

Shakespeare Memorial Theatre

STRATFORD-UPON-AVON
ENGLAND

Director: GLEN BYAM SHAW C.B.E.

Romeo and Juliet



1958

FIRST PERFORMANCE TUESDAY APRIL EIGHTH

ROMEO AND JULIET

SOME NOTES BY IVOR BROWN

THE STORY: The scene is Verona. The time is early summer, for the birds still sing. The sun is blazing and inflames the passions of love and hate. A family quarrel between the great houses of Montague and Capulet has thrice flared into "near mutiny" and street violence. Escalus, Prince of Verona, proclaims a death sentence on further offenders against the public peace.

Romeo, a Montague, doting on a dark lady called Rosaline, forgets her when he meets, and is entranced by, Juliet, a Capulet. It is mutual love at first glimpse, love absolute, in defiance of the bitter hatred of the two families. The two speak their love by moonlight from and beneath her window.

They are immediately and secretly married by the sympathetic Friar Laurence. Then Romeo is challenged to fight in the street by Juliet's cousin, Tybalt, a fiery-hearted Capulet. He declines. His friend Mercutio, a jesting fellow, not involved in the family feuds and wishing "a plague on both your houses," takes his place and is killed. Romeo, in a fury of grief, fights and kills Tybalt, for which Prince Escalus sentences him to immediate banishment.

Friar Laurence advises Romeo to spend his wedding night with Juliet and then fly hurriedly to Mantua. When Romeo has gone, Juliet's father, ignorant of her clandestine marriage to a Montague, orders her at once to marry Count Paris, a kinsman of the Prince. She turns to the Friar who tells her how to escape from her forced wedding. He gives her a potion which will make her appear to be dead. When she is buried in the Capulet's family vault, Romeo will be told to come and claim her when she wakes.

Juliet drinks the potion. It works, and she is laid unconscious in her family vault. But Romeo, in Mantua, does not get the Friar's message, but the false information that she is dead. Returning to Verona in wild despair, he goes to the tomb, meets and kills Paris, and takes poison. Juliet awakes to find him dead beside her, and stabs herself. Over the dead bodies of the "star-cross'd" lovers the families vow to be reconciled.

DATE: *Romeo and Juliet* is usually assigned to 1595. By that time Shakespeare, aged 31, was an established poet and dramatist. As actor and writer, he was already one of the three leaders of the "Lord Chamberlain's Men," later the King's Men, with whom he worked for the rest of his life. He had much achievement behind him, but this was his first master-piece. In it he matched his

genius for lyrical poetry with superb dramatic projection. Moreover, he had shaken off other men's influences and was triumphantly himself.

SOURCE: The tragic story of the young Veronese I had been much told in Italy during the preceding century. An English narrative poem called *The Tragical History of Romeus and Juliet*, by Arthur Brooke appeared in 1597. This Shakespeare had read and used, of course transcending its somewhat ponderous style. The character of the Nurse is outlined in Brooke's poem.

RECEPTION: The play was immediately a favourite. Its test of popularity in the Elizabethan theatre was eagerness to issue the text. *Romeo and Juliet*, like *Hamlet* later, was published four times in Quarto before it was printed in the First Folio of 1623. The title-pages are a tribute to its welcome by playgoers. "Often, with great applause, plaied publicquely," claimed John Davenport, printer of the First Quarto in 1597. There are many temporary allusions to its vogue. Romeo soon became the type-name for a great lover. The company's "star-crossed" Richard Burbage, a man of under thirty then, may have "created" that role, but there is no proof of it. We do know that the clown, Kempe, had the small part of Peter. The Chamberlain's Man must have included the most gifted boy-actor who played Juliet; that is indicated by the immediate success. Shakespeare would hardly have written so exacting a role unless there was a boy whom he could trust to meet its challenge.

Romeo and Juliet has remained, in the words of Sisson, "perhaps the best-loved of Shakespeare's plays in his own day and now." Pepys, it is true, seeing it in 1662, with Betterton as Romeo, called it "a play which itself the worst I ever heard," but he states that the night, which he attended, was chaotic. In any case Pepys was better as a Civil Servant and a Diarist than as a critic. Subsequent generations have agreed with Johnson that the lovers' tragedy is "irresistibly affecting" and have acclaimed its pulse of passion, its raw mawkishness, and the flashing, torrential stream of its words and music.

The first performance at Stratford was as the Birth of a Nation play of 1882, three years after the opening of the Shakespeare Memorial Theatre. (Henry Irving and Ellen Terry were giving it at the Lyceum Theatre in London at the same time.) Since then it has appeared twenty-seven times in the Stratford programme. The most recent of these productions was directed by Glen Byam Shaw in 1954.

ROMEO AND JULIET

WILLIAM SHAKESPEARE

CHORUS		ANTHONY NICHOLLS
SAMPSON	} <i>Servants to Capulet</i> }	PETER PALMER
GREGORY		JULIAN GLOVER
PETER		IAN HOLM
POTPAN		JOHN GRAYSON
ANTHONY		EDWARD DE SOUZA
OLD MAN		ERIC HOLMES
ABRAHAM		THANE BETTANY
BALTHASAR	} <i>Servants to Montague</i> }	KENNETH GILBERT
BENVOLIO, <i>Nephew to Montague</i>		PAUL HARDWICK
TYBALT, <i>Nephew to Lady Capulet</i>		RON HADDRICK
TYBALT'S PAGE		GORDON SOUTER
CAPULET		MARK DIGNAM
LADY CAPULET		RACHEL KEMPSON
COUSIN CAPULET		DONALD ECCLES
MONTAGUE	DONALD LAYNE-SMITH	
LADY MONTAGUE	STEPHANIE BIDMEAD	
PRINCE OF VERONA	ANTHONY NICHOLLS	
ROMEO	RICHARD JOHNSON	
PARIS, <i>Kinsman to the Prince</i>	MICHAEL MEACHAM	
PARIS'S PAGE	ROY SPENCER	
JULIET	DOROTHY TUTIN	
NURSE <i>to Juliet</i>	ANGELA BADDELEY	
MERCUTIO	EDWARD WOODWARD	
MERCUTIO'S PAGE	JOHN DAVIDSON	
FRIAR LAURENCE	CYRIL LUCKHAM	
FRIAR JOHN	EDWARD DE SOUZA	
AN APOTHECARY	DONALD ECCLES	
FIRST WATCH	ANTONY BROWN	
SECOND WATCH	JOHN SALWAY	
PRINCE'S GUARDS ... {	ROY DOTRICE	
	ROGER BIZLEY	
	PAXTON WHITEHEAD	

Citizens of Verona and Mantua, Guests, Musicians, Servants and Watchmen: MIRANDA CONNELL, MAVIS EDWARDS, EILEEN ATKINS, PAMELA TAYLOR, ZOE CALDWELL, WILLIAM ELMHIRST, STEPHEN THORNE, RICHARD RUDD.

THE ACTION TAKES PLACE IN VERONA AND MANTUA

play will be given in three parts, with two intervals of twelve minutes each, and the curtain will fall at approximately 10.40 p.m.

The Play directed by GLEN BYAM SHAW

Scenery and costumes designed by MOTLEY

Music by LESLIE BRIDGEWATER

Fights arranged by BERNARD HEPTON

Dances arranged by PAULINE GRANT

Lighting by PATRICK DONNELL

Music Adviser LESLIE BRIDGEWATER

The Theatre Orchestra under the direction of HAROLD INGRAM

Leader NICHOLAS ROTH

SMOKING IS NOT PERMITTED IN THE AUDITORIUM

PHOTOGRAPHS MAY NOT BE TAKEN IN THE THEATRE

ROMEO AND JULIET

SOME NOTES BY IVOR BROWN

The time is early in the morning. The sun is blazing and bright. A family quarrel between Montague and Capulet has broken out into street violence. Romeo has just received a death sentence on his banishment.

Romeo meets a dark lady called Juliet, who is entranced by his beauty. At first glimpse, love is kindled, but hatred of the two families is still in the moonlight from and

Juliet is secretly married by the Friar. Romeo is challenged by Tybalt, a fiery friend of Mercutio, a friend of Romeo. The family feuds and Mercutio is killed. Romeo takes his place in the fight, kills Tybalt, and is banished.

Romeo spends his wedding night in Mantua. When he returns, he is ignorant of her clan-ship. He kills Tybalt at once to avenge her. She turns to the Prince to escape from her situation which will make her be buried in the tomb. He is told to come and

see her. He finds her dead. He kills himself. The Prince orders a full funeral for Romeo, and she is laid to rest. The false information that Romeo had died in Verona in wild

genius for lyrical poetry with superb dramatic projection. Moreover, he had shaken off other men's influences. He was triumphantly himself.

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PRINCE'S GUARDS

Citizens of Verona and Mantua, Guests, Musicians, Servants and Waiters: EDWARDS, EILEEN ATKINS, PAMELA TAYLOR, ZOE THORNE, RICHARD RUDD.

THE ACTION TAKES PLACE IN VERONA AND MANTUA

The play will be given in three parts, with two intervals of twelve minutes each, and the curtain will rise at 7.30 p.m.

Assistant to the Director PATRICK DONNELL

Manager and Licensee ... JOHN JOLLEY

House Manager ... RICHARD GRAHAM

Press and Publicity { JOHN GOODWIN and
VINCENT PEARMAIN

Catering Manager ... EDOARDO MILANO

Box Office Manager ... PETER HAMPSON

Scenery built by Fred Jenkins and painted by Reg. Sayle. Properties made by Gerry Watts. Costumes made under the supervision of Kegan Smith by Joseph Clark, Dawn Pavitt and Diana Brierley. Dyeing and painting by Penny McVite. Head-dresses and Accessories by Jack Wilson and Pat Dawson. Wigs by Gustave and Wig Creations. Shoes by Anello and Davide. Stockings by Kayser Bondor. Cleaning by No Delay Ltd.

Production Manager ... DESMOND HALL

Stage Director ... MAURICE DANIELS

Stage Managers { HAL ROGERS
ALISOUN BROWNE

Assistant Stage Managers { JUDY WRIGHT
LEONARD JAMES
NEVILLE PEARSON
BRIAN CROFT

*All Scenery, Properties and Costumes made in the
SHAKESPEARE MEMORIAL THEATRE WORKSHOPS AND WARDROBES*

STRAND THEATRE

Proprietors: Strand Manor Trust Limited
President: Lionel L. Falck
Licensee and Managing Director: R. L. Wells, F.C.A.

DAVID CONVILLE
in association with
Charles Ross

presents

'TOAD OF TOAD HALL'
by A. A. MILNE

A Play from Kenneth Grahame's Book
'THE WIND IN THE WILLOWS'

Music by H. FRASER-SIMSON

DIRECTED BY DAVID CONVILLE

Decor by PETER RICE
Lighting by JOE DAVIS
Choreography by GERALDINE STEPHENSON
Musical Director GEOFFREY VINCE

Synopsis of Scenes

ACT ONE

PROLOGUE	Down by the Willows
SCENE 1	The River Bank—Summer
SCENE 2	The Wild Wood—Winter
SCENE 3	Badger's House
SCENE 4	The same, some months later

INTERVAL

ACT TWO

SCENE 1	The Court House
SCENE 2	The Dungeon
SCENE 3	The Canal Bank

INTERVAL

ACT THREE

SCENE 1	Rat's House
SCENE 2	The Underground Passage
SCENE 3	The Banqueting-Room at Toad Hall
EPILOGUE	Down by the Willows

Price 3d

CAST in order of appearance

Marigold	MAGGIE STRIDE
Nurse	VILMA HOLLINGBERY
Mole	RICHARD GOOLDEN
Water Rat	OSCAR QUITAK
Badger	PETER FOREST
Toad	NICKY HENSON
Alfred	CHARLES COLLINGWOOD
The Back Legs of Alfred	JON MILLER
Chief Weasel	PETER BETON
Chief Ferret	PADDY WARD
Chief Stoat	ANTHONY ANDREWS
Policeman	CHARLES COLLINGWOOD
Gaoler	DAVID TREVENA
Usher	PADDY WARD
Judge	DAVID NEAL
Mr Turkey	ANTHONY ANDREWS
Mrs Duck	LINDA ROBERTS
Phoebe	SHIRLEY STELFOX
Washerwoman	VILMA HOLLINGBERY
Mama Rabbit	MELINDA MAY
Lucy Rabbit	MAGGIE STRIDE
Harold Rabbit	VALERIE SHUTE
Bargewoman	LINDA ROBERTS

Weasels, Ferrets, Stoats and so on:

Rita Rhodes, Yvette Byrne, Lisa Peake, Valerie Shute, Maggie Stride,
Margaret Lake, Vivienne Moore, Melinda May, and Jon Miller.

Wind in the Willows sung by Melinda May

See lots more of me in my
Souvenir Programme—it's only 3/-