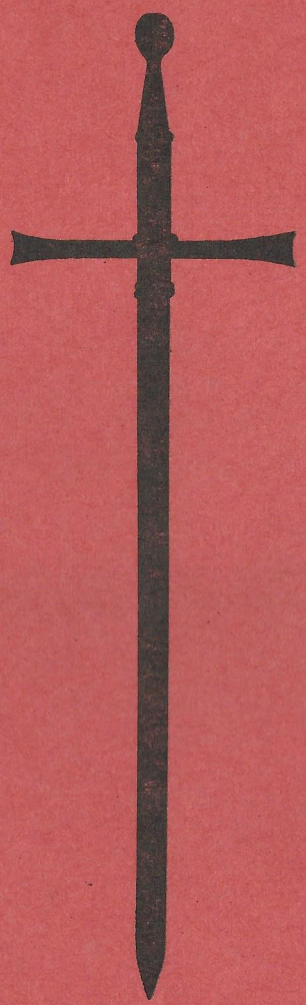


ROMEO AND



JULIET

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The Moot House Players

present

The Most Excellent and Lamentable Tragedy

of

ROMEO AND JULIET

by William Shakespeare

Characters in the order of appearance :

CHORUS	...	...	...	...	Jack Mitchley
SAMPSON	} <i>servants to Capulet</i>	...	...	...	Don Henderson
GREGORY		...	...	...	Danny Killick
ABRAHAM	} <i>servants to Montague</i>	...	...	...	Peter Banyard
BALTHASAR		...	...	...	Peter Graves
BENVOLIO, nephew to Montague	...	...	...	...	Brian Harte
TYBALT, nephew to Capulet	...	...	...	...	Paul Caddick
CAPULET	} <i>heads of two opposed families</i>	...	...	...	Peter Hill
MONTAGUE		...	...	...	Jack Mitchley
LADY CAPULET, wife to Capulet	...	...	...	...	Eileen Spraggon
LADY MONTAGUE, wife to Montague	...	...	...	...	Joan Arnold
ESCALES, Prince of Verona	...	...	...	...	Gordon Hewlett
ROMEO, son to Montague	...	...	...	...	William Taylor
PARIS, a young nobleman, kinsman to Escales	...	...	...	...	Victor Moody
PETER, servant to Angelica	...	...	...	...	Roy Walker
ANGELICA, nurse to Juliet	...	...	...	...	Yvonne Mitchley
JULIET, daughter to Capulet	...	...	...	...	Jill Williams
MERCUTIO, friend to Romeo, kinsman to Escales	...	...	...	...	Edwin Scott
AN OLD MAN of the Capulet family	...	...	...	...	Geoffrey Marshall
FRIAR LAURENCE, a Franciscan	...	...	...	...	Kenneth Collins
AN APOTHECARY	...	...	...	...	Don Henderson
FRIAR JOHN, a Franciscan	...	...	...	...	Robert Walls
CITIZENS, maskers, attendants, etc.					

Lyn Harris, Bettina Hewlett, Alexander Kersley, Frances Hughes,
Anthea Congdon, Christopher Spraggon, Martin Spraggon

The scene is set in Verona and Mantua

The play produced by Jack Mitchley

Setting by Gordon and Bettina Hewlett, assisted by Edward Kindler;
Costumes by Laws; Wigs by Nathanwigs; Dances by Yvonne Mitchley;
Swordplay arranged by Peter Banyard; Weapons by Swords of York;
Nylon Stockings by Kayser; Properties by Peter Graves; Stage Staff:
Gordon Hewlett, Peter Spraggon, Stephanie Lewis; Lighting by Harry Edwards

The play will be given in two parts with one interval during which refreshments will be served in the foyer

NOTES

THE TEXT

There are three texts of ROMEO AND JULIET to confront the puzzled editor: the quarto edition of 1597, the second quarto of 1599 and the 1623 folio version. The last two are virtually the same but the first quarto is some 700 lines shorter than the others and may well have been a pirated version. The preparation of a script for acting is very difficult—it is an early play with a great deal of verbal embroidery but much of which is very famous . . . a compromise has been attempted which retains some 2,400 lines of the second quarto version but has entailed the sacrifice of some well known speeches and scenes but has reduced the playing time to manageable limits of approximately 160 minutes.

THE PRODUCTION

For the fourth and last event in the sequence which the Players have staged in honour of Shakespeare's Quatercentenary complete "centre-staging" has been used for the first time for any Elizabethan play in Moot Hall. We hope that our audiences will find the experiment worthwhile and that they will find Verona at short range an interesting experience. It is the eleventh Shakespeare play to be staged by the Moot House Players and the 25th Shakespearean production of the present producer and it is worthy of note that all these shows have been dressed by the same indefatigable costumer.

FUTURE PROGRAMME

The next production in Moot Hall will be—

UNCLE VANYA

by Anton Chekov

Translated by Constance Garnett

Produced by Jack Mitchley

on January 28 29 30, 1965, at 8.00 p.m.

This will be the third of the major plays of Chekov to be given by the Players and they have already been invited to stage it next June at the Reading Festival of the Arts as a demonstration of 'theatre-in-the-round.'