

### Note on the Play

There is no Quarto for "The Two Gentlemen of Verona," and the first time it was printed to our knowledge was in the First Folio of 1623.

The earliest performance of which any record is available is that presented by Garrick at Drury Lane in 1762. The first recorded performance at Covent Garden took place in 1784. Both Kemble and Macready gave the play at Covent Garden and Drury Lane respectively.

One of the most interesting of the more recent productions of this play was in 1904 under the auspices of Vedrenne and Granville Barker. This historic production in conjunction with the first production of "Candida" marked the beginning of the famous Court Theatre partnership which gave us all the early plays of Bernard Shaw.

The play is simple in style and the Folio marks no locality general or particular. It is by general consent, a youthful production and if not the first can safely be put among the first three or four of Shakespeare's plays. To quote the editors of the Cambridge Edition "We may read in The Two Gentlemen something more than a graceful story charmingly told. It is that: but it also fixes and holds in arrest for us a fleet youthful and peculiarly fascinating phase or moment in the efflorescence of Shakespeare's art."

### Note on the Production

Ivor Brown in his recent book "Shakespeare" says that there are many and varied ways of producing Shakespeare's plays and that whereas no particular way is necessarily right or wrong its standard must be that of the highest of its kind.

As stated above no locality general or particular is indicated and also no stage directions are given in the First Folio. We believe that the best method to produce this play in order to retain its spirit—its gay evanescent quality—is to play it on an Elizabethan stage or else in the freedom of a contemporary non-representational setting on the stage at our disposal.

In order to make the classical plays live in the theatre today it is necessary—unless we are anxious to mimic the historical accuracy (if possible) of the original production—to contribute something from the present so that the play is high-lighted with contemporary thought and ideas; the greatest care being taken to preserve the original content unimpaired.

The designers have borne in mind the qualities of the play and have realised how close it could be wedded to modern design and architectural style: a style which one day will be as recognisable and dateable as the Gothic Revival. It is brightly coloured, employs a wide range of materials and is essentially light-hearted. The costumes although not modelled faithfully on any definite period are of medieval origin in keeping with the ideas inherent in the play.

It is only necessary to add that very few cuts have been made in the text. These have been mainly lines referring to Elizabethan costume and also where the use of one or two lines or words would suggest a completely incorrect and ludicrous meaning to a modern audience.

P. C.



THE QUESTORS

THEATRE

p r e s e n t s

# THE TWO GENTLEMEN OF VERONA

MATTOCK LANE, EALING, W.5

NOVEMBER 10th to 20th, 1951

PROGRAMME PRICE SIXPENCE

# THE TWO GENTLEMEN OF VERONA

by

WILLIAM SHAKESPEARE

---

*Characters in the play :*

DUKE OF MILAN, father to Silvia	- - -	HENRY HEILPERN
VALENTINE } the two gentlemen	- {	REGINALD HAMLYN
PROTEUS } the two gentlemen	- {	JOHN HOWARD
ANTONIO, father to Proteus	- - -	PETER BOWEN-EVANS
THURIO, a foolish rival to Valentine	- - -	ANTHONY HOLLOWAY
EGLAMOUR, agent for Silvia in her escape	- - -	JOHN VERNON
SPEED, a clownish servant to Valentine	- - -	EDMUND SCRIVENER
LAUNCE, the like to Proteus	- - -	DAVID LORRAINE
PANTHINO, servant to Antonio	- - -	VIVIAN ALLEN
HOST, where Julia lodges with Valentine	- - -	WILLIAM ELKIN
OUTLAWS	- - -	HARRY IVES
		MICHAEL WILLIAMS
		ROY RAYMOND
JULIA, beloved of Proteus	- - -	THERESA HEFFERNAN
SILVIA, beloved of Valentine	- - -	JOAN BATE
LUCETTA, waiting woman to Julia	- - -	DOREEN COATES
URSULA, waiting woman to Silvia	- - -	ELECTRA YARAS

*Musicians, Singers and Dancer, etc. :*

KATE ONLEY, JENNIFER OSCARD, MARGARET SHIELDS, JOHN VERNON,  
VIVIAN ALLEN AND ELECTRA YARAS

---

Producer	- - -	PETER CURTIS
Set Designer	- - -	NORMAN BRANSON
Costume Designer	- - -	JENNIFER CRAIG

THE SCENE: Verona, Milan and a forest near Milan.

---

*The play will be performed continuously with one interval.*

---

## MUSIC

*Under the direction of ALBERT GIBBS*

*Music composed and selected by VIVIAN ALLEN*

*Music for "Who is Sylvia" by ROGER QUILTER*

Recorder	- - -	VIVIAN ALLEN
Harp	- - -	ELSA SANDER
Trumpet and Horn	- - -	TERENCE MORAN

---

Setting constructed by The Questors Stage Staff

Costumes made by Jennifer Craig assisted by Hilda Collins and The Questors  
Wardrobe Staff

Properties by Winifred Rideout assisted by Katherine Harrington

Lighting by Michael Found assisted by Dennis Fisher

Daggers by the Wilkinson Sword Company

Stage Manager	- - -	STELLA BIRKETT
Assistant Stage Managers	- - -	BARBARA GILPIN
		DAPHNE HUDSON
Production Secretary	- - -	DOROTHY BARNETT

---

Theatre Manager	- - -	RENA RICE
House Manager	- - -	ARCHIE COWAN
Box Office (Ealing 5184)	- - -	C. H. PRATT

---

*In the interests of both players and audience you are requested to restrict smoking in the theatre while the play is in progress.*

*You are invited to attend a discussion of this play which will be held in the theatre on Friday, 23rd November, at 7.30 p.m.*