Shakespeare Memorial Theatre
STRATFORD-UPON-AVON
ENGLAND

Director: GLEN BYAM SHAW C.B.E.

Romeo and Juliet

1958
FIRST PERFORMANCE TUESDAY APRIL EIGHTH
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, dotting 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 masterpiece. In it he matched his genius for lyrical poetry with superb dramatic purpose. Moreover, he had shaken off other men's influences and triumphantly himself.

SOURCE: The tragic story of the young Veronese lovers had been much told in Italy during the preceding century. An English narrative poem called The Tragedy of Rome and Julie, by Arthur Brooke, appeared in 1562. This Shakespeare had read and used, of course, transcribing its somewhat ponderous style.

Character of the Nurse is outlined in Brooke's poem.

RECEPTION: The play was immediately a favourite. 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-page bore the dedicatee's tribute to its welcome by players. "Often, great applause, plaudite publice," claimed John Darlow, printer of the First Quarto in 1597. There are 217 temporary allusions to its vogue. Romeo soon became the type-name for a great lover. The company's "shrewd 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 Men must have included other gifted boy-actor who played Juliet; that is indicated by the immediate success. Shakespeare could 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 in itself the worst I ever heard," but he states that the next night, which he attended, was chaotic. In any case Pepys was better as a Civil Servant and a Diarist than a critic. Subsequent generations have agreed with Johnson that the lovers' tragedy is "irresistibly affecting" and have acclaimed its pulse of passion, nervous mawkishness, and the flashing torrential stream of its poetic music.

The first performance at Stratford was as the Birth play on 1882, three years after the opening of the Shakespeare Memorial Theatre. (Henry Irving and Ellen Terry were giving it at the Lyceum Theatre, 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
SAMSON
GREGORY
PETER
POTTAN
ANTONY
OLD MAN
ABRAHAM
BALTHASAR
BENVOLIO, Nephew to Montague
TYBALT, Nephew to Lady Capulet
TYBALT'S PAGE
CAPULET
LADY CAPULET
COLIN CAPULET
MONTAGUE
LADY MONTAGUE
PRINCE OF VERONA
ROMEO
FARRIS, Kinsman to the Prince
FARRIS'S PAGE
JULIET
NURSE to Juliet
MERCUTIO
MERCUTIO'S PAGE
FRIAR LAURENCE
FRIAR JOHN
AN APOTHECARY
FIRST WATCH
SECOND WATCH
PRINCE'S GUARDS

Servants to Capulet
Servants to Montague

Anthony Nicholls
Peter Palmer
Julian Glover
Ian Holm
John Graysn
Edward de Souza
Eric Holmes
Teane Bettnby
Kenneth Gilbert
Paul Hardwick
Ron Haddrick
Gordon Soifer
Mark Dgehan
Rachel Kempson
Donald Eccles
Donald Layne-Smith
Stephanie Bedmead
Anthony Nicholas
Richard Johnson
Michael Meacham
Roy Spencer
Dorothy Tittin
Angela Badeley
Edward Woodward
John Davison
Cyril Luckham
Edward de Souza
Donald Eccles
Antony Brown
John Salway
Roy Dotor
Roger Bizley
Paxton Whitehead


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 spring. The sun is blazing and the air is fresh. A family quarrel has broken out between the Montagues and Capulets, leading to a street brawl. A young man is killed in the fray. Romeo, a Montague, and Juliet, a Capulet, fall in love at first sight and decide to marry. The families, however, are sworn enemies and will not permit the marriage. Romeo is banished from Verona.

SOURCE: The tragic story of the young Veronese lovers had been much told in Italy during the preceding century. An English narrative poem called 'The Tragedy of Romeo and Juliet' by Arthur Brooke appeared in 1594. This Shakespeare had read, and used, of course, in transcribing it, somewhat ponderously.

RECEPTION: The play was immediately a favourite. One test of popularity in the Elizabethan theatre was the eagerness to issue the text. 'Romeo and Juliet', like 'Hamlet', which followed it, was published four times in Quarto before it was printed in the First Folio of 1623. The title-pages pay tribute to its welcome by playwrights. 'Often, with great applause, pleased publicly,' claimed John Day, printer of the First Folio in 1623. There are contemporary allusions to its vogue. Romeo soon became the prototype for a great lover. The company's 'star', Richard Burbage, a man of under thirty then, may have 'created' that role, but there is no proof of this. We do know that the clown, Kemp, had the small part of Peter. The Chamberlain's Map must have included a 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 Dr. Simon, 'perhaps the best-loved of Shakespeare's plays in his own day and now.' Pepsy, it is true, seeing it in 1667, with Betterton as Romeo, called it 'a play of itself the worst I ever heard,' but he states that the first night, which he attended, was chaotic. In any case, Romeo was better staged and acted than anything else.
An English narrative poem called The English History of Romeo and Juliet, by Arthur Brooke appeared in 1562. This Shakespeare had read and used, of course for transcending its somewhat ponderous style. The character of the Nurse is outlined in Brooke's poem.

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Assistant to the Director .... ... .... PATRICK DUNNELL

Manager and Licence .... JOHN JOLLEY

House Manager .... RICHARD GRAHAM

Press and Publicity { JOHN GOODWIN and
VINCENT FRAMAIN

Catering Manager .... EDUARDO MILANO

Box Office Manager .... PETER HAMPSON


Production Manager .... DESMOND HALL

Stage Director .... MAURICE DANIELS

Stage Managers { HAL ROGERS
ATSOWN 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 WARDROBS
STRAND THEATRE
Proprietors: Send Manor Trust Limited
President: Lionel L. Falck
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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
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
CAST in order of appearance

Menigold 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 Wessell PETER BETON
Chief Ferret PADDY WARD
Chief Stoat ANTHONY ANDREWS
Policeman CHARLES COLLINGWOOD
Gasler 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—