

1960/1961 SEASON

**THE OLD VIC COMPANY**

**ROMEO AND JULIET**

William Shakespeare

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## THE OLD VIC THEATRE

Waterloo Road, S.E.1

WATERloo 7616

### PROGRAMME :

**Romeo and Juliet** William Shakespeare

*Director:* FRANCO ZEFFIRELLI

*Sets designed by:* FRANCO ZEFFIRELLI

*Costumes designed by:* PETER HALL

*Composer:* NINO ROTA

**Twelfth Night** William Shakespeare

*Director:* COLIN GRAHAM

*Designer:* ALIX STONE

*Composer:* JAMES BERNARD

**The Merchant of Venice** William Shakespeare

*Director:* PETER POTTER

*Designers:* FELIX KELLY and ROSEMARY VERCOE

*Composer:* JOHN LAMBERT

The programme for approximately six days ahead is published in the Theatre Column of the National Press; programme leaflets are available from the Box Office and all leading Agencies (where tickets may also be booked for the Stalls and Circle). The Box Office is open daily from 10 a.m. to 8 p.m. (10 a.m. to 6 p.m. on days when no performance is given).

The Season is divided into consecutive booking periods; public booking normally opens one week before the first performance of a new production. Old Vic Club members enjoy the privilege of one week's booking in advance of the public (see below). Unless the last performances of a play are specifically announced, it will be continued into the new period; figures in parenthesis, i.e. (17 pls. only), indicate that a play will be in the repertory for a limited number of performances; this generally applies to "rarities" such as Schiller's "Mary Stuart". Enquiries should be addressed to The Publicity Manager, address as above. Please enclose a stamped-addressed envelope for a reply.

For regular information of Old Vic productions, join THE OLD VIC CLUB. The annual subscription is 5/- for an individual or on behalf of an organisation. Send your name and address, together with 5/- for the first year to:—The Secretary, The Old Vic Club, Old Vic Theatre, Waterloo Road, S.E.1.  
THE VIC-WELLS ASSOCIATION (membership 15/- per annum, entrance fee 5/-) Hon. Secretary, c/o. The Old Vic. Membership of the Vic-Wells Association automatically includes membership of the Old Vic Club.



BARBARA JEFFORD  
*Viola in "Twelfth Night"*



ROBERT HARRIS  
*Shylock in "The Merchant of Venice"*



JUDI DENCH  
*Juliet in "Romeo and Juliet"*



ALEC McCOWEN  
*Malvolio in "Twelfth Night"*  
*Mercutio in "Romeo and Juliet"*



GEORGE BAKER  
*Antonio in "The Merchant of Venice"*



JOSS ACKLAND  
*Sir Toby in "Twelfth Night"*



JOHN STRIDE  
*Romeo in "Romeo and Juliet"*  
*Gratiano in "The Merchant of Venice"*



ROSALIND ATKINSON  
*The Nurse in "Romeo and Juliet"*



BARBARA LEIGH-HUNT  
*Portia in "The Merchant of Venice"*  
*Maria in "Twelfth Night"*



# ROMEO AND JULIET

WILLIAM SHAKESPEARE

*Cast in order of appearance:*

Chorus .. .. .	DEREK SMITH
Abraham, <i>servant to Montague</i> .. .. .	WILLIAM HOBBS
Balthasar, <i>servant to Romeo</i> .. .. .	LAURENCE ASPREY
Sampson } <i>servants to Capulet</i> { .. .. .	MICHAEL GRAHAM COX
Gregory } .. .. .	JOHN HARWOOD
Benvolio, <i>nephew to Montague and friend to Romeo</i> .. .. .	PETER ELLIS
Tybalt, <i>nephew to Lady Capulet</i> .. .. .	PAUL HARRIS
Montague } <i>heads of two houses</i> { .. .. .	BRIAN HAWKSLEY
Capulet } <i>at variance with each other</i> { .. .. .	CHARLES WEST
Lady Montague .. .. .	ROSEMARIE DUNHAM
Lady Capulet .. .. .	SYLVIA COLERIDGE
Escalus, <i>Prince of Verona</i> .. .. .	NICHOLAS MEREDITH
Romeo, <i>son to Montague</i> .. .. .	JOHN STRIDE
Paris, <i>a young nobleman, kinsman to the Prince</i> .. .. .	BRIAN SPINK
Peter, <i>servant to Juliet's nurse</i> .. .. .	DAVID LLOYD MEREDITH
Nurse to Juliet .. .. .	ROSALIND ATKINSON
Juliet, <i>daughter to Capulet</i> .. .. .	JUDI DENCH
Mercutio, <i>kinsman to the Prince and friend to Romeo</i> .. .. .	ALEC McCOWEN
A Singer .. .. .	ELRIC HOOPER
Friar Laurence .. .. .	GERALD JAMES
An Apothecary .. .. .	KERRY GARDNER
Friar John .. .. .	MICHAEL PEMBERTON

*Citizens of Verona, Guards, Kinsfolk of both houses:*

ANN BELL, LESLIE BONNYMAN, JOHN BROSTER, JULIAN CURRY, ROBIN FERRIDAY, KERRY GARDNER, LAURA GRAHAM, GARTH HARRISON, GEOFFREY HINSLIFF, ELRIC HOOPER, BARBARA LEIGH-HUNT, SARAH LONG, JOHN MCGEE, MICHAEL PEMBERTON, MALCOLM REID, PETER ROCCA, ANTHONY SINGLETON, EDWARD VAUGHAN-SCOTT, TIM WYLTON.

Directed by FRANCO ZEFFIRELLI

Scenery by FRANCO ZEFFIRELLI

Costumes by PETER HALL

Music composed by NINO ROTA

The action of the play takes place in Verona and Mantua

There will be two intervals of ten minutes  
Orchestra under the direction of JOHN LAMBERT  
Dances arranged by PIRMIN TRECÙ  
Fights arranged by WILLIAM HOBBS  
Assistant to the director: MASSIMO DI PIETRO

The first performance of this production: 4th October, 1960

LESLIE BONNYMAN, ROBIN FERRIDAY and GARTH HARRISON are pupils of the Italia Conti School.

Scenery made by E. Babbage & Co. Ltd., and in the Old Vic Workshops. Ladies' costumes by Andrew Storie. Men's costumes by Victor Hackett and L. & H. Nathan Ltd. Embroidery decoration and accessories by Phyllis Dohoo and Audrey Taylor. Hats and headresses by Patricia Dawson. Shoes and tights by Anello & Davide. Stockings by Bear Brand Ltd. Wigs by Wig Creations. Photographs by Houston Rogers 20 Sloane St. S.W.1

SMOKING IS NOT PERMITTED IN THE AUDITORIUM

## ROMEO AND JULIET

*Franco Zeffirelli writes:*

"When the Old Vic invited me to produce *Romeo and Juliet* my first reaction was to refuse because it is so difficult for a foreigner to believe that any but British or American people would be able to touch their own cultural heritage, especially with Shakespearian tradition.

Recollecting my reasons for accepting, I believe the decision was not dictated entirely by professional considerations but also for idealistic reasons beyond the limits of the theatre. I had worked in England presenting Italian works and the real satisfaction I took back to Italy was simply that I had helped a little towards the better understanding of its culture by the English.

Now I have an even more interesting task—a combination of Italian feelings applied to a masterpiece of the classical English theatre which might prove, if successful, that times have changed in Europe and people of different backgrounds can easily work together for creating a new European conscience.

This is to me far more important than any diplomatic or political manoeuvres.

I know that it may sound presumptuous, but actually I have felt so elated because of the wonderful atmosphere created during the preparation of this *Romeo and Juliet*.

The Company the Old Vic management has called together for this production is far better than I could ever have imagined. They offer all the professional enthusiasm typical of young people still finding themselves, their 'perfectionism' is astonishing, and they are not only remarkable actors but are proving to be indeed the kind of 'new Europeans' I was mentioning before. In our mutual understanding lie all the hopes for the success of this production.

I should be very glad if it could be seen in Italy, and with all modesty I am sure it would be a rewarding example of co-operation."

#### THE OLD VIC

- 1816 Foundation stone laid.  
1818 Opened as the Royal Coburg, with "Trial By Battle", a melodrama.  
1833 Name changed to Royal Victoria Theatre in honour of the heiress to the throne.  
1879 Taken over by Emma Cons, a social worker, and re-opened as "The Royal Victoria Coffee Music Hall" offering "a purified entertainment and no intoxicating drinks".  
1886 The freehold bought by public subscription on behalf of the people of London.  
1898 Lilian Baylis, niece of Emma Cons, joined her as manager of the theatre.  
1912 Emma Cons died and Lilian Baylis assumed sole control of the Old Vic.  
1914 First season of Shakespeare's plays. Between this date and 1923 the Old Vic became the first theatre in the world to present the complete cycle of Shakespeare's plays.  
1926 Ninette de Valois joined the organisation and laid the foundations of the Sadler's Wells Ballet companies (now the Royal Ballet).  
1931 Sadler's Wells Theatre completed and opened with "Twelfth Night" under the management of Lilian Baylis, to become eventually the home of opera and ballet leaving drama to the Old Vic.  
1937 Lilian Baylis died.  
1940 Closed by enemy action. The Company made its headquarters at the Victoria Theatre, Burnley, playing occasional seasons at the New Theatre, London.  
1944-Spring, 1950. The Company made its regular home at the New Theatre.  
1950 The Old Vic re-opened to the public.  
1953 Inauguration of the plan to stage within five years all the thirty-six plays in the First Folio of Shakespeare: this plan was successfully concluded in 1958.  
1958 Inauguration by Her Majesty the Queen of the new Old Vic annexe, built to house all the production departments of the theatre, and dedicated to the successful completion of the Five-Year Folio Plan.

*The omissions in this necessarily incomplete sketch may be filled and amplified in: A Theatre for Everybody by Professor E. J. Dent, Old Vic Saga by Harcourt Williams, and Old Vic Drama volumes 1 and 2, both by Audrey Williamson.*

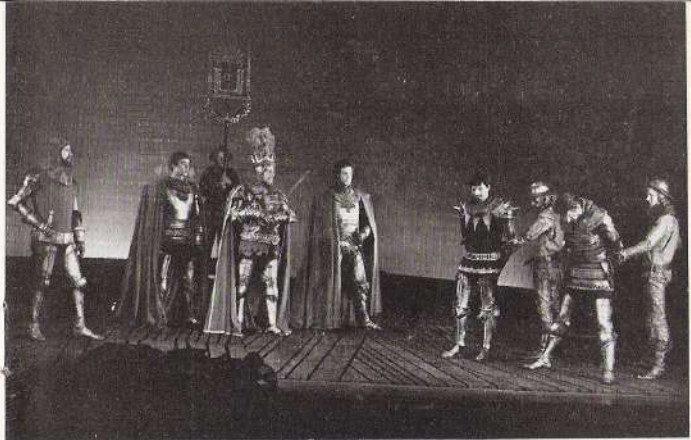
The management reserve the right to refuse admission, and to make any alteration in the cast which may be rendered necessary by illness or other unavoidable cause.

Photographs must not be taken during the performance.

First Aid Facilities in this theatre are provided by St. John Ambulance Brigade members who give their services voluntarily.

*In accordance with the requirements of the Lord Chamberlain:-*

1.—The public may leave at the end of the performance by all exit doors and such doors must at that time be open. 2.—All gangways, passages and staircases must be kept entirely free from chairs or any other obstructions. 3.—Persons shall not in any circumstances be permitted to stand or sit in any of the gangways intersecting the seating, or to stand in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating it shall be strictly limited to the number indicated by the notices exhibited in those positions. 4.—The safety curtain must be lowered and raised in the presence of each audience.



"Henry IV" Part One The closing scene of the play

"Twelfth Night" The Recognition







"Romeo and Juliet" The balcony scene



"Romeo and Juliet" The duel scene

THE ROYAL VICTORIA HALL FOUNDATION  
"THE OLD VIC"

*Patron:* HER MAJESTY QUEEN ELIZABETH  
THE QUEEN MOTHER  
*President:* H.R.H. THE DUCHESS OF KENT  
*Chairman:* THE LORD WILMOT OF SELMESTON, P.C., J.P.  
*Clerk to the Governors and Licensee:* GEORGE CHAMBERLAIN

OLD VIC TRUST LIMITED

*Chairman:* ALFRED FRANCIS, ESQ., O.B.E.  
SIR BRONSON ALBERY SIR DOUGLAS LOGAN, D.C.L., LL.D.  
LADY VIOLET BONHAM CARTER, THE LORD POOLE, C.B.E.  
D.B.E. ALAN PRYCE-JONES, ESQ.  
THE EARL OF DROGHEDA, O.B.E. SIR JOHN RUSSELL  
SIR WILFRID EADY, G.C.M.G., MRS. PATRICIA STRAUSS  
K.C.B., K.B.E. COLONEL W. H. WHITTHREAD, T.D.  
THE LORD WILMOT OF  
HAMISH HAMILTON, ESQ. SELMESTON, P.C., J.P.  
*Administrator:* NORMAN K. MILLAR

The Old Vic works in association with The Arts Council of Great Britain and the Joint Council of the National Theatre.

THE OLD VIC COMPANY

*Director:* MICHAEL BENTHALL

*Assistant to the Director:* OLIVER NEVILLE

Company and Stage Manager	.. .. .	JAMES VERNER
Deputy Stage Managers	.. .. .	ANDREW LAIRD,
		BURT LANCASTER and PETER HODGSON
Assistant Stage Manager	.. .. .	ANN LEE
Master Carpenter	.. .. .	KENNETH BONFIELD
Chief Electrician	.. .. .	LEONARD TUCKER
Chief Engineer	.. .. .	W. A. SMITH
Wardrobe Mistress	.. .. .	ANTOINETTE MARA

PRODUCTION DEPARTMENT

*Production Manager:* J. A. TITCOMBE

Costume Supervisor	.. .. .	JANE HELDER
Scenery Workshops	.. .. .	W. H. PARKER
Scenic Artist	.. .. .	LESLIE WOOLNOUGH
Property Workshops	.. .. .	JOSEPHINE COFFEY
Publicity Manager (WAT. 4871)	.. .. .	PATRICK IDE
Advance Manager	.. .. .	WILFRED HARRISON
Publicity Secretary	.. .. .	Anne Bolton
House Manager	.. .. .	MIGNON MARSHALL
Accountant	.. .. .	JEAN PATTISON
P.A. to Directors	.. .. .	JULIA WOOTTEN
Box Office Manager (WAT. 7616)	.. .. .	PETER HAMPSON

THE BRISTOL OLD VIC COMPANY

Theatre Royal, Bristol

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Tuesday, 6th June to Saturday, 24th June

A MAN FOR ALL SEASONS

ROBERT BOLT

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Tuesday, 27th June to Saturday, 8th July

GOAT SONG

MARTIN SHUTTLEWORTH

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Monday, 10th July to Saturday, 15th July

THE BRISTOL OLD VIC

THEATRE SCHOOL

WEEK

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Evenings at 7.0 p.m.

Thursdays and Fridays at 7.30 p.m.

Matinees: Thursdays at 2.30 p.m.; Saturdays at 3.0 p.m.

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*Box Office Telephone:* BRISTOL 24388-9

*Enquiries:* The Manager: Theatre Royal, King Street, Bristol.

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THE BRISTOL OLD VIC (Theatre Royal, Bristol)

1766 Theatre opened with "A Concert of Music and Specimen of Rhetorick".

1778 Royal Licence granted by King George III.

1819-1881 Theatre owned and managed for 62 years by the Macready family—William Macready, his widow and his descendants.

1940 Closed by enemy action.  
Acquired for the people of Bristol by public subscription, assisted by the Arts Council.

1946 Bristol Old Vic Company formed by Old Vic organisation at the request of the Arts Council. Bristol Old Vic Theatre School opened.

1950 Bristol Corporation joined the Management Committee.

*(Prospectus of Bristol Old Vic Theatre School can be obtained from The Registrar, 2 Downside Road, Bristol, 8.)*

PLEASE  
SEE THAT  
THIS SEAL  
IS BROKEN