

Fall 12-6-1974

Romeo and Juliet (1974)

San Jose State University, Theatre Arts

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William Shakespeare's

TECHNICAL STAFF

Stage Manager Gail Kennison
Assistant Stage Managers Sherrie Brown, Charles Ensor
Assistant to the Scenic Designer Pam Elliott
Assistant to the Costume Designer Jessica Scott
Assistant to the Lighting Designer Emily Aiken
Sound Designer & Technician Al Wackermann
Makeup Design Joann Clark
Master Carpenters Jack Neveaux, James Lioi
Scenery Construction Steven Graziani, Michael Hassel,
Mildred Henderson, Charles Kogan, Jeff Streat, Tim Weltz
Scenic Artists Pam Elliott, Pat Huss
Stage Carpenter Edward Brener
Stage Crew Ken Teel, Michele Zalesny
Property Mistress Julie Danes
Property Coordinator Lee Livingstone
Property Crew . Joyce Atkins, Carol Chiavetta, Kathy Keith, Dan Leahy
Master Electrician Gail Kennison
Lighting Crew Charles Kogan (Head), Bernard Caputo,
Merritt Clifton, Pam Elliott, Dennis Martin,
Robert Murphy, John Van Ouwerkerk
Costumer Bert Prunkl
Wardrobe Mistress Jessica Scott
Seamstress Lynn Alison Marten, Kathy Brooks
Costume Crew Pam Douglas, Steve Gleason, Kay Hofer,
Joyce Lewis, Roland Shutt, Virginia Townsend
Costume Construction Yolanda V. Parra, Jane Pratt, Ken Helwig
Kenneth Gomes, Dominee Maurer
Makeup Crew Candy Cook, Sammi Gavich, Nancy Horn,
Ron Hartman, George Jaeger, Kim LaFollette,
Debbie Miller, Susan Wiley
Publicity Mark Freeman
Box Office Manager Dorothy Waterhouse
House Manager Kelley McLaughlin

ACKNOWLEDGEMENTS

The Theatre Departments of Stanford and
San Francisco State University for the loan of men's boots;
Patricia Bower and Richard Parks for vocal coaching;
Carol Haws for advisement on dance.

TO OUR PATRONS

We request there be no smoking, eating or drinking in the theatre.
Restrooms are located at the rear of the theatre.



ROMEO and JULIET

presented by

San Jose State University Theatre Arts Department
University Theatre December 6, 7, 12, 13, 14, 1974

A DIRECTOR'S NOTE

Few plays seem as clearly suited to the intent and purpose of a University Theatre Arts program as is ROMEO AND JULIET. Seeing Shakespeare can open eyes and awaken senses of those whose exposure to him has been confined to the library or classroom; it can do the same for performers whose experience has been chiefly with realistic drama in the modern idiom.

A Shakespearean production can and should be something more than an historic re-creation, though a producer needs an awareness of the theatre and people for which the plays were written. Without resorting to "gimmicks" for their own theatrical sake as some directors seem wont to do, an interpretation can stress how the desires and conflicts, joys and sorrows of Shakespeare's memorable characters are akin to those of another age and society. So ROMEO AND JULIET seems able to speak to the hearts of youth as few contemporary works are able.

Without visually overparticularizing an historic period or undervaluing the beauty of the poetry, this production is intended as a youthful offering of the eternal tragedy of being young in a world not of one's own making; a world where the nature and intensity of youthful feeling is so often misunderstood. The events will be reenacted among the ruins of an edifice which recalls a former splendor, but "Now is the hot blood stirring!"

ANNOUNCEMENTS

ROMEO AND JULIET is the second production of our 1974-75 theatre subscription season. It will be followed by the presentation of Tennessee Williams's CAT ON A HOT TIN ROOF on February 28 and March 1, 6, 7, 8. The premiere of an original comedy-drama AND BABY MAKES THREE by Richard Herlan is scheduled for presentation in April, and Leonard Bernstein's WEST SIDE STORY, the exciting modern musical treatment of the Romeo and Juliet theme, will be the final production in May.

Special Wednesday evening performances of ROMEO AND JULIET, CAT ON A HOT TIN ROOF and AND BABY MAKES THREE are being offered for high school audiences.

The recent Youth Theatre production of YOU'RE A GOOD MAN CHARLIE BROWN (directed by Gayle Cornelison) has given several additional performances on tour. The Creative Associates, an advanced performing group (in Drama under the direction of Howard Burman, in Dance under the direction of Carol Haws), perform regularly for the interdepartmental Fine Arts classes and also for schools and community groups off campus. A series of Shakespearean scenes has been prepared under the direction of Grant McKernie for demonstration to English literature classes.

The Tragedy of ROMEO and JULIET

by William Shakespeare

Direction by Hal J. Todd

Scene Design by Donamarie Reeds

Costume Design by Lee Livingstone

Lighting Design by Dee Cecil

Technical Direction by James R. Earle, Jr.

Fencing Supervision by Michael Dasaro

Dance Choreography by Maureen Tracy

DRAMATIS PERSONAE

PRINCE ESCALUS (and Chorus)	Michael Neilond
PARIS, his noble kinsman	John Erlendson
MONTAGUE, head of a great household	Stephen Johnson
LADY MONTAGUE, his wife	Elizabeth Day
ROMEO, their son	James Amato
BENVOLIO, his cousin	Brian Lewis
MERCUTIO, his friend	Roy Cutler
CAPULET, head of a rival house	Timothy Weltz
LADY CAPULET, his wife	Katherine Kurz
JULIET, their daughter	Janice Garcia, Kim Kamitzes*
TYBALT, nephew to Lady Capulet	Douglas Morrison
OLD MAN, a Capulet kinsman	Richard Evans
THE NURSE of Juliet	Jayne Danowski
SAMPSON	Victor Serrano
GREGORY	Sal Acardi
ANTONY	Ray Mendonca
PETER	Randy Wright
BALTHASAR	Gregory Wright
ABRAHAM	Bruce DelesDernier
FRIAR LAURENCE	Perry Sites
FRIAR JOHN	Larry Voellger
APOTHECARY	Earl Davies
PAGE to Mercutio	Brett Kyle
OFFICERS	Mark Freeman, Mark Nelson, Richard Evans, Bruce DelesDernier
CITIZENS, LADIES, GENTLEMEN	Jessie Scott, Ray Mendonca, Earl Davies, Lisa Sites, Joann Clark, Larry Voellger, Lucia Broyles, Mark Freeman, Michael Moon

Part I takes place on Saturday and Sunday;

Part II on the following Monday, Tuesday and Wednesday.

There will be one intermission.

*performances of December 12, 14