

& JULIET ANNOTATED SCRIPT

FEATURING COMMENTARY FROM THE CREATIVE TEAM



This script is from the original Broadway production, there may be small discrepancies from the 2024/2025 touring production you have seen.

The title 'Romeo & Juliet' is rendered in a highly stylized, metallic font. The letters are thick and feature intricate engraved patterns, giving them a three-dimensional, embossed appearance. The ampersand is particularly large and ornate, positioned between 'Romeo' and 'Juliet'. The entire title is set against a plain white background.

A NEW MUSICAL INSPIRED BY
WILLIAM SHAKESPEARE'S *ROMEO & JULIET*

FEATURING THE MUSIC OF
MAX MARTIN

BOOK BY
DAVID WEST READ



Part of the set is inspired by *The Curtain*, an Elizabethan theater where some of the first performances of *Romeo and Juliet* took place. The *Curtain* wasn't a building based on a circle like Shakespeare's Globe. It was actually rectilinear, so we started with that, like we were on an archeological dig. We have this little bit of the wall of *The Curtain* that's still left in the set.

SOUTRA GILMOUR
SET DESIGNER

& JULIET is a musical comedy that imagines an alternate ending to *Romeo & Juliet* in which William Shakespeare, under the influence of his wife Anne Hathaway, decides to save Juliet from a tragic demise and offer her a second chance at happiness.

The result is a whirlwind trip to Paris that thrusts Juliet and her friends into new romantic entanglements, and re-examines the notion of "star-cross'd lovers" in a 21st century light -- all set to the biggest and best-loved pop anthems from the catalogue of Max Martin.

SETTING: The action begins in the theatre where William Shakespeare's company of actors is getting ready to perform his latest tragedy, then transports us into the world of the play: the doom and gloom of post-Romeo Verona, and the glitz and glamour of a night in Paris.

Because this is a modern take on a classic tale, some artistic license might be taken in terms of the 1590s time period, and because we are witnessing a play-in-progress, the set should probably feel more flexible than fixed.

THE COSTUMES: Although the costumes should be period-specific, they should also seem as contemporary as possible. Juliet's own interpretation of Elizabethan fashion should be distinctive and stylish. It's possible that all the men wear skinny jeans.



Using Soutra Gilmour's concepts, the artist Vic Lee made these incredible maps of London, Verona, and Paris. I can zoom in as close as I want on any area, to really give a sense of where things are happening. We have an LED wall at the back, and I actually project on the front of that, on a gauze, which gives you this amazing depth. It gives the show such a unique look.

ANDRZEJ GOULDING
VIDEO AND PROJECTION DESIGNER

At the beginning of the show we open with a jukebox stage right, and it's very proudly the first thing you see. On the other side of the stage, as its mirror image, is Shakespeare's desk. Right from the very beginning you've got those two nods to both forms; we're a jukebox musical, but we're also a piece of theater that's been written with great care.

LUKE SHEPPARD
DIRECTOR



Primary Characters

JULIET (22)

The overprotected daughter of the Capulets, limited in her experience of love, but also an unfailingly optimistic rebel-in-waiting. Juliet will challenge social conventions of female modesty and decorum – not a docile, obedient girl, but a confident, independent woman – as she learns to own her choices and love herself for who she truly is.

WILLIAM (30s)

Handsome, famous, and endlessly aware of his own wit, William Shakespeare is the jolly leader of his company of Players, until his wife Anne begins to question his authority. William enjoys the spirited competition that ensues, and brings a mischievous spirit to rewriting with Anne, until it becomes clear that much more than the fate of his play is at stake, and he is forced to reexamine his priorities.

ANNE (30s-40s)

The strong-willed wife of Shakespeare who doubles as Juliet's best friend. Older than her husband, and in many ways wiser, she is his biggest fan, but also his sharpest critic. Recognizing the parallels between Romeo & Juliet and her own life, Anne's determination to see Juliet persevere is deeply personal. As she writes herself into the new play as "April," we see the fun-loving side of Anne that she hasn't explored in years.

ANGÉLIQUE (40s)

Juliet's nurse and confidante who has cared for her since she was a baby and is closer to Juliet than her own mother. Boisterous, bawdy, and full of surprising sensuality that has long been repressed for Juliet's sake. As Angélique becomes the unexpected focus of a reignited romance, she struggles, for the first time, to put her own needs first.

MAY (20s-30s)

May is Juliet's best friend, who is on their own journey of self-discovery and lives outside of binary gender labels. An ideal companion for a trip to Paris, May sees an opportunity to start fresh, and finds a newfound strength while fighting for a life-changing relationship.

FRANCOIS (20s-30s)

A misunderstood French musician with a playful sense of humour. Like Juliet, Francois is inexperienced in the ways of love, and is dealing with an overly controlling parent. Through Juliet, he develops the courage that will open up a world of possibilities.

LANCE (40s-50s)

Francois' father, a burly former soldier. As a widowed single parent, Lance only wants a better life for his son, but the

weight of his expectations is driving a wedge between them. This changes, however, when an unexpected reunion with an ex-lover restores the twinkle to Lance's eye, and he is reminded of the complicated nature of finding true love.

ROMEO (20s)

Juliet's first love is a notorious womanizer, in love with love, and above all, a drama queen, but he is also a true romantic whose feelings for Juliet go beyond anything he has experienced before. As he comes to terms with mistakes of the past, he, too, is longing for a second chance.

Supporting Characters

PROLOGUE

Shakespeare's Players

JUDITH
RICHARD
LUCY
ELEANOR

SCENE 2

Romeo's Exes

ROSALINE
PORTIA
HELENA

LADY CAPULET
CAPULET

SCENE 5

BOUNCER

SCENE 6

BATHROOM ATTENDANT

SCENE 7

Party Guests

PHILLIP
CELIA
MADELINE

SCENE 13

BENVOLIO

In so many musicals, characters sing when their emotions get too big to express in mere words. But in *& Juliet*, big emotions also push the production into the 'pop concert' aesthetic. The most extravagant pop moments – like "Roar" or "I Kissed a Girl" – arrive when characters experience their biggest feelings.

TIM HEADINGTON
PRODUCER



& JULIET - MUSICAL NUMBERS

Act I

Prologue. Larger Than Life/ I Want It That Way

1. ...Baby One More Time
2. Show Me the Meaning of Being Lonely
3. Domino
4. Show Me Love
5. Blow/ I Wanna Go
6. I'm Not a Girl, Not Yet a Woman
7. Overprotected
8. Confident
9. Teenage Dream/ Break Free
10. Oops! I Did it Again
- * 11. I Kissed a Girl
12. It's My Life

Act II

13. Love Me Like You Do/ Since U Been Gone
14. Whataya Want From Me
15. One More Try
16. Problem/ Can't Feel My Face
17. That's the Way It Is
18. Everybody/ As Long As You Love Me/
It's Gonna Be Me

19. Stronger
 20. Shape of my Heart
 21. Fuckin' Perfect
 - * 22. Roar
 23. I Want It That Way (Reprise)
- Epilogue. Can't Stop the Feeling!

The interplay between the pared down, Shakespearean storytelling and the arena-style, pop music spectacle is absolutely fundamental to our show. While they were developing the production's language, the entire creative team studied Shakespearean traditions, and they also attended massive pop concerts. They wanted to become experts in both, so that they could fuse those languages together.

THERESA STEELE PAGE
PRODUCER

Max Martin gave us the most amazing tool kit because he gave us access to the original stems [or sound files] from all the songs that are used in the show. So if we wanted to reference a sound from one of these songs, we didn't have to recreate it. We just had it. That's why the bell in "Everybody" or the whooshing sound at the beginning of "It's My Life" sound so authentic. We were building on top of the real thing.

BILL SHERMAN
MUSIC SUPERVISOR / ORCHESTRATOR AND ARRANGER



PROLOGUE: "LARGER THAN LIFE" / "I WANT IT THAT WAY"

A THEATRE IN SHOREDITCH. PRE-SHOW.

With the house lights up, William Shakespeare's company of PLAYERS enters, dancing and warming up to music playing from a jukebox.

Then, as the house lights dim, they gather downstage behind JUDITH (PLAYER #1) and RICHARD (PLAYER #2), who address the audience:

JUDITH

Good evening, everyone, and welcome to the Theatre! Tonight is the very first performance of *Romeo & Juliet*, by William Shakespeare!

The Players point to an unfinished *Romeo & Juliet* sign behind them.

RICHARD

He's the greatest playwright of all time, and he's here, so please, give him some love!

The Players cheer, and encourage the audience to follow, as we begin "Larger Than Life."

PLAYERS

ALL YOU PEOPLE CAN'T YOU SEE, CAN'T YOU SEE
HOW YOUR LOVE'S AFFECTING OUR REALITY

WILLIAM SHAKESPEARE, the ultimate pop writer of the 16th century, makes his pop star entrance, RISING UP from below the stage.

PLAYERS

EVERY TIME WE'RE DOWN
YOU CAN MAKE IT RIGHT
AND THAT MAKES YOU LARGER THAN LIFE

WILLIAM

I MAY RUN AND HIDE
WHEN YOU'RE SCREAMIN' MY NAME, ALRIGHT

PLAYERS

William Shakespeare!

JUDITH

I love you, Shakespeare!

The players are obsessed with William. They're part of the coolest troupe in London, and for their rehearsal looks, they blend period pieces like corsets and leather doublets with sweatpants, track pants, and bike shorts. Many of them wear swag from previous productions of Shakespeare's plays. When they show up at first rehearsal, they want the other actors to know they were part of the original casts. Their tees and sweatshirts were originally sourced as vintage pieces from Shakespeare productions and festivals from all over the world.

PALOMA YOUNG
COSTUME DESIGNER

We discovered that "Larger Than Life" really describes what Shakespeare stands for in the cultural sphere. To give him ultimate status, we stage this song with him coming up through the floor in a classic pop star entrance. It has all of the bravado that comes with being our version of Shakespeare, and it launches him (and the show) into the pop aesthetic.

LUKE SHEPPARD
DIRECTOR

WILLIAM
BUT LET ME TELL YOU NOW
THERE ARE PRICES TO FAME

PLAYERS
ALRIGHT

WILLIAM
(to the audience)
So good to be here!
Welcome, everyone!

PLAYERS
ALL OF OUR TIME SPENT IN FLASHES OF LIGHT

William hands out new script pages
to the Players.

WILLIAM
ALL YOU PEOPLE CAN'T YOU SEE, CAN'T YOU SEE
HOW YOUR LOVE'S AFFECTING OUR REALITY

WILLIAM/PLAYERS
EVERY TIME WE'RE DOWN
YOU CAN MAKE IT RIGHT
AND THAT MAKES YOU LARGER THAN

WILLIAM
LOOKING AT THE CROWD
AND I SEE YOUR BODY SWAY, C'MON

The Players swoon as he sings:

LUCY [PLAYER #3]
Oh my god, I'm obsessed with you, Shakespeare!

PLAYERS
WISHIN' I COULD THANK YOU IN A DIFFERENT WAY, C'MON

WILLIAM
(re the audience)
Please, thank the people. They're why we're
here.

WILLIAM/PLAYERS
ALL OF YOUR TIME SPENT KEEPS US ALIVE

The Players and William sing out:

WILLIAM/PLAYERS
ALL YOU PEOPLE CAN'T YOU SEE, CAN'T YOU SEE
HOW YOUR LOVE'S AFFECTING OUR REALITY
EVERY TIME WE'RE DOWN
YOU CAN MAKE IT RIGHT
AND THAT MAKES YOU LARGER THAN LIFE



For me, this is probably the most important line of dialogue in the entire script.

It establishes a point of connection between Anne and the audience, many of whom have gone to great lengths to come to the theater (they've gotten a babysitter, they've spent money, they've taken a train or a plane, etc.) It acknowledges that, at this point, some audience members still don't know if they've made a good choice, but they are "ready" for a good time, hoping that Shakespeare doesn't disappoint them (and that *& Juliet* doesn't either). Before we added this line, it sometimes took a while for the audience to get on board with Anne – she is, after all, interrupting the show. But with the new dialogue, the audience started to see Anne as "one of them," and you could feel their instant affection for her.

DAVID WEST READ
BOOK

WILLIAM/PLAYERS

ALL YOU PEOPLE CAN'T YOU SEE, CAN'T YOU SEE
(EVERY TIME WE'RE DOWN)
HOW YOUR LOVE'S AFFECTING OUR REALITY
(YOU CAN MAKE IT RIGHT)
EVERY TIME WE'RE DOWN
YOU CAN MAKE IT RIGHT
(THAT'S WHAT MAKES YOU LARGER THAN LIFE)
AND THAT MAKES YOU LARGER
THAT MAKES YOU LARGER
THAT MAKES YOU LARGER THAN LIFE

As the song ends, William notices that his wife, ANNE, has entered.

WILLIAM

Aha, look who's here! My beautiful wife!

ANNE

Hi, everyone. I'm Anne.

LUCY

I didn't know he had a wife.

WILLIAM

Anne spends most of her time in Stratford, raising our kids.

ANNE

Yes, but not tonight! Because tonight is my night out. I got a babysitter, and I am ready to watch this play, and have a very large glass of wine, and hopefully not fall asleep before intermission.

WILLIAM

Well, I don't think anyone will be falling asleep, based on the ending I've just written.

He grins, proudly. The Players are excited.

ANNE

Oh, you've written an ending! Well that's good timing, since everyone's here.

She looks to the audience.

WILLIAM

And they're in for quite a show. So...

(to the Players)

You all know how it starts: Romeo and Juliet fall in love, but their families hate each other, so they marry in secret, and several people end up dead.

In this scene, David really paints a delightful picture of Anne as a romantic, enthusiastic bridge-and-tunnel girl. That was my inspiration in setting up her transformation from her middle class peach dress – fancy, but not too fancy – into April. When she becomes April, she's the younger, sassier version of herself that was never saddled with homemaking in the country. But the coolest version of herself is still rooted in nature. You can see that in her clothes and in the floral tattoo. That's a contrast with Shakespeare's urbane worldliness.

PALOMA YOUNG
COSTUME DESIGNER



JUDITH

(to the audience)

This isn't a spoiler, it's all in the prologue.

WILLIAM

But here's where things get interesting: to be with Romeo, Juliet obtains a sleeping potion from Friar Laurence, which will grant her the appearance of being dead.

ANNE

Yes, love that.

WILLIAM

Friar Laurence sends a messenger to tell Romeo, but instead--

ANNE

Okay, seems like a pretty important message to leave to a messenger, but you should go on...

WILLIAM

Yes, well the messenger fails to reach Romeo, so Romeo thinks Juliet really is dead and kills himself! Whoa, plot twist! Then -- and you're gonna love this part -- Juliet wakes up, sees Romeo dead, plunges his dagger into her heart, kills herself too, and that's the ending!

William waits for an enthusiastic reaction. It doesn't come.

WILLIAM

So... I like it.

RICHARD

I like it, too, yeah. I think what I like about it is that I'm having like a very strongly negative reaction to it, like I hate it, which makes me think it's probably brilliant.

ANNE

If I could give one tiny thought... and this is probably terrible, but you know, no such thing as a bad idea: What if... Juliet didn't kill herself?

JUDITH

Yes. I like that.

ANNE

I mean, what do I know, but it seems like she's got her whole life ahead of her, she's only had one boyfriend. Maybe she doesn't kill herself just because he killed himself?

The Players rally behind her...

ELEANOR (PLAYER #4)
Couldn't agree more.

RICHARD
Female empowerment, sick.

WILLIAM
Okay, we're not writing by committee. I write every one of my plays completely by myself.

The Players mumble in disagreement.

WILLIAM
It's all too late. The ending hath been writ.

ANNE
I understand, but dear, the ending's shit. What if you just change it?

WILLIAM
You expect me to just change my whole play?

ANNE
Well it all depends, William. Are you a strong enough man to write a stronger woman?

WILLIAM
(resisting)
Anne...

She lovingly sings "I Want It That Way" to William:

ANNE
YOU ARE MY FIRE
THE ONE DESIRE

WILLIAM
BELIEVE WHEN I SAY

He points at his script with his quill.

WILLIAM
I WANT IT THAT WAY

ANNE
BUT WE ARE TWO WORLDS APART
CAN'T REACH TO YOUR HEART
WHEN YOU SAY
THAT

WILLIAM
I WANT IT THAT WAY



Here is a reference to the endless debate over the authorship of Shakespeare's plays. The question of how one person could be responsible for so many great works could easily be applied to Max Martin, who is responsible for hundreds of hit songs and more #1 singles than anyone but The Beatles. The difference is that Max is the first to give credit to all of his collaborators. And one of the things I love about *& Juliet* is that you get to see collaboration taking place onstage – not only between William and Anne, but between Shakespeare and his Players. The Players work together to create scenes, to move set pieces, to listen, and give support and input at key moments in the story.

DAVID WEST READ
BOOK



There are so many YouTube videos trying to figure out what "I Want It That Way" is about, because grammatically, it's quite a unique lyric. For an audience, watching us make sense of it on stage can be a really wonderful moment, and I love hearing the response. We very much strive to own the playfulness of this, tonally asking an audience to lean in and jump on board. It also sets up our central quarrel between Shakespeare and Anne, a conflict that drives all of the highs and lows to come.

LUKE SHEPPARD
DIRECTOR



PLAYERS
TELL ME WHY

William glares at the Players,
feeling outnumbered.

ANNE
AIN'T NOTHIN' BUT A HEARTACHE

PLAYERS
TELL ME WHY

ANNE
AIN'T NOTHIN' BUT A MISTAKE

PLAYERS
TELL ME WHY

ANNE
I NEVER WANT TO HEAR YOU SAY

WILLIAM
I WANT IT THAT WAY

Anne steals William's quill,
playing keep-away.

ANNE
AM I YOUR FIRE?
YOUR ONE DESIRE
YES I KNOW

WILLIAM
IT'S TOO LATE

ANNE
BUT I WANT IT THAT WAY

WILLIAM
TELL ME WHY

ANNE/PLAYERS
AIN'T NOTHIN' BUT A HEARTACHE

WILLIAM
TELL ME WHY

ANNE/PLAYERS
AIN'T NOTHIN' BUT A MISTAKE

WILLIAM
TELL ME WHY

ANNE/PLAYERS
I NEVER WANT TO HEAR YOU SAY

WILLIAM
I WANT IT THAT WAY

ANNE
BUT I WANT IT THAT WAY

Please, William. I've never asked before, I'll never ask again, but if we work together, this could be something very special.

WILLIAM
(relenting)
Alright, Anne. What would happen in your play?

The Players ad lib enthusiasm, and begin transforming the set.

ANNE
Well, Romeo can still die, that's fine, but what I really want to see is Juliet wake up, and decide to just move on. I mean, really, that should almost be the start of the play.

WILLIAM
It would appear that I don't have a choice.

ANNE
But Juliet does, and thus she finds her voice!



IAMBIC PENTAMETER! Throughout the workshop process, determining the right amount of Shakespearean verse required some trial and error. At one point, I had William speaking only in verse, but it felt like it could potentially alienate the audience and distract them from the meaning of the words. So in the final version, I use it only to punctuate key moments. Here, Anne is completing the rhyming couplet as a way of saying, "I can do what you do," as she begins to rewrite William's story.

**DAVID WEST READ
BOOK**

ACT I

SCENE 1: "... BABY ONE MORE TIME"

THE CAPULET TOMB.

We reveal JULIET, headphones around her neck, leaning against the sarcophagus as she begins "...Baby One More Time":

JULIET

OH, BABY, BABY
HOW WAS I SUPPOSED TO KNOW
THAT SOMETHING WASN'T RIGHT HERE?
OH, BABY, BABY
I SHOULDN'T HAVE LET YOU GO
AND NOW YOU'RE OUT OF SIGHT, YEAH
SHOW ME HOW YOU WANT IT TO BE
TELL ME, BABY,
'CAUSE I NEED TO KNOW NOW, OH, BECAUSE...

MY LONELINESS IS KILLING ME
AND I, I MUST CONFESS, I STILL BELIEVE
WHEN I'M NOT WITH YOU I LOSE MY MIND
GIVE ME A SIGN
HIT ME, BABY, ONE MORE TIME

She gets up and sees Romeo, silhouetted on the sarcophagus.

JULIET

OH, BABY, BABY
THE REASON I BREATHE IS YOU
BOY, YOU GOT ME BLINDED

Romeo disappears, and Juliet picks up his dagger.

JULIET

OH, BABY, BABY
THERE'S NOTHING THAT I WOULDN'T DO
IT'S NOT THE WAY I PLANNED IT
SHOW ME HOW YOU WANT IT TO BE
TELL ME, BABY,
'CAUSE I NEED TO KNOW NOW, OH, BECAUSE...

MY LONELINESS IS KILLING ME
AND I, I MUST CONFESS, I STILL BELIEVE
WHEN I'M NOT WITH YOU I LOSE MY MIND
GIVE ME A SIGN
HIT ME, BABY, ONE MORE TIME

Juliet looks at Romeo's dagger, considering it for a moment...

"... Baby One More Time" is an uptempo dance number, but we've turned it into a ballad. We've made it Juliet's "I want" song, and when audiences first realize that's what we're doing, there's a little bit of laughter, like they can't believe we're using the song this way. But then as you listen to it, it really does make sense. That's a big reveal for us in the show. It shows that we're making a show with pop songs, and it really does tell a narrative story.

BILL SHERMAN
MUSIC SUPERVISOR / ORCHESTRATOR
AND ARRANGER



The Britney Spears version of the song starts with those iconic piano notes, and we thought, "Let's do the opposite." We have those notes played on an acoustic guitar, creating the campfire version of the song. That's us seeing how far we can swerve away from the original while still keeping the meaning and the feeling.

DOMINIC FALLACARO
MUSICAL DIRECTOR / ADDITIONAL ARRANGEMENTS
AND ORCHESTRATIONS



JULIET

OH, BABY, BABY
HOW WAS I SUPPOSED TO KNOW?

The Players (hereafter "ENSEMBLE")
take Juliet's dagger away and
transform the set...

JULIET

OH, PRETTY, BABY
I SHOULDN'T HAVE LET YOU GO

Juliet sings out to the stars:

JULIET

I MUST CONFESS
THAT MY LONELINESS
IS KILLING ME NOW
DON'T YOU KNOW I STILL BELIEVE
THAT YOU WILL BE HERE
AND GIVE ME A SIGN
HIT ME, BABY, ONE MORE TIME

HIT ME, BABY ONE MORE TIME!



We see Juliet leaning against her tomb, and a rose has been painted on it. That's our nod to the graffiti around the balcony in Verona where the actual Juliet supposedly stood. And you'll see that rose painted in other places throughout the show, often with a modern sensibility. That's our way of keeping one foot in Elizabethan England and one foot in the world of Elizabeth II, who was still alive when we created the show.

SOUTRA GILMOUR
SET DESIGNER



Just before she sings "...Baby One More Time," Juliet takes a deep breath, but the sound is not her actual breath. It's an effect we created because we wanted something more ethereal and otherworldly than a real breath. That sound introduces a moment where the story is really going into a different place with Juliet.

GARETH OWEN
SOUND DESIGNER



SCENE 2: "SHOW ME THE MEANING OF BEING LONELY"

ROMEO'S FUNERAL.

We begin a moody version of "Show Me the Meaning of Being Lonely":

ENSEMBLE

SHOW ME THE MEANING OF BEING LONELY

Anne and William enter...

ANNE

Look at this! Look at us! We write something down, and watch it happen!

WILLIAM

It's fun, isn't it?

ANNE

It really is. You know, after this, we should rewrite all your plays!

WILLIAM

Well, some of them are pretty good as is, but... *In fair Verona, the following day...*

ANNE

Oh, here we go.

WILLIAM

Yes, now we must continue the plot, which might not go exactly as you thought.

ANNE

Ooh.

WILLIAM

At Romeo's funeral, our Juliet will soon discov'r That her dear Romeo had other lovers...

ROSALINE, a female mourner with a white flower, throws herself on Romeo's coffin.

ROSALINE

My Romeo, dead. Can heaven be so envious?

Juliet approaches, confused.

JULIET

Oh, hey. Did you know Romeo, too?

ROSALINE

Yeah, I'm Rosaline. We used to date.

JULIET
You used to date? So you--

ROSALINE
Almost married! But, my parents said no.

JULIET
I don't know what to say.

ROSALINE
Oh god, I know!

SO MANY WORDS FOR THE BROKEN HEART

JULIET
(processing)
So many words...

PORTIA, another female mourner,
enters with her own flower.

PORTIA
IT'S HARD TO SEE IN A CRIMSON LOVE

JULIET
Oh, another one.

PORTIA/ROSALINE
SO HARD TO BREATHE
WALK WITH ME, AND MAYBE

HELENA, yet another ex with a
flower, approaches.

HELENA
GUILTY ROADS TO AN ENDLESS LOVE

ANNE
Seriously, Romeo?

THERE'S NO CONTROL

WILLIAM
ARE YOU WITH ME NOW?
YOUR EVERY WISH WILL BE DONE

Juliet is alarmed as more and more
exes surround Romeo's grave.

ENSEMBLE
SHOW ME THE MEANING OF BEING LONELY (SHOW ME THE MEANING)
IS THIS THE FEELING I NEED TO WALK WITH (IS THIS THE FEELING)
TELL ME WHY I CAN'T BE THERE WHERE YOU ARE
THERE'S SOMETHING MISSING IN MY HEART

JULIET
(to the exes)
Sorry, did you all date Romeo?

ENSEMBLE
Yes. / Yeah. / Obviously.

HELENA
Oh, we did more than "date." He used to come to my balcony all the time.

PORTIA
Yours too?

JULIET
Okay, well I actually married him. When he first saw me he said, "Did my heart love till now? Forswear it, sight! For --"

ENSEMBLE
(in unison)
"I ne'er saw true beauty till this night!"

LADY CAPULET enters, with CAPULET on her arm, scattering the crowd.

LADY CAPULET/CAPULET
Juliet!

LADY CAPULET
Your father and I are sending you to a nunnery.

JULIET
What? Why?

CAPULET
You are a wayward girl who has defied our wishes...

LADY CAPULET
Cast a plague on our house...

CAPULET
And brought bloodshed to our streets.

LADY CAPULET
You will make amends to God above.

JULIET
But all I did was fall in love!

CAPULET/LADY CAPULET
THERE'S NOWHERE TO RUN
YOU HAVE NO PLACE TO GO
SURRENDER YOUR HEART, BODY, AND SOUL

When Juliet says, "Did you all date Romeo?", there's a moment the Players, regardless of their sexuality or gender identity, all raise their hands and say yes. I enjoy watching the audience get their preconceptions slightly derailed in this moment. This is where we step into a space where anyone can love anyone. We are making our own rules and everyone is invited.

LUKE SHEPPARD
DIRECTOR



JULIET
HOW CAN IT BE YOU'RE ASKING ME TO FEEL
THE THINGS YOU NEVER SHOW?

CAPULET
I'll talk no more. You'll follow our decree.

JULIET
Mum, wait--

LADY CAPULET
Talk not to me. For I have done with thee.

Lady Capulet and Capulet exit, as
everyone sings:

ENSEMBLE/JULIET
SHOW ME THE MEANING OF BEING LONELY (SHOW ME THE MEANING)
IS THIS THE FEELING I NEED TO WALK WITH (IS THIS THE FEELING)
TELL ME WHY I CAN'T BE THERE WHERE YOU ARE
THERE'S SOMETHING MISSING IN MY
THERE'S SOMETHING MISSING IN MY HEART

SCENE 3: "DOMINO"

CAPULET CASTLE. JULIET'S BEDROOM. / GARDEN.

Juliet throws herself on her bed.

ANGÉLIQUE (OFF)
Juliet! Juliet!

Juliet's nurse ANGÉLIQUE bursts
in.

ANGÉLIQUE
Oh my lord, I'm so out of breath. So many
stairs--

JULIET
Nurse--

ANGÉLIQUE
I can't even speak I'm so out of breath--

JULIET
Nurse--

ANGÉLIQUE
I can't talk, I can't even say one word--

JULIET
Nurse, please!

ANGÉLIQUE
What's the matter, my lamb?

JULIET
"What's the matter?" My cousin's dead, my
husband's dead, my parents are sending me to a
nunnery tomorrow, so I might as well be dead.

ANGÉLIQUE
(beat)
And?

JULIET
And? My life is over!

ANGÉLIQUE
Now don't say that, sweet lady. Just look at it
this way: Do we have love? No. Do we have
freedom? No. But do we have hope? ... No.

JULIET
(deflated)
Thank you, that's very inspirational.



The fun of the show is in mingling all these eras. In Juliet's bedroom, you've got a bed from the 18th century and a duvet with a William Morris print from 1871. But then it has these modern stuffed animals on it. Every detail is part of a layered collage of all these worlds.

SOUTRA GILMOUR
SET DESIGNER

ANGÉLIQUE

Nothing's as bad as it seems. It's like they always say: "Being a nun is a lot of fun!"

JULIET

No one ever says that. And I wouldn't even be in this position if it wasn't for Romeo. What do you call someone who's like a whore, but a man?

ANGÉLIQUE

My child. There's no word for that.

JULIET

He said I was his first! That his heart had "never loved till now," when it turns out--

ANGÉLIQUE

Your star-crossed lover had crossed stars with every woman in Verona.

JULIET

I thought I was special.

ANGÉLIQUE

And you are, Juliet.

She takes Juliet in her arms,
comforting her.

ANGÉLIQUE

Thou was the prettiest babe that ever I nursed,
and if I had lived to see you married, I would
have died happy.

JULIET

I was married.

ANGÉLIQUE

I know.

JULIET

I could get married again.

ANGÉLIQUE

No, I don't think so.

Juliet paces, getting worked up.

JULIET

Why should I spend the rest of my life wasting
away in a nunnery, just because one
relationship didn't work out? If I could just
travel beyond Verona, meet interesting people,
see the world! I still believe there's
something hanging in the stars for me.

A voice calls out:

MAY (OFF)
Juliet!

ANGÉLIQUE
(startled)
Holy Saint Francis, who could that be?

JULIET
(excited)
I know who this is...

Lights on William with Anne.

WILLIAM
Do I know who this is?

ANNE
Juliet needs a best friend. Someone her own
age, who understands her. Romeo had Benvolio in
your play... and in mine, Juliet will have...

JULIET
May!

MAY
Hey!

MAY (wearing a crown of flowers)
enters, hugging Juliet.

WILLIAM
If I may... isn't May more of a girl's name?

ANNE
Really? This from the man who's built a career
on men dressing as women, often playing women
dressing as men--

WILLIAM
Okay--

ANNE
The man whose name is basically synonymous with
gender-bending--

WILLIAM
Okay--

ANNE
Do you really think it's up to you to question
May's gender or sexuality, or do you think
maybe May is whoever May is, and it's really
none of your business?

WILLIAM
(beat)
Please continue.

ANNE
Thank you. Bye.

They exit. Juliet turns to May.

JULIET
What's up, May? It's been a minute.

MAY
Yeah, sorry I couldn't find you at the thing.
There were so many people there.

JULIET
I know, right? They were all Romeo's exes.

MAY
No!

JULIET
Right? But you know what? Romeo lived his life,
maybe it's time I start living mine.

MAY
Okay, can I just say? I am loving this journey
for you.

ANGÉLIQUE
Juliet, it's time to say goodbye to your friend
now--

She tries to send May off, but
Anne enters, costumed as "April."

ANNE
Juliet!

JULIET
Oh my god, it's you. You're--

ANNE
April! Your other best friend.

WILLIAM
Wait a minute. Lights up.

Lights snap up on William.

ANNE
What?

WILLIAM
You can't be *in* it. Who do you think you are?

ANNE
I'm April. I'm helping my best friend Juliet.
April, May, and Jul-y-et. Isn't that cute?

WILLIAM
You do know I have a background in acting...

ANNE
Okay, I was in the middle of a scene.

WILLIAM
If there's something for me at some point...

ANNE
Okay, lights out.

The lights on William go out.

ANNE
Yay!

JULIET
April, we have to get out of here. Start
something new.

ANNE
Yes! What do you say, May?

MAY
Oh, I'm coming, too. I will leave Verona, and
go on vacation, and live my best life, because
that's what friends do.

ANGÉLIQUE
Okay, I feel like this is a very bad idea.

JULIET
I feel like this is a really good idea.

ANNE
And I feel... I feel...

Cue an upbeat version of "Domino."

ANNE
I'M FEELING SEXY AND FREE
LIKE GLITTER'S RAINING ON ME

She grabs some glitter from her
pocket and throws it in the air.

ANNE
I'M LIKE A SHOT OF PURE GOLD



Until this point, all the songs in the show have been from the early phase of Max Martin's career, and they've all been instigated by Shakespeare and Anne. That carries a logic; if those two characters were real-life pop fans today, then they'd be the right age to have grown up listening to Max Martin's first hits. But when Anne inserts herself into the story as April, she sings "Domino." That's a song from much later in Max Martin's career. It's her attempt to say she knows what the young people like, and the sound shifts accordingly.

LUKE SHEPPARD
DIRECTOR

ANGÉLIQUE
(annoyed)
I THINK I'M 'BOUT TO EXPLODE

Anne gets between Angélique and
Juliet.

ANNE
I CAN TASTE THE TENSION LIKE A CLOUD OF SMOKE IN THE AIR

JULIET
NOW I'M BREATHING LIKE I'M RUNNING
'CAUSE YOU'RE TAKING ME THERE

Juliet ducks into her closet...

ANNE
DON'T YOU KNOW YOU SPIN ME OUT OF CONTROL

ANNE/MAY/JULIET
OOH OOH OOH OOH

Juliet re-emerges in new costume!

JULIET
WE CAN DO THIS ALL NIGHT
DAMN THIS LOVE IS SKIN TIGHT

ANGÉLIQUE
BABY COME ON

ANNE/MAY/JULIET
OOH OOH OOH OOH

MAY
PULL ME LIKE A BASS DRUM
SPARKIN' UP A RHYTHM

Anne grabs Angélique, forcing her
to dance with them.

ANNE
BABY, COME ON!

ANNE/MAY/JULIET
OOH OOH OOH OOH
ROCK MY WORLD INTO THE SUNLIGHT
MAKE THIS DREAM THE BEST I'VE EVER KNOWN
DIRTY DANCING IN THE MOONLIGHT
TAKE ME DOWN LIKE I'M A DOMINO
EVERY SECOND IS A HIGHLIGHT
WHEN WE TOUCH DON'T EVER LET ME GO
DIRTY DANCING IN THE MOONLIGHT
TAKE ME DOWN LIKE I'M A DOMINO

LADY CAPULET (OFF)
JULIET?

ANGÉLIQUE
Oh god's lady, it's your mother! What's she going to think?

JULIET
I don't care what she thinks.

ANNE
Yes!

JULIET
I don't care what anyone thinks.

MAY
Yes!

JULIET
I'm getting out of here!

ANNE/MAY
Yes!

ANGÉLIQUE
Oh my lord... I need a drink.

Anne and May change outfits, too.

JULIET
OH BABY BABY, GOT ME FEELIN' SO RIGHT

MAY
OH BABY BABY, DANCIN' IN THE MOONLIGHT

ANNE
OOH BABY BABY, GOT ME FEELIN' SO RIGHT

ANGÉLIQUE
OOH BABY BABY YEAH!

Even Angélique gets a costume change! They leave Juliet's bedroom, energized.

ANGÉLIQUE/ANNE/MAY/JULIET
OOH OOH OOH OOH
ROCK MY WORLD INTO THE SUNLIGHT
MAKE THIS DREAM THE BEST I'VE EVER KNOWN
DIRTY DANCING IN THE MOONLIGHT
TAKE ME DOWN LIKE I'M A DOMINO
EVERY SECOND IS A HIGHLIGHT
WHEN WE TOUCH DON'T EVER LET ME GO
DIRTY DANCING IN THE MOONLIGHT
TAKE ME DOWN LIKE I'M A DOMINO

ANGÉLIQUE

Paris is 600 miles, that's way too far.

ANNE

No, I like Paris. If only there was a way.

(remembering the quill)

Oh wait, there is.

We begin "Show Me Love" with a musical flourish...

ANNE

Juliet, you shall go to Paris, it is your fate,
so get ready, my lady, your carriage awaits!

A horse-drawn CARRIAGE magically appears, with William driving.

ANNE

... and your carriage driver!

WILLIAM

(thrilled)

I'm going to crush this part.

MAY

I can't believe we're doing this!

JULIET

I know!

ANGÉLIQUE

Dear god above.

MAY

We'll start again in Paris, where everything is love.

JULIET

ALWAYS BEEN TOLD THAT I'VE GOT TOO MUCH PRIDE
TOO INDEPENDENT TO HAVE YOU BY MY SIDE

They start boarding the carriage...

ANNE

THEN MY HEART SAID ALL OF YOU WILL SEE
JUST WON'T LIVE FOR SOMEONE UNTIL HE LIVES FOR ME

MAY

NEVER THOUGHT I WOULD FIND LOVE SO SWEET
NEVER THOUGHT I WOULD MEET SOMEONE LIKE YOU

JULIET/ANNE/MAY

WELL NOW I'VE FOUND YOU AND I TELL YOU NO LIE

JULIET
THIS LOVE I'VE GOT FOR YOU
COULD TAKE ME 'ROUND THE WORLD
NOW SHOW ME LOVE

With William driving, the carriage
rotates as the set shifts, and
they are literally taken around
the world.

JULIET/ENSEMBLE
SHOW ME LOVE, SHOW ME LIFE
BABY SHOW ME WHAT IT'S ALL ABOUT
YOU'RE THE ONE THAT I EVER NEEDED
SHOW ME LOVE AND WHAT IT'S ALL ABOUT, ALRIGHT

ANNE
(to William)
DON'T WASTE THIS LOVE I WANNA GIVE IT TO YOU

WILLIAM
TELL ME WHAT YOU GOT, SHOW ME WHAT YOU CAN DO

MAY
SHOW ME LOVE, SHOW ME EVERYTHING

ANGÉLIQUE
I KNOW YOU'VE GOT POTENTIAL

JULIET
SO BABY LET ME IN AND SHOW ME LOVE

JULIET/ENSEMBLE
SHOW ME LOVE, SHOW ME LIFE
AND WHAT IT'S ALL ABOUT
SHOW ME LOVE, SHOW ME LIFE
AND WHAT IT'S ALL ABOUT
YOU'RE THE ONE THAT I EVER NEEDED
SHOW ME LOVE AND WHAT IT'S ALL ABOUT, ALRIGHT

Arriving in Paris, they disembark.

WILLIAM
Welcome to Paris!

JULIET
This place is amazing! I feel like a new person
already. I knew this was a good idea!

ANNE
And look, Juliet! It's a sign!

She points to a banner that reads:
"RENAISSANCE BALL: CE SOIR."

JULIET

"Renaissance Ball. Caesar." Great! Now we just to have to find Caesar!

ANGÉLIQUE

Ce soir means "tonight."

JULIET

I didn't know you spoke French?

ANGÉLIQUE

Never mind that.

MAY

I say we go to this ball, y'all!

ANNE

It is my night out...

JULIET

And this is where it all begins...

JULIET/ENSEMBLE

SO BABY LET ME IN AND SHOW ME LOVE
SHOW ME LOVE, SHOW ME LIFE (ALRIGHT)
BABY SHOW ME WHAT IT'S ALL ABOUT
YOU'RE THE ONLY ONE THAT I EVER NEEDED
SHOW ME LOVE AND WHAT IT'S ALL ABOUT

As the romance of Paris takes over, the townspeople envelop Juliet in an elegant dance.

JULIET/FRIENDS

SHOW ME LOVE, SHOW ME LIFE
BABY SHOW ME
WHAT IT'S ALL ABOUT
YOU'RE THE ONLY ONE THAT
I EVER NEEDED

JULIET

SHOW ME LOVE
AND WHAT IT'S ALL ABOUT

JULIET/FRIENDS

SHOW ME LOVE BABY
SHOW ME EVERYTHING YOU'VE GOT
SHOW ME LOVE BABY
SHOW ME EVERYTHING YOU'VE GOT
YOU'RE THE ONLY ONE THAT
I EVER NEEDED

Lights rise on FRANCOIS DUBOIS.

FRANCOIS

SHOW ME LOVE AND WHAT IT'S ALL ABOUT



We made a whole host of tweaks, upgrades, and changes for Broadway, and this is one small example. All of the characters are looking for love in some way, and we realized that by giving this line to Francois, we could acknowledge the super-objective he shares with Juliet. In this version he picks up the story from her, whereas previously the song just faded into the scene.

LUKE SHEPPARD
DIRECTOR

SCENE 5: "BLOW" ("I WANNA GO")

THE DUBOIS CASTLE.

The set shifts so that we're outside a castle ballroom. We can hear music and guests inside, as Francois' father LANCE comes out, looking for him.

LANCE

There you are, Francois! So, this is quite the *soirée*, don't you think?

FRANCOIS

Yeah, it's an alright "*soirée*," nothing to be *soirée* about -- just call it a party, Dad.

LANCE

You might be having more fun if you weren't too scared to talk to any young ladies.

FRANCOIS

I'm not scared. I'm just... shy.

LANCE

You're just shy, I see. Well what if I had been shy when I was serving with the army?

FRANCOIS

Okay--

LANCE

When I conquered the Spanish with the *gendarmes*?

FRANCOIS

Okay--

LANCE

Or on my wedding night, when I conquered the bedroom with your mother, may she rest in peace.

FRANCOIS

Yeah, I'd love for you to never say that again.

LANCE

Come now, Son, I threw this ball just for you. There must be one nice young girl you could ask to dance?

(shifting tactics)

Or perhaps you don't want to get married. Perhaps you'd rather join the army, like your brothers.

FRANCOIS

No, I want to get married. There's just no one here you haven't already tried to set me up with. They're all the same.

LANCE

Well you are running out of options. And I am running out of patience.

As Lance returns to the party, followed by Francois, Juliet and her friends arrive at the door and are stopped by a FRENCH BOUNCER.

JULIET

Hi, there's four of us? We're here for the Renaissance Ball?

BOUNCER

(French accent)

Ah, je suis desolé, but I cannot let you in.

JULIET

What? Why?

ANNE

I see what's going on, he thinks we're underage. Okay, I don't have any ID on me, but I am over eighteen. Tell him.

JULIET

She's over eighteen.

MAY

I'm over eighteen.

ANGÉLIQUE

I'm old enough to be your nurse.

JULIET

And on my birthday, I'm going to be fourteen!

ANGÉLIQUE/MAY/ANNE

(all freaking out)

Okay / No / That's not okay!

ANNE

Lights up! William!

WILLIAM

(entering)

Look, Juliet is based on a real historical figure.

ANNE

Well I'm not going clubbing with a thirteen-year-old! Let's just say that we're all in our twenties.

WILLIAM

... You're all in your twenties?

ANNE

LIGHTS OUT!

Lights out on Shakespeare.

BOUNCER

It is not your age that is the problem. You are not on the guest leest.

JULIET

So can you put us on the guest leest? We're really good friends with Caesar.

ANGÉLIQUE

No, remember, Juliet? It's *ce soir*.

JULIET

Right. We're really good friends with *ce soir*.

BOUNCER

I am sorry, ladies, but it's full.

With a judgmental glance at May, he turns his back on them.

MAY

Well I guess the ball's out, then.

ANNE

Hey, we're about to go balls-out, friend. We came all the way to Paris, and I'm not leaving until I dance!

We start "Blow" as Anne leads the way, behind the bouncer's back and into the castle...

ANNE

BACK DOOR CRACKED WE DON'T NEED A KEY
WE GET IN FOR FREE
NO VIP SLEAZE
DRINK THAT KOOL AID FOLLOW MY LEAD

MAY

(to Anne)

NOW YOU'RE ONE OF US
YOU'RE COMING WITH ME

ANNE
IT'S TIME TO KILL THE LIGHTS AND
SHUT THE D.J. DOWN

ENSEMBLE
THIS PLACE ABOUT TO

JULIET
TONIGHT WE'RE TAKING OVER
NO ONE'S GETTING OUT!

Juliet and her friends infiltrate
the crowd of French nobility as
they ignite the party and sing:

JULIET/FRIENDS/ENSEMBLE
THIS PLACE ABOUT TO BLOW-OH-OH, OH-OH-OH OH-OH-OH
BLOW-OH-OH OH-OH-OH OH-OH-OH
BLOW-OH-OH OH-OH-OH OH-OH-OH
BLOW-OH! OH-OH OH-OH-THIS PLACE ABOUT TO

Juliet and her friends are now in
the middle of the dance floor, as
the crowd circles around them.

ANGÉLIQUE
NOW WHAT?

ENSEMBLE
WHAT?

ANNE
WE'RE TAKING CONTROL

JULIET
WE GET WHAT WE WANT

MAY
WE DO WHAT YOU DON'T

ANGÉLIQUE
DIRT AND GLITTER COVER THE FLOOR

MAY
WE'RE PRETTY AND SICK

JULIET
WE'RE YOUNG AND WE'RE BORED

ANNE
IT'S TIME TO LOSE YOUR MIND
AND LET THE CRAZY OUT

ENSEMBLE
THIS PLACE ABOUT TO



"Blow" is a combination of storytelling and spectacle. It's important because it's really our first entrance into that massive pop world, and we fly in these ladders on either side of the stage that have so many more lights on them. Hopefully, that's a surprise for the audience when we take you from our basically empty space and suddenly throw in all these lights and sounds and experiences.

HOWARD HUDSON
LIGHTING DESIGNER

The Bouncer cuts in, guest list in hand.

BOUNCER
TONIGHT WE'RE TAKING NAMES
'CAUSE WE DON'T MESS AROUND

But Juliet and her friends just dance in his face!

JULIET/FRIENDS/ENSEMBLE
THIS PLACE ABOUT TO BLOW-OH-OH, OH-OH-OH OH-OH-OH
BLOW-OH-OH OH-OH-OH OH-OH-OH
BLOW-OH-OH OH-OH-OH OH-OH-OH
BLOW-OH! OH-OH OH-OH-THIS PLACE ABOUT TO

Everything goes into slow-motion on an instrumental of "I Wanna Go" as May and Francois accidentally bump into each other.

FRANCOIS
Oh, sorry.

MAY
You're good.

FRANCOIS
Here, let me...

Francois carefully readjusts May's crown of flowers.

MAY
Thank you.

FRANCOIS
Have I seen you before?

MAY
(embarrassed)
No. Sorry, my friends and I weren't on the guest list, but we just thought--

FRANCOIS
(reassuring)
It's fine. Enjoy the party.

Francois smiles and walks off. May is flustered. We return to full speed and full party:

JULIET/FRIENDS
GO GO GO GO INSANE, GO INSANE
THROW SOME GLITTER MAKE IT RAIN ON AND

LET ME SEE THEM HANDS, LET ME LET ME SEE THEM HANDS

GO INSANE, GO INSANE
THROW SOME GLITTER MAKE IT RAIN ON AND
LET ME SEE THEM HANDS, LET ME LET ME SEE THEM HANDS

Anne shouts over the music:

ANNE

Okay, is it just me, or did this just become
the best party in Paris?

ANGÉLIQUE

Things sure happen fast here! We're not in
Verona anymore!

ANNE

This didn't just happen. We made it happen.
We... are taking over!

They smile at each other, proudly,
and Juliet screams:

JULIET

THIS PLACE ABOUT TO

Juliet flies up on a chandelier as
the party guests go insane.

ENSEMBLE

BLOW-OH-OH, OH-OH-OH OH-OH-OH
BLOW-OH-OH OH-OH-OH OH-OH-OH
BLOW-OH-OH OH-OH-OH OH-OH-OH
BLOW-OH! OH-OH OH-OH-THIS PLACE ABOUT TO

BLOW-OH-OH, OH-OH-OH OH-OH-OH
BLOW-OH-OH OH-OH-OH OH-OH-OH
BLOW-OH-OH OH-OH-OH OH-OH-OH
BLOW-OH! OH-OH OH-OH-

ANGÉLIQUE

THIS PLACE ABOUT TO

ALL

BLOW!

MAY

THIS PLACE ABOUT TO

ALL

BLOW!

ANNE

THIS PLACE ABOUT TO

Anne does a little bit of the Robot, which was added for the Broadway production, because Betsy Wolfe is so good at finding the goofy, funny elements of her character. So much of our show celebrates the individual rhythms of our performers and the way they bring themselves into the story, and movement is a big part of that.

JENNIFER WEBER
CHOREOGRAPHER



BLOW! ALL

THIS PLACE ABOUT TO ANGÉLIQUE/MAY/ANNE

BLOW! ALL

Juliet has descended from the chandelier and takes center stage for the final escalation...

JULIET/FRIENDS/ENSEMBLE
THIS PLACE ABOUT TO
BLOW-OH-OH-OH
THIS PLACE ABOUT TO
BLOW!

The song ends with a big, climactic explosion!

SCENE 6: "I'M NOT A GIRL, NOT YET A WOMAN"

THE DUBOIS CASTLE. AT THE TOILETS.

May enters the bathroom and stops,
startled by a BATHROOM ATTENDANT.

MAY

Oh... sorry, is this the ladies' room?

BATHROOM ATTENDANT

Oui! It is a room for *tout le monde*! We have a toilette for mademoiselles right there, and a toilette for messieurs over there...

MAY

(hesitates)

Oh, okay--

Juliet rushes in, buzzing.

JULIET

Oh my god, May, did you see me on the chandelier? I saw the chandelier, and I was like, I'm gonna get on the chandelier, and then I got on the chandelier, and then I was on the chandelier! How does my hair look?

(looking in the mirror)

Whoa. So good.

MAY

(to the bathroom attendant)

Would you mind giving us some privacy please?

BATHROOM ATTENDANT

Bien sur, of course.

MAY

Thank you.

BATHROOM ATTENDANT

Bien sur. Bien... sir.

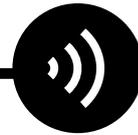
He exits. May reacts: did he just say that?

JULIET

Okay, bathroom attendants? Indoor toilets? Is this place chic or what?

MAY

It's very chic.



When May is alone in the bathroom, we hear the distant sound of the club outside, and when Juliet comes in, we briefly hear the sound get louder as it comes in with her. There was no way of creating a door on the set, so we had to use the sound to create a sense of that door opening. We wanted to remind the audience that this bathroom was a private space for May and Juliet and the intimate song they're about to sing.

GARETH OWEN
SOUND DESIGNER

JULIET
(picking up on May's discomfort)
May... are you okay?

MAY
(unconvincing)
Oh, yeah, I'm good. I am... one hundred percent
good, so...

JULIET
Okay. It's just, the way you're saying that,
and your body language, and the fact that I
know you, and basically everything about this
situation makes me think that you're lying.

MAY
It's nothing. Just... there was this guy...

JULIET
(immediately)
What did he do? What did he say to you?

MAY
Nothing. No, it was just this really cute guy,
and we kind of bumped into each other on the
dance floor...

JULIET
Aw, so cute.

MAY
And he smiled and was nice...

JULIET
And?

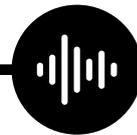
MAY
And nothing. Which is fine. I just need to
accept that some things aren't going to happen
for me.

We begin the ballad version of
"I'm Not a Girl, Not Yet a Woman":

MAY
I USED TO THINK
I HAD THE ANSWERS TO EVERYTHING
BUT NOW I KNOW
LIFE DOESN'T ALWAYS GO MY WAY

JULIET
YEAH

MAY
FEELS LIKE I'M CAUGHT IN THE MIDDLE
THAT'S WHEN I REALIZE...



By cutting away some elements and rearranging some elements, we were able to give this song a musical arc with a beginning, a middle, and an end. Dramatically, that's important, because in a musical, a song has to reflect a character's journey. A pop song often just needs to take you to one specific place and keep you there.

BILL SHERMAN
MUSIC SUPERVISOR /
ORCHESTRATOR AND ARRANGER

I'M NOT A GIRL

May removes the crown of flowers.

MAY

NOT YET A WOMAN
ALL I NEED IS TIME
A MOMENT THAT IS MINE
WHILE I'M IN BETWEEN...

I'M NOT A GIRL
THERE IS NO NEED TO PROTECT ME
IT'S TIME THAT I
LEARN TO FACE UP TO THIS ON MY OWN

JULIET

Come on, May...

I'VE SEEN SO MUCH MORE THAN YOU KNOW NOW
SO DON'T TELL ME TO SHUT MY EYES

May takes Juliet's hands, singing:

MAY

I'M NOT A GIRL
BUT IF YOU LOOK AT ME CLOSELY
YOU WILL SEE IT IN MY EYES
THIS GIRL WILL ALWAYS FIND
HER WAY

JULIET

May... I don't think of you as a girl.

MAY

(concerned)
You don't?

JULIET

Or as a boy, or as anything but my friend.

May smiles. Then, correcting:

MAY

Your best friend...

JULIET

My best friend.

MAY

Who is gorgeous?

JULIET

Who is so gorgeous.

MAY
(sincerely)
Thank you.

JULIET
Why don't you take a minute...

Juliet picks up the crown, and
gives it back to May.

JULIET
... and I'll see you on the dance floor.

Juliet exits, and May turns to
look in the mirror again, then
out, stronger and more self-
assured...

MAY
I'M NOT A GIRL DON'T TELL ME WHAT TO BELIEVE
I'M JUST TRYING TO FIND THE WOMAN IN ME, YEAH
ALL I NEED IS TIME THAT'S MINE
WHILE I'M IN BETWEEN
I'M NOT A GIRL
NOT YET A WOMAN

SCENE 7: "OVERPROTECTED"

ANOTHER ROOM IN THE CASTLE.

We find Francois, away from the party, at his virginal as he plays an up-tempo but classical-sounding version of "Overprotected":

FRANCOIS
SAY HELLO TO THE BOY THAT I AM
YOU'RE GOING TO HAVE TO SEE THROUGH MY PERSPECTIVE
I NEED TO MAKE MISTAKES JUST TO LEARN WHO I AM
AND I DON'T WANT TO BE SO DAMN PROTECTED

Juliet enters, returning from the bathroom, and stops when she sees Francois. He continues, oblivious.

FRANCOIS
THERE MUST BE ANOTHER WAY
'CAUSE I BELIEVE IN TAKING CHANCES
BUT WHO AM I TO SAY
WHAT A BOY IS TO DO?
GOD, I NEED SOME ANSWERS
WHAT AM I TO DO WITH MY LIFE?

JULIET
YOU WILL FIND IT OUT DON'T WORRY--

Francois YELLS, startled, and jumps up to see Juliet.

JULIET
Sorry, I didn't mean to scare you...

FRANCOIS
I wasn't scared, I'm just... surprised.

JULIET
It's my fault, I shouldn't be sneaking around.
I just...

(confidentially)
I'm not really supposed to be at this party, so.

FRANCOIS
That's okay. It's my party.

JULIET
Is it?

FRANCOIS
Yeah, but I won't tell anyone...

It's important for the arc of the show that François is playing this song with just a harpsichord. He is in his room, making music in private. Today, that would be him in his room with his laptop. Then it was the harpsichord. If the moment was filled with instruments, it would lose that sense of privacy.

MAX MARTIN
MUSIC & LYRICS / PRODUCER



Juliet bonds with a lot of people through the music of Britney Spears, so when she finds François singing "Overprotected," which is a Britney song, it's a way for her to think, "Oh, hey, you speak my language."

LUKE SHEPPARD
DIRECTOR



JULIET
Juliet. And you are?

FRANCOIS
Francois.

JULIET
Fran-kie...

FRANCOIS
DuBois.

JULIET
DeBoy.

FRANCOIS
Francois DuBois.

JULIET
(imitating his French accent)
Frankie DeBoy.

FRANCOIS
No.

JULIET
But what's in a name? So are you like a prince
or something?

FRANCOIS
No, no, I'm just a musician. As you can see, I
play the virginal.

JULIET
Me too. I feel like doing it once shouldn't
count.

FRANCOIS
(smiles)
I meant this virginal...

JULIET	FRANCOIS
(quickly)	(overlapping)
That one there, right, no, that's what I meant too.	The musical instrument, but I can see the confusion...

JULIET
So are you in like a band or something?

FRANCOIS
Well, we have like a... family band?

JULIET
Dope. The girls must be all over you.

FRANCOIS
I don't know, I'm not really into drama, or
like big public performances.

JULIET
That is so refreshing. My ex, Romeo...
(catching herself)
Never mind.

FRANCOIS
What?

JULIET
No, no, the last thing I should be doing right
now is talking about Romeo.

PHILLIP, CELIA, and MADELINE,
three party guests with drinks,
stop as they pass by.

PHILLIP
Do you mean Romeo Montague? That was so tragic
what happened to him.

CELIA
Yeah, it was like so hard for me, because Romeo
and I had this amazing summer together.

MADELINE
He said, "Did my heart love till now--"

JULIET
We're having a private conversation, thank you.

The guests shrug and exit.

FRANCOIS
Well, at least you have an ex. My father keeps
trying to set me up, but if I do marry someone,
I want to be able to say "I did it my way."

JULIET
Exactly. It's like parents think that just
because they raised us, they can decide our
whole lives for us.

FRANCOIS
Exactly!

JULIET
Doesn't it make you want to just drink a bunch
of poison or something?

FRANCOIS
No.



This usually gets a small laugh from the audience. François really does want to make his own decisions in his own way, but the only reason it's worded like this is to set up the lyric in "It's My Life": "Like Frankie said, I did it my way." In fact, the only reason the character is named "François" is so that it could be shortened to "Frankie." Which might seem like a LOT of work to justify one lyric, but I set a rule for myself that I couldn't change any of Max's original lyrics (aside from pronouns), so sometimes it took a bit of legwork.

**DAVID WEST READ
BOOK**

JULIET
No, me neither.

FRANCOIS
(beat)
I would like to gouge out my own eyes
sometimes.

JULIET
Right?

FRANCOIS
It's nice to meet someone who understands.

They smile at each other, and
Francois starts playing again.

FRANCOIS
WHAT AM I TO DO WITH MY LIFE?

JULIET
YOU WILL FIND IT OUT DON'T WORRY

FRANCOIS
HOW AM I SUPPOSED TO KNOW WHAT'S RIGHT?

JULIET
YOU JUST GOT TO DO IT YOUR WAY

FRANCOIS
I CAN'T HELP THE WAY I FEEL
BUT MY LIFE HAS BEEN SO OVERPROTECTED

They play together, happily.

FRANCOIS/JULIET
I DON'T NEED NOBODY TELLING ME JUST WHAT I WANNA
WHAT I, WHAT, WHAT, WHAT I'M GOING TO
DO ABOUT MY DESTINY

FRANCOIS
You're a natural!

JULIET
Thank you!

FRANCOIS/JULIET
I SAY NO, NO, NOBODY'S TELLING ME JUST
WHAT, WHAT, WHAT I WANNA DO, DO
I'M SO FED UP WITH PEOPLE TELLING ME TO BE
SOMEONE ELSE BUT ME

Juliet immediately turns to
Francois, giving him an inspired
pep talk:

JULIET
Frankie, I think I can help you.

FRANCOIS
Okay!

JULIET
What is the one thing you're most afraid of?

FRANCOIS
My father!

JULIET
Okay, and what are you gonna do about it?

FRANCOIS
I am going to do everything I can to make him happy!

JULIET
No!

FRANCOIS
No!

JULIET
We are going to stand up for ourselves, make our own choices, take control! And what's he gonna do?

FRANCOIS
Well, if I don't marry someone soon, he's going to make me join the army. But I swear, if he tries to set me up one more time...

JULIET
Swear not at all. Deny thy father, refuse his game! Come on, Frankie. Follow my lead...

SCENE 8: "CONFIDENT"

OUTSIDE THE DUBOIS CASTLE. IN THE GARDEN.

Juliet grabs Frankie's hand and drags him out to the dance floor on the back lawn, singing "Confident" as she becomes increasingly confident herself.

JULIET
IT'S TIME FOR ME TO TAKE IT
I'M THE BOSS RIGHT NOW
NOT GONNA FAKE IT
NOT WHEN YOU GO DOWN
'CAUSE THIS IS MY GAME
AND YOU BETTER COME TO PLAY

Anne, drink in hand, is thrilled with this turn of events.

ANNE
Yas, girl, yas!

JULIET
I USED TO HOLD MY FREAK BACK
NOW I'M LETTING GO
I MAKE MY OWN CHOICE
BITCH, I RUN THIS SHOW
SO LEAVE THE LIGHTS ON
NO, YOU CAN'T MAKE ME BEHAVE

Angélique, as always, is nervous.

ANGÉLIQUE
Oh God in heaven...

JULIET
SO YOU SAY I'M COMPLICATED
THAT I MUST BE OUTTA MY MIND
BUT YOU'VE HAD ME UNDERRATED
RATED, RATED

Juliet grabs Francois, winning him over as she demands:

JULIET/ENSEMBLE
WHAT'S WRONG WITH BEING, WHAT'S WRONG WITH BEING
WHAT'S WRONG WITH BEING CONFIDENT? (AH HA)
WHAT'S WRONG WITH BEING, WHAT'S WRONG WITH BEING
WHAT'S WRONG WITH BEING CONFIDENT? (AH HA)

And now Francois dances, trying to follow Juliet's lead...

FRANCOIS
IT'S TIME TO GET THE CHAINS OUT
IS YOUR TONGUE TIED UP?
'CAUSE THIS IS MY GROUND
AND I'M DANGEROUS

JULIET
AND YOU CAN GET OFF
BUT IT'S ALL ABOUT ME TONIGHT

FRANCOIS
(excited)
I'm so scared right now!

JULIET
I know!

SO YOU SAY I'M COMPLICATED
THAT I MUST BE OUTTA MY MIND

FRANCOIS
BUT YOU'VE HAD ME UNDERRATED
RATED, RATED

JULIET/FRANCOIS/ENSEMBLE
WHAT'S WRONG WITH BEING, WHAT'S WRONG WITH BEING
WHAT'S WRONG WITH BEING CONFIDENT? (AH HA)
WHAT'S WRONG WITH BEING, WHAT'S WRONG WITH BEING
WHAT'S WRONG WITH BEING CONFIDENT? (AH HA)

As Juliet and Francois dance
center stage, Juliet's confidence
is infectious, spreading
throughout the party.

JULIET/FRANCOIS/ENSEMBLE
WHAT'S WRONG WITH BEING, WHAT'S WRONG WITH BEING
WHAT'S WRONG WITH BEING CONFIDENT?(AH HA)
WHAT'S WRONG WITH BEING, WHAT'S WRONG WITH BEING
WHAT'S WRONG WITH BEING CONFIDENT? (AH HA)

Lance steps in, trying to regain
control of his party.

LANCE
Okay that's enough. I don't know who you are,
but you certainly were not on the guest leest!
Now Francois, there are plenty of girls here
you can dance with...

FRANCOIS
(confidently)
I'm already dancing with someone.

LANCE
(taken aback)
Excusez-mois?

JULIET
(to Lance)
Why don't you dance with my nurse?

ANGÉLIQUE
What?!

LANCE
Oh please, you are not going to distract me
with your nurse...

Lance turns to see Angélique.

LANCE
Angélique?

ANGÉLIQUE
Lance...

SO YOU SAY I'M COMPLICATED

JULIET
Wait, you two know each other?

ANGÉLIQUE
BUT YOU'VE HAD ME UNDERRATED

ENSEMBLE
RATED RATED

Angélique pulls Lance away as
Juliet dances with Francois, and
the rest of the party joins in as
the song reaches its climax:

FRANCOIS
YEAH YEAH!

JULIET/FRANCOIS/ENSEMBLE
AH! HA! CONFIDENT!
WHAT'S WRONG WITH BEING
AH! HA! CONFIDENT
BEING CONFIDENT (CONFIDENT)
OH YEAH! HA! CONFIDENT!

WHAT'S WRONG WITH BEING, WHAT'S WRONG WITH BEING
WHAT'S WRONG WITH BEING CONFIDENT? (AH HA)
WHAT'S WRONG WITH BEING, WHAT'S WRONG WITH BEING
WHAT'S WRONG WITH BEING CONFIDENT? (AH HA)

May re-enters, just in time to see
Juliet grab Francois and kiss him.

ENSEMBLE

CONFIDENT!

As the audience (hopefully)
applauds, Anne runs over to
William and the set shifts.

ANNE

(excited)

William! Did you see me dancing? Feel how
sweaty I am, I'm so disgusting, but this is
such a better play!

WILLIAM

Well, it's a different play. Both versions are
good.

ANNE

What should come next? Maybe a scene where
Juliet and Francois get it on?

WILLIAM

Not yet, sweet Anne, that scene will come anon.

ANNE

Oh! Wilt thou leave me so unsatisfied?

WILLIAM

Patience, good lady, wizards know their times.

ANNE

So you're a wizard now.

WILLIAM

*The following morning, underneath the covers,
We find a pair of unexpected lovers...*

Anne follows William's gaze to the
stage, where she sees...

SCENE 9: "TEENAGE DREAM" / "BREAK FREE"

A BEDROOM IN THE DUBOIS CASTLE. EARLY THE NEXT MORNING.

Lights rise on a bed, with two bodies under the covers. We might expect Francois and Juliet, but instead... it's Angélique who pops her head up first.

She looks around - "What did she do last night?" She creeps out of bed and starts gathering her discarded clothes as Lance pops up in bed, catching her.

LANCE
Leaving so soon?

ANGÉLIQUE
(startled)
What the F--rancis, Saint Francis! What? No!
It's just... morning, I should go. I can hear
the lark singing outside.

LANCE
Come back to bed, Sweet Nurse. That's not a
lark, it's the nightingale.

ANGÉLIQUE
(nervous)
Ah, ha. I used to have a friend named Gail. She
had her fun. In fact, they used to say that
every man had spent a night-in-Gail.

She laughs. He smiles.

LANCE
You're funny.

ANGÉLIQUE
I know. But I need to go. You go back to sleep.

She starts to leave, but his voice
stops her:

LANCE
Angélique. I couldn't believe it when I saw you
last night. Back in this house, after so many
years...

ANGÉLIQUE
It wasn't my idea.

I enjoyed taking Romeo and Juliet's "morning after" banter about larks and nightingales and re-assigning it to slightly older lovers in this context. And Juliet's Nurse makes dirty jokes and bad puns in Shakespeare's play, so I... also did that. It also serves as a nice setup for the Katy Perry lyric, "You think I'm funny when I tell the punchline wrong."

**DAVID WEST READ
BOOK**



LANCE

You were the best nurse we ever had. I was crushed when you left us.

ANGÉLIQUE

I had to. Your wife...

LANCE

She's gone now. And you're back. Don't act like you've forgotten everything.

ANGÉLIQUE

(cooly)

I remember a little French.

LANCE

(suggestively)

Who are you calling "little"?

ANGÉLIQUE

Lance! We're too old to start anything now.

LANCE

Are we?

He smiles at her, a twinkle in his eye, and she softens a little as she sings "Teenage Dream."

ANGÉLIQUE

YOU THINK I'M PRETTY WITHOUT ANY MAKE-UP ON
YOU THINK I'M FUNNY WHEN I TELL THE PUNCH LINE WRONG
I KNOW YOU GET ME, SO I LET MY WALLS COME DOWN, DOWN
BEFORE YOU MET ME, I WAS ALL RIGHT
BUT THINGS WERE KINDA HEAVY, YOU BROUGHT ME TO LIFE
NOW EVERY FEBRUARY YOU'LL BE MY VALENTINE, VALENTINE

Lance gets up from the bed.

LANCE

LET'S GO ALL THE WAY TONIGHT
NO REGRETS, JUST LOVE
WE CAN DANCE UNTIL WE DIE
YOU AND I, WILL BE YOUNG FOREVER

He starts dancing, full of energy.

LANCE

YOU MAKE ME FEEL LIKE I'M LIVING A TEENAGE DREAM
THE WAY YOU TURN ME ON, I CAN'T SLEEP
LET'S RUN AWAY AND DON'T EVER LOOK BACK
DON'T EVER LOOK BACK

Angélique pushes Lance away.

ANGÉLIQUE

Lance, looking back is what brought me to your bed. If I look forward, I can only think of Juliet's future and how much she needs me.

LANCE

Juliet is a big girl. She must be at least fourteen by now!

ANGÉLIQUE

(firmly)

She's in her twenties.

LANCE

See? There you go.

ANGÉLIQUE

And I'm supposed to stay here with you? When I don't even know what's going on in your heart.

Lance immediately launches into
"Break Free."

LANCE

IF YOU WANT IT, TAKE IT
I SHOULD'VE SAID IT BEFORE
TRIED TO HIDE IT, FAKE IT
I CAN'T PRETEND ANYMORE

ANGÉLIQUE

OOH

LANCE

I ONLY WANNA DIE ALIVE
NEVER BY THE HANDS OF A BROKEN HEART

ANGÉLIQUE

I DON'T WANNA HEAR YOU LIE TONIGHT
NOW THAT I'VE BECOME WHO I REALLY ARE

Lance starts to move towards Angélique, but she holds her ground.

ANGÉLIQUE

THIS IS THE PART WHEN I SAY I DON'T WANT YA
I'M STRONGER THAN I'VE BEEN BEFORE
THIS IS THE PART WHEN I BREAK FREE
'CAUSE I CAN'T RESIST IT NO MORE

They dance together, letting their true teenage selves come out as they sing:



Lance and Angélique are rediscovering their lost youth with each other, and that's why they're using these slightly old-fashioned moves to accentuate their nostalgia for what they used to have. It's like the dances they used to do back in the day. They look at each other, and suddenly, it just comes back.

JENNIFER WEBER
CHOREOGRAPHER

ANGÉLIQUE THIS IS THE PART WHEN I SAY I DON'T WANT YA I'M STRONGER THAN I'VE BEEN BEFORE THIS IS THE PART WHEN I BREAK FREE CAUSE I CAN'T RESIST IT NO MORE	LANCE YOU MAKE ME FEEL LIKE I'M LIVING A TEENAGE DREAM THE WAY YOU TURN ME ON I CAN'T SLEEP LET'S RUN AWAY AND DON'T EVER LOOK BACK DON'T EVER LOOK BACK
---	---

Lance playfully chases Angélique
around the bed.

LANCE
MY HEART STOPS WHEN YOU LOOK AT ME
JUST ONE TOUCH, NOW BABY I BELIEVE
THIS IS REAL, SO TAKE A CHANCE
AND DON'T EVER LOOK BACK, DON'T EVER LOOK BACK

Angélique is about to leave, but
then, she looks back...

ANGÉLIQUE
OH BABY!

... and runs towards Lance, as
they pull out all their best dance
moves and sing:

ANGÉLIQUE/LANCE
THIS IS THE PART WHEN I SAY I DON'T WANT YA
I'M STRONGER THAN I'VE BEEN BEFORE
THIS IS THE PART WHEN I BREAK FREE

Their dancing gets a little
dirty...

ANGÉLIQUE/LANCE
'CAUSE I CAN'T RESIST IT NO MORE
THIS IS THE PART WHEN I SAY I DON'T WANT YA
I'M STRONGER THAN I'VE BEEN BEFORE
THIS IS THE PART WHEN I BREAK FREE

ANGÉLIQUE
'CAUSE I CAN'T RESIST IT NO MORE

Literally unable to resist any
more, Angélique jumps on Lance and
kisses him.

She breaks away, and "Teenage
Dream" continues as an
instrumental, underscoring...

ANGÉLIQUE
You kiss by th'book. And now I gotta go.

LANCE
What?

Angélique heads for the door,
flustered by the kiss, but trying
to stay strong.

ANGÉLIQUE
Juliet needs someone to look after her. And
until the day that she gets married, I can't
begin to think about myself.

LANCE
Angélique, my wife told me on her dying bed
that I should look for you, because she wanted
me to be happy.

ANGÉLIQUE
She did?

LANCE
Yes. I mean, not explicitly, but with her eyes.

ANGÉLIQUE
I'm sorry, Lance. I can't.

LANCE
I'm sorry, too.

Angélique opens the door to exit,
glancing back at Lance, then
closing the door behind her as she
sings, sadly:

ANGÉLIQUE
DON'T EVER LOOK BACK
DON'T EVER LOOK BACK

And the lights shift to...

SCENE 10: "OOPS! ... I DID IT AGAIN"

THE DUBOIS ORCHARD. LATER THAT MORNING.

Juliet enters with coffee cups,
and finds Frankie, dead asleep in
her carriage.

JULIET
Frankie?

She nudges him. He doesn't wake.
She starts shaking him, frantic.

JULIET
Frankie? FRANKIE? FRANKIE?
FRANCOIS
Wh... what? WHAT? WHAT?

He jumps up.

JULIET
Oh my god, I thought you were dead! I was like
"not again!"

FRANCOIS
Not again?

JULIET
(changing the subject)
Heyyy. Last night was fun, wasn't it?

FRANCOIS
Yes! So much fun, and I remember all of it. But
can I just ask... did we...? I mean, do I still
play the virginal?

JULIET
Yes! Yes... and I should probably just say, I
wasn't really looking to rush into anything
right now. I just got out of a pretty serious
relationship, so.

FRANCOIS
Oh. Romeo, right? How long were you together?

JULIET
Four days. Almost. But it ended pretty badly.

FRANCOIS
So I guess I should wait to propose to you?

JULIET
Ha ha, probably.
(then)
Oh, you're serious.

FRANCOIS
Sorry, that was stupid. I was just excited
because I felt like we were bonding, and I've
never met anyone like you, but--

JULIET
No, Frankie, I didn't-- I mean, it's not that I
don't want to marry you.

FRANCOIS
So you do want to marry me?

On Juliet's panicked look, we
freeze Francois and spotlight
Juliet, as she sings her inner
thoughts through "Oops! ... I Did
It Again."

JULIET
I THINK I DID IT AGAIN
I MADE YOU BELIEVE WE'RE MORE THAN JUST FRIENDS
OH BABY
IT MIGHT SEEM LIKE A CRUSH
BUT IT DOESN'T MEAN THAT I'M SERIOUS
'CAUSE TO LOSE ALL MY SENSES
THAT IS JUST SO TYPICALLY ME
OH BABY, BABY

OOPS, I DID IT AGAIN
I PLAYED WITH YOUR HEART, GOT LOST IN THE GAME
OH BABY, BABY
OOPS, YOU THINK I'M IN LOVE
THAT I'M SENT FROM ABOVE
I'M NOT THAT INNOCENT

Lady Capulet and Capulet enter,
Angélique, Lance and Anne in tow.

CAPULET
You wayward girl!

LADY CAPULET
Disobedient wretch!

JULIET
Mum? Dad? What are you doing here? How did you
find me?

CAPULET
The carriage driver told us everything.

William enters, with a mischievous
grin.

WILLIAM
You're welcome.

Anne chases William off.

LADY CAPULET

You will return to Verona at once, and go straight to the convent.

JULIET

Yeah, it's just, there's been some developments? And I can't go back, because... Frankie and I are engaged.

FRANCOIS

(aside, to Juliet)

Engaged?

JULIET

Surprise!

FRANCOIS

You just said you didn't want to rush into anything?

JULIET

I know, but think about it: I wouldn't have to be a nun, you wouldn't have to join the army. This could solve all our problems.

They clink coffee cups.

LANCE

Well, this is wonderful news! I'll start making arrangements *tout de suite*! We will have a *soirée* tonight, and the wedding tomorrow.

JULIET

Tomorrow?

FRANCOIS

Whoa.

LANCE

A few close friends, we'll keep no great ado. Happy nights to happy days, for me, too!

He touches Angélique's arm, lovingly, then leads Francois off--

LANCE

Francois!

--as everyone exits except Angélique and Juliet, who look at each other, surprised.

ANGÉLIQUE

You and Frankie?

JULIET

You and Frankie's dad?

ANGÉLIQUE

YOU SEE MY PROBLEM IS THIS
I'M DREAMING AWAY
WISHING THAT HEROES, THEY TRULY EXIST
I CRY, WATCHING THE DAYS
CAN'T YOU SEE I'M A FOOL IN SO MANY WAYS
BUT TO LOSE ALL MY SENSES

ANGÉLIQUE/JULIET

THAT IS JUST SO TYPICALLY ME
OH BABY, BABY

They dance together as they sing:

ANGÉLIQUE/JULIET

OOPS, I DID IT AGAIN (OOPS, I)
I PLAYED WITH YOUR HEART (DID IT AGAIN WITH MY HEART)
GOT LOST IN THE GAME (GOT LOST)
OH BABY, BABY (IN THE GAME, BABY)
OOPS, YOU THINK I'M IN LOVE (OOPS YOU THINK YOU'RE IN LOVE)
THAT I'M SENT FROM ABOVE
I'M NOT THAT INNOCENT

(to each other)

YOU'RE NOT THAT INNOCENT

As they exit, teasingly...

JULIET

Aren't you a little bit old to be falling in
love?

ANGÉLIQUE

Excuse me, who you calling old?

Anne and William re-enter.

ANNE

What just happened? Juliet's getting married to
someone she barely knows because of her
parents? Again? I thought we were writing a new
story, and you jump in and start rewriting
everything?

WILLIAM

I know...

(pleased with himself)

BUT TO LOSE ALL MY SEN-TEN-CES
THAT IS JUST SO TYPICALLY ME

Anne turns to the audience.

ANNE

You see my problem is this.

The lighting turns red as they
begin a tango.



This tango was created during an improvisation in rehearsal. Bill and I were noodling on the piano, and [choreographer] Jennifer [Weber] created some spontaneous moves. All of a sudden, it just happened. We were constantly working like that as a team, just feeding off each other's energy and working things out in real time.

DOMINIC FALLACARO
MUSICAL DIRECTOR /
ADDITIONAL ARRANGEMENTS
AND ORCHESTRATIONS

ANNE

This man, William Shakespeare, went to London to become a playwright, and left me alone in the country to raise our kids.

WILLIAM

Okay, not sure we need to do this here--

ANNE

Hey! This is a soliloquy!

WILLIAM

It's actually more of an aside--

ANNE

(to the audience)

And yet, when it came time to write his will...

WILLIAM

Shakespeare...

ANNE

Do you know what he left for me, his beloved wife? His second-best bed!

WILLIAM

It's a very good bed!

ANNE

In all of his work, he never mentions me, never gives me any credit, he writes hundreds of sonnets that are definitely about being in love with a young man--

WILLIAM

Okay--

ANNE

And one sonnet that *might* be about me because he puns on my last name "Hathaway." And yes, my actual name is Anne Hathaway, let's not dwell on that.

The tango ends.

ANNE

But in all of his plays, never once does William Shakespeare portray a single happy marriage.

WILLIAM

Thou liest! I am working on a play about a happy marriage. It's called *Macbeth*. I think you might not like it.

ANNE

I wanted to like this play. But you're always trying to make things so complicated.

WILLIAM

What, and this play is simple?

ANNE

No. That's not what I'm saying--

WILLIAM

But one could say that. A play with no obstacles, conflicts, or complications...

ANNE

I like this play, my love. And I still believe it can have a better ending. ~~_____~~

But William is distracted and wants to get rid of Anne.

WILLIAM

Why don't you skip away and find another dress, while I stay here and faithfully write the rest?

ANNE

Okay, I will change my dress, not because you told me to, but because I want to, and also, let's be honest, I'm starting to chafe. But remember, William: keep it light, keep it tight, keep it fun, and then we're done!

She exits. He calls after her...

WILLIAM

Yes, yes. Present laughter, merriment and mirth!

...then turns to the audience, darkly...

WILLIAM

My thoughts be bloody or be nothing worth! Scene... whatever, new scene!

He returns to work, inspired.

WILLIAM

Before things get too simple or too neat, Let's set the scene where these young lovers meet...



Anne's use of the phrase "I still believe" parallels Juliet's "I want" song, "...Baby One More Time" ("I must confess, I still believe"). At the end of the play, Anne will say that William's choice to write about young lovers, rushed into marriage because of circumstance, felt "like a sign" ("Give me a sign"). The hope is that, through language, we connect Anne with Juliet, and William with Romeo, as the reworking of Romeo and Juliet's ending is also a renegotiation of William and Anne's marriage.

DAVID WEST READ
BOOK

SCENE 11: "I KISSED A GIRL"

A COBBLESTONE STREET IN PARIS.

Francois, looking around, lost,
runs into May.

FRANCOIS
Oh, sorry.

MAY
You're good.
(then, recognizing Francois)
Oh, hey!

FRANCOIS
Hey.

MAY
May.

There is an immediate chemistry
between them. And, as in the
original *Romeo & Juliet*, this
first romantic encounter takes the
form of a sonnet, the beats of
iambic pentameter being lightly
punctuated with percussion:

MAY
I'm Juliet's friend. I'm glad our paths have crossed.
We met each other at the ball, I think.

FRANCOIS
(looking around, nervous)
I thought I'd find the friar. I must be lost.

MAY
I know the feeling. Do you want a drink?

May takes out a flask.

FRANCOIS
This early in the day? I wouldn't dare.

MAY
I'm on Verona time. Here, have a shot.

FRANCOIS
Oh, thanks, but isn't it the same time there?

MAY
Okay, so do you want a drink or not?

Francois takes a very long drink.
He's clearly nervous.

FRANCOIS
I just proposed to Juliet.

MAY
Oh god!
You must be so in love. You two just met.

FRANCOIS
I'd never even kissed a girl before.

MAY
But still, you're moving forward--

FRANCOIS
No regrets.

MAY
You'd never kissed a girl before?

FRANCOIS
It's true.

MAY
So you've got nothing to compare it to.

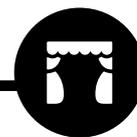
They look at each other. The energy is palpable. They kiss, tentatively, then both pull back, surprised, turning away from each other as the beats of the sonnet drop into "I Kissed a Girl":

MAY
THIS WAS NEVER THE WAY I PLANNED
NOT MY INTENTION

FRANCOIS
I GOT SO BRAVE, DRINK IN HAND
LOST MY DISCRETION
IT'S NOT WHAT, I'M USED TO
JUST WANNA TRY YOU ON

MAY
I'M CURIOUS FOR YOU
CAUGHT MY ATTENTION

FRANCOIS
I KISSED A GIRL AND I LIKED IT
THE TASTE OF HER CHERRY CHAPSTICK
I KISSED A GIRL JUST TO TRY IT
I HOPE MY GIRLFRIEND DON'T MIND IT
IT FELT SO WRONG



My favorite thing in the show is Shakespeare's book bike, which comes on in "I Kissed a Girl." It's a version of the Shakespeare and Company bookshop in Paris, and having Shakespeare himself ride it around sums up the pop culture collage that we're putting together.

SOUTRA GILMOUR
SET DESIGNER

MAY
IT FELT SO RIGHT

FRANCOIS
DON'T MEAN I'M IN LOVE TONIGHT
I KISSED A GIRL AND I LIKED IT
I LIKED IT

They are drawn back to each other,
finding it increasingly difficult
to deny their feelings.

MAY
US GIRLS WE ARE SO MAGICAL
SOFT SKIN, RED LIPS, SO KISSABLE

FRANCOIS
HARD TO RESIST SO TOUCHABLE
TOO GOOD TO DENY IT

MAY/FRANCOIS
AIN'T NO BIG DEAL, IT'S INNOCENT

The music becomes soft and
romantic as they kiss again -- a
beautiful moment of true
connection. They break apart,
still close.

MAY
Okay, but you know that I'm not a girl, right?
If that's what you--

FRANCOIS
It doesn't matter to me. I just like kissing
you.

They smile at each other.

MAY
IT FELT SO WRONG

FRANCOIS
IT FELT SO RIGHT

MAY/FRANCOIS
DON'T MEAN I'M IN LOVE TONIGHT

MAY
I KISSED A BOY AND I LIKED IT

FRANCOIS
I LIKED IT

(flustered)
Sorry, I've just never done anything like this.
I'm not really into drama.

MAY
Excuse me, you think I'm into drama?
(dramatically)
A five-six-seven-eight!

Cue a CELEBRATORY DANCE BREAK, as
the Ensemble cheers May and
Francois on.

MAY CREW
HEY! HO! HEY!

FRANCOIS CREW
HEY! HO! HEY!

FULL ENSEMBLE
HEY! HO! HEY!
HEY! HO! WHOOOA!

MAY
I KISSED A BOY AND I LIKED IT

ENSEMBLE
I LIKED IT (I LIKED IT)

FRANCOIS/ENSEMBLE
~~THE TASTE OF HIS CHERRY CHAPSTICK (I KISSED A GIRL)~~
~~I KISSED A GIRL JUST TO TRY IT (JUST TO TRY IT)~~
~~I HOPE MY GIRLFRIEND DON'T MIND IT~~

FRANCOIS/MAY/ENSEMBLE
IT FELT SO WRONG (SO WRONG)
IT FELT SO RIGHT (SO RIGHT)
DON'T MEAN I'M IN LOVE TONIGHT

MAY
I KISSED A BOY AND I LIKED IT (I LIKED IT)

FRANCOIS/MAY/ENSEMBLE
IT FELT SO WRONG, IT FELT SO RIGHT
DON'T MEAN I'M IN LOVE TONIGHT
I LIKED IT, I LIKED IT

They kiss, as the song ends.

The stage is cleared as Anne re-enters, joining William, who has been watching the previous scene with mischievous pride.

ANNE
And I'm back! What did I miss?

WILLIAM
Nothing really. Nothing important.



When May and François kiss, the stage rises up. It's a moment where the pop form pushes the story form: their kiss literally transports them out of the narrative, and we use the magical spectacle of a concert to communicate that. It was important to me that this moment was beautifully romantic - dry ice fills the stage and the music softens. These two characters get the love story they deserve.

LUKE SHEPPARD
DIRECTOR

ANNE
I was hoping there'd be a big love scene--

WILLIAM
Well--

ANNE
Between Juliet and Francois--

WILLIAM
Well--

ANNE
(re her dress)
I hate missing anything, but there's like... an excessive amount of string in this thing.

WILLIAM
Well, nothing to worry about. "What's done is done." I invented that phrase, by the way.

ANNE
What does that mean, "what's done is done"?
What did you do?

WILLIAM
Oh, you'll find out... in Act Two.

ANNE
William--

WILLIAM
You've had your fun, Anne, but I know "in my heart of hearts" -- another phrase I invented -- that the end of this play is far from a "foregone conclusion."

ANNE
Okay, please stop quoting yourself.

WILLIAM
The audience waits with "bated breath" -- William Shakespeare -- to see what I'll do next!

ANNE
Okay, I don't know what happened when I was changing, and I don't know where you're going with this, but--

WILLIAM
If I revealed that the poison Romeo drank was actually a sleeping potion...

ANNE
Okay, no no no no no--

WILLIAM
If Juliet, once dead, is now alive,
Then why can't I say Romeo didst survive?

ANNE
(warning)
You will not.

WILLIAM
(defiant)
I, Will, Shakespeare.



We had the most incredibly supportive producers on this show; they trusted our creative team and rarely gave us any notes, BUT... the one note I received from Tim Headington when I first pitched the concept of *& Juliet* was: Romeo has to come back. And it's the best note I could have received. It gave us a dream Act 1 finale.

DAVID WEST READ
BOOK

SCENE 12: "IT'S MY LIFE"

THE DUBOIS CASTLE.

On a wailing guitar, we hear the unmistakable opening of "It's My Life" from above the stage:

ROMEO (OFF)
THIS AIN'T A SONG FOR THE BROKEN-HEARTED

Lights, smoke, special effects.
ROMEO descends from above on a giant "ROMEO" sign.

ROMEO
NO SILENT PRAYER FOR THE FAITH-DEPARTED
I AIN'T GONNA BE JUST A FACE IN THE CROWD
YOU'RE GONNA HEAR MY VOICE
WHEN I SHOUT IT OUT LOUD

ENSEMBLE
ROMEO!

ROMEO
(reaching ground level)
IT'S MY LIFE
IT'S NOW OR NEVER
I AIN'T GONNA LIVE FOREVER
I JUST WANT TO LIVE WHILE I'M ALIVE
(playing out)
MY HEART IS LIKE AN OPEN HIGHWAY
AND I'M JUST GONNA DO IT MY WAY
I JUST WANNA LIVE WHILE I'M ALIVE
'CAUSE IT'S MY LIFE

Lights on William and Anne.

ANNE
Well, William, I hope you're very impressed
with yourself.

WILLIAM
You know what? I really am.
(sings)
THIS IS FOR THE ONES WHO STOOD THEIR GROUND

ENSEMBLE
ROMEO! ROMEO! RO-ME-O!

WILLIAM
FOR ROMEO AND JULIET WHO NEVER BACKED DOWN

ENSEMBLE
ROMEO! ROMEO! ROMEO! ROMEO!

Romeo enters by descending from the sky, which is a purposeful reversal of how Shakespeare entered at the start of the show by rising from the floor. It's another way of tying the characters together; both entrances are dramatic in their own unique way, and both celebrate the pop form.

LUKE SHEPPARD
DIRECTOR



WILLIAM
TOMORROW'S GETTING HARDER MAKE NO MISTAKE

WILLIAM/ROMEO
LUCK AIN'T EVEN LUCKY
GOT TO MAKE YOUR OWN BREAKS

Romeo makes the trip to Paris over
the following:

ROMEO
IT'S MY LIFE
AND IT'S NOW OR NEVER
I AIN'T GONNA LIVE FOREVER
I JUST WANT TO LIVE WHILE I'M ALIVE
MY HEART IS LIKE AN OPEN HIGHWAY

WILLIAM
LIKE FRANKIE SAID

FRANCOIS
I DID IT MY WAY

ROMEO
I JUST WANT TO LIVE WHILE I'M ALIVE
'CAUSE IT'S MY LIFE

Juliet finds Anne.

JULIET
April, I can't believe I'm engaged again. So
much is happening in such a short time!

ANNE
So much is happening. But whatever happens, I
will be here for you, and you will be fine.

JULIET
(reassured)
IT'S MY LIFE
AND IT'S NOW OR NEVER, 'CAUSE
I AIN'T GONNA LIVE FOREVER
I JUST WANT TO LIVE WHILE I'M ALIVE

JULIET/ANNE
IT'S MY LIFE
MY HEART IS LIKE AN OPEN HIGHWAY
AND I'M JUST GONNA DO IT MY WAY
I JUST WANT TO LIVE WHILE I'M ALIVE

William grabs Romeo.

WILLIAM
Go, Romeo, you're her only hope! You're back
from the dead!



David [West Read] uses this song as a resurrection song. It highlights Romeo's over-the-top, drama queen energy, and it plays with the excitement of having his life back. And because there's a "back from the dead" Goth vibe to what's happening, he's got on black jeans and his tight, ruffled pink shirt. He oozes that Harry Styles, dreamboat poetry, sad boy energy.

PALOMA YOUNG
COSTUME DESIGNER

ROMEO
I know! It's super dope!

WILLIAM/ANNE
BETTER STAND TALL WHEN THEY'RE CALLING YOU OUT
DON'T BEND, DON'T BREAK, BABY, DON'T BACK DOWN

ROMEO/ENSEMBLE	JULIET
IT'S MY LIFE	IT'S MY LIFE
AND IT'S NOW OR NEVER, 'CAUSE	
I AIN'T GONNA LIVE FOREVER	I AIN'T GONNA LIVE FOREVER
I JUST WANT TO LIVE	IT'S MY LIFE
WHILE I'M ALIVE	

ROMEO/JULIET/ENSEMBLE
IT'S MY LIFE (IT'S MY LIFE)
MY HEART IS LIKE
AN OPEN HIGHWAY
AND I'M JUST GONNA DO IT MY WAY
I JUST WANT TO LIVE WHILE I'M ALIVE

Romeo appears at the top of a
ladder, which acts as a balcony.

ROMEO
Juliet! It's Romeo! Herefore art thou Romeo!

ENSEMBLE
ALIVE!

JULIET
(shocked)
Romeo? You're alive?

ENSEMBLE
ALIVE!!

ROMEO
I'm alive and I came back for my wife.

ENSEMBLE
ALIVE!!!

Juliet turns to the audience.

JULIET
Oh shit.

JULIET/ROMEO/ENSEMBLE
IT'S... MY... LIFE.

END OF ACT ONE.

ACT TWO

SCENE 13: "LOVE ME LIKE YOU DO" / "SINCE U BEEN GONE"

IN FRONT OF THE CURTAIN./A BAR OUTSIDE THE DUBOIS CASTLE.

Romeo enters in front of the Romeo sign, full of emotion...

ROMEO
Juliet...

... and begins a melodramatic version of "Love Me Like You Do":

ROMEO
YOU'RE THE LIGHT, YOU'RE THE NIGHT
YOU'RE THE COLOR OF MY BLOOD
YOU'RE THE CURE, YOU'RE THE PAIN
YOU'RE THE ONLY THING I WANNA TOUCH
NEVER KNEW THAT IT COULD MEAN SO MUCH, SO MUCH

Anne enters, unhappy with this start to Act Two.

ROMEO
YOU'RE THE FEAR, I DON'T CARE
'CAUSE I'VE NEVER BEEN SO HIGH
FOLLOW ME TO THE DARK
LET ME TAKE YOU PAST OUR SATELLITES
YOU CAN SEE THE WORLD YOU BROUGHT TO LIFE, TO LIFE

As the Romeo sign rises, the rest of the Ensemble enters, gathering around Juliet, who sits at a table at the bar. Romeo serenades her...

ROMEO
SO LOVE ME LIKE YOU DO, LO-LO-LOVE ME LIKE YOU DO
LOVE ME LIKE YOU DO, LO-LO-LOVE ME LIKE YOU DO
TOUCH ME LIKE YOU DO, TO-TO-TOUCH ME LIKE YOU DO

... but Juliet just stares at him, unimpressed, as everyone awkwardly watches.

ROMEO
(genuinely confused)
WHAT ARE YOU WAITING FOR?

ANGÉLIQUE
(to Juliet)
Should I tell him, or will you?

JULIET

Romeo, it's been kind of a crazy week.

ROMEO

Right? Yeah, so I just wanted to say, straight up, that I forgive you.

JULIET

For?

ROMEO

For not killing yourself when you thought I was dead, even though I killed myself when I thought you were dead.

JULIET

You think I'm the one who needs to apologize? You killed my cousin, you killed yourself without even double-checking to make sure I was dead, you told me your heart had "never loved till now" when you and I both know--

ROMEO

No, no, no, that's what I'm saying, it's all good, girl. You're not dead, I'm not dead anymore. All that matters now is that we can finally be with each other, as husband and wife, star-cross'd lovers, together for life.

BENVOLIO (a female Ensemble member dressed as a man) steps forward.

BENVOLIO

Yo, Romeo, can I talk to you for a second?

William turns to Anne.

WILLIAM

Who's this now?

ROMEO

Benvolio! My best bro! It's been a minute.

BENVOLIO

Yeah, I know, it's just...

(re Juliet)

I fear, dear coz, she's with some other guy. This is the truth, or let Benvolio die.

ROMEO

You need to chill, Benvolio. I just got married to Juliet. It's not like she's found some new lover already!

He laughs. Juliet doesn't.



This moment of the show used to be a mashup of several songs, but in workshops it became clear that "Since U Been Gone" is a powerful number in its own right. Nothing can compete with the simplicity of the lyric matching Juliet's exact circumstances. I'm thankful for all the workshops we did both in the USA and in London, as they gave us the space to make discoveries like this.

LUKE SHEPPARD
DIRECTOR

ROMEO
Juliet?

We hear the famous strummed intro to "Since U Been Gone":

JULIET
HERE'S THE THING
WE STARTED OUT FRIENDS
IT WAS COOL, BUT IT WAS ALL PRETEND
YEAH, YEAH
SINCE YOU BEEN GONE

ROMEO
Juliet, I killed myself for you!

JULIET
I know.

YOU'RE DEDICATED, YOU TOOK THE TIME
WASN'T LONG TILL I CALLED YOU MINE
YEAH, YEAH
SINCE YOU BEEN GONE

ROMEO
We exchanged love's faithful vows!

JULIET
AND ALL YOU'D EVER HEAR ME SAY
IS HOW I PICTURE ME WITH YOU

ROMEO
What has happened?!

JULIET
THAT'S ALL YOU'D EVER HEAR ME SAY

Juliet's friends jump up, backing her up:

JULIET/FRIENDS
BUT SINCE YOU BEEN GONE
I CAN BREATHE FOR THE FIRST TIME
I'M SO MOVING ON
YEAH, YEAH
THANKS TO YOU
NOW I GET WHAT I WANT
SINCE YOU BEEN GONE

JULIET
I know about the other lovers, Romeo.

ROMEO
Juliet, I can explain--

JULIET
HOW CAN I PUT IT? YOU PUT ME ON
I EVEN FELL FOR THAT STUPID LOVE SONG
YEAH, YEAH
SINCE YOU BEEN GONE

ROMEO
It was different with you, I swear!

JULIET
HOW COME I'VE NEVER HEARD YOU SAY
I JUST WANT TO BE WITH YOU?

ROMEO
That's literally all I've said.

JULIET
GUESS YOU NEVER FELT THAT WAY

JULIET/FRIENDS
BUT SINCE YOU BEEN GONE
I CAN BREATHE FOR THE FIRST TIME
I'M SO MOVING ON
YEAH, YEAH
THANKS TO YOU
NOW I GET WHAT I WANT

Romeo looks shellshocked, but
tries to maintain his composure.

ROMEO
So there is some other lover.

ANGÉLIQUE
He's a quick one, isn't he?

ROMEO
Well I'm sorry, but nothing's changed for me. I
still love you, and just remember, Juliet, you
called me to your balcony.

BENVOLIO
Droppin' truths!

ROMEO
You asked me to propose.

BENVOLIO
Star-cross'd lovers, whut!

ANNE
Yes, but then you died, and she got engaged to
someone else.

Anne hands a wedding invitation to
Romeo, who reads:

ROMEO

"You are cordially invited to the wedding of Juliet Capulet and Francois DuBois."

JULIET

It's pronounced "De-Boy." And you're not invited.

Anne takes back the invitation.

ROMEO

So what, I'm banishèd? Do not say banishèd!

JULIET

I didn't say "banished," I just said you can't come.

Juliet's friends surround Romeo.

JULIET/FRIENDS

YOU HAD YOUR CHANCE YOU BLEW IT
OUT OF SIGHT OUT OF MIND

Romeo starts to speak--

JULIET/FRIENDS

SHUT YOUR MOUTH I JUST CAN'T TAKE IT
AGAIN AND AGAIN AND AGAIN AND AGAIN (HEY)

They push Romeo and the rest of
the men away, and then celebrate:

JULIET/FRIENDS

SINCE U BEEN GONE
I CAN BREATHE FOR THE FIRST TIME
I'M SO MOVIN' ON
YEAH, YEAH
THANKS TO YOU (THANKS TO YOU)
NOW I GET (NOW I GET)
YOU SHOULD KNOW (YOU SHOULD KNOW)
THAT I GET
I GET WHAT I WANT
SINCE U BEEN (SINCE U BEEN SINCE U BEEN)
SINCE U BEEN GONE

As Juliet and her female friends
exit, victorious, William
approaches Anne.

WILLIAM

Well. Juliet didn't really give Romeo much of a
chance to explain himself, did she?

ANNE

No, she didn't.

WILLIAM

I thought that was a bit harsh.

ANNE

Yes, and I thought we were writing this play together, but then you made some pretty big decisions on your own, so--

WILLIAM

Because there was no conflict before!

ANNE

Well there's conflict now, isn't there?

(then, trying)

Do you really not understand why this is important to me?

WILLIAM

I know you have your own ideas about this play--

ANNE

But do you understand why?

WILLIAM

What I understand is that I have a reputation to uphold. And if I just throw that away, then all the time that I spend apart from you and the kids isn't really worth much, is it?

ANNE

That may be so. But if you care less about your own wife than you do about your art, then you, Mr. Shakespeare, will break my heart.

WILLIAM

I care very much about... both.

ANNE

(pained)

I see.

WILLIAM

Now could you give me back my quill?

ANNE

Fine.

She snaps the quill in two, and hands it to him. Some of the Ensemble, in the process of changing the set, react in shock.

WILLIAM

Well done. I guess Juliet's on her own. Anything could happen now.

ANNE

She's better off without you. And maybe I am,
too.

She exits. William looks stunned,
then becomes aware of the Ensemble
watching him, and tries to brush
it off, singing:

WILLIAM

SHE HAD HER CHANCE, SHE BLEW IT
OUT OF SIGHT OUT OF MIND

The Ensemble start to speak, but
William cuts them off--

WILLIAM

SHUT YOUR MOUTH I JUST CAN'T TAKE IT

--and exits, annoyed, as we
transition into...

SCENE 14: "WHATAYA WANT FROM ME"

THE DUBOIS CASTLE. GARDEN. SAME TIME.

Francois is bracing himself for the wedding, as Lance brings him a decorated metal chest plate.

LANCE

Francois! I thought that during the ceremony tomorrow, you could wear this ceremonial chest plate...

FRANCOIS

I can dress myself, thank you.

LANCE

Of course you can. Because tomorrow, you become a man. And it could be a special day for all of us. I've never told you this, but there was a time, many years ago--

FRANCOIS

Juliet's Nurse. I know, everyone knows.

LANCE

Oh. Well I hope you know it's not that I didn't love your mother. But what I had with Angélique was special. I wish I had fought for her, the way I hope you'll fight for your true love.

FRANCOIS

Right.

LANCE

I'll let you get ready. But I am proud of you. And your mother would be, too.

He exits. Francois looks conflicted.

May enters, seeing that Francois is getting ready.

MAY

You're going through with the wedding.

Francois turns, not surprised this time.

FRANCOIS

May, I'm sorry, but I made a promise to Juliet, and that was before...

MAY
Well I actually saw you first, if we're
starting to keep score...

FRANCOIS
May...

MAY
Juliet can marry someone else. If you have
stronger feelings for me, and I have stronger
feelings for you...

FRANCOIS
May...

MAY
We'll find the friar and marry in secret! Run
away and exile ourselves to Mantua!

FRANCOIS
May. My father didn't approve when he thought I
wanted to be with the wrong woman. What would
he think if I wanted to be with...

MAY
(offended)
With me?

Francois, defensive, begins
"Whataya Want From Me":

FRANCOIS
HEY, SLOW IT DOWN
WHAT DO YOU WANT FROM ME
WHAT DO YOU WANT FROM ME
YEAH, I'M AFRAID
WHAT DO YOU WANT FROM ME
WHAT DO YOU WANT FROM ME

MAY
THERE MIGHT HAVE BEEN A TIME
WHEN I WOULD GIVE MYSELF AWAY
OOH ONCE UPON A TIME
I DIDN'T GIVE A DAMN

FRANCOIS
BUT NOW

MAY
HERE WE ARE

FRANCOIS
SO WHAT DO YOU WANT FROM ME
WHAT DO YOU WANT FROM ME



The original version of this song opens with this arpeggiated guitar lick. It stops and starts. But we made it constant. It's very agitated, and it needs to be, because François and May are both so agitated. We need to hear that in the song.

DOMINIC FALLACARO
MUSICAL DIRECTOR / ADDITIONAL ARRANGEMENTS
AND ORCHESTRATIONS

MAY
JUST DON'T GIVE UP

FRANCOIS
I'M WORKIN' IT OUT

MAY
PLEASE DON'T GIVE IN
I WON'T LET YOU DOWN

FRANCOIS
IT MESSED ME UP, I NEED A SECOND TO BREATHE

MAY
JUST KEEP COMING AROUND

FRANCOIS
HEY, WHAT DO YOU WANT FROM ME

MAY
WHAT DO YOU WANT FROM ME

FRANCOIS
WHAT DO YOU WANT FROM ME

MAY
You can't ignore what happened. It's not fair
to Juliet.

FRANCOIS
What happened was a mistake.

MAY
What happened to "no regrets"?

FRANCOIS
YEAH, IT'S PLAIN TO SEE
THAT BABY YOU'RE BEAUTIFUL
AND THERE'S NOTHING WRONG WITH YOU

MAY
Oh, thanks so much...

FRANCOIS
IT'S ME, I'M A FREAK
BUT THANKS FOR LOVIN' ME
'CAUSE YOU'RE DOING IT PERFECTLY

MAY
THERE MIGHT HAVE BEEN A TIME
WHEN I WOULD LET YOU SLIP AWAY
I WOULDN'T EVEN TRY BUT I THINK
YOU COULD SAVE MY LIFE
JUST DON'T GIVE UP

This is a very beautiful,
heartbreaking moment
in the show, so we light it
very simply. It's almost lit
like a play. There are only
10 or 12 cues.

HOWARD HUDSON
LIGHTING DESIGNER



FRANCOIS
I'M WORKIN' IT OUT

MAY
PLEASE DON'T GIVE IN
I WON'T LET YOU DOWN

FRANCOIS
IT MESSED ME UP

MAY
I NEED A SECOND TO BREATHE

FRANCOIS
JUST KEEP COMING AROUND

MAY
HEY

FRANCOIS
WHAT DO YOU WANT FROM ME

The argument escalates, with May becoming increasingly frustrated.

MAY
WHAT DO YOU WANT FROM ME

FRANCOIS
WHAT DO YOU WANT FROM ME

MAY
WHAT DO YOU WANT FROM ME

FRANCOIS
WHAT DO YOU WANT FROM ME

MAY
WHAT DO YOU WANT FROM ME

May and Francois are so close that it looks like they might kiss again, but instead, Francois turns and exits, leaving May alone.

May takes off the crown of flowers, crushed, as the underscoring carries us into...

SCENE 15: "ONE MORE TRY"

OUTSIDE THE DUBOIS CASTLE. CONTINUOUS.

Juliet enters, finding May.

JULIET

May! I've been looking for you. We missed you at the bar.

May puts the crown back on, and turns to Juliet with a brave face.

MAY

I'm sorry, I should've been there. I've actually been wanting to talk.

JULIET

Oh, me too. You're not going to believe this, but Romeo came back, expecting to, like, pick up where we left off, and it's like, how am I supposed to trust you ever again if you haven't been honest with me?

MAY

(guilt-stricken)

Yeah...

JULIET

He should have told me about his past.

ANGÉLIQUE

(entering)

And you should've asked. But this is what happens when you only spend three days getting to know each other, and don't spend the whole time talking.

(then)

Now come on, leave Juliet alone, she needs her rest.

MAY

Oh, can we just finish talking?

ANGÉLIQUE

About Romeo? I don't think so.

(to Juliet)

Dream tonight of Frankie. Leave Romeo in the past.

JULIET

(unconvincing)

I will.

As Angélique leads May off, Juliet looks up at the sky full of stars.

JULIET
Come, gentle night. Give me my Romeo. And when
I shall die...
(aggressively)
Take him and cut him out in little stars.

ROMEO
(entering)
You want to cut me into little stars? Like,
with a knife?

JULIET
It's a metaphor, Romeo.

ROMEO
Oh, let me do one: Juliet, you are the sun.
Arise, fair sun, and kill the envious moon--

JULIET
No, no, we're not doing this again. If you
think you can show up the night before my
wedding and win me back with the same old
pretty words--

ROMEO
That's not why I'm here. I just wanted to
say... I understand why you wouldn't trust me.
It's true, I've been romantic with other
people. But to be honest, I never had much
else. I was never a prince, or a soldier, or an
artist, or a fool...

JULIET
Well...

ROMEO
All I've ever been is a sexy young man with a
tight body and a lot of feelings. And then I
met you.

Juliet looks at him, affected.

ROMEO
Juliet, you made me want to commit myself to
something. To challenge my parents and
everyone's expectations, to do something brave,
something I could be proud of. You made me want
to become more... better.

Juliet winces at the bad grammar,
but appreciates the sentiment.

JULIET
I... totally get that, Romeo. And it's not completely your fault for being the way you are. I mean, your family is kind of the worst.

ROMEO
I think your family is kind of the worst.

JULIET
I think both of our families are kind of the worst. And I'm proud that we were brave enough to do something we knew they'd hate. I just wish we'd been brave enough to tell them we were in love.

ROMEO
So we're not in love anymore?

JULIET
(gently)
I'm with Frankie now. I chose Frankie, and this time, I'm trying to own my choices. I'll never forget what we had, but if I'm really going to start over... I can't do that with you.

She begins "One More Try," open and honest.

JULIET
HAVE YOU EVER FELT OUT OF PLACE
LIKE SOMETHING KNOCKED YOU OFF, OFF YOUR WAVE
YOU TRY TO LIFT YOUR HEAD UP
TO SHOW 'EM WHAT YOU'RE MADE OF

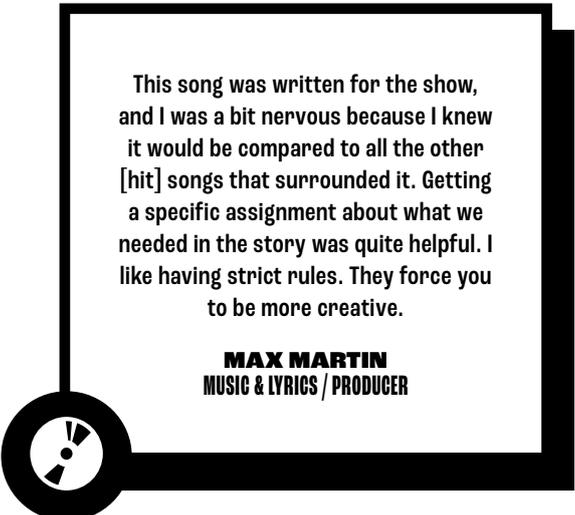
I USED TO ALWAYS FEEL TOO AFRAID
TO TAKE THAT EXTRA STEP, MAKE A CHANGE
BUT NOW I'VE GOTTA STAND UP
AND SHOW 'EM WHAT I'M MADE OF

OOH, WE ALL WERE BORN TO BREAK THE RULES
I KNOW I'VE GOT A LOT OF HILL TO CLIMB
BUT ON THIS STARRY NIGHT I'M FEELING NEW
OH, OH ANYTHING GOES

THIS IS THE MOMENT I'VE WAITED FOR
WON'T HOLD IT BACK, NO NOT ANY MORE
I'M STARTING OVER WITH TEARS IN MY EYES
ALL THAT I'M ASKING IS ONE MORE TRY

ROMEO
Sorry, I'm getting weirdly emotional.

JULIET
You are weirdly emotional. And I love that about you.



This song was written for the show, and I was a bit nervous because I knew it would be compared to all the other [hit] songs that surrounded it. Getting a specific assignment about what we needed in the story was quite helpful. I like having strict rules. They force you to be more creative.

MAX MARTIN
MUSIC & LYRICS / PRODUCER

ROMEO
I just wish that I could start over, too. I
wish I didn't have to live with my mistakes for
the rest of my life.

JULIET
Romeo, you literally rose from the dead. Your
life can be anything you want.

ROMEO
SICK OF BEING TOLD WHO I AM
PUT INTO A BOX, NO NOT AGAIN
IT'S TIME FOR ME TO STEP OUT
AND SHOW 'EM WHAT I'M ALL ABOUT

'CUZ OOH, WE ALL WERE BORN TO BREAK THE RULES
I KNOW I GOT A LOT OF HILL TO CLIMB
BUT ON THIS STARRY NIGHT I'M FEELING NEW
OH, OH ANYTHING GOES

THIS IS THE MOMENT I'VE WAITED FOR
WON'T HOLD IT BACK, NO NOT ANY MORE
I'M STARTING OVER WITH TEARS IN MY EYES
ALL THAT I'M ASKING IS ONE MORE TRY

I'VE MADE MISTAKES AND I'VE LET YOU DOWN
BEEN YOUNG AND STUPID, I SEE IT NOW
I'M STARTING OVER WITH TEARS IN MY EYES
ALL THAT I'M ASKING IS ONE MORE TRY

They sit on a swing seat,
attached to a moon, and it
magically lifts into the air.

ROMEO
ONE MORE TRY

JULIET
I'VE MADE MISTAKES

ROMEO
I'VE LET YOU DOWN

ROMEO/JULIET
BEEN YOUNG AND STUPID, I SEE IT NOW

ROMEO
I'M STARTING OVER WITH TEARS IN MY EYES

JULIET
ALL THAT I'M ASKING
I'VE MADE MISTAKES

ROMEO
I'VE LET YOU DOWN



After the more intimate moment in "Whataya Want From Me," this moment brings in much more color and energy. There's a shooting star that goes across, and all these elements of a carnival come in. The carnival isn't Shakespearean at all, obviously. It's a huge jump, but it doesn't feel out of place because the show is transitioning to this bigger feeling.

ANDRZEJ GOULDING
VIDEO AND PROJECTION DESIGNER

ROMEO/JULIET
BEEN YOUNG AND STUPID, I SEE IT NOW
I'M STARTING OVER WITH TEARS IN MY EYES
ALL THAT I'M ASKING IS ONE MORE TRY

As the song ends, the swing seat
returns to ground level, and it
looks like they are about to kiss.

ROMEO
Juliet... if you can look at me, and tell me
you don't love me, then I will go, and leave
you to your new lover, and be happy for you.

JULIET
(with great difficulty)
I... can't love you, Romeo.

He nods, heartbroken, and exits.
But as soon as he's gone, we can
see how torn Juliet is...

SCENE 16: "PROBLEM" / "CAN'T FEEL MY FACE"

OUTSIDE THE DUBOIS CASTLE. NIGHT BECOMING MORNING.

Juliet struggles with her feelings for Romeo as she begins a stripped-down version of "Problem":

JULIET
BABY EVEN THOUGH I HATE YA
I WANNA LOVE YA

ENSEMBLE (OFF)
MM-HM-MM-MM-MM

JULIET
AND EVEN THOUGH I CAN'T FORGIVE YA
I REALLY WANT TO

ENSEMBLE (OFF)
MM-HM-MM-MM-MM

JULIET
TELL ME, TELL ME BABY
WHY CAN'T YOU LEAVE ME
'CAUSE EVEN THOUGH I SHOULDN'T WANT IT
I GOTTA HAVE IT

ENSEMBLE (OFF)
MM-HM-MM-MM-MM

JULIET
HEAD IN THE CLOUDS
GOT NO WEIGHT ON MY SHOULDERS
I SHOULD BE WISER
AND REALIZE THAT I'VE GOT
ONE LESS PROBLEM WITHOUT YA
I GOT ONE LESS PROBLEM WITHOUT YA

Juliet's friends enter, acting as her conscience:

JULIET/FRIENDS
ONE LESS PROBLEM WITHOUT YA
I GOT ONE LESS PROBLEM WITHOUT YA
I GOT ONE LESS PROBLEM WITHOUT YA
I GOT ONE LESS, ONE LESS PROBLEM

Juliet's friends dance with her, as the song picks up intensity, dropping into the hip-hop beat.

JULIET
I KNOW YOU'RE NEVER GONNA WAKE UP
I GOTTA GIVE UP



"Problem" is our dream ballet. Our show hits on all the standard musical theater concepts. There's a dream ballet. There's an eleven o'clock number. You might not recognize them right away because we've twisted them for the world of this show, but they're all there.

JENNIFER WEBER
CHOREOGRAPHER

This is one of the most obvious places where we changed Max Martin's melody. In the original version of "Problem," the line "one less problem without you" is whispered. We've got the ensemble singing it. That's a way for the Players to show their support for Juliet, and it turns a solo into a group number.

BILL SHERMAN
MUSIC SUPERVISOR / ORCHESTRATOR
AND ARRANGER



JULIET'S FRIENDS

BUT IT'S YOU

JULIET

I KNOW I SHOULDN'T EVER CALL BACK
OR LET YOU COME BACK

JULIET'S FRIENDS

BUT IT'S YOU

JULIET

EVERY TIME YOU TOUCH ME
AND SAY YOU LOVE ME
I GET A LITTLE BIT BREATHLESS
I SHOULDN'T WANT IT

JULIET'S FRIENDS

BUT IT'S YOU

JULIET

HEAD IN THE CLOUDS
GOT NO WEIGHT ON MY SHOULDERS
I SHOULD BE WISER
AND REALIZE THAT I'VE GOT

JULIET/FRIENDS

ONE LESS PROBLEM WITHOUT YA
I GOT ONE LESS PROBLEM WITHOUT YA
I GOT ONE LESS PROBLEM WITHOUT YA
I GOT ONE LESS, ONE LESS PROBLEM

ONE LESS PROBLEM WITHOUT YA
I GOT ONE LESS PROBLEM WITHOUT YA
I GOT ONE LESS PROBLEM WITHOUT YA
I GOT ONE LESS, ONE LESS PROBLEM

We quickly shift focus to Romeo,
who struggles to let Juliet go
through "Can't Feel My Face":

ROMEO

AND I KNOW SHE'LL BE THE DEATH OF ME

ROMEO/FRIENDS

AT LEAST WE'LL BOTH BE NUMB

ROMEO

AND SHE'LL ALWAYS GET THE BEST OF ME

ROMEO/FRIENDS

THE WORST IS YET TO COME

ROMEO

BUT AT LEAST WE'LL BOTH BE BEAUTIFUL
AND STAY FOREVER YOUNG

I have all these prep videos of myself working on "Problem," and that iconic point is the only thing I've kept. One thing I really like to work with is what I call a "point dance." I want a movement that's recognizable and repeatable, so that you need zero dance training to do it. There's a vocabulary being established that anyone can understand, and then you build from there.

JENNIFER WEBER
CHOREOGRAPHER



ROMEO/FRIENDS
THIS I KNOW (THIS I KNOW)
YEAH I KNOW (YEAH I KNOW)
SHE TOLD ME DON'T WORRY ABOUT IT
SHE TOLD ME DON'T WORRY NO MORE
WE BOTH KNOW WE

Juliet and Romeo's inner worlds
begin to overlap:



ROMEO/FRIENDS
CAN'T GO
WITHOUT IT
SHE TOLD ME
YOU'LL NEVER BE
IN LOVE OH OH OH

JULIET/FRIENDS
HEAD IN THE CLOUDS
GOT NO WEIGHT
ON MY SHOULDERS
I SHOULD BE WISER
AND REALIZE THAT I'VE GOT

ROMEO/FRIENDS
I CAN'T FEEL MY FACE
WHEN I'M WITH YOU
BUT I LOVE IT
BUT I LOVE IT

JULIET/FRIENDS
ONE LESS PROBLEM WITHOUT YA
I GOT ONE LESS PROBLEM
WITHOUT YA
I GOT ONE LESS PROBLEM
WITHOUT YA
I GOT ONE LESS, ONE LESS
PROBLEM

I CAN'T FEEL MY FACE
WHEN I'M WITH YOU
BUT I LOVE IT
BUT I LOVE IT

ONE LESS PROBLEM WITHOUT YA
I GOT ONE LESS PROBLEM
WITHOUT YA
I GOT ONE LESS PROBLEM
WITHOUT YA
I GOT ONE LESS, ONE LESS
PROBLEM

We cue a DANCE BREAK, building to
a spectacular finish.

ALL
OH OH OH, OH OH OH, O-OH OH, OH OH
OH OH OH, OH OH OH, O-OH OH, ONE LESS
PROBLEM
ONE LESS!
PROBLEM, PROBLEM, PROBLEM (PROBLEM)
ONE LESS!

ROMEO'S FRIENDS
I GOT ONE LESS

JULIET'S FRIENDS
ONE LESS!

ROMEO'S FRIENDS
I GOT ONE LESS

JULIET'S FRIENDS
ONE LESS!



"Problem" is a red number. It's
Juliet's world. "Can't Feel My
Face" is more blue and green, and
it's Romeo's world. We do go to
town, visually, but it's also about
storytelling, because Andrzej
Goulding and I worked very carefully
to blend those two worlds together.
It has to be about what those two
are doing to each other.

HOWARD HUDSON
LIGHTING DESIGNER

ALL
ONE LESS (ONE LESS)
ONE LESS PROBLEM WITHOUT YA!

As the song ends, Romeo is left alone. He turns away from the DuBois Castle, ready to return to Verona, as he sings, defeated:

ROMEO
LOVE ME LIKE YOU DO
LO-LO-LOVE ME LIKE YOU DO

But William enters, catching him.

WILLIAM
There he is. The famous Romeo Montague. The boy who speaks of "brawling love," and yet refuses to fight for his true love.

ROMEO
I've always been more of a lover than a fighter. I also have no upper body strength.

WILLIAM
What would you say, my good man, if I told you I could get you into Juliet's wedding?

ROMEO
You have an invitation? Who are you?

WILLIAM
Oh, just a friendly carriage driver. But stick with me, and you'll get back in this play. Where there's a Will, there's always a way.

As Lance and Angélique enter, William and Romeo hide.

LANCE
"Come hither, Francois, to marry Juliet. Come hither, Juliet, to marry Francois." They kiss, everyone cheers, and I turn to the crowd and say, "Well, since we're already here, perhaps a second marriage might be arranged?"

ANGÉLIQUE
That sounds wonderful. Though I wonder if there's an even more romantic way of proposing to me than "Since we're already here...?"

LANCE
Of course, I'm sorry, dear. I just want to make it clear that my son's happiness is, of course, my primary concern.

FRANCOIS
(entering)
Father?

LANCE
Not now!

ANGÉLIQUE
Lance...

Lance turns to see his son dressed
in the metal chest plate.

FRANCOIS
Do I really have to wear this? It's solid iron.

LANCE
Well, it wasn't too heavy for me when I was
serving with the *gendarmes*, or on my wedding
night, with your mother...

FRANCOIS
You wore this on your wedding night?

LANCE
And so will you. Though it might prove
challenging during the dance number...

FRANCOIS
Dance number? Oh my god, no, if you think for
one second we're getting the family band back
together--

LANCE
Why not?

FRANCOIS
Even if we did want to perform, my brothers are
off at war...

William jumps back into the scene,
wearing a new hat.

WILLIAM
Francois! It is I, your brother, William
DuBois! I have returned from the war!

FRANCOIS
(a little suspicious)
You look different, brother.

WILLIAM
(quickly)
No I don't.
(to Lance)
(MORE)

WILLIAM (CONT'D)

You know, I was thinking, Father, perhaps on this special occasion, we could get our family band back together?

LANCE

My dear boy, I was just saying the same thing! We could perform for our guests, as we wait for Juliet.

WILLIAM

Perfect. And you'll never believe this, but I happened to run into another one of our brothers on the way back from war...

Romeo enters, disguised in a hat.

ROMEO

(French accent)

'Ello, brothers, eet ees good to see you.

WILLIAM

No, we're not doing accents--

LANCE

We're not doing accents?

FRANCOIS

Yeah, as much as I love this little reunion and the idea of performing, without rehearsal, at my own wedding, all of the songs were written for five parts.

WILLIAM

And for our fifth, a stranger I will find,
A sweet young voice to blend with yours and mine...

FRANCOIS

This just gets worse...

WILLIAM

Come on, Brother. Let's go rehearse!

He leads Francois and Romeo off.

LANCE

Well, this is wonderful! A very special day!

ANGÉLIQUE

Lance.

LANCE

Yes, my love?

ANGÉLIQUE

You know how you're going to propose to me, but you don't want to know what I'm going to say?

LANCE

(suddenly concerned)

Oh. It's just that you said "until the day that Juliet is married," and today is that day, so I just assumed--

ANGÉLIQUE

(cutting him off)

Listen to me, Lance.

(without stopping)

We fell in love many years ago. But I was working for you, and you were with someone else, and it was too much drama. So I moved 600 miles away from you, and started working for another family, and that family ended up being the most dramatic family in the history of the world. Always fighting with another family, and killing each other, and killing themselves, and coming back from the dead, and it was so much drama. So I left again, and moved 600 miles away from all of that, only to run into you. And you start chasing me around you bedroom, and putting your hands on me, and putting your lips on me, and putting your... proposals on me, and making me feel things in parts of my body I didn't even know I had anymore, and it's the most drama I've ever been through. So you'd better believe, if I marry you, I expect you to spend every day for the rest of your life loving me, and worshipping me, and making me feel like a damn queen, because I didn't go through all of that for anything less. So let me ask you, my little Frenchman... will you marry me?

LANCE

Yes. Please.

ANGÉLIQUE

Good.

She starts to walk off.

ANGÉLIQUE

Are you coming or what?

LANCE

Yes, my angel.

(sings)

'CAUSE I CAN'T RESIST IT NO MORE

SCENE 17: "THAT'S THE WAY IT IS"

JULIET'S ROOM IN THE DUBOIS CASTLE. SAME TIME.

Anne is getting ready for the wedding as Juliet enters and sits, lost in thought.

ANNE
(distracted)
Juliet, where have you been? Everyone's looking for you.

Juliet just stares ahead. Anne turns to look.

ANNE
Juliet?

JULIET
I was with Romeo.

ANNE
You were?

JULIET
Why did he have to show up now?

ANNE
I don't know.

JULIET
And why am I still in love him?

ANNE
Are you still in love with him?

JULIET
Of course I am. We've been through so much together. And when I look at him, my heart still skips a beat.

ANNE
What about Francois?

JULIET
I don't know who that is.

ANNE
Frankie.

JULIET
Oh, Frankie, well Frankie is... honest. And sweet. And I don't want him to have to join the army.

(MORE)

JULIET (CONT'D)

But I don't feel the same intensity with him that I feel with Romeo. It just seems like either way I'd be settling.

ANNE

Well definitely don't settle.

JULIET

I don't know what to do. I would ask my Nurse, but I'm not sure that she can be objective.

ANNE

To be honest, I'm not sure I can be objective either. I got married quickly, you know.

JULIET

You did?

ANNE

Yes. I was 26 when I met my husband William, and he was just 18, and I was pregnant, so we knew our parents wouldn't approve and we knew things had to happen fast.

JULIET

When was this?

ANNE

Oh, this was a long time ago--
(catching herself)
Well actually it was very recently because I'm young like you.

JULIET

Yas.

ANNE

Yasss. Juliet...

She starts "That's The Way It Is."

ANNE

I CAN READ YOUR MIND
AND I KNOW YOUR STORY
I SEE WHAT YOU'RE GOING THROUGH
IT'S AN UPHILL CLIMB
AND I'M FEELING SORRY
BUT I KNOW IT WILL COME TO YOU
DON'T SURRENDER
'CAUSE YOU CAN WIN
IN THIS THING CALLED LOVE

This is such a powerful moment for Anne, and we wanted it to look like it was lit with candles. That idea of candlelight is Shakespearean in essence. You've got the private room in the back of the castle where two women are having an important conversation. Those tiny narrative moments tucked alongside the spectacle – that's the epitome of our show.

HOWARD HUDSON
LIGHTING DESIGNER



WHEN YOU WANT IT THE MOST
THERE'S NO EASY WAY OUT
WHEN YOU'RE READY TO GO
AND YOUR HEART'S LEFT IN DOUBT
DON'T GIVE UP ON YOUR FAITH
LOVE COMES TO THOSE WHO BELIEVE IT
AND THAT'S THE WAY IT IS

JULIET
It's as simple as that?

ANNE
Oh, it's never simple. I've been with my
husband in good times and really shitty times.
Penniless in a small house... rich but miles
apart... for the birth of two daughters... and
for the loss of our little boy.

JULIET
How did you get through that?

ANNE
To be honest, I don't know that we have.

SO WHEN YOU QUESTION ME
FOR A SIMPLE ANSWER
I DON'T KNOW WHAT TO SAY, NO

JULIET
BUT IT'S PLAIN TO SEE
IF YOU STICK TOGETHER
YOU'RE GONNA FIND THE WAY

SO DON'T SURRENDER
'CAUSE YOU CAN WIN
IN THIS THING CALLED LOVE

JULIET/ANNE
WHEN YOU WANT IT THE MOST
THERE'S NO EASY WAY OUT
WHEN YOU'RE READY TO GO
AND YOUR HEART'S LEFT IN DOUBT
DON'T GIVE UP ON YOUR FAITH
LOVE COMES TO THOSE WHO BELIEVE IT
AND THAT'S THE WAY IT IS

LADY CAPULET (OFF)
JULIET! JULIET!

Lady Capulet enters, fretting.

LADY CAPULET
There you are! Come with me, the guests are
about to arrive, and you don't want Francois to
see you before the wedding.



Luke Sheppard was always pushing me to go deeper with the script. "Dare to be serious" became a bit of a mantra for us. Luke suggested that I include this biographical detail about William and Anne losing a child. I was worried that a glittery, pop-fueled musical with confetti cannons couldn't also contain something so heavy, but it does really strengthen the stakes for William and Anne. It helps you understand why they've reached such an impasse in their relationship. I'm very grateful for its inclusion.

**DAVID WEST READ
BOOK**

As Juliet moves to follow her...

ANNE

Juliet... you deserve to be happy. Remember to
fight for that.

LADY CAPULET

Juliet...

Lady Capulet pulls Juliet away, as
the lights dim around Anne. With
Juliet gone, she reveals more fear
and longing:

ANNE

WHEN LIFE IS EMPTY
WITH NO TOMORROW
AND LONELINESS STARTS TO CALL

BABY DON'T WORRY
FORGET YOUR SORROW
'CAUSE LOVE'S GONNA CONQUER IT ALL, ALL

WHEN YOU WANT IT THE MOST
THERE'S NO EASY WAY OUT
WHEN YOU'RE READY TO GO
AND YOUR HEART'S LEFT IN DOUBT
DON'T GIVE UP ON YOUR FAITH
LOVE COMES TO THOSE WHO BELIEVE IT

DON'T GIVE UP ON YOUR FAITH
LOVE COMES TO THOSE WHO BELIEVE IT
AND THAT'S THE WAY IT IS

SCENE 18: DUBOIS BAND MEDLEY:
"EVERYBODY (BACKSTREET'S BACK)" / "AS LONG AS YOU LOVE ME" /
"IT'S GONNA BE ME"

THE DUBOIS CASTLE. BALLROOM. LATER.

With a low rumble, Francois, William, Lance, and Romeo enter, all dressed like a 16th-century boy band.

FRANCOIS
I can't believe we're doing this.

WILLIAM
Not to worry, Brother, I found a fifth person to sing with us.

FRANCOIS
Okay, do I know them?

WILLIAM
I think you just... may.

May enters, dressed like the others.

FRANCOIS
May? What are you doing? Why are you dressed like that?

MAY
Why are you dressed like that? Sometimes, the apparel doth not proclaim the man.

WILLIAM
I thought it might be fun for you two to spend some time together. But rest assured, this will be the only major surprise tonight.

He turns to Romeo, knowingly.

WILLIAM
Right, brother?

ROMEO
(French accent)
Mais oui, brother!
(then, sotto)
Honestly, I have no idea what I'm doing.

FRANCOIS
Neither do I! I don't think I can do this.

LANCE

Francois, you'll be fine. I know it's been many years since we've performed these songs, but--

FRANCOIS

No, Dad. I don't think I can do any of this.

Lance stiffens, finally reaching the end of his patience.

LANCE

But you can, Francois. And you will. For once in your life, you will not embarrass me.

WILLIAM

Yes, you just have to be confident, brother. You're Frankie De-Boy.

FRANCOIS

(exasperated)

DuBois!

WILLIAM

And everybody loves De-Boy Band!

On cue, lights flash, and we begin a full-on party version of "Everybody (Backstreet's Back)."

WILLIAM/LANCE/ROMEO/MAY/ENSEMBLE

EVERYBODY

WILLIAM

(to the crowd)

What's going down, Paris!

WILLIAM/LANCE/ROMEO/MAY/ENSEMBLE

ROCK YOUR BODY

WILLIAM

Everybody loves a wedding!

WILLIAM/LANCE/ROMEO/MAY/ENSEMBLE

EVERYBODY, ROCK YOUR BODY RIGHT

William, Lance, Romeo, and May get into formation around Francois, who is forced to join them.

WILLIAM/LANCE/ROMEO/MAY/FRANCOIS

DUBOY BAND'S BACK, ALRIGHT!

The five of them dance in unison, busting out all the classic boy band moves as they sing:

To make the audience aware that we're entering a pop concert space, we've got the actors singing through handheld microphones, and we also add the sound of an audience cheering. The cheering is not even the loudest thing you hear, but to me, it's the thing that makes you go, "Oh, we're in a stadium. We're at a concert." We found that it's really what makes that moment work.

GARETH OWEN
SOUND DESIGNER



FRANCOIS
OH MY GOD, WE'RE BACK AGAIN

WILLIAM
BROTHERS, SISTERS, EVERYBODY SING

LANCE
GONNA BRING THE FLAVOR, SHOW YOU HOW

MAY
GOTTA QUESTION FOR YOU BETTER ANSWER NOW

The wedding guests get into the performance, cheering them on.

WILLIAM
AM I ORIGINAL? (YEAH)

MAY
AM I THE ONLY ONE? (YEAH)

LANCE
AM I SEXUAL? (YEAH)

ROMEO
AM I EVERYTHING YOU NEED?

WILLIAM/LANCE/ROMEO/MAY/FRANCOIS
YOU BETTER ROCK YOUR BODY NOW
EVERYBODY, YEAH
ROCK YOUR BODY, YEAH
EVERYBODY, ROCK YOUR BODY RIGHT
DUBOY BAND'S BACK, ALRIGHT!

The "boys" really play to the crowd now as the wedding guests scream and shout.

WILLIAM
NOW THROW YOUR HANDS UP IN THE AIR

ENSEMBLE
OOH OOH OOH OOH!

LANCE
WAVE THEM AROUND LIKE YOU JUST DON'T CARE

ENSEMBLE
OOH OOH OOH OOH!

MAY
IF YOU WANNA PARTY LET ME HEAR YOU YELL

ENSEMBLE
A-WOOOO!



Some of the dance here was inspired by the Backstreet Boys, that iconic hand gesture from the video for "Everybody." But I also pulled from choreography for K-pop, where singers step forward when they're singing a solo. When you're constantly revealing who's singing the next line, in that K-pop way, it adds a little excitement and a little storytelling to the movement.

JENNIFER WEBER
CHOREOGRAPHER



I put all of the boy band performers in a mix of white and silver. That's a way of suggesting mirrors. Every time François looks at his dad during this performance, he's going to see some part of himself reflected back at him. When he looks at May, he sees parts of himself reflected in May. Part of Shakespeare is reflected in Romeo. All of them are interconnected.

PALOMA YOUNG
COSTUME DESIGNER

FRANCOIS
CUZ WE GOT IT GOIN' ON AGAIN...

WILLIAM/LANCE/ROMEO/MAY/FRANCOIS
EVERYBODY (EVERYBODY)
ROCK YOUR BODY (EVERYBODY ROCK YOUR BODY)
EVERYBODY, ROCK YOUR BODY RIGHT
DUBOY BAND'S BACK, ALRIGHT!

LANCE
Thank you, thank you! What a perfect way to
begin. Today is all about love, and as I always
say, music is the food of love.

WILLIAM
Really? Is that something you always say?

LADY CAPULET
Make way! Make way! Make space and step aside!
We're ready to begin, here comes the bride!

As Juliet enters in her wedding
dress, looking radiant, Francois
begins a romantic version of "As
Long As You Love Me":

FRANCOIS
ALTHOUGH LONELINESS HAS ALWAYS BEEN A FRIEND OF MINE
I'M LEAVIN' MY LIFE IN YOUR HANDS
PEOPLE SAY I'M CRAZY AND THAT I AM BLIND
RISKING IT ALL IN A GLANCE
AND HOW YOU GOT ME BLIND IS STILL A MYSTERY
I CAN'T GET YOU OUT OF MY HEAD
DON'T CARE WHAT IS WRITTEN IN YOUR HISTORY
AS LONG AS YOU'RE HERE WITH ME

Juliet takes her place beside
Francois.

FRANCOIS
You look very beautiful.

JULIET
Thank you. And you look very... scared.

He tries to laugh it off.

JULIET
Frankie, what are we doing?

LANCE
We will begin with th'exchange of love's
faithful vows.

JULIET
Oh, I don't know if we're doing vows--

FRANCOIS
I'll start.

JULIET
Okay...

FRANCOIS
Juliet...

Francois takes a piece of paper out of his pocket, his fingers shaking as he sings:

FRANCOIS
I DON'T CARE WHO YOU ARE
WHERE YOU'RE FROM
WHAT YOU DID
AS LONG AS YOU LOVE ME

WHO YOU ARE
WHERE YOU'RE FROM
DON'T CARE WHAT YOU DID
AS LONG AS YOU LOVE ME

Juliet is less than impressed.

JULIET
Those are your vows? You don't care who I am,
or where I'm from, or what I did, as long as I
love you?

FRANCOIS
It sounded better in my head.

LANCE
Let's proceed. Unless either of you know any
inward impediment why you should not be
conjoin'd--

Romeo begins to step forward,
but William stops him.

JULIET/FRANCOIS
I do.

ANGÉLIQUE
(concerned)
Juliet?

LANCE
Okay, just a little premature, Francois.
Hopefully not indicative of things to come...

FRANCOIS
No, I do know of a reason why we shouldn't be
conjoined.



This show wouldn't be possible if Max Martin didn't have a sense of humor about himself. He allowed me - even encouraged me - to poke fun at some of his more ridiculous lyrics, as I have here. Considering the fact that English isn't even his first language, he's done pretty well for himself as far as lyrics go. I think, maybe, when you're a certifiable genius with absolutely nothing to prove, it's a little easier to laugh at yourself, but that's not always the case. Long story long: I love Max.

**DAVID WEST READ
BOOK**

Francois sings "It's Gonna Be Me":

FRANCOIS
YOU MIGHT'VE BEEN HURT, BABE
THAT AIN'T NO LIE
YOU'VE SEEN THEM ALL COME AND GO

LANCE
Francois...

FRANCOIS
(stopping him)
WHOA-OH
I REMEMBER YOU TOLD ME
THAT IT MADE YOU BELIEVE IN
NO MAN, NO CRY

May steps forward...

MAY
MAYBE THAT'S WHY
EVERY LITTLE THING I DO
NEVER SEEMS ENOUGH FOR YOU
YOU DON'T WANNA LOSE IT AGAIN
BUT I'M NOT LIKE THEM

MAY/FRANCOIS
BABY, WHEN YOU FINALLY
GET TO LOVE SOMEBODY
GUESS WHAT

Francois takes May's hand.

FRANCOIS
IT'S GONNA BE MAY!

Everyone is shocked. Francois
turns to Juliet.

FRANCOIS
This was never the way I planned, not my
intention. But I kissed May. And I loved it.

ANNE
You kissed May?!

FRANCOIS
I should have called things off last night.
I've just been under so much pressure. But I
can't keep running from my problems.

ROMEO
(aside to William)
Oh, this is very good.

Everyone starts gathering around
Juliet, who is still stunned.

CAPULET

Juliet has been running from her problems, too.
She will come back to Verona immediately.

ANNE

She's not going anywhere. She can stay here,
and we can figure this out together.

LADY CAPULET

Enough of this. If Juliet's not married, she
will follow our decree.

ROMEO

(stepping forward)

Actually, she is married. She's married to me!

He whips off his mask.

ANNE

Yeah, we know it's you, Romeo. That's barely a
disguise.

ROMEO

I would have come forward sooner, but he said
to wait until you were free.

He points to William, who takes
off his mask.

ANGÉLIQUE

She's always been free.

WILLIAM

Juliet must return to Romeo, as is her destiny.

Juliet finally snaps:

JULIET

Oh, "must I"? I don't think I "must" do
anything.

SCENE 19: "STRONGER"

THE DUBOIS CASTLE. BALLROOM. CONTINUOUS.

Everyone talks over one another,
arguing about Juliet's fate until
Juliet stops them with "Stronger":

JULIET

HUSH, JUST STOP
THERE'S NOTHING YOU CAN DO OR SAY, BABY

Everyone tries to talk again, but
Juliet cuts them off:

JULIET

I'VE HAD ENOUGH
I'M NOT YOUR PROPERTY AS FROM TODAY, BABY
YOU MIGHT THINK THAT I WON'T MAKE IT ON MY OWN

She turns to her parents:

JULIET

I haven't been running from my problems. I've
been running from you. What kind of parents
would rather see their daughter dead than
married to a man from the wrong family?
(to Francois and May)
And if you two had been honest with me, we
could have called off this stupid wedding. But
Romeo, just because this marriage fell apart
doesn't mean I'm going to fall back into
marriage with you.

MY LONELINESS AIN'T KILLING ME NO MORE

She starts ripping apart her
wedding outfit...

JULIET

'CAUSE I'M
STRONGER THAN YESTERDAY
NOW IT'S NOTHING BUT MY WAY
MY LONELINESS AIN'T KILLING ME NO MORE, NO MORE
I, I'M--!

Overcome by emotion, she's unable
to finish. She runs offstage,
leaving everyone shocked.

SCENE 20: "SHAPE OF MY HEART"

THE DUBOIS CASTLE. BALLROOM. CONTINUOUS.

In the awkward aftermath, Anne
clears the room:

ANNE

Okay, everyone, there's wine on the terrace...
so help yourself to some baguettes, and some
croissants, and some French... onion soup.
(to herself)
I don't know what French people eat...

As all the wedding guests exit,
Angélique lingers, touching
Lance's arm with a meaningful
look. She then exits, leaving
Lance to approach Francois.

LANCE

Francois--

FRANCOIS

Don't start with me. I have tried so hard to
make you happy, and it's made me miserable,
Dad. And now I've made everyone else miserable,
too.

(then)

You told me to fight for my true love. And if
you can't accept that that's what I've done,
then maybe you and I should just... say
goodbye.

LANCE

Francois...

Lance, shocked and afraid, stops
Francois by singing, desperately,
"Shape of my Heart":

LANCE

PLEASE TRY TO FORGIVE ME
STAY HERE DON'T PUT OUT THE GLOW
HOLD ME NOW

FRANCOIS

DON'T BOTHER

LANCE

IF EVERY MINUTE IT MAKES ME WEAKER
YOU CAN SAVE ME FROM THE MAN THAT I'VE BECOME

LOOKING BACK ON THE THINGS I'VE DONE
I WAS TRYING TO BE SOMEONE
PLAYED MY PART, KEPT YOU IN THE DARK
NOW LET ME SHOW YOU THE SHAPE OF MY HEART

Francois looks to May.

FRANCOIS
I'M HERE WITH MY CONFESSION

FRANCOIS/MAY
GOT NOTHING TO HIDE NO MORE
I DON'T KNOW WHERE TO START
BUT TO SHOW YOU THE SHAPE OF MY HEART

Lance holds out his hand to
Francois, and Francois takes it.

LANCE/FRANCOIS/MAY
I'M LOOKING BACK ON THINGS I'VE DONE
I NEVER WANT TO PLAY THE SAME OLD PART
KEEP YOU IN THE DARK
NOW LET ME SHOW YOU THE SHAPE OF MY HEART

LANCE
SHOW YOU THE SHAPE OF MY HEART

Lance hugs Francois and May as the
song ends.

SCENE 21: "FUCKIN' PERFECT"

OUTSIDE THE CASTLE. AT THAT MOMENT.

Juliet struggles to regain her composure, as Angélique enters.

ANGÉLIQUE

Well, that was quite dramatic, wasn't it?

JULIET

What am I doing? I came all this way to start something new and positive, and now... it's just another tragedy, isn't it?

ANGÉLIQUE

You've been through worse. And you'll go through more. Trust me, it's a long life, and you'll be surprised how many opportunities there are for love.

JULIET

I know.

ANGÉLIQUE

Better to make a mess of things now, while you're still young and have so much time to get it right.

JULIET

I know. It's just... what if I'm the problem? What if I'm destined to mess everything up?

ANGÉLIQUE

Juliet, look at me.

She sings, "Fuckin' Perfect," as gentle as a lullaby, and then with mounting feeling:

ANGÉLIQUE

MADE A WRONG TURN, ONCE OR TWICE
DUG MY WAY OUT, BLOOD AND FIRE
BAD DECISIONS, THAT'S ALRIGHT
WELCOME TO MY SILLY LIFE
MISTREATED, MISPLACED, MISUNDERSTOOD
MISS 'NO WAY, IT'S ALL GOOD', IT DIDN'T SLOW ME DOWN
MISTAKEN, ALWAYS SECOND GUESSING, UNDERESTIMATED
LOOK, I'M STILL AROUND

PRETTY, PRETTY PLEASE, DON'T YOU EVER, EVER FEEL
LIKE YOU'RE LESS THAN, FUCKIN' PERFECT
PRETTY, PRETTY PLEASE, IF YOU EVER, EVER FEEL

LIKE YOU'RE NOTHING
YOU'RE FUCKIN' PERFECT TO ME



This song used to appear at a different point in the show, but it was moved here to complement Lance's performance of "Shape of My Heart." Back-to-back, these numbers let François' father and Juliet's confidante share these moments of kindness and grace with the young lovers. You feel the heartbeat in the story start to deepen and soothe here. We've had an adrenaline rush, but at this point, we place the power and integrity of the character journeys front and center.

LUKE SHEPPARD
DIRECTOR

Juliet smiles, encouraged.

ANGÉLIQUE

My child, I will never leave your side.

JULIET

Thank you. But you have to start living your own life. I will be fine.

ANGÉLIQUE

I know you will.

SCENE 22: "ROAR"

OUTSIDE THE CASTLE. CONTINUOUS.

May and Francois enter, looking
for Juliet, concerned.

MAY

Juliet, I am so sorry. We should have told you
sooner.

JULIET

(affectionately)

I mean, yes, you should have. But I know that
none of this has been easy, and both of you
deserve to be with the person who's perfect for
you. A good friend of mine told me that you
should never settle.

ANNE

(re-entering)

That's me. I'm the good friend she's talking
about.

FRANCOIS

(to Juliet)

You told me to be confident. I'm trying.

JULIET

I know. I need to be confident, too. In fact,
from this point forward, I vow to be confident.

ANGÉLIQUE

That's my girl!

JULIET

I vow to not let anyone tell me what I'm gonna
do about my destiny.

MAY

Yes! Get it.

JULIET

I'm gonna make decisions based on what I want,
and not what I'm afraid of.

FRANCOIS

Much better than my vows.

JULIET

I believed that there was something hanging in
the stars, but if this is it? Then I gotta
say... the stars are full of shit.

ANNE
I am living for this.

JULIET
I know who I am, and where I'm from, and what
I've done, and I really love me.

Juliet begins "Roar," backed up by
her circle of friends:

JULIET
I USED TO BITE MY TONGUE AND HOLD MY BREATH
SCARED TO ROCK THE BOAT AND MAKE A MESS
SO I SAT QUIETLY, AGREED POLITELY
I GUESS THAT I FORGOT I HAD A CHOICE
I LET YOU PUSH ME PAST THE BREAKING POINT
I STOOD FOR NOTHING, SO I FELL FOR EVERYTHING

YOU HELD ME DOWN, BUT I GOT UP (HEY!)
ALREADY BRUSHING OFF THE DUST
YOU HEAR MY VOICE, YOU HEAR THAT SOUND
LIKE THUNDER, GONNA SHAKE YOUR GROUND
YOU HELD ME DOWN, BUT I GOT UP (HEY!)
GET READY 'CAUSE I'VE HAD ENOUGH
I SEE IT ALL, I SEE IT NOW

The Ensemble gradually re-enters,
loving this.

JULIET
I GOT THE EYE OF THE TIGER, A FIGHTER
DANCING THROUGH THE FIRE
'CAUSE I AM THE CHAMPION, AND YOU'RE GONNA HEAR ME ROAR
LOUDER, LOUDER THAN A LION
'CAUSE I AM A CHAMPION, AND YOU'RE GONNA HEAR ME ROAR!
YOU'RE GONNA HEAR ME ROAR!

William, increasingly desperate,
tries to shut things down:

WILLIAM
Okay, I think we've heard just about enough
from this one--

JULIET
Hey! I'm not done!

ANNE
LIGHTS OUT!

The stage is plunged into
darkness.

JULIET/ENSEMBLE
ROAR... ROAR... ROAR.... ROAR... ROAR!



This is a moment when
Juliet takes control
of the play. She's got
her own version of
Shakespeare's quill
emerging from her
chest as she roars.

PALOMA YOUNG
COSTUME DESIGNER

In an explosion of light, Juliet
belts out the chorus, triumphant:

JULIET/ENSEMBLE

I GOT THE EYE OF THE TIGER, A FIGHTER
DANCING THROUGH THE FIRE
'CAUSE I AM THE CHAMPION, AND YOU'RE GONNA HEAR ME ROAR
LOUDER, LOUDER THAN A LION
'CAUSE I AM A CHAMPION, AND YOU'RE GONNA HEAR ME ROAR!

Juliet rises up on a beautiful
Juliet balcony.

JULIET/ENSEMBLE

YOU'RE GONNA HEAR ME ROAR!
YOU'RE GONNA HEAR ME

YOU'RE GONNA HEAR ME
YOU'RE GONNA HEAR ME (YOU'LL HEAR ME ROAR)
YOU'RE GONNA HEAR ME ROAR

JULIET
YOU'LL HEAR ME ROAR!

Lights out.

The confetti that rains over the audience during this number represents the shredded pages of Shakespeare's original script. Juliet doesn't need that story anymore. We go through a lot of confetti, so we made a deliberate choice to make sure it was as environmentally sustainable as possible.

LUKE SHEPPARD
DIRECTOR



SCENE 23: "I WANT IT THAT WAY" (REPRISE)

THE EMPTY STAGE. A MOMENT LATER.

Lights rise on William, Anne and Romeo, looking out. Everyone else is gone. Romeo and William are stunned, but Anne is elated, still cheering after the audience has stopped.

WILLIAM
She's gone. She took my Players. She took my play!

ANNE
(loving this)
Isn't it tragic?

ROMEO
She was supposed to be with me!

ANNE
I know, but see my problem is this, dear: you are a douche.

WILLIAM
He's not a douche.

ROMEO
I am a douche. I'm a douche and a drama queen, I'm completely lame.

ANNE
He created you in his own image. Both alike in dignity, if not in name.

She guides Romeo offstage.

WILLIAM
I wanted to kill him off! I wanted to kill both of them off. The only reason I went through all this work to bring them back together is because I thought you wanted a happy ending!

ANNE
William, you and I know as well as anyone that a wedding doesn't always mean a happy ending.



(then)
What I wanted was for Juliet to make a choice for herself. Whether it was Romeo or Francois, whether it ended in tragedy or ecstasy, I wanted her to take some control over her life, where she had none before.

She continues, fighting back emotion.

ANNE

I have no control, William. Every night, as I put the girls to bed, I have no way of knowing when, or if, my famous playwright husband might return. But then you start writing this play... a tale of two young lovers, rushed into marriage because of circumstance, and it feels like a sign. It feels like, maybe, this one is for me. But in art as in life, I have no real say in what happens, whether Juliet ends up alive or dead. You're in love with your work. I'm just your second-best bed.

She turns to leave, and William looks truly afraid for the first time.

WILLIAM

Anne, I'm sorry. This play should have been for you. What I wanted was to write a great tragedy. But the greatest tragedy of all would be losing you.

Anne has stopped, but she's not ready to give in.

ANNE

Words, words, words.

William begins a heartfelt reprise of "I Want It That Way."

WILLIAM

YOU ARE MY FIRE
THE ONE DESIRE
BELIEVE WHEN I SAY
I WANT... ANNE HATHAWAY

A long pause. Anne still doesn't look at him. Then, quietly:

ANNE

TELL ME WHY

WILLIAM

Because you've always been my greatest inspiration.

ANNE

TELL ME WHY



This argument between Shakespeare and Anne is an argument that any couple might have, especially if they work in the arts. It's a love letter to everyone who works in theater, and also to their significant others. Making a show is so all-consuming that it asks a lot of those around you. This moment is our way of saying, "We see you, we know how it feels, and most importantly... thank you."

LUKE SHEPPARD
DIRECTOR

WILLIAM

Because I love you with so much of my heart
that none is left to protest.

ANNE

TELL ME WHY

WILLIAM

Because I can write endless plays, I can write
plays for days, but there will never be another
Anne Hathaway.

Anne smiles, touched. Then:

ANNE

William... all this talk about the ending...

WILLIAM

It can be whatever you want...

ANNE

But maybe it's not.

WILLIAM

Not what you want?

ANNE

Maybe it's not an ending. Maybe there is no
double death, or rushed wedding, or anything
that conclusive. Maybe it's just two people who
have always loved each other trying for a new
beginning. Maybe they both deserve a second
chance.

Lights rise on Juliet, above a
"Romeo & Juliet" sign, and Romeo
below.

WILLIAM

Maybe Romeo acknowledges his mistakes, and
expresses his love for Juliet, honestly, and in
his own words.

ROMEO

Juliet, I have some words I want to say at you,
Juliet. Talking. I have some things that I want
to talk from my mouth.

ANNE

Or maybe in your own words.

WILLIAM

Or maybe in yours.

He gives her a new quill.

ROMEO

Juliet... you don't have to marry me, or stay married to me. You're so young, you've got your whole life ahead of you.

JULIET

Then what do you want, Romeo?

ROMEO

Well, that's the thing. It doesn't matter what I want. This is about you. It always has been.

Anne turns to William.

ANNE

NOW I CAN SEE THAT WE'VE FALLEN APART
FROM THE WAY THAT IT USED TO BE, YEAH

WILLIAM

NO MATTER THE DISTANCE
I WANT YOU TO KNOW
THAT DEEP DOWN INSIDE OF ME

ROMEO

YOU ARE MY FIRE
THE ONE DESIRE
YOU ARE

The Ensemble re-enters.

ENSEMBLE

YOU ARE YOU ARE YOU ARE

JULIET

DON'T WANT TO HEAR YOU SAY
DON'T WANT TO HEAR YOU SAY

ENSEMBLE

AIN'T NOTHIN' BUT A HEARTACHE
AIN'T NOTHIN' BUT A MISTAKE
I NEVER WANT TO HEAR YOU SAY

ROMEO

I WANT IT THAT WAY

Romeo climbs up to Juliet.

ENSEMBLE

TELL ME WHY
AIN'T NOTHIN' BUT A HEARTACHE
TELL ME WHY
AIN'T NOTHIN' BUT A MISTAKE
TELL ME WHY
I NEVER WANT TO HEAR YOU SAY
I WANT IT THAT WAY

Romeo reaches Juliet.

ROMEO

Juliet, are you sure you want to be with me?

JULIET

Oh god no. Let's just call this a first date. A new beginning for Juliet and Romeo.

ROMEO

... Sorry, why is it "Juliet and Romeo," and not "Romeo and Juliet"?

JULIET

Oh, isn't it obvious? 'Cause--

I WANT IT THAT WAY

As they kiss, the "Romeo & Juliet" signs switch positions so that only our title "& Juliet" is lit, silhouetting them as the song ends, and lights fade out.

EPILOGUE: "CAN'T STOP THE FEELING!"

THE STAGE. RESET TO THE CASTLE BALLROOM.

We immediately transition into the instrumental opening to "Can't Stop the Feeling!" Anne happily addresses the audience:

ANNE

And that's the ending! So, are you happy?

WILLIAM

I am. After this, however, I am going to write so many tragedies.

ANNE

I know.

WILLIAM

Dark, dark shit.

ANNE

I know. But this is a comedy...

WILLIAM

And we finish with a jig! *

ANNE

Oh, William. Just call it a dance.

The Ensemble CHEERS as we begin our big curtain number...

WILLIAM

I GOT THIS FEELING INSIDE MY BONES
IT GOES ELECTRIC, WAVEY WHEN I TURN IT ON
ALL THROUGH MY CITY, ALL THROUGH MY HOME
WE'RE FLYING UP, NO CEILING, WHEN WE IN OUR ZONE

He starts dancing, happier than we've ever seen him!

WILLIAM

I GOT THAT SUNSHINE IN MY POCKET
GOT THAT GOOD SOUL IN MY FEET
I FEEL THAT HOT BLOOD IN MY BODY WHEN IT DROPS
I CAN'T TAKE MY EYES UP OFF IT, MOVING SO PHENOMENALLY
ROOM ON LOCK, THE WAY WE ROCK IT, SO DON'T STOP

He takes Anne in his arms, spinning her on a lighting change:

As a creative team, we had about 300 discussions about how to get the audience on their feet and dancing before the curtain calls. Someone suggested, "What if we just ASK them to do it?" And then some of us worried, "But what if they DON'T? That's so embarrassing!" But, by referencing the fact that a lot of Shakespearean performances finish with a jig, we felt like we could get away with it.

**DAVID WEST READ
BOOK**



WILLIAM

AND UNDER THE LIGHTS WHEN EVERYTHING GOES
NOWHERE TO HIDE WHEN I'M GETTING YOU CLOSE
WHEN WE MOVE, WELL, YOU ALREADY KNOW
SO JUST IMAGINE, JUST IMAGINE, JUST IMAGINE

ENSEMBLE

NOTHING I CAN SEE BUT YOU WHEN YOU DANCE, DANCE, DANCE
A FEELING GOOD, GOOD, CREEPING UP ON YOU
SO JUST DANCE, DANCE, DANCE, COME ON
ALL THOSE THINGS I SHOULDN'T DO
BUT YOU DANCE, DANCE, DANCE
AND AIN'T NOBODY LEAVING SOON, SO KEEP DANCING

WILLIAM

I CAN'T STOP THE FEELING

ENSEMBLE

SO JUST DANCE, DANCE, DANCE

ANNE

I CAN'T STOP THE FEELING

ENSEMBLE

SO JUST DANCE, DANCE, DANCE

ROMEO

I CAN'T STOP THE FEELING

ENSEMBLE

SO JUST DANCE, DANCE, DANCE

JULIET

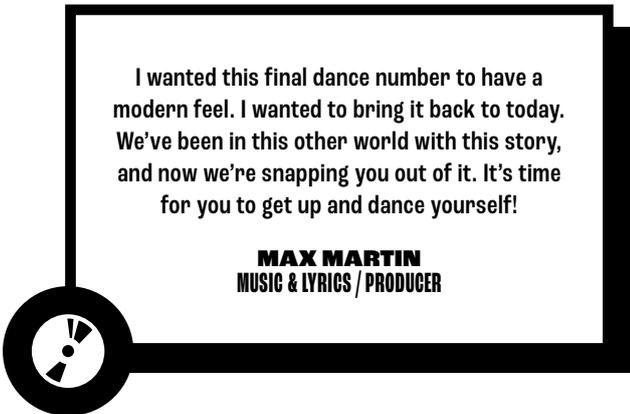
I CAN'T STOP THE FEELING

ENSEMBLE

SO KEEP DANCING, COME ON!

GOT THIS FEELING IN MY BODY (I CAN'T STOP THE FEELING)
GOT THIS FEELING IN MY BODY (I CAN'T STOP THE FEELING)
WANNA SEE YOU MOVE YOUR BODY (I CAN'T STOP THE FEELING)
GOT THIS FEELING IN MY BODY COME ON!

END OF SHOW



I wanted this final dance number to have a modern feel. I wanted to bring it back to today. We've been in this other world with this story, and now we're snapping you out of it. It's time for you to get up and dance yourself!

MAX MARTIN
MUSIC & LYRICS / PRODUCER

