

William Shakespeare's

# ROMEO & JULIET

because love *hurts*

29 June to 2 July 2011  
and 5 to 8 July 2011

Network Theatre, 246A Lower Road, London, SE1 8SF

[www.networktheatre.org](http://www.networktheatre.org)

Network  
Theatre  
Company

# Message from the Chairman

Good evening, ladies and gentlemen, and a warm welcome to the Network Theatre Company's production of *Romeo and Juliet*.

Andy Bradshaw directs, with his inimitable style, a large and experienced cast in this popular Shakespeare play, ably supported by his backstage crew. What a wealth of talent we have in the Network Theatre Company, as you will see from this production. Congratulations to everyone involved.

Tonight you will be sitting in a recently refurbished auditorium. Under the guidance of Paul Lunnon, a dedicated crew has removed the old staging and seating rostra, and has replaced them with a new, adaptable layout, making our theatre more comfortable and practical. We, in the NTC, are very grateful for all the hard (and heavy) work undertaken.

So, tonight: sit back and enjoy the show (our third production this year). Enjoy the performances, the music, the dancing, and new stage and seating layout. May I also remind you that the Green Room bar is open before and after the show, as well as during the interval, and thank you for your support.

**Kay Murray**  
Chairman of the Network Theatre Company  
June 2011

# A Word from the Director

Staging Romeo and Juliet is a challenge.

It has been done and done and done thousands of times. It was not without trepidation therefore, that I approached this production.

What, I wondered, could there be done that has not already been done? The answer came, as so many do, in a moment of quiet lucidity: truth...

You see, I have seen so many productions of this show I have lost count. In pretty much all, the one single ringing truth of all has been omitted. This is a *tragedy*. It is not a sweet love story in the Mills and Boon style, it is a heart wrenching tale of a love that really and honestly dare not speak its name.

Take the famous balcony scene for example. How many productions have you seen where Romeo is swanning around the Capulet grounds without a care in the world? This despite the very clear direction from the words themselves that if he's caught he will be taken and killed summarily? Without the fear and element of danger there is no sense of the level of commitment Romeo goes to in order to communicate his feelings to Juliet. Thus, the seduction of the words takes over and the true sense of what is really happening in that scene is lost.

One of the key elements I believe that is also lost in many stagings of this show is the theme of parental love. Who are the real parents in this story? Lord and Lady Capulet? Lord and Lady Montague? They may indeed be, but in name alone. Greater parental love and all-encompassing sacrifice is shown by Friar Laurence and Nurse throughout than from the blood parents of the eponymous lovers.

This show is being performed in the round. We are fortunate at Network that as it is our theatre we can do pretty much anything we want with the space to bring it to life. I have a particular affection for this form of staging because it opens up so many different challenges and opportunities for audience, actors and director alike.

Without the "fourth wall", the actors are free to express more natural movement, without endlessly being self-aware about tying themselves up worrying about crossing themselves with upstage or downstage hands (a particular bugbear of mine). This natural movement also provides for a more interesting viewing experience for the audience whose proximity and encircling position places them right in the action as it unfolds.

The scenery is simple and deliberately so. The original visions for this show came first, with the ball scene and music, followed by the layout for the sepulchre scene at the end, then the opening. I don't know why these things arrive in that order, but from those three keystones, everything else fell into place.

This show is abridged, as the full text can comfortably go to over three hours. There is a fair amount of “flab” in the full folio version and indeed we get the sense that Shakespeare himself was amenable to some cuts - after all, why would Chorus instruct us at the start to expect a “two hours passage” of the story? Whilst we’re not down to two hours - the cuts required for that are brutal - we should speed you through the story without numb buttocks becoming a distraction!

Particular attention has been paid to the language however. I am a firm believer that Shakespeare, spoken by actors with a clear understanding as to what is being said, is transparent to all who hear it. I loathe actors “doing Shakespeare” in that dreadful, overly-studied fashion we see too often by so-called loftier companies than ours. It’s meant to be *easy* to speak. The whole notion of iambic Pentameter is that it fits the English speech pattern. Many sentences we speak, use ten beats. (As was the case in that last sentence.) It is not to be feared, but embraced.

And now a word about the cast. Once again, I have been blessed with actors who are unwilling to accept “just another” performance from themselves. I have asked them to go beyond the bounds of their perceived abilities and reach higher and dig deeper. There have been times in rehearsal where their performances even then, moved me profoundly. To them I offer my humble thanks and appreciation. Without their skill and dedication, this show would be another stock in trade rendering of this oft told tale. I hope you agree.

Thanks too go to my Assistant Director Emily Godowski. A skilled director herself, she was a vital ingredient in my vision for this show and has been unflappable and steadfast throughout, I struggle to imagine directing without her being there. Charlotte Mackintosh is a new addition to our team and her boundless enthusiasm for both Shakespeare and the show has been inspiring and insightful, to her my appreciation and gratitude.

Network productions do not happen by themselves. The backstage crew are the backbone of any show. Nothing would work without the industry of the likes of Paul Lunnon, constructing the scenery blocks, Paul D’Orley on sound, Dan Young our lighting designer, Brendan Murphy our choreographer and our fight director Harry Chambers. To them and those I have omitted through space constraints alone, many thanks.

To you, our audience, I extend my thanks for your presence and support. This show, I hope will engage you throughout, make you laugh, have you on the edge of your seats and at times move you as it has me. It is a powerful and sometimes shockingly honest production.

Because love *hurts*.

**Andy Bradshaw**  
Director

# Production Credits

## PRODUCTION TEAM

Director	Andy Bradshaw
Assistant Director	Emily Godowski
Production Assistant	Charlotte Mackintosh
Choreographer	Brendan Matthew
Fight Co-ordinator	Harry Chambers
Sound	Paul D'Orley
Set Construction	Paul Lunnon
Lighting Designer	Emma Byrne
Associate Lighting Designer	Dan Young
Stage Manager	David Harvey
Assistant Stage Manager	Eshani Weeresinghe

## CAST

Romeo	Stephen Lee
Juliet	Lauren Edwards
Benvolio	Alexander Tucker
Mercutio	Gareth Kearns
Tybalt	Zak Lee
Friar Laurence	Julian Farrance
Nurse	Alison Rycroft
Chorus/ Apothecary	Sacha Walker
Lord Capulet	Nigel Williams
Lady Capulet	Sue Small
Prince	James Daybell
Gregory	James Holloway
Sampson	Tiru Thiruvilangam
Balthazar/Nun/Capulet servant	Jennie Rich
Abraham/Peter	Nick Le Bret
Paris	Tom Martin
Lord Montague/ Friar John	Gary Mahoney
Lady Montague	Moira Cane
Rosaline / Dance Captain	Imelda Maguire
Lady of the Capulet House	Olga Martins de Brito
Lady of the Capulet House	Sheila Murphy

# Company Biographies



## Stephen Lee - Romeo

Stephen has recently joined Network following his A Level studies at Arts Educational where he performed in Roberto Zucco (*Roberto*) and in the re-working of Sarah Cane's Blasted (*Soldier*), in his second year. As well as acting in youth company productions including with Fusion, Chicago (*Billy Flynn*), with Stagecoach, A Midsummer Night's Dream (*Lysander*), with Orange Tree Youth Theatre, Our Day Out (*Digga*), and most recently, with Network Theatre, Road (*Eddie*). Stephen is currently waiting to attend Manchester Metropolitan where he will be studying Drama for the next three years.



## Lauren Edwards - Juliet

Lauren's previous productions include Road (*Carol*) and Revenge of the Amazons (*Hermia*). Lauren has appeared in a number of theatres in her hometown of Birmingham, performing in both Cat on a Hot Tin Roof at the Birmingham Alexandra and Joseph and his Amazing Technicolor Dreamcoat at the Hippodrome. More unusual acting jobs have seen her play a *disgruntled ex* in a fidelity offsetting event at the Science Museum as well as appearing on Channel 4 to assist with an experiment into subliminal messaging with Derren Brown.



## Alexander Tucker - Benvolio

This is Alex's first production with Network Theatre. Having studied drama at University he has always had a passion for theatre but has only recently rediscovered the enjoyment that comes from performing. Previous productions include West (*Dad*), Paradise Lost (*Adam*) and a *bloke* on a Smirnoff Vodka advert.



## Gareth Kearns - Mercutio

Gareth Kearns has appeared in a number of short films, including Connected, Little Girl Lost and Sleepless Dream, and a number of pieces of theatre, including The Laramie Project, Animal Farm and Remember Me, the latter being his previous appearance at The Network Theatre. He has appeared on the West End stage in Killer Queen (*John Deacon*), which also toured the UK. Gareth works in video production, from weddings to training videos for city law firms, and has assisted in varying capacities in the production of "making of" documentaries for BBC DVD releases.



## Zak Lee - Tybalt

Zak has a wide range of theatre and film experience. Recent theatre credits include Of Mice and Men (*George Milton*), When the Reaper Calls (*Professor Victor Pierce*), The Talented Mr Ripley (*Tom Ripley*) and Much Ado About Nothing (*Claudio*). He recently performed at Network Theatre in Revenge of the Amazons (*Lysander*) directed by Nigel Williams.



## Julian Farrance - Friar Laurence

In the last three years Julian has had a very successful (some would say lucky) run of roles for various companies including The Real Inspector Hound (*Moon*) and Dinner (*Lars*) for The Woodhouse Players, That Joke Isn't Funny Anymore (*Jimmy*) for Chelsea Players, Blithe Spirit (*Charles Condomine*) and Road (*Skullery*) for Network. He is delighted to be playing Friar Lawrence in Romeo and Juliet and to be reunited with so many old friends from 2009 A Midsummer Night's Dream (where, to borrow an Andy Bradshaw joke, he was pleased to show the theatregoing public his Bottom). Julian will be directing Henry the V for Network Theatre next summer.



### **Alison Rycroft - Nurse**

Alison began her acting training at HB studio in New York and went on to further study at the City Lit. She has performed at the Edinburgh fringe festival several times and has appeared with the improvisation group, Just Add Lib, on the London circuit. Previous appearances at the Network Theatre include Happy Chuffing Christmas, A Long Night in London and Humble Boy. Alison is also a professional jazz singer.



### **Sacha Walker - Chorus / Apothecary**

Sacha Walker joined Network Theatre for A Midsummer Night's Dream (*Puck*) in 2009. She is delighted to be cast again and to have the last word in this production too! She has recently appeared at Network in Blithe Spirit (*Madame Arcati*), and Road (*Brenda and Marion*).



### **Nigel Williams - Lord Capulet**

Nigel has appeared in many Network productions: Lend Me a Tenor, Witness for the Prosecution, Our Town, Arcadia, On the Razzle, Billy Liar, The National Health, As You Like It, Pygmalion, The Respectable Prostitute, Trelawny of the Wells, Murder in the Cathedral, Amy's View, A Midsummer Night's Dream, Fred and Madge and the first production of A Karaoke Wedding. For Network he has directed Sailor Beware, The Deep Blue Sea, Two Planks and a Passion, Female Transport, A Family Affair, Revenge of the Amazons, the first staging of Russell Razzaque's Psychological Barrier and the premiere of Andrew N. Hill's iff. Other credits include The Circle and Sailor Beware (LDOMS), the revue Funny Money (Lyric and Savoy). Other work includes The Beggars Opera (Poor Man Productions), the French language production of Molière's, Monsieur de Pourceaugnac (Eurostar/Network joint production) and A Karaoke Wedding (Union).



### **Sue Small - Lady Capulet**

This is Sue's 5<sup>th</sup> Network production and first real stab at Shakespeare. It has been a wonderful journey from a debut performance in Shaw's The Shewing Up of Blanco Posnet in 1980, via performances of The Tamer Tamed at the Open Air Theatre in Minack, Cornwall; Bacon Pudding and Velvet Cushions at the Greenwich and Docklands International Festival; Murdering the Truth at Greenwich Theatre; Carpe Jugulum at South London Theatre; The Madness of George III at the Geoffrey Whitworth Theatre; Educating Rita at the Senate House; The Insect Play at the Onion Shed; and The Gut Girls at the Brockley Jack Theatre.



### **James Daybell - Prince**

This is James' third Network production after 2009's Remember Me and Road (*Brink*) earlier this year. James has appeared in a number of plays with the Woodhouse Players including Between Mouthfuls (*Martin*), The Crucible (*John Proctor*) and The Merry Wives of Windsor (*Fenton*). He has appeared in Me and My Girl at the Salisbury City Hall with the Salisbury Amateur Operatic Society as well as at the Kenneth More Theatre in Ilford The History Boys (*Dakin*) and The Chalk Garden (Maitland) with the Redbridge Stage Company.



### **James Holloway - Gregory**

James is appearing in his second Network production. A relative newcomer to amateur theatre, James aims to portray the Capulet, Gregory as a 'a lout, but a contemplative and sarcastic one!'



### **Tiru Thiruvilangam - Sampson**

Tiru is 29 years old. He is an English Literature graduate, who made his stage debut in 2011 in Network Theatre's production of *Revenge of the Amazons (Demetrius)*. He is looking forward to extending his Shakespearian character experience as the Capulet, *Sampson*.



### **Jennie Rich - Balthazar/Nun/Capulet servant**

Since completing her performing arts degree, Jennie has written, directed and performed in various amateur and fringe productions, on stage, audio and film. Recent productions with Network Theatre include *A Midsummer Nights Dream (Starveling)*, *Fred and Madge* by Joe Orton (*Queenie*) and *The Three Musketeers (Cardinal's Guard)* which involved sword fighting. Jennie also takes part in monthly improvisation performances with Play2Perform down in Brighton.



### **Nick Le Bret - Abraham / Peter**

Nick previously appeared in 'Twelfth Night Party (*Mal*) in February 2009 as an extra for *Electric Hotel*, a production by Shunt Theatre and in the film *Lotus Eaters* which has been shown at this year's Tribeca Festival. At Network Theatre he performed in *Revenge of the Amazons (Theseus)*. He has also been training at City Lit since January 2009.



### **Tom Martin - Paris**

Tom has been involved in past Network productions such as *Extra Time (2005)* where he played a sadistic school bully before playing *Willy* in Dennis Potter's *Blue Remembered Hills (2006)* as well as the cocky buffoon that is *Michael Dawson* in Arnold Wesker's *The Kitchen (2007)*. As a teenager he featured in productions of *Oliver!*, *Oh What a Lovely War*, *A Midsummer Night's Dream*, *Our Day Out* and *The Wizard of Oz*, all in the Exeter area. He has also become a veteran of performing at the scenic Minack Theatre in productions of *A Midsummer Night's Dream (2001)*, *Romeo and Juliet (2004)* and *The Tempest (2007)* as well as featuring as *Seth Starkadder* in *Cold Comfort Farm* and *Daniel Wolff* in Patrick Marber's *Closer*.



### **Gary Mahoney - Lord Montague / Friar John**

This is Gary's second production at Network having made his debut in 2009 in *A Midsummer Night's Dream (Flute)*. Previous credits include *Alfie*, *Double Falsehood*, *The Visit*, *Thought and Truths*, *Fear and Misery in the Third Reich* and a short film, *Perceptions of a portrait*. Gary spent two years in acting training at City Lit. He is a member of *Third Person Theatre*, an improvisation company. He is delighted to be back at the Network in this fast paced rendition of the Shakespeare classic.



### **Moira Cane - Lady Montague**

This is Moira's fourth appearance in a Network production. Previously she was in *Fred and Madge (Gladys)*, *The Adventures of the Blue Carbuncle (Mrs Hudson)* and *The Revenge of the Amazons (Shulamith)*.



### **Imelda Maguire - Rosaline / Dance Captain**

Imelda has performed in previous Network Theatre shows including *The Kitchen*, *Suburban Spaceman*, *Opposites Attract*, *The Three Musketeers*, and is excited to be taking part in *Romeo and Juliet*. Outside of Network, Imelda has appeared in shows such as *Dick Whittington* and *Hair* and is currently working as a singer on a couple of music projects.

**Olga Martins de Brito - A Lady of the Capulet House**

Olga joined the Network Theatre recently and she is very excited to be on stage for this second production. She has previously appeared in *Revenge of the Amazons (Fairy)*.

**Sheila Murphy - A Lady of the Capulet House**

Sheila has been a member of Network Theatre Company since 1995, since when, she has performed a variety of roles: *The House of Bernarda (mourning widow)*, *Witness for the Prosecution (Alba Romaine)*, *Pygmalion, On The Razzle (Gertrude)* and *The Merchant of Venice (Salanio)*. She has taken part in several Eurostar Pantomimes, directed by Kay Murray, as a mohican-feathered chicken, an Edna Everage look-a-like and an orange alien. A comedy performance in *Dick Lathario Goes Tits Up* at the Café de Paris and recently, the wacky mother of drag artist DD Cupps at Barons Court Theatre.

**Andy Bradshaw - Director**

Following Network's acclaimed 2009 production of *A Midsummer Night's Dream*, this is Andy's second outing as a director for the company. Andy has acted for over three decades, and although he has experience as a voice-over artist, a broadcaster and in film, theatre remains his first love. A Shakespeare devotee at heart, Andy has played many Shakespearean roles himself including *A Midsummer Night's Dream (Oberon)*, *Romeo and Juliet (Friar Laurence)*, *The Merchant Of Venice (Bassanio)* and *Macbeth (Macbeth)*. His musical credits include *City of Angels (Stine)*, *Guys and Dolls (Nathan Detroit)*, *The Pajama Game (Sid Sorokin)* and *Lust (Pinchwife)*. Andy was last seen treading the boards for Network in December's *Blithe Spirit* as the affable *Dr Bradman* directed by Emily Godowski. He looks forward to participating in next year's Network production of *Henry V* which will be directed by our Friar tonight, Julian Farrance.

**Emily Godowski - Assistant Director**

Emily joins Andy Bradshaw as wing-woman once more hoping to equal if not out-do the success of *A Midsummer Night's Dream* two years ago. She has been an active member of Network Theatre for almost 4 years appearing in *iff*, *The Three Musketeers*, *Opposites Attract* and *A Long Night* in London. Last year saw her directorial debut at Network with a well-received production of *Blithe Spirit*. At some point she hopes to break back through the "fourth wall" and get her acting boots on!

**Charlotte Mackintosh - Production Assistant**

Charlotte's previous experience with Shakespeare includes productions of *A Midsummer Night's Dream* (Bristol University), *Macbeth* (Bristol Old Vic Theatre School) and *Two Gentlemen of Verona* (Richmond Shakespeare Society). This will be Charlotte's second Network Theatre Production, having made her debut last Christmas as an ASM for Emily Godowski's production of *Blithe Spirit*.

**Brendan Matthew - Choreographer**

Brendan trained at the Royal Academy of Music on the Musical Theatre course having had prior training in dance and choreography at the Doreen Bird College of Dance and Theatre Performance. He has worked extensively in the industry within the last few years in many fields of performance including performing, directing and choreography. His most recent performance credits have included *Girlfriends (Gareth)* (Old Rose and Crowne Theatre), *The Boyfriend (Ensemble)* in the West End, *Songs for a New World (Man 1)* (Battersea Barge), the critically acclaimed *High Society (Edmund)* (Upstairs at the Gatehouse), in the Olivier award winning *La Boheme (Ensemble)* (Soho Theatre/ Kings Head), in the Off West End Award winning *Me and Juliet (Herbie/ Dance Captain)* (Finborough Theatre) and workshops for the upcoming West End musicals *1916* and *BA*

Bride. Television credits include Paul O Grady Live Christmas Special, Any Dream Will Do and Britain's Got Talent.

#### **Harry Chambers - Fight Co-ordinator**

This is Harry's first production with Network Theatre. Harry was a professional stunt fighter/actor for over twenty years and was a founder member of the stunt fighting team "Fighters and Fools". Harry fought in many live shows and various themed show on the corporate entertainment circuit and for the British armed forces both in the UK and Europe. Stunts took him and his stunt partners as far as Amman in Jordan. Most recently Harry has been fight director for Putney Arts Theatre's productions: A Midsummer Night's Dream, Angels In America - Perestroika, Festen, The Revenger's Tragedy, Twelfth Night and many others.

#### **Paul D'Orley - Sound**

Paul has been a member of Network Theatre since 1996 and has appeared in numerous productions since that time. Recent productions include; Time for Love, (*Peter*), Revenge of the Amazons (*Egeus*) and Road (*Jerry*). Other activities include, sound production in a variety of plays.

#### **Paul Lunnon - Set Construction**

Paul has worked in theatre since 1981 starting with British Petroleum Theatre Group then Shell Theatre Group. For the past 16 years has been involved as designer and on stage sound for a large charity show for the Pepper Foundation (Berkhamsted). He has worked as Crew, Stage Manager, Sound design/engineer and Set designer. Since joining Network he has designed Female Transport, Billy Liar, Pygmalion and Revenge of the Amazons among others. He has also been heavily involved in Network Theatre installations such as the lighting grid and the bar. Most recently he has designed and project managed the installation of the new seating/staging at Network.

#### **Emma Byrne - Lighting Designer**

Emma has been a member of Network Theatre since 2010 and has worked on lighting for previous Network shows Outward Bound and Road. She has performed in Time for Love (*Anne of Cleves*) and Revenge of the Amazons (*Hippolyta*); she also adapted and directed an audioplay production of the Sherlock Holmes short story The Adventure of the Blue Carbuncle, all with Network.

#### **Dan Young - Associate Lighting Designer**

For Network Theatre, Dan has most recently designed lighting for Time for Love, Outward Bound and Revenge of the Amazons. Elsewhere in London, recent productions include Carelessly Discarded Yesterdays (Orange Tree Theatre), A Celebration of Holly Lodge (Upstairs at the Gatehouse), Crown Matrimonial (Barons Court Theatre), and the world premiere of new musical The Last Maharajah (Hoxton Hall).

#### **David Harvey - Stage Manager**

David has been contributing to smooth-running behind the scenes in a range of capacities for over 30 years. He first became involved in theatre at school, with a foray into student TV at university. Subsequently he contributed to productions with a succession of theatre groups culminating at Network. He is now also producing and staging fringe theatre with a number of companies, including at this year's Edinburgh Fringe with Class Stage Productions.

#### **Eshani Weeresinghe - Assistant Stage Manager**

Eshani has been helping backstage at Network for about 10 years and really enjoys it. She has found it a pleasure to work on Romeo and Juliet.

# The Arch 200 Club

Over 70 years ago, Southern Railways founded a theatre group at Waterloo.

The spirit of amateur theatre has survived through changes of name and nationalisation and is now struggling with the costs that came with privatisation.

**Please help us to continue to entertain you by becoming a member of the Arch 200 Club.**

The Club exists to help the continued existence of the Network Theatre as a building in the face of ever increasing overheads. Membership subscriptions fund projects that are for the general good of the theatre, not productions themselves.

Membership costs from just £5 a month. Every month three membership numbers are drawn and half that month's subscriptions paid out in prizes.

There is so much more that needs to be done. Having now contributed to the replacement of the staging, we need to turn our attention to some parts of the theatre that the audience do not see but are in desperate need of refurbishment. If there is a large enough membership it might even be possible to shorten the wait for the gentlemen's toilet!

More details are available from Nigel Williams at [arch200@networktheatre.org](mailto:arch200@networktheatre.org)



## More than 70 years of drama

Network Theatre  
246A Lower Road, London SE1 8SF  
[www.networktheatre.org](http://www.networktheatre.org)

# Coming up



## Double Bill of *On the Bench* and *Dances for Wolves*

Two brand new one act plays preview at Network before they hit Edinburgh Fringe.

**Performances: 26 to 30 July 2011 at 7:30pm**

Tickets and more info at [www.class-stage.co.uk](http://www.class-stage.co.uk)

### *On the Bench*

Sex, sexism and scandal: is football a man's game? Tongue-in-cheek glimpse behind the Premiership football scenes. Follow five footballers in their comically ungraceful slide from demigods to has-beens. Sassy all-woman show.



### *Dances for Wolves*

Five strippers reveal their thoughts, stories and tricks of the trade in a stand up, sit down, upside-down comedy. What would you do for a million dollars? Would you dance for wolves?



## Family Ties - new writing by Susan Hodgetts

*Continuing Network Theatre's support of new writing.*

"If I don't win my battle for survival, how will they win theirs?"

A family stands on the brink of destruction: matriarch Lucy, her brother Tony, her dotty aunt and uncle and her children, Emma and Stefan, find their family bonds tested to the limit with the appearance of a sinister old aunt and a mysterious birthday present.

**Reading: 11 July 2011 at 6:30pm**

**Auditions: 13 & 14 July 2011 at 6:30pm**

**Performances: 21 to 24 September 2011 at 7:30pm**

For more information about Network Theatre Company, upcoming readings, auditions and performances visit [www.networktheatre.org](http://www.networktheatre.org)