

# JULIETS

## By Rosalind M. Flynn

Copyright © MMXIV by Rosalind M. Flynn, All rights reserved.

ISBN: 978-1-61588-407-0

**CAUTION:** Professionals and amateurs are hereby warned that this Work is subject to a royalty. This Work is fully protected under the copyright laws of the United States of America and all countries with which the United States has reciprocal copyright relations, whether through bilateral or multilateral treaties or otherwise, and including, but not limited to, all countries covered by the Pan-American Copyright Convention, the Universal Copyright Convention and the Berne Convention.

**RIGHTS RESERVED:** All rights to this Work are strictly reserved, including professional and amateur stage performance rights. Also reserved are: motion picture, recitation, lecturing, public reading, radio broadcasting, television, video or sound recording, all forms of mechanical or electronic reproduction, such as CD-ROM, CD-I, DVD, information and storage retrieval systems and photocopying, and the rights of translation into non-English languages.

**PERFORMANCE RIGHTS AND ROYALTY PAYMENTS:** All amateur and stock performance rights to this Work are controlled exclusively by Heuer Publishing LLC. No amateur or stock production groups or individuals may perform this play without securing license and royalty arrangements in advance from Heuer Publishing LLC. Questions concerning other rights should be addressed to Heuer Publishing LLC. Royalty fees are subject to change without notice. Professional and stock fees will be set upon application in accordance with your producing circumstances. Any licensing requests and inquiries relating to amateur and stock (professional) performance rights should be addressed to Heuer Publishing LLC.

*Royalty of the required amount must be paid, whether the play is presented for charity or profit and whether or not admission is charged.*

**AUTHOR CREDIT:** All groups or individuals receiving permission to produce this Work must give the author(s) credit in any and all advertisement and publicity relating to the production of this Work. The author's billing must appear directly below the title on a separate line where no other written matter appears. The name of the author(s) must be at least 50% as large as the title of the Work. No person or entity may receive larger or more prominent credit than that which is given to the author(s).

**PUBLISHER CREDIT:** Whenever this Work is produced, all programs, advertisements, flyers or other printed material must include the following notice: ***Produced by special arrangement with Heuer Publishing LLC.***

**COPYING:** Any unauthorized copying of this Work or excerpts from this Work is strictly forbidden by law. No part of this Work may be reproduced, stored in a retrieval system, or transmitted in any form, by any means now known or yet to be invented, including photocopying or scanning, without prior permission from Heuer Publishing LLC.

**HEUER PUBLISHING LLC**  
P.O. BOX 248 • CEDAR RAPIDS, IOWA 52406  
TOLL FREE (800) 950-7529 • FAX (319) 368-8011

# JULIETS

By Rosalind M. Flynn

**SYNOPSIS:** Auditions for the school production of *Romeo and Juliet* are coming up. This year, the play is more than just another play. The whole process—casting, rehearsing, and performing—is going to be filmed by DBS—the Documentary Broadcast System—and televised nationally. Two friends prepare to audition for the female lead. Both want the part badly. How far will each go to increase her chances of being cast? Cell phones, Snapchat, text messages, video recording, and e-mails all complicate the conflicts in this contemporary production.

## CAST OF CHARACTERS

*(4 female, 4-7 either; extras possible)*

REESE (f) .....	Drama student, attractive, over-confident. <i>(145 lines)</i>
LEAH (f) .....	Drama student, talented, hard working—but she has never been cast in a lead role. <i>(153 lines)</i>
ABBY (f) .....	Drama student, unassuming, hard-working. <i>(126 lines)</i>
MS. HILL (m/f) .....	The director of the school play. <i>(60 lines)</i>
MR. SCOTT (m/f) .....	Filmmaker with DBS Educational Productions. <i>(51 lines)</i>
CHLOE (f) .....	<i>(10 lines)</i>
JAMIE (m/f) .....	<i>(27 lines)</i>
SAM (m/f) .....	<i>(6 lines)</i>
DEVIN (m/f) .....	<i>(23 lines)</i>
RUDY (m/f) .....	<i>(6 lines)</i>
LEAH'S PARENT (m/f) .....	Offstage Voice. <i>(2 lines)</i>

**EXTRAS:**

CAMERA OPERATOR (m/f)..... Optional. (*Non-Speaking.*)  
STUDENTS (m/f)..... Optional.  
PARENTS (m/f) ..... Optional.

**DURATION:** 45 – 50 minutes

**TIME:** The present.

**SETTING:** A high school

**DIRECTOR'S NOTE**

The characters of MS. HILL and MR. SCOTT can be played by a male or female actor. Small updates to dialogue pronouns to fit a specific gender is approved.

To involve more actors, actors can play the students or parents who send e-mails and read the e-mails Scenes 5 and 8 (instead of having Ms. Hill read them aloud.)

**OPTIONAL DOUBLING**

DEVIN can double with RUDY; JAMIE can double with SAM

*NOTE: When doubling, you will need to cut the lines (on pg. 33) for RUDY and SAM in the final scene.*

**SET**

To keep the action moving quickly from scene to scene, set pieces should only suggest the locales, not depict them fully and realistically: Blocks, benches, stools, chairs, and tables that can remain in fixed positions or be rapidly set up and removed. A few set decorations/props like bedspreads and pillows for the scenes set in Leah's and Reese's bedrooms, a computer and desk phone for Ms. Hill's office, a small bank of lockers for the school hallway are all that should be needed to further suggest the settings.

**SCENE 1**

**SETTING:** *The Drama Room, after school.*

**AT START:** *MS. HILL, MR. SCOTT, and all STUDENTS are onstage for a meeting.*

**LEAH:** So our audition monologue can't be from *Romeo and Juliet*, right Ms. Hill?

**MS. HILL:** Right, Leah. You need to find a monologue from a different Shakespearean play—not from the one we're doing. Now, I have...

**REESE:** Where can I find a monologue?

**MS. HILL:** Maybe try the school library for a start, Reese. Or...

**ABBY:** Or go online.

**MS. HILL:** Or go online.

**LEAH:** We should have our monologue memorized, shouldn't we?

**MS. HILL:** What do you think?

**LEAH:** Yeah. Well yes, of course.

**REESE:** *(Typing this information into her cell phone.)* This is going to be hard.

**ABBY:** Hey, I'll help you, Reese.

**REESE:** Thanks, Abby.

**MS. HILL:** Now everyone, I have...

**REESE:** Excuse me, Ms. Hill. How long should our monologue be?

**MS. HILL:** Aim for oh..., no longer than one minute.

**CHLOE:** If we know a monologue from a part we already played, can we use that?

**MS. HILL:** As long as it's from Shakespeare.

**LEAH:** *(To ABBY.)* Who's that?

**ABBY:** Some new kid.

**LEAH:** *(Indicating MR. SCOTT.)* Not her. Him.

**ABBY:** Oh. I don't know. He looks kinda professional.

**REESE:** *(To MS. HILL.)* One minute. How many lines is that?

**LEAH:** *(Sotto voce.)* You can time yourself when you rehearse, you know, Reese.

**ABBY:** *(Whispered.)* Leah!

**LEAH:** Well, she should be able to figure that much out by now.

**ABBY:** Give her a break.

**LEAH:** She gets plenty of those on her own.

**MS. HILL:** Before I...

**REESE:** Ms. Hill, does everyone have to do a different monologue?

**MS. HILL:** No, Reese. There can be repeat monologues. Shakespeare has lots to choose from, but if two or three people end up doing the same one, that's okay. So now, before anyone asks any more questions, I have someone to introduce you to!

**JAMIE:** Just one more...

**EVERYONE:** Shhh!

**MS. HILL:** This is Mr. Scott. He's with DBS—that's the Documentary Broadcasting System.

**ABBY:** DBS—the TV station?

**LEAH:** I think so!

**REESE:** What is he...?

**LEAH:** Documentary—you know, like *Shark Week*. [Or current documentary reference.]

**REESE:** Oh! I love *Shark Week*!

**MS. HILL:** So everyone please give your attention to Mr. Scott because he has an exciting announcement.

**MR. SCOTT:** Hey, everyone. And please—call me Chris. I'm here because I've convinced DBS to let me film the making of a high school Shakespeare production from start to finish. And I got the go-ahead to use your production of *Romeo and Juliet*.

*EVERYONE murmurs, exclamations of excitement.*

**MR. SCOTT:** Beginning Tuesday, I'll be here with the DBS camera to film your meetings, auditions, rehearsals... all that stuff—and then your production.

**ABBY:** And then you'll put it all together and show it on TV?

**MR. SCOTT:** That's right.

**DEVIN:** We'll be famous!

**MS. HILL:** And you'll be doing individual interviews for the documentary, right, Mr. Scott?

**MR. SCOTT:** Chris.

**MS. HILL:** (*Pointedly.*) Mr. Scott.

**LEAH:** Wow. This is going to be amazing!

**CHLOE:** I've never been on television.

**RUDY:** Everyone everywhere will be able to watch our play!

**LEAH:** Even people who don't live around here—or even know us!

**REESE:** Maybe even a Hollywood agent!

**SAM:** My grandmother gets DBS!

**MR. SCOTT:** On Tuesday, we'll start with some individual interviews.

**REESE:** What will we be talking about?

**MR. SCOTT:** We want to start where you start—getting ready for auditions—about how you prepare, what you'll be doing, what you're feeling... that sort of thing.

**MS. HILL:** So, if you're willing to be filmed for this documentary, be sure to turn in your video release form.

**JAMIE:** And then you'll film our auditions and the whole show?

**MR. SCOTT:** That's right.

**DEVIN:** So, Ms. Hill, if you know there's a certain character you want to try out for—

**REESE:** Like Juliet!

**DEVIN:** ...like Juliet—should you do a monologue by a character who's sort of like them?

**MS. HILL:** Yes, that makes sense, doesn't it? Okay everyone, meeting's over. Check the Call Board and the web site for information on all the characters and the audition times.

**MR. SCOTT:** Nice meeting you. I'm really looking forward to working with you all!

**EVERYONE:** *(Thanks. Nice meeting you. Bye. See you around, etc.)*

*STUDENTS exit.*

**MR. SCOTT:** Great kids. Thanks for letting me do this, Vicki.

**MS. HILL:** Oh, you're welcome. It'll be fun to spend some time together again. But, Chris, don't try stirring things up like...

**MR. SCOTT:** Like what?

**MS. HILL:** Oh, I remember our grad school project. It wasn't that many years ago.

**MR. SCOTT:** Hey—every film is better with a little drama in it!

**MS. HILL:** There's already enough drama around here as it is. *(Pause. A warning.)* Chris?

**MR. SCOTT:** *(Pointedly.)* Mr. Scott.

**MS. HILL:** Right.

MR. SCOTT and MS. HILL share a laugh as they exit.

## SCENE 2

**SETTING:** The school hallway just following the meeting

**AT START:** LEAH, ABBY, and REESE enter.

**LEAH:** This is so exciting! Abby? You're going to audition this time, aren't you?

**ABBY:** No, no... I'll work backstage again. I'm not... I don't want to audition for anything.

**LEAH:** Really? Not even this time?

**REESE:** Not even a small part? Don't you want to be on TV?

**ABBY:** They'll probably get some video of the stage crew working.

**LEAH:** Oh, come on, Abby! Remember how good you were in our seventh grade play?

**ABBY:** (*Sarcastically.*) Oh, I was an amazing Betsy Ross. A totally legendary performance!

**LEAH:** It was! You're a good actress! Your scenes in Theatre class are always the best.

**ABBY:** It's easy when you've already got the part.

**REESE:** What do you mean?

**ABBY:** Don't you remember my first audition here?

**REESE:** No.

**LEAH:** For *The Crucible*?

**ABBY:** Right.

**REESE:** I was Betty and Leah, you were...who were you again?

**LEAH:** Rebecca Nurse.

**REESE:** Right. And Abby, you were... who were you?

**ABBY:** I was the one who ran off the stage during auditions because I was about to puke!

**REESE:** Eww—I forgot about that.

**LEAH:** But we were freshmen.

**REESE:** Right. We're seniors now and the leads belong to us!

**LEAH:** There's no rule about that, Reese.

**REESE:** Well, I didn't get a lead my freshman year and if I didn't, then it must be some sort of policy of Ms. Hill's.

**LEAH:** It is not.

**REESE:** Name one freshman who's ever gotten a lead in the play.

**LEAH:** Reese, we're talking about Abby here—not you. Abby, that was three years ago.

**ABBY:** Three years ago, but it feels like yesterday to me. Look, I'll help both of you with your lines. I just feel... better working backstage. Plus, remember—there aren't many parts for girls in *Romeo and Juliet*.

**REESE:** I don't know why Ms. Hill picked a play that has so many guy parts and hardly any girl parts when it's mostly girls who audition for the plays.

**LEAH:** Reese, none of Shakespeare's plays have a lot of girls' parts.

**REESE:** I know. (*She doesn't, really...*)

*ABBY reacts to her cell phone and reads the text message.*

**ABBY:** My mom. She's waiting outside. Let me know when you want to run lines when you get your monologues. Or if you need help finding one. (*Exits.*)

**REESE:** Okay. We will. I definitely will.

**LEAH:** See ya. Bye, Abby. (*Pause.*) I wish she'd try out.

**REESE:** Well, I can't really blame her. How embarrassing—barfing on the stage!

**LEAH:** She didn't barf! She *almost* barfed.

**REESE:** Well, same thing almost. Maybe she's right about not trying out.

**LEAH:** Mmmm.

**REESE:** (*Pause.*) Hey, do you think that guy—Mr. Scott—expects us to know which monologue we're doing by Tuesday?

**LEAH:** Well, it couldn't hurt. But no. I think he wants reality. I mean—what really happens.

**REESE:** I know what "reality" means, Leah. (*Pause.*) Uh! I wish Ms. Hill would just give us a monologue. Where are you going to look for one?

**LEAH:** Oh, I don't know. Probably in my Dad's library. He has this big book—*The Complete Works of William Shakespeare*.

**REESE:** Oh. And will you just like look through the plays in there and pick out a speech?

**LEAH:** I guess. But not just any speech.

**REESE:** Oh no. Well, of course not. (*Looks hard at LEAH.*)

**LEAH:** (*Pause.*) What?

**REESE:** Nothing. (*Pause—a challenge.*) What part are you going to audition for?

**LEAH:** (*Pause—challenge accepted.*) Juliet.

**REESE:** Really?

**LEAH:** Yes. Why? You think I shouldn't?

**REESE:** No. No. I mean—Yes. Yes.

**LEAH:** I could play Juliet, you know.

**REESE:** I know. I know. Leah, I don't like that we have to compete against each other again. But that's the way it is in theatre, right?

**LEAH:** Yeah, yeah, yeah.

**REESE:** You know, I'm not gonna lie. I really want Juliet.

**LEAH:** To add to your long resume.

**REESE:** Look, I didn't pick myself for all these parts I got. I tried out just like everyone else and the directors picked me.

**LEAH:** And picked you and picked you and picked you.

**REESE:** Leah, you've been in all the plays I've been in!

**LEAH:** You know what I'm talking about, Reese.

**REESE:** (*Changes the subject.*) Well, the colleges look at these things and if I want to major in Theatre, it matters.

**LEAH:** Or if you want to be "discovered" by a TV talent scout!

**REESE:** This DBS thing is kind of a big deal.

**LEAH:** Don't I know it.

**REESE:** Look, just to be clear—I am going to do everything I can to get Juliet.

**LEAH:** So am I. (*Pause.*) See you tomorrow, Reese.

**REESE:** Text me the Math assignment?

**LEAH:** (*Exiting.*) Yeah. Sure.

*Blackout.*

**SCENE 3**

**SETTING:** *A variety of locations around the school*

**AT START:** *The students are arranged in various places and at various levels on the stage—as if each has been approached in places like the school hallway, a classroom, outdoors, or backstage. They are being interviewed individually for the documentary. They look out front, as if they are speaking to a TV camera. They should not react to the dialogue of the other characters. MR. SCOTT holds a large video camera on his shoulder. Note: These interviews could also be videoed and projected onto an onstage screen.*

**MR. SCOTT:** Just look at me and just talk as naturally as you can. Try to forget about the camera. And—try to incorporate my question into your answer. Like, if I ask, “Are you nervous?” you would start with, “I’m nervous because...” or “Actually, I’m not nervous...” That sort of thing. Got it? Okay. Let’s start with this question: “Have you decided on your monologue yet?”

**RUDY:** Well, right now it’s between three monologues. I like that “Out, dog! Out, curl!” speech. Hold on. Is that said by a girl?

**LEAH:** My monologue? Well, I’ve been doing a lot of research. I had read some Shakespeare before this, but now I can say I’ve read a lot.

**SAM:** I really love this line: “Screw your courage to the sticking place!” I’ve always wanted to say it on stage. Wait. Am I allowed to say “screw” on TV?

**CHLOE:** I like the “Good Hermia, do not be so bitter with me” speech from *A Midsummer Night’s Dream*, but the part I really know is Puck.

**REESE:** *(Texting on her cell phone and giggling.)* Oh. Hold on just a sec!

**ABBY:** Me? Oh, I’m not auditioning.

**REESE:** *(Texts on her cell phone some more, then stops.)* Sorry. You know, it’s so hard for me to find the time to look for a monologue.

**JAMIE:** Maybe I should do something from *King Lear*.

**DEVIN:** I’m more nervous than usual because of the TV show and all.

**REESE:** I wish I could just audition with some other parts I've played, like Reenie Sweeney—uh! Not Reenie! Reno Sweeney! Don't put that in! Can I try it again?

**SAM:** Everyone's super excited about the auditions.

**CHLOE:** "And, as I am an honest Puck, If we have unearned luck..."  
Wait. Does that one make me seem too much like a boy?

**LEAH:** I love acting and I've been in a lot of plays, but the truth is I never had a lead part.

**ABBY:** I'm going to work backstage.

**SAM:** I want to show Ms. Hill that I can handle challenging material—you know, all that Shakespeare language.

**LEAH:** Right?! I think I could do it.

**RUDY:** I guess the TV part of this show makes it feel like it matters more.

**LEAH:** I'd work really hard. I already am working really hard.

**ABBY:** I'm planning to be the Stage Manager, actually.

**JAMIE:** More kids than usual are trying out.

**ABBY:** Yes, I've taken Theatre I and II and I can do Shakespeare, but...

**DEVIN:** Everyone's always trying to figure out who's going to get the parts—especially the leads.

**JAMIE:** I hope I get a part—any part!

**ABBY:** I'm just not... I... no, I'll stay behind the scenes. Crew's important, too—right?

**DEVIN:** You sorta expect that certain people to get certain good parts...

**REESE:** I think that the person who plays Juliet should look like a Juliet? Don't you?

**DEVIN:** ...but you never really know.

**SAM:** Everyone casts the play in their own minds.

**ABBY:** Predictions? Well, not that I'd want to say...

**LEAH:** You try to prepare yourself for feeling bad, but it never really works.

**RUDY:** It just seems like some people get a lot of chances...

**REESE:** Uh-huh. I've been in every play since I came to this school.

**ABBY:** I'll be helping my friends practice for auditions.

**REESE:** Okay, actually, so I still haven't found a monologue.

**ABBY:** In fact, I'm going right now to find a monologue for a friend.  
(Exits.)

**JAMIE:** In theatre, it matters how you look.

**REESE:** I love the women's costumes! (Exits.)

**RUDY:** ...and a lot of people never get chances at all. (Exits.)

**LEAH:** It can take a while to feel better after you look at a cast list and your name isn't there.

**JAMIE:** I hate to say it, but it does matter how you look. (Exits.)

**LEAH:** Or isn't where you hoped it would be.

**MR. SCOTT:** So you have decided on an audition piece?

**LEAH:** Well, all right—yes. There is one monologue I'm pretty sure I'm doing. It took a while to narrow it down. Am I your last interview?

**MR. SCOTT:** Yes.

**LEAH:** Okay, good. (Reaches into her backpack and takes out a note card.) I'm pretty sure I'm doing Viola from *Twelfth Night*.

"I left no ring with her: what means this lady?"

That one. I really love it.

**MR. SCOTT:** And... cut! Thank you. Thank you...

**LEAH:** Leah.

**MR. SCOTT:** Yes, thank you, Leah. Time to wrap up and go home.

**LEAH:** Okay. Thanks, Mr. Scott. Hope you got some good video.

*MR. SCOTT begins to gather his equipment. LEAH goes to gather all her books, papers, clothing, backpack, etc. and exits, unaware that the notecard with her monologue drops to the floor. After a few seconds, MR. SCOTT notices and picks up the note card from the floor. He reads it and then puts it back on the floor, gets his camera, and shoots a few seconds of video focused on the dropped note card. MR. SCOTT finishes packing his equipment and then picks up the note card and goes to see if LEAH is still nearby. As he does, he runs into REESE, who is reading from her cell phone and does not see him.*

**MR. SCOTT:** Hey. Hi there. Do you know that girl—Leah?

**REESE:** Yes. Why?

**MR. SCOTT:** She dropped this here after her interview.

**REESE:** Oh. She's in my Math class. I can give it to her tomorrow.

**MR. SCOTT:** Great. Thanks so much. Rena?

**REESE:** Reese.

**MR. SCOTT:** Reese. Yes, make sure Leah gets that. It's her audition monologue.

**REESE:** Oh. Okay. I will.

**MR. SCOTT:** Thanks. Looking forward to your audition. Good night.  
(Exits.)

**REESE:** Good night. (Reads the note card, looks around, and takes a picture of it with her cell phone.) Viola. *Twelfth Night*.

**LEAH:** (Offstage; on her phone.) I must have dropped it in the hallway.

*REESE places the notecard on the floor and exits quickly in the opposite direction.*

**LEAH:** (Enters.) There it is. (Reading from the note card as she exits.)  
"She made good view of me; indeed..."

*Blackout.*

#### SCENE 4

**SETTING:** *The bedrooms of REESE and LEAH.*

**AT START:** *REESE is on Stage Right, as if in her bedroom; LEAH is on Stage Left, as if in her bedroom. NOTE: The start of this set of scenes could occur as either 1.) a phone conversation, 2.) a video call, or 3.) a set of messages [text messages or Snapchat or current technology trend] projected onto a screen. What follows are 3 versions to choose from.*

#### Version 1: Phone call

**LEAH:** Mm hm. Viola from *Twelfth Night*. But don't tell anyone, Abby. Please. (Pause.) In this big book my Dad has. (Pause.) Yeah, I read the play. Viola is young like Juliet, so I think it's a good one. (Pause.) Because I really want to be the only one doing with this monologue! (Pause.) Yes, but no one will see that until after the whole play is over—if it even makes the final cut. (Pause.) Thanks, Abby. Can you run lines with me tomorrow? (Pause.) Great. Thanks. Bye.

**Version 2: Video call**

**ABBY:** (On LEAH'S screen.) Got your monologue yet?

**LEAH:** (In her bedroom.) Mm hm. Viola. From *Twelfth Night*.

**ABBY:** Cool

**LEAH:** But don't tell anyone, Abby. Please.

**ABBY:** Okay. Where'd you get it?

**LEAH:** In this big book my Dad has.

**ABBY:** Did you read the whole play?

**LEAH:** Yeah. Viola is young like Juliet, so I think it's good.

**ABBY:** Why don't you want anyone to know?

**LEAH:** Because I really want to be the only one doing this monologue.

**ABBY:** Well, everyone will see it on the TV show.

**LEAH:** Yes, but not till until after the whole play is over—if it even makes the final cut.

**ABBY:** All right. Whatever.

**LEAH:** Thanks. Can you run lines with me tomorrow?

**ABBY:** Sure.

**LEAH:** Great. Thanks. Gotta go.

**ABBY:** Bye.

**Version 3: Projections Text or Snapchat**

*NOTE: Substitute the current technology trend. Messages: revealed one at a time. Feel free to adjust language and emojis to reflect current trends.*

**ABBY:** Got ur monologue yet?

**LEAH:** [Thumbs up emoji]

**LEAH:** Viola

**LEAH:** *12th Night*.

**ABBY:** [smile emoji]

**LEAH:** Keep it secret

**ABBY:** Okay.

**ABBY:** Where'd u get it?

**LEAH:** A book of my Dad's

**ABBY:** Did u read the whole play?

**LEAH:** Yeah

**LEAH:** Viola = young like Juliet [Thumbs up emoji]

**ABBY:** Why don't u want anyone to know?

**LEAH:** Because I really want to be the only 1

**LEAH:** doing this monologue

**ABBY:** Everyone will see it on the TV show

**LEAH:** Not till until after play is over

**LEAH:** If it even makes the final cut

**ABBY:** OK

**ABBY:** Whatever

**LEAH:** Thanks

**LEAH:** Run lines with me tomorrow?

**ABBY:** [Thumbs up emoji]

**LEAH:** Great

**LEAH:** Thanks

**LEAH:** Gotta go

**ABBY:** [waving hand emoji]

**LEAH:** [waving hand emoji]

*SCENE 4 continues here if using Version 1 or Version 2. LEAH begins the Viola monologue. Overlaps with REESE as she also rehearses.*

**LEAH and REESE:** "I left no ring with her: what means this lady?"

*LEAH freezes in place; Lights dim on LEAH. Lights up on REESE.*

**REESE:** *(Tries a different line reading.)*

"I left no ring with her: what means this lady?"

*ABBY enters. She remains Center stage throughout the following so that she can interact with both REESE and LEAH as the scene progresses.*

**ABBY:** Hey, Reese.

**REESE:** Hi Ab.

**ABBY:** Ready to run your lines?

**REESE:** Yes, and boy do I need your help! You know, I think you have the right idea—not auditioning. Talk about stress!

**ABBY:** You can't be that bad off. You found a monologue without my help. What are you doing?

**REESE:** Well, it's from this play I never read. But I think it's a good one.

**ABBY:** What is it?

**REESE:** Actually, I never even heard of the play.

**ABBY:** What is it?

**REESE:** (*Stalling.*) Do you think I should have picked something from, um, like *Antigone*?

**ABBY:** Reese—Shakespeare did not write *Antigone*.

**REESE:** He didn't? Well it sounds like he did. Uh, my hair is so horrid today!

**ABBY:** Your hair looks fine. What's your monologue?

**REESE:** (*Pause.*) Viola from *Twelfth Night*.

**ABBY:** Viola from *Twelfth Night*?

**REESE:** Yeah. Have you ever heard of it?

**ABBY:** Yeah. (*Pause.*) Where'd you find it?

**REESE:** Where'd I find it? What do you mean?

**ABBY:** I mean, did you get a copy of the play from the library or did you look online or did someone tell you about it...?

**REESE:** Oh. Um, I found it online.

**ABBY:** (*Pause.*) Right. Okay. Let's get going then. Have you got it memorized?

**REESE:** Pretty much. Though I'm not always sure what I'm saying!

**ABBY:** All right. Take it from the top.

**REESE:** "I left no ring with her: what means this lady?"

"Fortune forbid my outside have not charm'd her!"

**ABBY:** Keep going.

*LEAH on Stage Left begins to interact with ABBY who remains Center. The scene now becomes two scenes: ABBY interacts with REESE and LEAH one at a time.*

**REESE and LEAH:** "She made good view of me; indeed, so much,"

*REESE fades out and freezes during the following. Focus shifts to Stage Left.*

**LEAH:** “That sure methought her eyes had lost her tongue,  
For she did speak in starts distractedly.”  
Uh. I feel like I am speaking in starts!

**ABBY:** Start again. From “For she did speak.”

**LEAH:** “For she did speak in starts distractedly.  
She loves me, sure; the cunning of her passion  
Invites me in this churlish messenger.”

**ABBY:** Try changing the way you say... try it like this:  
“The cunning of her passion  
Invites me in this churlish messenger.”

**LEAH:** Okay.  
“The cunning of her passion  
Invites me in this churlish messenger.”

**ABBY:** Better. I like that better.

**LEAH:** Are you sure you don't want to audition? This is our last high school play and...

**ABBY:** I'm sure. Now let's drop it.

**LEAH:** Okay, okay. Abby, do you think I have a chance?

**ABBY:** Of course you do. You're really good, Leah.

**LEAH:** I want this part so bad. I know I don't look like your typical Juliet, but if I get the part I could do some things to change... to look more like...

**ABBY:** ...more like Reese?

**LEAH:** Yes. No. Uh! Look, I know she looks the part, but isn't it also about your acting?

**ABBY:** Well, yes, but...

**LEAH:** Do you know what monologue she's doing? You're running lines with her, too, right?

**ABBY:** Yes, right.

**LEAH:** Oh never mind about Reese. I'm just going to have to make this my best audition ever.

**ABBY:** Keep going.

**LEAH and REESE:** “None of my lord's ring! Why, he sent her none.”

*LEAH fades out and freezes during the following. Focus shifts to Stage Right.*

**REESE:** “I am the man...” (*Experiments with different line readings.*)

“I am the man.” “I am the man?”

“I am the man: if it be so, as 'tis,

Poor lady, she would better love a dream.”

**ABBY:** WERE better love a dream.

**REESE:** Were? That doesn't make sense. Okay, fine.

“Poor lady, she were better love a dream.”

Uh! Line!

**ABBY:** “Disguise, I see....”

**REESE:** “Disguise, I see, thou art a wickedness,

Wherein the pregnant enemy does much.”

Abby, I still can't figure out who the pregnant enemy is. SparkNotes doesn't say anything about a character who's pregnant.

**ABBY:** Reese, I think it means more like an enemy who is full of something... like evil... It's like Viola is figuring out that her disguise is evil, causing her all these problems, you know?

**REESE:** Ohhhh. That makes sense. I guess. How do you think I should say the next part?

**ABBY:** (*Pauses to read, then speaks.*)

“How easy is it for the proper-false

In women's waxen hearts to set their forms!”

**REESE:** Right. Okay. “How easy is it...” Not! This is really hard for me.

**ABBY:** You can do it, Reese. You just have to keep practicing.

**REESE:** I will. I want this part, Abby. I look like Juliet and I always look good on video. DBS does not want just anyone playing the lead in their documentary. I need to be Juliet.

**ABBY:** Keep going.

**LEAH and REESE:** “Alas, our frailty is the cause, not we!

For such as we are made of, such we be.

How will this fadge?”

*Lights fade to blackout.*

**SCENE 5**

**SETTING:** *MS. HILL's Office*

**AT START:** *MS. HILL is at her computer composing and reading e-mails. MR. SCOTT films with the DBS video camera.*

**MR. SCOTT:** So, we get a shot of you typing the e-mails and then we'll have you read what you wrote to use as a voice-over.

**MS. HILL:** Okay. So I just type? Here goes.

*MS. HILL types while being filmed.*

**MR. SCOTT:** Great. Got it. Now read what you wrote.

**MS. HILL:** The audition sign-up sheet is posted on the Call Board. Everyone who wishes to audition must sign up for a time slot and make sure to hand in your signed TV Release Form.

**MR. SCOTT:** Perfect. *(Stops filming.)*

*SXF: sound of incoming e-mail.*

**MS. HILL:** Another e-mail from a parent. I get a lot of them around audition time.

**MR. SCOTT:** Pleading their kid's case?

**MS. HILL:** Mm hmm. Listen.

Hello Ms. Hill,

Our whole family is so looking forward to another one of your fabulous theatrical productions! Our daughter plans to audition for a part. Please don't let her know that I wrote to you, but she is too shy to tell you herself and I thought you'd want to know. Vanessa has done tons of community theatre, so she really knows what it takes to be in a show. She wants to go into acting professionally. I know I am biased, but I really think she's got what it takes. I hope you do, too!

**MR. SCOTT:** Well. *(Pause.)* Do a lot of parents help with the shows?

**MS. HILL:** A good amount. But some, I'm afraid, just to increase their kids' chances of getting a part. Listen to this one:

Dear Ms. Hill,

Jake is so excited about this year's play. He did Shakespeare at camp this summer, so he's had some good experience! Let me know if you need help with the *Romeo and Juliet* costumes.

**MR. SCOTT:** Huh. We ought to figure out how to get some of this—the parent e-mails—into the program.

**MS. HILL:** Well, wait. There's more. The students e-mail me, too:

Hi Ms. Hill,

I have a wedding out of town on the weekend of the play, so I would have to miss two performances. Should I still try out?

Jose Martinez

*(Pause.)*

No way, Jose.

**MR. SCOTT:** *(Laughs.)* Anyone else?

**MS. HILL:** Oh yes. Listen to this one that came in last night:

Hi Ms. Hill,

When you are casting this year's play, I hope you will keep in mind our school's theme for this year—"Champs Need Chances!"

Looking forward to seeing some new champs on the stage!

Sincerely,

Dr. Grayson

**MR. SCOTT:** Even if the champs can't act?

**MS. HILL:** Well, you know, it's a school extracurricular activity—just like the football team where everyone who tries out should get a chance to play. Oh, wait...

*Blackout.*

## SCENE 6

**SETTING:** *Group Text or Snapchat*

**AT START:** *LEAH is onstage working on homework. REESE sends a group text or Snapchat forgetting that LEAH is on it. The text messages may be read aloud by the characters as they type on their cell phones from various positions on stage or the messages may appear one by one projected onto an onstage screen. Note: The language, abbreviations, and use of emojis, etc. may be updated to suit contemporary productions. The sound of an incoming text message or chat.*

**REESE:** What's the Math HW?

**JAMIE:** Ummmm

**DEVIN:** P 96, 12-24.

**JAMIE:** Practicing my monologue instead

**REESE:** Who u doing?

**JAMIE:** Lady Mac

**DEVIN:** Desdemona

**DEVIN:** LOL. Not

**REESE:** Then who?

**DEVIN:** Hermia

**REESE:** From...?

**JAMIE:** Midsummer. Duh.

**DEVIN:** U?

**REESE:** Viola

**JAMIE:** 12th Night?

**REESE:** Yup or [Thumbs up emoji]

**JAMIE:** GTG

**DEVIN:** Later

**REESE:** [Waving hand emoji]

**LEAH'S PARENT:** *(Offstage voice.) Leah!*

**LEAH:** *(Shouting towards offstage.) I'll be right down! (Checks her cell phone, scrolling through her text messages/Snapchats.) Abby. Dad. Group chat [text]. (Pauses to read.) Viola? Viola! (Pause.) That little... She is such a... Ooh, and Abby knows! Of all the... I've had it! I've really had it now!*

**LEAH'S PARENT:** (*Offstage voice.*) Leah!

**LEAH:** Coming! (*Exits*)

*Blackout.*

## SCENE 7

**SETTING:** *The School Hallway*

**AT START:** *LEAH enters from one side of the stage; REESE enters from the other.*

**LEAH:** Hey, Reese. Thanks for helping me.

**REESE:** Sure. I sort of can't believe you want to run lines with me.

**LEAH:** Well, I figure that we can all use all the help we can get and I think the more I do the monologue, the less nervous I'll be tomorrow, right?

**REESE:** Sure. Um, so what monologue are you doing?

**LEAH:** Viola from *Twelfth Night*. Ever heard of it?

**REESE:** Um, yeah. I think so.

**LEAH:** Okay, well here's a copy. I'm pretty good on the first sixteen lines—up to "How will this fadge?" So let me start from there.

**REESE:** Okay. Go ahead.

**LEAH:** "How will this fadge? Methinks it be a dadgel!  
Your bugle eyeballs, and your nose like trumpet,  
A fobbing, idle-headed errant strumpet!"

**REESE:** Hold on, Leah.

**LEAH:** Is something wrong?

**REESE:** Yeah, I mean, well, what's she saying?

**LEAH:** Oh, see she's kind of mad, so she's insulting that other girl in the scene.

**REESE:** But...

**LEAH:** It's the newest translation of the speech. I got it out of the book my dad just brought home from the university.

**REESE:** Oh.

**LEAH:** Should I keep going?

**REESE:** Oh. Sure.

**LEAH:** Where was I?

**REESE:** “What will become of this?”

**LEAH:** “What will become of this?”

O misbegotten, mangled, mewing scut?

What, I prithee, what, what, what, what, what?”

I love that line, don’t you?

**REESE:** Um, yeah.

**LEAH:** I can just picture the camera zooming in for a close-up.

“What, what, what, what, what?” ...Line.

**REESE:** “But, mistress, know yourself.”

**LEAH:** Thanks.

But, mistress, know yourself. Down on your knees,

Else ‘ere thou be a rump-fed, vain-born sleeze.

**REESE:** Sleeze? I thought that was like modern slang.

**LEAH:** Oh no. It dates way back to Shakespeare’s time. In fact, I think he even made it up.

**REESE:** Oh. Do you want to run the lines again?

**LEAH:** Yeah.

*LEAH stops, reacting as if her cell phone has vibrated. She retrieves it to read a message.*

**LEAH:** Oh shoot, Reese. My mom needs me to pick up my little sister, so I gotta run. Thanks for your help. See you tomorrow!

*Exits quickly, purposely forgetting the paper with her lines on it.*

**REESE:** Leah! Your script! *(Pause.)* Huh. Oh well. Looks like I have some new lines to learn. *(Exits, reading from the paper.)*

*Blackout.*

**SCENE 8**

**SETTING:** *MS. HILL's Office*

**MR. SCOTT:** *(Unseen. As if in a VOICEOVER for the documentary.)*

The auditions are tomorrow. Ms. Hill tells the students that they will come in to the theatre one at a time and do their monologues.

*The sound of incoming e-mail.*

**MR. SCOTT:** And the e-mails keep arriving.

**MS. HILL:** *(Enters. The following can be done as if in a Voiceover or MS. HILL can enter and read aloud from an iPad/Computer Tablet.)*

Dear Ms. Hill,

Tyrone has been practicing his monologue all week long! I decided to video him doing his speech. It came out just great! Here's a link to the video so you can see for yourself!

*The sound of incoming e-mail.*

Hi Ms. Hill,

My daughter Janine really wants to audition for her first play. Right now, after school, she has soccer practice and then basketball practice starts up soon. She's also on Student Council and the Peer Mediation Cohort. If she gets the part of Juliet, will you be able to arrange your rehearsal schedule around her activities?

*Blackout.*

## SCENE 9

**SETTING:** *Split stage: The hallway outside the theatre and the inside of the theatre/audition room*

**AT START:** *The students—LEAH, JAMIE, DEVIN, RUDY, SAM, and REESE—sit or pace in the Hallway space. They run lines individually as they wait. MS. HILL is seated in the space where she holds the auditions while MR. SCOTT films. ABBY functions as the Stage Manager. In the THEATRE/AUDITION ROOM.*

**CHLOE:** We will make amends ere long;  
Else the Puck a liar call;  
So, good night unto you all.  
Give me your hands, if we be friends,  
And Robin shall restore amends.

**MS. HILL:** Thank you. Chloe, what grade are you in?

**CHLOE:** Ninth.

**MS. HILL:** Okay. Good. Thank you.

**CHLOE:** You're welcome. I mean—Thank you.

**MS. HILL:** Please tell Abby we're ready for the next one.

**CHLOE:** Sure. *(Crosses from THEATRE to HALLWAY.)*

**JAMIE:** How'd it go?

**CHLOE:** Terrible. I was so nervous! Are you next?

**JAMIE:** Yeah.

**CHLOE:** Good... I mean, "Break a leg."

**JAMIE:** *(Crosses to the THEATRE.)* Thanks.

*CHLOE exits. Waiting students murmur a little too loudly.*

**ABBY:** Shh! Keep it down everyone.

**JAMIE:** *(Spoken overdramatically with lots of hand gestures and aimless wandering around the stage.)*

"What cannot you and I perform upon  
The unguarded Duncan? What not put upon  
His spongy officers, who shall bear the guilt  
Of our great quell?"

**MS. HILL:** Okay, Jamie. Okay. Thank you.

**JAMIE:** Thank you. *(Pause.)* Oh! Am I done?

**MS. HILL:** Oh yes. Yes, we've got a lot to get through today, so please send in the next person on the sign-up sheet in.

**JAMIE:** *(Crosses from THEATRE to HALLWAY to ABBY.)* Next!

**ABBY:** Devin. They're ready for you.

*DEVIN moves from HALLWAY to THEATRE and mimes entering and beginning the audition process, then freezes in place.*

**REESE:** *(Crossing to ABBY.)* Abby! Help me run my lines!

**ABBY:** All right, but...

**REESE:** Does this look good for the audition? I chose solid colors. My cousin told me they work best for TV.

**ABBY:** Yeah. Good.

**REESE:** Do you think this skirt is too short?

**ABBY:** It's fine. Reese.

**REESE:** Okay, let me practice my lines.

*Action in HALLWAY freezes. Focus shifts to THEATRE.*

**DEVIN:** *(The lines below are delivered all at one volume—loud!)*

And hast thou kill'd him sleeping? O brave touch!  
 Could not a worm, an adder, do so much?  
 An adder did it; for with doubler tongue  
 Than thine, thou serpent, never adder stung."

*Action in THEATRE freezes. Focus shifts to HALLWAY.*

**REESE:** I didn't have time to practice last night and I'm a little shaky on the last lines because they're new.

**ABBY:** New? What are you talking about?

**REESE:** "Your bugle eyeballs, and your nose like trumpet,  
 A fobbing, idle-headed errant strumpet!"

**ABBY:** That's not what we rehearsed! What are you saying?

**REESE:** Oh, this is the new translation of the speech.

*Action in HALLWAY freezes. Focus shifts to THEATRE.*

**MS. HILL:** Thank you, Devin.

**DEVIN:** *(Softly.)* Thank you.

*Crosses from THEATRE to HALLWAY to ABBY.*

**DEVIN:** They're ready for the next one.

**ABBY:** What? Oh. Oh! *(Checks her list.)* Leah, your turn. Remember everything we rehearsed!

**LEAH:** *(Crossing to ABBY.)* I will. I'll try. *(Deep sigh. Deep breath.)*  
Here goes.

**ABBY:** You can do this!

*LEAH moves from HALLWAY to THEATRE, mimes entering and beginning the audition process, and then freezes in place.*

**ABBY:** Reese, hold on a minute. The new translation?

**REESE:** "What will become of this?  
O misbegotten, mangled, mewing scut?"

**ABBY:** Stop!

**REESE:** "What, I prithee, what, what, what, what, what?"  
What?

**ABBY:** Where did you get those new lines?

*Action in HALLWAY freezes. Focus shifts to THEATRE.*

**LEAH:** As I am woman,—now alas the day!--  
What thriftless sighs shall poor Olivia breathe!  
O time! thou must untangle this, not I;  
It is too hard a knot for me to untie!

**MS. HILL:** Thank you, Leah.

**LEAH:** Thank you, Ms. Scott—I mean Ms. Hill!

**MS. HILL:** Please tell Abby to send the next one in quickly.

**LEAH:** *(Crosses from THEATRE to HALLWAY.)* Okay. Done!

**ABBY:** How'd it go?

**LEAH:** Good, I think. Ms. Hill wants the next one—on the double!

**ABBY:** *(Looks at the list on her clipboard.)* Reese. Oh no. Reese, you're next, but...

**REESE:** Okay. Here goes! Wish me a broken leg!

**LEAH:** Break a leg, Reese!

*REESE moves from HALLWAY to THEATRE and mimes entering and beginning the audition process. Freezes in place.*

**ABBY:** Leah, this is bad. This is really bad.

**LEAH:** What?

**ABBY:** Reese. She's going to make a fool out of herself!

**LEAH:** She is?

**ABBY:** Somehow she got these ridiculous lines—totally wrong lines—for the end of her monologue.

**LEAH:** Really? Oh, that's too bad.

**ABBY:** She's going to blow the audition and the whole thing will be on video! I feel sick.

*LEAH turns away so that ABBY can't see her reaction. Action in HALLWAY freezes. Focus shifts to THEATRE.*

**REESE:** "But, mistress, know yourself. Down on your knees,  
Else 'ere thou be a rump-fed, vain-born sleeze."

*REESE ends her monologue with a triumphant flair.*

**MS. HILL:** Excuse me, Reese, are you making fun of this audition process?

**REESE:** What? No, Ms. Hill.

**MS. HILL:** Then what was the meaning of that speech?

**REESE:** Well, Viola is in love with...

**MS. HILL:** No, I mean the ending lines you threw in there? Did you decide to just make up a bunch of... of... nonsense to... what? To be cute? To get featured in the documentary?

**REESE:** Oh no, Ms. Hill, no. You see, that's the new translation of Viola's speech.

**MS. HILL:** Translation? Did you say "translation"? Reese, Shakespeare wrote in English! There's no new translation of English into English!

**REESE:** But I... *(Realizing what has happened, storms from the THEATRE to the HALLWAY and confronts LEAH.)* You!

*Thank you for reading this free excerpt from:*

**JULIETS**

*By Rosalind M. Flynn*

*For performance rights and/or a complete copy of the  
script, please contact us at:*

**Heuer Publishing LLC**

**P.O. Box 248 • Cedar Rapids, Iowa 52406**

**Toll Free: 1-800-950-7529 • Fax (319) 368-8011**

**WWW.HEUERPUB.COM**