

# Excerpt terms and conditions



This excerpt is available to assist you in the play selection process.

You may view, print and download any of our excerpts for perusal purposes.

Excerpts are not intended for performance, classroom or other academic use. In any of these cases you will need to purchase playbooks via our website or by phone, fax or mail.

A short excerpt is not always indicative of the entire work, and we strongly suggest reading the whole play before planning a production or ordering a cast quantity.

*Dramatic Publishing*

*Colorized covers are for web display only. Most covers are printed in black and white.*

Drama by James Zager

# Juliet



# Juliet

**Drama. By James Zager.** *Cast: 4m., 3w., 3 either gender.* A deconstruction of *Romeo and Juliet*, this adaptation explores Shakespeare's original play using only the scenes in which Juliet appears to re-imagine the narrative of this enigmatic young girl. Since Juliet cannot roam the world freely, everything that happens outside her home must be told to her by others, both Capulet and Montague alike. Juliet must try to piece together the harsh reality of a tragic love born in a hostile world. Contemporary costumes, minimalistic set and a wry blend of classic and contemporary language are used to rediscover the tale of two star-crossed lovers brought forth from the fatal loins of feuding households as seen through the eyes of a secluded teenage girl. *Open set.*  
*Approximate running time: 1 hour. Code: J47.*

*Cover photo: Carroll University Theatre Arts Program, Waukesha, Wis., featuring (l-r) Jackie Hulina and Katie Binger. Photo: Laura Watkins. Cover design: Jeanette Aliq-Sergel.*

ISBN-10 1-58342-689-2  
ISBN-13 978-1-58342-689-0



[www.dramaticpublishing.com](http://www.dramaticpublishing.com)



*Dramatic Publishing*

311 Washington St.  
Woodstock, IL 60098  
ph: 800-448-7469



*Printed on recycled paper*

# JULIET

By  
JAMES ZAGER

Based on Shakespeare's *Romeo and Juliet*



**Dramatic Publishing**

Woodstock, Illinois • Australia • New Zealand • South Africa

\*\*\* NOTICE \*\*\*

The amateur and stock acting rights to this work are controlled exclusively by THE DRAMATIC PUBLISHING COMPANY without whose permission in writing no performance of it may be given. Royalty must be paid every time a play is performed whether or not it is presented for profit and whether or not admission is charged. A play is performed any time it is acted before an audience. Current royalty rates, applications and restrictions may be found at our website: [www.dramaticpublishing.com](http://www.dramaticpublishing.com), or we may be contacted by mail at: DRAMATIC PUBLISHING COMPANY, 311 Washington St., Woodstock IL 60098.

COPYRIGHT LAW GIVES THE AUTHOR OR THE AUTHOR'S AGENT THE EXCLUSIVE RIGHT TO MAKE COPIES. This law provides authors with a fair return for their creative efforts. Authors earn their living from the royalties they receive from book sales and from the performance of their work. Conscientious observance of copyright law is not only ethical, it encourages authors to continue their creative work. This work is fully protected by copyright. No alterations, deletions or substitutions may be made in the work without the prior written consent of the publisher. No part of this work may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, videotape, film, or any information storage and retrieval system, without permission in writing from the publisher. It may not be performed either by professionals or amateurs without payment of royalty. All rights, including, but not limited to, the professional, motion picture, radio, television, videotape, foreign language, tabloid, recitation, lecturing, publication and reading, are reserved.

For performance of any songs, music and recordings mentioned in this play which are in copyright, the permission of the copyright owners must be obtained or other songs and recordings in the public domain substituted.

©MMX by  
JAMES ZAGER

Printed in the United States of America  
*All Rights Reserved*  
(JULIET)

ISBN: 978-1-58342-689-0

## **IMPORTANT BILLING AND CREDIT REQUIREMENTS**

All producers of the play *must* give credit to the author of the play in all programs distributed in connection with performances of the play and in all instances in which the title of the play appears for purposes of advertising, publicizing or otherwise exploiting the play and/or a production. The name of the author *must* also appear on a separate line, on which no other name appears, immediately following the title, and *must* appear in size of type not less than fifty percent (50%) the size of the title type. Biographical information on the author, if included in the playbook, may be used in all programs. *In all programs this notice must appear:*

“Produced by special arrangement with  
THE DRAMATIC PUBLISHING COMPANY of Woodstock, Illinois”

*Juliet* was collaboratively created and first presented in the Otteson Theatre at Carroll University in Waukesha, Wisconsin, on April 16, 2010, as part of Intersections: Juliet, a year-long exploration of the iconic teen lead by the Department of Visual and Performing Arts.

CAST:

Juliet . . . . . Katie Binger  
Her Father . . . . . Daniel Polaski  
Her Mother . . . . . Emily Rindt  
Her Nurse . . . . . Jackie Hulina  
Her Cousin . . . . . Bobby Schuessler  
Her Love . . . . . Trevor J. Erickson  
His Cousin . . . . . Jessica Piontowski  
His Friend . . . . . Amelia Trumbower  
His Servant . . . . . Annemarie Bold  
Her Priest . . . . . Adam Hobbs  
Her Suitor . . . . . Justin Almquist  
His Valet . . . . . Ashley Martin

PRODUCTION STAFF:

Director . . . . . James Zager  
Set & Light Design . . . . . Scott M. Boyle  
Projections & Sound . . . . . Scott Fudali  
Costume Design . . . . . Stephanie Brownell  
Costume Supervisor . . . . . Cecelia Mason-Kuenn  
Stage Manager/AD . . . . . Keith R. Smith  
Assistant Stage Manager . . . . . Daniel Slattery  
Dramaturgical Team . . . . . Katie Binger, Hannah Klaus,  
Lauren Morrison

# JULIET

## CHARACTERS:

JULIET

LORD CAPULET . . . . . her father

LADY CAPULET . . . . . her mother

TYBALT . . . . . her cousin

NURSE. . . . . her nanny

FRIAR. . . . . her priest

PARIS. . . . . her suitor

ROMEO . . . . . her love

MERCUTIO . . . . . his cousin

BENVOLIO. . . . . his friend

SETTING: Verona, Italy. The past, the present, but perhaps not the future.

AUTHOR'S NOTE: The idea behind this play is that, as a secluded young girl, Juliet can only experience the world through what others tell her about it, therefore the entire action of the original play is actually contained within her scenes alone. The costumes should be modern and the other design elements minimalistic to highlight the language both contemporary and classic.



# JULIET

*(Lights are up as audience enters.)*

*Cello music plays as actors enter the stage and take their places in metal chairs that frame the playing space. The playing space contains a number of wooden chairs to be used to create all of the locations in the play. Any props or additional costume pieces should be brought in by the actors and placed somewhere onstage but not in the playing space.*

*Lights shift.)*

## **Prologue**

*(All enter the playing space as they speak.)*

PARIS

Two households, both alike in dignity,

BENVOLIO

In fair Verona, where we lay our scene,

TYB/MER

From ancient grudge break to new mutiny,

LORD C/LADY C

Where civil blood makes civil hands unclean.

NURSE

From forth the fatal loins of these two foes

FRIAR

A pair of star-cross'd lovers take their life;

JUL/ROM

Whose misadventur'd piteous overthrows

ALL

Doth, with their death, bury their parents' strife.

*(All argue.)*

JULIET

Stop it! Stop it!

*(All except JULIET return to metal chairs and sit.*

*Lights shift.*

*Cello music as JULIET rearranges the wooden chairs to form the chamber, then sits at the edge of the playing space.*

*Lights shift.)*

**Scene One: Juliet's Chamber**

*(LADY CAPULET and NURSE enter the playing space.)*

LADY C

Nurse! Where is my daughter?

NURSE

Probably on the balcony.

LADY C

Call her in here.

NURSE

Juliet!

JULIET

How now, who calls?

NURSE

Your mother wants you.

JULIET

Madam, I am here, what is your will?

LADY C

A small chat. Nurse, leave us awhile. No, wait. How old is Juliet? She's sixteen, isn't she?

NURSE

Sixteen? No, not quite. How long is it to Lammas tide?

LADY C

Two weeks and a couple of days.

NURSE

Then on Lammas-eve, in seventeen or eighteen days, she'll turn sixteen. And when she is sixteen she can be married, we all know that. She was two years old when the earthquake hit, you and Lord Capulet were in Mantua, remember? And it has been thirteen years since then. I was preparing your bottle and was about to give it to you when the earthquake started. You fell and bumped your head, and my husband, God rest his soul, he picked you up and said, "Aw, did you fall and hit your head? Next time you'll fall backwards, won't you, silly girl?" And I said—

LADY C

Enough. Please be quiet.

NURSE

Yes, ma'am. Still I can't help laughing when I think of it. She had this terrible bump on her head and cried and cried. And my husband said, "Don't worry, little one, when you're older, you'll fall on your back, and then you'll really get a bump!"

JULIET

And stint thou too, I pray thee, nurse, say I.

NURSE

Okay, okay. I'm done. I swear, you were the prettiest babe I ever nursed. And to think I might live to see you married.

LADY C

Married, yes! That is what I came to talk about. Juliet, tell me, how do you feel about getting married?

JULIET

It is an honor that I dream not of.

NURSE

"It is an honor that I dream not of"? Where did she get that? Not from me.

LADY C

Well think about marriage now. There are young girls here in Verona; girls just like you, who are already married. Why, I was probably around your age when you were born. This is my point, you are old enough now, and Paris wants you for his wife.

NURSE

Paris wants you for his wife? A good-looking man of the world!

LADY C

Good-looking? He's beautiful.

NURSE

Beautiful? He's gorgeous!

LADY C

Do you think you could love him? You will see him tonight at the party. I hope you find him as attractive as I do. He's charming, he's respectful, and he's rich. If you marry him, you will have everything you could possibly imagine.

NURSE

And more!

LADY C

Tell me honestly, do you think you could marry Paris?

JULIET

I'll look to like, if looking liking move;  
But no more deep will I endart mine eye  
Than your consent gives strength to make it fly.

LADY C

What more could a mother ask for? Nurse, follow me.

NURSE

So long, sweetheart. And remember, wedding nights follow wedding days.

*(LADY C and NURSE return to metal chairs and sit.*

*Lights shift.*

*Cello music as JULIET rearranges the wooden chairs to form the ballroom.*

*Lights shift.)*

**Scene Two: Capulet's Ballroom**

*(LORD C and entire company enter the playing space.)*

LORD C

Welcome, everyone, welcome! Who wants to dance? No one? Really? I remember when I was young—I could get a girl to dance with me just by looking at her. Ah, but those days are gone, gone, gone. Paris, come sit with me. How long has it been since you and I were at a party together?

PARIS

About ten years.

LORD C

No, no. Not ten. Just since Lucentio's wedding. That was like three years ago.

PARIS

No, it's more, much more. Three years since Lucentio's wedding? His son was just confirmed.

LORD C

Really? Seems like he was just born. Ten years...

*(ROMEO, BENVOLIO and MERCUTIO come downstage; all three wear sunglasses to disguise themselves.)*

ROMEO

Who is that girl over there?

BENVOLIO

None of your business, that's who.

ROMEO

She is the brightest spot in the whole room.

MERCUTIO

Brighter than you at least!

ROMEO

Brighter than any of those other old crows.

*(BENVOLIO and MERCUTIO make crowing sounds while removing ROMEO's sunglasses.)*

ROMEO

You finished? I'll watch her for a while, then make my move.

BENVOLIO

Lucky her.

ROMEO

I thought I loved before, but not like this.

MERCUTIO

Whatever. This place is a drag.

BENVOLIO

Let's go have some fun.



ROMEO

I'll catch up with you later.

*(BENVOLIO and MERCUTIO continue to caw as they return to metal chairs and sit.)*

TYBALT

Romeo? How dare he come here.

LORD C

What's wrong Tybalt?

TYBALT

Uncle, that boy is a Montague, our sworn enemy.

LORD C

That's Romeo, isn't it?

TYBALT

Yes, that bastard Romeo.

LORD C

Will you excuse us, Paris? Calm down, Tybalt. He seems like a nice enough kid, and I don't want any trouble tonight. So just relax, and ignore him.

TYBALT

I can't. He makes me sick.

LORD C

If you make a scene in front of my guests—

TYBALT

But, uncle—

LORD C

Shut up, you selfish child. Just take a walk and cool off.

TYBALT

I'll go, but he better be gone when I get back.

*(TYBALT exits the stage.)*

PARIS

Lord Capulet.

LORD C

Call me Dad! OK, everyone, why don't we hit the buffet!

*(LADY C, PARIS and FRIAR exit the stage; LORD C and NURSE return to metal chairs and sit; ROMEO approaches JULIET.)*

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.

JULIET

Good pilgrim, you do wrong your hand too much.  
Which mannerly devotion shows in this:

For saints have hands that pilgrims' hands do touch,  
And palm to palm is holy palmers' kiss.

ROMEO

Have not saints lips, and holy palmers too?

JULIET

Ay, pilgrim, lips that they must use in pray'r.

ROMEO

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

JULIET

Saints do not move, though grant for prayers' sake.

ROMEO

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

*(ROMEO kisses JULIET.)*

ROMEO

Thus from my lips, by thine, my sin is purg'd.

JULIET

Then have my lips the sin that they have took.

ROMEO

Sin from my lips? O trespass sweetly urg'd!  
Give me my sin again.

*(JULIET kisses ROMEO.)*

JULIET

You kiss by th' book.

*(NURSE enters the playing space.)*

NURSE

Juliet! Your parents are looking for you.

*(JULIET returns to metal chairs and sits.)*

ROMEO

Who are her parents?

NURSE

Seriously? Her parents are the Capulets, Lord and Lady of this house.

*(NURSE returns to metal chairs and sits.)*

ROMEO

She's a Capulet?

*(BENVOLIO and MERCUTIO enter the playing space, still wearing sunglasses.)*

BENVOLIO

Let's go already.

MERCUTIO

Yeah, this party is over.

ROMEO

You don't know the half.

*(LORD C enters the playing space; ROMEO hides behind BENVOLIO and MERCUTIO.)*

LORD C

Gentlemen! Still here? Can I offer you a nightcap?

BEN/MER

We're good.

LORD C

Well then, I thank you all for coming. Good night.

BEN/MER

Good night!

LORD C

Good night.

BENVOLIO

Sleep well.

LORD C

Boy, it is late. Guess it's time to hit the old hay.

MERCUTIO

Yep.

LORD C

Well, good night.

*(LORD C exits the stage; BENVOLIO and MERCUTIO wave.)*

BEN/MER

Hasta-la-bye-bye.

*(JULIET and NURSE enter the playing space.)*

JULIET

Come hither, nurse. What is yond gentleman?

NURSE

That's Benvolio I think.

*(BENVOLIO exits the stage followed by MERCUTIO.)*

JULIET

What's he that now is going out of door?

NURSE

Him? That smartass Mercutio.

JULIET

What's he that follows here, that would not dance?

NURSE

I don't know. Let's go.

JULIET

Go ask his name:— If he be married,  
My grave is like to be my wedding bed.

NURSE

His name is Romeo and he is the only son of those horrible Montagues.

JULIET

My only love sprung from my only hate:  
Too early seen, unknown, and known too late!  
Prodigious birth of love it is to me,  
That I must love a loathed enemy.

NURSE

What was that? What did you say?

JULIET

A rhyme I learnt even now of one I danc'd withal.

*(ROMEO goes to the edge of the playing space and sits.)*

NURSE

Come on my sweet, let's get to bed. All of the guests are long gone by now and we should be too.

*(NURSE exits the stage.)*

*Lights shift.*

*Cello music as JULIET rearranges the wooden chairs to form the balcony.*

*Lights shift.)*