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THEATRE

William Shakespeare's

Romeo and Juliet

30 May - 20 June 2015

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The Cast, Crew & Creatives behind

William Shakespeare's Romeo & Juliet

CAST

Romeo
Cameron Douglas

Juliet
Natasha Daniel

Nurse
Yvonne Martin

Abraham & Friar Lawrence
Barry de Lore

Mercutio & Gregory
Jonathan Martin

Capulet
Tom Trevella

Lady Capulet
Kim Garrett

Prince Escalus
Roy Snow

Tybalt & Friar John
Owen Black

Montague & Cafe Owner
Ross McKellar

Lady Montague & Guest
Grace Irving

Benvolio & Apothecary
Ben Freeth

Balthasar & Escalus' Man
Stephen Lefebvre

Peter
Jack Marshall

Paris
Stuart Hayward

Sampson
Matthew McMenamin

Citizen, Servant & Guest
Amy Sisson

Citizen, Servant & Guest
Riley Harter

PRODUCTION TEAM

Playwright
William Shakespeare

Director
Ross Gumbley

Set Designer
Julian Southgate

Costume Designer
Tina Hutchison-Thomas

Action Designer
Tony Wolf

Lighting Designer
Giles Tanner

Sound Designer
Sean Hawkins

Choreography
Stephen Robertson

Properties Manager
Anneke Bester

Stage Manager
Ashlyn Smith

Costume Manager
Sarah Douglas

Wigs and Hairstylist
Sarah Greenwood

Workshop Manager
Nigel Kerr

Production Manager
Annie Pearce

Communications Manager
Wendy Riley

Education Manager
Rachel Sears

Set Construction
Richard Daem
Nigel Kerr
Henri Kerr
Maurice Kidd
Richard van den Berg

Costume Construction
Sarah Douglas
Tina Hutchison-Thomas
Deborah Moor
Aimee Reed
Pauline Laws
Nicholas Wakerley

Properties Assistant
Danielle Ferreira Beckner

EDUCATION PACK:

Rachel Sears
Wendy Riley
Jane Godfrey
Sarah Gray
Photography by Rachel Pugh
and Linton Photography

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The Synopsis of

Romeo & Juliet

In the streets of Verona another brawl breaks out between the servants of the Capulets and Montagues. Prince Escalus, the ruler of Verona, arrives to put a stop to the violence, threatening the death penalty for anyone who disturbs the peace in the future.

Romeo, the son of Montague, missed the fight because he was too busy moping. He confides to his friend Benvolio that he is in love with Rosaline, a woman who does not return his affections. Benvolio comforts him.

Meanwhile, Paris, a relation to the Prince, wants Juliet's hand in marriage. Juliet's father, Capulet, is planning a party and invites Paris to the feast, hoping that Paris will begin to win Juliet's heart.

Romeo, Benvolio and their friends make a plan to gate-crash the party. Romeo goes because he thinks he'll see Rosaline- Benvolio hopes Romeo will find another girl to dote on.

Getting ready for the party in the Capulet's digs, Juliet has a chat with her mum, Lady Capulet, and her nurse about getting hitched to Paris. Juliet is nervous but agrees to meet Paris and see if she likes him.

At the party, Romeo and Juliet see each other across the dance floor and the chemistry is clear, it is love at first sight. Romeo can't even remember the name of the girl he used to

like. They kiss and the love deepens, and only then find out that they are part of the fighting families. They can't believe their bad luck that they could fall for the one person their parents would disapprove of the most.

Later that night Romeo goes looking for Juliet. He overhears her talking to herself about how gorgeous he is and how annoying it is that he is a Montague. Romeo is chuffed that finally someone he likes, likes him back. He climbs up to her window and they plan to get married without their parents knowing. Romeo goes off to visit Friar Lawrence to sort out the wedding and Juliet asks her nurse to help.

Meanwhile Tybalt, Juliet's cousin, is pretty ticked off that Romeo and friends crashed his uncle's party.

Friar Lawrence and the Nurse help Romeo and Juliet sneak out to get married.

Just after the secret marriage Tybalt catches up with Romeo and challenges him to fight. Romeo refuses to fight as he is now married to Juliet and therefore related to Tybalt through marriage. Neither Tybalt nor Mercutio know this. Mercutio steps in, and when Romeo tries to break up the fight, Mercutio gets killed.

Romeo is furious that his friend has been killed and stabs Tybalt in revenge. The Prince is furious about the killings and banishes Romeo from Verona.



Juliet is confused. She's really upset that her cousin Tybalt is dead and that her husband killed him, but she sides with her husband. Romeo sneaks into her room that night before he has to run off to Mantua in the morning.

Unaware of her marriage to Romeo, Juliet's parents arrange for her to marry Paris. The wedding is planned for that week. Juliet refuses to marry him and her Dad is furious and threatens to throw her out of the house.

Juliet goes to the Friar for help. They form a plan: Juliet will accept the proposal from Paris but the night before the wedding she will drink some poison that will make her look dead. Her family will place her in the tomb and in 42 hours she will wake. The Friar will get in touch with Romeo and he will come and take Juliet to Mantua to live with him.

All goes to plan except that Romeo doesn't get the Friar's letter. He hears that Juliet is dead and so he buys poison to kill himself. He returns to Verona to die beside Juliet's body.

The Friar learns that Romeo has not got the letter and hurries to the tomb to get there when Juliet wakes up.

Romeo arrives before the Friar and finds Paris there mourning for Juliet. They fight in

desperation and Romeo kills Paris. Romeo sees Juliet's body and takes the poison, dying instantly. The Friar arrives just as Juliet is waking up and he tries to persuade her to leave. She refuses and once he has gone she stabs herself with Romeo's dagger.

The Prince, the Capulet family and the Montagues arrive to find the three young people dead. The Friar confesses and, with the truth exposed, the two families finally reconcile and end their fighting.

DISCUSSION: How closely did the production of Romeo and Juliet at The Court Theatre correspond to this synopsis?

DISCUSSION: In many productions the Friar is cut from the final scene. What difference would it make to the scene if he was not present?

ACTION: Use this synopsis and Fakebook <http://www.classtools.net/FB/home-page> to create a fake profile and timeline for Romeo, Juliet or Benvolio showing the key points of the story as facebook posts, conversations or comments.

Characters

Romeo - The son and heir of Montague and his wife. Romeo is handsome, intelligent and sensitive. Though impulsive and immature, his idealism and passion make him an extremely likeable character. He lives in the middle of a violent feud between his family and the Capulets, but he is not at all interested in violence. His only interest is love.

Played by **Cameron Douglas** in
The Court Theatre Production

Juliet - The daughter of Capulet and his wife. Juliet begins the play naïve. She has thought little about love and marriage, but she grows up quickly upon falling in love with Romeo, the son of her family's great enemy. Juliet's closest friend and confidant is her nurse, though she's willing to shut the Nurse out of her life the moment the Nurse turns against Romeo.

Played by **Natasha Daniel** in
The Court Theatre Production

Friar Lawrence - A religious man, friend to both Romeo and Juliet. Kind, civic-minded, a proponent of moderation, and always ready with a plan.

Played by **Barry de Lore** in
The Court Theatre Production

Mercutio - A kinsman to the Prince and Romeo's close friend. Mercutio overflows with imagination and wit. He can be quite hot-headed and hates people who are affected, pretentious or obsessed with the latest fashions. He finds Romeo's romanticised ideas about love tiresome.

Played by **Jonathan Martin** in
The Court Theatre Production

The Nurse - Juliet's nurse, the woman who breast-fed Juliet when she was a baby and has cared for Juliet her entire life. A vulgar, long-winded and sentimental character, the Nurse provides comic relief with her frequently inappropriate remarks and speeches. The Nurse believes in love and wants Juliet to have a nice-looking husband, but the idea that Juliet would want to sacrifice herself for love is incomprehensible to her.

Played by **Yvonne Martin** in
The Court Theatre Production

Tybalt - A Capulet, Juliet's cousin on her mother's side. Vain, fashionable, he becomes aggressive, violent and quick to draw his sword when he feels his pride has been injured. Once drawn, his sword is something to be feared. He loathes Montagues.

Played by **Owen Black** in
The Court Theatre Production

Capulet - The patriarch of the Capulet family, father of Juliet, husband of Lady Capulet, and enemy, for unexplained reasons, of Montague. He truly loves his daughter, though he is not well acquainted with Juliet's thoughts or feelings and seems to think that what is best for her is a "good" match with Paris.

Played by **Tom Trevella** in
The Court Theatre Production

Lady Capulet - Juliet's mother, Capulet's wife. A woman who herself married young, she is eager to see her daughter marry Paris. She is an ineffectual mother, relying on the Nurse for moral and pragmatic support.

Played by **Kim Garrett** in
The Court Theatre Production

Montague - Romeo's father, the patriarch of the Montague clan and bitter enemy of Capulet. At the beginning of the play he is chiefly concerned about Romeo's melancholy.

Played by **Ross McKellar** in
The Court Theatre Production

Lady Montague - Romeo's mother, Montague's wife.

Played by **Grace Irving** in
The Court Theatre Production

Paris - A kinsman of the Prince, and the suitor of Juliet most preferred by Capulet. Once Capulet has promised him he can marry Juliet, he behaves very presumptuously toward her, acting as if they are already married.

Played by **Stuart Hayward** in
The Court Theatre Production

Benvolio - Montague's nephew, Romeo's cousin and thoughtful friend. He makes a genuine effort to defuse violent scenes in public places, though Mercutio accuses him of having a nasty temper in private.

Played by **Ben Freeth** in
The Court Theatre Production

Prince Escalus - The Prince of Verona. A kinsman of Mercutio and Paris. As the seat of political power in Verona, he is concerned about maintaining the public peace at all costs.

Played by **Roy Snow** in
The Court Theatre Production

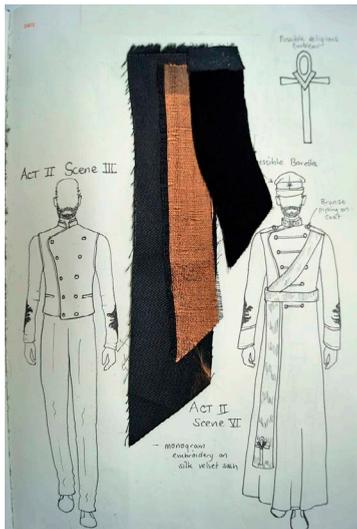
ACTION: Match the character descriptions with the image of the costume designs for The Court Theatre production of Romeo and Juliet.

Work in groups to put the characters in order of who you feel is most to blame for the tragic outcome of the play. You may feel that some share equal blame and that some hold very little or none at all.

DISCUSSION: Discuss why you think some of the decisions around costuming were made. Can you find clear colours or motifs associated with each family? Can you see aspects of the personalities of the characters in the clothes they are wearing?

The Character Costumes of

Romeo & Juliet





Stephanie Hopkins Hughes is a Shakespeare authorship scholar living in Nyack, New York whose site, politicworm.com, features an ongoing discussion of Shakespeare's works and identity.

By Stephanie Hopkins Hughes

Why Shakespeare Matters

Many cultural streams converged to create the English language, and many groups and individuals over a long period of time contributed--and continue to contribute--to its evolution.

But there was one point in the late sixteenth century when the streams of Latin, Italian, French, courtly discourse and street argot, Old and Middle English, classical Greek, and, some think, even of Hebrew, converged in the pen of a single individual and a new English language emerged. This language provided a rich palate of choices with the potential for many shades of meaning; thoughts could be crafted into something beautiful and graceful to the ear as well as clear and precise to the mind. This pen belonged to the genius William Shakespeare.

Shakespeare created, or published for the first time, thousands of words that were new to the language, many of which have become part of our everyday usage. More than words alone, he created hundreds of phrases and turns of speech that we still take for granted and use every day. Thus are preserved in our minds, and the minds of all who read English, truths and bits of wisdom as Shakespeare translated them into the English of his time, or English as he wished to hear it.

Shakespeare's vocabulary, as demonstrated in his known works, ranges anywhere from 15,000 to 30,000 words, depending on which authority you read. If one chooses the lower figure it still gives him a vocabulary twice the size of Milton's. According to the Oxford English Dictionary, from Shakespeare we get such basic words as: bare-faced, baseless, countless, courtship, critic, critical, denote, disgraceful, dishearten, distrustful, dwindle, eventful, exposure, fitful, fretful, gloomy, hurry, impartial, inauspicious, lonely, misplaced, monumental, recall and suspicious. He's been dead for 400 years, but still whenever we reach for a pithy phrase in conversation it's more likely to be his than any other's.

One way to gauge Shakespeare's importance might be to examine The Oxford Dictionary of Quotations which devotes six pages each to Sir Walter Scott, Charles Dickens and Alexander Pope; Shelley gets seven; Byron gets eight; Wordsworth and Samuel Johnson get ten each; Milton rates 13, as does Tennyson; The Book of Common Prayer gets 14; while the King James Bible ranks a high score of 27 pages. How many pages are devoted to Shakespeare? 66.

When we consider that the Bible was the work of many individuals over a long period of time, and that it is by far the best-selling book of all time, that should tell us something about the achievement of a single playwright.

Interview with Ross Gumbley

Director

Why did you want to direct Romeo and Juliet?

It is such a passionate play and I was excited to be working on a production which would really realise the story of Romeo and Juliet. People have asked me, on more than one occasion, why is The Court doing a 420 year old play? Romeo and Juliet is one of the greatest plays ever written – that helps. It has also never been beaten for encapsulating the giddy vertigo, purity of purpose and recklessness that being in love brings.

How do you want the audience to feel watching your production of Romeo and Juliet?

Shakespeare is not a museum exhibit. To honour his language is to unlock the vitality, muscularity and psychological perception of his characters. His plays aren't ancient lines on a page but the words of living, breathing people waiting to be brought to life and let loose on the stage.

Visually, aurally and in the playing, our aim has been to match the classic with the contemporary; to bring you a young couple madly in love who are let down by those around them.

It has been a privilege for us to work on this great play. I hope the joy we have found in bringing this masterpiece to the stage is reflected by the joy the audience will find in engaging with The Court Theatre's production of Romeo and Juliet.



What five words would you use to describe the play?

I needed six!

- Pure love
- Irresistible
- Enriching
- Living
- Dangerous
- Intoxicating

DISCUSSION: What do you think the most important message in the story is? If you were directing a production of Romeo and Juliet describe one way you would make sure that message was clear to the audience?



Interview with Tina Hutchison-Thomas

Costume

What is your favourite costume in the play and why?

I don't have a specific favourite. Each character has a costume with something I love on it. For example Juliet's silk velvet gown, Mercutio's leather in his jacket, Escalus' lace trimmed velvet jacket and Capulets suede front panel to name a few!

How do you know you have been successful as a costume designer?

For me, success comes when you see all the hard work from the costume department on opening night. The hours of designing, planning, sourcing, pattern making and sewing finally all come together on the stage.

Also it's making sure the all the actors feel confident wearing their costumes to create the characters in the play. And sometimes, if you are lucky, you might even get a mention in the review!

This production is not set in any particular time period- why did you make that decision with the costumes?

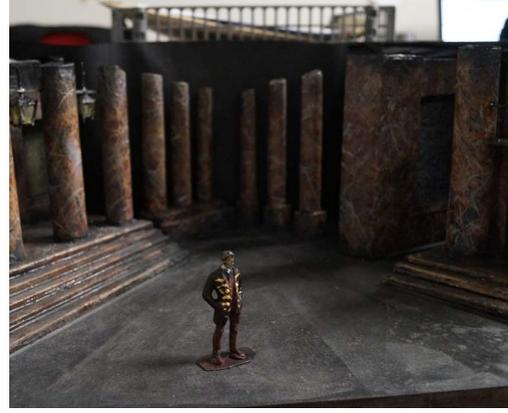
After discussions with Ross (Director) and Julian (Set Designer) I thought it would be great to not be restrained by a particular time or era. We had a great opportunity to create a world where a military, baroque inspired style could look exciting and believable. I want the audience to be drawn into 'this world' we are creating.

What do the costumes say about the characters?

I wanted the characters to look classic, opulent and have their own unique style, while still being easily recognisable to the audience as belonging to a particular family or group.

Interview with
Julian Southgate

Set Design



When designing a set for a play what are the steps that you usually take?

Firstly I talk to the director about their vision for the show and what they need from me. I also try and think through the possible problems and solutions that might be encountered in the show, for example in Romeo and Juliet the need to have a balcony. We address questions around how to communicate the time of day, and the challenges around traditional and contemporary ways of staging Shakespeare. I look at previous versions of the show and analysis how they managed these problems. I then work with the director and wider design team to overcome or find a way to work with these challenges on our unique production.

Because The Court Theatre doesn't have a curtain the audience can always see the set. What do you want the audience to be thinking about when they are looking at the set of Romeo and Juliet before the actors come on stage at the start of the play?

It is quite difficult to make the set and lighting stand out in the way we want when the house lights are still on but we aim to try and create a sense of expectation for the audience.

Interview with
Sean Hawkins

Sound

Why did you make the choice to use classical versions of contemporary music?

The music was chosen to help bring a modern feel to a classic play; it marries the classic and contemporary and fits in with the idea of a timeless world which these characters exist in.

What role does sound and music play in this production?

In this production we use music during scene changes, so the music is chosen to add to the emotion of the previous scene or build the emotion for the coming scene. Sound effects are used to change the atmosphere, for example when Romeo is banished to Mantua we create rain using sound and lighting to add to the misery that Romeo is feeling. We also use sound effects to convey time of day and the weather that the characters are experiencing which all adds to the overall feeling of the play.

Interview with Natasha Daniel - who plays **Juliet**



What is challenging about playing Juliet?

Juliet is one of literature's most famous characters. Taking on this beloved character has been a massive responsibility. She is an incredibly complex character; a character who lives in a much heightened world unlike our own, and a character whose stakes couldn't be higher. My biggest challenge has been to acknowledge all of this and communicate it in such a way that it is honest and real to a modern audience, without undermining the integrity of the play.

What do you see as the big turning points for Juliet in the play and how do you communicate these moments to the audience?

- The first kiss with Romeo - as Ross our director said to us, suddenly the world makes sense to them. This is the moment that starts them on their ill-fated journey.
- Tybalt is dead, Romeo is banished. Juliet's world is suddenly turned upside down.
- She must marry Paris on Thursday and the Nurse advises that she should - that seeming betrayal and that sudden time restriction (the stakes are upped again!) But there is still hope in the form of the Friar.
- On waking in the tomb, she finds Romeo dead and resolves to end her life.

We communicate these points to the audience as actors through completely and openly committing to each other in the moment. This comes from fully trusting the other actor/s. Once that trust is established, you can just play and be and react in an honest way, and that is what the audience experiences.

The other main way of communicating plot points is through the text itself. In a well-written text, and particularly in Shakespeare, everything you need to know is in the text. All we need to do as actors is trust in the text, and essentially be a vessel for the text. Consequently that affects us as actors, and from there it communicates itself to the audience.

Can you describe Juliet in five words?

- Headstrong
- Intelligent
- Complex
- Passionate
- Wise beyond her years

Interview with Cameron Douglas - who plays

Romeo

What do you enjoy about playing Romeo?

It's a challenge, but it is fun because of the challenge. I've really enjoyed making Shakespearean language feel relevant and real today.

What big changes do you think Romeo goes through in the play and how do you communicate those to the audience?

At the beginning he's lost and love sick, but doesn't really understand what love is. Once he meets Juliet he gets it! The language changes, after he meets Juliet he starts to speak in poetry. We have also reflected this change physically, Romeo sits down and is quite still at the beginning of the play (when he is lovesick for Rosaline) but after he meets Juliet he is much more driven and present.

Can you describe Romeo in five words?

- Defiant
- Driven
- Whimsical
- Impatient
- Passionate



DISCUSSION: Did the decisions made by the director, production team and actors in The Court Theatre's production of Romeo and Juliet work together effectively? Was there any aspect that didn't fit? In your opinion, why did it not work? Choose one of these roles and discuss what you would do differently and why?

by Tony Wolf

Staging the combat

I often tell students that there are only two rules in stage combat and that they both start with the letter S. The first rule is pretty obvious (“repeat after me – if it ain’t ‘Safe’, it ain’t stage combat”), but the second – very nearly as important – takes some explaining. In teasing out the second rule, I usually refer to *Romeo and Juliet*.

“What’s the first thing that happens in R&J?” I ask.

“There’s a big fight!”

“Yes, but why? Why would William Shakespeare, the greatest writer in the English language, choose to begin his masterpiece of star-crossed love with a fight scene?”

They’ll offer a number of answers, all correct; it establishes the enmity between the houses of Montague and Capulet, it immediately focuses the audience’s attention and so-on.

Then Romeo meets Juliet, and it’s very sweet-love at first sight, and even though she’s about 14 and he’s about 17, that was OK back then. And there’s a funny nurse, and Romeo’s best friend Mercutio is a wild and crazy guy, and all’s well that ends well - except that it doesn’t. Because then comes Tybalt, with his obsessive pride and deadly skill, and then comes vengeance and loss and suddenly we’re no longer watching a romantic comedy....

The second rule of stage combat is Storytelling.

Many people struggle to see how a fight scene can be anything more than a moment of spectacle tacked on to the rest of the story, but Shakespeare writes his fights as punctuation marks, spinning the plot and characters off in unexpected directions. When we follow Hamlet’s advice and suit the action to the word, it follows that fight scenes serve as moments of crisis and catharsis. Also, though, much like song and dance numbers in a musical, fights are what happen when simple words fail.

DISCUSSION: In groups reflect on how successful you felt the fight scenes in The Court Theatre’s production of *Romeo and Juliet* were in telling the story.

ACTION: Choose a few lines of dialogue from the text that come immediately before a fight. DON’T FIGHT however. Improvise an alternative to the scene. Reflect on how this changes the story.



The Prologue

At the start of *Romeo and Juliet* Shakespeare sets out for us the entire content of the story through the use of a prologue.

*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-cross'd lovers take their life;
Whose misadventured piteous overthrows
Do with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
And the continuance of their parents' rage,
Which, but their children's end, nought could
remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to
mend.*

DISCUSSION: What do you think about Shakespeare's choice to tell the audience what happens in the whole story at the start of the play? Why might this have been necessary in Elizabethan England, where Shakespeare's plays were written and first performed?

Do you think having a prologue is relevant to today's audiences? Think about what this might mean if a Brechtian interpretation of the play was being staged. What might this be like?

Dramatic Irony

In *Romeo and Juliet* Shakespeare uses dramatic irony to put the audience in a position of power and knowledge. There are many moments in the play where the audience know more than the characters on stage, for example the audience knows when Romeo and Juliet meet that they are from feuding families. We know that Romeo has married into the Capulet family when he is trying to find a way to not engage with fighting Tybalt. We know that Romeo doesn't receive the letter telling him about Juliet. We know that Juliet is still alive when Romeo takes the deathly poison. The prologue is a large scale example of dramatic irony. The audience know exactly what is going to happen to all the characters before they do.

DISCUSSION: What other moments of dramatic irony can you think of in this play, and in others you have seen?

What effect/affect does this have on the audience when watching the play?

Key Moments

The following quotes highlight 25 key moments in the play.

ACTION: Cut out the quotes and photographs and mix up. In groups match the quote with the correct moment from The Court Theatre's staging of the play.

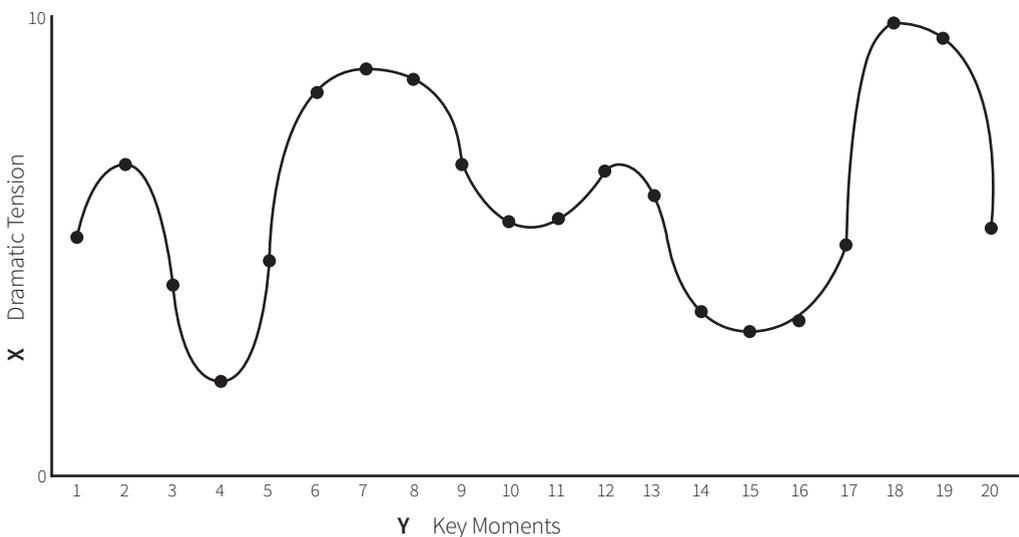
Put the moments and quotes in order.

Create a graph that shows dramatic tension on the x axes and key moments on the y axes. Plot each moment to create a tension graph for the play. Compare and contrast the different decisions groups made.

EXTENSION: An opportunity to explore the story structure of Romeo and Juliet and how this relates to other stories and creative writing frameworks.

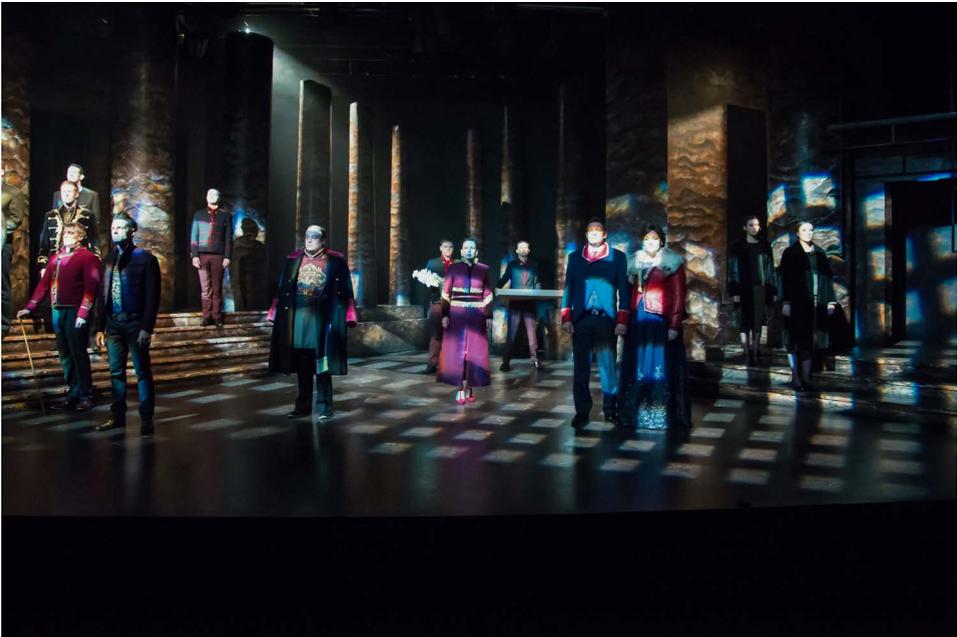
ACTION: The Reduced Shakespeare Company is an American company who perform the complete works of Shakespeare in 97 minutes. In groups challenge yourselves to re tell the story of Romeo and Juliet in one minute or less. Your group must decide what the most important elements of the story are.

Perform these to the rest of the class and reflect on why each group chose to include, or exclude, certain aspects of the play. Were all the groups in agreement on the most important aspects of the play, or not?



1

*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-cross'd lovers take their life;
Whose misadventured piteous overthrows
Do with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
And the continuance of their parents' rage,
Which, but their children's end, nought could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.*



2

PRINCE

*Rebellious subjects, enemies to peace,
Profaners of this neighbour-stained steel,--
Will they not hear? What, ho! you men, you
beasts,
That quench the fire of your pernicious rage
With purple fountains issuing from your veins,
On pain of torture, from those bloody hands
Throw your mistemper'd 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 disturb'd the quiet of our streets,
And made Verona's ancient citizens
Cast by their grave beseeming ornaments,
To wield old partisans, in hands as old,
Canker'd with peace, to part your canker'd hate:
If ever you disturb our streets again,
Your lives shall pay the forfeit of the peace.*



3

ROMEO

*Why, such is love's transgression.
Griefs of mine own lie heavy in my breast,
Which thou wilt propagate, to have it prest
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 vex'd a sea nourish'd with lovers' tears:
What is it else? a madness most discreet,
A choking gall and a preserving sweet.
Farewell, my coz.*



4

LADY CAPULET

*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.*

NURSE

*A man, young lady! lady, such a man
As all the world--why, he's a man of wax.*

LADY CAPULET

Verona's summer hath not such a flower.

NURSE

Nay, he's a flower; in faith, a very flower.

LADY CAPULET

*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.
This precious book of love, this unbound lover,
To beautify him, only lacks a cover:
The fish lives in the sea, and 'tis much pride
For fair without the fair within to hide:
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.*

NURSE

No less! nay, bigger; women grow by men.

LADY CAPULET

Speak briefly, can you like of Paris' love?

JULIET

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



5

ROMEO

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

JULIET

*Good pilgrim, you do wrong your hand too
much,
Which mannerly devotion shows in this;
For saints have hands that pilgrims' hands do
touch,
And palm to palm is holy palmers' kiss.*

ROMEO

Have not saints lips, and holy palmers too?

JULIET

Ay, pilgrim, lips that they must use in 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.
Thus from my lips, by yours, my sin is purged.*

JULIET

Then have my lips the sin that they have took.

ROMEO

*Sin from thy lips? O trespass sweetly urged!
Give me my sin again.*

JULIET

You kiss by the book.



6

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.*

ROMEO

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

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 name would smell as sweet;
So Romeo would, were he not Romeo call'd,
Retain that dear perfection which he owes*

*Without that title. Romeo, doff thy name,
And for that 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.*



7

ROMEO

*I'll tell thee, ere thou ask it me again.
I have been feasting with mine enemy,
Where on a sudden one hath wounded me,
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 woo'd and made exchange of vow,
I'll tell thee as we pass; but this I pray,
That thou consent to marry us to-day.*

FRIAR LAURENCE

*Holy Saint Francis, what a change is here!
Is Rosaline, whom 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 wash'd thy sallow cheeks for Rosaline!
How much salt water thrown away in waste,
To season love, that of it doth not taste!*

ROMEO

Thou chid'st me oft for loving Rosaline.

FRIAR LAURENCE

For doting, not for loving, pupil mine.

ROMEO

*I pray thee, chide not; she whom I love now
Doth grace for grace and love for love allow;
The other did not so.*



8

NURSE

Gentleman can any of you tell me where I may find the young Romeo?

ROMEO

I can tell you; but 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

if you be he, sir, I desire some confidence with you.

MERCUTIO

Farewell, ancient lady; farewell,

NURSE

Pray you, sir, a word: and as I told you, my young lady bade me inquire you out; what she bade me say, I will keep to myself: but first let me tell ye, if ye should lead her into a fool's paradise, as they say, it were a very 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.

ROMEO

What wilt thou tell her, nurse? thou dost not mark me.

NURSE

I will tell her, sir, that you do protest; which, as I take it, is a gentlemanlike offer.

ROMEO

*Bid her devise
Some means to come to shrift this afternoon;
And there she shall at Friar Laurence' cell
Be shrived and married. Here is for thy pains.*



9

ROMEO

*Ah, Juliet, if the measure of thy joy
Be heap'd 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.*

JULIET

*Conceit, more rich in matter than in words,
Braggs of his 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.*

FRIAR LAURENCE

*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.*



10

TYBALT

*Romeo, the hate I bear thee can afford
No better term than this,--thou art a villain.*

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 know'st me not.*

TYBALT

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

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 my own,--be satisfied.*



11

MERCUTIO

*Ay, ay, a scratch, a scratch; marry, 'tis enough.
Where is my page? Go, villain, fetch a surgeon.*

Exit Page

ROMEO

Courage, man; the hurt cannot be much.

MERCUTIO

*No, 'tis not so deep as a well, nor so wide as a
church-door; but 'tis enough, 'twill serve: ask for
me to-morrow, and you shall find me a grave
man. I am peppered, I warrant, for this world. A
plague o' both your houses! Why the devil came
you between us? I was hurt under your arm.*

ROMEO

I thought all for the best.

MERCUTIO

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



12

ROMEO

*Alive, in triumph! and Mercutio slain!
Away to heaven, respective lenity,
And fire-eyed fury be my conduct now!*

Re-enter TYBALT

*Now, Tybalt, take the villain back again,
That late thou gavest me; for Mercutio's soul
Is but a little way above our heads,
Staying for thine to keep him company:
Either thou, or I, or both, must go with him.*

TYBALT

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

ROMEO

This shall determine that.

They fight; TYBALT falls

BENVOLIO

Romeo, away, be gone!

The citizens are up, and Tybalt slain.

*Stand not amazed: the prince will doom thee
death, If thou art taken: hence, be gone, away!*

ROMEO

O, I am fortune's fool!



13

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:
I have an interest in your hate's proceeding,
My blood for your rude brawls doth lie
a-bleeding;
But I'll amerce you with so strong a fine
That you shall all repent the loss of mine:
I will be deaf to pleading and excuses;
Nor tears nor prayers shall purchase out abuses:
Therefore use none: let Romeo hence in haste,
Else, when he's found, that hour is his last.
Bear hence this body and attend our will:
Mercy but murders, pardoning those that kill.*



14

NURSE

*O Tybalt, Tybalt, the best friend I had!
O courteous Tybalt! honest gentleman!
That ever I should live to see thee dead!*

JULIET

*What storm is this that blows so contrary?
Is Romeo slaughter'd, and is Tybalt dead?
My dear-loved cousin, and my dearer lord?
Then, dreadful trumpet, sound the general
doom!
For who is living, if those two are gone?*

NURSE

*Tybalt is gone, and Romeo banished;
Romeo that kill'd him, he is banished.*

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 flowering face!
Did ever dragon keep so fair a cave?
Beautiful tyrant! fiend angelical!
Dove-feather'd raven! wolvish-ravens lamb!
Despised substance of divinest show!
Just opposite to what thou justly seem'st,
A damned saint, an honourable villain!
Was ever book containing such vile matter
So fairly bound? O that deceit should dwell
In such a gorgeous palace!*



15

ROMEO

*Thou canst not speak of that thou dost not feel:
Wert thou as young as I, Juliet thy love,
An hour but married, Tybalt murdered,
Doting like me and like me banished,
Then mightst thou speak, then mightst thou tear thy hair,
And fall upon the ground, as I do now,
Taking the measure of an unmade grave.*



16

PARIS

Monday, my lord,

CAPULET

*Monday! ha, ha! Well, Wednesday is too soon,
O' Thursday let it be: o' Thursday, tell her,
She shall be married to this noble earl.
Will you be ready? do you like this haste?
We'll 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.

CAPULET

*Well get you gone: o' Thursday be it, then.
Go you to Juliet ere you go to bed,
Prepare her, wife, against this wedding-day.*



17

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 yon pomegranate-tree:
Believe me, love, it was the nightingale.*

ROMEO

*It was the lark, the herald of the morn,
No nightingale: 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.*



18

JULIET

*Is there no pity sitting in the clouds,
That sees into the bottom of my grief?
O, sweet my mother, cast me not away!
Delay this marriage for a month, a week;
Or, if you do not, make the bridal bed
In that dim monument where Tybalt lies.*

LADY CAPULET

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



19

JULIET

*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 shut me nightly in a charnel-house,
And I will do it without fear or doubt,
To live an unstain'd wife to my sweet love.*

FRIAR LAURENCE

*Hold, then; go home, be merry, give consent
To marry Paris: Wednesday is to-morrow:
To-morrow night look that thou lie alone;
Take thou this vial, being then in bed,
And this distilled liquor drink thou off;
When presently through all thy veins shall run
A cold and drowsy humour, for no pulse
Shall keep his native progress, but surcease:*

*No warmth, no breath, shall testify thou livest;
And in this borrow'd likeness of shrunk death
Thou shalt continue two and forty hours,
And then awake as from a pleasant sleep.
Now, when the bridegroom in the morning
comes
To rouse thee from thy bed, there art thou dead:
Then, as the manner of our country is,
In thy best robes uncover'd 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 hither shall he come and that very night
Shall Romeo bear thee hence to Mantua.*



20

CAPULET

How now, my headstrong! where have you been gadding?

JULIET

*Where I have learn'd me to repent the sin
Of disobedient opposition
To you and your behests, and am enjoin'd
By holy Laurence to fall prostrate here,
And beg your pardon: pardon, I beseech you!
Henceforward I am ever ruled by you.*

CAPULET

*Send for the county; go tell him of this:
I'll have this knot knit up to-morrow morning.*



21

LADY CAPULET

What noise is here?

NURSE

O lamentable day!

LADY CAPULET

What is the matter?

NURSE

Look, look! O heavy day!

LADY CAPULET

*O me, O me! My child, my only life,
Revive, look up, or I will die with thee!
Help, help! Call help.*

Enter CAPULET

CAPULET

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

NURSE

She's dead, deceased!

LADY CAPULET

Alack the day!

CAPULET

*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.
Death, that hath ta'en her hence to make me
wail,
Ties up my tongue, and will not let me speak.*



22

ROMEO

What, ho! apothecary!

Enter **APOTHECARY**

APOTHECARY

Who calls so loud?

ROMEO

*Come hither, man. I see that thou art poor:
Hold, there is forty ducats: let me have
A dram of poison, such soon-speeding gear
As will disperse itself through all the veins
That the life-weary taker may fall dead
And that the trunk may be discharged of breath
As violently as hasty powder fired
Doth hurry from the fatal cannon's womb.*

APOTHECARY

*Such mortal drugs I have; but Mantua's law
Is death to any he that utters them.*

ROMEO

*Art thou so bare and full of wretchedness,
And fear'st to die?
The world is not thy friend nor the world's law;
The world affords no law to make thee rich;
Then be not poor, but break it, and take this.*

APOTHECARY

My poverty, but not my will, consents.



23

PARIS

Comes forward

*Stop thy unhallow'd toil, vile Montague!
Can vengeance be pursued further than death?
Condemned villain, I do apprehend thee:
Obey, and go with me; for thou must die.*

ROMEO

*I must indeed; and therefore came I hither.
Good gentle youth, tempt not a desperate man;
Put not another sin upon my head,
By urging me to fury: O, be gone!
Stay not, be gone; live, and hereafter say,
A madman's mercy bade 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!



24

ROMEO

*Why art thou yet so fair? shall I believe
That unsubstantial death is amorous,
And that the lean abhorred monster keeps
Thee here in dark to be his paramour?
For fear of that, I still will stay with thee;
And never from this palace of dim night
Depart again: here, here will I remain
With worms that are thy chamber-maids; O, here
Will I set up my everlasting rest,
And shake the yoke of inauspicious stars
From this world-wearied flesh. Eyes, look your last!
Arms, take your last embrace! and, lips, O you
The doors of breath, seal with a righteous kiss
A dateless bargain to engrossing death!*



25

PRINCE

*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.*



Opposites Attract

In Romeo and Juliet Shakespeare consistently uses opposites in his story telling. As Romeo and Juliet, from opposing families, fall in love the thematic use of opposites helps to highlight the large scale themes alongside their personal love story.

Below are a selection of scenes that demonstrate some of these moments.

Love versus hate and the many forms love takes; its power to challenge hate; the impetuosity of young love; the irrationality of hate and its capacity to destroy love.

- Act 1 Scene 1: The Capulets and Montagues fight in Verona's market-place; Romeo tells Benvolio of his unrequited love for Rosaline.
- Act 1 Scene 5: Forgetting Rosaline, Romeo falls in love with Juliet at first sight.
- Act 2 Scene 2: In Juliet's orchard the two lovers agree to marry.
- Act 3 Scene 1: Tybalt fatally wounds Mercutio.
- Act 3 Scene 5: Romeo and Juliet prepare to part after their wedding night.
- Act 5 Scene 3: Romeo and Juliet commit suicide; the Prince asks the two families to reconcile.

Parents and children and the struggle of young people to make their own choices in the face of parental authority.

- The Prologue: The Chorus describes the parents' 'ancient grudge' which is the catalyst for the death of their children.

- Act 1 Scene 1: Lord Capulet approves Paris' request to ask Juliet to marry him.
- Act 3 Scene 5: Lord and Lady Capulet tell Juliet of their arrangements for her to marry Paris.
- Act 5 Scene 3: Romeo and Juliet commit suicide; the parents are faced with the consequences of their ancient feud.

Chance versus choice and the inevitability and the fickleness of fate; the mixture of chance and choice in determining outcomes.

- The Prologue: The Chorus describes the lovers as 'star-crossed'.
- Act 1 Scene 4: As he goes to the Capulets' ball, Romeo tells of a dream he has had.
- Act 3 Scene 3: Romeo happens upon the sword fight between Tybalt and Mercutio; his intervention results in Mercutio's death for which he kills Tybalt and calls himself 'fortune's fool'.
- Act 5 Scene 1: Balthasar tells Romeo of Juliet's death and Friar Lawrence learns that Brother John has been unable to travel to Mantua to tell Romeo that Juliet still lives.

DISCUSSION: In pairs choose a production element (set, costume, sound or lighting). In The Court Theatre Production of Romeo and Juliet what choices were made by your chosen production element that you feel represents this idea of opposites? Do you think these choices were effective?

Classic Play, Modern Issues

Here are some practical ideas for exploring how this classic play is relevant to modern day people and issues.

Digital Age

DISCUSSION: One key plot point is that Romeo is banished to Mantua and can't be contacted. If Romeo and Juliet was performed in a contemporary world with modern communication options, how could this be updated while still maintaining the tragic outcome of the story?

What if

ACTION: As a class you are going to represent the dilemma facing Juliet when she first finds out who Romeo is.

Split into two groups, one group will represent the side of Juliet that thinks she should continue her relationship with Romeo, and one group will represent the side of Juliet that thinks this is a really bad idea.

Brainstorm ideas for what reasoning each group might have for their opinion. With one student playing Juliet create a corridor of people for Juliet to walk down (with each side of the corridor representing each side of the argument). As Juliet walks down the corridor each person will state their reason or opinion about the relationship.

Once she has heard everyone's opinions (and they can get louder and faster and be repeated to create dramatic tension) the student playing

Juliet needs to decide which choice they think the character should make.

ACTION: Alternative endings - In groups recreate the final scenes of Romeo and Juliet showing what could have happened if Romeo had received the message from Friar Lawrence about Juliet's death. Perform these to each other and discuss the different choices groups made.

ACTION: In pairs or small groups decide on what advice you would give Juliet or Romeo if they confided in you their plan. Write a letter, email or text to each of them communicating your advice.



Language

ACTION: In groups read the extract below.

This is the scene where the Nurse meets the Montague boys and is looking for Romeo. Retell this scene using modern language and rehearse for performance. Watch each other's scenes and compare how these successfully tell the story compared to The Court Theatre's Production.

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 you, 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 for 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 Romeo?

ROMEO

I can tell you; but 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.

Farewell, ancient lady; farewell,

Singing

'lady, lady, lady.'

Exeunt **MERCUTIO** and **BENVOLIO**

The Setting & a Strong Context

Often this play is set within a clear historical and social context which places the play within a political situation which divides the families. E.g. Ireland, Palestine and Israel. The Court Theatre's production chooses not to do that. Ross Gumbley, Director, really wanted to focus on the love story rather than the context of the families 'ancient grudge'.

DISCUSSION: What do you think about this choice?

DISCUSSION: If you were setting this play within a social or historical time, what would you choose and what would you want your audience to think about?

ACTIVITY: Press Cuttings: In groups look through newspapers and find a report which discusses a conflict. It could be a large scale global conflict between two countries or a small scale domestic conflict between neighbours. As a production team create a 'pitch' to present to the class, as though they are a theatre/festival company, and you want them to choose your production to be staged. Your presentation needs to cover the following elements: director's visions, set, lighting, costume, sound and casting.

To help understand the plot of [Romeo and Juliet](#), you could view the film [West Side Story](#), read [Across the Barricades](#) by Joan Lyngard or use The [Charles and Mary Lamb](#) retelling of the story.

West Side Story

[West Side Story](#) is an adaptation of Romeo and Juliet. It is set in Upper West Side New York City in the mid-1950s. Tony, who is the leader of the Jets, falls in love with Maria whose brother is the

leader of the Sharks. They are separated because of the lingering hatred and mingling dislike between the gangs. The production ran for 732 shows in America before going on tour and was nominated for six Tony Awards and 11 Academy Awards. It was remade into a movie and into an even longer running London production.

Across the Barricades

[Across The Barricades](#) is a book that is set in Northern Ireland in the early 70s, during the time when the Protestants and Catholics were fighting each other regularly. It tells the story of Sadie and Kevin who just want to be together but the increasing tension between the two religions make it impossible. They meet often at Cave Hill but it soon ends in tragedy when a bomb goes off in a friend's house.

Charles and Mary Lamb

Charles was born on 10 February 1770. His sister, Mary was eleven years older than him and was born on 3 December 1764. They rewrote the works of Shakespeare to create simple versions of stories that we easy to follow. When they first started, Mary wrote the romances and the comedies, while Charles took on the tragedies. They both hoped that if children were introduced to the world of literature early then it would open the minds of the young readers.

Read more about a political staging of [Romeo and Juliet](#) by following this link to an article about a production of [Romeo and Juliet](#) staged between communities in Syria and Jordan in the Middle East.

http://www.theguardian.com/stage/theatreblog/2015/apr/14/romeo-and-juliet-staged-in-amman-and-homs?CMP=share_btn_link

Where to go if you are experiencing any of the problems in this play

Youthline

Changing lives.

Youthline Free text 234

0800 37 66 33

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298 Youth Health Centre

298 Barbadoes St Christchurch Central

03-943 9298

Visit your school counsellor or school nurse

Visit Your GP

For more information about the making of The Court Theatre's production of Romeo and Juliet please visit our website and take a look at our blog offering a glimpse behind the scenes.

<http://courttheatrebackstagepass.tumblr.com/>

www.courttheatre.org.nz

