

A TELEVISION ADAPTATION OF  
ROMEO AND JULIET  
BY WILLIAM SHAKESPEARE

Thesis for the Degree of M. A.  
MICHIGAN STATE UNIVERSITY

Garnet Schafer

1966



ROOM USE ONLY

## ABSTRACT

### A TELEVISION ADAPTATION OF ROMEO AND JULIET BY WILLIAM SHAKESPEARE

by Garnet Schafer

Because television in the United States programs popular entertainment to appeal to the largest possible audience, only a small effort has been made to produce shows of high cultural quality. Thus, in proportion to the total number of dramatic shows on the air, the production of theatrical classics has been limited to a small number. Consequently, the public lacks exposure to much enrichment found in viewing cultural drama in the home. A television adaptation of William Shakespeare's Romeo and Juliet is an attempt to produce this theatrical classic, in addition to discussing the justification for its production over the medium of television with the problems of production involved.

Justification of this particular dramatic selection for television production requires a detailed explanation of known factors contributing to its reputation in the theater world. As the world's most famous love story, Romeo and Juliet enjoys an interesting history from theatrics to film. Since there is no record of its production over television,



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a discussion of problems in producing Shakespearean drama over television in contrast to stage and film will reflect advantages and disadvantages to be considered in this specific show.

Finally, followed by its actual production script, a discussion of the problems of producing Romeo and Juliet will encompass those of scripting and staging the drama. These problems will include set design, lighting, music, movement of actors, motivation of cameras, and interpretation of the script. Even though the final details of production will be decided according to every director's individual ideas, it is hoped that this adaptation will serve to facilitate the effective presentation of Romeo and Juliet over television.

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BY WILLIAM SHAKESPEARE

By

Garnet Schafer

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## INTRODUCTION

In adapting a Shakespearean play for television in this creative thesis, I set out to accomplish a threefold purpose: 1) to create a play that would contain intrinsic literary merit worthy of television production, 2) to create a Shakespearean production that would communicate an understanding and enjoyment of him, so as to motivate viewers to attend Shakespearean theatrical productions, and 3) to further my functional and critical knowledge of television production through a process underlying the explanation of my interpretation as writer-producer.

As the specific play to accomplish my purpose, I selected Romeo and Juliet for several reasons. First, from the standpoint of establishing audience interest, Romeo and Juliet is probably the most familiar in story of all of Shakespeare's plays. Its romantic theme appeals to viewers of all ages from all walks of life. Once a mass audience turns on the set because of initial interest, the producer has taken the first essential step toward achieving his goal of attaining audience interest.

Secondly, it is producible for television; Romeo and Juliet boasts a combination of qualities from various aspects of dynamic drama. Through a combination of the six

Aristotelian elements of plot, character, thought, diction, music, and spectacle developed by the genius of Shakespeare, Romeo and Juliet has the potential to maintain audience interest. For instance, in a TV production too many persons on the screen create visual confusion. But Romeo and Juliet involves a dynamic plot seldom developed by more than two characters appearing as central subjects on the camera at the same time. Either the main characters, Romeo and Juliet, develop dramatic suspense, or one of them increases dramatic tension in dialogue with another, minor character. Another aspect, that of brevity, suggests that little of the necessary dramatic development would have to be cut in comparison to longer plays such as Hamlet. The smaller the amount cut, the greater the production stands in justice to its original poetic content. A further aspect in favor of Romeo and Juliet suggests that the characters are prime factors in motivating swift dramatic action. Because the characters draw the focus of attention, limited realistic settings necessary for television drama (such as a balcony) can be used without hindering the spectacle of the performance. Finally, in addition to consort music from the Shakespearean era, renowned classical music scores of Berlioz, Tchaikovsky, and Prokofieff are available for use to heighten dramatic effect.

The complete thesis includes four chapters. This introductory chapter unfolds both my purpose and



justification for Shakespeare on television. The second chapter serves to relate and compare productions of Shakespeare, and, in particular, of Romeo and Juliet on stage, film, and television. The third chapter discusses the problems of production of Romeo and Juliet on television, while the final chapter is the annotated production script.

Before clarifying the necessary terms used in my thesis, I feel it important to first define my function as adaptor of the script of Romeo and Juliet for television. Then, an explanation follows on my use of the adaptation and the annotated script, in addition to television terms used in discussion of this production. As author of the annotated thesis, I have attempted to accomplish work equivalent to that of a writer-producer. Adaptation, in this case, can be defined as a combined process of transferring and editing the script from Shakespeare's complete drama to a scripted format producible for television. The annotated script takes the form of a fully scripted television format. The script discloses not only the details of production including blocking and setting, but also what the viewer should see. Floor plans of each scene are included to supplement the script.

Used in discussion in the following chapters are two distinguishing properties of television: immediacy and intimacy. Stasheff and Bretz define immediacy clearly as "the feeling that what one sees on the TV screen is living

and actual reality, at that very moment taking place."<sup>1</sup>  
 Intimacy may be defined as the transference of a personality so that the audience can almost reach out to touch the person.<sup>2</sup>

Variety is a prime motivational factor for the sake of interest in any drama. Since the success of Romeo and Juliet rests upon variety as the chief motivational power in maintaining interest, a well-balanced variation between simplicity and spectacle plays an important part in my production. In keeping this adaptation true to Shakespeare's story, the rise and fall of minor conflicts build gradually up to the major crisis when Romeo kills Tybalt resulting in his and Juliet's own eventual death. The breach of hatred between the Montagues and Capulets demands a justifiable climax ending in their reconciliation because of three untimely deaths. Capitalizing on conflict to create forward movement, varied by slow-down in pace to maintain interest, brings out a concrete realization of the universal theme in terms of these specific events.

Shakespearean drama has something in it for everyone. Producing an interpretation of Shakespeare can be a challenging and rewarding experience, since Shakespeare

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<sup>1</sup>Edward Stasheff and Rudy Bretz, The Television Program (New York: Hill and Wang, Inc., 1962), p. 10.

<sup>2</sup>William Shakespeare, Romeo and Juliet (motion picture ed.; New York: Random House, Inc., 1936), p. 247.

wrote with the intention of portraying the universal profundities of life. A production of Romeo and Juliet should assume responsibility for giving an appreciative understanding of Shakespeare to its audience of television viewers today. In the words of M. R. Ridley, editor of 'The New Temple Shakespeare,' "There are the actors, the audience, and Shakespeare; and it is the director's business to bring them into harmony, with justice to all parties."<sup>1</sup>

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<sup>1</sup>Margaret Webster, Shakespeare Today (London: The Aldine Press, 1957), p. 10.

ROMEO AND JULIET: ON STAGE,  
FILM, AND TELEVISION

Drama "reduced to the simplicity of poetry" characterizes the world's most famous tale of youthful true love at first sight, William Shakespeare's Romeo and Juliet.<sup>1</sup> Shakespeare is by no means the first to use this familiar dramatic plot. But his lyrical drama of the tragedy of "Juliet and her Romeo" has since been known as the greatest version of this story by any author. The portrayal of this drama has evolved from productions upon the Elizabethan stage to many a successful depiction of the same tale upon the modern stage, and even on film.

Basing his play on the narrative poem by Arthur Brooke, The Tragical Historye of Romeus and Juliet, in 1594 Shakespeare began the composition of Romeo and Juliet with the primary setting for the drama in the fifteenth century capital of Northern Italy, Verona. Shakespeare's drama was an improvement over many earlier stagings of the same plot. This plot first stems from a story of romance in Ephesus in Asia Minor by the medieval writer, Xenophon, in the Ephesiaca

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<sup>1</sup>William Shakespeare, Romeo and Juliet, ed. Oscar James Campbell, Alfred Rothschild, and Stuart Vaughan (New York: Bantam Books, Inc., 1956), p. 1.

in Greek. Then, in 1476 Masuccio of Salerno published a number of adventures similar to those of Romeo and Juliet. In 1530, a story by Luigi da Porto first mentions these lovers by name. Later, other famous European writers were to alter this tale, yet use it time and again. But Shakespeare's drama follows most closely that of the long narrative poem by Arthur Brooke of England written in 1562.<sup>1</sup>

Shakespeare makes several improvements over Brooke's poem for production of his drama on the Elizabethan stage. The most apparent changes can be categorized as compression or condensation for dramatic effect. For instance, the action extending over nine months in Brooke's poem is reduced to less than six days in Shakespeare's tragedy.<sup>2</sup> This reduction emphasizes the swiftness of the lovers' actions resulting from strong feelings of emotion. This production by Shakespeare on the stage of the Globe Theater gave the drama its name to last down to the present day.

Romeo and Juliet can claim over four hundred years of success in a variety of forms from stage to film in several cultures. Since its staging in Elizabethan times, the drama has shared honors of renowned stage performances among actresses playing Juliet inclusive of Mrs. Siddons, Fanny

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<sup>1</sup>Hardin Craig, An Interpretation of Shakespeare (New York: The Dryden Press, 1948), p. 42.

<sup>2</sup>William Shakespeare, Romeo and Juliet (motion picture ed.; New York: Random House, Inc., 1936), p. 247.

Kemble, Mary Anderson, Julie Marlowe, Doris Keane, and, in more recent years, Jane Cowell and Katharine Cornell.<sup>1</sup>

The year 1908 marked the completion of one of the first films of Romeo and Juliet during the pioneering stages of cinema.<sup>2</sup> This was a short Vitagraph production. From the year 1914 there is record of another filming of the drama by Biograph Company, and during 1916 there were two releases of much longer films than before by both Metro Pictures Corporation and Twentieth Century Fox. Lasting approximately two hours, the Metro Production used eight reels. Starring Theda Bara as Juliet and Harry Hilliard as Romeo, the Fox Production was almost as long.<sup>3</sup> In the later history of theatrical film, there have been two productions of Romeo and Juliet. The more familiar of the two was released in 1936 by Metro-Goldwyn-Meyer. Produced by Irving Thalberg, the movie starred Norma Shear and Leslie Howard. A more recent theatrical film on which there is little information starred Laurence Harvey.<sup>4</sup>

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<sup>1</sup>William Shakespeare, Romeo and Juliet (motion picture ed.; New York: Random House, Inc., 1936), p. 247.

<sup>2</sup>Georges Sadoul, Histoire Generale du Cinema, Vol. II: Les Pionniers du Cinema (Paris: Les Editions Denoel, 1947), pp. 414 and 475.

<sup>3</sup>Deems Taylor, A Pictorial History of the Movies (New York: Simon and Schuster Co., 1943).

<sup>4</sup>Paula Silberstein, "On Film and Filmstrip," Scholastic Teacher, LXXXIV (February 21, 1964), p. 21-T.



On television during the past fifteen years there have been several productions of Shakespeare worthy of note, yet Romeo and Juliet does not appear among them. In March of 1959 "Du Pont Show of the Month" over CBS gave a ninety-minute presentation of Hamlet by London's Old Vic Company starring John Neville. The program was seriously criticized for deletions in the script from the cutting and from electronic and mechanical tricks.<sup>1</sup> Later that same year NBC made a more successful taping of Shakespeare for television with its version of The Tempest. The production starred Maurice Evans with Lee Remick, Roddy MacDowall, William Bassett, and Richard Burton.<sup>2</sup> The National Educational Television and Radio Center made a very successful attempt in the early 1960's to bring its audience a series of fifteen programs presenting Shakespeare's eight chronicle plays. This historical cycle from the deposition of Richard II to the coronation of Henry VII was entitled, An Age of Kings.<sup>3</sup> Then, in 1963 the British Broadcasting Corporation and the Danish Television Service combined efforts to film Hamlet as a television play in the setting in Elsinore north of

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<sup>1</sup>J. P. Shanley, "TV: Hamlet on TV," America, Vol. C (March 14, 1959), pp. 698-700.

<sup>2</sup>"It's Shakespeare Alive," Newsweek, LIV (July 27, 1959), p. 83.

<sup>3</sup>National Educational Television and Radio Center, An Age of Kings, A Report Presented by NET in cooperation with Humble Oil and Refining Company (Houston: Humble Oil and Refining Company, 1961), p. 5.

Copenhagen where Shakespeare said it actually happened. The two-and-one-half hour production cost \$120,000.<sup>1</sup> Finally, WCBS-TV makes an annual taping of the opening production of the New York Shakespeare Festival in Central Park. After much publicity in 1964, their three-hour and ten-minute videotaping of Hamlet caught the understudy in the lead role instead of the star, Alfred Ryder, who had an attack of laryngitis several hours before!<sup>2</sup>

In distinguishing Shakespearean drama on film and TV from the stage, various properties of each of these mediums must be taken into consideration. First, the Shakespearean drama on stage calls for a robust tradition of acting in opposition to modified acting in film, and particularly on television. Even as much as a whisper near a microphone comes out loudly in filming. Furthermore, because every action is intensified through a camera lens, the emphasis of attention in film and television is on the video, rather than audio. The angle of viewing contributes to this pronounced difference. In a stage production every member views the drama from a fixed point, whereas in film and television the audience sees each shot from the angle of the camera. On stage actions portray the story, but particularly in motion

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<sup>1</sup>"Hamlet at Elsinore," Newsweek, LXII (October 14, 1963), p. 78.

<sup>2</sup>R. L. Shayon, "Oops! Wrong Hamlet!" Saturday Review, XLVII (July 4, 1964), p. 19.

pictures actors' reactions are more important.<sup>1</sup> Since the original form of Shakespearean drama was written for presentation on the stage, Shakespeare's words still remain as the most important element in his plays, more important than the physical action itself. If the main focus in television is on the video, then the picture must serve to show actors' reactions which both reflect and call attention to Shakespeare's deliberate wording. Consequently, the acting style with appropriate gestures and vocal levels must be suited to the medium of television.

The flatness created by drama viewed on a two-dimensional screen, as opposed to the three-dimensional action within the proscenium arch of theater, suggests a further distinction of both television and film. The TV producer's end product is visualization of a series of pictures in sequence from the viewpoint of the audience. If he chooses to create the illusion of the stage through effective pictures, the producer provides his audience with a front-row theater seat<sup>2</sup>--an advantageous solution to the problem of flatness! Furthermore, on account of editing processes and the possibility of intercutting three or four scenes all of which are supposed to be developing simultaneously, both

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<sup>1</sup>Richard Hubbell, Television Programming and Production (New York: Rinehart and Company, 1950), p. 29.

<sup>2</sup>Edward Stasheff and Rudy Bretz, The Television Program (New York: Hill and Wang, Inc., 1962), p. 5.

film and television have other advantages over the stage. The stage must portray each scene in orderly fashion. The staging limitations of time, place, and action are less important in motion pictures and in television. Therefore, the final product on the screen can present a very realistic portrayal of Romeo and Juliet.

Television can capitalize upon these advantages over theatrics and motion pictures which stem from its unique properties of convenience, immediacy, and intimacy. Combining these three factors to achieve realism, television can bring to the screen its very own contribution of this poetic drama. As for convenience, in that it may be seen in the home, television is more convenient for the average person than the theater. Thus, television performs a unique function for audience interpretation of Shakespeare. For example, those who refuse to take time to go to the theater will, nevertheless, turn on TV to watch even a mediocre Shakespearean production. As well as giving the home audience convenience, it also can furnish the viewer with the feeling of immediacy. Depending upon the effects in a particular production, the immediacy of television can establish a prime advantage over film. The problem in producing a Shakespearean play would be to create a feeling of immediacy involving visual emphasis in Romeo and Juliet upon the characters, rather than upon the entire set. This would also help to solve the problem of necessary emphasis on the

audio portion of the play. It also contributes to a further advantage of intimacy as it is defined in Chapter 1: The transference of a personality so that the audience can almost reach out to touch the person. The properties of convenience, immediacy, and intimacy can therefore combine to achieve realism on the television screen with the final result not shared by either film or stage.

But producing a television drama involves consideration of equipment, including cameras and microphones, in addition to available floor space, scenery, lights, music, furniture, and props. These elements combine to affect decisions consequential to camera shots and pictorial composition. Proper use of these combinations of setting and equipment is essential in making a success of the television drama.

## PROBLEMS OF PRODUCTION

In spite of several major problems involved in its scripting and staging, Romeo and Juliet does possess the qualities of a Shakespearean drama well-suited for production over the medium of television. First of all, since it is "the world's most famous love story," the popularity of this drama in itself would appeal to a wider range of television viewers than perhaps any of Shakespeare's plays. Secondly, camera shots satisfactory for television viewing can be centered upon a minimum of characters without destroying the meaning of the story. The ball at Capulet's house is the only scene requiring a large cast of persons for its believability. But here, as in other scenes, attention in the majority of camera shots should be focused upon Romeo's meeting of Juliet. Thus, in order to portray this drama over television, the problems are limited primarily to those of scripting and of staging Shakespeare's verse and the intended corresponding actions effectively for the viewer.

Problems in scripting Romeo and Juliet for this television adaptation include retention of as much of the original language as possible while cutting the script to fit the selected time period. In short, the process is one of



selection and compression.<sup>1</sup> Because beauty in the Shakespearean version of Romeo and Juliet comes from the lyrical language of its poetry, the play condensed in script form must contain this same lyricism. Editing involves the cutting of all parts unnecessary to visual continuity without destroying the clarity of meaning. In maintaining the principles of dramatic structure, the dialogue between characters must not only remain dynamic, but also in logical sequence. In writing the script, provision must be made for simple transitions, in addition to allowances for scene changes. Stating many ideas in visual, rather than aural, terms solves part of this problem.<sup>2</sup> In the video column of this script the lettered numbers serve to signify the position of properties and characters in relation to the position of the camera corresponding to the layout of the floor plan for each scene. For example, the video column at the beginning of Take #1 reads:

1 FADE IN ON STREET SCENE IN VERONA: PAGE SEATED  
ON BENCH, WHILE GROUP OF EXCITED CITIZENS TALK AT  
D-3.  
DOLLY IN TO MCU OF PAGE AS HE RISES FROM BENCH.  
(CAMERA DOLLY FROM G-9 TO E-6.)

D-3 indicates the position of the actors on the floor plan, while G-9 to E-6 gives the movement of the camera.

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<sup>1</sup> see Kevin M. Hannon, "An Adaptation of The Necklace for Television" (unpublished Master's thesis, Michigan State University, 1956), p. 17.

<sup>2</sup> Ibid., pp. 7-8.

Time imposes definite limits on the script for television in three ways. First, the total time for the entire show must be decided upon. A theater presentation of Romeo and Juliet takes about three hours on the stage. The practical time period chosen for this television production is that of a ninety-minute special. Secondly, time in the sense of physical movement, costume change, and make-up while the show is on the air must be taken into account. And finally, time to capture audience interest is an all-important measure in planning the script for this drama.

One of the major problems in reducing the script to meet the time limits was to eliminate considerable portions of the play inclusive of entire scenes. The only lines that have been added are those of the Latin chant of the Friar at Romeo and Juliet's marriage. Most of the famous lines remain in this television adaptation. In omitting much of the minor action, this script adheres to the main thread of the story. The chorus which introduces Acts One and Two of the play version has been reduced in this script to one person: a young Elizabethan court page. An initial camera shot of a court page typical of Elizabethan times holds attention better than the visual and aural confusion of a chorus. Because the comic scenes where they appear in the play were cut, the servants of Capulet, Sampson, Gregory, and Anthony, and the musicians, Catling, Rebeck, and Soundpost, are missing in this adaptation. Unfortunately, these comic

scenes showing delightful glimpses into medieval and Elizabethan customs have had to be omitted in order to keep as much of the essential story in the script as possible.<sup>1</sup> But one exception of excellent lyrical description unimportant to development of the story remaining in the script in its entirety is the famous "Queen Mab" speech.

The problem of transference of lines and scenes within the play is minor. Within the script, several lines are placed in a different order for the sake of camera shots, yet the scenes remain in the order of the original Shakespearean text. Two examples of line transference occur in the adaptation. First, in Act IV, scene i, of the original text the Friar and Juliet exchange serious dialogue on his plan for her escape from forthcoming marriage to Paris. In this adaptation these short speeches have been combined (between lines 45 and 120) into one longer speech by each of them, so that the camera can focus upon Juliet's actions almost nearing hysteria. The second instance of line transference occurs in Act IV, scene iii. In Juliet's initial speech of the act, line 1 is given as the fifth line, as a cue to facilitate transition of attention to Lady Capulet's entrance in offering help in the selection of Juliet's wedding attire.

Scripting this drama for television production raises a further problem of staging to include scenery,

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<sup>1</sup>see Appendix.

actors, and cameras. Videotaping the production can solve the confusion of scene and costume changes. The taping can be stopped at any point to allow for transitions, in addition to any corrections. Therefore, rather than designating scenes and acts, the script will be divided for reference into three thirty-minute segments of eighteen takes. A practical point to begin every take would be immediately preceding the fade in to each new scene. To help the actors achieve the maximum in intimacy and realism, Shakespeare's original verse has been printed as prose in the audio column of this script. In addition to a brief description of the characters' actions, the video column also contains the lettered-number combination to show positioning of the characters and props in relation to the cameras within a given space.

The major problems of staging will then involve placement of scenery and actors in relation to the camera view. All on-camera movement can be executed within a medium-sized television studio. The videotaping calls for three cameras with the exception of the two balcony scenes. Here, a fourth camera is required to shoot Romeo's reaction over Juliet's shoulder from her chamber. The other three cameras will focus upon Romeo and Juliet from Capulet's orchard below. All of these cameras may be of the studio pedestal type. The studio pedestal can be re-positioned quickly in any direction, and can be easily raised and lowered.

The scenery should represent the Italian Renaissance of the fourteenth and fifteenth centuries from the Northern Italian cities of Verona and Mantua. An excellent book for reference on architecture in the city of Verona during this period is C. E. Street's Brick and Marble in the Middle Ages: Notes of Tours in the North of Italy.<sup>1</sup> Other helpful references on this time period stress the elaborate design of the pillars and rounded arch doorways of tombs, mausoleums, and cloisters.<sup>2</sup>

The details of dimensions of specific pieces of scenery along with their spacing in relation to blocking of actors are of utmost importance in regard to camera view. Thus, for this purpose, the floor plans give the dimensions in scaled measurement for each specific scene. A set requiring detailed explanation for its construction is Juliet's balcony. Juliet's balcony may be duplicated in two scenes. A real balcony must be built for actions played out over the orchard for purposes of height. But when Juliet comes back into her chamber in the second of the two balcony scenes, the balcony will be duplicated for shooting action occurring on the ground level of the studio floor where the chamber scene is. Here, the balcony can be but a piece of background

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<sup>1</sup>(London: John Murray, 1894), pp. 83-126.

<sup>2</sup>Charles A. Cummings, A History of Architecture in Italy (Boston and New York: Houghton, Mifflin, and Company, 1901), pp. 63-77.

scenery. Taping must be interrupted to allow for transition of actors from the platform to the ground level.

Technical considerations of interest are lighting and music. First of all, care of lighting technique is an absolute necessity in the two balcony scenes where night fades to daybreak during the lovers' conversation. Key or modeling light can play an important part in these settings for the creation of necessary shadows. Other distinctions may depict the dank darkness of the Friar's cell in contrast to the light of Juliet's chamber. Day and night contrasts also come out in showing Verona streets at night followed in takes by Capulet's lighted ballroom. Within the night scenes back light can be utilized to make the subjects stand out against the dark background. Hence, the lighting calls for skill in producing continual contrasts.

Suggestions for background music might include songs from the Elizabethan era played by consort, lute, or harpsichord. Listed according to their classification under composers or collections in Schwann catalog, these suggestions stand as examples of the type of effective music for this production:<sup>1</sup>

Bream, Julian, Consort. --Evening of Elizabethan Music. (9-63) (Vic., LD-2656.)

Elizabethan Consort of Viols/Golden Age Singers.  
--Shakespeare's Time. (11-64) (West. 19076.)

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<sup>1</sup>Schwann catalog, XVIII (May, 1966).



Harpsichord. Dart. --Early English. 4-Oiseau.  
(50075/6; 50130/1.)

TCHAIKOVSKY: Romeo and Juliet. Bernstein, NY Phil.  
Col. ML-5182.

TCHAIKOVSKY: Romeo and Juliet. Toscanini, NBC Sym.  
- Berlioz: Romeo. Vic. LM-1019.

BERLIOZ, TCHAIKOVSKY, PROKOFIEFF: Romeo and Juliet.  
(Vic. LM-6028.) (No longer classified in Schwann.)

If this type of music is selected by a competent musical director, it should present no problem to the production. To relieve difficulties of taping the music during production, this background music may be pre-recorded. Then, marked with corresponding cues, it can be faded in and out during the actual videotaping.

The actors themselves must be chosen with acting ability in television drama. Actors who work well together in a confined area with training in vocal level and gesturing for television acting should be given primary consideration. Television drama differs from that of the theater in that it calls for much less emphasis on projection of voice and exaggeration of gestures. Actors' costuming should mirror the Italian Renaissance of the fifteenth century.<sup>1</sup>

As an important final consideration in this production, the task of interpretation yet remains. Interpretation of Shakespeare's intent becomes of primary importance in coordinating actions on the set in relation to the various

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<sup>1</sup>Lucy Barton, Historic Costume for the Stage (Boston: Walter H. Baker Co., 1935).

camera shots. Only when actions accurately portray the meaning of the lines as seen through the eye of the camera, and, in turn, on the television screen, does the production terminate as a success. In the words of Danish critic Georg M. C. Brandes, the interpretation of Romeo and Juliet can only mean the portrayal of:

. . . the drama of youthful and impulsive love-at-first-sight, so passionate that it bursts every barrier in its path, so determined that it knows no middle way between happiness and death, and so strong that it throws lovers into each others' arms with scarcely a moment's pause, and, lastly, so ill-fated that death follows straightway upon the ecstasy of union.

Here, more than anywhere else, has Shakespeare shown in all its intensity the dual action of an absorbing love in filling the soul with gladness to the point of intoxication, and, at the same time, with despair at the very idea of parting.<sup>1</sup>

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<sup>1</sup>Georg M. Brandes in Romeo and Juliet, ed. Oscar J. Campbell, Alfred Rothschild, and Stuart Vaughn (New York: Bantam Books, Inc., 1961), p. 172.

## PRODUCTION SCRIPT

Although they are but limited in detail, the following floor plans can serve to help the director with suggestions for staging each scene. Of course, any director will have his own ideas to contribute to the production of the script. Thus, before each floor plan is a brief description of its set elements. The floor plans are arranged in the order of their "take," except where several "takes" use the same set repeatedly.

For the body of the text in this script, in general I used Charles Jasper Sisson's edition of William Shakespeare: The Complete Works.<sup>1</sup> But in one case, Take #7, Act II, scene iv, lines 5-7, I used another edition for a different arrangement of lines for accurate characterization over television.<sup>2</sup>

Takes 1, 3, 7, and 9 focus upon a street in the Renaissance capital of Northern Italy, Verona. Buildings along the street should reflect this period of Early

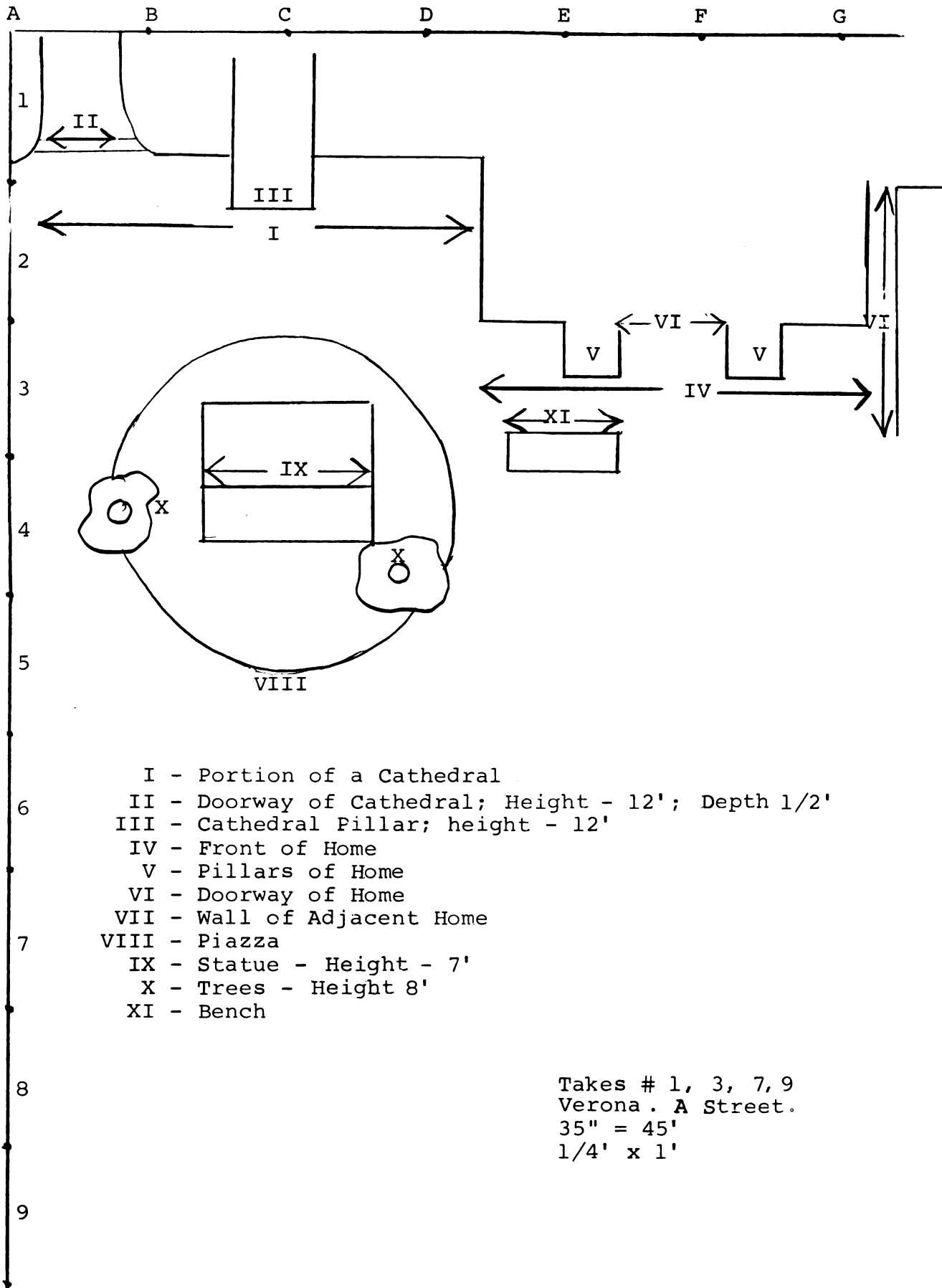
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<sup>1</sup>Charles Jasper Sisson, William Shakespeare: The Complete Works (New York: Harper and Brothers, Publishers, 1953), pp. 874-909.

<sup>2</sup>William Shakespeare, Romeo and Juliet, ed. Oscar James Campbell, Alfred Rothschild, and Stuart Vaughan (New York: Bantam Books, Inc., 1956), pp. 23-140.

Renaissance architecture. Brick and stone were the prevalent building materials for the cathedrals, homes, and shops. Arched windows and doorways of rough brickwork or marble characterized these dwellings. A stone bench should be placed in front of the solid brick home with stone pillars. Small squares called piazzas with a fountain or statue in their center were frequent in Italian streets.

Key lighting from scoops may be diminished to distinguish daytime scenes from the night scene for Take #3.



ROMEO AND JULIET

Act I - 30:00 (First Segment)

VIDEOAUDIO

(TAKE #1)

1 FADE IN ON STREET  
SCENE IN VERONA: PAGE  
SEATED ON BENCH, WHILE  
GROUP OF EXCITED CITIZENS  
TALK AT D-3.  
DOLLY IN TO MCU OF PAGE  
AS HE RISES FROM BENCH.  
(CAMERA DOLLY FROM G-9  
TO E-6.)

2 MS OF PAGE  
PAN TO FOLLOW HIM  
WALKING FROM D-4 TO GROUP  
AT D-3.

1 MCU OF PAGE

DOLLY OUT TO MS AS  
CITIZENS STAND BACK TO  
WITNESS FIGHT BETWEEN

MUSIC UP FOR 5 SECONDS, THEN  
UNDER FOR:

CITIZENS MUTTER IN ANGERED  
TONES.

PAGE: 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.  
From forth the fatal loins of  
these two foes, A pair of star-  
crossed lovers take their life;  
Whose misadventured piteous over-  
throws Doth with their death  
bury their parents' strife.  
The fearful passage of their  
death-marked love, And the con-  
tinuance of their parents' rage,  
Which, but their children's end,  
naught could remove, Is now the  
two hours' traffic of our  
stage....

NOISE OF CITIZENS INCREASES.

TYBALT AND BENVOLIO.  
TYBALT THRUSTS HIS SWORD  
AT BENVOLIO WHO CANNOT  
FIGHT AS FAST.

CAPULET AND LADY CAPULET  
ENTER CAMERA FROM DI-  
RECTION OF A-1.  
(CAMERA AT G-5.)  
THEY APPROACH THE FIGHT  
AT D-3.

2 MS OF CAPULET AND LADY  
CAPULET  
(CAMERA AT E-4.)

1 LS OF GROUP. MONTAGUE  
AND LADY MONTAGUE ENTER  
CAMERA FROM DIRECTION OF  
A-1. CAPULET CROSSES TO  
MEET MONTAGUE AT C-3.  
MONTAGUE PULLS OUT A  
DAGGER, BUT CAPULET  
SEIZES HIS WRIST.

GUARDED BY TWO SUBJECTS,  
PRINCE ENTERS CAMERA FROM  
DIRECTION OF A-1.  
3 MCU OF PRINCE AT C-3  
PRINCE CROSSES TO D-3.

1 GROUP SHOT OF PRINCE,  
CAPULET, MONTAGUE, BEN-  
VOLIO, AND TYBALT

3 MCU OF PRINCE

CITIZENS: Strike, beat them  
down. Down with the Capulets!  
Down with the Montagues!

CAPULET: What noise is this?  
Give me my long sword, ho!

LADY C.: A crutch, a crutch!  
Why call you for a sword?

CAPULET: My sword, I say. Old  
Montague is come, And flourishes  
his blade in spite of me.

MONTAGUE: Thou villain, Capulet!  
Hold me not, let me go.

LADY M.: Thou shalt not stir one  
foot to seek a foe.

PRINCE: Rebellious subjects,  
enemies to peace, Profaners of  
this neighbour-stained steel--  
Will they not hear? Throw your  
mistempered weapons to the ground,  
And hear the sentence of your  
moved Prince. Three civil brawls  
bred of an airy word, by thee  
old Capulet, and Montague,  
Have thrice disturbed the quiet  
of our streets, And made  
Verona's ancient citizens Cast  
by their grave beseeching orna-  
ments, To wield old partisans,  
in hands as old, Cankered with  
peace, to part your cankered  
hate.

If ever you disturb our streets  
again, Your lives shall pay the  
forfeit of the peace. For this  
time, all the rest depart away.

2 MS OF PRINCE, CAPULET,  
AND MONTAGUE

You Capulet shall go along with me; And Montague, come you this afternoon, To know our farther pleasure in this case, To old Freetown, our common judgement place Once more, on pain of death, all men depart.

DOLLY BACK SLOWLY.  
ALL BUT MONTAGUE, LADY M.,  
AND BENVOLIO EXEUNT AT  
A-1.

3 MS OF MONTAGUE AND  
BENVOLIO

MONTAGUE: Who set this ancient quarrel new abroad? Speak, nephew, were you by when it began?

BENVOLIO: Here were the servants of your adversary, And yours, close fighting ere I did approach. I drew to part them, in the instant came, The fiery Tybalt, with his sword prepared, Which as he breathed defiance to my ears, He swung about his head and cut the winds, Who nothing hurt withal hissed him in scorn.

1 TIGHT GROUP SHOT

While we were interchanging thrusts and blows, Came more and more, and fought on part and part, Till the Prince came, who parted either part.

LADY M.: O where is Romeo? Saw you him today? Right glad I am he was not at this fray.

MIMICS ROMEO.  
PAN TO FOLLOW HIM  
PACING FROM C-3 TO C-4,  
POUTING WITH HIS FACE  
DOWNWARD.

BENVOLIO: Madam, an hour before the worshipped sun Peered forth the golden window of the east. A troubled mind drove me to walk abroad, Where underneath the grove of sycamore, That westward rooteth from this city side, So early walking did I see your son. Towards him I made, but he was ware of me, And stole into the covert of the wood. I measuring his affections by my



own, Pursued my humour, not  
pursuing his, And gladly  
shunned who gladly fled from me.

3 MCU OF MONTAGUE

MONTAGUE: Many a morning hath  
there been seen, With tears  
augmenting the fresh morning's  
dew, Adding to clouds more  
clouds with his deep sighs.  
But all so soon as the all-  
cheering sun Should in the  
farthest east begin to draw The  
shady curtains from Aurora's bed,  
Away from light steals home my  
heavy son, And private in his  
chamber pens himself, Shuts up  
his windows, locks fair daylight  
out, And makes himself an  
artificial night. Black and  
portentous must this humour  
prove, Unless good counsel may  
the cause remove.

1 TIGHT GROUP SHOT AT  
C-3

2 MS OF GROUP

1 TIGHT GROUP SHOT

BENVOLIO: My noble uncle, do  
you know the cause?

MONTAGUE: I neither know it, nor  
can learn of him.

BENVOLIO: Have you importuned  
him by any means?

3 MCU OF MONTAGUE

MONTAGUE: Both by myself and  
many other friends. But he, his  
own affections' counsellor, Is  
to himself--I will not say how  
true--But to himself so secret  
and so close, So far from sound-  
ing and discovery, As is the bud  
bit with an envious worm, Ere he  
can spread his sweet leaves to  
the air, Or dedicate his beauty  
to the sun. Could we but learn  
from whence his sorrows grow,  
We would as willingly give cure  
as know.

2 MS OF GROUP

DOLLY BACK FOR ROMEO'S  
ENTRANCE FROM DIRECTION  
OF E-4.

BENVOLIO: See where he comes,  
so please you step aside. I'll  
know his grievance or be much  
denied.

MONTAGUE TURNS TO LEAVE  
IN DIRECTION OF A-1.  
DOLLY BACK SLIGHTLY  
FARTHER TO SHOW EXEUNT  
OF THE MONTAGUES.  
3 MS OF ROMEO AND  
BENVOLIO AT C-3.

LOOKING DOWNWARD, ROMEO  
TURNS HIS BACK ON  
BENVOLIO.

ROMEO CONTINUES TO GAZE  
AT GROUND.

BENVOLIO TAPS ROMEO ON  
SHOULDER.

2 CU OF ROMEO LOOKING  
UPWARD

3 TIGHT MS OF ROMEO AND  
BENVOLIO AS ROMEO TURNS  
BACK TO QUESTION BENVOLIO

MONTAGUE: I would thou wert so  
happy by thy stay To hear true  
shrift.

BENVOLIO: Good morrow, cousin.

ROMEO: Is the day so young?

BENVOLIO: But new struck nine.

ROMEO: Ay me, sad hours seem  
long. Was that my father that  
went hence so fast?

BENVOLIO: It was. What sadness  
lengthens Romeo's hours?

ROMEO: Not having that which  
makes them short.

BENVOLIO: In love?

ROMEO: Out--

BENVOLIO: Of love?

ROMEO: Out of her favour where  
I am in love.

BENVOLIO: Alas that love, so  
gentle in his view, Should be  
so tyrannous and rough in proof!

ROMEO: Alas that love, whose  
view muffled still, Should  
without eyes see pathways to his  
will. Here's much to do with  
hate, but more with love.  
This love feel I, that feel no  
love in this.  
Dost thou not laugh?

BENVOLIO: No coz, I rather  
weep.

ROMEO: Good heart, at what?

BENVOLIO: At thy good heart's  
oppression.

2 MCU OF ROMEO

1 CU OF ROMEO'S  
ANTAGONIZED FACIAL  
EXPRESSION AS HE LOOKS  
UPWARD

2 MS OF ROMEO WALKING  
AWAY FROM C-3 TO D-3.  
BENVOLIO FOLLOWS HIM.

1 MCU OF ROMEO TURNING  
BACK TO FACE BENVOLIO.  
PAN TO FOLLOW THEM  
WALKING TO E-3.  
3 MS OF ROMEO AND  
BENVOLIO PAUSING TO  
TALK AT E-3.

ROMEO SITS ON CORNER OF  
BENCH WITH HEAD IN  
HANDS.

ROMEO: Why such is love's  
transgression. Griefs of mine  
own lie heavy in my breast.  
Which thou wilt propagate to  
have it pressed With more of  
thine; this love that thou hast  
shown, Doth add more grief,  
to too much of mine own.  
Love is a smoke raised with the  
fume of sighs; Being purged,  
a fire sparkling in lovers'  
eyes; Being vexed, a sea  
nourished with lovers' tears.  
What is it else? A madness most  
discreet, A choking gall, and  
a preserving sweet.  
Farewell my coz.

BENVOLIO: Soft, I will go  
along. And if you leave me so,  
you do me wrong.

ROMEO: Tut I have lost myself;  
I am not here. This is not Romeo,  
he's some other where.

BENVOLIO: Tell me in sadness,  
who is that you love.

ROMEO: What, shall I groan and  
tell thee?

BENVOLIO: Groan? Why no But  
sadly tell me who.

ROMEO: Bid a sick man in sadness  
make his will? Ah word ill urged  
to one that is so ill. In sadness  
cousin, I do love a woman.

BENVOLIO: I aimed so near, when  
I supposed you loved.

ROMEO: A right good mark-man.  
And she's fair I love.

BENVOLIO: A right fair mark,  
fair coz, is soonest hit.

ROMEO: Well in that hit you  
miss, she'll not be hit with

1 MCU OF ROMEO

3 MS OF ROMEO AND  
BENVOLIO

1 MCU OF ROMEO

ROMEO RISES FROM  
BENCH.

DOLLY OUT FOR 2-SHOT TO  
FOLLOW EXEUNT OF ROMEO  
AND BENVOLIO FROM E-3  
TO G-4.

DISSOLVE TO  
3 LS OF ENTRANCE OF  
CAPULET WITH HIS SERVANT  
AND PARIS IN SAME SET  
FROM DIRECTION OF A-1.

DOLLY IN TO MS AS PARIS  
AND CAPULET STOP TO TALK  
AT D-3. SERVANT SITS  
ON NEARBY BENCH.

Cupid's arrow. She hath Dian's  
wit, And in strong proof of  
chastity well-armed, From love's  
weak childish bow she lives  
uncharmed.

She will not stay the siege of  
loving terms, Nor bid the en-  
counter of assailing eyes, Nor  
ope her lap to saint-seducing  
gold. O she is rich in beauty,  
only poor, That when she dies  
with beauty dies her store.

BENVOLIO: Be ruled by me, forget  
to think of her.

ROMEO: O teach me how I should  
forget to think.

BENVOLIO: By giving liberty  
unto thine eyes. Examine other  
beauties.

ROMEO: 'Tis the way to call hers,  
exquisite, in question more.  
These happy masks that kiss fair  
ladies' brows, Being black,  
put us in mind they hide the fair.  
He that is stricken blind cannot  
forget The precious treasure of  
his eyesight lost. Show me a  
mistress that is passing fair,  
What doth her beauty serve, but  
as a note Where I may read who  
passed that passing fair?

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

MUSIC UP FOR 5 SECONDS, THEN  
UNDER FOR:

CAPULET: But Montague is bound  
as well as I, In penalty alike;  
and 'tis not hard, I think For  
men so old as we to keep peace.

PARIS: Of honourable reckoning  
are you both, And pity 'tis you  
lived at odds so long. But now  
my lord, what say you to my suit?

CAPULET: But saying o'er what I have said before. My child is yet a stranger in the world, She hath not seen the change of fourteen years. Let two more summers wither in their pride Ere we may think her ripe to be a bride.

PARIS: Younger than she are happy mothers made.

CAPULET: And too soon marred are those so early made. Earth hath swallowed all my hopes but she: She is the hopeful lady of my earth. But woo her gentle Paris, get her heart, My will to her consent is but a part. An she agree, within her scope of choice Lies my consent and fair according voice. This night I hold an old accustomed feast. Whereto I have invited many a guest, Such as I love; and you among the store, Once more most welcome, makes my number more.

1 MCU OF CAPULET

2 SHOT OF CAPULET OVER PARIS' SHOULDER

SERVANT RISES FROM BENCH.  
GIVES SERVANT PAPER.

DOLLY OUT TO FOLLOW  
EXEUNT OF CAPULET AND  
PARIS IN DIRECTION OF A-1.

HOLD ON LS OF SERVANT

SERVANT BEGINS TO LEAVE  
IN DIRECTION OF E-3.  
BENVOLIO AND ROMEO  
ENTER CAMERA FROM  
DIRECTION OF F-3,  
CROSSING TO E-3.

Which on view of many, mine being one May stand in number, though in reckoning none. Come go with me. (TO SERVANT) Go sirrah, trudge about Through fair Verona, find those persons out Whose names are written there, and to them say, My house and welcome on their pleasure stay.

SERVANT: Find them out whose names are written here! But I am sent to find those persons whose names are here writ, and can never find what names the writing person hath here writ. I must to the learned in good time.

ROMEO MUTTERS NONSENSE BARELY AUDIBLE.

MUMBLING IN A DAZE,  
ROMEO BUMPS INTO  
SERVANT AT E-3. (X)

SERVANT TURNS TO  
DEPART.

SERVANT HANDS ROMEO  
PAPER.

ROMEO PAUSES BRIEFLY TO  
LOOK AWAY STUNNED.  
HE FINISHES READING.

GIVES BACK PAPER.  
2 MS OF SERVANT AND  
ROMEO

BENVOLIO: Why Romeo, art thou  
mad?

ROMEO: Not mad, but more bound  
than a madman is;  
(X) God-den good fellow.

SERVANT: God gi' god-den, I pray  
sir can you read?

ROMEO: Ay, mine own fortune in  
my misery.

SERVANT: Perhaps you have learned  
it without book. But I pray can  
you read any thing you see?

ROMEO: Ay, if I know the letters  
and the language.

SERVANT: Ye say honestly, rest  
you merry.

ROMEO: Stay fellow, I can read.  
(READS THE PAPER.)

"Seigneur Martino, and his wife  
and daughters; County Anselme and  
his beauteous sisters; the lady  
widow of Vitruvio, Seigneur  
Placentio, and his lovely nieces;  
Mercutio and his brother Valentine;  
mine uncle Capulet, his wife and  
daughters; my fair niece  
Rosaline,  
(PAUSE.)

Livia, Seigneur Valentio, and his  
cousin Tybalt; Lucio and the  
lively Helena."

A fair assembly: Whither should  
they come?

SERVANT: Up.

ROMEO: Whither? To supper?

SERVANT: To our house.

ROMEO: Whose house?

SERVANT: My master's.

ROMEO: Indeed I should have asked you that before.

SERVANT: Now I'll tell you without asking. My master is the great rich Capulet, and if you be not of the house of the Montagues, I pray come crush a cup of wine. Rest you merry.

DOLLY BACK FOR 3-SHOT.  
SERVANT EXITS.

3 MCU OF BENVOLIO

1 REVERSE ANGLE REACTION  
OF ROMEO GLANCING DOWNWARD  
(CAMERA AT C-2.)

2 GROUP SHOT TO COVER  
THEIR EXEUNT AT G-4.  
(CAMERA AT C-9.)

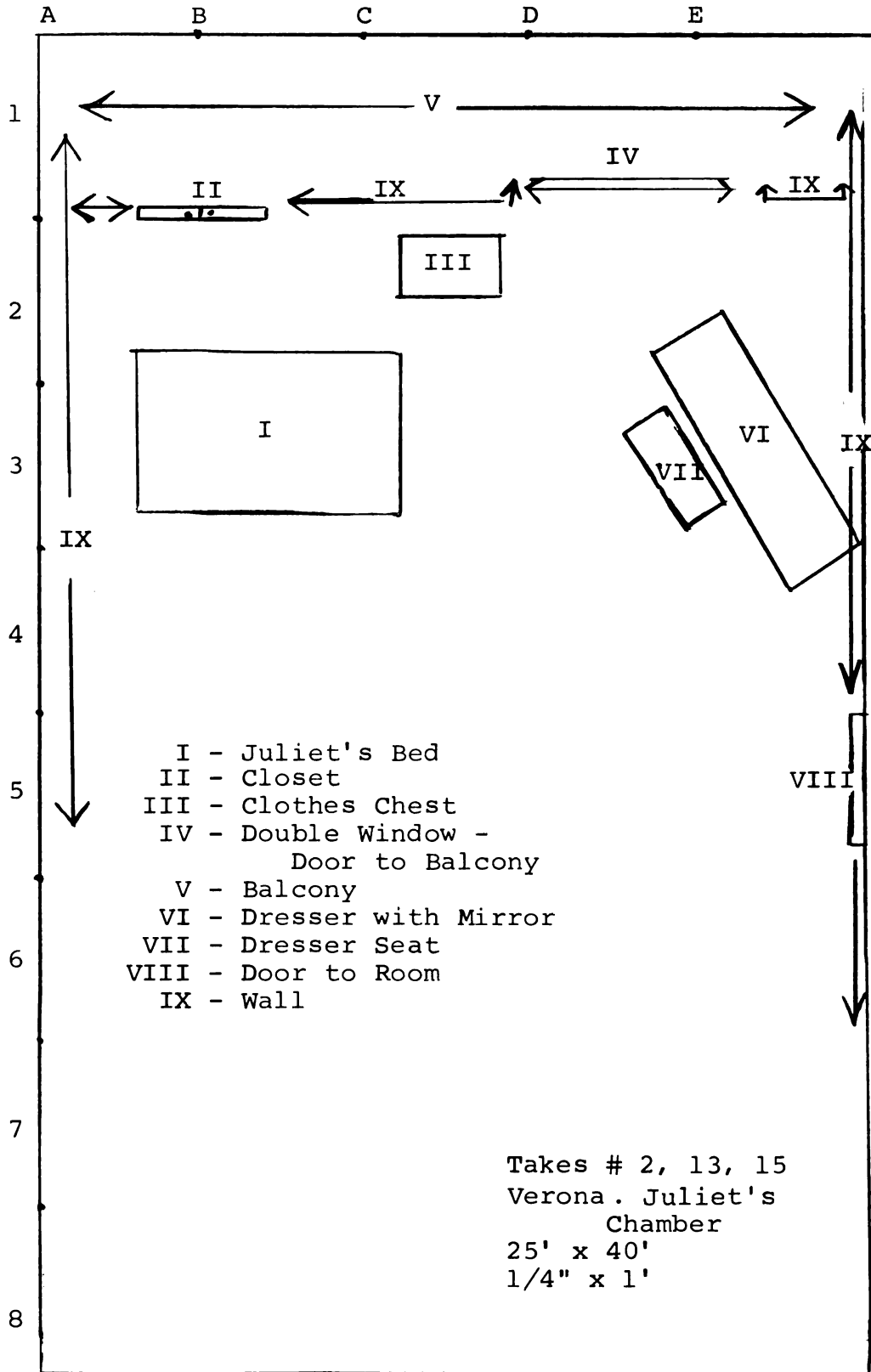
BENVOLIO: At this same ancient feast of Capulet's Sups the fair Rosaline whom thou so loves, With all the admired beauties of Verona Go thither, and with unattainted eye, Compare her face with some that I shall show, And I will make thee think thy swan a crow. Tut you saw her fair, none else being by, herself poised with herself in either eye. But in that crystal scales let there be weighed Your lady's love against some other maid That I will show you shining at this feast, And she shall scant show well that now shows best.

ROMEO: I'll go along, no such sight to be shown, But to rejoice in splendour of mine own.

FADE OUT

Juliet's chamber shows several sections in its "takes" reflecting specific detail. The director can vary some of the detail according to his own tastes, but certain set pieces should be used. First, three plain walls should surround the room with Juliet's bed, dresser with mirror and bench, closet, and perhaps a clothes chest on the floor. These pieces of furniture alone should be enough to decorate the room. Juliet's bed should be a four-poster canopy. All doorways including the closet, balcony, and room entrance may have tall, slender arches. A rear screen projection may serve as backing for the balcony to duplicate the setting of the actual balcony scene.





(TAKE #2)

FADE IN TO  
1 LS OF LADY C. AND  
NURSE AT D-4 IN  
JULIET'S BEDROOM

(CAMERA AT E-7.)

JULIET ENTERS CAMERA  
FROM DOOR AT  
E-5.

DOLLY IN FOR TIGHT GROUP  
SHOT AT E-4.

NURSE BEGINS EXIT  
TO DOOR AT E-5.

CROSSES BACK TO  
E-4.  
JULIET SITS AT  
DRESSER.  
NURSE BRUSHES JULIET'S  
HAIR.  
3 MS OF NURSE AND  
JULIET AT D-4.

TRANSITIONAL MUSIC FOR SEVERAL  
SECONDS, ENDING WITH STAB.

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

NURSE: Now by my maidenhead --  
at twelve-year-old-- I bade her  
come. What lamb! What lady-  
bird! God forbid! Where's this  
girl? What, Juliet!

JULIET: How now? Who calls?

NURSE: Your mother.

JULIET: Madam, I am here, what  
is your will?

LADY CAPULET: This is the  
matter-- nurse, give leave awhile,  
We must talk in secret. Nurse,  
come back again, I have remembered  
me. Thou's hear our counsel. Thou  
knowest my daughter's of a pretty  
age.

NURSE: Faith I can tell her age  
unto an hour. On Lammas Eve at  
night shall she be fourteen;  
That shall she marry, I remember  
it well. 'Tis since the earth-  
quake now eleven years, And she  
was weaned-- I never shall forget  
it-- Of all the days of the year,  
upon that day. Thou wast the

prettiest babe that e'er I  
nursed; An I might live to see  
thee married once, I have my  
wish.

2 TIGHT GROUP SHOT

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

1 REFLECTION OF JULIET  
FROM MIRROR (CAMERA AT  
B-4.)

JULIET: It is an honour that I  
dream not of.

NURSE: An honour? Were not I  
thine only nurse, I would say  
Thou hadst sucked wisdom from  
thy teat.

JULIET RISES,  
BEGINS TO CROSS TO  
DOOR. PAN TO INCLUDE  
LADY C.  
FOLLOWING HER.  
3 MCU OF LADY C.

LADY C.: Well, think of marriage  
now. Younger than you, Here in  
Verona, ladies of esteem, Are  
made already mothers. By my  
count, I was your mother much  
upon these years That you are  
now a maid. Thus then in brief--  
The valiant Paris seeks you for  
his love.

2 TIGHT GROUP-SHOT AT  
E-4.

NURSE: A man, young lady; lady,  
such a man As all the world--  
why he's a man of wax.

LADY C: Verona's summer hath not  
such a flower.

NURSE: Nay he's a flower, in  
faith a very flower.

LADY C. What say you, can you  
love the gentleman? This night  
you shall behold him at our feast,  
Read o'er the volume of young  
Paris' face, And find delight  
writ there with beauty's pen;  
Examine every married lineament,  
And see how one another lends  
content; And what obscured in  
this fair volume lies  
Find written in the margent of  
his eyes.

3 MCU OF LADY C.

This precious book of love, this  
unbound lover, To beautify him  
only lacks a cover. That book in  
many's eyes doth share the glory,  
That in gold clasps locks in the  
golden story; So shall you share  
all that he doth possess, By  
having him, making yourself no  
less.

2 CU OF JULIET

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

3 TIGHT GROUP SHOT.  
SERVANT ENTERS CAMERA  
FROM DOOR AT E-5.

SERVANT: Madam the guests are  
come, supper served up, you  
called, my young lady asked for,  
the nurse cursed in the pantry,  
and every thing in extremity.  
I must hence to wait; I  
beseech you follow straight.

SERVANT EXITS AT E-5.

LADY C.: We follow thee.  
Juliet, the County stays.

IN EXEUNT, THEY FOLLOW  
HIM SHORTLY.

NURSE: Go girl, seek happy  
nights to happy days.

FADE OUT

MUSIC UP AND OUT

(TAKE #3)

(See floor plan preceding Take #1)

FADE IN TO  
2 MS OF ROMEO,  
BENVOLIO, AND MERCUTIO  
IN DARKENED STREET OF  
VERONA WALKING FROM B-2  
TO D-3.

MUSIC UP

MUSIC UNDER FOR:

ROMEO: Give me a torch, I am  
not for this ambling; Being  
but heavy, I will bear the  
light.

MERCUTIO: Nay gentle Romeo,  
we must have you dance.

PAN TO FOLLOW THEM  
WALKING VERY SLOWLY  
PAUSING TO TALK

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.

MERCUTIO: You are a lover,  
borrow Cupid's wings,  
And soar with them above a  
common bound.

ROMEO: I cannot bound a pitch  
above dull woe. Under love's  
heavy burden do I sink.

MERCUTIO: And to sink in it  
should you burden love; Too  
great oppression for a tender  
thing.

THEY STOP  
WALKING AT  
D-3.

ROMEO: Is love a tender thing?  
It is too rough,  
Too rude, too boisterous, and it  
pricks like thorn.

1 CU OF MERCUTIO

PUTS ON A MASK

3 TIGHT GROUP SHOT

2 MS OF MERCUTIO  
AND ROMEO

ROMEO LOOKS DOWN IN  
SADNESS

MERCUTIO SLAPS ROMEO ON  
BACK  
1 MCU OF  
MERCUTIO

MERCUTIO: If love be rough with  
you, be rough with love. Prick  
love for pricking, and you beat  
love down.

Give me a case to put my visage  
in. A visor for a visor. What  
care I What curious eye doth  
quote deformities?

Here are the beetle brows shall  
blush for me.

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

MERCUTIO: Come, we burn daylight,  
ho!

ROMEO: Nay that's not so.

MERCUTIO: I mean sir, in delay  
We waste our lights in vain, like  
lamps by day. Take our good  
meaning, for our judgment sits  
Five times in that, ere once in  
our five wits.

ROMEO: And we mean well in going  
to this mask; But 'tis no wit to  
go.

MERCUTIO: Why, may one ask?

ROMEO: I dreamt a dream to-night.

MERCUTIO: And so did I.

ROMEO: Well, what was yours?

MERCUTIO: That dreamers often  
lie.

ROMEO: In bed asleep while they  
do dream things true.

MERCUTIO: O then I see Queen Mab  
hath been with you.  
She is the fairies' midwife, and  
she comes In shape no bigger  
than an agate stone On the  
forefinger of an alderman, Drawn

2 MS OF MERCUTIO  
GESTURING A DESCRIPTION  
OF HER PROPERTIES AS HE  
WALKS FROM D-3 TO C-3.

PAN TO FOLLOW  
CAPERING IN PIXIE-LIKE  
MOVEMENTS AROUND STATUE  
FROM C-3 TO C-4.

3 MCU OVER  
ROMEO'S SHOULDER AS  
ROMEO CROSSES TO HIM  
AT C-4.  
MERCUTIO BRUSHES ROMEO  
UNDER THE NOSE.  
(CAMERA AT E-3.)

DRAWS HIS FINGER ACROSS  
ROMEO'S THROAT

RAISES HIS ARMS  
UPWARD, THEN DOWN.  
1 CU OF MERCUTIO

with a team of little atomies  
Over men's noses as they lie  
asleep  
Her wagon-spokes made of long  
spinners' legs; The cover, of  
the wings of grasshoppers; Her  
traces, of the smallest spider  
web; Her collars, of the  
moonshine's watery beams; Her  
whip of cricket's bone; the lash  
of film; Her wagoner, a small  
gray-coated gnat, Not half so  
big as a round little worm,  
Pricked from the lazy finger of a  
maid.  
Her chariot is an empty hazel-nut,  
Made by the joiner squirrel or old  
grub, Time out a mind the  
fairies' coachmakers. And in  
this state she gallops night by  
night Through lovers' brains,  
and then they dream of love;  
O'er courtiers' knees, that dream  
on curtsies straight; O'er  
lawyers' fingers, who straight  
dream on fees; O'er ladies' lips,  
who straight on kisses dream,  
Which oft the angry Mab with  
blisters plagues, Because their  
breaths with sweetmeats tainted  
are.  
Sometime she gallops over a  
courtiers's nose, And then dreams  
he of smelling out a suit; And  
sometime comes she with a tithe-  
pig's tail, Tickling a parson's  
nose as 'a lies asleep, Then he  
dreams of another benefice.  
Sometimes she driveth o'er a  
soldier's neck, And then dreams  
he of cutting foreign throats,  
Of breaches, ambuscadoes, Spanish  
blades, Of healths five fathom  
deep; and then anon Drums in  
his ear, at which he starts and  
wakes; And being thus frightened,  
swears a prayer or two, And  
sleeps again.  
This is that very Mab That plats  
the manes of horses in the night,  
And bakes the elf-locks in foul

2 MS OF MERCUTIO AND  
ROMEO  
BENVOLIO ENTERS CAMERA  
FROM D-3 TO JOIN  
THEM.  
3 TIGHT GROUP SHOT

BENVOLIO PATS ROMEO  
ON THE BACK.

PAN TO FOLLOW THEIR  
EXIT FROM C-4 TO A-1.

FADE OUT.

sluttish hairs. Which once  
untangled, much misfortune bodes.  
This is the hag, when maids lie  
on their backs, That presses  
them and learns them first to  
bear, Making them women of good  
carriage.

This is she--

ROMEO: Peace, peace, Mercutio,  
peace. Thou talk'st of nothing.

MERCUTIO: True, I talk of dreams;  
Which are the children of an idle  
brain, Begot of nothing but vain  
fantasy; Which is as thin of sub-  
stance as the air, And more in-  
constant than the wind who woces  
Even now the frozen bosom of the  
north, And being angered puffs  
away from thence, Turning his  
side to the dew-dropping south.

BENVOLIO: This wind you talk of  
blows us from ourselves. Supper  
is done, and we shall come too  
late.

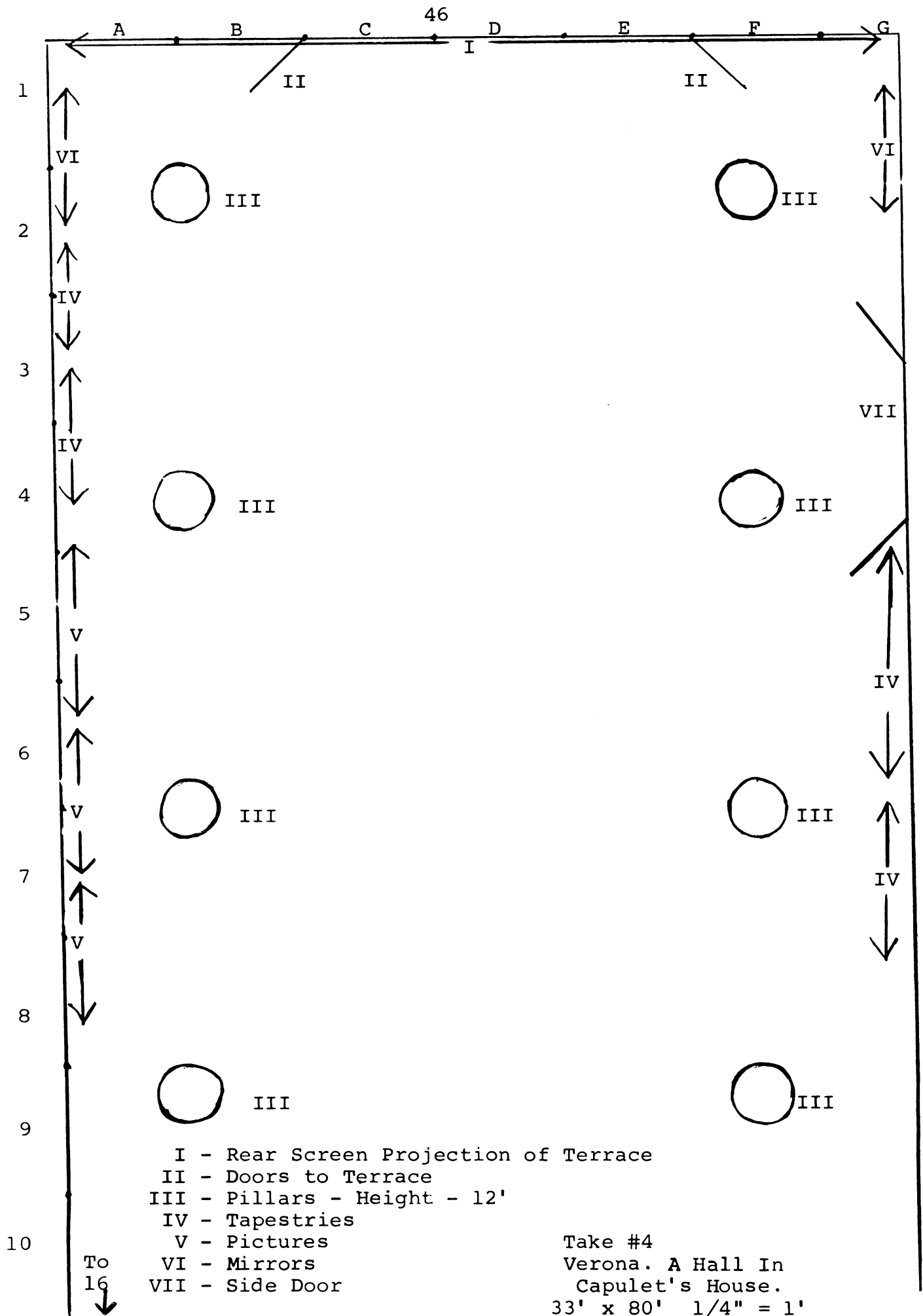
ROMEO: On lusty gentlemen.

BENVOLIO: Strike drum.

MUSIC UP FOR 20 SECONDS, THEN OUT.



For the dance scene where Romeo and Juliet first meet an elaborate hall can reflect the occasion. Tapestries, several long mirrors, and pictures may appear on the two side walls behind the rows of veined marble pillars resting on slightly larger square blocks with foliated capitals. If at all possible, chandeliers should be constructed from the ceiling. But some spill light at least can create this effect in splashes on the dancers and in the mirrors on the wall from above. Two wide doors of glass windows at the end of the dance floor will open onto a terrace shown by rear screen projection. This scene on the projection may reflect some moonlight, the stone railing of a porch, trees, and a fountain through the porch railing. The dance floor should be made of wood.



(TAKE #4)

FADE IN TO  
1 ELS OF BALLROOM,  
HALL IN CAPULET'S HOUSE:  
SHOT OF GUESTS DANCING.  
(CAMERA AT D-16.)  
THREE MASKERS ENTER  
CAMERA AT D-9.  
ROMEO WATCHES JULIET  
DANCING AT D-8, THEN  
APPROACHES SERVANT AT  
E-9.

DANCE MUSIC UP

AFTER STAGE ACTION OF ROMEO,  
FADE MUSIC UNDER FOR:

ROMEO (TO SERVANT): What lady's  
that which doth enrich the hand  
of yonder knight?

SERVANT: I know not sir.

DOLLY IN FOR 2-SHOT OF  
ROMEO AND SERVANT WITH  
JULIET DANCING IN THE  
BACKGROUND.

ROMEO: O she doth teach the  
torches to burn bright.

2 MCU OF JULIET OVER  
SHOULDERS OF ROMEO AND  
SERVANT  
(CAMERA AT F-10.)  
3 CU OF ROMEO

It seems she hangs upon the  
cheek of night As a rich jewel  
in an Ethiop's ear; Beauty too  
rich for use, for earth too dear.  
Did my heart love till now?  
Forswear it sight, For I ne'er  
saw true beauty till this night.

1 ELS COMBO OF TYBALT  
AND SERVANT IN FOREGROUND  
AT D-10; ROMEO AND  
SERVANT IN BACKGROUND.  
TYBALT AND SERVANT ENTER,  
THEN CROSS FROM D-10 TO  
D-9.  
TYBALT POINTS TOWARD  
ROMEO

TYBALT: This by his voice should  
be a Montague. Fetch me my  
rapier, boy. What dares the  
slave Come hither covered with  
an antic face, To fleer the  
scorn of our solemnity? Now by  
the stock and honour of our kin,  
To strike him dead I hold not a  
sin.

CAPULET ENTERS FOREGROUND  
OF COMBO FROM DIRECTION  
OF D-10.

CAPULET: Why how now kinsman,  
wherefore storm you so?

TYBALT: Uncle, this is a  
Montague, our foe; A villain  
that is hither come in spite, To  
scorn in our solemnity this night.

CAPULET: Young Romeo is it?

TYBALT: 'Tis he, that villain  
Romeo.

CAPULET: Content thee gentle  
coz, let him alone. 'A bears  
him like a portly gentleman;  
And to say the truth, Verona  
brags of him To be a virtuous  
and well governed youth. I  
would not for the wealth of all  
this town Here in this house do  
him disparagement. Therefore be  
patient, take no note of him; It  
is my will, the which if thou re-  
spect, Show a fair presence, and  
put off these frowns, An ill-  
beseeming semblance for a feast.

TYBALT: It fits when such a  
villain is a guest. I'll not  
endure him.

CAPULET: He shall be endured.

TYBALT: Why uncle, 'tis a shame--

CAPULET: Go to, go to, You are  
a saucy boy.

CUT TO

2 MS OF ROMEO APPROACHING  
JULIET AT E-2. SHE HAS  
STOPPED DANCING TO WALK  
IN THE DIRECTION OF THE  
TERRACE AT OPPOSITE END  
OF ROOM.

ROMEO: If I profane with my  
unworthiest 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  
palmer's kiss.

1 SHOT OF JULIET OVER  
ROMEO'S SHOULDER

ROMEO: Have not saints lips, and  
holy palmer's too?

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

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.  
(X) Thus from my lips, by thine,  
my sin is purged.

THEY KISS. (X)

2 MS AT REVERSE ANGLE  
REACTION OF ROMEO OVER  
JULIET'S SHOULDER

JULIET: Then have my lips the  
sin that they have took.

ROMEO: Sin from my lips? O  
trespass sweetly urged. Give me  
my sin again.

THEY KISS.

1 REPEAT REVERSE ANGLE  
REACTION

JULIET: You kiss by the book.

3 LS ON HASTY ENTRANCE  
OF NURSE FROM DIRECTION  
OF E-3.

NURSE: Madam, your mother craves  
a word with you.

JULIET EXITS IN DIRECTION  
OF E-3. ROMEO HOLDS NURSE  
BACK WITH QUESTIONING.

ROMEO: What is her mother?

2 MS OF NURSE AND ROMEO

NURSE: Marry bachelor, Her  
mother is the lady of the house,  
And a good lady, and a wise and  
virtuous. I nursed her daughter  
that you talked withal. I tell  
you, he that can lay hold of her  
Shall have the chinks.

1 CU OF ROMEO

ROMEO: Is she a Capulet? O dear  
account, my life is my foe's debt.

3 LS OF GROUP INCLUDING  
BENVOLIO AND CAPULETS  
APPROACHING ROMEO FROM  
D-4 TO D-2.

BENVOLIO: (APPROACHING WITH  
CAPULETS NOT FAR BEHIND) Away,  
be gone; the sport is at its  
best.

2 GROUP SHOT OF ROMEO,  
BENVOLIO, AND CAPULET

ROMEO: Ay, so I fear, the more  
is my unrest.

BENVOLIO SHAKES HIS HEAD  
TO INDICATE THEY MUST GO.

CAPULET: Nay gentlemen, prepare  
not to be gone; We have a  
trifling foolish banquet towards.

3 LS AS CAPULET BECKONS  
TO A SECOND CAPULET NEAR-  
BY.

Is it e'en so? Why then I  
thank you all. I thank you,  
honest gentlemen; good night.

PAN TO FOLLOW EXEUNT OF  
ALL BUT NURSE IN THE  
DIRECTION OF F-3.  
JULIET ENTERS FROM E-4 TO  
CROSS TO NURSE AT D-2.

More torches here! Come on,  
then, let's go to bed. Ah sirrah,  
by my fay, it waxes late. I'll  
to my rest.

2 MS OF JULIET AND NURSE

JULIET: Come hither nurse.

What is yond gentleman?

NURSE: The son and heir of old  
Tiberio.

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

NURSE: Marry that I think be  
young Petruchio.

3 LS OF JULIET NODDING  
TOWARD ROMEO WHO LINGERS  
NEAR DOOR AT G-3.

JULIET: What's he that follows  
here that would not dance?

NURSE: I know not.

1 MS OF JULIET PACING  
IN ANXIETY FROM D-2 TO  
C-1 AND BACK AGAIN, WHILE  
WAITING FOR NURSE TO RETURN.

JULIET: Go ask his name--  
if he be married, My grave is  
like to be my wedding-bed.

2 MS OF JULIET AND NURSE  
AT D-2

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

1 CU OF JULIET

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.

2 MS OF JULIET AND NURSE

NURSE: What's this, what's this?

JULIET: A rhyme I learned even  
now Of one I danced withal.

( A CALL WITHIN): Juliet!

DOLLY OUT TO ELS  
WITH DANCERS IN  
BACKGROUND. JULIET AND  
NURSE EXEUNT IN DIRECTION  
OF F-3, WHILE DANCING  
CONTINUES.

NURSE: Anon, anon! Come let's  
away, the strangers all are gone.

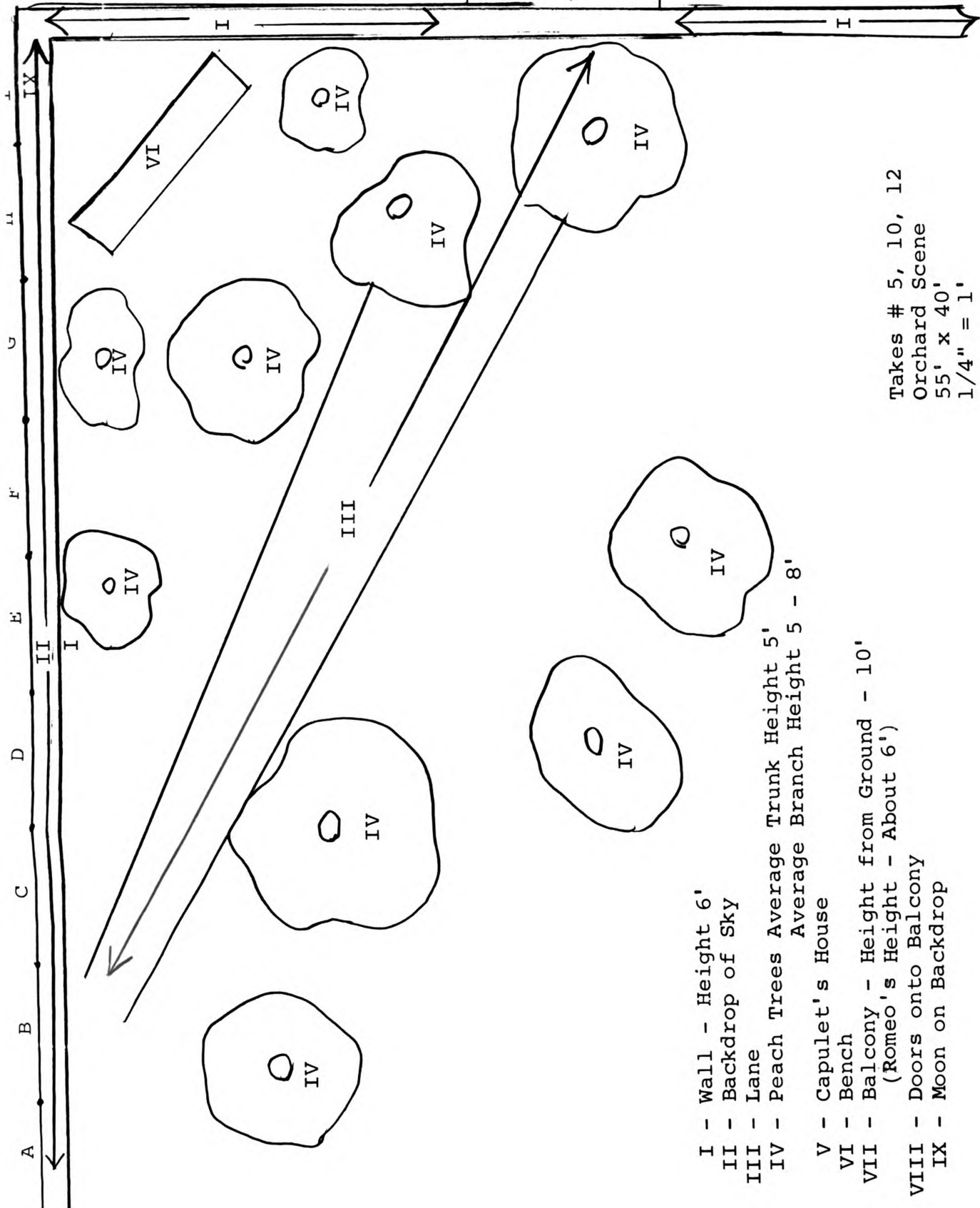
MUSIC UP.

FADE OUT.

The orchard scene takes place behind Capulet's house. Ground mats should distinguish the dirt of the path from the grassy surroundings of the peach orchard. Both the walls and Capulet's house can be of solid brick construction, while the balcony stands out in stone. Juliet's window will be of high arched design to open as a double-door onto the balcony.

Key lighting from scoops which can be faded to extremes must be used for the gradual transitions from night to daybreak in these scenes. Spills can shed streams of light from the direction of the moon and from Juliet's window at night to cast effective shadows.





ROMEO AND JULIET

Act II, Scene i - Act III, Scene ii.  
30:00 - 60:00 (Second Segment.)

(TAKE #5)

VERONA. CAPULET'S WALLED  
ORCHARD AND A LANE BY IT.  
2 FADE IN TO MCU OF ROMEO  
CLIMBING OVER WALL WITH  
HIS ATTENTION FIXED ON  
DISTANT SIGHT. IGNORES  
VOICES FROM OTHER SIDE OF  
THE WALL.

(CAMERA AT B-4.)

ROMEO SNAGS CLOTHES ON  
BOUGH OF TREE.

MAINTAINS HIS PERSISTENT  
EFFORT UNTIL HE IS ABLE  
TO JUMP DOWN INTO  
CAPULET'S ORCHARD AT B-1.  
(CAMERA AT B-4.)  
BRUSHES HIMSELF OFF.

1 MCU OF JULIET'S  
ENTRANCE AT J-4 ON BALCONY.  
(CAMERA AT G-5.)

2 LS OF ROMEO WALKING  
DOWN LANE FROM B-1 TO H-4.

3 MCU OF ROMEO  
(CAMERA AT I-6.)

MUSIC UP FOR 20", THEN UNDER FOR:  
BACKGROUND VOICES OF MERCUTIO  
AND BENVOLIO`

MERCUTIO: If love be blind,  
love cannot hit the mark. Now  
will he sit under a medlar tree,  
And wish his mistress were that  
kind of fruit As maids call  
medlars when they laugh alone.

BENVOLIO: Go then, for 'tis  
in vain To seek him here that  
means not to be found.

ROMEO: He jests at scars that  
never felt a wound.

ROMEO: But soft, 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.

Be not her maid since she is  
envious, Her vestal livery is  
but sick and green, And none  
but fools do wear it; cast it  
off.

1 MCU OF JULIET LEANING  
ON BALCONY LOOKING OUT  
INTO NIGHT  
3 MS OF ROMEO AND JULIET.  
ROMEO PARTIALLY HIDES  
BEHIND TREE AT H-4.

It is my lady, O it is my love.  
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.  
Two of the fairest stars in  
all the heaven, Having some  
business, do entreat her eyes  
To twinkle in their spheres till  
they return. What in her eyes  
were there, they in her head?  
The brightness of her cheek  
would shame those stars, As  
daylight doth a lamp....

1 MCU OF JULIET LEANING  
ON BALCONY RAIL

JULIET: Ay me!

3 MS OF ROMEO AND JULIET.  
HE VENTURES OUT ONE STEP  
FROM BEHIND THE TREE AT  
H-4.

ROMEO: She speaks. O speak again  
bright angel, for thou art as  
glorious to this night being o'er  
my head, As is a winged messenger  
of heaven Unto the white-upturned  
wond'ring eyes Of mortals that  
fall back to gaze on him, When  
he bestrides the lazy pacing  
clouds, And sails upon the bosom  
of the air.

1 MCU OF JULIET AS SHE  
WALKS TO J-5 ON BALCONY  
AND BACK.

JULIET: O 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.

2 MCU OF ROMEO STEPPING  
OUT COMPLETELY FROM  
BEHIND THE TREE AT H-4.

ROMEO: Shall I hear more, or  
shall I speak at this?

3 MCU OF JULIET OVER  
ROMEO'S SHOULDER. SHE IS  
NOT YET AWARE OF HIS  
PRESENCE. JULIET LEANS  
ON BALCONY RAIL ONCE MORE.

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; So Romeo would,

1 MS OF ROMEO AND JULIET

were he not Romeo called,  
Retain that dear perfection which  
he owes Without that title.

Romeo doff thy name, And for  
thy name which is no part of thee,  
Take all myself.

ROMEO: I take thee at thy word.  
Call me but love, and I'll be new  
baptized; Henceforth I never will  
be Romeo.

JULIET SEES ROMEO.  
ADDRESSES HIM.

JULIET: What man art thou, that  
thus bescreened in night So  
stumblest on my counsel?

ROMEO: By a name I know not how  
to tell thee who I am. My name,  
dear saint, is hateful to myself,  
Because it is an enemy to thee.  
Had I it written, I would tear  
the word.

3 CU OF JULIET LEANING  
FARTHER YET OVER BALCONY  
RAIL TO SPEAK IN ALMOST A  
WHISPER  
(CAMERA AT F-5)

JULIET: How cam'st 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.

2 MCU OF ROMEO AS HE  
CLIMBS THE WALL TO STAND  
NEAR HER AT I-4.  
HE REACHES UP TO CLASP HER  
HAND IN HIS.

ROMEO: With love's light wings  
did I o'er perch these walls, For  
stony limits cannot hold love out,  
And what love can do, that dares  
love attempt. Therefore thy kins-  
men are no stop to me.

4 ANGLE SHOT FROM  
BALCONY OVER JULIET'S  
SHOULDER OF ROMEO

JULIET: If they do see thee,  
they will murder thee.

ROMEO: Alack there lies more  
peril in thine eye, Than twenty  
of their swords; look thou but  
sweet, And I am proof against  
their enmity.

2 MS OF ROMEO AND JULIET.  
JULIET RELEASES HIS HAND,  
THEN TURNS AWAY.

JULIET: I would not for the world  
they saw thee here.

ROMEO: I have night's cloak to hide me from their eyes. And but thou love me, let them find me here. My life were better ended by their hate, Than death prorogued, wanting of thy love.

JULIET: By whose direction found'st thou out this place?

ROMEO: By love that first did prompt me to enquire; He lent me counsel, and I lent him eyes. I am no pilot, yet wert thou as far As that vast shore washed with the farthest sea, I should adventure for such merchandise.

JULIET LEANS CLOSER TO ROMEO.

3 COMBO SHOT OF JULIET WALKING TO FAR SIDE OF BALCONY IN FOREGROUND AT J-5 WITH ROMEO REMAINING IN BACKGROUND. (X)  
SLIGHT PAN TO FOLLOW HER MOVEMENT BACK AGAIN TO I-4.

JULEIT: Dost thou love me? (X)  
I know thou wilt say ay, And I will take thy word; yet if thou swearest, Thou mayst prove false; at lovers' perjuries They say Jove laughs.

O gentle Romeo, If thou dost love, pronounce it faithfully. Or if thou thinkest I am too quickly won, I'll frown and be perverse, and say thee nay, So thou wilt woo; but else not for the world.

1 MS OF ROMEO AND JULIET

In truth fair Montague I am too fond; And therefore thou mayst think my havior light. But trust me gentleman, I'll prove more true Than those who have more cunning to be strange.

3 CU OF JULIET

I should have been more strange, I must confess, But that thou overheard'st, ere I was ware, My true love's passion; therefore pardon me, And not impute this yielding to light love, Which the dark night hath so discovered.

1 MS OF ROMEO AND JULIET.  
HE CLASPS HER HAND ONCE MORE, WHILE GESTURING TOWARD THE MOON.

ROMEO: Lady, by yonder blessed moon I vow, That tips with silver all these fruit tree tops--

JULIET: O swear not by the moon,  
th' inconstant moon, That monthly  
changes in her circled orb, Lest  
that thy love prove likewise  
variable.

SHE TAKES HIS FREE HAND.

ROMEO: What shall I swear by?

JULIET: Do not swear at all. Or  
if thou wilt, swear by thy  
gracious self, Which is the god  
of my idolatry. And I'll believe  
thee.

ROMEO: If my heart's dear love--

JULIET BREAKS AWAY.

JULIET: Sweet, good night. This  
bud of love by summer's ripening  
breath May prove a beauteous  
flower when next we meet. Good  
night, good night. As sweet re-  
pose and rest Come to thy heart  
as that within my breast.

ROMEO: O wilt thou leave me so  
unsatisfied?

JULIET: What satisfaction can  
thou have tonight?

ROMEO: Th' exchange of thy love's  
faithful vow for mine.

3 CU OF JULIET

JULIET: I gave thee mine before  
thou didst request it. And yet I  
would it were to give again.

2 MCU OF ROMEO

ROMEO: Wouldst thou withdraw it?  
For what purpose, love?

3 CU OF JULIET

JULIET: But to be frank and give  
it thee again; And yet I wish but  
for the thing I have. My bounty  
is as boundless as the sea, My  
love as deep; the more I give  
thee The more I have, for both  
are infinite.

NURSE: (OFF) Juliet!

1 MS OF ROMEO AND JULIET

JULIET: I hear some noise within;  
dear love adieu. Anon good nurse!  
Sweet Montague, be true. Stay  
but a little, I will come again.

ROMEO TURNS TO FACE THE  
SKY BEHIND HIM

ROMEO: O blessed, blessed night!  
I am afeard, Being in night,  
all this is but a dream, Too  
flattering-sweet to be substantial.

JULIET RE-ENTERS CAMERA

JULIET: Three words, dear Romeo,  
and good night indeed. If that  
thy bent of love be honorable,  
Thy purpose marriage, send me  
word tomorrow.

3 MCU OF JULIET

By one that I'll procure to come  
to thee, Where and what time thou  
wilt perform the rite; And all  
my fortunes at thy foot I'll lay,  
And follow thee my lord throughout  
the world.

NURSE: (OFF.) Madam!

JULIET: I come, anon. --But if  
thou meanest not well, I do be-  
seech thee--

NURSE: (OFF.) Madam!

JULIET: By and by, I come. --To  
cease thy strife, and leave me to  
my grief. To-morrow will I send.

4 CU OF ROMEO OVER  
JULIET'S SHOULDER

ROMEO: So thrive my soul--

JULIET: A thousand times good  
night.

JULIET TURNS AND EXITS  
FROM CAMERA

ROMEO: A thousand times the  
worse, to want thy light. Love  
goes toward love as schoolboys  
from their books, But love from  
love, toward school with heavy  
looks.

i MS OF ROMEO JUMPING  
DOWN FROM WALL. PAN TO  
FOLLOW HIM FROM I-4 TO  
E-3.

3 MCU OF JULIET RE-  
ENTERING CAMERA

JULIET: Hist, Romeo, hist! O  
for a falconer's voice, To lure  
this tassel-gentle back again.  
Bondage is hoarse, and may not

1 MS OF ROMEO AND  
JULIET (X)  
JULIET LEANS OUT OVER  
BALCONY RAIL. ROMEO TURNS  
BACK TOWARD HER.  
HE WALKS BACK TOWARD WALL  
FROM E-3 TO I-4.

VERY GRADUAL FADE UP OF  
SET LIGHTS TO DAWN  
3 MS OF JULIET OVER  
ROMEO'S SHOULDER

1 MS OF ROMEO AND JULIET

4 MCU OF ROMEO'S  
REACTION OVER JULIET'S  
SHOULDER  
(CAMERA AT K-4.)

3 MS OF JULIET OVER  
ROMEO'S SHOULDER (X)

JULIET EXITS INTO HOUSE.  
1 CU OF ROMEO LOOKING  
AFTER HER

2 MS OF ROMEO. PAN TO  
COVER ROMEO AS HE HASTENS  
DOWN THE LANE FROM I-4 TO  
B-1 GLANCING BACK TOWARD  
HER WINDOW.

FADE OUT.

Speak aloud, Else I would tear  
the cave where Echo lies, And  
make her airy tongue more hoarse  
than mine, With repetition of  
my Romeo's name. (X) Romeo!

ROMEO: It is my soul that calls  
upon my name. How silver-sweet  
sound lovers' tongues by night.  
Like softest music to attending  
ears.

MUSIC SOFTLY UNDER:

JULIET: Romeo!

ROMEO: My sweet.

JULIET: At what a clock to-morrow  
Shall I send thee?

ROMEO: By the hour of nine.

JULIET: I will not fail; 'tis  
twenty years till then.  
'Tis almost morning; I would  
have gone, And yet no farther  
than a wanton's bird, That lets  
it hop a little from her hand,  
Like a poor prisoner in his twisted  
gyves, And with a silken thread  
plucks it back again, So loving  
jealous of his liberty.

ROMEO: I would I were that bird.

JULIET: Sweet, so would I; Yet I  
should kill thee with much cherish-  
ing. Good night, (X) good night.  
Parting is such sweet sorrow,  
That I shall say good night till  
it be morrow.

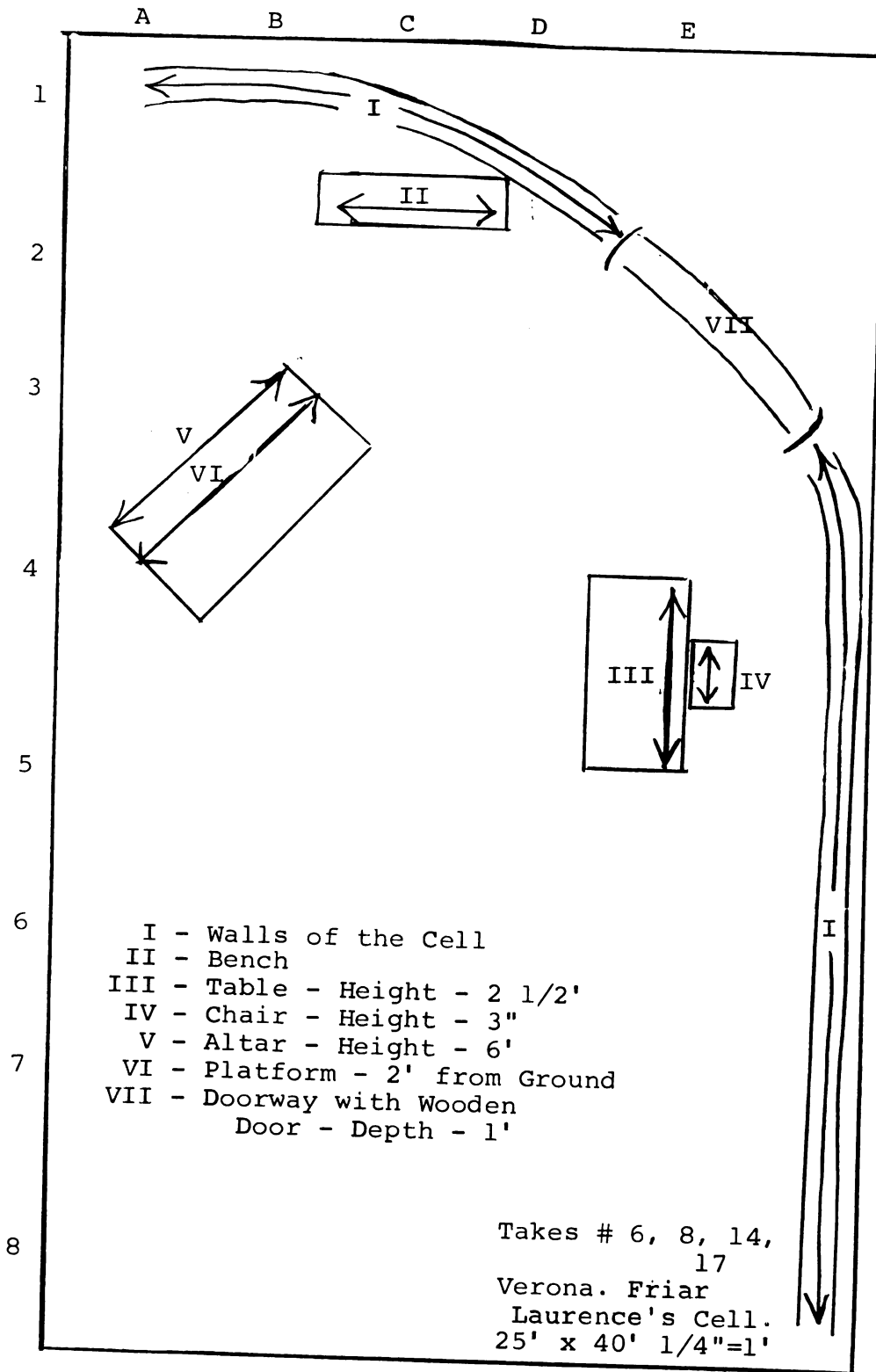
ROMEO: Sleep dwell upon thine  
eyes, peace in thy breast. Would  
I were sleep and peace, so sweet  
to rest.

Hence will I to my ghostly  
father's cell, His help to crave,  
and my dear hap to tell.

MUSIC UP.



Friar Laurence's cell requires special attention for establishing its dim and dank setting. The curved walls of the cell cut out of natural stone can be void of any kind of decoration to create this bleak effect. The bench, table, and chair may be of a crude wood; the arch door should also be of a heavy paneled wood. The only elaborate decorations should be placed at the altar. With a crucifix in front of it, effective design backgrounding the altar necessitates a large tapestry from the Early Christian Era of the Renaissance. A simple platform may be used to elevate the Friar during the marriage ceremony. Several books inclusive of a Roman Catholic prayer book to be used for the ceremony should be placed on the Friar's table. An abundance of herbs in a few baskets must be scattered on the floor near the bench.



(TAKE #6)

FADE IN TO  
 FRIAR LAURENCE'S CELL:  
 3 MS OF FRIAR ENTERING  
 THROUGH DOOR AT E-2.  
 HE CARRIES A BASKET OF  
 HERBS.  
 PAN TO FOLLOW HIM FROM  
 E-2 TO C-2.  
 STOPS TO REST ON BENCH  
 AT C-2.

1 LS AS FRIAR STANDS  
 AND PICKS SOME PARTICULAR  
 HERBS OUT OF THE BASKET.  
 ROMEO ENTERS CAMERA  
 STANDING IN DOORWAY AT  
 E-2.

ROMEO CROSSES TO C-2.

2 MS OF FRIAR AND ROMEO  
 TALKING

SEGUE MUSIC....UP FOR 10", THEN  
 FADE UNDER FOR:

FRIAR: The gray-eyed morn smiles  
 on the frowning night, Check'ring  
 the eastern clouds with streaks  
 of light; And flecked darkness  
 like a drunkard reels From forth  
 day's path and Titan's fiery  
 wheels. Now ere the sun advance  
 his burning eye,  
 The day to cheer, and night's  
 dank dew to dry. I must up-fill  
 this osier-cage of ours With  
 baleful weeds and precious-juiced  
 flowers.

O mickle is the powerful grace  
 that lies In plants, herbs,  
 stones, and their true qualities.  
 Within the infant rind of this  
 weak flower Poison hath residence,  
 and medicine power; For this being  
 smelt with that part cheers each  
 part;  
 Being tasted, slays all senses  
 with the heart. Two such opposed  
 kings encamp them still In man  
 as well as herbs -- grace and rude  
 will; And where the worser is  
 predominant, Full soon the canker  
 death eats up that plant.

ROMEO: Good morrow father.

FRIAR LAURENCE: Benedicite!  
 What early tongue so sweet  
 saluteth me? Young son, it  
 argues a distempered head Care  
 keeps his watch in every old man's

FRIAR MOTIONS FOR ROMEO  
TO SIT ON BENCH. TILT  
AS THEY SIT DOWN.

eye But where unbruised youth  
with unstuffed brain Doth couch  
his limbs, there golden sleep doth  
reign. Therefore thy earliness  
doth me assure Thou art up-roused  
by some distemperature; Or if  
not so, then here I hit it right,  
Our Romeo hath not been in bed  
to-night.

ROMEO: That last is true; the  
sweeter rest was mine.

FRIAR: God pardon sin, wast thou  
with Rosaline?

ROMEO: With Rosaline, my ghostly  
father, no. I have forgot that  
name, and that name's woe.

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

ROMEO LEANS TOWARD EDGE  
OF BENCH WITH HEAD IN  
HANDS ON KNEES.

ROMEO: Then plainly know my  
heart's dear love is set On the  
fair daughter of rich Capulet.  
As mine on hers, so hers is set  
on mine, And all combined, save  
what thou must combine By holy  
marriage.  
When, and where, and how, We met,  
we wooed, and made exchange of  
vow. We met, we wooed, and made  
exchange of vow. I'll tell thee  
as we pass, but this I pray, That  
thou consent to marry us today.

3 MCU OF ROMEO AS HE  
STANDS TO BEGIN TO PACE.

2 MS OF FRIAR SEATED AND  
ROMEO STANDING; SPEECH-  
LESS....LISTENING TO FRIAR.

FRIAR: 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.  
Jesu Maria, what a deal of brine  
Hath washed thy sallow cheeks for  
Rosaline! (X) Lo here upon thy  
cheek the stain doth sit Of an  
old tear that is not washed off  
yet. If e'er thou wast thyself,  
and these woes thine, Thou and

1 MCU OF ROMEO OVER  
FRIAR'S SHOULDER (X)

2 MS OF FRIAR RISING UP  
AND ROMEO STANDING. (X)  
PAN SLOWLY TO FOLLOW THEIR  
EXEUNT AS THEY TALK.  
FRIAR MOTIONS FOR ROMEO  
TO FOLLOW. (X)  
THEY WALK FROM C-2 TO E-2.

these woes were all for Rosaline!  
(X) And art thou changed?  
Pronounce this sentence then,  
Women may fall, when there's no  
strength in men.  
(X) 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' rancour to  
pure love.

ROMEO: O let us hence, I stand  
on sudden haste.

FRIAR: Wisely and slow, they  
stumble that run fast.

MUSIC UP AND OUT.

FADE OUT.

(TAKE #7)

(See floor plan preceding Take #1)

FADE IN TO

1 LS OF MERCUTIO AND  
BENVOLIO WALKING IN FRONT  
OF A CATHEDRAL ON A STREET  
IN VERONA AT C-3.

(CAMERA AT E-6.)

DISTRACTED ROMEO WANDERS  
ON TO CAMERA FROM A-1.

THEY CATCH ROMEO'S  
ATTENTION. HE JOINS THEM  
AT C-3.

2 MS OF ROMEO AND  
MERCUTIO

MERCUTIO: Where the devil  
should this Romeo be? Came he  
not home tonight?

BENVOLIO: Not to his father's;  
I spoke with his man.

(WHISPERS.) Here comes Romeo,  
here comes Romeo.

MERCUTIO: Signior Romeo, bon  
jour. There's a French salutation  
to your French slop. You gave  
us the counterfeit fairly last  
night.

ROMEO: Good morrow to you both.  
What counterfeit did I give you?

MERCUTIO: The slip sir, the  
slip, can you not conceive?

ROMEO: Pardon good Mercutio,  
my business was great, and in  
such a case as mine a man may  
strain courtesy.

MERCUTIO: That's as much as to  
say, such a case as yours  
constrains a man to bow in the  
hams.

ROMEO: Meaning to curtsy--

MERCUTIO: Thou hast most kindly  
hit it.

ROMEO SEES NURSE.  
DOLLY BACK TO SHOW THE  
NURSE'S ENTRANCE WITH  
PETER. NURSE AND PETER  
COME FROM A-1 TO C-3.  
PETER IS FANNING THE  
NURSE AT C-3.

2 MS OF PETER AND  
NURSE. PETER YAWNS.

3 GROUP SHOT

TOWNSPEOPLE PASS BACK AND  
FORTH IN BACKGROUND.

ROMEO: A most courteous  
exposition.

Here's goodly gear!

MERCUTIO: A sail, a sail!

BENVOLIO: Two, two; a shirt  
and a smock.

NURSE: Peter.

PETER: Anon.

NURSE: My fan Peter.

MERCUTIO: Good Peter, to hide  
her face, for her fan's the  
fairer face.

NURSE: God ye good morrow  
gentlemen.

MERCUTIO: God ye good den fair  
gentlewoman.

NURSE: Is it good den?

MERCUTIO: 'Tis no less, I tell  
ye, for the bawdy hand of the  
dial is now upon the prick of  
noon.

NURSE: Out upon you, what a man  
are you!

ROMEO: One, gentlewoman, that  
God hath made himself to mar.

NURSE: By my troth it is well  
said, for himself to mar quoth 'a?  
Gentlemen, can any of you tell me  
where I may find the young Romec?

ROMEO: I can tell you; but the  
young Romeo will be older when you  
have found him than he was when  
you sought him: I am the youngest  
of that name, for fault of a worse.

NURSE: You say well.

MERCUTIO: Yea, is the worst well?  
Very well took, i' faith, wisely,  
wisely.

NURSE: If you be he sir, I desire  
some confidence with you.

MERCUTIO: Romeo, will you come  
to your father's? We'll to  
dinner thither.

ROMEO: I will follow you.

MERCUTIO: Farewell, ancient lady;  
farewell. (SINGS.): Lady, Lady,  
lady.

MERCUTIO AND BENVOLIO  
LEAVE CAMERA.

NURSE: I pray you sir, what  
saucy merchant was this that was  
so full of his ropery?

ROMEO: A gentleman, nurse, that  
loves to hear himself talk, and  
will speak more in a minute than  
he will stand to in a month.

NURSE SHAKES FIST IN  
MERCUTIO'S DIRECTION.

NURSE: An 'a speak any thing  
against me, I'll take him down,  
an 'a were lustier than he is.  
and twenty such Jacks; and if I  
cannot, I'll find those that shall.  
Pray you sir a word:

NURSE BECKONS ROMEO TO  
FOLLOW HER TOWARD THE  
STATUE AWAY FROM PERSONS  
PASSING BY ON THE STREET.  
PAN TO FOLLOW THEM FROM  
C-3 TO C-4. (X)

2 MS OF NURSE AND  
ROMEO IN FRONT OF  
STATUE AT C-4

(X) and as I told you, my young  
lady bid me enquire you out; what  
she bid me say, I will keep to  
myself; but first let me tell ye,  
if ye should lead her in a fool's  
paradise, as they say,  
it were a gross kind of behaviour,  
as they say; for the gentlewoman  
is young; and therefore, if you  
should deal double with her,  
truly it were an ill thing to be  
offered to any gentlewoman, and  
very weak dealing.

ROMEO: Nurse, commend me to thy  
lady and mistress. I protest  
unto thee--



	NURSE: Good heart, and i' faith I will tell her as much. Lord, lord, she will be a joyful woman.
1 CU OF ROMEO WITH LOOK OF CONFUSION	ROMEO: What wilt thou tell her, nurse? Thou dost not mark me.
3 MCU OF NURSE	NURSE: I will tell her sir, that you do protest, which as I take it is a gentlemanlike offer.
1 MCU OF ROMEO	ROMEO: Bid her devise Some means to come to shrift this afternoon, And there she shall at Friar Laurence' cell Be shrived and married. (X) Here is for thy pains.
2 MS OF ROMEO AND NURSE (X) NURSE TRIES TO REFUSE MONEY. ROMEO MAKES HER TAKE IT.	NURSE: No truly sir, not a penny.  ROMEO: Go to, I say you shall.
NURSE TURNS IN EXCITEMENT TO LEAVE.	NURSE: This afternoon, sir? Well she shall be there.
PAN AS ROMEO FOLLOWS NURSE FROM C-4 TO C-3.	ROMEO: And stay good nurse behind the abbey wall, Within this hour my man shall be with thee, And bring thee cords made like a tackled stair, Which to the high top-gallant of my joy Must be my convoy in the secret night. Farewell; be trusty, and I'll quit thy pains. Farewell, commend me to thy mistress.
ROMEO AND NURSE STOP WALKING TO TALK AT C-3.	NURSE: Well, sir, my mistress is the sweetest lady. Lord, lord, when 'twas a little prating thing. O there is a nobleman in town, one Paris, that would fain lay knife aboard; but she good soul had as lief as a toad, a very toad, as see him. I anger her sometimes, and tell her that Paris is the properer man, but I'll warrant you, when I say so, she looks as pale as any clout in the versal world.

ROMEO: Commend me to thy lady.

ROMEO EXITS FROM CAMERA  
(X) IN THE DIRECTION OF  
A-1.

NURSE: Ay, a thousand times. (X)  
Peter!

1 LS OF PETER'S ENTRANCE  
INTO CAMERA FROM SEAT ON  
BENCH AT E-3 TO NURSE AT  
C-3. NURSE GIVES PETER  
HER FAN TO CARRY. CAMERA  
PAN TO FOLLOW THEIR EXEUNT  
WITH PETER FANNING NURSE  
FROM C-3 TO A-1.

PETER: Anon.

NURSE: Before, and apace.

FADE OUT.

(TAKE #8)

(See floor plan preceding Take #6)

FADE IN TO FRIAR  
LAURENCE'S CELL.

2 MS OF FRIAR AT DESK  
AND ROMEO STANDING NEXT  
TO HIM AT D-4.  
(CAMERA AT A-4.)

MUSIC UP 7", THEN UNDER FOR:

FRIAR: So smile the heavens upon  
this holy act, That after-hours  
with sorrow chide us not.

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.

3 MCU OF FRIAR AS HE  
RISES FROM CHAIR.

FRIAR: These violent delights  
have violent ends. And in their  
triumph die; like fire and  
powder, Which as they kiss  
consume.

2 MS OF FRIAR AND ROMEO.

The sweetest honey Is loathsome  
in his own deliciousness, And in  
the taste confounds the appetite.  
Therefore love moderately, long  
love doth so; Too swift arrives  
as tardy as too slow. Here comes  
the lady.

DOLLY BACK TO SHOW JULIET  
ENTERING CAMERA FROM  
DIRECTION OF E-3.  
(CAMERA DOLLY FROM A-4 TO  
A-8.)

O so light a foot Will ne'er  
wear out the everlasting flint.  
A lover may bestride the gossamers  
That idles in the wanton summer  
air, And yet not fall; so light  
is vanity.

JULIET KNEELS AT D-4.

JULIET: Good even to my ghostly confessor.

FRIAR: Romeo shall thank thee daughter for us both.

JULIET: As much to him, else is his thanks too much.

1 MS OF ROMEO HELPING JULIET TO HER FEET

ROMEO: Ah, Juliet, if the measure of thy joy Be heaped like mine, and that thy skill be more To blazon it, then sweeten with thy breath This neighbour air, and let rich music's tongue Unfold the imagined happiness that both Receive in either by this dear encounter.

ROMEO AND JULIET FACE EACH OTHER WITH CLASPED HANDS

3 MCU OF JULIET OVER ROMEO'S SHOULDER

JULIET: Conceit, more rich in matter than in words, Brags of this substance not of ornament. They are but beggars that can count their worth, But my true love is grown to such excess, I cannot sum up sum of half my wealth.

2 MEDIUM GROUP SHOT

FRIAR: Come, come with me, and we will make short work. For by your leaves, you shall not stay alone, Till holy Church incorporate two in one.

PAN TO FOLLOW GROUP TO ALTAR FROM D-4 TO B-3. (CAMERA PAN FROM A-8 TO D-6.)

MUSIC UP, THEN UNDER FOR:

ROMEO AND JULIET STAND WITH BACKS TO CAMERA FACING THE FRIAR. FRIAR ON PLATFORM FACING CAMERA BEGINS THEIR MARRIAGE IN LATIN. CROSSES THEM. THEY IN TURN CROSS THEMSELVES. DOLLY BACK.

FRIAR: In nomine Patris, et Filii, et Spiritus Sancti.

Amen.

MUSIC UP.

FADE OUT.

(TAKE #9)

(See floor plan preceding Take #1)

FADE IN TO VERONA  
STREET.

1 MS OF BENVOLIO AND  
MERCUTIO SEATED ON BENCH  
AT E-4. BENVOLIO GETS UP  
AS IF TO LEAVE.

BENVOLIO: I pray thee good  
Mercutio, let's retire. 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.

MERCUTIO: Thou art like one of  
these fellows that when he enters  
the confines of a tavern claps me  
his sword upon the table, and  
says, God send me no need of  
thee; and by the operation of  
the second cup draws him on the  
drawer, when indeed there is no  
need.

BENVOLIO TRYs AGAIN TO GO.  
PAN TO FOLLOW THEIR STEPS  
TO F-4. AS MERCUTIO  
RISES TO FOLLOW HIM.

BENVOLIO: Am I like such a fellow?

MERCUTIO: Come, come, thou art  
as hot a Jack in thy mood as any  
in Italy; and as soon moved to be  
moody, and as soon moody to be  
moved.

BENVOLIO: By my head, here come  
the Capulets.

1 LS OF BENVOLIO AND  
MERCUTIO IN FOREGROUND AT  
F-4 AND CAPULETS ENTERING  
BACKGROUND AT A-1.  
CAPULETS APPROACH FROM A-1  
TO F-4.

MERCUTIO: By my heel, I care not.

TYBALT: Follow me close, for I  
will speak to them. Gentlemen,  
good den; a word with one of you.

2 MS AS MERCUTIO TURNS  
TO FACE TYBALT. 2-SHOT  
OF THEM.

MERCUTIO: And but one word with  
one of us? Couple it with some-  
thing, make it a word and a blow.

TYBALT: You shall find me apt  
enough to that sir, an you will  
give me occasion.

MERCUTIO: Could you not take  
some occasion without giving?

TYBALT: Mercutio, thou consortest  
with Romeo.

MERCUTIO: Consort? What, dost  
thou make us minstrels?

1 LS OF GROUP. BENVOLIO  
STEPS FORWARD.

BENVOLIO: We talk here in the  
public haunt of men. Either with-  
draw unto some private place, Or  
reason coldly of your grievances,  
Or else depart; here all eyes  
gaze on us.

MERCUTIO: Men's eyes were made  
to look, and let them gaze. I  
will not budge for no man's  
pleasure, I.

ROMEO ENTERS CAMERA FROM  
DIRECTION OF A-1.

TYBALT: Well, peace be with you  
sir, here comes my man.

MERCUTIO: But I'll be hanged sir,  
if he wear your livery. Marry go  
before to field, he'll be your  
follower; Your worship in that  
sense may call him man.

TYBALT: Romeo, the love I bear  
thee can afford No better term  
than this-- thou art a villain.

2 MS OF TYBALT AND ROMEO  
TYBALT PLACES HIS HAND ON  
HIS SWORD. ROMEO IGNORES  
THE GESTURE.

ROMEO: Tybalt, the reason that  
I have to love thee Doth much  
excuse the appertaining rage To  
such a greeting-- villain am I  
none. Therefore farewell,  
I see thou knowest me not.

ROMEO TURNS TO WALK AWAY.

TYBALT DRAWS SWORD.

TYBALT: Boy, this shall not ex-  
cuse the injuries That thou hast  
done me, therefore turn and draw.

ROMEO TURNS BACK.

MERCUTIO BREAKS INTO THE SHOT.

MERCUTIO DRAWS....

SEPARATING ROMEO FROM TYBALT. ROMEO WITHDRAWS SEVERAL STEPS.

1 MS OF TYBALT AND MERCUTIO WITH DRAWN SWORD.

TYBALT DRAWS SWORD.

ROMEO BREAKS BACK INTO SHOT.

TYBALT AND MERCUTIO FIGHT.

DOLLY BACK TO SHOW ENTIRETY OF FIGHT AS ROMEO SUMMONS BENVOLIO TO THEM.

HOLD ON GROUP SHOT WITH A FEW CAPULETS IN BACKGROUND AND FIGHTERS IN FOREGROUND. TYBALT THRUSTS MERCUTIO UNDER ROMEO'S ARM, THEN EXITS FROM CAMERA WITH CAPULETS.

2 MS OF MERCUTIO ON GROUND WITH ROMEO KNEELING BESIDE HIM.

ROMEO: I do protest I never injured thee, But love thee better than thou canst devise, Till thou shalt know the reason of my love. And so good Capulet, which name I tender As dearly as mine own, be satisfied.

MERCUTIO: O calm, dishonourable, vile submission! Alla stoccata carries it away. Tybalt, you rat-catcher, will you walk?

TYBALT: What wouldst thou have with me?

MERCUTIO: Good King of Cats, nothing but one of your nine lives, that I mean to make bold withal, and as you shall use me hereafter dry-beat the rest of the eight. Will you pluck your sword out of his pilcher by the ears? Make haste, lest mine be about your ears ere it be out.

TYBALT: I am for you.

ROMEO: Gentle Mercutio, put thy rapier up.

MERCUTIO: Come sir, your passado.

ROMEO: Draw Benvolio, beat down their weapons. Gentlemen, for shame, forbear this outrage. Tybalt, Mercutio, the Prince expressly hath Forbid this bandying in Verona streets. Hold Tybalt. Good Mercutio--

MERCUTIO: I am hurt....

ROMEO: Courage man, the hurt cannot be much.

3 CU OF MERCUTIO

MERCUTIO: No 'tis not so deep as a well, nor so wide as a church door, but 'tis enough, 'twill serve.

2 GROUP SHOT AS  
BENVOLIO REACHES DOWN TO  
CARRY MERCUTIO OFF

Help me into some house, Benvolio,  
Or I shall faint. A plague a  
both your houses! They have made  
worms' meat of me, I have it,  
And soundly too.  
Your houses!

BENVOLIO CARRIES HIM OFF  
IN DIRECTION OF G-2.

3 MCU OF ROMEO WALKING  
WITH HEAD BENT LOW FROM  
F-4 TO D-3.

ROMEO: This gentleman, the  
Prince's near ally, My very  
friend, hath got this mortal hurt  
In my behalf; my reputation  
stained With Tybalt's slander,  
Tybalt hath an hour Hath been my  
cousin. O sweet Juliet, Thy  
beauty hath made me effeminate,  
And in my temper softened valour's  
steel.

STOPS WALKING TO LOOK  
UPWARD AT SKY.

2 MS OF ROMEO REGAINING  
SENSES AS BENVOLIO ENTERS  
SHOUTING FROM G-2.

BENVOLIO: O Romeo, Romeo, brave  
Mercutio is dead. That gallant  
spirit hath aspired the clouds.  
Which too untimely here did scorn  
the earth.

ROMEO: This day's black fate on  
more days doth depend, This but  
begins the woe others must end.

BENVOLIO TURNS.

BENVOLIO: Here comes the furious  
Tybalt back again.

1 LS OF TYBALT APPROACH-  
ING BENVOLIO AND ROMEO  
FROM A-1 TO D-3.  
ROMEO DRAWS SWORD.

ROMEO: Again? In triumph! And  
Mercutio slain! Either thou or  
I, or both, must go with him.

2 MS OF ROMEO AND TYBALT.  
TYBALT DRAWS SWORD.

TYBALT: Thou wretched boy, that  
didst consort him here,  
Shalt with him hence.

ROMEO POINTS SWORD AT  
TYBALT. THEY FIGHT, BUT  
ROMEO RAPIDLY OVERCOMES  
TYBALT AS HE PLUNGES HIS

ROMEO: This shall determine that.



SWORD TO DEAL TYBALT A  
FATAL BLOW. TYBALT FALLS.

1 GROUP SHOT SHOWING  
TYBALT ON GROUND

BENVOLIO: Romeo away, be gone.  
The citizens are up, and Tybalt  
slain.

ROMEO: O I am fortune's fool!

BENVOLIO: Why dost thou stay?

ROMEO RUNS IN DIRECTION  
OF A-1. DOLLY OUT FAST  
TO SHOW HIS EXIT AND  
ENTRANCE OF CAPULETS,  
MONTAGUES, AND PRINCE  
FROM G-1 TO E-3. THEY  
CONGREGATE AROUND  
BENVOLIO AT E-3.  
(CAMERA DOLLYS FROM E-5  
TO G-9.)

PRINCE: Where are the vile  
beginners of this fray?

BENVOLIO: O noble Prince, I can  
discover all. The unlucky manage  
of this fatal brawl. There lies  
the man, slain by young Romeo,  
That slew thy kinsman, brave  
Mercutio.

2 MS OF LADY CAPULET  
RUSHING TO KNEEL BESIDE  
TYBALT.

LADY C.: Tybalt, my cousin, o my  
brother's child! O Prince, o  
cousin, husband! O the blood is  
spilt Of my dear kinsman! Prince,  
as thou art true, For blood of  
ours shed blood of Montague.  
O cousin, cousin!

1 MS OF PRINCE AND  
BENVOLIO WITH ONLOOKERS  
IN BACKGROUND

PRINCE: Benvolio, who began this  
bloody fray?

3 MCU OF BENVOLIO

BENVOLIO: Tybalt here slain, whom  
Romeo's hand did slay. Romeo,  
that spoke him fair, bid him be-  
think How nice the quarrel was,  
and urged withal Your high  
displeasure. All this, uttered  
With gentle breath, calm look,  
knees humbly bowed, Could not  
take truce with the unruly spleen  
Of Tybalt deaf to peace but that  
he tilts With piercing steel at  
bold Mercutio's breast; Who, all  
as hot, turns deadly point to  
point, And with a martial scorn,  
with one hand beats Cold death

THESE MOVEMENTS BENVOLIO  
DEMONSTRATES WITH HIS  
HANDS

RAISES HIS HAND AS IF TO  
SWEAR AN OATH

1 MS OF GROUP

3 MCU OF PRINCE

DOLLY OUT TO SHOW  
CAPULETS BEARING BODY OFF  
(X) TO E-2: INTO NEARBY  
HOME.

FADE OUT.

aside, and with the other sends  
It back to Tybalt, whose  
dexterity Retorts it.  
And as he fell, did Romeo turn  
and fly. This is the truth, or  
let Benvolio die.

LADY C.: He is a kinsman to the  
Montague; Affection makes him  
false, he speaks not true.

PRINCE: Romeo slew him, he slew  
Mercutio. Who now the price of  
his dear blood doth owe?

MONTAGUE: Not Romeo, Prince, he  
was Mercutio's friend;  
His fault concludes but what the  
law should end, The life of  
Tybalt.

PRINCE: And for that offence  
Immediately we do exile him hence.  
Else when he is found, that hour  
is his last. (X) Bear hence this  
body, and attend our will.  
Mercy but murders, pardoning those  
that kill.

MUSIC UP TO FULL -- STINGER.

ROMEO AND JULIET

Act III, Scene ii - Act V, Scene iii.

60:00 - 90:00 (Third Segment.)

(TAKE #10)

(See floor plan preceding Take #5)

FADE IN TO

VERONA. CAPULET'S  
ORCHARD.

1 LS OF ORCHARD LANE WITH JULIET SITTING ON BENCH IN DISTANCE BEYOND FAR SIDE OF LANE AT H-2. SHE RISES, THEN WALKS AMONG PEACH TREES TOWARD THE LANE FROM H-2 TO G-3. DOLLY IN FAST (X) TO MCU AS JULIET PAUSES BY TREE AT FAR SIDE OF LANE AT G-3. JULIET GAZES UP AT THE SKY AND LEANS AGAINST THE TREE.

(CAMERA DOLLY FROM E-8 TO G-6.)

2 MS OF JULIET LEANING AGAINST THE TREE.  
(CAMERA AT H-6.)

MUSIC UP 5", THEN UNDER FOR:

JULIET: Gallop apace, you fiery-footed steeds, Towards Phoebus' lodging; such a wagoner As Phaeton would whip you to the west, And bring in cloudy night immediately. (X) Come civil night, Thou sober-suited matron all in black, And learn me how to lose a winning match, Played for a pair of stainless maidenhoods.

Come gentle night, come loving black-browed night, Give me my Romeo, and when he shall die, Take him and cut him out in little stars, And he will make the face of heaven so fine, That all the world will be in love with night, And pay no worship to the garish sun.

JULIET'S THOUGHTS INTERRUPTED BY FOOTSTEPS AND NOISE OF NURSE DRAGGING LADDER OF CORDS DOWN LANE.

1 LS OF NURSE APPROACHING JULIET FROM C-2 TO G-3. JULIET TURNS BRIEFLY AWAY FROM HER.

JULIET: O here comes my nurse.

(TURNING AWAY) And she brings news; and every tongue that speaks But Romeo's name speaks heavenly eloquence.

(CAMERA AT H-6.)

3 MCU OF JULIET TURNING  
BACK TO IMPETUOUSLY  
QUESTION NURSE.  
2 MS OF JULIET AND NURSE  
NOW AT G-3.  
NURSE THROWS THE CORDS  
DOWN.

Now nurse, what news?  
What, hast thou there the cords  
That Romeo bid thee fetch?

NURSE: Ay, ay, the cords.

JULIET: Ay me, what news?  
Why dost thou wring thy hands?

NURSE: Ah weladay, he's dead,  
he's dead, he's dead. We are  
undone lady, we are undone.  
Alack the day, he's gone, he's  
killed, he's dead.

JULIET STRICKEN

JULIET: Can heaven be so  
envious?

1 MCU OF NURSE OVER  
JULIET'S SHOULDER. NURSE  
OVERACTS HYSTERIA.

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

3 MCU OF JULIET'S RE-  
ACTION OVER NURSE'S  
SHOULDER.

JULIET: What devil art thou,  
that dost torment me thus? This  
torture should be roared in dis-  
mal hell.  
Hath Romeo slain himself?

NURSE: I saw the wound, I saw it  
with mine eyes-- God save the  
mark -- here on his manly breast.

JULIET: Vile earth, to earth  
resign; end motion here; And  
thou and Romeo press one heavy  
bier.

2 MS OF NURSE AND JULIET.  
NURSE CONTINUES TO OVERACT.

NURSE: O Tybalt, Tybalt, the best  
friend I had, O courteous Tybalt,  
honest gentlemen, That ever I  
should live to see thee dead!

JULIET: What storm is this that  
blows so contrary? Is Romeo  
slaughtered? And is Tybalt dead?

NURSE: Tybalt is gone, and Romeo  
banished. Romeo that killed him,  
he is banished.

JULIET TURNS, AND RUNS  
FROM SHOT IN DIRECTION  
OF G-3 WITH HANDS OVER  
FACE.

3 MCU OF NURSE IN  
DESPAIR.

1 MS OF JULIET AT G-3.

JULIET SINKS DOWN ON  
BENCH. (X)

3 CU OF JULIET

JULIET GIVES INTO SEVERE  
SOBBING

2 MS OF JULIET  
QUESTIONING NURSE NOW AT  
G-3.

JULIET REMAINS SEATED.  
NURSE STANDING AND PLACING  
ARM AROUND JULIET'S  
SHOULDER.

POINTS TO CORDS DROPPED  
NEARBY.

JULIET STANDS, BEGINS  
TO WALK AWAY.

1 MS OF JULIET WALKING  
TOWARD CORDS AT G-3.

JULIET TURNS SLIGHTLY  
TO HEAR NURSE.

2 MS OF JULIET AND  
NURSE.

JULIET GIVES RING TO  
NURSE, THEN NURSE  
LEAVES SHOT.

1 CU OF JULIET'S  
FACE WITH TRAGIC LOOK.  
SHE PAUSES.

FADE OUT.

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

NURSE: It did, it did, alas the  
day, it did!

JULIET: O serpent heart, hid  
with a flow'ring face! Did ever  
dragon keep so fair a cave? (X)  
Tybalt is dead and Romeo banished.  
Romeo is banished -- to speak that  
word, Is father, mother, Tybalt,  
Romeo, Juliet, All slain, all  
dead. Romeo is banished. There  
is no end, no limit, measure,  
bound. In that word's death; no  
words can that woe sound.  
Where is my father and my mother,  
nurse?

NURSE: Weeping and wailing over  
Tybalt's corse. Will you go to  
them? I will bring you thither.

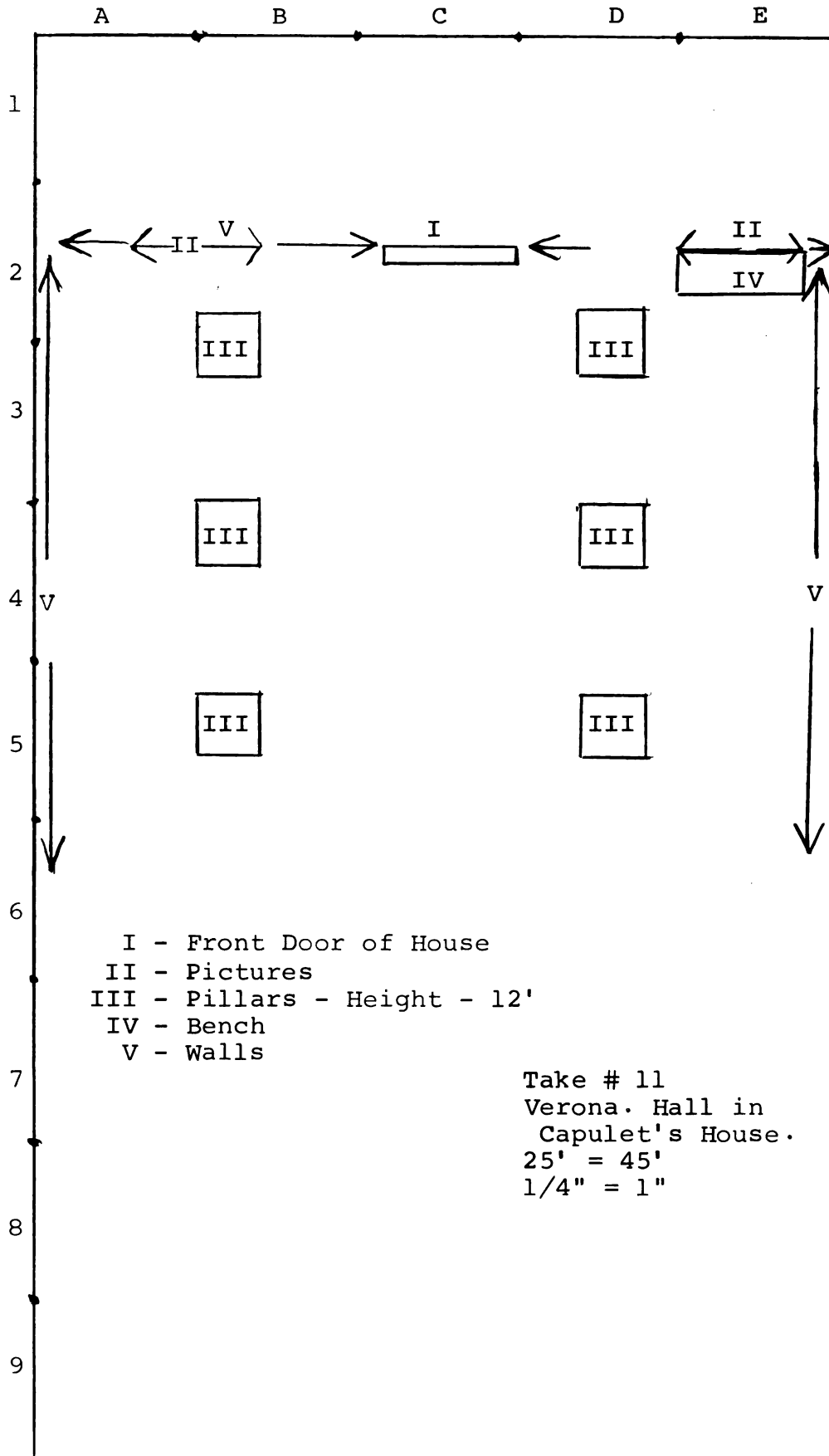
JULIET: Wash they his wounds with  
tears? Mine shall be spent, When  
theirs are dry, for Romeo's  
banishment. Take up those cords.  
Poor ropes you are beguiled, Both  
you and I, for Romeo is exiled.  
He made you for a highway to my  
bed. But I a maid die maiden-  
widowed. Come, cords, come nurse,  
I'll to my wedding-bed, And death,  
not Romeo, take my maidenhead.

NURSE: (OFF) Hie to (COMING  
CLOSER) your chamber, I'll find  
Romeo To comfort you. I wot well  
where he is. Hark ye, your  
Romeo will be here at night. I'll  
to him, he is at Laurence' cell.

JULIET: O find him, give this  
ring to my true knight,  
And bid him come.  
to take his last farewell.

MUSIC UP AND OUT.

A hall in Capulet's house will include two rows of stone pillars resting on larger blocks leading to the entrance door. This front door may be made of rough wood heavy in thickness. Three walls should make up this set. On the wall at either side of the entrance door two large paintings of perhaps a country setting and a prominent member of the Capulet family may hang. A velvet-cushioned bench can be placed for additional detail under one of these pictures. The floors could be made in blocks of marble.



(TAKE #11)

FADE IN TO  
A HALL IN CAPULET'S  
HOUSE.

2 MEDIUM THREE-SHOT OF  
LADY CAPULET, CAPULET,  
AND PARIS WALKING DOWN  
HALL AT B-3. PAN TO  
FOLLOW UNTIL THEY STOP  
AT B-2.

CAPULET: Things have fallen out  
so unluckily, That we have not  
had time to move our daughter.  
Look you, she loved her kinsman  
Tybalt dearly, And so did I.  
Well, we were born to die. 'Tis  
very late, she'll not come down  
tonight. I promise you, but for  
your company, I would have been  
abed an hour ago.

PARIS: These times of woe afford  
no time to woo. Madam good night,  
commend me to your daughter.

THEY STOP WALKING TO  
STAND IN FRONT OF  
PILLAR AT B-2.

LADY C. LEAVES SHOT.

1 MS OF CAPULET  
WALKING PARIS TO DOOR  
FROM B-2 TO C-2.

LADY C.: I will, and know her  
mind early to-morrow; To-night  
she's mewed up to her heaviness.

CAPULET: Sir Paris, I will make  
a desperate tender Of my child's  
love. I think she will be ruled  
In all respects by me; nay more,  
I doubt it not.

PARIS: Monday my lord.

CAPULET: Monday? Ha, ha, well  
Wednesday is too soon. A Thursday  
let it be, a Thursday, tell her,  
She shall be married to this  
noble earl. Will you be ready?  
Do you like this haste? We'll



THEY STOP IN FRONT OF  
DOOR AT C-2.

keep no great ado -- a friend or  
two. For hark you, Tybalt being  
slain so late, It may be thought  
we held him carelessly, Being  
our kinsman, if we revel much.  
Therefore we'll have some half a  
dozen friends,  
And there an end. But what say  
you to Thursday?

PARIS: My lord, I would that  
Thursday were to-morrow.

PARIS OPENS DOOR TO EXIT.

CAPULET: Well get you gone, a  
Thursday be it then.  
Farewell my lord. Light to my  
chamber ho! Afore me, it is so  
very late, that we May call it  
by and by.  
Good night.

PARIS BOWS VERY  
GRACIOUSLY, THEN DEPARTS.  
CAPULET TURNS TO BEGIN TO  
WALK BACK SLOWLY IN THE  
DIRECTION OF B-3.

FADE OUT.

(TAKE #12)  
(See floor plan preceding Take #5)

FADE IN TO BALCONY.  
4 MCU OF ROMEO OVER  
JULIET'S SHOULDER.  
ROMEO BEGINS TO DESCEND  
ROPE LADDER....FROM  
BALCONY TO ORCHARD.  
JULIET LOOKS AFTER HIM.

MUSIC UP, THEN UNDER FOR:

JULIET: Wilt thou be gone? It  
is not yet near day. It was the  
nightingale, and not the lark,  
That pierced the fearful hollow  
of thine ear; Nightly she sings  
on yond pomegranate tree. Believe  
me love, it was the nightingale.

ROMEO: It was the lark, the  
herald of the morn, No nightin-  
gale. Look love, what envious  
streaks Do lace the severing  
clouds in yonder east. Night's  
candles are burnt out, and jocund  
day Stands tiptoe on the misty  
mountain tops.  
I must be gone and live, or stay  
and die.

NURSE: (OFF) Madam.

JULIET TURNS TO LOOK  
INTO CAMERA (ROOM)

JULIET: Nurse.

NURSE: (OFF) Your lady mother is  
coming to your chamber. The day  
is broke, be wary, look about.

URNS BACK TO LOOK AT  
ROMEO

JULIET: Then window let day in,  
and let life out.

ROMEO: Farewell, farewell. One  
kiss, and I'll descend.

THEY KISS. ROMEO DESCENDS  
LADDER.

MUSIC UP AND OUT.

(TAKE #13)

(See floor plan preceding Take #2)

CUT TO JULIET'S CHAMBER.

1 MCU OF JULIET ENTERING  
CHAMBER FROM BALCONY AT  
D-2.

(CAMERA AT D-4.)

2 MS OF LADY C. AND  
JULIET MEETING AT D-3.  
LADY PLACES HER ARM AROUND  
JULIET.

JULIET: Madam I am not well.

LADY C.: Evermore weeping for  
your cousin's death? What, wilt  
thou wash him from his grave with  
tears?

JULIET: Yet let me weep for such  
a feeling loss.

LADY C.: Well, well, thou hast a  
careful father child, One who to  
put thee from thy heaviness Hath  
sorted out a sudden day of joy,  
That thou expects not, nor I  
looked not for.

BREAKS AWAY FROM HER  
MOTHER.

JULIET: Madam, in happy time,  
what day is that?

LADY C.: Marry my child, early  
next Thursday morn, The gallant,  
young, and noble gentleman, The  
County Paris, at Saint Peter's  
Church, Shall happily make thee  
there a joyful bride.

JULIET: Now by Saint Peter's  
Church, and Peter too, He shall  
not make me there a joyful bride.  
I wonder at this haste, that I  
must wed Ere he that should be  
my husband comes to woo.

LADY C.: Here comes your father,  
tell him so yourself; And see how  
he will take it at your hands.

3 LS OF CAPULET'S  
ENTRANCE FROM E-5 TO D-3.  
LADY TURNS TOWARD HIM TO  
PROTEST.

Sir, she will none, she  
gives you thanks. I would the  
fool were married to her grave.

CAPULET TAKES WIFE BY THE  
SHOULDER.

2 THREE-SHOT OF CAPULET,  
LADY C., AND JULIET.

CAPULET: Soft, take me with you,  
take me with you wife. How will  
she none?

Doth she not give us thanks?  
Is she not proud? Doth she not  
count her blessed, Unworthy as  
she is, that we have wrought So  
worthy a gentleman to be her  
bridegroom?

3 MS OF JULIET KNEELING  
BESIDE HER FATHER.

JULIET: Good father, I beseech  
you on my knees, Hear me with  
patience, but to speak a word.

CAPULET: Hang thee young baggage,  
disobedient wretch! I tell thee  
what, get thee to church a  
Thursday, Or never look me in the  
face.

URNS TO LOOK FOR MOTHER.  
2 MEDIUM THREE-SHOT AT  
D-3.

JULIET: Is there no pity in the  
clouds, That sees into the bottom  
of my grief?  
O sweet my mother  
cast me not away.

LADY C.: Talk not to me, for I'll  
not speak a word. Do as thou wilt,  
for I have done with thee.

LADY CAPULET AND CAPULET  
EXEUNT.

1 CU OF JULIET ON KNEES  
WITH EYES TO THE GROUND.  
NURSE COMES TO STAND ABOVE  
HER AND TOUCH HER ON THE  
SHOULDER.

JULIET: O God!

3 MS OF JULIET STANDING  
TO ADDRESS NURSE. PAN AS  
JULIET CROSSES TO C-2 TO  
GET HER SHAWL FROM CHEST.  
NURSE REMAINS AT D-3.

O nurse, how shall this be  
prevented? Go in, and tell my  
lady I am gone, Having displeased  
my father, to Laurence' cell,  
To make confession, and to be  
absolved.

FADE OUT.

(TAKE #14)

(See floor plan preceding Take #6)

FADE IN ON FRIAR'S CELL.  
 1 LS OF CELL. DOLLY IN  
 SLOWLY ON FRIAR AND PARIS  
 ENTERING SET FROM DOORWAY  
 AT E-3.  
 HOLD ON MS AT C-4.

ESTABLISH MUSIC AND SOUND  
 (FOOTSTEPS AND VOICES) ON  
 TAPE FOR 10 SECONDS.  
 THEN FADE UNDER FOR:

FRIAR: You say you do not know  
 the lady's mind. Uneven is the  
 course, I like it not.

2 MCU OF PARIS

PARIS: Immoderately she weeps  
 for Tybalt's death, And there-  
 fore have I little talked of love,  
 For Venus smiles not in a house  
 tears. Now sir, her father  
 counts it dangerous That she do  
 give her sorrow so much sway;  
 And in his wisdom hastes our  
 marriage, To stop the inundation  
 of her tears; Which too much  
 minded by herself alone. May be  
 put from her by society.  
 Now do you know the reason of  
 this haste.

3 MS OF FRIAR AND PARIS

HOLD CAMERA AS FRIAR TURNS  
 AWAY FROM PARIS.

FRIAR: (ASIDE) I would I knew  
 not why it should be slowed.

FRIAR TURNS BACK AGAIN.

Look sir, here comes the Lady  
 toward my cell.

DOLLY BACK TO LS TO  
 INCLUDE JULIET ENTERING  
 FROM DOORWAY AT E-2.  
 JULIET CROSSES TO THEM  
 AT C-4.

PARIS: Happily met, my lady and  
 my wife.

JULIET: That may be sir, when I  
 may be a wife.

PARIS: That may be, must be,  
love, on Thursday next.

FRIAR: That's a certain text.

1 MS OF PARIS AND JULIET

PARIS: Come to you to make confession to this father?

JULIET: To answer that, I should confess to you.

PARIS: Do not deny to him that you love me.

JULIET: If I do so, it will be of more price, Being spoke behind your back than to your face.

PARIS TAKES HER BY THE  
ARM TO DRAW HER CLOSER

PARIS: Poor soul, thy face is much abused with tears.

JULIET: The tears have got small victory by that, For it was bad enough before their spite.

PARIS: Thou wrong'st it more than tears with that report.

JULIET: That is no slander sir, which is a truth, And what I spake, I spake it to my face.

PARIS: Thy face is mine, and thou hast slandered it.

JULIET TURNS TO FATHER.  
2 MEDIUM THREE-SHOT.

JULIET: It may be so, for it is not my own. Are you at leisure, holy father, now. Or shall I come to you at evening mass?

FRIAR: My leisure serves me pensive daughter now. My lord, we must entreat the time alone.

PAIRS: God shield I should disturb devotion.

1 MS OF PARIS AND JULIET

Juliet, on Thursday early I will rouse ye.

FAST DOLLY OUT FOR PARIS'  
EXIT FROM C-4 TO E-2  
THROUGH DOORWAY.

Till then adieu, and keep this  
holy kiss.

MUSIC UP FOR 5", THEN OUT.

2 MS OF JULIET AND FRIAR.  
JULIET SITS DOWN ON BENCH  
AT C-2, ONLY TO STAND  
AGAIN.

1 PAN IN AREA OF C-2 TO  
SHOW JULIET PACING AND  
USING HANDS TO DEPICT  
ANIMAL IMAGES, AND THEIR  
EFFECT UPON HER.

PLEADS WITH FRIAR FOR  
HELP....ALMOST KNEELING  
AGAIN BEFORE HE STOPS  
HER.

JULIET: O, weep with me,  
past hope, past cure, past help.  
O bid me leap, rather than marry  
Paris, From off the battlements  
of any tower, Or walk in thievish  
ways, or bid me lurk Where  
serpents are; chain me with  
roaring bears, Or hide me nightly  
in a Charnel house, O'er covered  
quite with dead man's rattling  
bones, With reeky shanks and  
yellow chapless skulls. Or bid  
me go into a new-made grave, And  
hide me with a dead man in his  
grave,  
Things that to hear them told have  
made me trenble; And I will do  
it without fear or doubt, To live  
an unstained wife to my sweet  
love.

2 MS OF JULIET AND FRIAR.  
FRIAR HELPS HER UP BY THE  
ARM FROM POSITION WHERE  
SHE IS ALMOST KNEELING.

FRIAR: Hold daughter, I do spy a  
kind of hope, Which craves as  
desperate an execution, As that  
is desperate which we would pre-  
vent. If rather than to marry  
County Paris Thou has the  
strength of will to slay thyself,  
Then it is likely thou wilt under-  
take A thing like death to chide  
away this shame, That cop'st with  
death himself to 'scape from it;  
And if thou dar'st, I'll give thee  
remedy.

1 MCU OF JULIET'S RE-  
ACTION OVER FRIAR'S  
SHOULDER AS HE CONTINUES  
TO EXPLAIN. HE HANDS HER  
THE VIAL.

JULIET'S EYES SHOW  
EAGERNESS EVEN AT HIS  
IDEA.

FRIAR: Take thou this vial, being  
then in bed, And this distilling  
liquor drink thou off, When  
presently through all the veins  
shall run A cold and drowsy  
humour; for no pulse Shall keep  
his native progress, but surcease;  
The roses in thy lips and cheeks  
shall fade To waned ashes, thy  
eyes' windows fall, Like death,  
when he shuts up the day of life.

Now when the bridegroom in the morning comes to rouse thee from thy bed, there art thou dead; In thy best robes, uncovered, on the bier

Thou shalt be borne to that same ancient vault, Where all the kindred of the Capulets lie, In the mean time, against thou shalt awake, Shall Romeo by my letters know our drift, and that very night Shall Romeo bear thee hence to Mantua.

JULIET: Give me, give me, o tell not me of fear.

3 MS OF FRIAR AND  
JULIET AS HE CLASPS HER  
HAND.  
DOLLY BACK TO FOLLOW  
JULIET'S EXIT FROM C-2  
THROUGH DOORWAY AT  
E-2. (X)

FRIAR: Hold. Get you gone, be strong and prosperous In this resolve; I'll send a friar with speed To Mantua, with my letters to thy lord.

JULIET: Love give me strength, and strength shall help afford. Farewell dear father. (X)

MUSIC UP AND OUT.

FADE OUT.



(TAKE #15)  
(See floor plan preceding Take #2)

FADE IN TO JULIET'S  
CHAMBER

1 GROUP SHOT OF NURSE,  
LADY CAPULET, AND CAPULET  
TALKING AT D-4.

3 LS OF JULIET'S  
ENTRANCE FROM E-5 TO D-4.

NURSE: See where she comes from  
shrift with merry look.

CAPULET: How now my headstrong,  
where have you been gadding?

JULIET: Where I have learned to  
repent the sin of disobedient  
opposition  
To you and your behests, and am  
enjoined By holy Laurence to fall  
prostrate here, And beg your  
pardon.  
I met the youthful lord at  
Laurence' cell, And gave him  
what becomed love I might,  
Not stepping o'er the bounds of  
modesty.

JULIET KNEELS AT  
CAPULET'S FEET.  
1 MCU OF JULIET

2 MS OF CAPULET STANDING  
AND JULIET KNEELING

CAPULET: Why I am glad on't;  
this is well. Stand up. This  
is as't should be. Let me see  
the county. Ay marry go I say,  
and fetch him hither. Now afore  
God, this reverend holy friar,  
All our whole city is much bound  
to him.

JULIET STANDS UP.  
1 GROUP SHOT

JULIET: Nurse, will you go with  
me into my closet, To help me  
sort such needful ornaments As  
you think fit to furnish me to-  
morrow?

LADY C.: No, not till Thursday,  
there is time enough.

CAPULET: Go nurse, go with her;

CAPULET EXITS IN THE  
DIRECTION OF E-5.

LADY CAPULET LINGERS AT  
D-4. JULIET CROSSES  
FROM D-4 TO B-2. NURSE  
FOLLOWS HER.

2 MS OF JULIET AND NURSE.

PAN TO FOLLOW THEM TO  
CLOSET AT B-2.

OPENS CLOSET,  
THUMBS THROUGH CLOTHES,  
BRINGS OUT A PARTICULAR  
ENSEMBLE.

LADY CAPULET LOOKS ON,  
THEN INTERRUPTS,  
CROSSING TO B-2.  
(CAMERA AT D-5.)

1 MEDIUM THREE-SHOT AT  
B-2.  
(CAMERA AT D-3.)

3 MS OVER JULIET'S  
SHOULDER OF LADY CAPULET  
AND NURSE. JULIET LOOKS  
AFTER THEM IN SILENCE.  
THEY CROSS FROM B-2 TO  
EXEUNT IN THE DIRECTION  
OF E-5.  
(CAMERA AT A-2.)

1 MCU OF JULIET PICKING  
UP VIAL. SHE CROSSES FROM  
B-2 TO B-3 TO LIE DOWN ON  
BED.

JULIET: Gentle nurse, I pray  
thee leave me to myself tonight.  
For I have need of many orisons,  
To move the heavens to smile upon  
my state, Ay, those attires are  
best;.....

LADY C.: Need you my help?

JULIET: No madam, we have culled  
such necessities As are behoveful  
for our state to-morrow So please  
you, let me now be left alone,  
And let the nurse this night sit  
up with you; For I am sure you  
have your hands full all, In  
this so sudden business.

LADY C.: Good night, Get thee  
to bed and rest, for thou hast  
need.

JULIET: (MANAGES TO WHISPER)  
Farewell. God knows when we shall  
meet again. I have a faint cold  
fear thrills through my veins  
That almost freezes up the heat  
of life. I'll call them back  
again to comfort me. (IN FRANTIC  
HUSHED TONES) Nurse! What should  
she do here?  
My dismal scene I needs must act  
alone.  
(ALOUD) Come, vial.  
What if this mixture do not work  
at all? Shall I be married then  
to-morrow morning?

PAN, THEN TILT DOWN TO  
FOLLOW HER MOVEMENT.  
LAYS DOWN DAGGER BESIDE  
HER ON BED.  
JULIET LIES DOWN IN BED  
WITH VIAL IN HANDS.

JULIET SITS UP IN BED.

JULIET DRINKS VIAL AND  
FALLS ON BED.

FADE UP SKY LIGHTS SEEN  
THROUGH WINDOW.  
DISSOLVE TO  
1 MCU OF NURSE ENTERING  
JULIET'S CHAMBER FROM  
E-5. PAN TO FOLLOW  
NURSE FROM E-5 TO B-4.  
OBSERVES JULIET IN BED.  
DRAWS BACK CURTAINS FROM  
AROUND HER BED.

BENDS DOWN TO SHAKE  
JULIET.

NURSE SCREAMS FRANTICALLY.

3 LS OF CHAMBER.  
LADY CAPULET ENTERS FROM  
DOOR AT E-5.  
(CAMERA AT E-8.)  
LADY C. APPROACHES NURSE  
AT BED AT B-4.

Lie thou there.

O if I wake, shall I not be dis-  
traught, Environed with all these  
hideous fears, And madly play  
with my forefathers' joints, And  
pluck the mangled Tybalt from his  
shroud, And in this rage, with  
some great kinsman's bone, As  
with a club, dash out my desperate  
brains? O look, methinks I see  
my cousin's ghost, Seeking out  
Romeo that did spit his body Up-  
on a rapier's point -- stay Tybalt,  
stay! Romeo! Romeo! Romeo! I  
drink to thee.

MUSIC UP FOR 5", THEN STINGER.

NURSE: Mistress! What, mistress!  
Juliet! Fast, I warrant her.  
She--

Why lamb, why lady -- fie you  
slug-a-bed!  
How sound she is asleep! I needs  
must wake her. What, dressed, and  
in your clothes, and down again?  
I must needs wake you. Lady!  
Lady! Lady! Alas, alas, help,  
help,  
my lady's dead! O, weladay that  
ever I was born! Some aqua-vitae  
ho!  
My lord! My lady!

LADY C.: What noise is here?

NURSE: O lamentable day.

LADY C.: What is the matter?

NURSE: Look, look, o heavy day.

LADY C.: O me, o me, my child,  
my only life. Revive, look up,  
or I will die with thee. Help!  
help! Call help.

CAPULET ENTERS FROM E-5.

CAPULET: For shame, bring Juliet  
forth; her lord is come.

NURSE WRINGS HANDS  
HYSTERICALLY. CAPULET  
CROSSES TO BED AT B-4.

NURSE: She's dead, deceased,  
she's dead, alack the day!

2 MS OF CAPULET LOOKING  
OVER JULIET

CAPULET: Ha! Let me see her.  
Out alas she's cold, Her blood  
is settled, and her joints are  
stiff. Life and these lips have  
long been separated. Death lies  
on her like an untimely frost  
Upon the sweetest flower of all  
the field.

3 GROUP SHOT  
(CAMERA AT C-7.)

NURSE: O lamentable day.

LADY C.: O woeful time.

FRIAR: (OFF) Come, is the bride  
ready to go to church?

DOLLY OUT TO INCLUDE FRIAR  
CROSSING FROM E-5 TO B-4.

CAPULET: Ready to go, but never  
to return. O son, the night be-  
fore thy wedding-day Hath Death  
lain with thy wife; there she  
lies, Flower as she was, de-  
flowered by him. Death is my son-  
in-law, Death is my heir, My  
daughter he hath wedded, I will  
die, And leave him all; life,  
living, all is Death's.

PARIS TAKES JULIET'S  
HAND AND WITH HIS OTHER  
HAND TOUCHES HER CHEEK.

PARIS: Have I thought, love, to  
see this morning's face, And doth  
it give me such a sight as this?

LADY C.: Accursed, unhappy,  
wretched, hateful day, Most  
miserable hour that e'er time saw  
In lasting labour of his  
pilgrimage!

NURSE: O woe, o woeful, woeful,  
woeful day....

FRIAR APPROACHES CAPULET.

2 THREE-SHOT OF FRIAR,  
CAPULET, AND JULIET

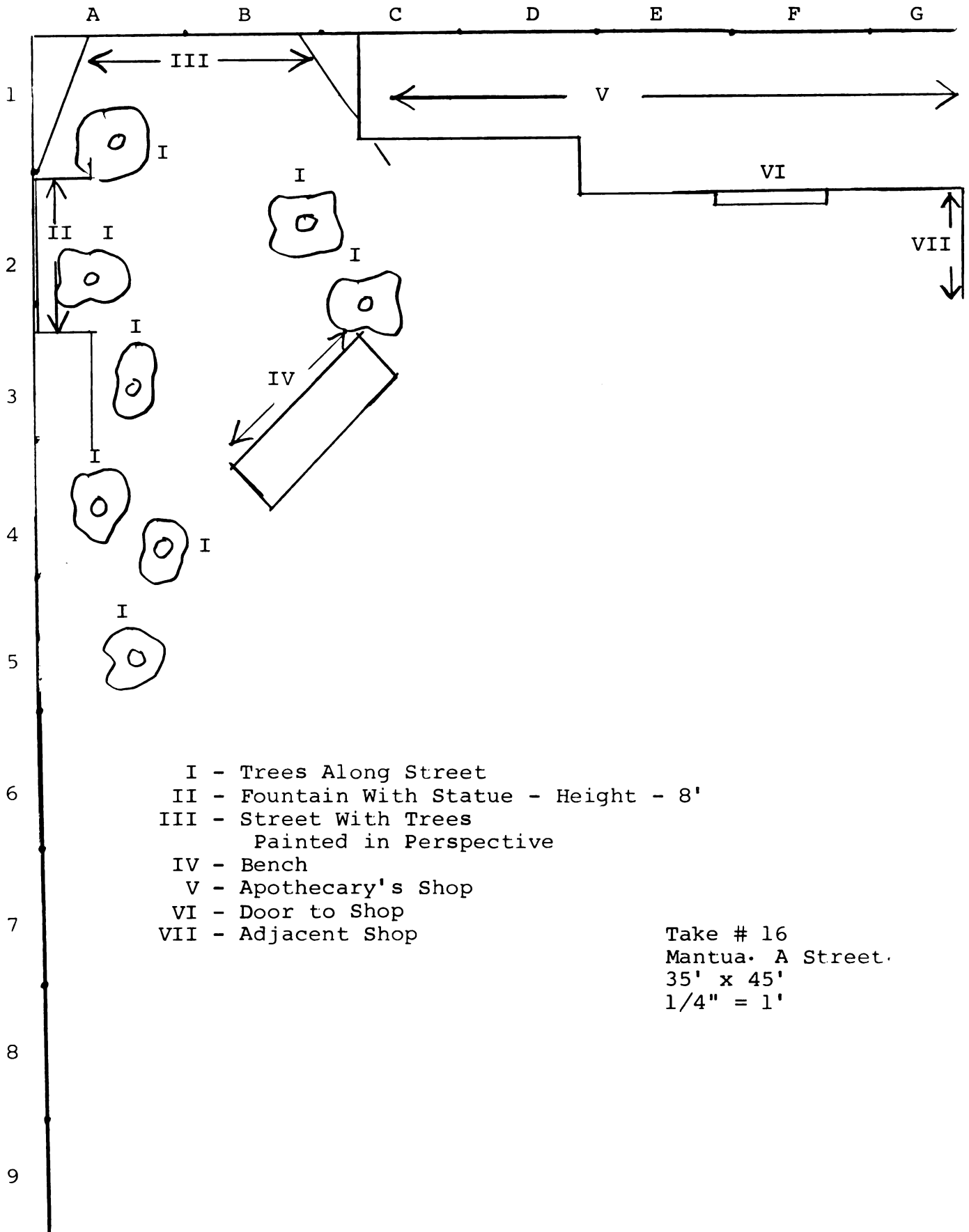
3 GROUP SHOT

FRIAR: Peace ho for shame! Confusion's cure lives not In these confusions, Heaven and yourself Had part in this fair maid, now heaven hath all, And all the better is it for the maid. Your part in her you could not keep from death, But heaven keeps his part in eternal life. The most you sought was her promotion, For 'twas your heaven she should be advanced Above the clouds, as high as heaven itself? On this fair corse; and as the custom is, All in her best array bear her to church. For though fond nature bids us all lament, Yet nature's tears are reason's merriment.

CAPULET: All things that we ordained festival Turn from their office to black funeral; Our instruments to melancholy bells, Our wedding cheer to sad burial feast; Our solemn hymns to sullen dirges change, Our bridal flowers serve for a buried corse, And all things change them to the contrary.

MUSIC UP AND OUT.

A shaded street may well set the scene for action in the Northern Italian city of Mantua. The apothecary's shop is the necessary piece of setting here. This shop can be constructed with a solid, plain brick front with a simple arch doorway of wood. Another brick building may be placed adjacent to it. Slightly behind the apothecary's shop the background of a shady street may be painted in careful perspective to meet realistically with the actual construction of trees in the foreground. The piazza holding a large fountain with a statue and several trees can complete this scene with a stone street bench placed nearby.



(TAKE #16)

FADE IN TO A STREET IN  
MANTUA.

2 MS OF ROMEO AT C-3  
DRINKING AND EATING ON  
BENCH. ROMEO MUTTERS  
PENSIVELY.

BALTHASAR ENTERS CAMERA  
FROM DIRECTION OF A-1.  
APPROACHES ROMEO.  
(CAMERA AT F-9.)

ROMEO: If I may trust the  
flattering truth of sleep, My  
dreams presage some joyful news  
at hand. Ah me, how sweet is  
love itself possessed, When but  
love's shadows are so rich in joy.  
News from Verona. How now  
Balthasar, Dost thou not bring  
me letters from the Friar? How  
doth my lady? Is my father well?  
How fares my Juliet? That I ask  
again, For nothing can be ill  
if she be well.

BALTHASAR: Then she is well and  
nothing can be ill. Her body  
sleeps in Capels' monument, And  
her immortal part with angels  
lives. I saw her laid low in her  
kindred's vault, And presently  
took post to tell you. O pardon  
me for bringing these ill news,  
Since you did leave it for my  
office sir.

ROMEO RISES TO WALK IN A  
CIRCLE AROUND BENCH.  
1 CU OF ROMEO'S STRICKEN  
FACIAL EXPRESSION WITH A  
WILD LOOK IN HIS EYES.

ROMEO: Is it even so?  
Then I defy you stars. Thou  
knowest my lodging, get me ink  
and paper, And hire post-horses;  
I will hence tonight.

2 MS OF BALTHASAR WITH  
ROMEO CONTINUING TO PACE  
AROUND THE BENCH.

BALTHASAR: I do beseech you sir,  
have patience. Your looks are  
pale and wild, and do import  
some misadventure.



ROMEO STOPS PACING

ROMEO: Tush, thou are deceived.  
Leave me, and do the thing I bid  
thee do. Hast thou no letters  
to me from the friar?

BALTHASAR: No my lord.

ROMEO: No matter. Get thee gone,  
And hire those horses; I'll be  
with thee straight.

BALTHASAR EXITS IN  
DIRECTION OF A-1.  
3 CU OF ROMEO THINKING  
DESPERATELY

(CAMERA AT C-7.)  
PAN AS HE WALKS DOWN  
STREET TO F-2.  
STOPS IN FRONT OF APOTHE-  
CARY'S SHOP AT F-2.  
ENTERS SHOP.

ROMEO: Well, Juliet, I will lie  
with thee tonight. Let's see  
for means. O mischief, thou art  
swift To enter in the thoughts  
of desperate men. I do remember  
an apothecary--

As I remember, this  
should be the house. What ho  
apothecary!

MUSIC UP FOR 15 SECONDS, THEN OUT.

FADE OUT.

(TAKE #17)

(See floor plan preceding Take #6)

FADE IN TO FRIAR'S CELL.  
1 LS OF FRIAR JOHN ENTER-  
ING FROM DOOR AT E-3 AND  
OF FRIAR LAURENCE ENTERING  
FROM DIRECTION OF C-2.  
(CAMERA AT A-8.)

THEY MEET AT D-2.

MUSIC UP 7", THEN UNDER FOR:

FRIAR J.: Holy Franciscan friar,  
brother, ho!

FRIAR L.: This same should be  
the voice of Friar John. Welcome  
from Mantua. What says Romeo?  
Or of his mind be writ, give me  
his letter.

FRIAR J.: Going to find a bare-  
foot brother out, One of our  
order, to associate me, Here in  
this city visiting the sick, And  
finding him, the searchers of the  
town,  
Suspecting that we both were in  
a house Where the infectious  
pestilence did reign, Sealed up  
the doors, and would not let us  
forth, So that my speed to  
Mantua there was stayed.

FRIAR L.: Who bare my letter  
then to Romeo?

FRIAR J.: I could not send it,  
here it is again-- Nor get a  
messenger to bring it thee, So  
fearful were they of infection.

3 MCU OF FRIAR LAURENCE

FRIAR L.: Unhappy fortune! By  
my brotherhood, The letter was  
not nice, but full of charge Of  
dear import; and neglecting it  
May do much danger.

1 MS OF TWO FRIARS  
 FRIAR LAURENCE POINTS IN  
 DIRECTION OF A-1. FRIAR  
 JOHN EXITS FROM CAMERA IN  
 THAT DIRECTION.  
 PAN TO FOLLOW FRIAR  
 LAURENCE' EXIT IN  
 DIRECTION OF J-2.  
 (CAMERA AT E-5.)

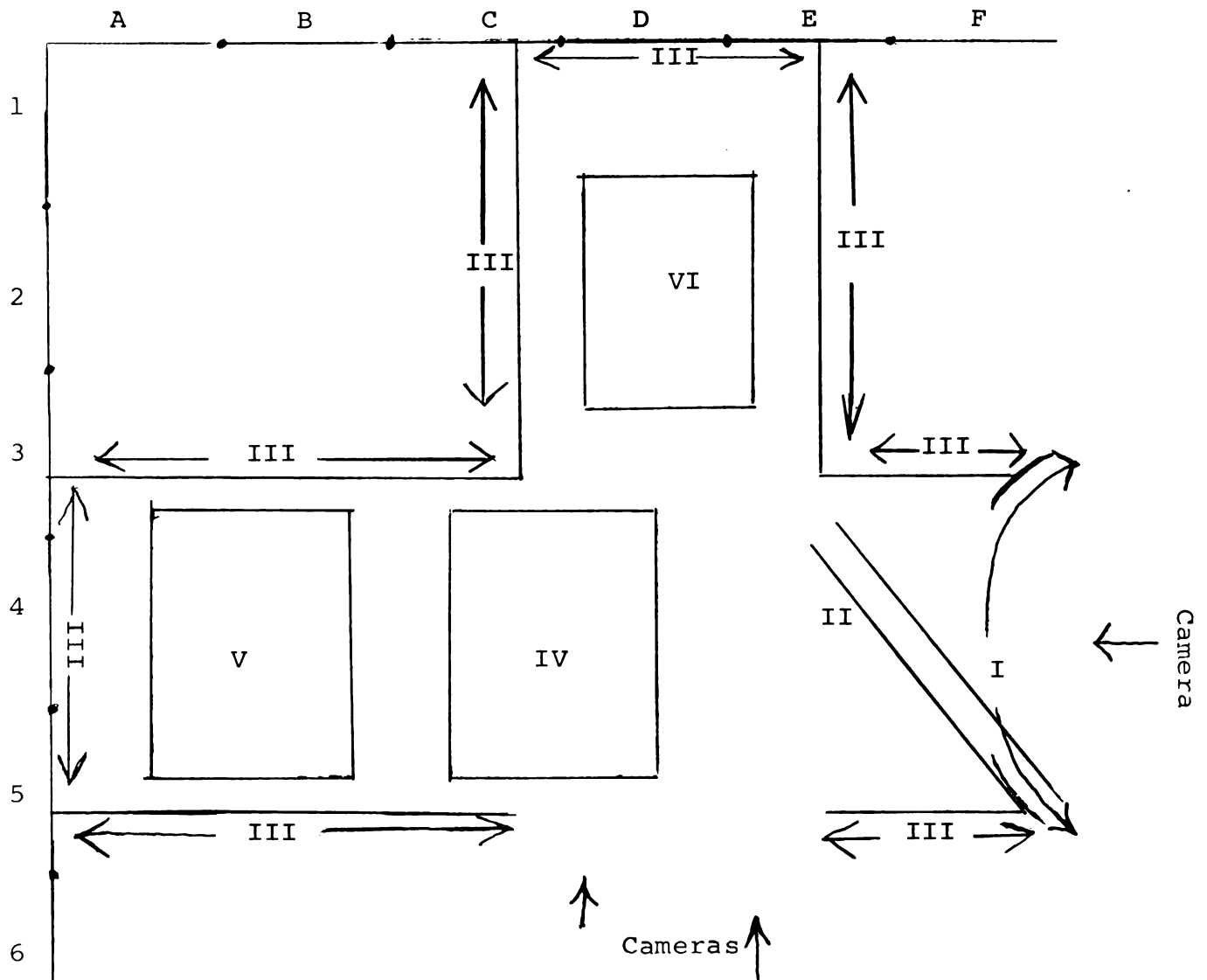
Friar John, go hence, Get me an  
 iron crow.

FRIAR L.: Now must I to the  
 monument alone; Within this  
 three hours will fair Juliet  
 wake. She will beshrew me much  
 that Romeo Hath no notice of  
 these accidents.

STAB OF MUSIC.

FADE OUT.

Although the shots in the graveyard need no detailed explanation, the tomb of the Capulets in this same scene can be made interesting to the viewer through detail on the walls. Several continuous passageways of round arches can support these walls. One passageway containing the tombs of Tybalt and Juliet will extend out to the graveyard. Another passageway with a tomb of another Capulet from which Juliet's tomb may again be seen will intersect the first passageway at right angles. Their walls could have about five or six feet of solid stone up to the curve of the arches. Around the curved arches will stretch Biblical figures in mosaic from the Early Christian Era. The tombs may rest upon large slates of raised stone about six inches from the stone floor.



Page 1 :

- I - Arch Doorway - Height - 8'  
II - Door to Monument  
III - Walls  
IV - Tomb of Juliet  
V - Tomb of Tybalt  
VI - Tomb of Another Capulet

Page 2 :

- VII - Backdrop of Sky  
VIII - Yew Trees - Height - 8'  
IX - Gravestones  
X - Wall - Height - 6'

Take # 18

Verona: Churchyard:

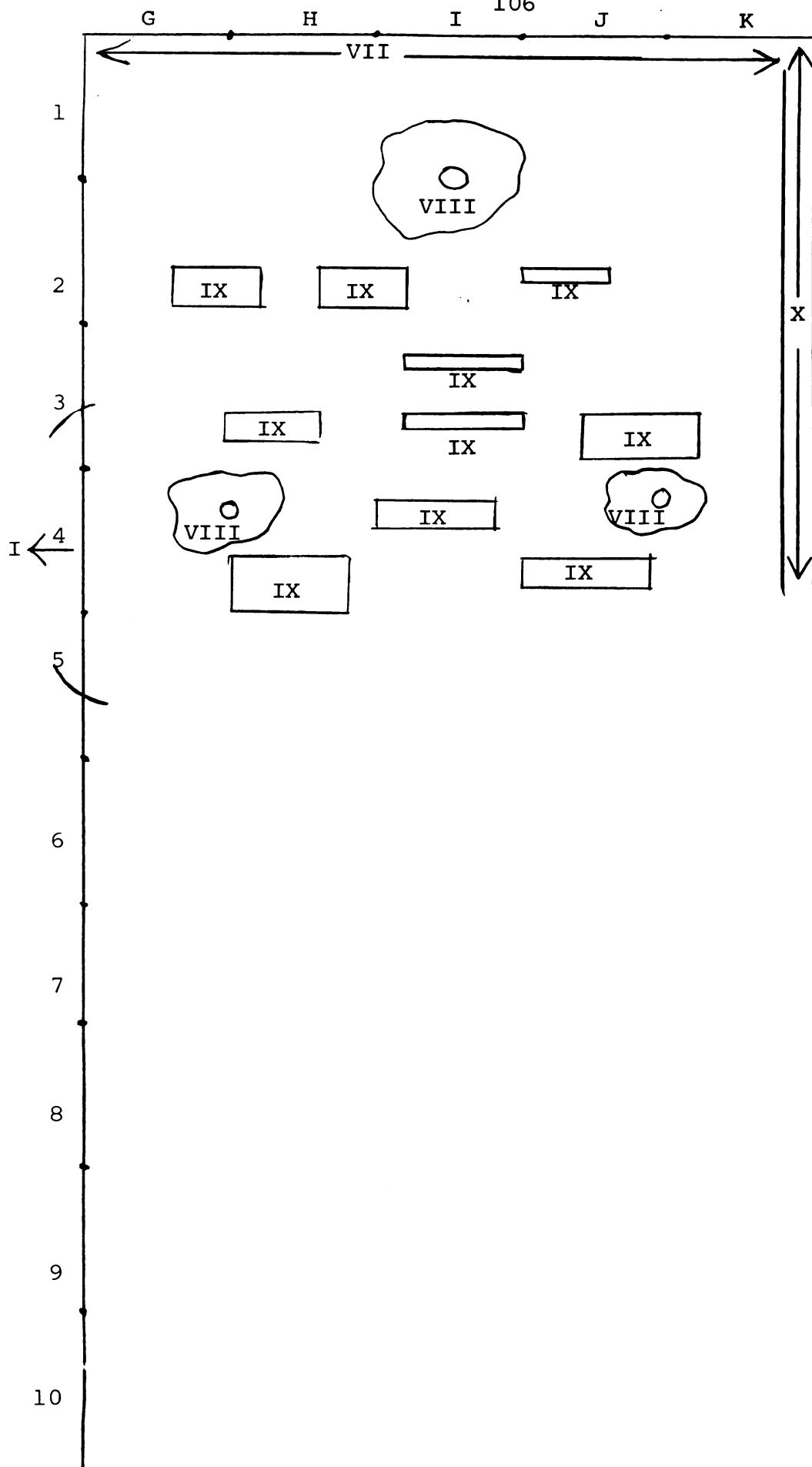
### Monument of Capulets

55' x 55'

$$1/4'' = 1'$$

Page 1 - Monument

Page 2 - Churchyard



(TAKE #18)

FADE IN TO CHURCHYARD:  
MONUMENT OF THE CAPULETS  
2 MS OF PARIS GROPING  
AND MUMBLING AS THOUGH  
INSANE AT J-4 IN  
CHURCHYARD.  
(CAMERA AT H-7.)

PARIS: Sweet flower, with  
flowers thy bridal bed I strew.  
O woe, thy canopy is dust and  
stones. Which with sweet water  
nightly I will dew, Or wanting  
that, with tears distilled by  
moans. The obsequies that I for  
thee will keep, Nightly shall be  
to strew thy grave and weep.

PARIS STOPS TO LISTEN.

PAGE: (WHISTLES OFF.)

PARIS: The boy gives warning  
something doth approach. What  
cursed foot wanders this way to-  
night, To cross my obsequies and  
true love's rite? What, with a  
torch! Muffle me night awhile.

HIDES BEHIND YEW TREE AT  
J-4.

3 LS OF ROMEO AND  
BALTHASAR ENTERING  
CHURCHYARD AT K-1.

BALTHASAR HANDS ROMEO  
LIGHT.  
2 MS OF ROMEO AND  
BALTHASAR AS THEY STOP  
AT H-3. (X)  
(CAMERA AT G-9.)

ROMEO: Give me that mattock and  
the wrenching iron. Hold, take  
this letter; early in the morning  
See thou deliver it to my lord  
and father. Give me the light.  
(X) Upon thy life I charge thee,  
Whate'er thou hearest or seest,  
stand all aloof, And do not  
interrupt me in my course. Why  
I descend into this bed of death,  
Is partly to behold my lady's  
face; But chiefly to take thence  
from her dead finger A precious  
ring -- a ring that I must use  
In dear employment. Therefore  
hence, be gone.

ROMEO GIVES BALTHASAR  
LETTER  
3 LS TO SHOW ROMEO  
APPROACHING DOOR OF  
MONUMENT AT G-4.  
BALTHASAR WATCHES HIM.

2 MCU OF BALTHASAR AT  
H-3.

1 MS OF ROMEO OPENING  
TOMB AT D-4.  
(CAMERA AT D-8.)  
3 LS OF ROMEO OPENING  
TOMB AND PARIS' ENTRANCE  
AT F-4. PARIS CROSSES TO  
D-4.  
(CAMERA AT C-9.)  
1 MS OF ROMEO AND PARIS.

ROMEO DRAWS RAPIER.

THEY FIGHT.  
3 LS OF FIGHT  
ROMEO STABS PARIS.  
PARIS FALLS.  
(CAMERA AT G-4.)  
1 MCU OF PARIS ON EDGE  
OF JULIET'S TOMB AT D-4.

2 MS OF ROMEO LOOKING  
DOWN UPON PARIS.

BALTHASAR: I will be gone sir,  
and not trouble you.

ROMEO: So shalt thou show me  
friendship. Take thou that.  
Live and be prosperous, and fare-  
well good fellow.

BALTHASAR: (ASIDE) For all this  
same, I'll hide me hereabout.  
His looks I fear, and his intents  
I doubt.

SOUND OF FOOTSTEPS APPROACHING  
RAPIDLY.

PARIS: Condemned villain, I do  
apprehend thee. Obey and go with  
me, for thou must die.

ROMEO: I must indeed, and there-  
fore came I hither. Good gentle  
youth, tempt not a desperate man;  
Fly hence and leave me. For I  
come hither armed against myself.  
Stay not, be gone, live, and here-  
after say, A madman's mercy bid  
thee run away.

PARIS: I do defy thy conjurations,  
And apprehend thee for a felon  
here.

ROMEO: Wilt thou provoke me?  
Then have at thee boy.

PAGE: (OFF) O lord, they fight,  
I will go call the watch.

PARIS: O I am slain! If thou be  
merciful, Open the tomb, lay me  
with Juliet.

ROMEO: In faith I will. Let me  
peruse this face. Mercutio's  
kinsman, noble County Paris!  
I'll bury thee in a triumphant  
grave.



PLACES HANDS FIRMLY ON  
HIPS.

TILT TO SHOW ROMEO PICKING  
UP PARIS AND PLACING HIM  
NEARBY IN TOMB.

PAN AS ROMEO  
KNEELS NEXT TO JULIET.  
LOOKS CLOSELY AT HER.

1 CU OF JULIET (X)  
(CAMERA AT A-8.)

3 MCU OF ROMEO WITH LOOK  
OF INSANE DISTRACTION

1 MS OF ROMEO PREPARING  
TO DIE NEXT TO JULIET.  
KISSES HER.  
DRINKS FROM VIAL. DIES  
IN HER ARMS.

3 LS OF FRIAR ENTERING  
FROM F-4. APPROACHES THE  
DEAD PERSONS AT D-4.

HIS LANTERN SHINES UPON  
ROMEO.

1 CU REACTION OF FRIAR.  
NOTICES PARIS, THEN JULIET  
AS HE GROWS ACCUSTOMED TO  
LIGHT IN MONUMENT.  
2 MS OF FRIAR OVER ROMEO  
AND JULIET. JULIET SITS  
UP.

A grave? O no, a lantern,  
slaughtered youth. For here lies  
Juliet, and her beauty makes  
This vault a feasting presence  
full of light. Death, lie thou  
there, by a dead man interred.

How oft when men are at  
the point of death Have they  
been merry, which their keepers  
call A lightning before death.  
O how may I Call this a  
lightning? O my love, my wife!  
Death hath sucked the honey of  
thy breath, Hath had no power  
yet upon thy beauty. (X) Thou  
art not conquered; beauty's  
ensign yet Is crimson in thy  
lips and in thy cheeks, And  
death's pale flag is not advanced  
there.

O here Will I set up my ever-  
lasting rest; And shake the yoke  
of inauspicious stars From this  
world-wearied flesh. Eyes look  
your last, Arms take your last  
embrace.  
Here's to my love! O true  
apothecary! Thy drugs are quick.  
Thus with a kiss I die.

FRIAR: (OFF) Romeo!  
Alack, alack, what blood is this  
which stains The stony entrance  
of this sepulchre? What mean  
these masterless and gory swords  
To lie discoloured by this place  
of peace?  
Romeo! O, pale! Who else?

What, Paris too? And steeped in  
blood? Ah what an unkind hour  
Is guilty of this lamentable  
chance! The lady stirs.

JULIET: O comfortable friar,  
where is my lord? I do remember

well where I should be, And  
there I am. Where is my Romeo?

(SOUND OF MANY FOOTSTEPS  
APPROACHING.)

FRIAR: I hear some noise. Lady,  
come from that nest Of death,  
contagion, and unnatural sleep.  
A greater power than we can  
contradict Hath thwarted our  
intent.

GESTURES, THEN TRIES TO  
HELP HER AWAY BY TAKING  
HER ARM. JULIET FIRMLY  
RESISTS. FRIAR PERSISTS,  
THEN MUST HURRY OFF  
HIMSELF, ANTICIPATING  
JULIET TO FOLLOW.

Come, come away. Thy husband in  
thy bosom there lies dead; And  
Paris too. Come I'll dispose of  
thee Among a sisterhood of holy  
nuns. Stay not to question, for  
the watch is coming; Come, go  
good Juliet, I dare no longer  
stay.

3 LS OF FRIAR'S EXIT FROM  
D-4 TO ENTRANCE AT F-4  
TAKEN OVER JULIET'S  
SHOULDER.

JULIET: Go get thee hence, for  
I will not away.

2 MS OF JULIET LOOKING  
AFTER FRIAR, THEN ATTEND-  
ING HER HUSBAND.  
(CAMERA AT B-7.)

JULIET: What's here? A cup  
closed in my true love's hand?  
Poison I see hath been his time-  
less end. O churl, drunk all;  
and left no friendly drop To  
help me after? I will kiss thy  
lips; Haply some poison yet doth  
hang on them, To make me die  
with a restorative. (X)  
Thy lips are warm.

KISSES HIM. (X)

WATCHMAN: (OFF) Lead boy. Which  
way.

DRAWS ROMEO'S DAGGER.

JULIET: Yea, noise? Then I'll  
be brief. O happy dagger!  
This is thy sheath; there rust,  
and let me die.

STABS HERSELF, THEN FALLS  
TO DIE IN ROMEO'S ARMS.

MUSIC UP. ESTABLISH SOUND OF  
LOUD FOOTSTEPS COMING CLOSER.

DISSOLVE TO  
3 GROUP SHOT AT D-4:  
PRINCE SHAKES LETTER IN  
HIS HAND. CAPULET,  
MONTAGUE, AND A FEW

PRINCE: And here he writes that  
he did buy poison of a poor  
apothecary, and therewithal Came  
to this vault, to die, and lie

SERVANTS INCLUDING  
BALTHASAR SURROUND HIM.  
(CAMERA AT G-4.)

1 THREE-SHOT OF PRINCE,  
CAPULET, AND MONTAGUE.  
(CAMERA AT G-4.)  
CAPULET AND MONTAGUE JOIN  
HANDS.

DOLLY OUT ON GROUP.  
MONTAGUE TO THE RIGHT,  
CAPULET TO THE LEFT OF  
PRINCE WITH JOINED HANDS.

DISSOLVE TO SET OF VERONA.  
2 LS OF FUNERAL PRO-  
CESSION PASSING STATUE.  
(CAMERA AT G-9.)

SUPER CREDITS.

GO TO BLACK.

with Juliet. Where be these  
enemies? Capulet, Montague,  
See what a scourge is laid upon  
your hate, That heaven finds  
means to kill your joys with  
love. And I for winking at your  
discords too Have lost a brace  
of kinsmen; all are punished.

CAPULET: O brother Montague,  
give me thy hand. This is my  
daughter's jointure, for no more  
Can I demand.

MONTAGUE: But I can give thee  
more, For I will raise her  
statue in pure gold, That while  
Verona by that name is known,  
There shall no figure at such  
rate be set As that of true and  
faithful Juliet.

CAPULET: As rich shall Romeo's  
by his lady's lie, Poor sacri-  
fices of our enmity.

PRINCE: A glooming peace this  
morning with it brings; The sun,  
for sorrow, will not show his  
head. Go hence, to have more  
talk of these sad things; Some  
shall be pardoned, and some  
punished. For never was a story  
of more woe, (MUSIC SLOWLY UP.)  
Than this of Juliet and her Romeo.

MUSIC UP TO FULL.

MUSIC DOWN AND OUT.

## APPENDIX

Lines deleted from the original Shakespearean script for television adaptation.

PROLOGUE, ACT I: Lines 13-14.

ACT I, Scene 1: Lines 1- (. . . bills, and partisans!) 80, 179-187, 123-131.

ACT I, Scene 2: Lines 24-31, 38 (It is written . . . )- ( . . . with his nets) 41, 54, 56- (. . . and tormented, and--) 57, 92-98.

ACT I, Scene 3: Lines 13-20, 26-59, 95-96.

ACT I, Scene 4: Lines 1-10, 19-20, 35- (. . . to the ears.) 43, 106- (. . . Direct my sail.) 113.

ACT I, Scene 5: Lines 1-43, 50-53, 79-83, 85-94.

PROLOGUE. ACT II: Lines 1-14.

ACT II, Scene 1: Lines 1-32, 37-41.

ACT II, Scene 2: Lines 20 (her eyes in . . . ) - 24, 25 (She speaks. O . . . ) - 32, 85-89, 116- (. . . say, it lightens.) 120, 171-176.

ACT II, Scene 3: Lines 9-14, 17-23, 47-54, 71-74, 81-89.

ACT II, Scene 4: Lines 4- ( . . . to thy purpose--) 45, 61-105, 136-145, 160 (Scurvy knave, I . . . ) - ( . . . quivers. Scurvy knave!) 171, 206-210, 219 (Doth not rosemary . . . ) - 226.

ACT II, Scene 5: Lines 1-80.

ACT III, Scene 1: Lines 15-36, 94-97, 100-109, 128-132, 139-140, 142-145, 170-177, 182-186, 193-199.

ACT III, Scene 2: Lines 5- ( . . . agrees with night.) 10, 14-19, 26-30, 45 (Say thou but . . .)- 51, 54-58, 66-68, 75-111, 113-121.

ACT III, Scene 3: Lines 1-75.

ACT III, Scene 4: Lines 15- (. . . day is this?) 18.

ACT III, Scene 5: Lines 12-36, 43- (. . . how now Juliet?) 69, 72-74, 76-107, 121-124, 127-139, 140 (sir, but), 147-159, 163-197, 203-210, 207-230, 234-242.

ACT IV, Scene 1: Lines 1-3, 44 (shut the door . . .)- (. . . Come) 45, 46-67, 89-92, 97 (but surcease; No . . .)- 98, 102-106, 109, 115- (. . . watch thy waking,) 116, 118-120.

ACT IV, Scene 2: Lines 1-14, 21 (Pardon I beseech . . .) -24, 38-47.

ACT IV, Scene 3: Lines 5- (. . . you busy, ho?) 6, 23 (no, no, this shall forbid it.), 24-48.

ACT IV, Scene 4: Lines 1-27.

ACT IV, Scene 5: Lines 17-21, 44-48, 50-64, 91-150.

ACT V, Scene 1: Lines 3-9, 25-26, 38-54, 56-86.

ACT V, Scene 2: Lines 21 (and bring it . . .) -23, 27-29.

ACT V, Scene 3: Lines 1-11, 33-39, 45-55, 60 (Think upon these . . .) -64, 76-82, 97- (. . . are thy chamber-maids.) 109, 113 (And lips, o . . .) -118, 121-139, 171-287.

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