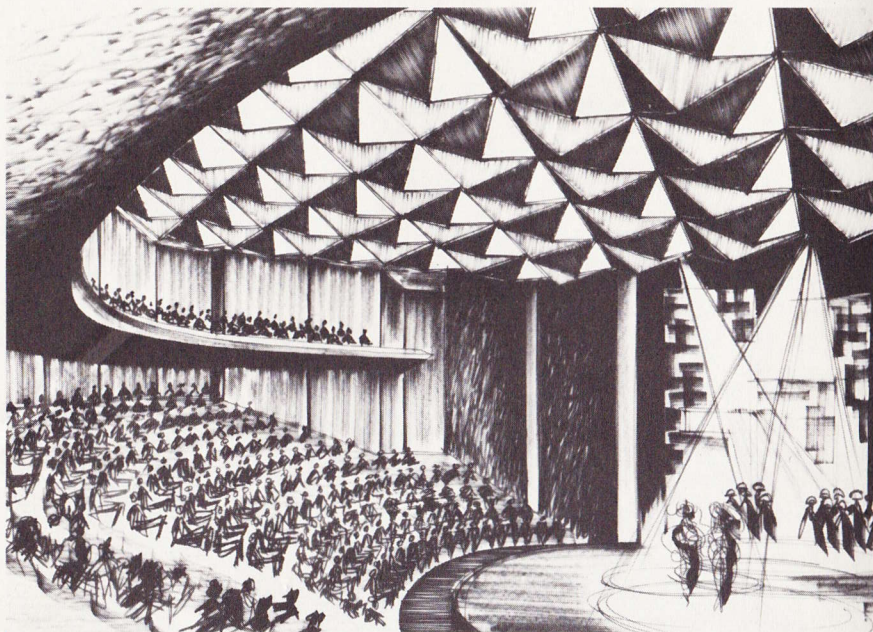
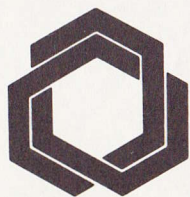




Romeo and Juliet



The 800-seat Theatre of the National Arts Centre, now nearing completion in Ottawa, has much in common with the larger Festival Theatre in Stratford, including a steeply raked auditorium with a single balcony and a semi-circular seating arrangement around a "thrust" stage. It is here that the Stratford National Theatre of Canada will play whenever it is in Ottawa following the opening of the Centre next summer.



National Arts Centre
Centre national des Arts

STRATFORD FESTIVAL CANADA
SIXTEENTH SEASON / JUNE 10 - OCTOBER 12

William Shakespeare's

Romeo and Juliet

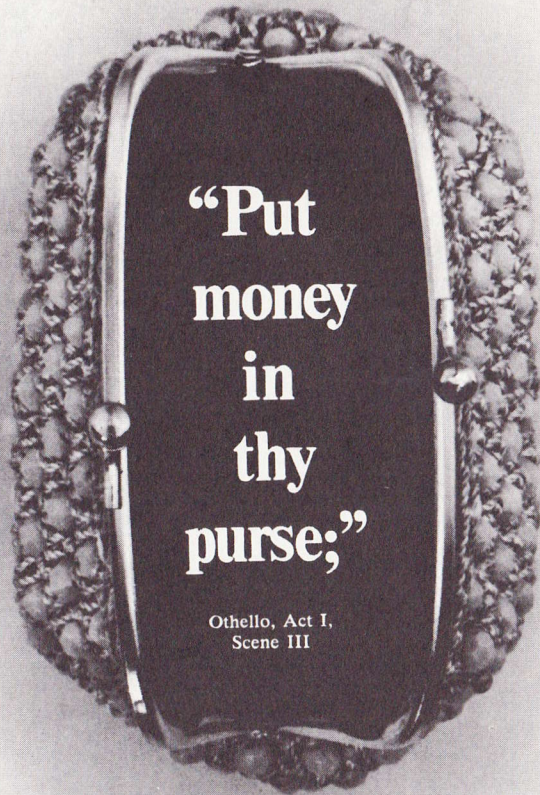
Directed by Douglas Campbell

Designed by Carolyn Parker

Music by Louis Applebaum

Cast

Chorus	POWYS THOMAS
Escalus, Prince of Verona	MAX HELPMANN
Mercutio, kinsman to the Prince and friend to Romeo	LEO CICERI
Paris, a young Count, kinsman to the Prince	CHRISTOPHER NEWTON
Montague }	Heds of two hostile families {
Capulet }	
Uncle Capulet	PATRICK CREAM
Romeo, son of Montague	CHRISTOPHER WALKEN
Benvolio, nephew to Montague and friend to Romeo	JOEL KENYON
Tybalt, nephew to Capulet's wife	NEIL DAINARD
Petruchio, a friend to Tybalt	PETER SCUPHAM
Friar Laurence }	Franciscans {
Friar John }	
Balthasar, servant to Romeo	LAWRENCE BENEDICT
Abraham, servant to Montague	JEROME TIBERGHIE
Sampson }	Servants to the Capulets {
Gregory }	
Peter, servant to Juliet's nurse	ROBIN MARSHALL
Paris' Page	DAVID FOSTER
Mercutio's Page	MALCOLM ARMSTRONG
An Apothecary	TERRY JUDD
Lady Montague	JOYCE CAMPION
Lady Capulet	NANCY KERR
Juliet, daughter to Capulet	LOUISE MARLEAU
Nurse, to Juliet	AMELIA HALL
Aide to the Nurse	JANE CASSON
Citizens of Verona: Maskers: Musicians: Guards: Watchmen:	
MIA ANDERSON, ANNE ANGLIN, GUY BANNERMAN, CHRISTOPHER BERNAU, PAMELA GRUEN, TEDDE MOORE, LOUIS THOMPSON, JOHN TURNER	



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The play takes place in Verona and Mantua

There will be one intermission of 15 minutes

On the following dates the part of Chorus will be played by JOHN GARDNER: August 5, 8, 13, 14, 17, 21, 23, 27, 29, 31.

UNDERSTUDIES

ANNE ANGLIN (Lady Montague); MALCOLM ARMSTRONG (Capulet); GUY BANNERMAN (Abraham); LAWRENCE BENEDICT (Peter); CHRISTOPHER BERNAU (Chorus, Escalus, Benvolio); JANE CASSON (Nurse); NEIL DAINARD (Mercutio); DAVID FOSTER (Paris); PAMELA GRUEN (Nurse's Aide); TERRY JUDD (Balthasar); MARILYN LIGHTSTONE (Lady Capulet); ROBIN MARSHALL (Uncle Capulet, Friar John); TEDDE MOORE (Juliet); NEIL MUNRO (An Apothecary); LEON POWNALL (Romeo); PETER SCUPHAM (Gregory); LOUIS THOMPSON (Friar Lawrence, Montague); JEROME TIBERGHIE (Tybalt); JOHN TURNER (Sampson).

Orchestra

Alfred Strombergs, Conductor

Horace Hinds, Melvin Weitzel (trumpets); Jens Jensen (French horn); Mervyn Doerr (trombone); John Belland (euphonium and trombone); Robert Comber (percussion); Earl Riener (flute); Arthur Lang (bass); Carole Marshall (cello); Frances Cohen (harp); Allan Scott (keyboard); Paul Cross (clarinet); Maria Diener (accordion).

Patrons wishing to purchase tickets for other plays or concerts may order them at the Box Office during intermissions and pick them up there at the end of the performance.

The co-operation of patrons is requested in keeping refreshments out of the auditorium.

Cameras must be checked at the Box Office before entering the Theatre.

Members of the Ambulance and Nursing Division of the St. John Ambulance Brigade are in attendance at all performances to render first aid.

Restrooms are in the lower level below the foyer and below the main floor promenade at Aisle 11.

In the best interests of everyone, latecomers will not be seated until a suitable break or scene change.

director's notes

The story of Romeo and Juliet is so well known that obviously any attempt on my part to re-tell it here would be absurd. It follows then, that any attempt on the part of the director to change the obvious story-line in his interpretation would be a conceit and not a production of the play.

The last time I saw this play on stage was the much praised production by the Italian director Franco Zeffirelli—very Italian—very handsome to look at and erotically exciting. The Romeo and Juliet were, 'how you say', in **luv**. I confess to the sin of thoroughly disliking it. Essentially visual, it entirely ignored the language of the play and the implications of the romantic style of the verse.

Now I don't wish to be trapped in an academic point of view about the verse! Nevertheless it must be conceded that although the idea of a pair of star-crossed lovers can be conveyed by much physical expression, it is the word that finally makes us feel the emotion. If there is any point of view in this particular production it will be in the attempt on the part of all of us to make the words work.

Miss Parker, who has designed the production, has in no way stinted the use of her considerable decorative talents, but we have tried to avoid an elaborate visual production which often seems to me to slow the play down and keep us from concentrating on the essentials. We have tried to avoid unnecessarily over-decorating the stage, and the clothes are what we feel are real attempts to aid the characters and not just decoration.

What we seek after in this production is to give life to the portrait of the adult world's lack of understanding of the world of youth and the consequent tragedy in that lack.

Douglas Campbell



Romeo and Juliet (Domenico Gnoli)

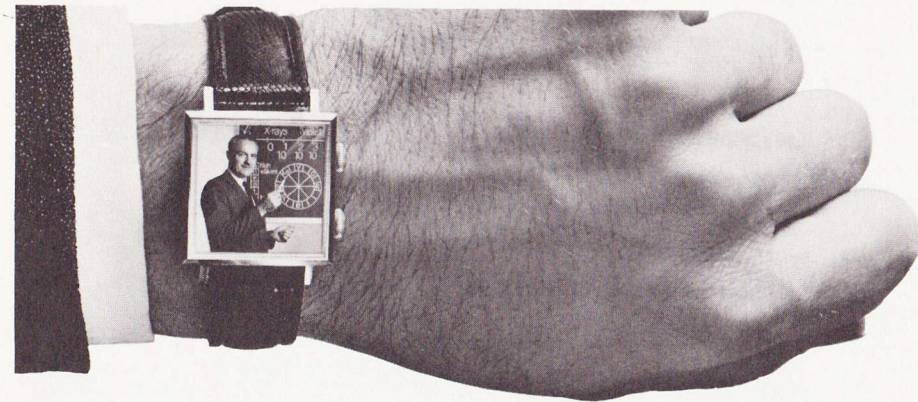
the story

The Montagues and the Capulets, two distinguished families in Verona, Italy, are bitter enemies. With his trusted friend Mercutio, Romeo, son of old Montague, dons a mask and attends a great feast at the house of Capulet, where he is captivated by Capulet's daughter, the beautiful Juliet. They meet secretly that night and exchange vows of love. Enlisting the help of Friar Laurence, who feels that their union will dissolve the enmity between the two families, Romeo and Juliet decide to marry.

Romeo returns from his wedding the next day to find Mercutio engaged in combat with Tybalt, a member of the Capulet family. He fails to settle the argument peaceably and Tybalt fatally wounds Mercutio.

Enraged over his friend's death, Romeo slays the Capulet and escapes to Mantua. Meanwhile, unaware of Juliet's marriage to Romeo, old Capulet demands that his daughter marry her suitor, Paris. Desperate, Juliet turns to Friar Laurence who gives her a vial of sleeping potion which will have a death-like but temporary effect. Thinking that Romeo will rescue her from the tomb where she will be placed when believed dead, she returns home, consents to marry Paris, and then drinks the potion.

Letters informing Romeo of the scheme go astray, and hearing news of Juliet's "death", he rushes to the tomb and finds Paris also in mourning. In the fury of his grief, Romeo slays the nobleman, bids farewell to Juliet and takes poison. Awakening from her death-like sleep, Juliet discovers her dead lover and unsheathing his dagger, kills herself. Stunned by the tragedy, the Montagues and Capulets swear to end their hostilities.



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Because Stratford is unique it is also enjoying a healthy industrial development growth. If you are interested in business development, think of Stratford. May we also suggest that we have an ideal location for conventions, sales meetings or simply week-end relaxation in the off-season.

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 conceited Tragedie
O F
Romeo and Iuliet,

As it hath been often (with great applause)
 plaid publiquely, by the right Ho-
 nourable the L. of *Hunjdou*
 his Seruants.



LONDON,
 Printed by John Dancer.

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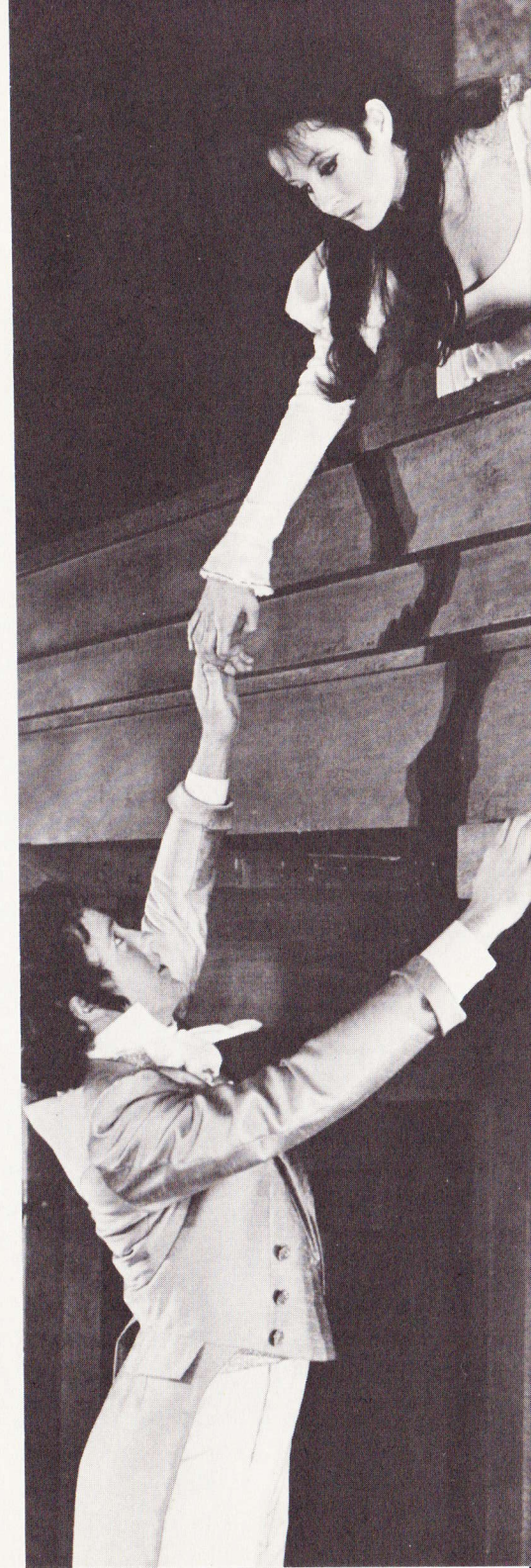
*Amelia Hall as the Nurse
and Leo Ciceri as Mercutio*



Romeo and the Apothecary (Fuseli)

*Dost thou love me? I know thou wilt say "Ay";
And I will take thy word. Yet, if thou swearst,
Thou mayst prove false. At lovers' perjuries,
They say Jove laughs. O gentle Romeo,
If thou dost love, pronounce it faithfully.
Or if thou thinkst I am too quickly won,
I'll frown, and be perverse, and say thee nay,
So thou wilt woo; but else, not for the world.
In truth, fair Montague, I am too fond,
And therefore thou mayst think my 'havior light;
But trust me, gentleman, I'll prove more true
Than those that have more cunning to be strange.*

*(Christopher Walken as Romeo and
Louise Marleau as Juliet)*



Stratford Festival Membership

The high standards of the Stratford Festival have been made possible by generous financial support, and can be maintained only if this support continues.

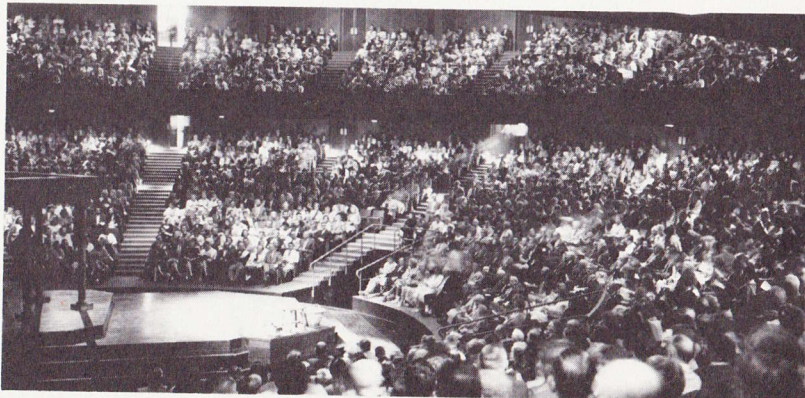
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Assistants to the Designers: Roy Brown, Mark Glasgow, Jack King and Janet Warren.

Wigs dressed by Jean Garrod with Janet Snider. Millinery by Sophie Martin, Lily McTavish and Fiona Willis. Jewellery by Polly Bohdanetzky. Dyeing by Paul Prior.

Properties made in the Festival Workshop under the direction of Rodney Ford, assisted by Janet Hunten. Carpentry by Allan Jones, Robert Jones and George Thorn.

Shoes in all productions by Michael Bolubash, Toronto. Woodwork properties by Rodwell Manufacturing Co., Stratford, and Hentschel's Furniture Ltd., Waterloo. Metal work by Stratford Sheet Metal Works. Wigs by Wig Creations of London, England and Sheila Dunsdon, Glyndebourne. Hats for Tartuffe by J. A. Desmarais, Montreal.

Festival pianos by Heintzman.

Festival transport provided by Volkswagen Canada Ltd.

Texts: **Romeo and Juliet**—the Folger Library General Reader's Shakespeare; General Editor, Louis B. Wright; Publisher, Simon & Schuster of Canada Ltd.

A Midsummer Night's Dream—the New Penguin Shakespeare, General Editor, T. J. B. Spencer; Publisher, Longmans Canada Ltd. **Tartuffe**—a Harvest Book, Publisher, Longmans Canada Ltd.

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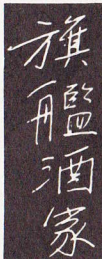
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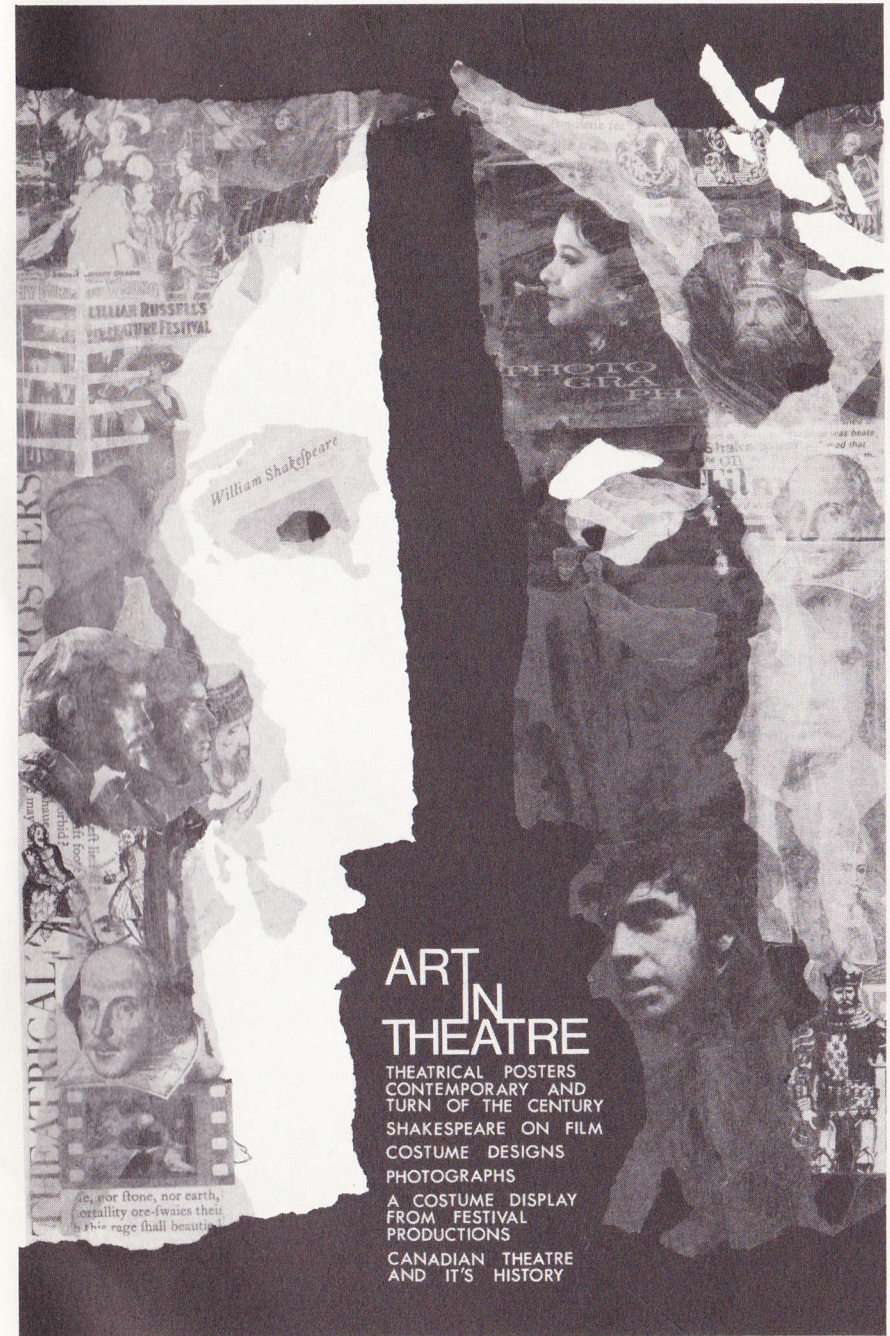
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