



WILLIAM SHAKESPEARE'S **ROMEO + JULIET**

THE ORIGINAL PLAY, ORIGINALLY SCORED - WITH RAP AND R&B

A DIGITAL EDUCATION RESOURCE

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**SHAKESPEARE AND RAP.
A LOVE STORY.**



A CO-PRODUCTION BETWEEN BELGRADE THEATRE, BRISTOL OLD VIC & HACKNEY EMPIRE

TOUR DATES



21 FEB - 08 MAR 2025



12 MAR - 05 APR 2025



23 MAR - 26 APR 2025

ABOUT THIS RESOURCE

This resource pack accompanies the World Premiere touring theatre production of Romeo + Juliet, a co-production between Belgrade Theatre, Bristol Old Vic and Hackney Empire. It is designed to support teaching and learning within English and Drama at KS3, 4 & 5.

This pack can be used to help students understand the context of the story, the themes, and the concept behind the production. It is organised into chapters each containing a written resource along with a digital asset to enhance student learning.

There are suggested activities and prompt questions to help engage students with some of the challenging issues and topics the play raises.

The production carries the following content warnings:
Romeo + Juliet contains two instances of strong language in the songs of this production.

A full synopsis of the play is available on pages 5-7 of this resource.

Resource pack designed by Simone Herbert
Activities developed by Claire Procter
Rehearsal photos and set stills by Nicola Young

If you have any questions about this resource pack or how to use it,
please contact cprocter@belgrade.co.uk

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We hope you find that these resources stimulate conversation.

SYNOPSIS

ACT I

Romeo and Juliet begins as the Chorus introduces two feuding families of Verona: the Capulets and the Montagues. On a hot summer's day, the young men of each faction fight until the Prince of Verona intercedes and threatens to banish them. Soon after, the head of the Capulet family plans a feast. His goal is to introduce his daughter Juliet to a Count named Paris who seeks to marry Juliet.

Montague's son Romeo and his friends (Benvolio and Mercutio) hear of the party and resolve to go in disguise. Romeo hopes to see his beloved Rosaline at the party. Instead, while there, he meets Juliet and falls instantly in love with her. Juliet's cousin Tybalt recognises the Montague boys and forces them to leave just as Romeo and Juliet discover one another.



ACT II

Romeo lingers near the Capulet house to talk with Juliet when she appears in her window. The pair declare their love for one another and intend to marry the next day. With the help of Juliet's Nurse, the lovers arrange to marry when Juliet goes for confession at the cell of Friar Laurence.

There, they are secretly married.

**PARTING IS SUCH SWEET SORROW,
THAT I SHALL SAY GOODNIGHT TILL IT BE MORROW**

— Romeo and Juliet, Act 2 Scene 2

ACT III

Following the secret marriage, Juliet's cousin Tybalt sends a challenge to Romeo. Romeo refuses to fight, which angers his friend Mercutio who then fights with Tybalt. Mercutio is accidentally killed as Romeo intervenes to stop the fight. In anger, Romeo pursues Tybalt, kills him, and is banished by the Prince.

Juliet is anxious when Romeo is late to meet her and learns of the brawl, Tybalt's death, and Romeo's banishment. Friar Laurence arranges for Romeo to spend the night with Juliet before he leaves for Mantua. Meanwhile, the Capulet family grieves for Tybalt, so Lord Capulet moves Juliet's marriage to Paris to the next day. Juliet's parents are angry when Juliet doesn't want to marry Paris, but they don't know about her secret marriage to Romeo.

**BOY, THIS SHALL NOT EXCUSE THE INJURIES
THAT THOU HAST DONE ME; THEREFORE TURN AND DRAW.**

— Romeo and Juliet, Act 3 Scene 1



ACT IV

Friar Laurence helps Juliet by providing a sleeping draught that will make her seem dead. When the wedding party arrives to greet Juliet the next day, they believe she is dead.

The Friar sends a messenger to warn Romeo of Juliet's plan and bids him to come to the Capulet family monument to rescue his sleeping wife.



ACT V

The vital message to Romeo doesn't arrive in time because the plague is in town (so the messenger cannot leave Verona). Hearing from his servant that Juliet is dead, Romeo buys poison from an Apothecary in Mantua. He returns to Verona and goes to the tomb where he surprises and kills the mourning Paris.

Romeo takes his poison and dies, while Juliet awakens from her drugged coma. She learns what has happened from Friar Laurence, but she refuses to leave the tomb and stabs herself. The Friar returns with the Prince, the Capulets, and Romeo's lately widowed father. The deaths of their children lead the families to make peace, and they promise to erect a monument in Romeo and Juliet's memory.



DIRECTOR
Corey Campbell



MEET THE CREATIVES

ASSISTANT DIRECTOR
Amelia Michaels



LYRICISTS
That's a Rap



SET DESIGN
Simon Kenny



COMPOSER
A Class



CHOREOGRAPHER
Annie-Lunnette Deakin-Foster



LIGHTING DESIGN
Chris Swain



COSTUME SUPERVISOR
Naomi Thompson



VOCAL COACH
Simon Ratcliffe



WILLIAM SHAKESPEARE'S ROMEO & JULIET

THE ORIGINAL PLAY, ORIGINALLY SCORED - WITH RAP AND R&B

VOCAL ARRANGEMENT
Reisz Amos



VIDEO DESIGNER
Barret Hodgson



DIGITAL PRODUCER/CONTENT CREATOR
Simone Herbert



CONTENT CREATOR
Kieran Vyas



ROMEO

Kyle Ndukuba



**MEET THE
CAST**

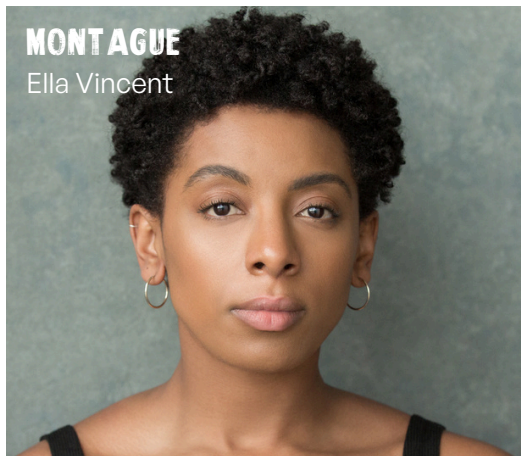
JULIET

Mia Khan



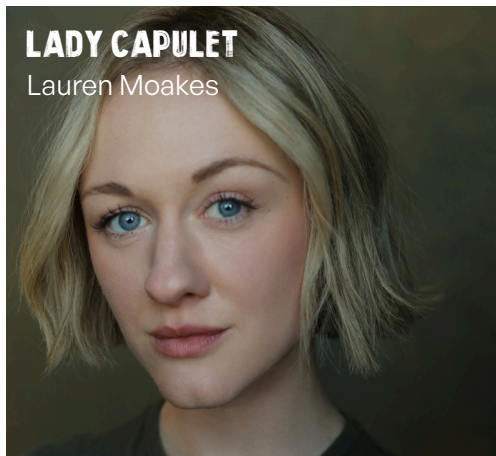
MONTAGUE

Ella Vincent



LADY CAPULET

Lauren Moakes



LORD CAPULET

Asheq Akhtar



BENVOLIO

Andre Antonio



MERCUTIO

Dillon Scott-Lewis



TYBALT

Samuel Gosrani



FRIAR LAWRENCE

Yasmin Wilde



PRINCE ESCALUS

Pete Ashmore



NURSE

Natasha Lewis



**WILLIAM SHAKESPEARE'S
ROMEO
& JULIET**

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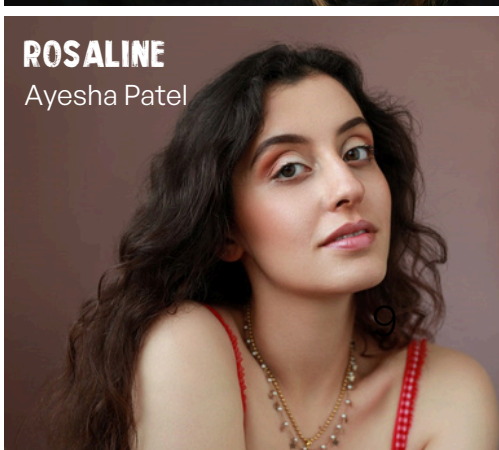
PARIS

Elwyn Williams



ROSALINE

Ayesha Patel





REHEARSAL PHOTOS





REHEARSAL
PHOTOS



REHEARSAL PHOTOS

CHAPTER 1

CHARACTER

Watch the video of members of the cast talking about their characters (9 mins) then answer the following questions.

Use your own understanding of the play to inform your answers:

- “Lord Capulet loves his daughter very much.” Do you agree with this statement? Where in the play do you see evidence to support or contradict this view?
- How far do you agree with the view that what Tybalt values most is justice? Where do you see this in the play? What else do you think Tybalt values? Why?
- What do you think motivates Romeo to “break boundaries and do things that others are telling him not to”? Where do you see evidence of this in the play?
- “I don’t think Mercutio has much fear.” Do you agree with this interpretation? Where in the play do you see evidence to support or contradict this view?



CHARACTER

CHAPTER 2

DIRECTING

Watch the interview with Corey Campbell, Jay Zorenti-Nakhid and Amelia Michaels, the production's Director, Associate Director and Assistant Director (8 mins), then answer the following questions.

If you have watched the production, you can incorporate your own interpretation into your answers.

- What are the responsibilities of the Associate and Assistant Directors?
- Why might a production need an Associate and Assistant Director in addition to the Director? What benefits might there be?
- What skills do you think the Director needs to be able to do their job well?
- Why do you think the show's director, Corey Campbell, has chosen to incorporate rap and music into the storytelling?



DIRECTING

CHAPTER 3

REHEARSAL ROOM

Watch the video of members of the cast and creative team talking about work in the rehearsal room (6 mins) and then answer the following questions:

- What are the steps outlined in the rehearsal process?
- What might be the benefits of starting the rehearsal process with ‘table work’? (A company reading and exploration of the play).
- Uniting involves breaking down the play into sections where the thought or emotion changes. This approach was developed by a theatre practitioner called Konstantin Stanislavski. What do you think are the benefits for the actor of working in this way?



REHEARSAL ROOM

CHAPTER 4

SET DESIGN

Watch the interview with Simon Kenny (8 mins), the production's Set and Costume Designer, then answer the following questions. If you have watched the show, you can incorporate your own observations on set and costume design into your answers.

- What is the role of a set and costume designer?
- What are the key stages in the design process?
- Who does the designer collaborate with and how?
- What inspired the design for this production?
- How does the design support the telling of the story?



SET & COSTUME DESIGN - SIMON KENNY

CHAPTER 5

LIGHTING DESIGN

Watch the interview with Chris Swain (5 mins), the production's Lighting Designer, then answer the following questions. If you have watched the show, you can incorporate your own observations on lighting into some of your answers.

- What is the role of a lighting designer?
- What practical considerations influence lighting design?
- How is lighting used to create a sense of place in the story?
- What impact does the angle of lighting have?



CHRIS SWAIN = LIGHTING DESIGNER



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CLASSROOM ACTIVITIES



LIGHTING DESIGN

Classroom Activity

Students will experiment with how lighting – including angle of lighting, shadows, and the use of colour can change the appearance of objects and shape meaning on stage.

Use of Colour and Angles in Lighting Design

Divide the class into small groups. For the following activity, each group will need:

- A torch or mobile phone with a torch.
- A small, simple object (e.g. a figurine, or an everyday item).
- Coloured cellophane sheets or coloured transparent filters (e.g. plastic bags or transparent food or sweet wrappers).
- A plain white surface or background (e.g. an A3 sheet of paper, a white wall).
- A pen and paper to note down any observations.

1. Once students have selected their objects and set them against their chosen background, they should experiment with lighting them from several different angles including:

- Directly above
- From the side
- From below
- From behind

Ask students to make a note of how the object looks when lit from each of these angles. How does the object appear differently?

What feelings or emotions does each lighting state evoke?

2. Once completed, ask your learners to run the activity again, this time experimenting with the colour of the lighting. Groups should place coloured filters, using squares of plastic sweet wrappers or similar, over their light source.

Groups should aim to use a range of colours, including red, blue, yellow and green, from a number of different angles. Again, encourage learners to make notes on how their perception of the object and mood changes under different coloured lights.

Lighting Design - Practical Task

1. Assign each group a theme or emotion to communicate to an audience (e.g. 'mystery', 'celebration', 'romance').

- Encourage students to experiment with how lighting can convey this theme or mood.
- If groups have more than one light source, they can experiment with multiple angles or mix coloured lights.
- Ask each group to share their final lighting design with another group, explaining what choices they made around the use of colour, angles, shadows etc. and why.

2. Using the script extract from **Act 1 Scene 5 of 'Romeo and Juliet' (Appendix 1)**, ask learners to consider the following:

- How could lighting be used to convey the emotion of the scene? (For example, love at first sight, and the subsequent shift when Tybalt becomes aware of Romeo's presence at the party).
- How could lighting and lighting effects be used to convey rising tension in the scene?

SET & COSTUME

Classroom Activity

Students will explore how set and costume design contribute to storytelling and shape meaning for the audience. They will develop their own set and costume designs, drawing inspiration from a piece of text.

Analysing Set and Costume Design

Share the **images of set and costume design (Appendix 2)** with your class. Students can use these to analyse the design elements of the show.

Students should consider the following questions:

- How would you describe the set design?
- Why might the designer have incorporated rotating panels into the set design?
- How is costume used to communicate character, status and allegiance in the play?
- How are Verona and Mantua created within the set? How are design elements (colour, paint effects, texture, materials etc) used to support audience understanding of what life is like in these places?
- Why do you think the costumes are modern in appearance? What impact might this have for audiences?

Set and Costume Design - Practical Task

Ask your students to read the poem, **'The Traveller's Way' (Appendix 3)** and discuss briefly what they think it's about.

- In pairs or individually, learners should select one of the four locations the time traveller visits in the poem including the character he encounters there.

For each chosen character and setting:

- Underline words used to describe, or give key information about, the location e.g. 'cold', 'cobblestones', 'grey'. What can you infer about this place from the text?
- Circle any phrases or key words that describe the character the time-traveller meets, making note of any references to physical appearance or clothing e.g. 'clothes worn and stained.' Again, what do you know and what can you infer about them?
- Design a costume worn by the character using the clues from the poem to inform your decision-making. For example, how does the period inform your design? How does the mood or tone influence your choice of colour e.g. red to symbolise anger or love, blue for sadness or peacefulness. What fabrics or materials might you use? Why?
- Using clues from the text, design and draw a set. Consider how your design will capture the mood of the scene.



COMPARING TEXTS

Classroom Activity

Students will create their own rap or song lyrics inspired by the themes, language, and emotions expressed in Act 1, Scene 5 of 'Romeo and Juliet'.

They will explore the themes of love, conflict, and first impressions while developing their creative writing and lyrical skills.

Comparing & Analysing Texts

1. Ask your group to read the extract from **Act 3 Scene 1 of 'Romeo & Juliet' (Appendix 4)**, then read the lyrics from **'Turn & Draw' (Appendix 5)**.

Students should consider the following questions:

- What are the similarities and differences between Shakespeare's text and the lyrics of the song? Think about storytelling, character, use of imagery or metaphor etc.
- How does the rhythm and language of the rap compare with that of Shakespeare's text?

2. Read the extract from Act 1 Scene 5 of 'Romeo & Juliet', which is included in this pack. Students can either read the text in small groups or as a class, taking it in turns to read one line each (or up to each punctuation mark).

After reading, discuss the following questions with the class:

- What happens in the scene?
- How does Romeo feel on seeing Juliet for the first time?
- How does Tybalt feel about Romeo gatecrashing the party? How might his conversation with Lord Capulet add to, or change, his mood?
- What are some of the key emotions in the scene? (e.g. excitement, surprise, longing, frustration, anger)
- What conflict is introduced in the scene?

3. Select a few key lines from the scene (e.g., Romeo's lines "*Beauty too rich for use, for Earth too dear. So shows a snowy dove trooping with crows. As yonder lady o'er her fellows shows.*") and try and break them down together. Support your students to understand the meaning behind the poetic language.

- Explain how Shakespeare uses metaphor, imagery, and wordplay to convey emotion. This will help students incorporate literary devices into their own lyrics.

Lyrics - Practical Task

1. As a class, consider how people today might express some of the key moments or themes in the scene. For example:

- Love at first sight → “That moment when you lock eyes with someone across the room.”
- Fate → “It feels like it was meant to be.”
- Conflict with family → “My house, my rules.”

Encourage students to think about how they could express these themes in their own lyrics.

2. Explain to students that they will now write their own rap or song lyrics based on the scene. Encourage learners to:

- Consider whose perspective they’re going to write from e.g. Romeo, Tybalt or Capulet, or several different perspectives.
- Use the language and imagery they analysed earlier to write lyrics that reflect the intensity and emotion of the scene.
- Consider the structure of a rap or song (verse, chorus, etc.) and how they might want to build up to a climactic line or emotional payoff.

Extension:

Using their mobile devices, or any recording equipment you have in school, students can storyboard and film their own short music video.



LIVE THEATRE REVIEW

Classroom Activity

Post-Show Reflections

1. After watching the show, use the following questions to support initial reflections:

- How did the production make you feel? Was there anything unexpected about it?
- Which moment or moments from the show have stayed with you? Why?
- How successfully is music and rap integrated into the storytelling? What does this add?
- What did you think about the participatory elements of the show? What impact did they have on the audience?
- What can you remember about the design elements of the show?
- Was there anything in the design or staging of the production that you think worked particularly well in telling the story for modern audiences?
- If you were the show's director, what might you have done differently?

2. After students have had the opportunity to share their initial thoughts, give time to focus on specific aspects of the production. You can split the class into groups and ask them to choose one or two elements each, using the questions provided as a prompt.

Set and costume design:

- How do the costumes help you understand the characters' personalities or roles in the story? How is costume used to communicate status?
- How does the set design help to create a sense of place, movement, or conflict in the performance?
- How does the set design help establish the mood of the show? Can you think of an example where the set made you feel a particular way?

Lighting:

- Can you identify any specific moments in the show where the lighting is used to highlight a particular character or event? What effect does this have on the audience's attention?
- What role does shadow play in the show? How might the absence of light be as important as the presence of light?



LIVE THEATRE REVIEW

Classroom Activity cont...

Sound & Music:

- How does sound design contribute to the atmosphere of the production? Are there any notable sound effects or music choices that enhanced or complemented the action on stage?
- What role does sound and music play in setting the tone or providing emotional cues for the audience?
- How did the director use sound or music to create moments of suspense, surprise, or intimacy?

Direction:

- How did the director's vision shape the overall production?
- Did the director make any bold, unconventional choices in his interpretation of the play? Were these decisions successful in offering a fresh perspective or deeper understanding of the text?
- Were there any symbolic elements (e.g. recurring motifs, specific colours or objects) that the director used to communicate deeper meanings in the production?
- How did the director use movement and movement sequences as part of the storytelling?

Projection:

- How was projection used in the production?
- What role did it play in building the world of the story and engaging audiences?

RE-IMAGINING ROMEO & JULIET

Classroom Activity

Students will compare Shakespeare's text with the re-imagined stage production, considering the impact changes have on plot, themes, character and audiences' overall interpretation of the play.

1. Divide the class into pairs, or small groups. Ask students to make a list of any differences they can remember between the stage production of 'Romeo & Juliet' and Shakespeare's text. This should include any changes to plot, action or character.

Changes include:

- There is only one head of the Montague household (Montague, the matriarch of the family).
- Romeo asks Paris to kill him.
- Juliet dies by drinking poison.
- Paris is alive at the end of the play.
- Some of Lord Capulet's lines in Act 3 Scene 5 (scolding Juliet for her refusal to marry Paris) are delivered by Lady Capulet.
- The heads of the Montague and Capulet households are politicians competing for public office.

2. For each change that students identify, encourage them to think about why the director may have chosen to alter or interpret the play in this way.

Explore what impact these changes to the text might have for an audience.

Consider:

- How does Paris's survival alter the original ending of 'Romeo and Juliet'?
- How does the reimagined ending affect Romeo's character arc?
- What themes are altered or emphasised differently in the reimagined version compared to Shakespeare's text?
- What does Lady Capulet's treatment of Juliet in Act 3 Scene 5 suggest about her as a mother? How does this contrast with the Nurse's relationship with Juliet?
- Does the presentation of Lord Capulet and Montague as politicians change the nature of the conflict between the two households?
- What difference does this presentation make to how you see their actions?
- How does the political context add to the themes of power, rivalry and control?



WILLIAM SHAKESPEARE'S **ROMEO & JULIET**

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APPENDICES

SCRIPT EXTRACT - ACT 1 SCENE 5

ROMEO

O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
As a rich jewel in an Ethiop's ear—
Beauty too rich for use, for Earth too dear.
So shows a snowy dove trooping with crows
As yonder lady o'er her fellows shows.
The measure done, I'll watch her place of stand
And, touching hers, make blessèd my rude hand.
Did my heart love till now? Forswear it, sight,
For I ne'er saw true beauty till this night.

TYBALT

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

CAPULET

Why, how now, kinsman? Wherefore storm you so?

TYBALT

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

CAPULET

Young Romeo is it?

TYBALT

'Tis he, that villain Romeo.

CAPULET

Content thee, gentle coz. Let him alone.
He bears him like a portly gentleman,
And, to say truth, Verona brags of him
To be a virtuous and well-governed youth.
I would not for the wealth of all this town
Here in my house do him disparagement.

ACT 1 SCENE 5 cont...

Therefore be patient. Take no note of him.
It is my will, the which if thou respect,
Show a fair presence and put off these frowns,
An ill-beseeming semblance for a feast.

TYBALT

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

CAPULET

He shall be endured.
What, Goodman boy? I say he shall. Go to.
Am I the master here or you? Go to.
You'll not endure him! God shall mend my soul,
You'll make a mutiny among my guests,
You will set cock-a-hoop, you'll be the man!

TYBALT

Why, uncle, 'tis a shame.

CAPULET

Go to, go to.
You are a saucy boy. Is 't so indeed?
This trick may chance to scathe you. I know what.
You must contrary me. Marry, 'tis time—
Well said, my hearts.—You are a princox, go.
Be quiet, or—More light, more light!—for shame,
I'll make you quiet.—What, cheerly, my hearts!

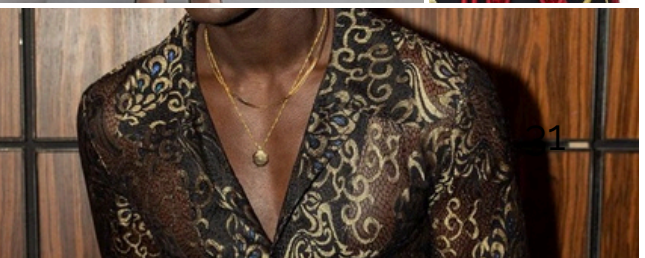
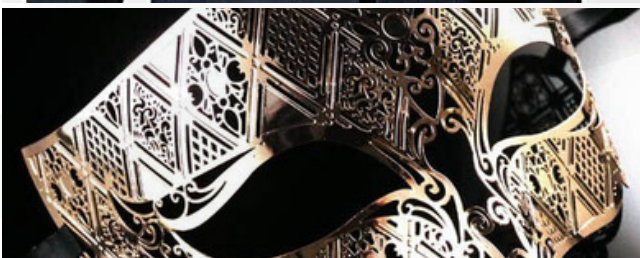
TYBALT

Patience perforce with willful choler meeting
Makes my flesh tremble in their different greeting.
I will withdraw, but this intrusion shall,
Now seeming sweet, convert to bitt' rest gall.

Set Design



Costume Design



The Traveller's Way

Through a portal gleaming bright,
A traveller steps from night to light,
Each world a thread in time's great loom,
A place where past and future bloom.

In one, the skies of ancient Greece,
Where thought and reason find their peace,
A philosopher, draped all in white,
Wanders beneath the starry night.
With furrowed brow and dreams untold,
He questions all—a mind that's bold,
And in his gaze, the seeker's fire,
The endless quest to reach for higher.

Through the portal's hum, the traveller's gone,
To lands where dusk and battles dawn.
A warrior stands on northern hills,
clothes worn and stained with battle's ills.
The winds are cold, the night is long,
And yet his heart beats fierce and strong.
His face is shaped by years of war,
But deep within, he yearns for more.
A song, a love, a home that's warm,
A chance to leave the battle's storm.

The portal hums, he's gone once more,
To cobbled streets where shadows pour.
In London a young woman walks,
her hair tucked tight,
In men's attire, beneath the night.
She's worn a mask of boyish pride,
For adventure's call, she could not hide.
Her past is filled with pirate ships,
With storms and sails, and moonlit trips.

With one more step the traveller's gone,
To fields where golden sunlight shone,
The past is long, but this is new—
A land with peace, with skies so blue.

The Traveller's Way cont...

A painter, brush in hand, stands still,
In colours bright, his heart is filled,
His canvas captures joy and cheer,
A world untouched by doubt or fear.
He paints the sun, the love, the light,
And in his soul, all feels right.

In each world, a story spins,
A tale of joy, of loss, of sin.
Yet through it all, he finds the key—
That every world, in time, is free.
From ancient Greece to future's glow,
The traveller's path continues to flow.



SCRIPT EXTRACT - ACT 3 SCENE 1

TYBALT

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

ROMEO

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

MERCUTIO

O calm, dishonorable, vile submission!
Alla stoccato carries it away.

「He draws.」

Tybalt, you ratcatcher, will you walk?

TYBALT

What wouldst thou have with me?

MERCUTIO

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

TYBALT

I am for you.

「He draws.」

ROMEO

Gentle Mercutio, put thy rapier up.

MERCUTIO

Come, sir, your passado.

「They fight.」

ROMEO

Draw, Benvolio, beat down their weapons.

「Romeo draws.」

Gentlemen, for shame forbear this outrage!
Tybalt! Mercutio! The Prince expressly hath
Forbid this bandying in Verona streets.
Hold, Tybalt! Good Mercutio!

TURN AND DRAW LYRICS

TYBALT

Rudeboy I said turn and draw
 When I work my sword, your act 4's gonna get cancelled,
 you're gonna need a curtain call
 You can stand with the mandem and I'll hurt them all

ROMEO

I do protest

TYBALT

Protest what?

ROMEO

I never injured thee

TYBALT

You'll get dropped
 That's not violation I'm gonna let off, are you mad?

ROMEO

If that's not something that you're gonna let slide,
 Then better you slide, but better take time
 You ain't the only bad boy armed with a knife.
 I know what you're on, I'm feeling the vibe
 So step back, cool off
 It's over now let's move on

TYBALT

There's no moving on someone's gotta get it
 And if it ain't you, then it's gonna be your Bredrin
 We ain't got no armour, you ain't doing no fencing
 Somebody better go and get Friar Lawrence becah ya garn need medicine

ROMEO

Stop it

TYBALT

You on it?

TURN AND DRAW LYRICS cont...

ROMEO

Peace

TYBALT

Nah problems

Anyone violate the family I'm on them
When I get to work with the blade I'm a wrong'un
And why you round here when you're already condemned?

ROMEO

Ain't gonna lie, I'm p***ed off
I ain't even did wrong, so why you talking wass for?
We don't even know why we're fighting,
just open your eyes why you living in the past for?
You want to kill me and you don't even know what the beefs about
We're practically family. All the hatred just leave it out.

TYBALT

Leave it out? You're going on about peace and that's cool and that
But it don't change the fact I'm gonna leave man in a pool and that
Joke man, tryna pull on my heartstrings like I'm a fool and that
I know you're tryna make man live under Montague rule and that
I ain't cool with that, I ain't cool with this
So ima catch me a body super quick
So you better tell me who to pick
Who's it gonna be, blood, you or him?
You or him
You or him
Who's it gonna be, blood, you or him?



TOUR DATES



21 FEB - 08 MAR 2025



12 MAR - 05 APR 2025



23 MAR - 26 APR 2025