ralph Lauren, Tommy Hilfiger and more, more, more, all at prices below retail. Does the sale start tomorrow? Does it start on Tuesday?
- CAPULET:** Heck no! At Capulet's, everything is on sale all the time. Designer gowns for \$69, tuxedos for \$59! How about a pair of
10 Manolo Blahnik designer shoes for \$15? That's right, ladies, \$15!
- LADY CAPULET:** How can we sell so cheap? If we told you the secret, we really would be crazy. So walk down, drive down, heck, crawl down to your nearest Crazy Capulet's for the ultimate New York shopping experience.
- 15 **CAPULET:** Crazy Capulet's—with prices so low, we must be insane!
- PROLOGUE #1:** Needless to say, the Montagues...
- LADY MONTAGUE:** (*Talks to an unseen person OFF LEFT.*) Good day, Mrs. Helmsley. Welcome to the store. (*She and MONTAGUE EXIT LEFT.*)
- 20 **PROLOGUE #2:** ...and the Capulets...
- CAPULET:** (*Talks to an unseen person OFF RIGHT.*) Everything on that rack's a buck, lady. (*He and LADY CAPULET EXIT RIGHT.*)
- PROLOGUE #1:** ...didn't get along too well. And neither did their kin.
- 25 **PROSCIUTTO:** You mean their employees.
- PROLOGUE #2:** Whatever. And so...
From forth the fatal loins of these two foes,
A pair of star-crossed lovers take their life.
- ROMANO:** She's doing it again.
- 30 **ANTIPASTO:** They take their life? This isn't going to be one of those plays where everybody winds up dead, is it?
- RISOTTO:** Like "Hambeth."
- PROLOGUE #1:** You must be thinking of "Hamlet," Shakespeare's immortal tragedy of power and revenge.
- 35 **OREGANO:** She could be talking about "Macbeth," Shakespeare's...
- PROLOGUES:** Don't say that word!
- ROMANO:** Don't you know it's bad luck to say the name of...
(*Whispers.*) ...the Scottish play in a theatre?
- 40 **PROLOGUE #2:** Do what we do.

- 1 **ROMANO/PROLOGUES:** *(They turn around three times, counting as they turn.)* One, two, three. Haggis, MacGregor and bagpipes forever. *(They spit over their right shoulders.)*
- 5 **OREGANO:** *(Turning around three times.)* One, two, three. Haggis, MacGregor and bagpipes forever. *(Spits.)*
- PROLOGUE #1:** That was a close one! But hark, methinks the Capulets approach.
- ROMANO:** And yonder come the Montagues. *(PROLOGUES and CHORUS EXIT as the MONTAGUE KINSMEN ENTER LEFT, and the CAPULET KINSMEN ENTER RIGHT. The MONTAGUES wear stylish sales outfits; the CAPULETS wear tacky clothes and brightly colored vests that read “Capulet’s.”)*
- 10 **BENVOLIO:** Well, well, well, if it isn’t the Capulets. I haven’t seen this much Day-Glo since I sold my Peter Max collection in ’72.
- 15 **PETRUCCIO:** Well, snooty patooty Montaguey. What could that smell be?
- SAMSON:** I think it’s... *(Sniffs the air.)* Why, yes, it’s vastly over-inflated prices.
- PETRUCCIO:** I thought so.
- 20 **ABRAHAM:** Do you hear something, Master Balthasar?
- BALTHASAR:** Why, yes! Methinks I hear the sound of Wal-Mart putting Capulet’s out of business.
- ABRAHAM:** It is a beautiful sound, isn’t it?
- BALTHASAR:** Like the sound of music.
- 25 **VINNIE:** I love that movie. You know the part where Maria is twirling around in the meadow, singing?
- NICK:** Yeah, but the best part is where they have all them little puppets and they sing that yodeling song.
- VINNIE:** Oooh, yeah. I love that puppet of the little goat.
- 30 **NICK:** Yeah. How do they get that goat to sing, anyway?
- TYBALT:** Hey! Forsooth! Do you fellows mind? We’re trying to trade insults here.
- NICK:** Oh. Sorry. *(MUSIC CUE 3: “What Say You?”)*
- 35 **TYBALT:** *(Pulls up his sleeves as if to prepare for battle, staring down MERCUTIO. Speaks.)* So, mister dandy pants... *(Sings.)* What say you?
What say you?
Let’s settle this grudge right here and now,
Thy family’s through, I vow. Good sir, what say you?

- 1 **CAPULETS:** (*Sing.*) What say you?
What say you?
We'll fight you hence on any street.
Let's make this short and sweet. Good sirs, what say you? (*MUSIC*
5 *CONTINUES UNDER.*)
- MERCUTIO:** (*Speaks.*) What do I say? I say your store is so low-class,
the elevators only go down. (*As each character delivers his or her*
insult, he or she "high fives" with other FAMILY MEMBERS. As the
insults are traded, EVERYONE reacts with cheers and groans as
10 *in a sporting match.*)
- PETRUCCIO:** (*Speaks.*) Well, your customers have their noses so
high, you have to write the prices on the ceiling.
- BENVOLIO:** (*Speaks.*) Oh, yeah? Well, I hear they have a sign at
your store that says "Dissatisfaction Guaranteed."
- 15 **PETER:** (*Speaks.*) Your prices are so high, they keep them on the
roof. (*MUSIC UP.*)
- MERCUTIO:** (*Sings to TYBALT.*) What say you?
What say you?
We are the only store in town.
20 Thy family's going down! Good sir, what say you?
- MONTAGUES:** (*Sing.*) What say you?
What say you?
Let's sort it out once and for all.
Forsooth, we're ready to brawl. Good sirs, what say you? (*MUSIC*
25 *UNDER.*)
- TYBALT:** (*Speaks.*) What do I say? I say your staff is so lazy, your
valet has a valet.
- ABRAHAM:** (*Speaks.*) Your salespeople are so ignorant, they think
Gucci is something you say to a baby.
- 30 **BOB:** (*Speaks.*) Your mannequins are so ugly you have to close the
curtains on the store windows.
- NICK:** (*Speaks.*) You clothes are so tacky, they stick to the wall.
(*MUSIC UP.*)
- CAPULETS:** (*Sing.*)
35 Good sirs, make haste, enough of all your blabber.
Make your stand and show us what you've got!
- MONTAGUES:** (*Sing.*) I pray you come put up your jibber jabber.
Let's have this rumble while our blood is hot! What say you?
- CAPULETS:** (*Sing.*) What say you?
- 40 **MONTAGUES:** (*Sing.*) Ye are a blight upon this ground!
- CAPULETS:** (*Sing.*) Your family's outward-bound.

- 1 **CAPULETS/MONTAGUES:** *(Sing.)* Good sirs, what say you? *(MUSIC UNDER.)*
- SAMSON:** *(Speaks.)* Your dresses are so expensive, they come with a 30-year mortgage.
- 5 **BALTHASAR:** *(Speaks.)* Well, your dresses are so ugly, your customers use them for doggie blankets.
- GREGORY:** *(Speaks.)* Well, your fashion consultants are so tasteless, they tell people to wear white shoes... after Labor Day! *(MONTAGUES gasp in horror at the thought.)*
- 10 **VINNIE:** *(Speaks.)* Your store is really... not nice. *(MUSIC UNDER.)*
- TYBALT:** *(Laughs.)* Is that the best you can do? Not nice?
- VINNIE:** *(Turns to the MONTAGUES. Speaks.)* Sorry, guys. I hate to let you down.
- NICK:** *(Speaks.)* It's okay, Vinnie. You can't hit a home run every time. *(MONTAGUES pat VINNIE on the back consolingly.)*
- 15 **CAPULETS:** *(Sing.)* What say you?
- MONTAGUES:** *(Sing.)* What say you?
- ALL:** *(Sing.)* Take heed, this feud is not yet done.
This war hath just begun. Good sirs, what say you?
20 This war hath just begun. We'll have you on the run!
This war hath just begun. Good sirs, what say you? *(MUSIC OUT.)*
- MERCUTIO:** Well, Master Tybalt. I believe you have one more shot.
- TYBALT:** Oh, I'm sorry. I was just remembering a customer I spoke with this morning. She reminded me that Montague's is so out of touch... *(Says this next line slowly and dripping with malice.)* ...
25 that you have last year's styles still on the rack. *(The CAPULETS explode with laughter and clap while pointing at MERCUTIO.)*
- MERCUTIO:** Do you clap your hands at me, sir?
- TYBALT:** Why, no, sir. I clap my hands because I'm happy... *(Pause. Claps twice deliberately.)* ...and I know it.
- 30 **MERCUTIO:** Swords, gentleman!
- ABRAHAM:** Excuse me, sir, but we don't have any swords. We work at a department store.
- MERCUTIO:** Balthasar. Have someone in sporting goods order some
35 swords.
- BALTHASAR:** Right away, sir.
- MERCUTIO:** In the meantime... hands, gentlemen! *(The MONTAGUES begin a sissy-style slap fight with the CAPULETS.)*
- 40 **OFFICER ESCALUS:** *(Runs IN, blowing a whistle.)* Stop, stop stop, stop, stop!! *(EVERYONE stops.)* What's wrong with you people?!

1 You call this a street brawl? You look ridiculous. (*Points to ABRAHAM.*) You there, what's your job?

ABRAHAM: Ladies accessories, sir.

ESCALUS: (*To PETER.*) And you?

5 **PETER:** Complaints department.

ESCALUS: Well, I've got a complaint. I'm sick of having to break up these slap fights between a bunch of department store clerks. If you want to fight, go to the gym and learn how to fight, but if I have to interrupt my breakfast one more time, I'm gonna arrest somebody. I was right in the middle of a dozen Krispy Kremes!
10 Now get back to work, the bunch of you! (*ALL EXIT except BENVOLIO and MERCUTIO, who remain lounging on the stage. ROMEO ENTERS LEFT looking depressed.*)

BENVOLIO: How now, Romeo?

15 **MERCUTIO:** (*To BENVOLIO.*) How now? What are you, some kind of nut? (*To ROMEO.*) Sorry about that, Romeo. What's up?

ROMEO: Woe is me.

MERCUTIO: Woe is you? I thought Romeo was you. Doesn't anybody in this place speak English?

20 **BENVOLIO:** What troubles you, good Master Romeo?

ROMEO: Do you want the long version or the short version?

BENVOLIO/MERCUTIO: Short.

ROMEO: Love. (*Pause.*)

BENVOLIO: Okay, is there a version between the short and the long?

25 **ROMEO:** I'm sick with unrequited love, good friends.
Fair Rosaline, who works at Bloomingdale's,
Has caught my eye, and I shall not sleep sound
Until I win her precious hand in love.

MAYO'S VOICE: (*From OFFSTAGE.*) Hey, wasn't that iambic
30 pentameter?

BENVOLIO: (*Yells OFFSTAGE.*) Yeah, beautiful, ain't it?

MERCUTIO: (*Back to ROMEO.*) So, are you gonna ask this girl out or what?

BENVOLIO: Oh, no, you don't. Don't even think about it. Bloomingdale's
35 clerks are bad news, I'm telling you. Balthasar once dated a girl from Bloomies, and he ended up with Laura Ashley curtains and a subscription to "Martha Stewart Living."

MERCUTIO: He has a point.

ROMEO: I don't care. She's going to be at the Globe tonight, and I'm
40 going to find her there.

- 1 **BENVOLIO:** The Globe? You mean the octagonal outdoor theatre in London where Shakespeare’s plays were performed from 1599 until it caught fire during a performance of Henry VIII in 1613?
- ROMEO:** No, I mean the nightclub on Bleeker Street.
- 5 **MERCUTIO:** Fine. As you like it.
- BENVOLIO:** “As You Like It”? You mean the festive comedy by Shakespeare that intertwines humor with a sweet love story?
- MERCUTIO:** No, I mean do what you want. Go to the Globe. We’ll even go with you. But I promise you, we’ll find somebody much
- 10 better for you than this Rosaline girl. The last thing you need is to be dating someone from another store. *(He, ROMEO and BENVOLIO EXIT LEFT.)*
- GUCCI:** *(ENTERS through the AUDIENCE with VERSACE, both carrying luggage. They are dressed in high Italian fashions and speak with thick, comic Italian accents.)* So this is New York.
- 15 **VERSACE:** Impressive, isn’t it, Mistress Gucci?
- GUCCI:** Well, cousin Versace, it’s big and it’s noisy and it’s exciting, but I miss the romance of Verona.
- VERSACE:** I’ll bet they have romance here. Why, who knows, we
- 20 might have arrived in the middle of some fabulous love story.
- GUCCI:** *(Looks around.)* That seems a bit unlikely. Besides, there’s no story to match our hometown lovers, Romeo and Juliet.
- VERSACE:** Did you know that in the first draft of the play, her name was Harriet?
- 25 **GUCCI:** You don’t say.
- VERSACE:** Yes, I do. *(Pause.)* So, are you ready for shopping?
- GUCCI:** My Montague’s card is ready and waiting.
- VERSACE:** Ooh, they’re too expensive for me. I’m headed for Capulet’s. Shall we meet for dinner?
- 30 **GUCCI:** Sure. Six o’clock at Richard’s on Third.
- VERSACE:** Richard the Third? Do you mean the crippled British warrior who murdered his way to the throne only to lose power in the final bloody act of Shakespeare’s tragedy?
- GUCCI:** No, Richard’s on Third, the Italian restaurant on Third
- 35 Avenue.
- VERSACE:** You mean they have Italian food right here in New York?
- GUCCI:** Some country, huh? *(EXITS LEFT and VERSACE EXITS RIGHT. CAPULET and LADY CAPULET ENTER RIGHT with SHYLOCK and MAX. SHYLOCK is dressed in surfer garb. MAX looks like he just walked off the set of “Miami Vice.”)*
- 40

- 1 **CAPULET:** (*Looking over a set of papers.*) So, let me see if I have this straight. (*Holds up a paper clearly labeled "1-A."*) Option 1-A is two thousand ducats plus shipping, and... (*Holds up another labeled paper.*) ...option 2-A is three thousand ducats, shipping included.
- 5 **SHYLOCK:** I don't know, dude. You'll have to check with my, like, assistant person.
- MAX:** That would be me. I'm Max.
- CAPULET:** (*Shakes hands with MAX.*) Pleasure to meet you. Max who?
- 10 **MAX:** Just Max. (*Takes papers from CAPULET.*) Now, first of all, these are dollars, not ducats. And that's cash. I don't take American Express.
- SHYLOCK:** I hate plastic, man. It's, like, so totally bogus.
- LADY CAPULET:** (*Takes papers from MAX and holds up a third sheet labeled "2-B."*) I really think you should consider option 2-B, dear. The long-term payment plan with zero percent interest would give us a chance to sell the merchandise before we pay for it.
- 15 **CAPULET:** (*Dramatically, as LIGHTS DIM and he is caught in a FOLLOW SPOTLIGHT.*) So, 2-B or not 2-B, that is the question. (*LIGHTS RETURN TO NORMAL.*) What's included in that option again?
- 20 **MAX:** Let's see, that's fifty cases of Kate Spade bags... (*Of course, update any name brand references to reflect the most stylish current trends.*)
- 25 **SHYLOCK:** I totally dig Kate Spade, dude.
- MAX:** (*To SHYLOCK.*) That's nice. You do know this is pirated merchandise. They're not real.
- SHYLOCK:** Are you kidding, dude? I would never sell anything bogus.
- 30 **MAX:** Fine. Live in a fantasy world. Anyway, fifty cases of Kate Spade bags, fifty cases of Manolo Blahnik shoes and a hundred cases of Ralph Lauren shirts.
- CAPULET:** Fine. But be sure to sew the tags in before you ship them. I don't want anybody to know I'm pirating the same fakes they
- 35 have on the sidewalk.
- MAX:** It's all taken care of.
- LADY CAPULET:** Who did you say you were again?
- SHYLOCK:** I'm a merchant, from Venice.
- LADY CAPULET:** Venice? You mean the stunningly romantic Italian
- 40 city nestled on a maze of canals at the edge of the Adriatic?

1 **SHYLOCK:** No, dude, the, like, totally gnarly beach in So-Cal.

MAX: Yeah, Shylock here may buy all that pirated merchandise from overseas, but the fake labels are made right here in America.
(*BLACKOUT.*)

End of Scene One

End of script preview.

PRODUCTION NOTES

PROPERTIES

ONSTAGE, ACT ONE: Banner or poster reading “Capulet’s,” banner or poster reading “Montague’s”

BROUGHT ON, ACT ONE, Scene One:

Dictionary (ROMANO)

Sunglasses (CHORUS)

Index cards (LOUIE)

Game Show cards reading:

“Mercutio—1,” “X,” “Tybalt—1,” “Paris—1,” “Romeo & Juliet —97”
(VARIOUS CHORUS MEMBERS)

Whistle (OFFICER ESCALUS)

Luggage (GUCCI, VERSACE)

Sheaf of papers, including 3 labeled in large print: 1-A, 2-A, and 2-B (CAPULET)

BROUGHT ON, ACT ONE, Scene Two:

Index card (LOUIE)

Cologne bottle (ROMEO)

Bouquet of flowers (CHORUS MEMBER)

Collection of bandages in various colors, one bandage with

“ROMEO MONTAGUE” written on it, first-aid book (NURSE)

ONSTAGE, ACT TWO: A clothesline on the balcony, a ladder leading to the balcony

BROUGHT ON, ACT TWO:

Breath spray, box of Tic Tacs (MERCUTIO)

Business papers (GUCCI, LADY MONTAGUE)

Large gauze bandage, pile of bandages (NURSE)

Two gaudy plastic rings (BALTHASAR)

Rice [or bird seed] (WEDDING GUESTS)

Two fencing foils with hot dogs skewered on them (FRIAR LAURENCE)

Two cream pies (PETER, BOB)

Large rolling garbage can (OREGANO)

Pillows and blankets (NICK, VINNIE, PETER, BOB)

Vial of blue PowerAde (PROLOGUE #2)

Easel covered with a sheet, large sign reading “Monulet and Capague’s New York Emporium—Where Class Meets Crass” underneath the sheet (GUCCI, VERSACE)

Basket of clothes to hang, clothespins, Swiss army knife with spoon and toothpick (HARRIET)

Dress with large \$29 price tag (ROMEO)

COSTUMES

To accomplish the quick costume changes for the MONTAGUES and CAPULETS following the game show sequence, the actors can wear their period costumes over their modern costumes. Alternatively, different actors may play the “old” families and the “modern” families. LOUIE should wear a suit and the CHORUS should wear nondescript, matching outfits—perhaps black shirts and pants.

After ACT ONE, Scene One, the modern MONTAGUES should dress in stylish outfits, while the CAPULETS wear tacky clothes and fluorescent colored vests that read “Capulet’s”—with the exception of HARRIET. She should be dressed in a tacky dress. The NURSE should wear a nurse’s uniform. GUCCI and VERSACE should dress in high Italian fashions. SHYLOCK should dress in surfer garb, while MAX should dress like Don Johnson on the show “Miami Vice.” OFFICER ESCALUS should wear a police officer uniform.

From ACT ONE, Scene Two on, ROMEO should wear an all white suit like John Travolta in “Saturday Night Fever.”

In ACT TWO before the wedding scene, HARRIET should change to a wedding dress with red sneakers. FRIAR TUCK should be dressed in a traditional friar’s frock. Near the end of ACT TWO, SHYLOCK and MAX should be dressed in black and white prisoner attire.

SOUND EFFECTS

Game show buzzer, rattling Tic Tac noise, loud cat yowl. (All sound effects are included on CD set.)

If you find it difficult to coordinate stage movement with the recorded Tic Tac sound effect, an alternative would be to do the rattling live from the sound booth or backstage. Just shake an actual box of Tic Tacs into the microphone OFFSTAGE while watching ROMEO’S every move. Or maybe having the sound effect out of synch adds to the humor. Choose the best option for your particular group and situation.

LIGHTING EFFECTS

During the disco sequence, the lighting should be set up to mimic a disco ball effect. Strobe light on dancers if possible, but not necessary.

FLEXIBLE CASTING

PROLOGUE #2, OREGANO, RISOTTO and MAYO are written and recorded as female, but the CHORUS and PROLOGUES can all be male or female roles. Simple adjust lines for the gender change.

For a smaller cast, LOUIE and FRIAR LAURENCE could be played by the same actor, and some of the MONTAGUE and CAPULET kinsman roles could be reduced and combined.

ABOUT THE FESTIVAL STAGE

The set for the original production consisted of a center-stage platform (about 4' x 8'), raised about five feet, with an arched entryway underneath covered by a curtain. On either side of this platform was a series of three other platforms of descending height with steps between platforms, the whole thing forming an open "U" facing the audience. The balcony scene was played from the top platform, where there was a small bench. Students could move freely between the different levels or play scenes on the floor. As long as there is some raised area for the balcony, the play can be performed in any sort of space with little or no scenery (just like a Shakespeare play).

We hope you've enjoyed this script sample.

We encourage you to read the entire script before making your final decision.

You may order a paper preview copy or gain instant access to the complete script online through our E-view program. We invite you to learn more and create an account at www.pioneerdrama.com/E-view.

Thank you for your interest in our plays and musicals. If you'd like advice on other plays or musicals to read, our customer service representatives are happy to assist you when you call 800.333.7262 during normal business hours.



www.pioneerdrama.com

800.333.7262

Outside of North America 303.779.4035

Fax 303.779.4315

PO Box 4267

Englewood, CO 80155-4267

We're here to help!