



Shakespeare

IN THE PARK FESTIVAL

TOOWOOMBA | FRASER COAST | SPRINGFIELD

2008



[www.usq.edu.au/shakespeare](http://www.usq.edu.au/shakespeare)

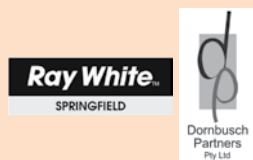
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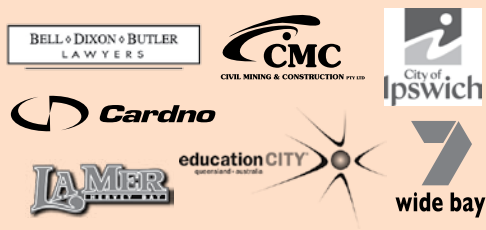
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Director of Creative Events	Scott Alderdice
Production Manager	Col Wells
Finance Manager	Sue Pearson
Marketing & PR Manager	Michelle Fox
Research & Community Engagement Manager	Dr Janet McDonald
Shakespeare on the Bay Manager	Stephanie Bayley
Executive Officer	Anne Anderson

## MESSAGE FROM THE PREMIER OF QUEENSLAND

Set against the beautiful backdrop of Toowoomba's Queens Park, the Shakespeare in the Park Festival brings to life the works of the great playwright in a series of magical performances for the fifth year running. In what I believe is a cultural event not to be missed, the annual Festival draws residents, visitors and tourists alike to the town's premier 'green space' to be entertained by both professional and student theatre.

The program for 2008 will include a main stage production of *Romeo and Juliet*, school workshops and community forums where the social themes of the play will be discussed.

Past performances, which have drawn 15 000 theatre-enthusiasts have included *Hamlet* (2004), *The Taming of the Shrew* (2005), *The Comedy of Errors* (2006) and *Macbeth* (2007). The Shakespeare in the Park Festival is proudly supported by my Government through the Queensland Events Regional Development Program.

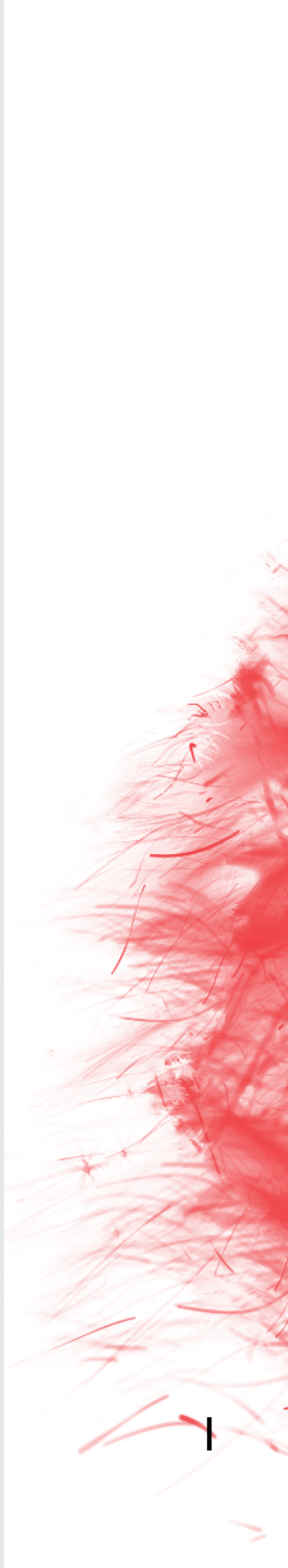
Regional events deliver an enormous boost to local economies – bringing in business, creating jobs, attracting tourists and fuelling growth, prosperity and offer a tremendous sense of pride for the host communities. Already, the funding program has provided more than \$9.7 million to some 460 regional events since it started as a world-first initiative in 2001. Across the State, thousands of individuals, community groups, local councils and in some cases entire towns, put countless hours into ensuring their events are a success.



The Queensland Government is proud to share the passion and the achievements of the State's regions through this program. Enjoy the Shakespeare in the Park Festival, and I hope you will have an opportunity to discover more of Queensland's great events in the coming year.

ANNA BLIGH MP  
PREMIER OF QUEENSLAND

A handwritten signature in black ink that reads "Anna Bligh". The signature is written in a cursive, flowing style.



## THE FESTIVAL

USQ Artsworx is very proud to present the fifth annual Shakespeare in the Park Festival (SiTPF). As Manager of Artsworx and Producer of the SiTPF, I believe the ongoing success of this Festival is due to the passion and dedication of USQ staff and students who live and breathe the Festival year-round to create an event that is engaging for audiences of all ages. This combined with the generous support of USQ, the business community, state and local government, as well as our patrons means that the SiTPF comes to life each year.

It has been incredibly satisfying to see the community embrace this event, with audience numbers increasing by 30% each year in Toowoomba since its inception in 2004. In addition to this, popular demand saw the Festival pack up at the end of its 2007 season and ship out to Fraser Coast for its premiere season 'on the Bay'. The positive response to the Festival from the Fraser Coast region ensured we tour to Hervey Bay again this year. The SiTPF continues to grow as in 2008 we also tour to Springfield to enable a whole new audience to experience the joy of live theatre performed alfresco.

The SiTPF is a shining example of what can be achieved when a university invests in practical, real-life education to provide enhanced learning opportunities for its students. To ensure our students are best equipped for their future careers in the competitive Arts industry, they are mentored via a hands-on approach with real public outcomes. Second and third year students from the School of Creative Arts are assigned roles on the Festival to ensure they discover first-hand what it is like to create and sustain a large touring cultural event. They are involved in all aspects of the Festival including acting, stage management, dramaturgy, set and costume design and build, school workshop facilitation, front of house,



*Macbeth 2007*



*The Comedy of Errors 2006*

online ventures, tour management, camera operation, film editing and DVD creation – just to name a few! Students work alongside a range of professionals including USQ staff and external arts industry representatives, to learn 'on-the-job' to achieve best practice outcomes. This means that our students immerse themselves in a very practical and public education program with the added bonus of experiencing the joys of seeing their hard work appreciated by thousands of audience members. Is it any wonder our graduates are employed so quickly after finishing their degree?

To me, *Romeo and Juliet* is just as relevant today as it was in Shakespeare's day. We all still live in a world where violence and fear tries to erode our communities; where families fight, where communication breaks down, and where people take their lives and the lives of others. However, we also live in a world where love and loyalty prevails; where people fall head over heels for each other, where strong friendships are forged; and where personal expression is encouraged. *Romeo and Juliet* is a perfect play for today and this interpretation is a contemporary and exciting one designed to engage a modern audience.

Apart from the mainstage production of *Romeo and Juliet*, the SiTPF also includes our very popular Schools Workshop Days. Hundreds of primary and high school students annually converge in Queens Park and at Seafront Oval to participate in practical workshops to complement their school curriculum. For the high schoolers, the Workshop Days continue with dinner and then a performance of *Romeo and Juliet*.

This year, we have also included in the Festival program, public community forums facilitated by leading experts in the fields of youth and family relationships, love and suicide prevention. The themes present in the play prompted our desire to provide a safe and informative space for people to reflect and to share ideas with one another in the hope that tomorrow's world will be a little less like the world of *Romeo and Juliet*.

On behalf of the Shakespeare in the Park Festival team I thank you very much for your support. I trust you enjoy the experience as much as we have enjoyed creating it!

Dr Rebecca Scollen



*The Taming of the Shrew* 2005



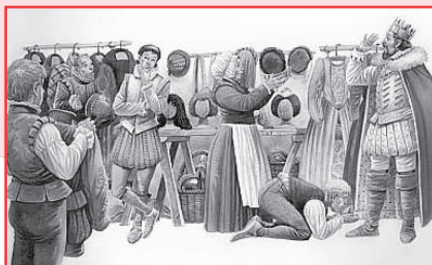
*Hamlet* 2004



## WHO WAS WILLIAM SHAKESPEARE?

The short and honest answer is, no one really knows for certain who Shakespeare was, or for that matter, if he ever existed at all. There are those who believe his plays were written by the Earl of Essex, others by Francis Bacon, some claim Shakespeare was a pseudonym used by Christopher Marlowe. Historians debate almost every aspect of Shakespeare's life from his education to religion to political beliefs to sexuality. However, the few facts that are known about him are actually quite interesting. Shakespeare was a popular and relatively successful playwright in his own lifetime – one of his plays ran for eleven days, shorter than our average season today but astonishing for Elizabethan England that saw mostly repertory theatre. And while historians may not be able to agree if William Shakespeare was even a real person, documents show he spelt his own name at least thirteen different ways.

*Romeo and Juliet* was first performed in c1594 and in the four hundred years since it has been interpreted and re-interpreted countless times. The play can as easily champion love and applaud the young and reckless as it can act as a solemn warning to children who do not heed the advice of their elders. It is interesting to note that Shakespeare's classic itself is an adaptation or re-interpretation of a story that had existed in one form or another for well over fifty years – possibly stretching as far back as the thirteenth century. Shakespeare's *Romeo and Juliet* is a dramatisation of a poem by Arthur Brooke entitled *The Tragical History of Romeus and Juliet* (1562) which was in turn an adaptation and translation of Matteo Bandello's *Giuletta e Romeo* (1554). But it doesn't end there. Bandello's work was derived from Luigi da Porto's work of the same name published c1530. The story of Romeo and Juliet itself is rumoured to be based in truth. The Italian translations of the names of the feuding families, Montecchi and Capelletti were actual rival political families in the thirteenth century.



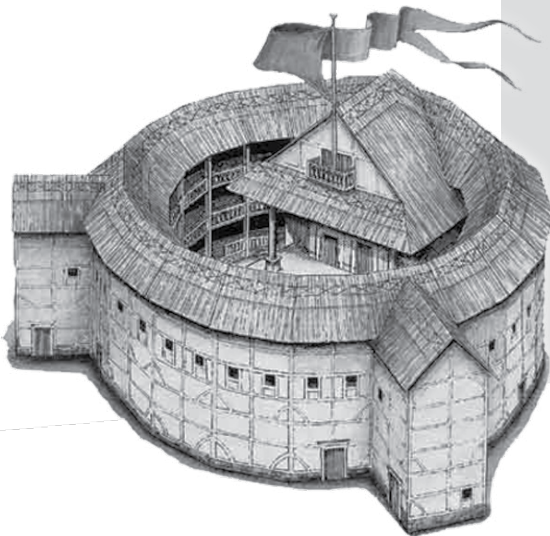
MR. WILLIAM  
**SHAKESPEARES**

COMEDIES,  
HISTORIES, &  
TRAGEDIÉS.

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LONDON



- 1590 Henry VI  
1592 Richard III  
Titus Andronicus  
1593 The Comedy of Errors  
The Taming of the Shrew  
1594 Two Gentlemen of Verona  
Love's Labour's Lost  
1595 Romeo and Juliet  
Richard II  
1596 A Midsummer Night's Dream  
King John  
1597 The Merchant of Venice  
Henry IV  
1598 The Merry Wives of Windsor  
1599 Henry V  
Much Ado About Nothing  
Julius Caesar  
1600 As You like It  
Twelfth Night  
1601 Hamlet  
1602 Troilus and Cressida  
1603 All's Well That Ends Well  
Measure for Measure  
1604 Othello  
1605 Timon of Athens  
1606 King Lear  
Macbeth  
1607 Antony and Cleopatra  
Coriolanus  
1608 Pericles  
1609 Cymbeline  
1610 A Winter's Tale  
1611 The Tempest  
1612 Henry VIII

**SCENE**  
**BY**  
**SCENE**

**ACT I**

**Scene 1**

Introduces the two rival houses, the Montagues (Romeo's family) and the Capulets (Juliet's family). Prince of Verona, Escalus declares that whoever starts the next fight in the streets of Verona shall be put to death.

**Scene 2**

Paris asks Juliet's father for her hand in marriage, he invites Paris to the Capulet ball later that evening so he can woo Juliet. Romeo and his friend Benvolio intercept the guest list of the Capulet feast. Seeing the name of his beloved Rosaline, Romeo decides to go to the feast to see her.

**Scene 3**

Juliet's mother (Lady Capulet) tells her of Paris' proposal and suggests she look him over at the ball to decide if he is the husband for her.

**Scene 4**

Romeo and his friends – Mercutio and Benvolio – are heading for the Capulet feast. Romeo has had a foreboding dream about the feast and no longer wants to go. Mercutio mocks him with the now famous 'Queen Mab' speech and they all proceed to the feast regardless of Romeo's misgivings.

**Scene 5**

At the Capulet feast Romeo first spies Juliet (unaware that she is the daughter of his sworn enemy). Juliet's cousin Tybalt recognises Romeo as a Montague and calls for his sword but Lord Capulet promises he will punish Romeo at a later date. Here, before learning each other's identity, the lovers speak and kiss. Before leaving the ball both discover that the one they love is their enemy.





## ACT 2

### Scene 1

As they leave the feast Romeo jumps over the wall and into the Capulet garden, Benvolio and Mercutio go on without him.

### Scene 2

Romeo goes to the garden beneath Juliet's balcony and there they confirm their love for each other and vow to find a way to be together.

### Scene 3

Romeo goes to Friar Laurence to ask that he perform the marriage ceremony for Romeo and Juliet. The Friar agrees.

### Scene 4

Juliet's Nurse finds Romeo and he bids her to tell Juliet that the Friar has agreed to marry them.

### Scene 5

After much toying with the impatient Juliet, the Nurse finally passes on the message that Romeo has given her.

### Scene 6

Romeo and Juliet are married.



## ACT 3

### Scene 1

Mercutio and Tybalt fight and Tybalt slays Mercutio. Avenging his friend's death, Romeo then kills Tybalt. Although the fray was started by Tybalt, Prince Escalus banishes Romeo from Verona.

### Scene 2

While awaiting Romeo's visit to her bedchamber, Juliet discovers from the Nurse that her cousin Tybalt is dead and that her husband Romeo has been banished for the murder.

### Scene 3

Romeo learns from Friar Laurence that he has been banished. The Nurse and Friar convince him to go to Juliet and bid her farewell then leave Verona until the Prince can be persuaded to pardon him.

### Scene 4

On a sudden impulse, Capulet promises Paris that Juliet will marry him the day after tomorrow.

### Scene 5

Lady Capulet tells Juliet that she must marry Paris. Juliet declares that she will not and decides to go to the Friar to ask her advice.



*For never was a story  
of more woe,  
than this of Juliet  
and her Romeo*

Toowoomba City Council proudly supports the 2008 Shakespeare in Queens Park presentation of the poignant love story, Romeo & Juliet.

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## ACT 4

### Scene 1

Juliet says that she will kill herself rather than marry Paris, and the Friar comes up with the plan for her to take the drug which will make her appear dead for 42 hours, so that the wedding will be called off and Romeo can come and take her to Mantua.

### Scene 2

Juliet tells her parents she has decided to marry Paris.

### Scene 3

Juliet drinks the potion Friar Laurence gave her.

### Scene 4

The Capulets and their servants are busily preparing for the wedding. Paris' musicians are heard, and Capulet sends the Nurse to awaken Juliet.

### Scene 5

The Nurse tries to awaken Juliet, but finds that she is (apparently) dead.



## ACT 5

### Scene 1

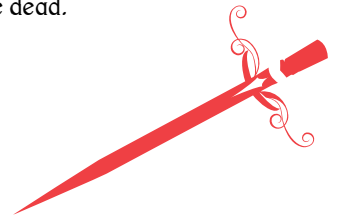
Friar Laurence's message does not reach Romeo to tell him of the faked death and instead Romeo believes Juliet is dead. He buys poison of an apothecary and says that he intends to return to Verona and join Juliet in death.

### Scene 2

Another Friar explains to Laurence why his letter never made it to Romeo and Laurence decides to hide Juliet in his cell until Romeo can come and collect her.

### Scene 3

Paris goes to visit Juliet's grave. While there he runs into Romeo, they fight and Romeo kills Paris. Romeo lays Paris next to Juliet in the tomb, drinks the potion and kills himself. Awakening Juliet sees Paris and Romeo dead. Friar Laurence arrives and tries to take Juliet away but she wants to die with her Romeo. She takes Romeo's dagger and kills herself. Eventually the feuding families arrive and the story of the lovers revealed. The feud is over but the lovers are dead.



# ROMEO

## CAST

Romeo, <i>the only son and heir to Montague house</i>	Christopher Hunter <b>1</b>
Juliet, <i>the only daughter of Capulet house</i>	Kate Murphy <b>2</b>
Friar Laurence, <i>mentor and confidant to Romeo</i>	Deb Sampson <b>3</b>
Capulet, <i>father to Juliet and head of Capulet house</i>	Caroline Levien <b>4</b>
Lady Capulet, <i>mother to Juliet, wife to Capulet</i>	Tarah Carey <b>5</b>
Nurse, <i>confidant and advisor to Juliet</i>	Madeleine Dyer <b>6</b>
Benvolio, <i>calm-minded friend to Romeo</i>	Belinda Raisin <b>7</b>
Gregory, <i>servant of Capulet house</i>	Ildiko Susany <b>8</b>
Sampson, <i>servant of Capulet house</i>	Lachlan Kann <b>9</b>
Abraham, <i>servant of Montague house</i>	Madeleine Dyer
Tybalt, <i>Capulet heir, Lady Capulet's nephew</i>	Holly Grace Thomas <b>10</b>
Montague, <i>father to Romeo and head of Montague house</i>	Nick Newth <b>11</b>
Lady Montague, <i>mother to Romeo and wife to Montague</i>	Ildiko Susany



# Juliet

Director  
Designer  
Composer

Scott Alderdice  
Carolyn Taylor-Smith  
Lauren O'Rourke

Mercutio, *Romeo's hot-headed friend*

Daniel Mulvihill 12

Paris, *wealthy suitor to Juliet*

Lachlan Kann

Prince Escalus, *Prince of Verona and kinsman to Mercutio*

Jared Fulinfaw 13

Friar John, *messenger for Friar Laurence*

Nick Newth

Balthasar, *servant to Romeo*

Jared Fullinfaw

Peter, *servant to Nurse*

Ildiko Susany

The Player King, *narrator*

Katie Castles 14

The Player Queen, *narrator*

Bree Walters 15

Servants of Capulet house

Katie Castles/Bree Walters

Ballroom Servant of Capulet house

Bree Walters

Apothecary, *brewer of potions*

Daniel Mulvihill

Chorus

Katie Castles/Bree Walters

Capulet Message Servant

Katie Castles/Bree Walters



15

11

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Assistant to Designer  
Design Assistants  
Dramaturg  
Fight Choreography  
Dance Choreography  
Production Supervisor  
Lighting Supervisor  
Sound Supervisor  
Lighting Designer  
Stage Manager  
Deputy Stage Manager  
Tour Manager  
Technical Manager  
Site Manager  
Head Mechanist  
Head Electrician  
Microphone Technicians  
Sound Operator  
Lighting Operator  
Costume Makers  
Set Construction Supervisor  
Set Construction  
  
Armourers  
Wardrobe Assistant  
Set/Props ASM

Kristin Weir  
Tonia Pawlyszyn  
Anna Hawker, Chris Horne, Samantha Hough  
Kim Rann  
Nigel Poulton, Richard Nizielski  
Belinda Raisin, Holly Grace Thomas  
Kylie Mitchell  
Tim Panitz  
Ralph Atkinson  
Sonia Riggs  
Andrea Corish  
Jennie Buckland  
Monique Leyton  
Steven Loxley  
Ben Stewart  
Martine Kingsley  
Maree Clarke  
Cassie Field, Kallon Roi  
Emily Wyton  
Ray Milner  
Gwen Smith, Tammy Dawes, Debra Nairn  
Bob Horstman  
George Szerencsi, Emily Wyton, Cassie Field,  
Ray Milner, Brianna Sinclair  
Steven Loxley, Ben Stewart  
Annie Resetti  
Brianna Sinclair



## VIDEO PROJECT

Producer  
Creative Director  
Project Assistants

Rebecca Swadling  
Craig Wilkinson  
Bryce Bowen, Zac Burton, James Goss,  
Nicole Goulter, Angela Radcliff, Kallon Roi

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Jessica Schutt

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## SCHOOL WORKSHOP DAYS

In keeping with the University of Southern Queensland's highly regarded outreach programs, the Shakespeare in the Park Festival Workshop Days provide innovative and interactive educational opportunities for students of all ages and abilities from across southern Queensland.

Workshop Days for primary and secondary students have been enthusiastically received by over 1 500 young people since 2006. Due to high demand and returning clients, Workshop Days were extended across two days in 2007 – one especially for primary students, and the other for secondary students. They also successfully toured from Toowoomba to Fraser Coast, engaging regional school students in alfresco learning experiences designed by USQ Creative Arts staff, and a wide range of theatre artists and professionals from major state theatre companies.

This year, more young people will again be introduced to the magic of Shakespeare through the Workshop Days. Our goal is

to immerse school students in an array of pedagogical activities that will reveal innovative meanings about Shakespeare's *Romeo and Juliet*; to make the Bard's words as accessible as possible to students of all ages and abilities.

Primary students will particularly enjoy participating in workshops designed by a variety of drama and visual artists. They will use everything from foot theatre to three-dimensional sculpture to open the aperture on these from *Romeo and Juliet*. Secondary students again will have the opportunity to work with industry professionals from Toowoomba, Brisbane and Hervey Bay; experiencing the many diverse ways employed by theatre practitioners to 'enter' and explore Shakespearean plays.

Innovation is the mantra of these workshops which have grown spectacularly due to the wonderful support added by the communities along the Fraser Coast!

Dr Janet McDonald





# The Chronicle

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2008 Shakespeare in the Park Festival

*Romeo & Juliet*



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## SCHOOL WORKSHOP DAYS TEAM

<b>Event Manager</b>	Janet McDonald
<b>Registration</b>	Cheryl Kanowski (Toowoomba) Anne Anderson (Fraser Coast)
<b>Event Co-ordinators</b>	Teneale Smith Andrea Corish

### Crew

Danielle Atkinson, Ari Palani, Robert Hunter, Jenny O'Brien, Samantha Hough, Nicolle Cox, Jacinta Boulus, Annelies Molenaar, Greg Collard, Lauren Sherrit, Kathy Dornauf, Kim Rann, Kristin Weir, Ell-Leigh Ackerman, Alex Griffiths, Lachlan Malone, Mitchell Burey, Gina Denning, Luke Gilmeister, Toby Warburton, Byron Lenehan, Katherine McCulloch, Kaitlin Robbs, Ken Crowther, Christie Tickell

### Secondary Workshop Leaders – Toowoomba

Tora Hylands – *Zen Zen Zo*, Michael Coughlan – *Frank Theatre*, Richard Nizielski – *Stage Combat*, Tamara Meade & Gavin Edwards – *Queensland Shakespeare Ensemble*, Liz Skitch – *deBASE Productions*, Allen Laverty – *Clown*, Naomi Price & Belinda Heit – *Harvest Rain Theatre Company*, Scott Alderdice – *USQ*, Nikki J Witt – *Backbone Youth Arts*, Carolyn Taylor-Smith – *USQ*, Kim Rann & Ari Palani – *USQ*

### Secondary Workshop Leaders – Fraser Coast

Marjolijn Dudgeon – *Hervey Bay State High*, Carolyn Taylor-Smith – *USQ*, Richard Yaxley – *Xavier College*, Michael Coughlan – *Frank Theatre*, Scott Alderdice – *USQ*, Peter Blakelock, Joseph Mitchell – *Queensland Theatre Company*

### Primary Workshop Leaders – Toowoomba

Janet Caitens – *Helen O'Grady Children's Drama Academy*, Rhona Crawford – *The Drama Studio*, Damien Kamholtz – *Playonplay*, Allana Noyes, Janice Jones – *Shapeshift Arts*

### Primary Workshop Leaders – Fraser Coast

USQ Theatre Studies students

## THANKS TO...

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## FAIR VERONA ... THE CITY OF LOVE

Verona is a city of terracotta roofs, ancient ruins, mediaeval buildings and treasure-filled churches. Lush gardens and breathtaking sculptures fill the city with enough artistic majesty and tragedy to overwhelm any hopeless romantic. Was it in fact these picturesque scenes which inspired Shakespeare to set his tragic love story within the walls of fair Verona? We think not!

History, rather than Shakespeare's good planning, must take the credit for setting *Romeo and Juliet* in Verona. Dating back to a literary and popular tradition handed down over the centuries, the legend of the young star-crossed lovers of Verona was well known decades before Shakespeare put pen to paper. The plot was first written in Verona by Luigi Da Porto and Della Corte in the 1520s and later by writer Arthur Brooke in the *Tragical History of Romeus and Juliet* (1562). The stories imaginatively but not unrealistically portray a time of interfamily strife in 13th century Verona; a time when aristocratic families certainly did battle to become lords of the city. Interestingly enough, history reveals that Shakespeare never visited Verona or anywhere in Italy. But whether a visitor or not, Shakespeare has the last word on the bronze plaque at Verona's city walls:

There is no world without Verona walls  
But purgatory, torture, hell itself.

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Today, Verona is a bustling city of nearly a quarter of a million, with a thriving tourism trade. Masses of tourists, historians and romantics alike visit the city each year, a significant portion of whom search the city for tangible remnants of Shakespeare's tragic tale. In truth, they find little more than a balcony, plaques emblazoned with Shakespearean quotes and crumbling ruins of an age-old fantasy as they step along the *Romeo and Juliet* trail.

Their itinerary will find Juliet's House in *via Cappello*, a 13th century rose-tinted building housing the balcony, a bronze statue of Juliet in the courtyard below and walls graffitied with professions of undying love. Inside rooms are filled with paintings of the lovers, period costumes and a lone bed which was used in Franco Zeffirelli's 1968 film version of *Romeo and Juliet*. Contrary to popular belief, the *del Cappello* (Capulet) family never lived here, but around the corner is the *Casa di Romeo*, a mediaeval building identified with the House of the Montague. This now privately owned villa has little more than a bronze plaque on the outer wall to distinguish it from any other building;

'O, where is Romeo'

Tut, I have lost myself, I am not here,  
this is not Romeo, he's some other where.

(Act I, Scene I)



Two nearby streets are appropriately named after the lovers, *via Amanti* and *Vicolo Amanti* and in the tranquil monastery of the Capuchins lays Juliet's Tomb. An open, empty stone sarcophagus with a single window as illumination continues to reflect the tragedy and mourning of *Romeo and Juliet* and is said to mark a call for peace and love in today's society.



## THE MANY FACES OF ROMEO & JULIET

Although there are those today who would suggest that the *Romeo & Juliet* text – as written by Shakespeare – is sacred and should remain intact with each production, modifications and omissions began to the original text as early as 1748 with David Garrick. In turn, Zeffrelli's Old Vic production omitted close to a third of the text, while his film version retained barely a third. In Peter Brookes' 1947 production, Verona became a violent and brutal city, with the family feud being far more prevalent than the plight of the two young lovers.

In past productions, reasons have been given for the feud – as none is given in the text itself. These range from racism, religion and politics to the gang warfare utilised in both the Baz Luhrmann's 1996 version and the classic musical adaptation, *West Side Story*. Perhaps the biggest change to interpretations of *Romeo & Juliet* came with the emergence of the 1950's marketing concept of the 'teenager'. As a result audiences began to expect different behaviour from the lovers; including more explicit physical behaviour between the two – far more stereotypical of adolescent love.

The very fact that *Romeo & Juliet* can be, and has been, interpreted so many different ways, changing morals and meanings each time, is the very reason it remains as popular today as it was at its premiere over four hundred years ago. Look how it has changed ...

Late 1590's	Premiere performance, Theatre and Curtin, London
1839	Berlioz's dramatic symphony
1867	Gounod's opera
1869–80	Tchaikovsky's fantasy overture
1748	David Garrick restores <i>Romeo &amp; Juliet</i> to the stage at Drury Lane Theatre
1936	Sergey Sergeevich Prokofiev wrote <i>Romeo &amp; Juliet</i> , the ballet
1936	George Cukor's B&W film nominated for 4 Academy Awards
1939	Charlotte Cushman plays Romeo opposite her sister Susan's Juliet
1947	Peter Brookes' Stratford production
1960	Franco Zeffrelli's Old Vic production
1961	Musical adaptation, <i>West Side Story</i> won 10 Academy Awards
1968	Zeffrelli's film version released
1996	Baz Luhrmann's famous film version <i>William Shakespeare's Romeo &amp; Juliet</i>
2000	Michael Boyd's Royal Shakespeare Company production of <i>Romeo &amp; Juliet</i>