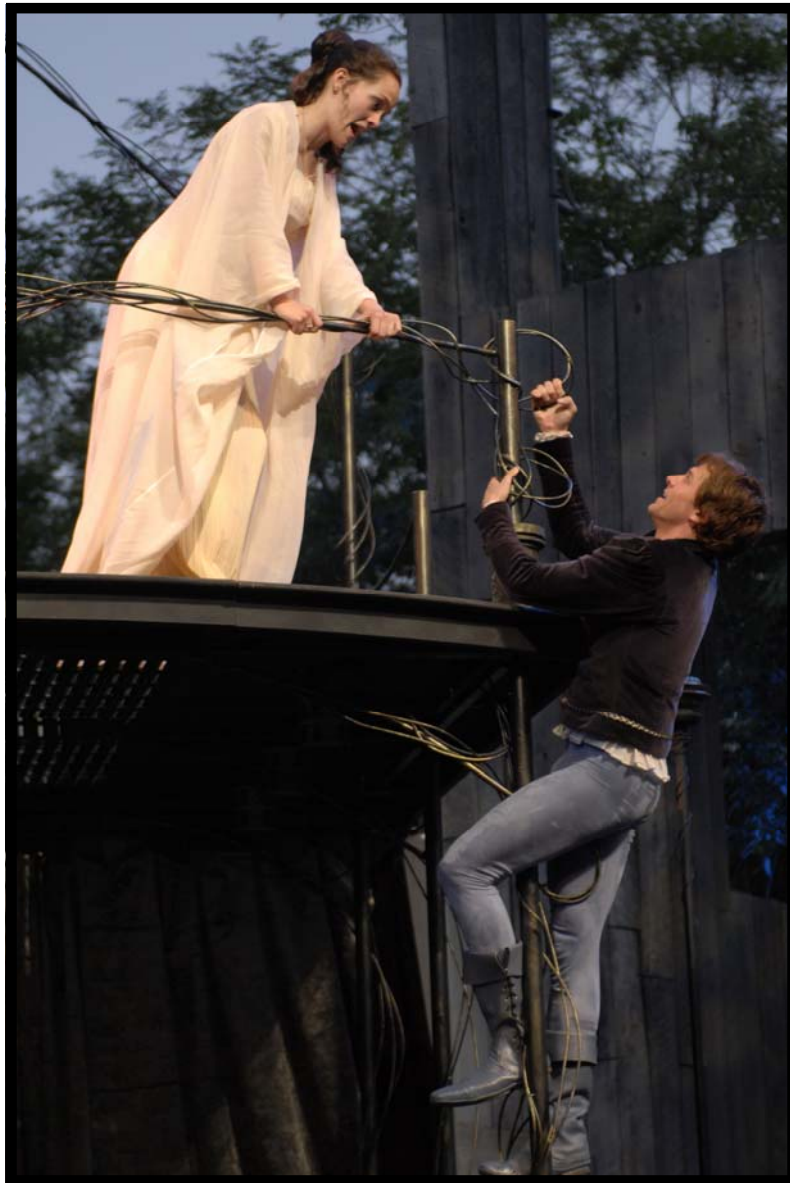


ROMEO AND JULIET



Study Guide



American Players Theatre
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*Cover Photo: Leah Curney as Juliet and Shawn Fagan as Romeo. 2006.
Photo by Zane Williams

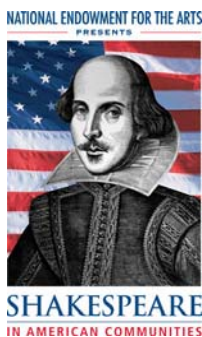
This study guide is designed to be an interactive compliment to American Players Theatre's production of William Shakespeare's *Romeo and Juliet*. The amount of information available about William Shakespeare and *Romeo and Juliet* is overwhelming, so this guide is not meant to be a comprehensive source. Rather, it is a supplement to your studies that is production specific. We have suggested several sources to pursue further research in the bibliography section of the guide.

Unless otherwise indicated, photos included in this guide are by Zane B. Williams.

If you have any questions or comments regarding the exercises or the information within, please contact David Daniel, APT Education Director, 608-588-7402 x112 or at education@americanplayers.org.

For more information about APT's educational programs, please visit our website at www.playinthewoods.org.

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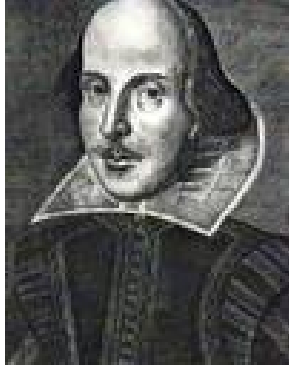
ROMEO ^A_N_D JULIET

Study Guide

What here shall miss, our toil shall strive to mend...

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**GETTING TO KNOW
WILLIAM SHAKESPEARE**



William Shakespeare

William Shakespeare

Who is this guy? William Shakespeare was born in April 23, 1564, and grew up in the market town of Stratford-upon-Avon. As a playwright, poet, and actor, he spent most of his professional life in London. He died on April 23, 1616, and is buried inside the chancel of Holy Trinity Church in Stratford. Surviving documents only give us glimpses into his life. From these we can ascertain that Shakespeare probably attended grammar school, studying Latin and literature. In 1582 at age eighteen, he married Anne Hathaway (she was 26 at the time), and six months later came the birth of his daughter Susanne.

Do the math. They later had twins, Judith and Hamnet (1585). After achieving some prominence in London as a playwright, in 1593 he became a published poet. He most likely wrote these narrative poems when theatres were closed due to the plague. When they reopened in 1594, Shakespeare became an acting-company shareholder and leading member of the Lord Chamberlain's Men, later named The King's Men. His career spanned about twenty years, and in 1599 his company built a theatre named The Globe across the river from London. Carefully invested income in land and property made Shakespeare a wealthy landowner, and sometime between 1610 and 1613 he returned to live in Stratford-upon-Avon with his wife and his two daughters and their husbands (Hamnet had died in 1596). In 1623, seven years after his death, Mr. William Shakespeares Comedies, Histories, and Tragedies was published. It is known as the First Folio. That's his life in a hazelnut-shell. You'll get it later.

An Exciting Time in History Shakespeare, like any good writer, was greatly influenced by the exciting energy of his time and the various worlds in which he lived. Christian texts and beliefs were being challenged with the discovery, translation, and printing of Greek and Roman classics. These made available worldviews and intellectually expanded horizons. Also, the creation of Galileo's telescope in 1609 allowed the universe to expand. It helped prove Copernicus's theory that the earth was not the center of the cosmos but revolved as a planet around the sun. The impact of these discoveries on people's beliefs fueled the dramatic and literary output that fed Shakespeare's plays. You can hear in them the voices of London, which expanded rapidly from the early 1590s to 1610 becoming an exciting metropolis. A mecca for the wealthy and power hungry, London also struggled with overcrowding, poverty, and plague. References to small-town gossip, sheep herding, and the Forest of Arden brought the voice of Stratford-upon-Avon to his work. The various worlds in which Shakespeare lived colored the pallet for the richness of his stories. He was born in the sixth year of the reign of Elizabeth I and wrote as England grew to be a world power, established colonies in the New World, and saw its population begin to shift from the countryside to the cities. The environment supporting his work was made possible by a combination of forces.

The Elizabethan World View

Queen Elizabeth ruled a society that still held a basically medieval view of both the natural world and the body politic. Despite the astronomical observations of Copernicus, published in 1543, Elizabethans held to the medieval belief that the earth was at the center of a universe, which operated with a God-given constancy and order. Like the planets in their heavens, every person had a position in society prescribed by a divinely ordained plan. Conversely, Shakespeare's society saw a correlation between celestial disorders, disruptions in the state, and diseases in the body.

The Elizabethans believed that an orderly universe should be reflected in domestic life too. The family represented a society in microcosm with the husband and father as head and each member owing certain obligations to the others. Violations of family allegiances, whether marital infidelity or filial disrespect, were viewed gravely and often formed the basis of dramatic conflict.



Queen Elizabeth

Shakespeare's plays reflect the Elizabethan belief in a divinely decreed pattern and its attendant loathing of disorder in both the family and society at large.

Elizabethan Women and Marriage

It was taken for granted in Elizabethan England that it was a parent's duty to arrange a suitable match for his daughters; and the main criteria of suitability were status and income. Marriage was, in fact, very much a business arrangement, with love and compatibility as decidedly subsidiary factors. Girls looked on it as their proper end in life, and, indeed, as their due, with the result that parents who failed to do their duty in the matter were often censured by their children as well as by their neighbors.

But while marriage was primarily a business arrangement, in which parents and guardians took the lead... changes in attitude were coming about. Many divines and moralists opposed arranged marriages (particularly enforced marriages, which were by no means rare), on the grounds that they led not only to misery but also to adultery and crime. At the same time the poets and writers of romances were extolling true love as productive of happiness and therefore far more valuable than any amount of dirty land. As a result, concessions were being made to the wishes of the young people themselves, who were gradually acquiring the right to say no. (Excerpted from Introduction to the New Penguin edition of *The Taming of the Shrew* by G. R. Hibbard.)



ACTIVITY

The Legend of Shakespeare

"I heard he was caught poaching deer at the estate of Sir Thomas Lucy and then ran away to London and took care of horses outside a playhouse."

"Oh, that's nothing. I heard Queen Elizabeth liked his character Falstaff so much that she demanded a play be written about him being in love and only had fourteen days to do it!"

"I just heard he died of a fever by drinking too much at a meeting with his poet buddies Michael Drayton and Ben Jonson!"

"Everyone knows Christopher Marlowe wrote those plays."

Ah, how rumors fly! There is no trace evidence that any of these accusations occurred, but they do make for wonderful stories.

The Shakespeare authorship issue can be an interesting topic of discussion. Whether you think non-orthodox ideas are ill-founded conspiracy theories or that the Stratford authorship is "the biggest and most successful fraud ever practiced on a patient world," or maybe you haven't even considered it, exploring the authorship issue provides a framework for many topics.

Do some research. What are the real facts for and against William Shakespeare of Stratford being the author of all those plays? Come up with a theory, strong arguments either for or against Shakespeare, and hold a debate.

Does it really matter who wrote the plays? How does knowing anything about the author affect our understanding or interpretation of their work? Does it? Pick one of your favorite books and do some background research about the author. Does it change the way to interpret the book? Why or why not?

Does the very suggestion of someone other than Shakespeare writing all those plays offend you? Why or why not? There was a group back in the late 80's, early 90's, called Milli Vanilli. The two lead singers, Rob and Fab, were awesome. I loved their music and had their cassette tape playing constantly. It later came out that they weren't really singing those songs. They were lip-syncing. I was crushed and furious and felt betrayed. How could they do that? I stopped listening to their songs, even though I really enjoyed the music, regardless of who was singing. Should I have cared so much? What is the importance of celebrities or even mythic figures to us? Why does challenging authorship bring on a strong reaction from people?

For more information about the authorship issue, check out:
http://www.shakespeare-oxford.com/?page_id=18

Words, words, words...

What in the world is a kersey (coarse cloth)? What does Shakespeare mean by straight away (go immediately)? O.K., I told you. But unless you have a vast knowledge of Latin and an immense comprehension of poetry, Shakespeare's language can be pretty tough to decipher. He wrote over 21,000 different words, introducing 3,000 words in the Oxford English Dictionary. Some of the words he created are still used today, but many are not, and some now have completely different meanings from those they had in the sixteenth and seventeenth centuries. Shakespeare meant for his plays to be seen and heard, not read. His plays can be pretty static on the page. However, experiencing Shakespeare in the theatre can be wonderfully rewarding and memorable. Hopefully, after an actor has dissected the lines and meaning of the words with a dictionary in hand, the poetry of the language can allow the characters to speak in a way that moves the audience to feel the essential meaning. But let's face it, you are still asked to read this stuff, so let's figure out how Shakespeare structured and used poetic devices in his language.

Before considering the manner in which Shakespeare fashioned the dialogue of his plays, it is important to understand that Elizabethan life immersed all classes in an oral tradition. Unlike contemporary Americans who are conditioned by television, film and other visual media, Elizabethans relied heavily on the spoken word to gather important news and to amuse themselves with stories and conversation. Their ears were well tuned for fast moving dialogue and intricate poetic images.

Shakespeare relied upon the flexibility of English for contrasting sounds and rhythms. For example, he used polysyllabic words to make a line flow smoothly and swiftly ["If with myself I hold intelligence/ Or have acquaintance with mine own desires..."] and monosyllabic ones to slow it down and rhythmically punch its message ["To be or not to be/ That is the question."] He employed a vocabulary of more than 21,000 words and arranged those words in prose, as well as rhymed and blank (i.e. unrhymed) verse to create different dramatic qualities of character and atmosphere. The dramatic impact of his lines is often heightened by rich imagery and word play, and by such devices as antithesis, alliteration, and onomatopoeia.

When Shakespeare used verse he employed a structure called iambic pentameter. That means that a regular line of verse contains five units (pentameter) of a particular rhythm pattern made of a light followed by a strong stress (iambic). In other words the shape of an iambic pentameter line is:
de dum de dum de dum de dum de dum

It is a very natural rhythm in the English language; for instance,
Do you know where my mother left my lunch?

Shakespeare uses this pattern in both his blank and rhyming verse as the basis for normal speech and then creates dramatic effects by making changes in it. It sounds like a heart beat. Anyone can feel that rhythm.

When you read a sentence, the position of the individual words help you figure out the meaning of the phrase. "The monkey bit the child" and "The child bit the monkey" have different meanings depending on where the words are placed. Shakespeare often rearranges the verbs and subjects. Instead of "The monkey bit the child," he would have written "The child the monkey did bite." Instead of "I hit him" it would be "Him I hit." Shakespeare also separates words that would normally be together. For example, look at this phrase from *Measure for Measure* spoken by Isabella when challenging Angelo's authority:

But man, proud man,
Dressed in a little brief authority,
Most ignorant of what he's most assured,
His glassy essence, like an angry ape
Plays such fantastic tricks before high heaven
As makes the angels weep.

After stating the subject as man, the verb play doesn't appear until she has fully characterized "man," comparing him to "an angry ape."

Shakespeare omits words, delays them until other material with greater emphasis has been presented. He uses wordplay such as puns, metaphor, and simile. His stage directions were implied, spoken by actors as they gestured, wept, shook their fists. He was a poet. Poetry can be confusing, but it can also be beautiful. Because it is an art form, it is open for interpretation and is subjective. Understanding the devices Shakespeare used can help put the puzzle together, but ultimately, it is the impact the words have on you that make the story come alive.

Study of Shakespeare's texts will uncover gold mines of information, but careful listening can also reveal many facets of Shakespeare's plays. It is impossible to delineate rigid rules about his use of verse and prose, imagery or linguistic devices; just as his use of imagery changes from play to play and character to character, so does the meaning of his choice of style. Of course, someone performing the play must consider the specific language patterns; but, for an audience member, basic awareness of the linguistic variety is the first step to greater understanding and enjoyment. Learning to listen like Elizabethans is a matter of practice.



ACTIVITY

*Act II, scene i
In Brutus' Orchard*

*Brutus:
It must be by his death. And for my part
I know no personal cause to spurn at him
But for the general. He would be crowned:
How that might change his nature, there's the question.
It is the bright day that brings forth the adder
And that craves wary walking. Crown him that,
And then I grant we put a sting in him
That at his will he may do danger with.
Th'abuse of greatness is when it disjoins
Remorse from power. And to speak truth of Caesar,
I have not known when his affections swayed
More than his reason. But 'tis a common proof
That lowliness is young ambition's ladder,
Whereto the climber-upward turns his face;
But when he once attains the upmost round
He then unto the ladder turns his back,
Looks in the clouds, scorning the base degrees
By which he did ascend. So Caesar may.
Then lest he may, prevent. And since the quarrel
Will bear no color for the thing he is,
Fashion it thus: that what he is, augmented,
Would run to these and these extremities.
And therefore think him as a serpent's egg
(Which, hatched, would as his kind grow mischievous)
And kill him in the shell.*

Go through this speech step by step together as a class. Take the time to look up every word that isn't clear. Just because you understand what the word "round" means today, it might not have the same meaning in this context. Practice using the rhythm of iambic pentameter, tapping out that heartbeat on your chest. If the line doesn't quite fall into rhythm, what does that tell you? Why do you think Shakespeare wanted you to pay closer attention to that line, and how it is different? How would summarize this speech in one or two sentences? Discuss the simile of Caesar as a snake. Do you agree with Brutus? Why or why not?

Life in Elizabethan Theatre

The actor's of Shakespeare's time performed in outdoor public playhouses like the Globe, private indoor spaces at the court, halls at the universities, and even toured to neighboring provinces when the bubonic plague forced the closing of theatres in London. The very first outdoor public playhouse was built in 1576 by James Burbage (father of Richard Burbage who was the most famous actor in Shakespeare's company) and was simply named The Theatre. More theatres soon erected on the Bankside, being built outside the jurisdiction of London where prostitution and blood sports (cock fights, ya'll) were carried on. Many civic officials were hostile to the performance of drama and petitioned the royal council to abolish it. This, of course, only helped the cause. People came in droves across the Thames and over the London Bridge for these forms of entertainment, and in 1599, Shakespeare's company got a piece of the action by building the Globe Theatre. It is said that they dismantled Burbage's Theatre, which was threatened by difficulties in renewing the lease on the land, and transported its timbers piece by piece across the nearly frozen Thames the Christmas of 1598. The weather may have aided Shakespeare's company in eluding their landlord, the snow hiding their activity and the freezing of the Thames allowing them to slide the timbers across to the Bankside without paying tolls for repeated trips over London Bridge. This first Globe burned down in 1613 when its thatch roof was set aflame by cannon fire during Henry VIII. Its predecessor was immediately rebuilt on the same location and remained in use until the beginning of the English Civil War in 1642.



The Globe

Theatres like the Globe held vast audiences of two or three thousand, with spectators paying more to sit or stand in the two or three levels of roofed galleries that encircled the stage. They extended on the upper levels all the way around the theatre. The open space with only the heavens for a roof provided cheaper viewing for the "groundlings." The floor on which they stood was made of mortar and sometimes of ash mixed with the shells of hazelnuts, a favorite food for Shakespeare's audiences (get the joke now?). Nowadays, there is no food or drinks allowed in theatres. Back then, it was custom to throw food at the actors if they weren't living up to the audiences' expectations. Watch out for the tomatoes! The stage itself, measuring approximately 43 feet wide by 27 feet deep, was covered by a roof with its ceiling elaborately painted as "the heavens." On the stage was a trap door where actors could emerge (this device was used when the Ghost appeared in *Hamlet*). They also used hangings across the back of the stage which could be drawn back to reveal an actor. However, they were not separated from the audience by a grand curtain, and they did not use movable scenery to dress the stage and make the setting precise. Playwrights had to be resourceful and use dialogue to specify where the action was taking place and when scene changes were occurring.



Inside The Globe

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Shakespeare didn't have the benefit of fancy sets, so he used words to paint the scene. Words describe actions, moods, settings, and even hints about casting. Several plays mention a character's height, hair color, and other attributes. For example, Hermia compares herself with Helena in *A Midsummer Night's Dream*. She says, "Because I am so dwarfish and so low?... How low am I? I am not yet so low but that my nails can reach unto thine eyes." Shakespeare also had to work without lighting for most of his plays because they had to be performed during the daytime in the outside Globe. Again, using his words, Shakespeare tells you everything you need to know. Romeo says, "the grey-ey'd morn smiles on the frowning night, chequering the eastern clouds with streaks of light; and darkness fleckled like a drunkard reels from forth day's pathway, made by Titan's wheels." When you read his plays with new eyes, almost as if you were reading a brand new play, then you see things in the words that give you great directorial clues.

The only women you found in theatre at the time were in the audience. All the female roles were played by boys, many of whom were choirboys from St. Paul's Cathedral. Men owned, ran, and acted in the theatre. Shakespeare's company, instead of having one manager who leased the theatre to a company of actors, managed themselves. Each actor had the status of "shareholder" and the right to share in the profits, as well as having responsibility for the expenses. Not a bad gig, if you ask me.

Life at APT

American Players Theatre was founded in Washington DC in 1977 by Randall Duk Kim, Charles "Chuck" Bright, Anne Occhiogrosso, and James "Dusty" Priebe. Randy and Chuck originally came up with the idea that they wanted to tour to regional areas that didn't normally have exposure to the classics. The first show they produced was entitled *Walt in DC*. It was a one-man show starring Randy as Walt Whitman. However, in the middle of planning, Randy was called to the Guthrie in Minneapolis to play Hamlet. He did a tour through Wisconsin and fell in love with the audiences. He thought they were the best listeners he'd ever played to. The founders decided, "Why travel when the best audiences are right here. We'll build a theatre in Wisconsin!" Now the question was where.



APT's stage in 1980

After numerous trips from DC to Wisconsin, Dusty found a spot near the Wisconsin Dells. It was great, except the deal fell apart at the last minute, and APT was without a home. Laura Collins, a realtor from Madison, told Dusty she had the perfect site for him. She told him to come to Spring Green and meet her in the parking lot of the Round Barn, a restaurant/hotel out on Highway 14. When Dusty met her there, he thought, "It's perfect!" There had been some thought given to the idea that a theatre space might be constructed out of an old barn. However, she led them to the property where APT resides now, comprised of 122 acres just south of the old village of Helena. That was October 25, 1978. The theatre lies in a natural amphitheatre, which struck the founders as the natural place for their

stage. There were also three barns at the bottom of the hill. It was perfect. They originally wanted both an outdoor and an indoor space, but due to the topography of the site, they thought, "Well, we'll just start with the outdoor theatre." On July 18, 1980, APT opened with *A Midsummer's Night Dream* and *Titus Andronicus*. The first season they filled 14,000 seats, and now we do that in less than two weeks.

The theatre itself, starting with 638 seats, has now grown to 1148, and incorporates features from several theatre styles. The bowl shape of the house is related to the Greek theatre, with the middle aisle using a hanamichi from Japanese theatre to connect the stage to the house. The thrust stage is borrowed from the Elizabethans as well as a "hell" or pit beneath the stage for a ghost to appear, just like The Globe. The audience sits under the stars, but this time they have seats. No hazelnuts, though. There is no roof for the actors painted like the heavens. Instead, they get the real deal. Everyone here faces the rain, wind, mosquitoes, bats, and anything else Mother Nature throws our way. The heat can be excruciating. The stage is black, so come mid-August, you can sometimes literally fry an egg on it.

The acting company this year is comprised of APT's 9 core company members, along with 20 actors hired from around the country. Brenda DeVita, our Associate Artistic Director, sees close to 5,000 headshots/resumes. For women, it's really tough. The classical cannon generally favors more men's roles than women's, and we tend to get more resumes from actresses than actors. Unlike Shakespeare's time, woman now play woman. Sorry choirboys. There are 22 men and 7 women filling the roles this season, with everyone playing multiple roles in the 5 different shows. For every actor you see on stage, there are at least 7 people that put him there. The year round staff is 18, and in the summer we swell up to around 170 employees. APT hires people to build sets, costumes, props, wigs, hats, set up lights, design the sound, run the shows, house the employees, run the box office and gift shop, show you to your seat, maintain the grounds, teach workshops for students... The list goes on and on. A single costume can take over a week to build, and some wigs take up to thirty hours to construct. Everything here not only needs to look beautiful, but it also needs to be durable and last for five months in the elements. The set needs to be able to be taken apart and stored in a small space backstage so the set for the next show can be put up – sometimes that same day. Running this theatre takes a lot of hard work from a lot of great people, but it has been a successful endeavor bringing the classics to the best audiences anywhere.



You Never Can Tell, 1999

WHAT'S IN A NAME?

There are a lot of characters with very different names than we are used to hearing now-a-days. Keeping them straight can be a challenge. Here's an introduction to the characters in the play and to the actors who play them. Written from their perspective, the characters themselves will help you sort out who's who and what they're up to.



ACTIVITY: Each character was asked to sum up his or her personality with one word. Do you agree? What word would you use?



Escalus (Jim DeVita): I govern the city of Verona. I am related by blood to Mercutio and Paris. I am an optimist, and that is my flaw. I trust that my words will be enough to halt the hatred between the two fighting factions in the play. My inaction – not dealing severely with the two warring families – leads to further tragedy. **OVERWHELMED**

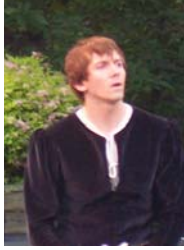
Mercutio (Darragh Kennan): I am Romeo's best friend. Prince's ally. I die fighting Romeo's honor which then propels the death of Tybalt and Romeo's eventual downfall. I am a realist and am disgusted by all that is phony. I live life to the fullest, but I am deeply troubled by desires I cannot fulfill. I am full of self-loathing and seek out any chance to be self-destructive. **MERCURIAL**



Paris (Jake Street): I am a member of Verona's nobility. I am the suitor of Juliet and am favored by her parents. I am a business man and approach all aspects of his life as such... until I meet Juliet. She changes me. **AMBITIOUS**

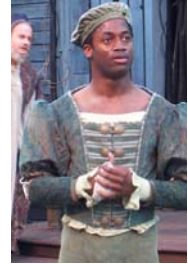
Montague (Drew Brhel) I am Romeo's father, and the head of the Montague clan. As such, I am the direct counterpart to Juliet's father, Capulet, and half the source of the long-running feud. I am weary of the feud, but unwilling at the beginning of the story to make any overtures to peace. I seem disappointed in Romeo – perhaps I think Romeo rather unmanly – and this has put further strain on my marriage. **BITTER**

Lady Montague (Georgina McKee): I am Romeo's mother. I am married to Montague and am a sworn enemy to the Capulet's. Romeo is my only child, and he was born late in my life. I am an unhappy wife. My husband is overbearing and not kind. I do what he tells me to do and try not to ask too many questions. I have given up on finding something positive in my life to cling to and feel defeated. I have resigned myself to live out my days in my unhappy home. **SAD**



Romeo (Shawn Fagan): I am the only son of Montague, the head of one of the play's rival families. I fall in love with Juliet, the only daughter of Capulet, his father's rival. I am a romantic and a leader, and a bit of an idealist. **PASSIONATE**

Benvolio (Wayne T. Carr): I am a cousin to Romeo. I am always trying to do what's right and want a peaceful resolution to just about everything. However, my buttons can be pushed as well as anyone else's. Don't mess with me. I am a man who has turned a new leaf and remain optimistic. I do want peace. I recognize I have a mean streak, but I am trying to be better. I am better. Ah, I have so much to say... **HOPEFUL**



Abram (Andrew Hovelson): I am a servant of the house of Montague, and I answer to Benvolio, Romeo, and Mercutio. I am a bully and love to fight. I like to think I am always in control, except when Benvolio is onstage. **THE MAN**

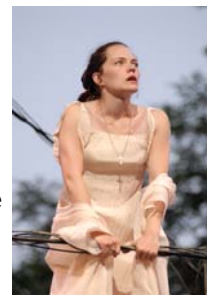
Balthasar (Mark Wax):



Capulet (Bradley Mott): I am Juliet's father. My rash decision to ask Paris to marry my daughter propels the events at the end of the play. I am the head of the Capulets, and we are feuding with the Montagues. I see things as grand and poetic, when in reality, things are not as they seem. I am a leader. **RASH**

Lady Capulet (Pamela Vogel): I married Lord Capulet when my father told me to do so at the age of twelve. My married life (an opulent one) is both a fantasy and a brutal reality. I can live in both. My daughter, Juliet, is someone to whom I have never really been introduced... until now. **DENIAL**

Juliet (Leah Curney): I am the only child of Capulet and Lady Capulet (although I was raised mainly by my Nurse). Romeo Montague is the love of my life. Though I am young and inexperienced, I am a careful observer of the world around me; I see all the violence and selfishness and I believe in the possibility of something better. I love deeply and passionately; I follow my heart and my gut in all that I do. **TRUE**



Tybalt (David Daniel): Honor. Family. What greater life can one imagine than caring for and protecting one's family. I have served my family honorably, fighting, and most assuredly defeating, its foes. I have no quarrel with any man- unless of course they bring one to me, and even then I offer them every opportunity to honorably withdraw before defeat. It is my duty to defend my family...especially from *them*. I said before that I have quarrel with no man, but *they* are far from men. If I had but one wish, it would be to clean the streets of those vermin. My uncle, in his...old....age thinks it best to live amongst them. "Keep to our side of the city", he says. In a man's age his strength as well as his courage begins to halter whilst his cowardice grows strong- so too mine uncle. Whilst I live no harm shall come to my cousin Juliet. Her father and I have strived to provide her with a better life. I will do everything in my power to provide for her happiness. At least Juliet will soon be removed from this eternal bloodshed. **HONORABLE**



Nurse (Tracy Michelle Arnold): I have taken care of Juliet since she was a baby. I am loyal to the Capulets and am perhaps too proud for my position. I usually speak before thinking. I try to see the best in people that I love and admire, but I am a bit of a Doubting Thomas and need proof of a stranger's goodness before I'll recognize it. My moods are mercurial. **IMPRESSIONABLE**

Rosalind (Carrie A. Coon): I am Juliet's cousin. Before he meets Juliet, Romeo wants to marry me, but I say no because I have other plans. I am an optimist because I believe that by praying and helping the poor, I can help make the world a better place. I want to be a nun. **HOPEFUL**

Peter (Chris Klopatek):

Sampson (Andrew Truschinski): I definitely show how fights can break out amongst the Capulets and Montagues. I'm there to represent the different levels in class as well. I'm a follower, and I really like to make myself seem more than what I really am. In other words, I'm all bark and no bite. **GREEN**

Gregory (Marc Halsey): I am a servant to the Capulets and best friend to fellow servant, Sampson. I fight in the family rival as if it were my own. Indeed, it is my own. I'm smarter than Sampson. My grip on reality makes me both a leader for the two of us and more fearful. I'm often looking for a way out. I'm no coward, however. **ESCAPIST**





Friar Lawrence (Jonathan Smoots): I exist, in many ways, to forward the plot of *Romeo and Juliet*. I am the advisor of Romeo, and later Juliet, and I suggest the risky actions that eventually break down and lead to their deaths. I am, I believe, a romantic and optimist - believing in the basic GOOD of mankind. I believe in the "natural" course even if goes against man's laws or religious dogma. Once convinced that Romeo and Juliet's love is real, it is right that they be together. **LOVING**

Friar John (Andrew Hovelson): I am the friar who fails to get the letter to Romeo that will tell him that Juliet has not been poisoned but is just asleep. I am a newly ordained friar, and getting the letter to Romeo was my 1st task. I am a character who doesn't realize the gravity of situations. **SCREW-UP**



Apothecary (Drew Brhel): I am the man who sells Romeo the poison that he uses to kill himself. I am totally worn out and worn down by life. I am afraid to deal in deadly substances, but my straitened circumstances compel me to do so. **DESICCATED**

**FOR NEVER WAS A STORY OF
MORE WOE...**

If you're new to the play or just want to refresh your memory, the following key moments of the play from APT's production will help tell the story.



A brawl breaks out between the servants of the feuding noble families of Capulet and Montague, and Prince Escalus decrees death for any individual who disturbs the peace in the future.

Romeo confides in Benvolio that he is in love with Rosaline.



Mercutio talks of Queen Mab, the fairies midwife.



Romeo, Mercutio, and Benvolio attend the Capulet party in disguise.



Romeo sees Juliet and instantly falls in love with her.

They kiss.



Tybalt, recognizing Romeo, wants to fight him, but Lord Capulet forbids it.

Romeo and Juliet exchange vows of love at Juliet's balcony.



Romeo goes to his friend, Friar Laurence, who agrees to marry the young lovers in secret.



The Nurse finds Romeo and then delivers the good news to Juliet.



Romeo and Juliet marry.



Tybalt comes to fight Romeo, but he refuses and so Mercutio fights him instead.



Mercutio is stabbed under Romeo's arm, who tried to break up the fight, and then dies.



Romeo, in a rage, kills Tybalt.



The Prince banishes Romeo to Mantua.



Juliet, after finding out the tragedies from the Nurse, consummates her marriage to Romeo, and they part when morning comes.



Juliet discovers her father has promised her to Paris. She flees to Friar Laurence who comes up with a plan and gives her a potion that will make her appear dead.

The Capulets and the Nurse, believing Juliet is dead, place her in a tomb.



Friar John, who is supposed to deliver a message to Romeo about Friar Laurence's plan, is quarantined. The message never arrives.



Benvolio tells Romeo that Juliet is dead.

Romeo kills Paris, and then he drinks poison procured from an apothecary. He dies by Juliet's side.



Juliet awakens, and Friar Laurence begs her to flee with him. She refuses and, seeing that Romeo is dead, kills herself with a dagger.



Capulet and Montague, discovering their only joys were killed by their only hate, agree to end their long-standing feud.

**MORE LIGHT AND LIGHT; MORE
DARK AND DARK OUR WOES...**

Understanding the themes and motifs of the play can help us gain perspective on the language Shakespeare used to communicate his poetry. We'll explore what's going on beneath the surface and get you asking questions about the heart...of this play.

Love vs. Hate (as a Cause of Violence): Look at how both love and hate motivate action in the play. What kind of love is represented?

The Individual vs. Society: How do social pressures affect decisions of the characters? Find examples. How do individual beliefs and feelings influence the actions of the characters?

Fate/Destiny: The idea that Romeo and Juliet are "star-crossed" lovers is introduced at the beginning of the play. Did fate control them or was it their actions and reactions?

Time: Make haste! Everything happens within a matter of days in this play. How does time effect the decisions made in the play? Was there time to make different choices? How did when things happen affect how things happened?

Light and Dark Imagery: There is a lot of contrast between light and dark, day and night. Find examples of this kind of comparison in the play. What is Shakespeare trying to tell us? How does the use of antithesis affect what is being said?

Opposite Viewpoints through Mercutio (who in some ways anticipates Hamlet; he is intensely self-aware and a genius with language) and

Servants: Romeo and Juliet are contrasted by the other characters around them in the play. While they represent romantic love, Mercutio serves as a critic of the delusions of righteousness and grandeur held by the characters around him. While Romeo is pining away for Rosalind, Mercutio tries to discourage his feelings by telling him about Queen Mab. The dreams she brings generally do not bring out the best sides of the dreamers, but instead serve to confirm them in whatever vices they are addicted to – greed, violence, lust. Through the Queen Mab imagery, Mercutio suggests that all desires and fantasies are as nonsensical and fragile as Mab, and that they are basically corrupting. This viewpoint contrasts starkly with that of Romeo and Juliet, who see their love as real and ennobling. The servants' world is characterized by simple needs. Where the nobility almost seem to revel in their capacity for drama, the servants' lives are such that they cannot afford tragedy of the epic kind. The apothecary, against his better judgment, is so desperate for money that he sells Romeo poison. Friar Lawrence talks about how nothing exists in nature that cannot be put to both good and bad uses. The poison is not intrinsically evil, but is instead a natural substance made lethal by human beings. This play does not have an evil villain. It is a tragedy because people's good qualities are turned to poison by the world in which they live. They make bad decisions out of what they feel is necessary for them to survive. They are selfish.

Suicide: The lover's suicide could be understood as the ultimate night, the ultimate privacy. Romeo and Juliet saw it as their only solution to their problems, feeling like nothing would change. Their situation was hopeless. Or was it? Did they have other options? What else could they have chosen to do? Why do you think so many young people see death as the only way out? What outside pressures did Romeo and Juliet feel – society, their parents, religious figures, their friends, etc.? Can you relate to any of these pressures? How do you deal with them?

Is Romeo and Juliet a love story? Where Romeo and Juliet really in love? Yes or no? Find specific examples to support your side.

Poetry: This play was first performed in 1594 and opened Shakespeare's mature period with richer and deeper poetry. It relies upon paired opposites, or oxymorons: "brawling love," "loving hate," "heavy lightness" – fitting emblems of youth that ends in death. Does Shakespeare's language have a positive or negative affect on you? Why? What do you enjoy about it? What do you find difficult or challenging? Do you like the poetry of the words?

But soft, what light through yonder window breaks...

Famous quotes from the play:

Most misread line: "Wherefore art thou Romeo?" It doesn't mean "Where are you, Romeo?" but rather "Why are you Romeo?" This refers to his name as a Montague.

- "It is the east, and Juliet is the sun." (Act 2, sc.2)
- "Good night, good night! Parting is such sweet sorrow, that I shall say good night till it be morrow!" (Act 2, sc.2)
- "What's in a name? That which we call a rose by any other name would smell as sweet." (Act 2, sc. 2)
- "Wisely and slow; they stumble that run fast." (Act 2, sc. 3)
- "Tempt not a desperate man." (Act 5, sc.3)
- "O! She doth teach the torches to burn bright." (Act 1, Sc. 5)
- "See, how she leans her cheek upon her hand! O that I were a glove upon that hand, that I might touch that cheek!" (Act 2, Sc.2)

What Shakespeare Knew About Baseball

It's time to settle once and for all the debate over the first references in print to the game of baseball. The earliest references to baseball occur in the plays of William Shakespeare and include the following:

- 'And so I shall catch the fly' (*Henry V*, Act 5, sc 2)
- 'I'll catch it ere it come to ground' (*Macbeth*, Act 3, sc 5)
- 'A hit, a very palpable hit!' (*Hamlet*, Act 5, sc 2)
- 'You may go walk' (*Taming of the Shrew*, Act 2, sc 1)
- 'Strike!' (*Richard III*, Act 1, sc 4)
- 'For this relief much thanks' (*Hamlet*, Act 1, sc 1)
- 'You have scarce time to steal' (*Henry VIII*, Act 3, sc 2)
- 'O hateful error!' (*Julius Caesar*, Act 5, sc 1)
- 'Run, run, O run!' (*King Lear*, Act 5, sc 3)
- 'Fair is foul and foul is fair' (*Macbeth*, Act 1, sc 1)
- 'My arm is sore' (*Antony and Cleopatra*, Act 2, sc 5)
- 'I have no joy in this contract' (*Romeo and Juliet*, Act 2, sc 2)

I trust that the question of who first wrote about baseball is now finally settled.

EARL L. DACHSLAGER
The Woodlands, TX, Nov. 10, 1990

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Activity

Speaking of baseball, for a fun activity, check out the *Romeo and Juliet* scorecard in *Shakespeare for Dummies: A Reference for the Rest of Us!* By John Doyle and Ray Lischner.

**FROM ANCIENT GRUDGE BREAK
TO NEW MUTINY...**

For never was a story of more woe than this of two loves in Sarajevo.

A boy and a girl in love, caught on opposite sides of a war, died in each other's arms. Sound familiar? I'm not talking about the characters in Shakespeare's most famous play. I'm talking about a Muslim woman, Admira Ismic, and her Serbian lover, Bosko Brckic, who were killed by sniper fire as they attempted to flee Sarajevo during the Bosnian War. I'm talking about a couple who kissed for the first time when they were 16 at a New Year's Eve party - a couple who graduated from high school in 1984, the year Sarajevo hosted the Winter Olympics. Sarajevo, the capital of Bosnia, which had always been a melting pot where Muslims and Serbs had lived together for more than 500 years, was now a place where "ethnic cleansing" was under way, and Muslims were rounded up in Nazi-like concentration camps or were simply executed. This is a story about two young people trying to find an escape from the violence that surrounded them for a chance at happiness together, but through misinformation and missed opportunities, they only find their tragic end. Their story helps us to answer the question, why perform Romeo and Juliet today?



Map of Bosnia and Serbia

Before we look at the parallels between the characters Romeo and Juliet and the real life lovers Admira and Bosko, let's get a little background information about what was happening during the Bosnian War. The war (April 6, 1992 – Sept.14, 1995) was an aggression of Serbia on the independent country of Bosnia related to the dissolution of Yugoslavia. Basically, the communist party was starting to lose power while the nationalists were on the rise. The republic's government re-asserted effective power, and Serbia was finally able to influence decisions of the federal government. On Jan. 20, 1990, the delegates of the republic could not agree on the main issues in the Yugoslav federation, so the Slovenian delegates left the Congress. This was considered the beginning of the end of Yugoslavia.

Serbia began the process for independence and gained it in April 1992. Serbian forces began conducting a systematic cleansing of ethnic Bosniaks (Muslims), massacring tens of thousands of non-Serb citizens and raping up to 20,000 Bosniak women.



Serbian Soldiers

In July 1995, a mass killing, the largest in Europe since World War II, occurred when Serb troops occupied the UN "safe area" of Srebrenica in eastern Bosnia. 7,779 Bosniak males were killed. At the same time, the Bosniaks were forming the Army of the Republic of Bosnia. They defended themselves against the Serbs and eventually established control over most rural and urban regions. The Bosniaks, who surrounded the city



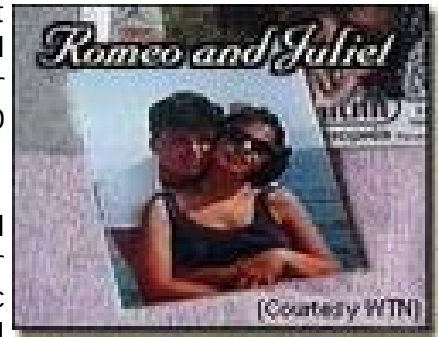
Siege on Serejevo

which was mainly populated by Serbians, held most of the capital Sarajevo. They continually shelled the town, killing over 10,000 civilians, and on May 2, 1992, imposed a blockade on all traffic in and out of the city, starting the siege of Sarajevo.

Finally, on Nov. 20, 1995, the leaders sat down to negotiate and sign the Dayton Peace Agreement, ending the war. The UN estimated 278,000 dead and missing persons in Bosnia and also recorded around 1,325,000 refugees and exiles.

Now that you have some of the history, let's tie it into our story about the tragic young lovers. The couple first fell in love in high school when they were 16 years old. For the most part, the families accepted the relationship between Bosko and Admira. All except Admira's grandmother who said, "I did have something against it. I thought he is a Serb and she is a Muslim and how will it work?" Her husband and brothers had fought the Serbs in WWII. On the other side, Bosko's grandfather had been one of the estimated 500,000 Serbs killed by fascists. There was a long history of hate.

When Bosko and Admira graduated from high school, Bosko found out he had to report for compulsory military duty for the Yugoslav Federal Army and was sent to officer training school in Serbia. Admira was crushed. Her father kept trying to persuade her to go out with her friends and meet other boys, but to no avail. Bosko and Admira had never been apart before and wrote to each other almost every day. After 11 months of being 300 miles away, they were finally reunited.



Bosko and Admira

On April 5, 1992, the streets of Sarajevo were filled with Bosnian Muslims and Serbs demonstrating their support for their new, independent, multi-ethnic state. Suddenly, Bosnian Serbs loyal to a political party opposed to independence fired into the crowd. A sniper's bullet claimed the first casualty of the Bosnian War. The siege of Sarajevo began.

Bosko and Admira thought everything would end soon and remained in Sarajevo. But things did not get better. Two sides were forming, and they were stuck in the middle. Bosko said, "I cannot go and shoot Serbs. I can't go into the Muslim army. If they call me, I simply cannot go." But he also couldn't go up into the hills and shoot back into Sarajevo because Admira and her parents were there. He was simply a kid who was not for the war. Bosko chose to stay in Sarajevo because of his opinions of the war. If he left the city, he'd never come back to his friends. He would be ashamed to face his buddies because if he left them, he would be a traitor.

Bosko's mother, becoming desperate to flee the city, turned to her son's Muslim

friend, Celo. Celo had strong connections to the Bosnian president because he had protected him when they were both inside Yugoslavia's Alcatraz, a maximum security prison. When he got out, he organized the first armed resistance to defend his city. Celo fixed it so Bosko's mother could leave Sarajevo and promised her, "Bosko can stay. I will take care of him." By this time, the summer of 1992, the Serb "ethnic cleansing" strategy was well under way, claiming the lives of 200,000 Muslims, including six of Admira's relative. Bosko was appalled and couldn't understand why this was happening.

As the Serbs tightened their grip on Sarajevo, Bosko and Admira began to worry that a sudden shift in the front line could suddenly cut them off from each other. They decided they would never be separated again and moved into Bosko's old apartment on Kosevo Hill. Bosko tried to convince Admira to marry him, but she refused, saying, "Those mixed marriages in the war are always covered by the media. I don't want to make such a big deal out of it." When her mother suggested she could do it privately with just the two of them and the best man so nobody would know, she said, "I would feel so sorry to get married without anybody from Bosko's side of the family."

Bosko, who used to run a small kitchenwares store, soon became an operator in the black market, stealing coffee, cigarettes, and gasoline that were being withheld for 20 times their value. It was in a struggle to help supplement the meager rations they were given. Misa Cuk, whose wife had fled the city and was now left alone, became his partner in these affairs, and he and Bosko became inseparable. However, Misa was a desperate man. When the opportunity arose, he volunteered to drive Bosko and Admira to Celo's wedding that was taking place in central Sarajevo, and while they were celebrating, he disappeared, fleeing out of Sarajevo. He had told Bosko nothing. While Misa was now back with his wife in Serbia-controlled Bosnia, Bosko remained behind to face the consequences of his friend's desertion. Men in the army started to attack him. The neighborhood had the urge to retaliate against somebody because Misa had a reputation of being the commander of Kosevo Hill, and then he fled to the other side. Because Bosko was his closest friend, they decided to take their revenge out on him. Celo had to step in and protect him. However, Celo could not be with him all of the time.

In early May, Bosko received a summons ordering him to appear for questioning at a Muslim police station. He had 72 hours to report or he would be arrested. It was then that he decided he must leave Sarajevo. Admira's grandmother begged Bosko to go alone and leave Admira behind. She said, "You see what they are doing to the Muslim girls. They can kill her." But Bosko and Admira had already decided they would leave Sarajevo together and escape to the Serbian side. They hid at her grandmother's apartment until Celo could arrange their escape. Bosko had gone back to his apartment to get some things and discovered it had been looted by his neighbors. It was May 13th, Admira's 25th birthday, and they were to leave six days later.

Before leaving, Admira visited her parents to say good-bye. Her mother pleaded with her to stay, but she replied, "Mum, do you know what you are asking from

me? I can't do anything else but go with him. Go back to the past, about 30 years ago. Would you have gone with Father?" She couldn't argue. Because her father disagreed with their escape, they decided to leave without saying good-bye to him.

Bosko and Admira arrived at Celo's headquarters, but he would only allow them to leave after he had made sure no one would open fire on them on the front lines. Celo's friend, Sasa Bogdanovic, was told everything was clear and went to the spot where he was supposed to meet the couple. Staying covered and low to the ground, he called to Bosko and whistled at him, and Bosko whistled back. He couldn't wave to the couple in fear of being shot. They were about 15 yards away. They were walking, anxious to get to Sasa, but when they came to the intersection, Sasa heard one bullet. It was a sniper's bullet that landed in front of their legs. Just after they passed Vrbanja Bridge, they were killed.

Dino Kaplin, a commander of a Croatian unit allied with the Muslim army, reported that he had a rooftop view of the no-man's land and saw what had happened. "The guy, as far as I could tell, was killed instantly and the girl was injured. She was screaming and started to crawl over to him. And then she hugged him. And then there was no sign of life." Two days later, the bodies of Admira and Bosko still lay where they had fallen.

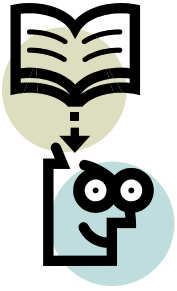
In the Bosnian capital, Sarajevo, Serb rebels and the Muslim-led authorities had spent a day arguing over which side had claim to the bodies of the young couple. They were both 25.



Bosko's parents

The parents wanted their children to be buried in Sarajevo, but the Serbs said no. They were buried in a bleak military cemetery, but they were buried next to each other. Bosko's mother presented a sweater she had knitted for Admira at the end of the ceremony saying, "My dearest kids, rest in peace. Your destiny is to be together in the grave." Admira's parents were offered safe passage from the Serbs to attend the funeral, but they refused to participate in what they saw as more Serb propaganda. They watched the service on TV. Admira's father commented, "Even their henchmen buried them together. Even they couldn't show disrespect for their love. It doesn't matter if they were their executioners. They still couldn't separate them. Probably that is destiny." He vowed to spend the rest of his life trying to bring Bosko and Admira's murderers to trial to be punished like they deserve. If he can't do that, he said, "I will choose my way and my way is an eye for an eye and a head for a head."

After 22 months of bombardment and 10,000 deaths in Sarajevo, the Serb forces withdrew and an uneasy peace settled on the city at last. "A glooming peace this morning with it brings / The sun for sorrow will not show his head / Go hence to have more talk of these sad things / Some shall be pardoned and some punished / Where never was a story of more woe than this of Juliet and her Romeo."



ACTIVITY

Compare the two stories of Romeo and Juliet, Bosko and Admira. What are the similarities? What are the differences? What were some alternatives both couples could have chosen – moments of if they had only done this...? How did both fear and love drive both couple's decisions? Where were some missed opportunities that would have prevented the tragedy? How did social conflicts affect both couples? Was it destiny, or was it the choices they made that led to their end?

**PERHAPS YOU HAVE LEARNED IT
WITHOUT BOOK...**

On the following pages you'll find discussion questions and activities to help you explore the inner workings of the play and APT's production.

Discussion Questions

- 1) Love manifests itself in a multitude of ways in the play. Compare and contrast Romeo's love for Rosalind with his love for Juliet. Consider love as it exists in the Capulet household. How does love operate between Lord and Lady Capulet, Juliet, the Nurse, and Tybalt?
- 2) Compare how Romeo reacts to the news he is banished and how Juliet reacts when she hears the news.
- 3) Some critics believe Shakespeare had to kill Mercutio because he was becoming such a compelling character and detracted from Romeo and Juliet. Do you agree? Why or why not?
- 4) Light in its various form recurs throughout the play. How does light mirror the action? How does the author use light to describe the characters and the changes they undergo?
- 5) Juliet is a very young girl; however, she shoulders a great deal of responsibility and manages a series of very difficult situations. Discuss Juliet's maturity level and compare it to Romeo's. Compare Juliet early in the play with Juliet later in the play. How has she changed? When did she change? Why did those changes occur?
- 6) Time is an important factor in this play: Rosemarie Fairman of Beaumont School, Cleveland Hts., OH, has her students develop a timeline that presents the action of the play according to the DAY on which it occurred. It is most effective in groups of 4 students. By building a PLOT REVIEW, students gain evidence to support the theme of HASTE in an essay response.
- 7) How long have Romeo and Juliet known each other? How long did Friar Lawrence wait before marrying them? Did Romeo have time to tell anyone about his marriage? Why or why not? Did Juliet have time to plan an escape other than what the Friar offered? Why or why not? How does Juliet's line, "It is too rash, too unadvis'd, too sudden," speak for the action in the play?
- 8) Choose one key character in the play. Describe and examine the character's decisions and how they affected the outcome of the play.
- 9) Compare Mercutio's view of love with that of Romeo's. How are they different? Find instances in the play that use antithesis: light and dark, love and hate, good and evil... Why do you think Shakespeare used these devices?

11) How is Romeo different from Juliet at the beginning of the play? How does their love subtly change each of them?

12) Make a list of other contrasts that exist within the play. You might start with:

Capulet	Montague
Rosalind	Paris
Age	Youth
Children	Adults
Nightingale	Lark
Life	Death
Love	Hate
Benvolio	Tybalt
Poison	Medicine

What purpose do you think the contrasts serve in this play? How would you set up the stage in order to dramatize the contrasts in the play?

13) The question of how much of what happened in the play was by chance and how much of it was by choice is important to answer. Look at the four characters:

Friar Lawrence
Nurse
Romeo
Juliet

Did fate and chance determine their actions and decisions? Did they have a choice? If so, what other choices could they have each made that would have changed the outcome of the play? What would you change to make sure the play had a happy ending? How would you make things different?

14) Jeff DePew offers this activity: Personalized license plates for various characters and themes. You can use quotes such as "LYKAROZ" (like a rose) "LTZSUN" (Juliet is the sun), or descriptions for characters like "KNGOCTS" (Tybalt – King of Cats). They color and decorate them any way they want – they can add bumper stickers or license plate frames ("Hit me, I need the Ducats").



From the Director's Chair!

Read through the description of what a scenic designer, a costume designer, and a sound designer does. Then, imagine you've been hired by APT to be a designer for their next production of Romeo and Juliet. How would you design it?

Scenic Designers

Scenic designers design the stage sets for a play. The scenic designer meets with the director to exchange ideas about what the sets should look like, the paint shades to use, props, etc. The scenery must fit the requirements of the script.

The scenic designer might think about questions such as:

- Is the play inside, outside or both?
- Where is the action taking place: a home, a castle, a garden?
- What are the needs of the show?
- Do actors need to make entrances or exits through a door?
- Is there a lot of physical movement in the play that needs a large, open area?
- Are there scene changes where sets have to be designed to change quickly and easily?
- What is the mood of the play?

Costume Designers

A costume designer, through detailed research and a director's vision, creates the look of a character, hoping to influence the audience's perception of who they are by what they wear.

Here at APT, our costume staff works an average of fifty hours a week preparing the 150 costumes we average per season. Typically, one third is built, one third is rented, and the last third is pulled from a stock of costumes we have here. They have to be durable to survive four months outside. Materials such as wool, cotton, and polyester last well. They also make costumes out of upholstery fabric. It looks great and can endure our extremes weather-wise. The designers begin talking about their ideas for color, texture, period and the overall look of the show. Once these are decided, they begin preparing sketches, which eventually get made into a pattern. This pattern transfers to a piece of muslin and acts as a rough draft that allows the designers and costumers to rip, tear, write on, add on to and pin together as they need before moving to the more specialized and more expensive fabrics.

Sound Designers

In addition to the sounds of the words spoken by the actors, a play may also call for sound effects to recreate lifelike noises or use music or abstract and unidentifiable sounds to support the drama. The sound designer plans and provides the sound effects in the play. The composer writes any original music the show may require. All the music and/or effects in a play considered as a whole make up the "soundscape."

The designer's work

Sound designers and composers begin their work by studying the script, gathering as much information as they can about any sound or music it calls for. As in all other aspects of design, an early meeting with the director and the design team is essential to get a clear understanding of the production concept.

Some directors will already have very clear ideas about what the sound effects and/or music should sound like, while others may request that the sound designer/composer sit in on rehearsals to assist with developing effects and music to fit the specific contexts in which they will be used. Once they have a precise sense of what the production needs out of the music or sound, the composer begins composing the necessary musical pieces and the sound designer begins to gather and create the necessary sounds.

Sounds and music in the theatre can

- motivate actions onstage and indicate events taking place offstage
- establish the time of day, season and weather
- locate the action in a specific place
- create mood and changes in mood
- stimulate audience expectations of what is to come
- provide information about the characters
- build transitions between scenes
- offer shortcuts that rapidly advance the plot or recall past events

Josh Schmidt on sound design for *Romeo and Juliet*:

What is your job as a sound designer?

My job as composer/sound designer is to create an original soundscape with original music to complement the production. This material helps shape scene transitions and augments in various ways certain moments of the play (i.e. reinforcing the idea of a certain place or time, dramatic underscoring, etc.)

How do you approach a production?

No two productions are approached the same way, as every play that I work on could be 180 degrees different from the one I did previously. Usually, the basic technique is to read and analyze the script at hand, get an understanding of its textual/dramatic structure and then work from there. When a design team meets, I glean an understanding of the overall agreed aesthetic of the production at hand (whether pre-determined or arrived on through discussion), and I work from there. I think the most important thing to know is that all things could change at any moment, and your pre-production work should accommodate this fact as much as possible.

What did you use for inspiration for this show?

On R+J...mostly I am inspired by the set and costume designs presented to me - in this case Nayna Ramey's set and Robert Morgan's costumes, AND David Frank's vision on the play - all which was revealed in pre-production meetings. These things give me a visual sense of which my music and sound should emulate. I knew going in I wanted to achieve a more contemporary/ambient electronic sound that suggested period, rather than write period-specific music. And I knew I wanted this music to be transparent, not densely-crafted. And my structural analysis of the play allowed me some initial input on the shape of certain transitions. But there is nothing more inspiring or informing than the work of your collaborators (and that includes actors during rehearsal). One must be prepared to go with a new idea at any moment, and keep an open mind.

What do you hope the audiences here will take away from the production and your design?

The play is always more important than the design - hopefully nobody is distracted by the sound (that would be... bad!). If anything, I hope the audiences find greater depth and detail to one of Shakespeare's most-commonly produced plays than they have experienced before - and maybe, just maybe... the design elements had something to do with that.

What do you love most about your job?

The people I work with, the material I work on, and the environment in which I am fortunate enough to work in make my job what it is... and APT is truly excels in all those areas. It is a wonderful theatre with a wonderful audience.

Behind the Scenes

A few thoughts from Director David Frank and Fight Director Brian Byrnes on their roles, and on directing *Romeo and Juliet*.

From Director David Frank

Acting Producing Director and Artistic Director David Frank directed this season's production of *Romeo and Juliet*. Here he shares his thoughts on being a director and his vision of the play.

What is your job as a director?

That's a little like asking 'what is your job as a human being?' I have been struggling, in vain, with both questions for more than 40 years. So much depends on the circumstances. As a director, whom are you serving: the audience, the actors, the playwright, the producer or your own artistic convictions? All of them, always, to some extent but the mix varies hugely.

And yet for all the differences, the basics remain the same. As a director you are

responsible for the guiding principles of the production and for its overall aesthetic character and achievements. In pursuit of this goal you need must be prepared to serve as a manager, storyteller, acting coach, dramaturge, spokesperson, diplomat - and yes, in a small but important way, as an artist.

Why this play now?

Why not? Great plays are independent of any particular decade. They resonate for every age and they need no justification beyond their own glory.

What draws you to Shakespeare?

If I could really answer that question, I doubt I would be so drawn to him. Language. Story. Character. And something else...

What do you hope the audience takes away from this production?

A memorable story. A deep experience of the language - so that all those words seem necessary and much more accessible than one might expect. And Shakespeare's vivid reminder that our smallness of spirit, our grimy tribal instincts are often the source of much of the world's suffering.

His personal vision of Romeo and Juliet

The greatness of this play, I think, depends not on a sense of doom, but on a frantic story of near misses, momentary self-centered stupidities, on little things with huge consequences and with the insistent suggestion that we can, we must, learn to do better. I want a sense of "if only..." and I realized I wanted to suggest that we ourselves are responsible for our aggressiveness and selfishness and that fate has nothing to do with it. The starting point led to my determination to try and construct the evening as a series of near-misses, momentary stupid decisions and uncontrolled, spur of the moment reactions. I want the audience to anticipate while experiencing the show that maybe this time there will be a happy ending. Maybe this time it will all work out... and then it doesn't.

Romeo and Juliet are the quintessence of romantic love, and the glory of the romantic couple, the completeness of love, is made all the more vivid by surrounding it with its opposite. Not evil, or grand schemes of villainy, but self-centered thinking – selfish and inward looking; a sordidness that runs through the other characters in many different ways.

Because we want the play to feel timeless, we are quietly placing it in the period that it is written – Renaissance Italy. The clothes and set don't overwhelm the story. That way you focus solely on the characters, the language and consequently, the story.

Shakespeare's language is challenging, and bringing it to life for modern audiences depends on two components. First, it is the actors' sheer technical skills and

phrasing agility. The other is the ability of the actor to be “in the moment.” This is apparent when the actor is bringing forth real ideas, making realizations, reacting, not simply relating the text. The fusion of those two components is at the heart of APT’s aesthetic.

From Fight Director Brian Byrnes

On guard! Left foot advance. Right sword in tierce. Left sword in quarte.

The study of fencing and sword play, while exhilarating and fun, can be a very tedious and difficult skill in which to master. It takes very precise and focused movement, and it also demands a lot of practice. Staging a fight with swords in a production takes long hours of rehearsal with a trained choreographer and competent actors. Not only does the movement have to communicate intention and keep audiences attention, but it also has to be safe. It will hopefully look completely spontaneous and real, but in actuality each step will be closely rehearsed and anticipated. When all the pieces come together, it’s thrilling to watch in live action on the stage.

What is your job as fight choreographer?

The primary concerns for a Fight Director are Safety and Dramatic Effect. I look to ensure that the fight sequences, which are by their nature very physical, are also safe for the actors to perform each and every time. This effort is achieved through detailed rehearsals with the actors as they learn and rehearse the movements of the fight choreography. There are also measures we take within the choreography that keeps the audience’s safety in mind too. The dramatic effect of the fight sequences comes into play in how we shape the “story” of the fights themselves and how the fights are a part of the overall story within the context of the play. As a playwright, Shakespeare is one of the most talented writers who incorporates fights as an integral way in which to advance the story of the play. In some cases, as in *Romeo and Juliet*, the whole tone of the play has a dramatic shift as a result of the violence that happens within the play.

How do you approach a production – what do you do to prepare?

It’s important to know early on what the set and costume design will be. This informs what “period” the play will be in, and what props will be needed for the production (either swords, daggers, axes, guns, etc...). Then, it is best to talk with the director regarding how they will approach the story of the play as a whole, and further, what story they may be looking for in the fights specifically. This conversation is a sharing of ideas between the director and fight director, narrowing down to what I call the “flavor” of the fight – which include ideas about the characters’ intentions in the scene, and how those intentions might be carried out in a physical way on stage. Early discussions and coordination with the Prop Master is important too, in order to arrange the needed props for the production prior to beginning of rehearsals.

What do you use for inspiration?

Many times, it is important that a fight director does historical research regarding the period of the play and the historical fighting styles that may have been appropriate to the era in which the play is set. This information can be very useful to help enhance the theatricality of the fight scenes. Most important are the questions to ask: What would this or that character prefer as a weapon style? What kind of fighter are they? Do they “play by the rules” or not? And most important – What happens in the immediate story that causes the character to commit to the fight? Ultimately, the decision to fight, and continue fighting are the most interesting dramatic tipping points within these moments of the play. To find these moments and make definitive story choices involves the cooperative efforts of the director, fight director, and actors – all of whom have very important ideas to share to help finalize the overall fight scene/s.

What do you hope the audience will take away from your choreography and staging?

Of course, we want the fights to be exciting to watch – Shakespeare was a great dramatist, in that he gave his plays “action scenes” that immediately grab the audiences attention – but moreover, I hope that the fight scenes help the audience to better understand what “drives” the characters to do what they do within the context of the play, and how those decisions have a direct effect on the events of the play as a whole.

What do you love most about your job?

The collaborative process in creating a show is most rewarding to me. It all starts with only the text ... the words on the page ... the play. Then, a myriad of individuals involved with the production begin to build toward a cohesive vision of the play. Being a part of that collaborative effort, and bringing my area of expertise to pre-production, rehearsals, techs, and performances is entirely gratifying. It is the process of creating the show, and then giving it over to the audiences that is most rewarding. It’s a lot of very hard work to tell a good story – but so worth the effort!

An additional side note:

During Shakespeare’s day, there were many, many “Schools of Fence” and “Masters of Defense” that were teaching the art of swordplay and fighting techniques throughout Europe. At the time *Romeo and Juliet* was written, fighting and fencing were very much in vogue for the well-to-do as well as the commoner, as there was a huge swordplay influence coming into England from Italy, France, and Spain at that time. It is interesting to note the multitude of “fencing” terms throughout *Romeo and Juliet* – which really makes it a very contemporary play for its day – as the audiences seeing the very first productions of *Romeo and Juliet* would have been very familiar with the current jargon and fighting terminology of the day.

Of particular interest throughout the teachings of numerous “Fencing Masters” was the focus and use of mathematics and geometry as a basis of their particular fencing techniques. Many of these teachers published extensive fencing manuals that explored the theoretical and practical “use of the sword”. In most of these manuals, they include diagrams and illustrations detailing the intricate “science of attack and defense” – which showed the physical positions of the most effective ways regarding attacks and defensive movements. In these diagrams, it’s amazing to see the detailed geometrical shapes, circles, lines, points, numbers, letters, and angles used to illustrate their particular “systems”.

Briefly put, they were all exploring the same ideas:

How does a three-dimensional body work, with a weapon in hand, against another three-dimensional body, similarly armed, when the potential of injury or death is on the line?! An important need to say the least – and via this need, a multitude of teachers developed specific approaches and training methodologies which were intended to keep one from injury and/or death when swords were the weapon of choice.

It’s also interesting to note, that in some way or another, each one of these manuals has a relative disclaimer somewhere in their teachings, invariably stating something to the effect that “. . .even after having mastered these techniques in the classroom, when it comes down to the real thing . . . anything goes.”

Shakespeare in Calabar

By Tom Hebert
Peace Corps Nigeria, 1962-64.

This old postcard still hangs there in my mind: a King -- The Muri of Ifut -- his several courtiers, and the several wives of the Obong of Calabar, all bunched against the wild rain, the Guinean tempest howling up from the Bight of Biafra, a love-besotted Irish Holy Ghost Father clinging to the weakening Inner Above, passing a South African exile a fifth of Vat 69 ("All the better to hang on to that upright with"), while a full-sized Elizabethan stage sank slowly into the turf of a West Africa soccer stadium. Right then I hoped that it wouldn't ever get much better because a person can withstand only so much fulfillment in his life.

Sunk deep in the slack creeks that slowly wash out to the Atlantic, in 1964 Calabar, Nigeria, was still a Victorian, Sadie Thompson kind of place. This crinoline tramp had, for generations, been compromised beyond redemption by her appetite for the British district headquarters and her earlier partnership with the slave factors' hulks that had stained her dark waters. But Calabar town, before Nigeria's recent oil boom and bust, had style, panache, many terrific secondary schools, and boasted numerous living relics from her colonial time: literary societies, bookstores, Pim's Cup #2, snooker billiards at the club, formal balls and her flat-out four-wheel-drive love for Shakespeare.

My Peace Corps assignment was so perfect I hesitate to talk about it even now, fearing that someone will yet take it away. After one in-country year of teaching high school English, I wrangled an appointment as business manager for the School of Drama at the federal University of Ibadan. For the School's first Theater-On-Wheels cross-country tour, I was the advance man, traveling around the country creating local civic committees to handle promotion and logistical arrangements for the upcoming 3,000-mile tour.

That year, celebrating Shakespeare's 400th birthday, we presented an evening of four hours of scenes from his plays. A truly lavish production, it rolled through the country on a forty-foot truck-trailer combination that at each of the twenty-three host towns opened up into a stage, like a huge plywood sunflower. All funded by Shell Oil, the British Council, and the Ford and Rockefeller foundations, there was a bus for the forty student actors, four staff cars, and the advance man in a circus-painted Land Rover hung with loudspeakers, flinging gaudy flyers to a million townfolk. A sensational juggernaut highballing it from savannah to coastal delta, to Sahel and back. It's all true.

Astonishingly, in the West Africa of this period lay the most Shakespeare-literate society the world has known since sixteenth century London. Secondary schools in Nigeria, Ghana, The Gambia, Sierra Leone, and Cameroon still competed under the Cambridge University/West African School Certificate Council's examination program. The School Cert mandated, among other standards, that students study five years of Shakespeare to prepare for the final examination's "set play." As a result, for several generations millions of West African kids quite literally memorized two or three of William Shakespeare's plays. (Such heroic learning was much inspired by every Nigerian's lovely use of language and the daily reality of a national life then singularly Elizabethan in the epic grandeur of its debates and tribal intrigues of power and vivid character.) At our performances, thousands would mouth the lines in an audible susurrus that confounds me now as I worry over what went wrong with American schools.

On my advance trip, learning that the patronage of Calabar's two Efik kings was necessary if the presentation was to happen, I had negotiated several details with their Royal Highnesses, the Muri of Ifut and the Obong of Calabar, and had come to know and greatly respect them. They immediately sent out the proper assurances and promised to be in attendance.

A month later, on the night in question, knowing we had presold 3,000 tickets, I asked my entire committee to be available for rough duty. At earlier stops we had had crowd scenes that bordered on riots, with a rush of 10,000 people pressing through the single stadium gate in Onitsha, kids hanging from telephone poles in Umuahia.

The backstage crowd that night included the priest who was vice-principal from St. Patrick's Secondary School, who, we all knew, was innocently smitten with a Calabar Volunteer (he would later suffer much more during the Biafran War from federal persecutors); a wonderful South African, teaching out his exile years in another local high school; the drama school's roguish English director; and several staff.

With an urbane Calabar audience seated without incident and the royals in their box seats, the lights came up on a ravishing Twelfth Night. But we were now hitting the rainy season. Two hours later, just after the scenes from Julius Caesar began, all hell broke loose. First the wind, then a small rain, then West Africa Wins Again! The speaker and light towers, rigged on cement-filled wheels, began to weave, while under the force of the wind the stage was coming unhinged. Soon the rain was blowing dead level across the footlights. Surely the audience would flee, but looking out we saw them rooted to their chairs. Electrical lines were arcing. Someone said that something had to be done. Perhaps the crowd wasn't leaving because the two royal parties hadn't budged. Detailed for the job, I scampered across the field to the royal enclosure. Crouching down by his armchair, I inquired of the Obong of Calabar, the senior of the two rulers, if he didn't think it best to call the whole thing off, so his people could find some cover.

His ear cupped to catch the now unamplified words, he looked up, smiled:

"Thank you. I can't leave just yet. I haven't had time to read Julius Caesar in so many years. I don't remember now how it all resulted. And I, of course, should know. Remember, how `Uneasy lies the head that wears the crown.'"

The next morning a heavy-duty tractor was engaged to unstick the stage from the field. The performance had, of course, carried on in the rain to a full, happy stadium.

Calabar was my kind of town.

— *Tom Hebert is a writer and policy consultant living on the Umatilla Indian Reservation, Pendleton, Oregon.*

**MEN'S EYES WERE MADE TO
LOOK, AND LET THEM GAZE...**

Here are some movie versions of the play, along with references from popular culture. There are also some productions and adaptations you may find of interest. Let's face it, Leonardo looks great in tights.

Productions, Films, and Music references...

- 1936: *Romeo and Juliet*. Starring Leslie Howard (age 40) as Romeo and Norma Shearer (age 35) as Juliet. George Cukor's black and white version of the play that was nominated for four Academy Awards including Best Picture and Best Actress (Norma Shearer). 126 minutes
- 1954: *Romeo and Juliet*. Laurence Harvey, Susan Shentall, Flora Robson. Entire movie filmed in Italy. Don't bother – see the Cukor or Zeffirelli. 135 minutes
- 1961: *West Side Story*. The famous musical was a brilliant adaptation starring Natalie Wood as Maria. This film is a masterpiece. Winner of 10 Academy Awards. 151 minutes
- 1968: *Romeo and Juliet*. Italian director, Franco Zeffirelli, produced this adaptation starring Olivia Hussey (age 15) as Juliet, Leonard Whiting (age 17) as Romeo, and Michael York as Tybalt. It's still popular today. 138 minutes
- 1978: *Romeo and Juliet*. BBC Television Shakespeare series directed by Alvin Rakoff, starring Alan Rickman as Tybalt.
- 1993: *Romeo and Juliet*. This is a stage version starring Megan Follows and Antoni Camolino. 162 minutes
- 1996: *Romeo and Juliet*. The newest Twentieth Century Fox version of the play, directed by Baz Luhrmann and starring Leonardo DiCaprio and Claire Danes. 120 minutes
- 1996: *Tromeo and Juliet*. Directed by Lloyd Kaufman and set in Manhattan in a punk milieu. Lemmy from Motorhead narrates.
- 1998: *Shakespeare in Love*: Stars Joseph Fines, Geoffrey Rush, Gweneth Paltrow, Dame Judy Dench, to name a few. Shakespeare is writing *Romeo and Juliet*.

References in Popular Culture:

- Dire Straits' 1980 album *Making Movies* had a hit song "Romeo and Juliet", in which the singer looks back on a failed relationship. It was inspired by Mark Knopfler's broken romance with Holly Vincent. The Indigo Girls covered this song on their album *Rites of Passage*.

- The Lou Reed song, "Romeo had Juliette" from the 1989 album "New York".
- Glam metal band Ratt referenced *Romeo and Juliet* in their 1984 hit "Round and Round".
- The 2003 musical remake of *Reefer Madness* featured a song "Romeo and Juliet" in which a pair of young lovers compare themselves to Romeo and Juliet, having only read the first half of the play, and mistakenly assuming the ending to be happy.
- The Arctic Monkeys song "I Bet You Look Good on the Dancefloor" mentions the Montagues and Capulets.
- The Blue Öyster Cult song "(Don't Fear) The Reaper" mentions Romeo and Juliet.
- The Big Audio Dynamite 1985 album "This is Big Audio Dynamite" has in the song "The Bottom Line" a reference to Romeo (as well as a reference to the famous soliloquy in Hamlet).
- The Ash song "Starcrossed" is a reference to *Romeo and Juliet*.
- The Bob Dylan song "Desolation Row", from the 1965 album Highway 61 Revisited, contains the lyric "And in comes Romeo, he's moaning..."
- The Semisonic song "Singing in My Sleep" contains the lines "It's the modern equivalent / Singing up to a Capulet / On a balcony in your mind"
- The game *The Sims 2* includes a storyline where the Romeo and Juliet fall in love, while their respective families (the "Monties" and the "Caps") feud.
- The game *RuneScape* has a quest named "Romeo and Juliet", where the player must help the two.
- In the card game *Magic: The Gathering*, a card called Dark Banishing displays a quote from *Romeo and Juliet*:

*Ha, banishment? Be merciful, say 'death,'
For exile hath more terror in his look,
Much more than death.*

- The American band *The Reflections* reference the play in their song (*Just Like Romeo & Juliet*)
- *Tales for the L33t* - A humorous flash version of Romeo and Juliet, done in leetspeak
- Two cigar brands exist that bear the Spanish version of the play's title, *Romeo y Julieta*.

Opera: *Romeo et Juliette* by Charles Francois Gounod in 1876 with a libretto written by Jules Barbier and Michel Carre.

Ballet: 1938 adaptation featuring music by Sergei Prokofiev. It's rapidly shifting moods range from the playful to the erotic to the brutal. "The Mask at the Capulets" expresses all the strangeness of new love, along with an increasing sense of ominousness.

Musical: Besides *West Side Story*, the song "Exit Music (For a Film)" by Radiohead was made for the 1996 movie version and is sung from the point of view of someone waking up his lover and inviting them to join them in escaping from the oppression of their respective families through suicide. The story also inspired Tchaikovsky's *Romeo and Juliet, Overture-Fantasy*.

How other productions changed it up:

A particularly effective touch in the Royal Shakespeare Company's 1976 production came in the death scene: as Romeo cradled Juliet in his arms, just before taking the poison, she began to stir, but he, overcome by grief, failed to notice the signs of life. For most of the audience, this innovation intensified the pathos of the scene.

The Swan Theatre at Stratford-on-Avon is very like the theatres which Shakespeare himself used. It was the site of the 1989 RSC production, directed by Terry Hands. The setting was the wooden frame of the theatre itself, with almost no stage furniture. One scene flowed uninterruptedly into the next, as it did in Shakespeare's time. The Chorus wore white slacks and a sweat shirt; the rest of the costuming was of no particular period, though there were suggestions of Renaissance Italy and of Japan. Hands had his actors adopt a more conversational delivery than is usual, resulting in some loss of the rhythms of the poetry. Mercutio spoke in a Scottish accent. The ballroom scene was particularly effective: the dancers froze during the lovers' sonnet as though time stood still for them.

In some ways the most surprising production of *Romeo and Juliet* in recent times was that of the Royal Shakespeare Company (RSC) in 1983, which began with a funeral tableau showing Romeo and Juliet lying dead on their bier surrounded by mourners. According to one critic, this device cast "an ominous glow" over the first three acts, "the feuds becoming like the first notes in a death dance."



ACTIVITY

How would you stage a production of *Romeo and Juliet*? Can you think of any other ways in which director and designer could set the mood of a production before plunging into the opening scene?

EXAMINE OTHER BEAUTIES...

If you'd like to venture further into the world of the play, the playwright, or just like surfing the web, we've got a few suggestions that can get you started.

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www.alternativeservicesdirectory.com/psychic/index5.html

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The Shakespeare Resource Center – www.bardweb.net

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www.lessonplanspage.com
www.library.thinkquest.org
www.teachersfirst.com
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Surfing with the Bard – www.shakespearehigh.com/library/surbard
Includes detailed descriptions of Shakespeare-based "Star Trek" episodes

