



TEACHER RESOURCE PACK

ROMEO AND JULIET
27 JANUARY – 14 FEBRUARY 2004

ROMEO AND JULIET

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PRIME PRODUCTIONS

taking theatre to audiences across Scotland

ROMEO & JULIET

by William Shakespeare

A Prime Productions production

Cast in alphabetical order

Tim Barrow	<i>Capulet, Friar John, Ensemble</i>
Estrid Barton	<i>Nurse, Lady Montague, Ensemble</i>
Victoria Bolt	<i>Juliet, Ensemble</i>
Tom Freeman	<i>Benvolio, Paris, Ensemble</i>
Ian Grieve	<i>Friar, Chorus, Ensemble</i>
Sandy Grierson	<i>Prince, Mercutio, Servant, Ensemble</i>
Martha Leishman	<i>Lady Capulet, Ensemble</i>
Tommy Mullins	<i>Romeo, Ensemble</i>
Doug Russell	<i>Tybalt, Montague, Servant, Peter, Apothecary, Ensemble</i>

Director: Ben Twist

Designer: Evelyn Barbour

Lighting Designer: Andrew Coulton

Text & Voice Adviser: Edward Argent

Fight Director: Raymond Short

Composer: Dave Fennessy

Choreographic Assistance: Andy Howitt

Company Stage Manager: Tricia Maclean

Technical Stage Manager: Andrew Coulton

Deputy Stage Manager: Struan Sewell

Sound: Geoff Minto

Producer: Martin Heller

Administrator: Lorna Saunders

Publicist: Liz Smith



ROMEO AND JULIET SYNOPSIS

Setting

Verona, somewhen. An imaginary place and time. This Verona is a dangerous place. The streets are unsafe, young men fight. The Prince is a weak leader and unable to control his people. Society is falling apart.

Act 1

As yet another street fight is about to begin, the Friar sets the scene in a prologue. The Prince enters to stop the fighters and eventually they obey him. Mercutio and Benvolio meet Romeo, mock him for being infatuated with Rosaline, and persuade him to go to a party at Capulet's to compare her with other girls. Meanwhile Capulet invites Paris, who wants to marry his daughter Juliet, to do the same. At the party Tybalt recognises Romeo as a Montague and therefore an enemy. Capulet publicly humiliates Tybalt by preventing him from attacking Romeo. Romeo and Juliet meet and fall in love before they realise that their families are sworn enemies.

Act 2

Romeo risks his life to see Juliet. They swear their love and plan to marry in secret. Juliet's Nurse offers to help the young couple and the Friar, seizing on the opportunity to bring the two feuding families together, agrees to perform the marriage.

Act 3

Tybalt meets Benvolio and Mercutio, while looking for Romeo to get revenge for his humiliation. Romeo enters and, though he protests a new found liking for Tybalt's (and Juliet's) family, Tybalt attacks him. Mercutio defends Romeo but, in so doing, is himself killed by Tybalt. Romeo then kills Tybalt in revenge. The Prince banishes Romeo from Verona. Juliet is distraught at her cousin Tybalt's death, but stands by her husband. The Friar persuades the desperate Romeo to flee to Mantua until the fuss dies down and they can proclaim his secret marriage to Juliet. Capulet over-rides his wife and agrees to let Paris marry his daughter, in just three days' time.

INTERVAL

Before Romeo flees to Mantua, the Nurse makes it possible for he and Juliet to spend the night together. Juliet's distress at Romeo's banishment is mistaken for undue grief over Tybalt's death. Capulet is furious at her refusal to marry Paris. The Nurse advises Juliet to obey her father and give Romeo up and Juliet, feeling alone and threatening suicide, seeks help from the Friar. Desperate to save the situation he gives her a potion that will make her sleep so soundly as to appear dead on her wedding morning. He tells her he will send a letter to Romeo, explaining the plan, and asking him to return to take Juliet to Mantua.

Act 4

Capulet decides to bring the marriage forward to the following day and Juliet takes the potion. The next morning the Nurse finds her 'dead' and Capulet orders the marriage feast to be changed to a funeral.

Act 5

In Mantua, Romeo's servant Balthazar tells him that Juliet is dead. He buys a powerful poison from an apothecary and sets off to Verona. Learning that Romeo never received the letter telling him of Juliet's fake death, the Friar heads off to Juliet's tomb to reach her before she wakes.

Romeo finds Paris at the tomb laying flowers on Juliet's grave. Paris challenges the distraught Romeo, who is reluctant to fight but does so and recognises Paris only after he has killed him. He opens Juliet's tomb and kills himself, to lie forever by her side.

The Friar arrives and enters the tomb to find Romeo dead and Juliet awakening. He hears others coming and begs Juliet to leave but she chooses to stay with the dead Romeo and then kills herself.

The Prince arrives and for the first time takes control. The Friar tells the story and confesses his part in it, offering his life in remorse. The Prince is merciful and forgives him, but demands that Montague and Capulet stop their feuding. They agree and the tragedy is brought to an end.

DIRECTOR'S NOTE ON ROMEO AND JULIET



We often think of Romeo and Juliet as the classic love story, but it is much more than that. Shakespeare wrote it around 1596 at a very interesting time of great change. The Renaissance, the period when classical learning and understanding took over from the feudal mediaeval period, was at its height but the Enlightenment, with its focus on reason and science, was approaching. Galileo's experiments with science were proving the church wrong, Drake had already showed that the earth was round. These and other discoveries had great effects on society. It was becoming clear that humans weren't at the centre of the universe. People's relationships with God were changing with the rise in Protestantism. Merchants (and money) were becoming as important (and as rich) as nobles.

Shakespeare always writes about more than individuals. He does it by telling the story of individuals' experiences and the great thing about theatre is that we experience the story through real rounded characters. But fundamentally Romeo and Juliet, like all of Shakespeare's plays, is about society.

The beginning of Romeo and Juliet is full of tension between two families. The feud may stem from a battle between old money - the noble Montagues - and new 'trade' money - the Capulets. This violence and the lack of discipline in Verona society sets up the play. It is resolved in the last few lines by Montague and Capulet shaking hands. Only when Montague and Capulet are forced - by the tragedy of the lovers' death - into that forgiveness can that violence end.

Another theme in Romeo and Juliet is fate. Romeo particularly seems to blame the stars for his fate. But equally it can be argued that the tragic actions of the play are caused by the actions of humans. All these deaths could have been avoided. If you feud, then people will die and young lovers will be separated. This play was written at a time when reason and science were becoming more powerful and the idea of fate was perhaps becoming out of date. And yet, don't people often make the same mistake today?

This production is not 'set' in a particular time or place. Rather we have created an imaginary, theatrical world, in which the action takes place. I believe that the moment you set a Shakespeare play in a real world setting, it reduces the play rather than sheds light on it. Shakespeare wrote about imaginary worlds - Verona for his audience was distant and largely unknown and he populated it with imaginary people and events that he could use to tell the story he wanted to tell. My job as director, and that of the designer, actors and other artists, is to create an imaginary world that sets alight the imaginations of the audience.

Shakespeare's language takes us on flights of fancy to places we can't dream of going to in reality. What is it like to be a teenage girl waking in a tomb to find her husband dead? The horror is unimaginable, yet he asks us to imagine it and provides us with the tools to do so. Our job is to help you the audience find the way to take that journey, and to do that we need to free our imaginations from the limits of day to day life and let them soar. This Verona is a place in our minds, not a place in the world. Enter into it, and set yourself free.

Benjamin Twist, Director, January 2004

THE INTERVIEW 1

Benjamin Twist - Director



Tell us about the auditions for Romeo and Juliet?

There were some actors I knew I wanted from the beginning – I had worked with them before and I knew they were right for these parts. Others I met, and I asked them to prepare a speech from the play for the audition. I have very strong views on how the verse should be spoken – using a regular iambic pentameter rhythm unless that is proved wrong, and stressing the second and last ‘beats’ of the line in nearly every line. So I worked with the actors on their speeches with this in mind, seeing how good they were at picking up the tips and using them to make the words come alive. Shakespeare is very good at sorting out the sheep from the goats – good actors can do it, and not so good ones can’t!

I also asked the actor to talk about the play and their character. I want an actor to bring themselves to the play, not just to play the character as it is written down. So they have to have something interesting in them to offer, imagination, ideas, energy. That is what I am looking for, as well as the ability to speak Shakespeare clearly, elegantly and interestingly. I also want them to make me laugh, cry, emote. Not much to ask for really!

How do you go about preparing for rehearsals?

I do something very boring. I write notes on every line of the play, so that I have struggled to understand every word, looked up every odd meaning, puzzled over the difficult bits and told myself the very complex and intricate story. By the time I have done this I know the play very well, I have formed visual images of bits and have an idea of how to stage it. I will have sorted out the practical things – how is that quick change going to happen, where we should take the interval.

It all changes the moment the actors read the play in the read through, as they bring a whole load of new interpretations to every line. But at least I have done lots of thorough work and I am prepared....

What is the role of the director, directing a Shakespeare play, in your view?

I want to free the imagination of the actors by making a good atmosphere to work in. The combination of 10 minds working on the play is much more interesting than mine – all those ideas can be put together very interestingly.

I have to guide the play in the right direction – I must know where the scene needs to go, what broad story it needs to tell, while the actors know precisely what their characters want to do or need at any one moment. I am there to make sure they are all understanding the play in the same way. I am there to remind them about the text, the way it is stressed and how the rhythms work. I am an outside eye to say whether an idea works or not.

There is an overall conception that is worked out by the designer and the director, and I am there to keep us on that track in rehearsal. But interestingly I always find with Shakespeare that the play takes off in the way that it wants in the final act, no matter what other concept you had in mind. So in many ways, my job is to make sure that the conception that we are all working to is the one that the play is going to make us use anyway.

I decide when to take a break and when to start and stop.

Why is Shakespeare so special? Why do you think young people should care about plays that are 400 years old?

It always seems to me that he must have been very wise about human nature. He seems to write about being a 13 year old girl with absolute inside knowledge – how it feels to excitedly anticipate her first sexual experience – but also he has deep insight into the relationships between married couples, what love means, what it would be like to be banished from your lover, what it feels like when your best friend is murdered in your place. I find it amazing that someone could know so much, and then write it so well that we can understand it too.

I also think he was a very popular playwright. His plays are exciting, funny, fun, dramatic, sad and everything in between. I am not interested in people coming to see Shakespeare because it is good for them. I want them to come to see a great story well told, to ogle attractive actors and actresses, to enjoy sword fights, to laugh at dirty and clean jokes, then cry at the sad bits. Shakespeare had to attract large audiences to make his money – he was a commercial writer. The plays still work because he was so good at writing them. That's the only reason why they are worth caring about – because they create a great night out.

How much of the play have you edited/changed. If you did make significant changes, why did you?

We have cut a lot of the first scene, but replaced it with a sort of modern pre-prologue. This is partly because it is a bit longwinded and quite difficult to make funny and meaningful for a modern audience; partly because it would have meant more doubling with our already overstretched cast, and partly because I was quite keen to relate the violence and particularly violence against women in the play to modern times. I see violence against women constantly on film, on TV and in real life. It is a scourge of our time. I was keen to pick up on the

suggestions in the play that violence in the home is connected to violence in society and leads to tragic events. Apart from that I have only cut a few of the scenes with servants and musicians for practical reasons – not enough actors. A few lines went in the party and lots of bits in the last scene for the same reason.

How much to blame do you think the Friar and Nurse are in the deaths of the lovers? How implicated are they?

I think it was society that did it. The Friar and the Nurse both try to do the right thing and fail, so the final responsibility may lie in their hands. But their interventions wouldn't have been necessary if Romeo and Juliet were living in a society that allowed them to form a normal relationship, without the fear of feuding families to drive them apart. The violence in society, which is reflected in Capulet's violence at home, is what really causes the tragic deaths. The Friar and the Nurse are only the instruments of those deaths, not the causes. This is what the Prince recognizes and so deals with when he forgives the Friar and requires Capulet and Montague to make a peace.

Roman Polanski said of the Baz Lurhmann film version of the play: “I absolutely hate those updated versions, I'm allergic to them... If filmmakers fear Shakespeare is antiquated, then leave him alone, they should look for different material.” You have also said that you “deplore” productions Shakespeare's plays which set the play in a specific time e.g. World War II or the 1950's – why do you feel so strongly about this?

I always find that a real setting diminishes the play and ties down the audience's imagination rather than setting it free. Every setting comes with baggage – a certain sort of music and language and clothing and morality, even the bits that aren't useful to the play. The audience will add from their own knowledge of the 'setting' lots of extraneous material to the play that isn't relevant and will distract them.

If instead we create an imaginary world, where anything can happen and people can wear a sword over a pair of jeans, then we create a whole world and the audience will focus on the important information that we give them, not the unimportant stuff that they bring with them. We give them licence to imagine, to listen to the language and go off on a flight of their own fancy. They create the play in their heads. We don't use our imaginations enough. We live in a world of banalities and information overload. But all the time it is lying their, waiting to be used. Shakespeare gives us the opportunity to use it to the full and go to unimaginable places. What is it like to be Juliet in that tomb? We have no reality against which to check that, so we need to be freed by the language and the story to go in there with her. For me, the great thing about an imaginary setting is that things can happen in an imaginary world that we can't imagine happening in the real world. The story gets more dramatic, the interrogation of the characters greater because the situation becomes more heightened.

SOME TIPS ON SPEAKING SHAKESPEAREAN VERSE – AND THEREFORE READING IT!

Shakespeare wrote his verse to be spoken. It is therefore worth thinking about the speaking of it when you read it – or even reading it out loud – to help understand it.

I have strong views about how the verse should be spoken. I apply a few simple guidelines, which you can easily use to help read the verse and find out why it is written the way it is.

The Basics

✓ The Iambic Pentameter

First, the basic line is an **iambic pentameter**. It has ten ‘beats’ or syllables in it - technically these are called ‘feet’. For example:

The grey eyed morn smiles on the frowning night
(Act 2 Sc 2 line 188 – or Act 2 Sc 3 line 1, depending on your edition)

The grey eyed morn smiles on the frow - ning night
1 2 3 4 5 6 7 8 9 10

In a classic iambic pentameter this is divided into five **iamb**s. An iamb has two parts – an unstressed foot first and a stressed one second. So:

Thou **canst** not **speak** of **that** thou **dost** not **feel** (Act 3 Sc 3 line 65)
1 2 3 4 5 6 7 8 9 10
(The **bold** text is the stressed beat, the normal text is the unstressed one.)

Try reading that out loud and it will be clear – that is the obvious way to stress the line.

✓ The Weak Ending

Second, some lines have fewer or more beats. If there are eleven beats, there is usually what is called a ‘weak’ (or feminine – don’t ask me why) ending. This means that the last beat is extra and is unstressed. For example:

Makes **my** flesh **tremble in** their **different greeting** (1.5.90)
1 2 3 4 5 6 7 8 9 10 11

(Note that this line also asks you to give different only two syllables (diff-er-ent), where it could have three – diff-er-ent. Often you will have to make a choice about this to make the line fit: – dang-rous or dang-er-ous; Rom-yo or Rom-ee-o; Jul-yet or Jul-ee-et.)

✓ **The Broken Line**

Sometimes two characters will share a line. This means the second speaker has to pick up the rhythm of the first and not leave a gap, so that the line still contains ten beats. For example, when the Nurse enters the Friar's cell in Act 3 Sc 3, she says:

I come from Lady Juliet.

The Friar then answers quickly

Welcome then.

Put these together and you get a standard ten beat line:

I **come** from **Lady Juliet**. **Welcome then**.

✓ **The Gap for Action**

- ✓ If the line has too few beats, there is probably a gap for something to happen. So Romeo's line in the balcony scene:

O that she knew she were (2.2.11)

has only 6 beats. But look at the next line, and Romeo says:

She speaks, yet she says nothing. What of that?

In the gap of four beats to make up the ten of the first line, there is time for Juliet to look as though she is about to speak, which is what Romeo is looking at while he is not speaking. So often a short line tells you that someone is kissing (3.5.48), hugging (3.3.158) or something else. Look for example at Act 2 Sc 5 line 20 when the Nurse says

Peter, stay at the gate.

What could be happening in the gap then?

✓ **The Cesura**

- ✓ Often in a line there will be a point somewhere towards the middle where it would be helpful to leave a tiny pause. Perhaps the person changes the thought they are expressing, or the sentence needs a comma. This tiny pause is known as a **cesura**. For example:

Two households (*cesura*) both alike in dignity
In fair Verona (*cesura*) where we lay our scene

There isn't always a cesura, but it is very common, and I will explain why it is important below.

✓ **BEN'S RULES**

- ✓ Now that we have the basics, I will lay out my general guidelines that I always use when trying to understand Shakespeare and make it clear and interesting to hear. It is important to realise that these are guidelines, not really rules. You have to make the decisions about when to apply them and when to break the rules. But trying them out will bring out all sorts of ideas about the play, different interpretations of each line.

✓ **BEN'S FIRST RULE**

Most of the time Shakespeare uses an absolutely standard way of stressing the iambic pentameter line, so the stress pattern that I show above will apply to nearly every line in Romeo and Juliet. It may not seem so at first, but very often there is a way of understanding the line that uses that stress pattern. Look at any page of the play and try it out.

My rule with the actors is that they should try to speak the line first with that stress pattern. Only if it really doesn't work should they try a different stress pattern. Often applying the standard stress pattern gives you a new understanding or a new resonance that you wouldn't get if you stressed the line another way. Very often it puts the stress on the words that are important in the line:

Two **households both alike** in **dignity** (Prologue)

The stressing there tells us the important thing about the play – **households** that are **both like** each other in their **dignity** or importance.

A **pair of starcrossed lovers take** their **life** (Prologue)

So the play is going to be about a **pair of lovers** who will **take** their own **lives**.

Nearly all the time the second beat and the last beat are stressed in a line.

✓ **BEN'S SECOND RULE**

If the normal stressing really doesn't work, there is usually a reason. Shakespeare is telling the audience that is hearing the play that they need to listen to a particular word because it is important. The fact that the stress comes in an unusual place will make the audience hear it:

Earth hath **swallowed all** my **hopes** but **she** (1.2.14)

Here Shakespeare has stressed **swallowed** to make us hear the odd use of the word to mean that Capulet has buried all of his other children in the grave – a serious business.

Look for some unusual stresses in the play, but always try a line in the standard stress pattern first. You will be surprised how many work that at first seem unlikely. Non-standard stresses are far less common than most people think.

It is particularly unusual for Shakespeare to place a stressed syllable at the beginning of the line. It usually suggests that someone is interrupting or drawing attention to themselves and has something important to say – like Juliet when she says at the beginning of Act 3 Sc 2: **Gallop apace...**

It is also unusual for Shakespeare to place a negative word such as 'not' or a pronoun such as 'I' or 'You' in a stressed position. When he does, it is a signal that it is particularly important.

You'll also notice that often Shakespeare adds an extra word or sound to make sure the right words are in the stressed positions. So he will add an O or Ah at the beginning of a line, or add a Do before a verb (see Romeo's second speech in Act 3 Sc 5), or repeat a word to make sure one of the times it is in the stressed position: Fie fie; Ay ay; etc.

✓ **BEN'S THIRD RULE**

As the last word or beat of the line is nearly always important and nearly always a stressed one, I often ask the actors to 'hold onto' that word for a moment with what I call a 'suspended pause'. That means to just rest on the word for a moment so that the audience listen to it a bit more carefully.

✓ **BEN'S FOURTH RULE**

Despite rule three, it is important not to break the meaning of the speech at the end of the verse line unless that is where the thought stops. So the energy and the meaning should be carried through to where the sentence or the thought comes to an end. This is often where a punctuation mark is, but we don't really know where Shakespeare put his punctuation, so it is worth checking that you agree with where the editor of the edition you are reading where the thought comes to an end. (Generally the editors make the thoughts too short, in my view.)

So the following extract could have two thoughts, one in italics and one in normal text. Read it and try to keep the thought going until the end of the section:

Gallop apace you fiery footed steeds
Towards Phoebus lodging. Such a waggoner
As Phaeton would whip you to the West
And bring in cloudy night immediately.

Now do the same, but 'hold onto' the words I have put in bold, to make the audience hear them clearly, and see what that does. Can you keep the thought going but also emphasise those words?

*Gallop apace you fiery footed **steeds***
Towards Phoebus lodging. Such a waggoner
*As Phaeton would whip you to the **West***
And bring in cloudy night immediately.

Now think about what Juliet is talking about, and see if you think highlighting those words will help an audience understand the image and her meaning.

✓ **BEN'S FIFTH RULE**

If there is a cesura in the line (and there nearly always is), the energy of the line – the pace of it and the thought – will very often be carried through from the second half of the line (after the cesura) into the middle of the next line (before the cesura).

So:

Spread thy close curtain (*cesura*)**love performing night**
That runaways' eyes may wink (*cesura*) and Romeo
Leap to these arms (*cesura*) **untalked of and unseen.**

Those last words of the line are very often the most important ones in the line, and this rule makes the energy go up towards the end of the line.

(An interesting exercise is to look at a long speech and take the last words of each line – it often tells the story of the speech. Compare this with the first words of each line of the same speech.)

Conclusion

The application of a combination of these guidelines will help make the text clear to somebody hearing it for the first time. It will also help the actor understand what the text means – a meaning that may have got lost because words have slightly different meanings now than they did then, or just because Shakespeare is trying to get across a difficult point. Try it and see!

Benjamin Twist
Director – Romeo and Juliet

THE INTERVIEW 2 EVELYN BARBOUR – THE DESIGNER

What is the first thing you do when you design a set?

The first step is to read and re-read the text, noting practical requirements and visual ideas. This is followed by talks with the director, Exchanging ideas regarding the concept and appearance of the production.

How much does the text influence your design?

The text is of primary importance and good design should enhance it, providing an environment which is both physically appropriate and visually interesting.

The Romeo and Juliet set has been designed for a long tour? How did this affect your design choices?

The set has to be designed to be flexible and can be scaled up and down depending on the size of venue. It breaks down into elements which can fit through relatively small doors and corridors, be struck quickly and fit in the van. The pieces have been built to be strong and hard wearing.

What is the contrast/relationship between set and costumes in this production?

The set and costumes are modern but contain period references. The colours of the main costumes have been chosen to relate to those of the set with a palette echoing the painting. In contrast the party scene introduces strong, bright colours contrasting both with the set and previous costumes.

Tell us about the painting in the set design – what is it?

Aurora bringing in the day by the Italian painter Tiepolo

What aspects of the play are reflected in your design?

The play is set in Verona, Italy, in the summer. The light coloured floor and painting suggest this without being too specific. Lighting will further heighten the atmosphere. The theme of the painting is drawn from mythology – classical references are often used in the text as an allusion to the heavens.

A DAY IN THE LIFE OF AN ACTOR

Tommy Mullins plays Romeo – we asked him to record an average day

8am	Wake up, write my dreams down (if I remember). Get dressed and go to the theatre.
9am	Listen to some quality tunes and skip and practice dance moves. Shower.
10am -1pm	Rehearse scenes – went well.
1pm	Lunch
2pm – 5pm	Rehearse scenes. Went well – just need to consolidate lines and think about the emotional through line of Romeo.
6pm	Dinner. Chill.
8pm -11pm	Learn lines.
12am	Relax.

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**THE INTERVIEW 3
TOMMY MULLINS
ACTOR – PLAYS ROMEO**

What's it like to play Romeo? Do you like him?

You'd have to ask me when I finish for you never know until the audience is in, they make all the difference.

What does your Romeo make of Mercutio?

Romeo loves Mercutio and his wild style, because it is something he can connect to in himself. But Romeo is looking for something more than fighting and mischief in his life: he respects women and hates fighting.

Do you think the Friar is irresponsible in encouraging your relationship with Juliet?

No he is doing it for what he sees as a good reason, not only for Romeo and Juliet but the family as well.

Which other Shakespearean characters would you love to play, after Romeo?

Richard III, Feste the jester in *Twelfth Night* and Puck in *A Midsummer Night's Dream*

A DAY IN THE LIFE OF AN ACTRESS ...

VICTORIA BOLT PLAYS JULIET – WE ASKED HER TO RECORD AN AVERAGE DAY

- 8am Get up around now, though the snooze button is always nice.
- 9am Walk to the theatre from my digs (accommodation) and warm up voice and body ready for the day
- 10am Not called for my scene until 10.45am so and learnt lines
- 11am Rehearsal. Act 1, Scene III. Developed this scene and I found a new relationship with my mother – wanting to please her. We also changed the blocking.
- 12pm Call. Dance rehearsal for the ball scene.
- 1pm Lunch
- 2pm Dance Call – and Scene 1. This was consolidating the dance and finding new moments with my first meeting with Romeo
- 4pm Finish – went and looked at script and had a discussion with Evelyn, our designer, about my costume
- 6pm End of day. Off to the pub for a quick end of day drink with the cast!
- 7pm Head home
- 8pm Look over what I've done during the day to solidify work
- 9pm Make my dinner and relax
- 10pm Go and learn lines for the next day's scenes and think about where I think Juliet is at in those scenes
- 11pm Watch a bit of telly. Read.
- 12am To sleep and get my 8 hrs for the next day.

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THE INTERVIEW 4 VICTORIA BOLT ACTRESS - PLAYS JULIET CAPULET

Is it true you are still at drama school?

I am in my third year at Manchester Metropolitan School of Theatre. When I finish the tour of Romeo and Juliet I am going back to do one more play to complete the course. It's a great school, I love being there. It's very hard work and you have to be wholly committed to it but it's definitely worth it.

What did you do when you heard you got the part of Juliet?

I was in London when I got the call to say I got the part. I couldn't believe it. It really didn't sink in for ages, but I called my parents straight away because I knew they were dying to hear. I then called a friend at drama school and he was in our Green Room at the time so I could hear everyone screaming "well done". I then had a 'mini-celebration' with some friends that night.

How do you learn your lines?

I learn and understand the thought processes and speak the words over and over, playing the sounds, vowels and consonants. Luckily for me that nearly always works. If not I get a tennis ball and throw it from hand to hand whilst repeating each word.

How has the role of Juliet affected you? Do you like her?

I love the role – she's such a great character to play because she experiences a great journey during the play. She grows from a girl with no real cares, to falling in love and getting married. She grows up so fast and has to cut off her family for her love of Romeo and becomes so strong she is willing to take a sleeping drug, lie in a tomb in order that she can be with him – that's pretty amazing.

Is the role emotionally draining?

To a certain degree but the play isn't all depressing. I love the scenes in the first half – Juliet is happy and lively, skipping around and laughing. It's the latter scenes when she hears of Tybalt's death and Romeo's banishment where it is hard, upsetting moments. But as an actor, although it may drain you when the rehearsals finish, so does Juliet. You cannot drain yourself.

Which scene is your favourite scene to play as an actress and why?

I love Act III, Scene V which begins with Romeo and I in bed, the morning after our wedding night – the "lark" scene – because in that one scene things change drastically for Juliet. Her husband has to go to Mantua and she doesn't know when she'll see him again. Then her mother comes in to tell her that her father has arranged for her to marry Paris! When she disagrees her parents say they'll disown her if she doesn't obey them. There is a great moment for Juliet when she 'grows' and knows her life and love is with Romeo and she cuts herself off from her parents and then the Nurse. She realises her own independence and power in order to live an unstained wife for Romeo.

HISTORY OF PRODUCTIONS

The story William Shakespeare told in *Romeo and Juliet* (1595) was not new but its success was such that all subsequent versions of the story are traced back to his play. The story has been adapted for numerous media inspiring ballets, paintings, symphonies (most notably Hector Berlioz' dramatic *Romeo et Juliette* 1838-9), operas (including those by Vincenzo Bellini and Charles Gounod), musicals (*West Side Story*) and films (*Romeo and Juliet* by Baz Lurhmann and Franco Zeffereilli versions).

The 1957 Leonard Bernstein-Stephen Sondheim *West Side Story* (choreographed by Jerome Robbins) is probably the best known adaptation of the play, shifting it in time, place and society to highlight, through its portrayal of gang-land warfare in New York. Scholars agree that Shakespeare's plot had its origin in the literature of Renaissance Italy beginning with Luigi da Porto's *Istoria Novvellamente Rivovata di Due Nobili Amante*. This is based on the social and political conditions of the first half of Fourteenth Century documenting the violent life of some Italian City States in which bloody feuds between dominant clans, here the Montecchi and Cappelletti families were common. Da Porto's story was popularised by its re-telling in Matteo Bandello's collection of stories in 1554 and a French by Pierre Boaiastau five years later.

This, in turn, inspired Arthur Brooke's 1562 long poem, *The Tragical History of Romeus and Juliet* and the prose version "The goodly history of the true and constant love between Rhomeo and Julietta" in William Painter's *The Palace of Pleasure*. Shakespeare seems to have been familiar with these English-language versions, particularly Brooke's poem, from which he took the outline of every character except Mercutio, but he adapted the narrative further by, for example, reducing Juliet's age to fourteen.

Romeo and Juliet has been performed in an enormous variety of styles. It has been updated, relocated, and whole chunks of it rewritten. For two centuries it was played with a happy ending. In Shakespeare's day the play had, of course, been performed by an all-male cast but in the mid-Nineteenth Century, particularly in America, it became fashionable for Romeo to be played by a woman!

Romeo and Juliet in Dance

Dance, too, has seen curious adaptations of the play. Vincenzo Galeotti's 1811 Copenhagen production was hampered by a 51-year-old Romeo and Bronislava Nijinska's 1926 surreal *Romeo and Juliet* saw hero and heroine elope in a plane. Various music, original compositions and adaptations, has been used but it was with Serge Prokofiev's score Romeo became part of the standard repertory of leading dance companies. As the 1930s Soviet authorities were dictating how Prokofiev's work should be developed, requesting reconciliations and group rejoicing as the finale, he agreed to the first performance of the work (then considerably shorter than it is now) being presented by Ivo Vâno Posta in BrÛno in Czechoslovakia in 1938. This production combined classical and modern dance techniques avoiding pointe-work for Zora Semberov as Juliet as she felt conventional ballet would prevent her from expressing the emotional subtlety of Prokofiev's music. The most widely performed ballet version is Kenneth MacMillan's choreographed in 1965 which also derived many of its ideas from Franco Zefferelli's landmark 1960 staging of the play at the Old Vic.

Famous actors who have played the parts!

In 1973, Timothy Dalton (who played James Bond!) was Romeo at the Royal Shakespeare Company. Sir Ian McKellan and Francesca Annis played the lovers in 1976 and in 1986 Sean Bean and Niamh Cusak performed the roles. Of course, Leonardo di Caprio and Clare Danes were the most recent famous pair of lovers with the Baz Lurhmann film of 1996.

What is a TRAGEDY?

trag·e·dy *n. pl. trag·e·dies*

1.
 - a. A drama or literary work in which the main character is brought to ruin or suffers extreme sorrow, especially as a consequence of a tragic flaw, moral weakness, or inability to cope with unfavorable circumstances.
 - b. The genre made up of such works.
 - c. The art or theory of writing or producing these works.
2. A play, film, television program, or other narrative work that portrays or depicts calamitous events and has an unhappy but meaningful ending.
3. A disastrous event, especially one involving distressing loss or injury to life: *an expedition that ended in tragedy, with all hands lost at sea.*
4. A tragic aspect or element.

[Middle English tragedie, from Old French, from Latin tragoedia, from Greek tragōidīā : tragos, *goat* + aoidē, ᾠδῆ, *song*; see wed-² in Indo-European Roots.]

Shakespeare's 'tragedies' are:

- Titus Andronicus (1592-3)
- Romeo and Juliet (1595-6)
- Julius Caesar (1599-1600)
- Hamlet (1600-01)
- Othello (1602-03)
- King Lear (1604-05)
- Macbeth (1605-6)
- Timon of Athens (1606-07)
- Antony and Cleopatra (1606-07)
- Coriolanus (1607-08)

RELIGIOUS CONTEXT TO SHAKESPEARE'S WORLD

THE RISE OF PROTESTANTISM

The rise of Protestantism fundamentally altered people's sense of their individuality. The Catholic and feudal system had everyone as part of a group dominated by a squire, who was himself part of a group dominated by the monarch, who was himself (mostly) self ruled by the Pope.

Protestantism told people they were individuals. They had a personal relationship with God which was not mediated by the local priest, the cardinal, the Pope. This co-incided with the rise of money rather than bartering and that feudal business where peasants and farmers paid for their rent by working for the lord or supplying him with corn etc. Suddenly people all became individuals in their own right. If they had money they could buy their goods from other sources, and sell it to other people.

I think it is interesting to connect this with the development of the idea of marriage as a product of romantic love as opposed to marriage as a way of establishing alliances between families. It is also interesting to look at the new need for leadership in society - the right of the monarch or lord to rule was no longer so assumed. They had to start earning the respect of the people.

Many of Shakespeare's plays are about the clash of girls who want to marry someone for love and fathers who want them to marry the boy who they want to be allied to. There is the constant theme of leadership - the sacrifices it requires (The Tempest) the balance of character it requires (Twelfth Night), the mercy that a good leader shows (Measure for Measure) Romeo and Juliet. I am not so strong on the histories, but I think that is there in Richard II and some of the others too.

Ben Twist
January 2004

PRIME PRODUCTIONS
taking theatre to audiences across Scotland

SHAKESPEARE AND HIS TIMES

- 1558 Elizabeth succeeds her sister Mary as Queen of England
- 1562 Arthur Brooke's 1562 long poem, *The Tragical History of Romeus and Juliet* and the prose version "*The goodly history of the true and constant love between Rhomeo and Julietta*" in William Painter's *The Palace of Pleasure*.
- 1564 Shakespeare born in Stratford-on-Avon on April 22nd and baptised on April 26th. He was the son of John Shakespeare and Mary Arden, both of whom were illiterate. John was a glover by trade, and possibly a butcher. In time he became a Burgess, a Constable and then Mayor of the town.
- Christopher Marlowe born in Canterbury. On the wider stage in 1564, Queen Elizabeth was negotiating by subtle means to find a suitable and politically acceptable husband for Mary Queen of Scots. Henry, Lord Darnley was dispatched North in February 1565.
- 1565 Mary and Darnley are married at Holyrood
- 1566 Shakespeare's brother Gilbert is born. Queen Mary's secretary David Rizzio is murdered by Darnley and others in her presence. Mary gives birth to a son, James, the future James V1 and 1st.
- 1567 Mary is forced to abdicate, and after defeat at Carberry she was imprisoned in Loch Leven Castle. She escapes, and after another defeat crosses the Solway into England where she is imprisoned by Elizabeth.
- 1569 Birth of William's sister Joan. He starts as a pupil at The Keys New School - in the Petty School - a kindergarten of the day.
- 1571 William is now, probably, in the senior school where the Master Simon Hunt, is a catholic who later became a Jesuit priest.
- 1576/8 At this time John Shakespeare was in financial difficulties. William may have left school early, but did not go to University.
- 1577 London's first real playhouse theatre opened in Shoreditch by James Burbage, closely followed by The Curtein, 200 yards away, built by Henry Laneman.
- 1579-87 There is no documentary evidence of his life between his baptism and his marriage and the births of his children. There is a lot of guesswork, some very plausible, including the suggestion that in 1680 or thereabouts he was living in Lancashire in the service of Alexander Hoghton of Lea, a prominent Catholic, who mentions a William Shakeshaft in his will. Erratic Elizabethan spelling could well explain the change from "speare" to "shaft". 1583 William Shakespeare aged 18 marries Anne Hathaway aged 26 who was already pregnant by him.
- 1584 Susannah Shakespeare is born.
- 1585 The twins Hamnet and Judith Shakespeare are born.

- 1587 February, Mary Queen of Scots executed at Fotheringay Castle
Shakespeare probably arrives in London, possibly as a member of The Queen's Men who had visited Stratford earlier in the year, and may have found himself acting in Marlowe's *Tamburlaine the Great* first produced about this time. Sir Francis Drake singes the King of Spain's beard with an audacious raid on the Spanish fleet at Cadiz.
- Philip Henslowe starts building The Rose Theatre on Bankside. It was completed in 1592 and cost £100. It became the home of Lord Strange's Men which joined with The Admiral's Men led by the actor Edward Alleyn.
- 1588 The three parts of **King Henry VI, Richard III, The Two Gentlemen of Verona and Titus Andronicus** were all performed between 1587 and 1592. Death of Richard Tarleton, the great clown remembered by Shakespeare as "poor Yorick" in *Hamlet*. Death of Robert Dudley, Earl of Leicester, the Queen's favourite courtier whom at one time she had wished to marry, and even had suggested as a husband for Mary Queen of Scots.
- 1589 Henri III of France assassinated and is succeeded by the Huguenot Henry of Navarre (Henri IV) after a long civil war, with the financial support of Elizabeth. Henri then becomes a Catholic. This is the disputed date for the first performance of **The Taming of the Shrew**.
- 1589 "A company of men" (acting troupe) came North to Perth, which possibly included Shakespeare!
- 1591 Burbage and Alleyn quarrel and Alleyn moves his company across the river to the Rose where it became Lord Strange's Men. Richard Burbage stays at the Shoreditch Theatre with the Earl of Pembroke as Patron. In music, William Byrd publishes *My Ladye Nevells Booke* of keyboard pieces.
- 1592 Friday 3rd March saw the first performance of **Henry VI** at the Rose Theatre. It was the box office draw of the season and took £3.16.8. An outbreak of plague in London closed all the theatres. Many actors went on tour and apart from short attempts to re-open, the theatres remained closed until the plague worked itself out in 1594/5. Shakespeare stayed in London and wrote poetry.
- 1593 **Venus and Adonis** is published and is dedicated to Henry Wriothesley, Earl of Southampton, who became his patron. Christopher Marlowe is killed in a Tavern brawl in Deptford.
- 1594 **The Rape of Lucrece** completed and is also dedicated to the Earl of Southampton. Also at this time Shakespeare was composing the **Sonnets. Love's Labour's Lost**. Shakespeare now rejoins Burbage's company, which is under the patronage of Baron Hunsden, the Lord Chamberlain, and is known as The Lord Chamberlain's Men. The end of the year saw them playing before the Queen at Greenwich.
- The Comedy of Errors** first performed at Gray's Inn for the Christmas law revels on December 28th. The year 1594 saw the trial and execution

of Roderigo Lopez, the Queen's Jewish doctor, on a charge, trumped up by the Earl of Essex, of plotting to poison the Queen. The case stirred up anti-Jewish feeling, and Marlowe's *The Jew of Malta* written in 1589, was played 15 times during the trial.

- 1595 **Romeo and Juliet** probably was first performed in the summer of 1595, and it is thought that Shakespeare himself almost certainly played the Prologue and Friar Lawrence. It is the first romantic, domestic tragedy. A *Midsummer Night's Dream* may have been written in 1594 to celebrate the marriage of the Dowager Countess of Southampton, mother of Shakespeare's patron, to the Treasurer of the Queen's Chamber, Sir Thomas Heneage. However, another suggestion is that the marriage to be celebrated was that of Elizabeth, the grand-daughter of Lord Hunsden, the Patron of the Company. **King John** also belongs to this period.
- 1596 **The Merchant of Venice** probably written in response to the Lopez affair and produced in 1596 offers greater understanding of Jewish/Christian relations than Marlowe does in *The Jew of Malta* and whereas Barabas is a ruthless villain, Shylock is a rounded and not unsympathetic character. Sir Francis Drake and Sir John Hawkins die on an expedition to the West Indies sent to singe a bit more of the Spanish King's beard!
- 1597 Lord Cobham dies and is succeeded by George Carey, now Lord Hunsden, as lord Chamberlain. **The Merry Wives of Windsor** may have been written, rather hurriedly, to celebrate his installation, and to satisfy the Queen's desire to see more of Sir John Falstaff. The re-titled **Henry 1V parts one and two** were almost certainly played at the Curtein in this new season. The good Quarto of **Richard II** and a revised text of **Richard III** were published - the first authorised publication of any of Shakespeare's plays. Shakespeare buys New Place, the largest house in Stratford. It cost him £60.
- 1598 Henri 1V of France enacts the Edict of Nantes guaranteeing freedom of worship to the Protestant Huguenots ending forty years of religious wars. **Much Ado about Nothing** was probably first produced in the autumn of 1598 with Will Kempe as Dogberry (the part written for him). He left the company shortly afterwards in order to Morris-dance all the way from London to Norwich! Shakespeare himself may well have played Leonato Two leading players on the world stage died this year. Lord Burghley, the Queen's oldest friend and adviser, died in August, and in Spain her oldest and most formidable enemy, Philip 11, died in September. In Ireland, High O'Neill, Earl of Tyrone was threatening to throw the English out of Ireland. The Earl of Essex was appointed by the Queen to raise an army to defeat Tyrone. In December a group of the actors, with some help, and under cover of darkness, dismantled Burbage's Theatre and transported the timbers across the river to Southwark where they started to build a new and bigger theatre - The Globe.
- 1599 Essex leaves for Ireland with an army of 16000 foot soldiers and 1300 horses with orders to attack Ulster. Instead, he marches into Leinster and achieves nothing. Elizabeth is furious. Shakespeare writes **Henry V**, the greatest of all patriotic plays, in expectation of Essex's triumphant

return. It was performed in the new Globe Theatre. This was closely followed by **Julius Caesar** which was seen and reported on by a Swiss doctor, Thomas Platter **As You Like It** also received its first performance at the Globe this year.

- 1600 Essex returned from Ireland, without his army, his campaign a complete failure, having tried to parley with Tyrone, whose unacceptable terms he promised to give to Elizabeth. Essex was put under a kind of House Arrest.
- 1600 **Hamlet** would seem to have been the only play Shakespeare wrote in this year. Performed at the Globe it is Shakespeare's longest play, his most complex and probably the most quoted with its imagery bound firmly into the English language - and into many other languages as well. It is thought that Shakespeare himself played the Ghost, and may well have doubled with Claudius.
- 1601 **Twelfth Night**, or **What You Will**, perhaps already in rehearsal, was performed at two weeks notice on the Feast of the Epiphany (12th Night) at the Queen's command at Whitehall to honour the visit of Don Virgino Orsino, Duke of Bracciano. In this year Shakespeare published **The Phoenix and the Turtle**, and his father John died at the great age, for those days, of 71.
- 1602 Shakespeare seems to have written little in 1602, but he was doing well financially and bought 107 acres of farming land in old Stratford and a cottage in Chapel Lane., close to his home at New Place.
- 1603 The Lord Chamberlain's Men played before the Queen for the last time in February at Richmond. After the Queen's death, the Theatres were closed and did not re-open until May 1604. The companies went on tour. The Lord Chamberlain's Men become the King's Men under a Royal Warrant issued on May 17th 1603. Two plays written during 1602 and 1603 were **All's Well That Ends Well** and **Troilus and Cressida**. The latter was registered for publication in February 1603. King James was a generous patron of the players. He doubled their pay, and commanded many more performances than Elizabeth had ever done.
- 1604/5 The King's men played before the King eleven times in this period, but 1604 was a bad year for the theatres as another outbreak of plague closed them again in the summer. Two new plays had been written by now. These were **Othello** (the first Court performance for the King in November 1604) and **Measure for Measure**, performed for the King on St. Stephen's Day, just after Christmas.
- 1605/6 The Gunpowder Plot. Please to remember the fifth of November. This famous scheme by dissident Catholics, to blow up the Palace of Westminster while the King was present overshadowed the year and most of 1606. The event itself was followed by a relentless attack on Catholics, innocent and guilty. Shakespeare will have known many of the victims from around Stratford where a citizen's jury was set up to root them out. But during this time he wrote two massive tragedies - **King Lear** and **Macbeth** and it is likely that both of were given their first performances at the Globe during the Easter season of 1606 with Burbage playing the leads. James VI was obsessed by witchcraft and he

will have had no difficulty in believing in the weird sisters, and the play is riddled with references to the Gunpowder Plot and to the Jesuit doctrine of equivocation - of being economical with the truth - to avoid incriminating themselves.

- 1607/11 These four years saw Shakespeare produce seven plays - **Anthony and Cleopatra, Timon of Athens, Coriolanus, Pericles, Cymbeline, The Winter's Tale** and **The Tempest**. For much of the time the theatres were closed because of the plague, and only opened for short seasons. The players spent a lot of time on tour, and were frequently commanded to play for the King. Also, in 1608 Shakespeare and five other players took on the lease of the Blackfriars Theatre, smaller than the Globe with 700 seats, but inside, sheltered from the weather, and lit by candlelight. In 1607, Shakespeare's brother Edmund, who had also been an actor, died in August aged 27. Susannah Shakespeare married Dr. John Hall on June 5th. In 1608 William became a grandfather when Susannah gave birth to a daughter. Mary Arden, Shakespeare's mother died in September aged 68. In 1609, Thomas Thorpe, a printer, published 154 of the Sonnets. In 1609 a ship, *The Sea Adventure* was separated from its fleet by a storm, and disappeared. It was presumed lost with all hands, but nine months later they all turned up safe and sound, having run aground on Bermuda - known to Elizabethan sailors as the Isle of Devils. No devils were found and the story seems to have provided Shakespeare with the setting, at least, for **The Tempest** which was performed before the King on Hallowmass, or All Saints Day, the first of November 1611. **The Tempest** was Shakespeare's last play, although he contributed in large part to **Henry VIII** with Fletcher and to **The Two Noble Kinsmen** both probably performed first in 1613.
- 1611 Whether or not Shakespeare intended to retire from acting altogether, and from supplying the Globe and Burbage with new plays, he certainly returned home to Stratford, as there are references to him in local records.
- 1612 Gilbert Shakespeare died, unmarried at the age of 45.
- 1613 Richard Shakespeare died, also unmarried, at the age of 38. Shakespeare himself was now 47 with a wife and two daughters. This year saw the marriage of the Princess Elizabeth to Frederick, the Elector Palatine and the celebrations included the first performance of **Henry VIII**. At a later performance of the play in June, a spark from a cannon set fire to the roof of the Globe which was burned to the ground. Luckily no one was hurt. A year later a new Globe had been built, this time with a tiled roof! Shakespeare pays £140 for the Blackfriars Gatehouse, his new London home, which was only a few hundred yards from the Blackfriars Theatre.
- 1614 Shakespeare finally retired to Stratford to his house New Place, to be cared for by Susannah and her husband Dr. Hall, and to look after his own interests in a town in dispute over the enclosure of land.
- 1616 In February Judith Shakespeare married Thomas Quiney, who, unlike Doctor Hall, turned out to be a bad choice. After the ceremony, Shakespeare is said to have had a merry meeting with Drayton and Ben Jonson, which resulted in him getting a fever. He died on April 23rd.

Sources:

William Shakespeare by Anthony Holden 1999

Shakespeare the Player by John Southworth 2000

Queen Elizabeth by J.E.Neale 1934

Chambers Biographical Dictionary 2002

The Oxford Dictionary of Music 1994

Kind Kit by Hugh Ross Williamson 1972

PERTH THEATRE HISTORY IN SHAKESPEARE'S TIMES

- Start 16C First recorded plays took place in Perth's streets by strolling players.
- 1574 General Assembly passed a law that all performers must receive permission to perform theatricals in town.
- 1589 Ministers and Elders of the town give licence to play the play with certain conditions. No swearing, or scurrility to be spoken which would scandalise religion, and to detract from in any way from what is in the registry of the play itself.
- 1589 A company of men came North to Perth, which possibly included Shakespeare.**
- 1633 A play was performed in Perth in honour of a visit from Charles I.
- 1616 First recorded theatre building at the Grammar School of Perth in St Anne's Lane. Council paid Mr Pat Rynd 20 merks for which he fitted up the school as a theatre.
- 1700 Well into the 1700's no plays took place in Perth, indeed during 18 yrs of Cromwell's reign no plays took place in London. It wasn't until Charles II was restored as ruler that plays began again. However, they were even more immoral than before.
- 1735 Church denied baptism to anyone connected with the Theatre.
- 1810 The gathering of large crowds gathering, and awaiting admission, in South Street at St Anne's Lane led to the formal opening of the Theatre to the public. Although its opening few nights performances were disappointing.
- 1810 Mr H Siddons (eldest son of the more famous Sarah) and his wife Harriet toured Scotland and appeared in Perth with great success for four nights.
- 1813 After the Napoleonic wars there was a period of depression. This caused a lot of the cloth merchants to become bankrupt in Perth. It was announced that the Theatre would open for 6wks with a 3 act comedy "The Child of Nature" with Mrs H Siddons, whose health would not allow more than 6 evenings during the present season. The entertainment would be concluded with the musical tragedy Tom Thumb the Great. The Siddons impressed by their previous visit, leased the Theatre for 3 years.
- 1616 Shakespeare dies

FURTHER READING

Fun/informal reading

Humphrey Carpenter: *Shakespeare Without The Boring Bits* (p12 Romeo and Juliet essay from the Nurse's viewpoint, Penguin 1994)

Michael Macrone, *Brush Up Your Shakespeare*, Harper Collins, 1990

Roger Reese (Foreword), Michael Viner *Barbs from the bard: Shakespearean Insults*, New Millennium Audio, 2001

Barry Kraft *Thy Father Is a Gorbellied Codpiece: Create over 100,000 of Your Own Shakespearean Insults* Smithmark Publishers, 1998

<http://www.romeoandjuliet.com/> - the official website of the Baz Lurhmann film version where there are free downloads and screensavers!

Voice Work: Shakespeare in Performance/Understanding Text

Cicely Berry, *Text in Action, A Definitive Guide to Exploring Text in Rehearsal for Actors and Directors*, Virgin (2001)

Cicely Berry, *Voice and the Actor*, John Wiley and Sons Inc (1991)

Cicely Berry, *Your Voice and How to Use It*, Virgin (1994)

Cicely Berry, Trevor Nunn (foreward) *The Actor and the Text*, Virgin (1993)

Critical Essays:

Barbara Hodgdon 'Absent bodies, Present Voices: Performance Work and the close of Romeo and Juliet's Golden Story'; *Theatre Journal*, 4: 3 (1989)

Joseph A. Porter (Editor) *Critical Essays on Shakespeare's Romeo and Juliet* Twayne Publishers 1997

Douglas Cole (Editor) *Shakespeare's "Romeo and Juliet": A Collection of Critical Essays* Prentice-Hall 1970

Further Reading (cont'd)

Performance

William Shakespeare, James N. Loehlin (Editor) *Romeo and Juliet (Shakespeare in Production S.)* Cambridge University Press 2002

Jack J. Jorgens, *Shakespeare on Film* (Bloomington: Indiana University Press 1977)

Jill Levensen, *Shakespeare in Performance: Romeo and Juliet* (Manchester University Press, 1988)

Opera

Gounod's *Romeo et Juliette* is a standard piece of opera repertoire. The story was converted into the opera *Romeo et Juliette* by Charles François Gounod in 1867 with a libretto written by Jules Barbier and Michel Carré. And besides **Gounod's** there are at least three Italian operas that tell the story of ***Romeo and Juliet***, by Bellini, Nicola Vaccai and Riccardo.

Films:

Franco Zeffirelli's *Romeo and Juliet* (1968)

Baz Lurhmann's *Romeo and Juliet* (1996)

Rudolf Nureyev & Margot Fontayne (available on Carlton Video since 2000)

West Side Story (1961)