

# TEACHERS' EDITION

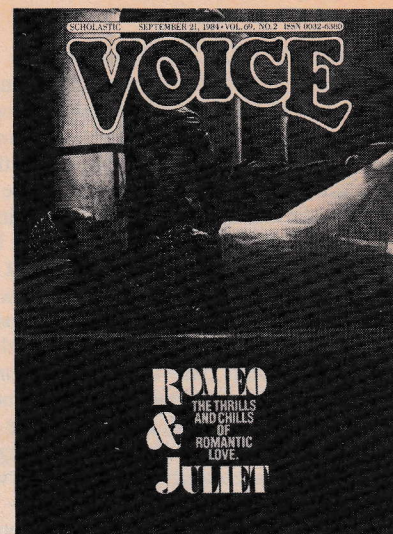
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SCHOLASTIC

September 21, 1984 • Vol. 69, No. 2 • ISSN 0032-6380

# VOICE

## THEME ISSUE: ROMEO & JULIET AND ROMANTIC LOVE



### KEY TO CONTENTS

#### SHAKESPEARE TRAGEDY: Romeo & Juliet

**CLASSROOM ACTIVITIES:** Enjoying Shakespeare; reading dialogue; defining Romantic Love; discussing values; analyzing character

By popular demand, VOICE again adapts and condenses Shakespeare in a format suited to teenage readers. Students will find parallels between the romantic themes of this classic story and those of current books, movies, and TV shows.

#### ARTICLE: Romantic Love: Myth Vs. Reality

**CLASSROOM ACTIVITIES:** Tracing history of Romantic Love; reading about literary and the difference between Romantic writing

...kes love romantic—past and pre-

...we borrowed several ideas from  
...ow to Keep Love Alive, by Dr.

#### RESPONSE WRITING: Connection

...sing Romantic Love in Ro-  
...e letter

...et for how the Romantic  
...antic Love in the article.  
...actively in the reading-  
...to an advice columnist.

#### WRITING SKILLS: Writing Power

**CLASSROOM ACTIVITIES:** Defining persuasion; developing a persuasive argument; writing a persuasive letter

Students learn "Four Secrets of Persuading People," and practice using them.

#### WRITING SKILLS: The Sentence Connection

**CLASSROOM ACTIVITIES:** Practicing revision; achieving syntactic variety

In the second of nine sentence-combining practice sessions, Dr. Frank O'Hare guides students in using various punctuation marks, conjunctions, and subordinate clauses.

#### WRITING SKILLS: The Edit Connection

**CLASSROOM ACTIVITIES:** Differentiating pronouns

Students practice using often-confused pronouns such as I/me, he/him, and we/us, in a self-correcting puzzle.

#### STUDENT WRITING: Writing From Readers

**CLASSROOM ACTIVITIES:** Writing from a model; analyzing humor

An Ohio boy tells of his experiences with his kid brother, who insists on taking all figures of speech literally.

#### VOCABULARY: The Crossword Puzzle

**CLASSROOM ACTIVITIES:** Expanding vocabulary, improving spelling

Starred clues relate to romance.



# TEACHING WITH THIS ISSUE

## PAGE 2: PLAY

### ROMEO AND JULIET

#### PRE-READING DISCUSSION

► Ask the class: Think of a time when you've been in love with someone you couldn't have. This person could have been older than you, or dating somebody else, or someone famous that you've never even met. Write down five words that describe your feelings at the time. Why can you remember these feelings so vividly? How did you act at the time? What little things reminded you of this person? Did your friends know how you felt? How did they react?

► Have the class help compile a list of 10 or 15 well-known couples. They can be from real life, movies, TV, or books. Do these couples have anything in common besides being famous? Which ones have the most interesting relationships? In your opinion, what elements have to be present for a great romance?

► Explain that love and romance are not synonymous. Love is a feeling or state of mind, while romance is a pattern of behavior. Romantic Love does not guarantee a long, happy relationship; just the opposite, according to some observers. By definition, it is tragic and incomplete.

While this doesn't make for satisfaction in real life, it does make for great stories. No matter how you define great Romantic lovers, Romeo and Juliet are at the top of the list. But this isn't just a story about forbidden love. It's about bloody fights, big parties, nights of love, good friends, and murder.

#### BACKGROUND

William Shakespeare was (probably) thirty-four years old when he wrote *Romeo and Juliet* in 1596. He had moved from Stratford to London and was already a successful playwright. He had recently written two long romantic poems—*The Rape of Lucrece* and *Venus and Adonis*. His mastery of poetry, love of romance, and expertise in comedy are joined in *Romeo and Juliet*. This play was also an early step on his path to revitalizing the tragic play.

The basic plot was familiar to Londoners of the time. It had been known in France and Italy for over a hundred years; 30 years before Shakespeare, Arthur Brooke had written a long (and rather tedious) narrative poem on the theme in English.

Why would this story appeal to the English at this time? For years they'd been involved in a bloody feud, not *between* powerful families but *inside* one—England's royal family. At the time Shakespeare wrote *Romeo and Juliet*, Elizabeth I was Queen. Her father, Henry VIII, broke from the Catholic Church to form the Church of England. After he died, his oldest daughter Mary became the Queen. She was Catholic, and she persecuted Protestants with the same zeal her father had used against Catholics. Elizabeth was Protestant, and although she tried to be tolerant of Catholics, her Catholic cousin, Mary, Queen of Scots, had tried to overthrow her. Elizabeth beheaded Mary only nine years before Shakespeare wrote *Romeo and Juliet*. The English people were well aware of the murderous consequences of such a feud. (Even today in Northern Ireland, Romeo and Juliet could be Protestant and Catholics rather than Capulets and Montagues.) The English people could have empathized with Juliet and Romeo—they too were innocent victims of fighting in high places.

#### POST-READING DISCUSSION

**Love vs. Hate.** What represents love in the play? (Romeo and Juliet.) What represents hatred? (The feud.) What victories can hatred claim? (The deaths of Tybalt, Mercutio, Paris, Romeo, and Juliet; the dissolution of the Capulet family.) What victories can love claim? (Nothing is able to kill Romeo and Juliet's love for each other; love triumphs in the end by uniting the Capulets and

**The Feud.** To Shakespeare's audience, the feud has broken the order that is important in the world, and a price must be paid to restore this order. At the beginning of the play, Mercutio says that the feud is "stupid." Would you agree? What is the evidence? Is a motive ever given for the fighting, besides fighting itself? From the beginning, what does Tybalt represent? (Hatred and the feud.) What does Benvolio represent? (Good will and peace.) Which seems to be stronger? At the end of the story, Romeo and Juliet's lives are sacrificed to restore order. Do you think that Shakespeare thinks order is worth the price?

**Characters: The Prince.** What does he represent? (Order and the law.) When does he appear in the story? (Beginning, climax, and ending.) How does his appearance at each point help structure the play? How does he become personally involved in the feud? Do you think he does what's best to end the fight? How does he judge his own actions? (He feels he was too lenient, and was punished by losing two family members.)

**Romeo.** How does Romeo change from the beginning of the play to the ending? (From lovesick boy to devoted husband.) How can you tell Romeo is passionate? (From the intensity of his feelings for Rosaline and Juliet, and his fury toward Tybalt.) How can you tell he is likable? (Benvolio and Mercutio both value his friendship; even Lord Capulet speaks well of him.)

**Juliet.** The actual play gives Juliet's age as "not yet fourteen." What things point to her youth at the beginning of the play? (She still has a Nurse, and is governed by her parents.) How do we see her grow up? (She takes responsibility for her own life, and becomes engaged and married.) How do we know she is beautiful? (Romeo falls in love with her at first sight, because of her overwhelming beauty.) Would you say that Juliet is more practical than Romeo? Cite some lines that support your answer.

**Mercutio.** How would you have known that Mercutio was a cynic if he hadn't told you? What are his noticeable qualities? (He's witty, sarcastic, imaginative, excitable, and always the center of attention.) Whom do you know that would fit this description today? If you were casting this play, what well-known actor would you cast as Mercutio?

**Paris.** How are Paris and Romeo alike? How are they different? Is Shakespeare sympathetic to Paris? Do you think Romeo and Paris would have liked each other under different circumstances?

**Capulets and Montagues.** How would you describe each family? Which family has a happier home life? Find instances of where the Capulets have trouble communicating with each other. Do you think they love each other? How do Lord and Lady Capulet's personalities complicate Juliet's situation?

**Views of Love.** How does Romeo's love for Paris differ from his love for Juliet? Would you say either is more true? How does Mercutio's view of love differ from Romeo's? How do you think Lord Capulet would have known Juliet loved Romeo? What is the most important qualification for marriage?

**Wordplay.** Look at the dialogue between Romeo and Juliet in Act Two, the dialogue between Tybalt and Mercutio in Act Three, and the dialogue between Romeo and Mercutio in Act Three. Find two examples of puns and explain the difference between the

## NEXT IN VOICE

October 5, 1984  
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# VOICE

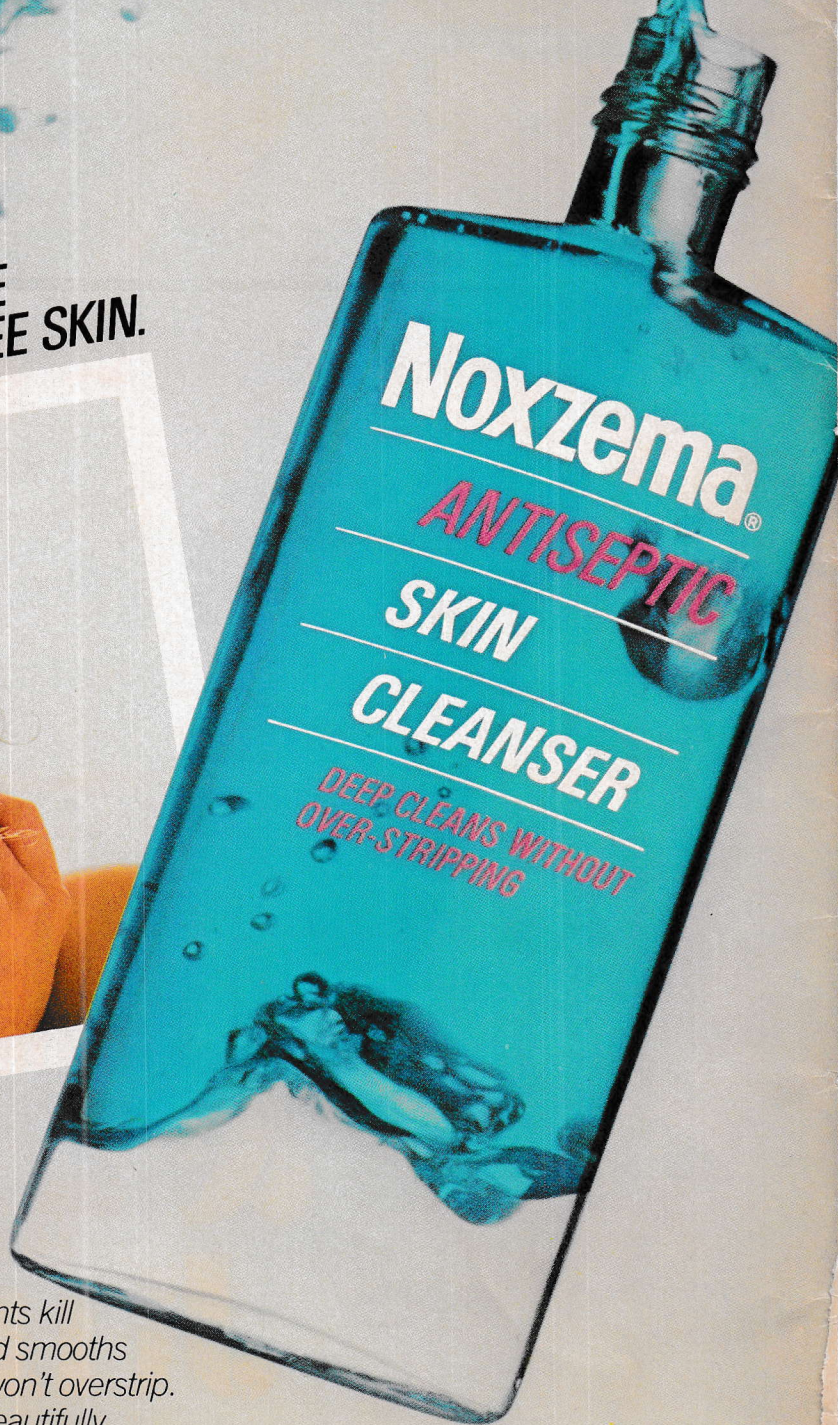


## ROMEO & JULIET

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AND CHILLS  
OF  
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LOVE.



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**DEEP CLEANS WITHOUT OVERSTRIPPING.**



# VOICE

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Two teenagers fall in love—but the swords of their families' feud slash the knot that binds them. A special VOICE adaptation of Shakespeare's play, with scenes from the hit film directed by Franco Zeffirelli.

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Kate

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# ROMEO & JULIET

ADAPTED FROM THE PLAY  
BY WILLIAM SHAKESPEARE

ILLUSTRATIONS FROM THE FILM  
DIRECTED BY FRANCO ZEFFIRELLI—

AS SEEN IN MOVIE THEATERS, ON TV, AND IN YOUR LOCAL VIDEO STORE

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## CHARACTERS

**ROMEO** .....teenage boy of Verona, Italy  
**JULIET** .....teenage girl of Verona  
**MERCUTIO** ...friend of Romeo, relative of the Prince  
**BENVOLIO** .....friend and cousin of Romeo  
**TYBALT** .....nephew of Lady Capulet  
**PARIS** .....young count, relative of the Prince

**FRIAR LAURENCE** .....Franciscan monk  
**MONTAGUE** .....Romeo's father  
**CAPULET** .....Juliet's father  
**LADY CAPULET** .....Juliet's mother  
**NURSE** .....Juliet's governess  
**PRINCE ESCALUS** .....ruler of Verona

**ALSO: Servant, Watchman, Waiter.**

---



Pardon me, but I'm a cynic.  
My name is Mercutio, and I am a good friend of Romeo. And like all fictional characters, I live forever—whatever happens to me in the story!  
But I want to tell you this famous story myself, for several reasons. Everyone knows it's a great love story—perhaps the greatest. But does everyone remember how things turn out?  
Does everyone remember that Romeo and Juliet come from great families that are ever at daggers' ends?  
Does everyone remember—  
But wait! I remember. And I will tell you.  
And in case this is your first reading of the story, I will make the language more like your own.

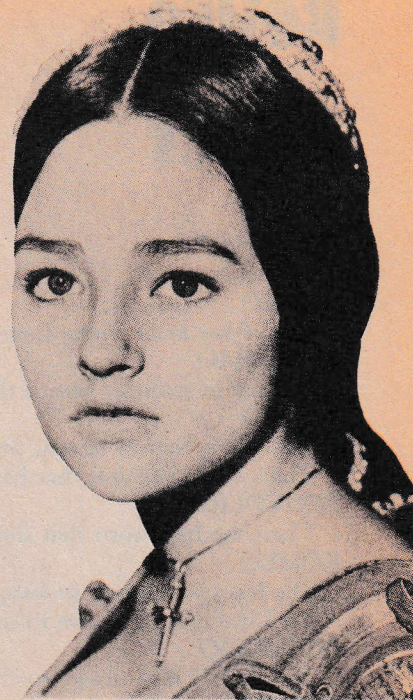
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**A passionate love  
in the shadow of  
a bloody feud—**

**How can it  
survive?**



## **ACT 1**

Blood runs here in the streets of Verona. Why? For a stupid reason—two families are feuding. One is the Montagues, the family of my friend Romeo. The other is the Capulets, the family of—but you will learn soon enough.

Servants of the two families have just been brawling in the street when they are spotted by Benvolio, Romeo's cousin and our friend. He thrusts his sword between them.

**BENVOLIO**

Part, fools!

Put up your swords. You know not what you do.

Suddenly Tybalt, a nephew of Lady Capulet and a real hothead, comes rushing in.

**TYBALT** (to Benvolio)

What, are you drawn among these low-life cowards?

Turn, Benvolio—look upon your death!

**BENVOLIO**

I merely keep the peace. Put up your sword,  
Or use it to part these men with me.

**TYBALT**

What, drawn and talk of peace? I hate the word  
As I hate hell, all Montagues, and you.  
Have at you, coward!

They cross swords and a crowd gathers, but some officers see them and halt the duel. People are calling, "Down with the Capulets! Down with the Montagues!" Old Capulet and old Montague arrive and threaten each other, but then the Prince appears. When they realize he's there, they all freeze.

**PRINCE**

Rebellious subjects, enemies to peace—(louder)  
Will they not hear? What, ho! You men, you beasts,  
On pain of torture, from those bloody hands  
Throw your miserable weapons to the ground,  
And hear the sentence of your angered prince:  
If you ever disturb our streets again,  
Your lives shall pay the forfeit of the peace.

So now a new threat hangs over all—the sentence of death if they are caught feuding.

## **ACT 2**

If you ask me, Romeo is a boy in love with love. When we first meet him, he sighs, he groans for love! Love of Juliet? Not at all—he hasn't met her yet. No, he sighs for a girl named Rosaline. And our friend Benvolio tries to talk him out of all this melancholy.

**BENVOLIO**

Good morning, cousin.

**ROMEO**

Is the day so young?

**BENVOLIO**

Only just struck nine.

**ROMEO**

Ay me! Sad hours seem long.

**BENVOLIO**

What sadness lengthens Romeo's hours? In love?

**ROMEO**

Out—



# ROMEO & JULIET

BENVOLIO

Of love?

ROMEO

Out of her favor where I am in love.

BENVOLIO

Tell me in sadness, who is the one you love?

ROMEO

Oh, she is rich in beauty, only poor

That, when she dies, her beauty dies with her.

BENVOLIO

Then she has sworn that she will die single?

ROMEO

She has sworn never to love, and in that vow

Do I live dead that live to tell it now.

BENVOLIO

Be ruled by me—forget to think of her.

ROMEO

Oh, teach me how I should forget to think!

BENVOLIO

By giving liberty unto your eyes—

Examine other beauties.

ROMEO

Farewell. You cannot teach me to forget.

How wrong Romeo is! And how right Benvolio is! What neither of them knows is that a great feast is planned that night by their enemy, old Capulet, that will indeed teach Romeo to forget Rosaline.

Capulet has been talking with a young count named Paris, and agrees that he would make a proper husband for Capulet's daughter Juliet. He advises Paris to court Juliet at the feast.

What neither of *them* knows is that two uninvited guests will come to the feast. Romeo and Benvolio hear of it and decide to be gatecrashers. (Personally, I was invited.)

Now, *there's* a dangerous notion—even if we do wear masks.

## ACT 3

That evening, as we approach Capulet's party, Romeo, Benvolio, and I are in high spirits. I love trading quips with Romeo, and telling him fantastic stories. I also love teasing him about his lovesickness.

ROMEO

Give me a torch. I am not for this ambling.

Feeling so heavy, I will bear the light.

MERCUTIO

Nay, gentle Romeo, we must have you dance.

ROMEO

Not I, believe me. You have dancing shoes

With nimble soles. I have a soul of lead,

And it so stakes me to the ground, I cannot move.

MERCUTIO

You are a lover. Borrow Cupid's wings

And soar above them with a common bound.

ROMEO

I am too sorely pierced with Cupid's arrows

To soar with his light feathers. Besides,

I dreamt a dream tonight.

MERCUTIO

And so did I.

ROMEO

Well, what was yours?

MERCUTIO

That dreamers often lie.

ROMEO

In bed asleep, while they do dream things true.

MERCUTIO

Oh, then I see Queen Mab has been with you.

She is the fairies' monarch, and she comes

In shape no bigger than an agate stone

On the forefinger of an alderman,

Drawn by a team of little mites

Over men's noses as they lie asleep—

Her wagon spokes made of long spiders' legs;

The cover, of the wings of grasshoppers;

Her reins, of the smallest spider web;

Her collars, of the moonshine's watery beams;

Her whip, of cricket's bone; the lash, of film;

Her waggoner, a small, gray-coated gnat,

Not half so big as a round little worm

Pricked from the lazy finger of a girl.

Her chariot is an empty hazelnut.

And in this state she gallops night by night

Through lovers' brains, and then they dream of love.

Sometimes she drives over a soldier's neck,

And then dreams he of cutting foreign throats,

Of breaches, ambushes, and Spanish blades.

This is she—

ROMEO

Peace, peace, Mercutio, peace!

You talk of nothing.

MERCUTIO

True, I talk of dreams,

Which are the children of an idle brain.

BENVOLIO

Supper is done, and we shall come too late.

ROMEO (*as if he'd just felt a chill*)

I fear, too early—for my mind foresees

Some consequence, yet hanging in the stars,

Shall bitterly begin his fearful date

With this night's revels, and bring untimely death.

But—let God, who has the steering of my course,

Direct my sail! On, lusty gentlemen!

Masked, we join the revels at Capulet's. Suddenly, Romeo spies a girl who quickens his heartbeat.

ROMEO (*to a waiter*)

What lady's that, who does enrich the hand

Of yonder knight?

WAITER

I know not, sir.

ROMEO (*not realizing she is Juliet, a Capulet*)

Oh, she does teach the torches to burn bright!





**ROMEO:** Oh, she does teach the torches to burn bright!

It seems she hangs upon the cheek of night  
As a rich jewel in an African's ear.  
Did my heart love till now? Forget it, sight!  
For I never saw true beauty till this night.

**TYBALT** (to Capulet, on overhearing Romeo)  
This, by his voice, must be a Montague.  
Fetch me my rapier, boy. What, dares the slave  
Come here, covered with a comic mask,  
To jeer and scorn at our festivity?  
Now, by the stock and honor of my kin,  
To strike him dead I hold it not a sin!

**CAPULET**  
Why, how now, kinsman? Why do you storm so?

**TYBALT**  
This is a Montague, our foe.

**CAPULET**  
Romeo? He acts like a perfect gentleman.  
I would not for the wealth of all this town  
Here in my house do him discourtesy.  
Therefore be patient, take no note of him,  
And put off these frowns, unfitting the occasion.

**TYBALT**  
It fits when such a villain is a guest.  
I'll not endure him.

**CAPULET**  
He shall be endured.  
Am I the master here, or you?

**TYBALT** (seething)  
I will withdraw. But this intrusion shall,  
Now seeming sweet, convert to bitterest gall.

So my friend Romeo is aroused from his lovesick stupor—by

another love! Aflame with impatience, he has already found his way through the merry-makers to Juliet, and touches her hand. As lovers will, they improvise a sonnet together.

**ROMEO**

If I profane with my unworthiest hand  
This holy shrine, the gentle sin is this:  
My lips, two blushing pilgrims, ready stand  
To smooth that rough touch with a gentle kiss.

**JULIET**

Good pilgrim, you do wrong your hand too much,  
Which mannerly devotion shows in this—  
For saints have hands that pilgrims' hands do touch,  
And palm to palm is holy palmers' kiss.

She is telling Romeo that the touch of a hand is enough, as pilgrims touch the hand of a saint's statue. But she is acting coy; just wait!

**ROMEO**

Have not saints lips, and holy palmers too?

**JULIET**

Ay, pilgrim, lips that they must use in prayer.

**ROMEO**

Oh, then, dear saint, let lips do what hands do!  
They pray—give in, lest faith turn to despair.

**JULIET**

Saints do not move, though granting for prayers' sake.

**ROMEO**

Then move not while my prayer's effect I take!  
(He kisses her.)

**JULIET'S NURSE** (finding her)

Madam, your mother craves a word with you.

**ROMEO** (as Juliet goes)

Who is her mother?

**NURSE**

Why, her mother is the lady of this house.

**ROMEO** (in horror)

Is she a Capulet?

Oh, wretched account! My life is in debt to my foe!

**JULIET** (to her nurse, as Romeo leaves)

Go ask his name. If he is married,  
My grave will likely be my wedding bed.

**NURSE**

His name is Romeo, and a Montague,  
The only son of your great enemy.

**JULIET**

My only love, sprung from my only hate!  
Too early seen unknown, and known too late!

## ACT 4

Now you can see why I am a cynic. A love like this is heedless—it doesn't care a fig for the dangers involved! All the same, I admit that Romeo's love this time is a deep one, a true passion—for better or worse!

After the party, Benvolio and I leave together and look for Romeo in the orchard outside the house, not realizing he is hiding from us nearby. We also don't realize he has a new and truer love.



# ROMEO & JULIET

**BENVOLIO** (*calling*)

Romeo! My cousin Romeo! Romeo!

**MERCUTIO**

Nay, let me try.

Romeo! Moodman! Madman! Passion! Lover!

Just appear in the likeness of a sigh!

Speak just one rhyme, and I'll know it's you!

(*giving up*) Romeo, good night! I'm off to my little bed.

This field is too cold for me to sleep. (*They leave.*)

**ROMEO** (*coming forward*)

He jests at scars who never felt a wound.

(*Juliet appears at a window above.*)

But soft! What light through yonder window breaks?

It is the east, and Juliet is the sun!

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief

That you, her maid, are far more fair than she.

It is my lady—oh, it is my love!

Oh, that she knew she were!

See how she leans her cheek upon her hand!

Oh, that I were a glove upon that hand,

That I might touch that cheek!

**JULIET**

Ay, me!

**ROMEO**

She speaks!

Oh, speak again, bright angel! For you are

As glorious to this night, being over my head,

As is a winged messenger of heaven

To the white, upturned wondering eyes

Of mortals that fall back to gaze on him.

**JULIET** (*to herself—but Romeo overhears*)

O Romeo, Romeo! Why must your name be Romeo?

Deny your father, and refuse your name!

Or, if you will not, just be sworn my love,

And I'll no longer be a Capulet.

It's only your name that is my enemy.

You are yourself, though—not a Montague.

What's in a name? That which we call a rose

By any other name would smell as sweet.

Romeo, drop your name—

And for your name, which is no part of you,

Take all myself.

**ROMEO** (*joyous, speaks up now*)

I take you at your word.

Just call me "Love," and I'll be new baptized—

Henceforth I never will be Romeo.

**JULIET** (*barely hearing his voice or seeing him*)

My ears have not yet drunk a hundred words

Of your tongue's uttering, yet I know the sound.

Are you not Romeo, and a Montague?

**ROMEO**

Neither, fair maid, if either displeases you.



**JULIET:** Good night, good night!

Parting is such sweet sorrow

That I shall say good night till it be morrow.

**JULIET**

If my kinsmen see you, they will murder you.

**ROMEO**

Alas, there lies more peril in your eye

Than twenty of their swords! One kind look,

And I am proof against their enmity.

**JULIET**

I would not for the world they saw you here.

**ROMEO**

I have night's cloak to hide me from their eyes.

As long as you love me, let them find me here.

My life is better ended by their hate

Than death postponed if I should lack your love.

**JULIET**

I should blush at what you heard me speak tonight,

I should be formal and deny it. But farewell,  
etiquette!

Do you love me? Oh, gentle Romeo,

If you do love, then say so faithfully.

Or if you think I am too quickly won,

I'll frown, and be perverse, and tell you no,

To make you woo—but otherwise, not for the world!

**ROMEO** (*carried away*)

Lady, by yonder blessed moon I vow,

That tips with silver all these fruit-tree tops—

**JULIET**

Oh, swear not by the moon, the inconstant moon!

**ROMEO**

What shall I swear by?

**JULIET** (*impatient*)

Do not swear at all.

Or, if you will, swear by your gracious self,

Which is the god of my idolatry.

**ROMEO** (*again carried away*)

If my heart's dear love—

**JULIET** (*ever the more practical one*)

Well, do not swear. Although I joy in you,



I have no joy of this contract tonight.  
 It is too rash, too unadvised, too sudden.  
 Three words, dear Romeo, and then good night.  
 If your intent of love is honorable,  
 Your purpose marriage, send me word tomorrow  
 By someone I'll arrange to come to you,  
 Where and what time you will perform the rite,  
 And all my fortunes at your foot I'll lay  
 And follow you—my lord—throughout the world.  
 Good night, good night! Parting is such sweet sorrow  
 That I shall say good night till it be morrow.

## ACT 3

Rash, unadvised, and sudden indeed! But what do you expect of a man fevered with love? Romeo races off to Friar Laurence, whom he knows well, finds him at the monastery just as dawn is breaking, and begs him to marry him and Juliet that very day. The good friar hesitates, but finally decides that joining the two families in marriage might end their feud.

Romeo sends word to Juliet via her nurse, who smuggles her out of the house. By afternoon, Juliet and Romeo meet at Friar Laurence's cell, and he marries them.

Meanwhile, the feud rages on—as it's bound to with a scoundrel like Tybalt to keep things stirred up. He has already sent a note to Romeo's house, challenging him to a duel for attending the Capulet party uninvited. This irritates me, because lover Romeo is in no condition to fight a duel. But of course Romeo is not at home, and doesn't know of this challenge.

It is hot on the street as Benvolio and I are walking, and he suggests we go indoors so we don't encounter the enemy. But it's too late.

**BENVOLIO**

By my head, here come the Capulets.

**MERCUTIO**

By my heel, I don't care.

**TYBALT**

Gentlemen, good day. A word with one of you.

**MERCUTIO** (*defiant*)

And just one word with one of us?

Couple it with something—make it a word and a blow.

**TYBALT**

You shall find me ready enough for that, sir, if you give me occasion to do it.

**MERCUTIO**

Could you not take some occasion without my giving?

**TYBALT** (*accusingly*)

Mercutio, you play about with Romeo!

**MERCUTIO**

Play? What do you take us for, minstrels? If you do, expect to hear nothing but discords. (*I draw my rapier.*) Here's my fiddlestick—here's something that will make you dance. Zounds, "play"!

**BENVOLIO** (*wary of the Prince's officers*)

Either withdraw to some private place,

Or reason coolly of your grievances,

Or else depart. Here all eyes gaze on us.

**MERCUTIO**

Men's eyes were made to look, and let them gaze.

I will not budge for any man's pleasure, I.

Returning from his secret wedding, Romeo happens upon us, so Tybalt decides to ignore us and turn his murderous attention to Romeo.

**TYBALT**

Romeo, the love I bear you can afford

No better term than this: You are a villain!

**ROMEO** (*knowing Tybalt is Juliet's cousin*)

Tybalt, the reason that I have to love you

Does make me suppress the rage called for

By such a greeting. Villain I am not.

Therefore farewell. I see you know me not.

**TYBALT** (*itching for a fight*)

Boy, this shall not excuse the injuries

That you have done me. Therefore, turn and draw.

**ROMEO**

I do protest I never injured you,

But love you better than you can suppose.

And so, good Capulet, which name I hold

As dearly as my own, be satisfied.

Of course, I have no idea that Romeo is now married to Tybalt's cousin. So I'm furious that he is putting up with such gross provocation. I decide to provoke Tybalt back by playing with his name—it's the same as a cat's name in the fable of Reynard the Fox.

**MERCUTIO**

Oh, calm, dishonorable, vile submission!

"On guard" carries it away. (*I draw my rapier.*)

Tybalt, you ratcatcher, will you walk?

**TYBALT** (*trying to ignore me and provoke Romeo*)

What do YOU want of me?

**MERCUTIO**

Good King of Cats, nothing but one of your nine lives.

**TYBALT**

Then I am for you! (*He draws his rapier.*)

**ROMEO**

Gentle Mercutio, put your rapier up.

**MERCUTIO**

Come, sir, let's see your thrust.

Tybalt and I at once start fighting—and Romeo at once tries to stop us. As we prance about, Romeo darts after us. Finally, he thrusts his arm between us—and Tybalt lunges beneath his arm and runs me through.

**MERCUTIO**

I am hurt.

A plague on both your houses! I am gone.

Is Tybalt gone, and has nothing?

**BENVOLIO**

What? Are you hurt?

**MERCUTIO** (*gasping, but still jesting*)

Ay, ay, a scratch, a scratch. Well, it's enough.

Where is my page? (*He comes.*) Go, villain, fetch a surgeon.

**ROMEO**

Courage, man. (*hopefully*) The hurt cannot be much.

**MERCUTIO** (*sarcastic*)

No, it's not so deep as a well, nor so wide as a church door, but it's enough, it will do. Ask for me tomorrow, and you shall find me a grave man. A plague on both your



# ROMEO & JULIET

houses! Zounds, a dog, a rat, a mouse, a cat, to scratch a man to death! A braggart, a rogue, a villain! Why the devil did you come between us? I was hurt under your arm!

**ROMEO**

I thought it was all for the best.

**MERCUTIO** (*disgusted, dying*)

Help me into some house, Benvolio,  
Or I shall faint. A plague on both your houses!  
They have made worms' meat of me.

**ROMEO** (*to himself, while Benvolio helps Mercutio off*)

Oh, sweet Juliet,  
Your beauty has made me effeminate,  
And softened valor's steel.

**BENVOLIO** (*returning*)

Oh, Romeo, Romeo, brave Mercutio is dead!

**ROMEO**

This day's black fate hangs over future days.

**BENVOLIO**

Here comes the furious Tybalt back again.

**ROMEO** (*roused to anger at seeing Tybalt*)

Alive in triumph, and Mercutio slain?  
Away to heaven, angel of mercy,  
And fire-eyed fury be my conduct now.  
Now, Tybalt, take the "villain" back again  
That you just now called me—for Mercutio's soul

Is but a little way above our heads,  
Waiting for yours to keep him company.  
Either you or I, or both, must go with him.

**TYBALT**

You, wretched boy, who kept him company here,  
Shall go and join him.

**ROMEO** (*rapier in hand*)

This shall determine that.

Well, Romeo—to avenge me you've finally found your fighting spirit. But you made a fateful choice when you challenged Tybalt! And now he has fallen.

**BENVOLIO**

Romeo, away, be gone!  
The citizens are up, and Tybalt slain.  
Don't stand there dazed. The Prince will doom you  
If you are taken. Hence, be gone, away!

**ROMEO**

Oh, I am fortune's fool!

Romeo is right—bad luck does have him in its grip.

Once more a crowd gathers, including Capulet's wife, crying out her grief over the death of her brother's son. When the Prince comes, Lady Capulet demands the death of a Montague. But the Prince hears the full story from Benvolio and, though he is furious, he does not doom Romeo. Instead, he exiles him on pain of death.

Knowing nothing of all this, Juliet waits alone in her room. She is impatient for night to come, when Romeo will join her secretly, for the first time as her husband.

**JULIET**

Come, night; come, Romeo; come, you day in night—  
(Continued on page 13)

**Mercutio parries a thrust by Tybalt.**





# ROMEO & JULIET

(Continued from page 8)

For you will lie upon the wings of night  
Whiter than new snow upon a raven's back.  
Come, gentle night; come, loving, black-browed night—  
Give me my Romeo; and, when he shall die,  
Take him and cut him out in little stars,  
And he will make the face of heaven so fine  
That all the world will be in love with night  
And pay no worship to the garish sun.  
Oh, as tedious is this day  
As is the night before some holiday  
To an impatient child that has new clothes  
And may not wear them. Ah, here comes my nurse.  
What news? Why are you wringing your hands?

**NURSE**

Oh, Tybalt, Tybalt, the best friend I had!  
That ever I should live to see you dead!  
And Romeo, who killed him, he is banished.

**JULIET** (*hysterical, in painful conflict*)

Oh, God! Did Romeo's hand shed Tybalt's blood?  
Oh, serpent heart, hid with a flowering face!  
Beautiful tyrant! Fiend angelical!  
Quite opposite to what you really seemed—  
A damned saint, an honorable villain!

**NURSE**

Shame come to Romeo!

**JULIET** (*now rushing to Romeo's defense*)

Blistered be your tongue

For such a wish! He was not born to shame.

Oh, what a beast I was to chide at him!

**NURSE**

Will you speak well of him who killed your cousin?

**JULIET**

That villain cousin would have killed my husband.  
My husband lives, whom Tybalt would have slain,  
And Tybalt's dead, who would have slain my husband.  
All this is comfort—why, then, do I weep? (*Thinks.*)  
Some word there was, worse yet than Tybalt's death,  
That murdered me.  
"Tybalt is dead, and Romeo—banished!"  
That "banished," that one word "banished,"  
Has slain ten thousand Tybalts. To speak that word  
Is father, mother, Tybalt, Romeo, Juliet,  
All slain, all dead.

To conceal himself, Romeo again races to Friar Laurence's cell,  
likewise tormented that he is banished from Juliet's side.

**FRIAR**

Oh, rude unthankfulness! When the kind Prince,  
Taking your part, has brushed aside the law,  
And turned that black word "death" to banishment.  
This is dear mercy, and you see it not.

**ROMEO**

It's torture, and not mercy. Heaven is here,  
Where Juliet lives; and every cat and dog



**FRIAR:** Romeo, you shall live in Mantua  
till we can find a time  
to announce your marriage.

And little mouse, every unworthy thing,  
Lives here in heaven and may look on her,  
But Romeo may not—he is banished.  
Oh, friar, the damned use that word in hell;  
Howling goes with it! How have you the heart  
To mangle me with that word "banished"?

The nurse arrives to fetch Romeo to come and console Juliet.  
But Romeo, feeling sure Juliet hates him for killing her cousin,  
hysterically draws his dagger to stab himself. Quickly, the nurse  
grabs the knife away.

**FRIAR** (*rebuking Romeo*)

Have you slain Tybalt? Will you slay yourself?  
And slay our lady who in your life lives?  
Come, rouse yourself. Your Juliet is alive,  
Tybalt is slain, the law turns your death to exile.  
Go get you to your love, as your marriage decrees.  
But do not stay until the guard is set,  
For then you cannot pass to Mantua,  
Where you shall live till we can find a time  
To announce your marriage, reconcile your friends,  
Beg pardon of the Prince, and call you back.

## ACT 6

Early the next morning, after their wedding night, Romeo and  
Juliet are at her window; a ladder waits.

**JULIET**

Are you leaving now? It is not yet near day.  
It was the nightingale, and not the lark,  
That pierced the fearful hollow of your ear.



# ROMEO & JULIET

## ROMEO

It was the lark, the herald of the morn,  
No nightingale. Look, love, what envious streaks  
Do lace the severing clouds in yonder east.  
Night's candles are burnt out, and jocund day  
Stand tiptoe on the misty mountaintops.  
I must be gone and live, or stay and die.

**JULIET** (*as Romeo climbs out to the ladder*)

Oh, do you think we shall ever meet again?

**ROMEO** (*climbing down*)

I doubt it not; and all these woes shall serve  
For sweet talking in our times to come.

**JULIET**

Oh, God, I have an ill-divining soul!  
I think I see you, now you are so low,  
As one dead in the bottom of a tomb.

Juliet's father, old Capulet, has decided that Juliet should marry Paris in two days. Juliet resists when he tells her, protesting that she hardly knows Paris. But Capulet insists it is an excellent match, and he is enraged at Juliet's defiance. He shortly decides to hold the wedding even sooner—tomorrow!

Distraught, Juliet secretly rushes to Friar Laurence's cell, and he hatches a clever scheme to save her. He tells her to go home, pretend she agrees to marry Paris, and then at bedtime take a potion that he gives her. It will make her appear to be dead. At the burial, the custom is to place the body, untouched, in the family vault.

In 42 hours, she will awake, and by then Friar Laurence will have fetched Romeo home from Mantua, and he can take Juliet back there.

Juliet, desperate, gladly goes along with the scheme. That night, as soon as her mother and nurse leave her, she prepares to take the potion.

**JULIET**

Farewell! God knows when we shall meet again.  
I have a faint cold fear that thrills through my  
veins

That almost freezes up the heat of life.  
What if, when I am laid into the tomb,  
I wake before the time that Romeo  
Comes to redeem me? There's a fearful point!  
Shall I not then be stifled in the vault  
Where for these many hundred years the bones  
Of all my buried ancestors are packed?  
Or madly play with my forefather's joints,  
And pluck the mangled Tybalt from his shroud?  
Oh, look, I think I see my cousin's ghost  
Seeking out Romeo, who did spit his body  
Upon a rapier's point. Stop, Tybalt, stop!  
Romeo, I come! This do I drink to you.

She drinks the potion and falls back on her bed. When her nurse finds her the next morning, she rouses the house crying that Juliet is dead.

Juliet's "death" throws the Capulet household, and Paris too, into confusion and grief. Capulet calls on Friar Laurence and, with due ceremony, the family proceeds to place Juliet's body in the vault.

Romeo has gone to Mantua meanwhile, and knows nothing of Friar Laurence's scheme to make Juliet seem dead, although she is not. That same day he is waiting, impatiently as ever, for word of her from his servant, when the man arrives.

**ROMEO**

News from Verona! How fares my Juliet?

For nothing can be wrong if she is well.

**SERVANT**

Then she is well, and nothing can be wrong.

Her body sleeps inside a monument,

And her immortal part with angels lives.

I saw her laid low in her kindred's vault

And at once took horse to tell you of it.

Oh, pardon me for bringing this dread news.

**ROMEO** (*filled with emotion*)

Is it really so? Then I defy you, stars! (*to servant*)

Hire posthorses. I will leave tonight.

**SERVANT**

I do beseech you, sir, have patience.

Your looks are pale and wild and do suggest

Some misadventure.

**ROMEO**

Tut, you are deceived.

Leave me and hire those horses. (*The servant goes.*)

Well, Juliet, I will lie with you tonight.

I do remember an apothecary

Who, if a man did need a poison now,

This miserable wretch would sell it to me.

Come, medicine and not poison, go with me

To Juliet's grave, for there I must use you.

Rather than live without Juliet, then, Romeo plans to die by her side, after sipping the poison supplied by the apothecary, or druggist, as you would call him.

The good Friar Laurence has sent a messenger to Mantua to advise Romeo of his scheme to make Juliet appear to be dead. To his horror, his message is returned to him undelivered. The messenger, believed infected with the plague, was quarantined by officials before he ever left Verona.

**FRIAR** (*to himself*)

Now must I go to the cemetery alone.

Within these three hours will fair Juliet wake.

She will reproach me much that Romeo

Has had no notice of these arrangements.

But I will write again to Mantua,

And keep her at my cell till Romeo comes—

Poor living corpse, closed in a dead man's tomb!

## ACT 7

That night, Paris goes to the tomb, planning to leave flowers for his almost-bride and pray for her. But he hides when he realizes someone else is coming.

It is Romeo, with his servant. Romeo gives the servant a letter to be delivered to his father, old Montague, early the next morning, and tells him to leave.





**PARIS (to Romeo): Stop your unholy toil, vile Montague!**

Paris sees Romeo open the entrance to the tomb, and is enraged. He believes that Juliet died of grief over Tybalt—who was slain by Romeo. Now he challenges Romeo.

**PARIS**

Stop your unholy toil, vile Montague!  
Can vengeance be pursued further than death?  
Condemned villain, I do arrest you!  
Obey, and go with me, for you must die.

**ROMEO** (*eager to rejoin the "dead" Juliet*)

I must indeed, and that's why I came here.  
Good gentle youth, tempt not a desperate man.  
By heaven, I love you better than myself,  
For I come here armed against myself.

**PARIS**

I do defy your vain request  
And arrest you for a felon.

**ROMEO** (*not to be stopped*)

Will you provoke me? Then have at you, boy! (*Fights.*)

**PARIS** (*mortally wounded*)

Oh I am slain! If you are merciful,  
Open the tomb, lay me with Juliet. (*He dies.*)

**ROMEO** (*softening*)

In faith, I will.

Romeo carries Paris inside the vault, lays him down—and sees Juliet, apparently dead. Now comes Romeo's saddest time. Even I, a cynic, pity my dear friend now, although I scorn such foolish love.

**ROMEO** (*passionately, to the "dead" Juliet*)

O my love! My wife!  
Death, that has sucked the honey of your life,

Has had no power yet upon your beauty.  
You are not conquered. Beauty's banner yet  
Is crimson in your lips and in your cheeks,  
And death's pale flag is not advanced there.  
Why are you yet so fair? Shall I believe  
That unsubstantial death is amorous,  
And that the lean, horrifying monster keeps  
You here in dark to be his lover?  
For fear of that I will stay with you  
And never from this small bed of dim night  
Depart again. Eyes, look your last!  
Arms, take your last embrace! And lips, oh you,  
The doors of breath, seal with a righteous kiss  
A dateless bargain to overpowering death.  
Come, bitter poison; come, unsavory guide!  
You desperate pilot, now at once run on  
The dashing rocks your seasick weary bark!  
Here's to my love. (*He drinks.*) Oh, true apothecary!  
Your drugs are quick. Thus, with a kiss, I die.

As life rushes from him, my dear friend kisses Juliet and falls to the ground beside her bier.

A moment later Friar Laurence enters the tomb.

**FRIAR** (*in shock*)

Romeo! Oh, pale! Who else—what, Paris too?  
And steeped in blood? Ah, what an unkind hour  
Is guilty of this lamentable chance!  
(*glancing at Juliet*) The lady stirs.

**JULIET** (*regaining consciousness and rising*)

Oh, comforting friar, where is my lord?  
I do remember well where I should be,

(*Continued on page 41*)



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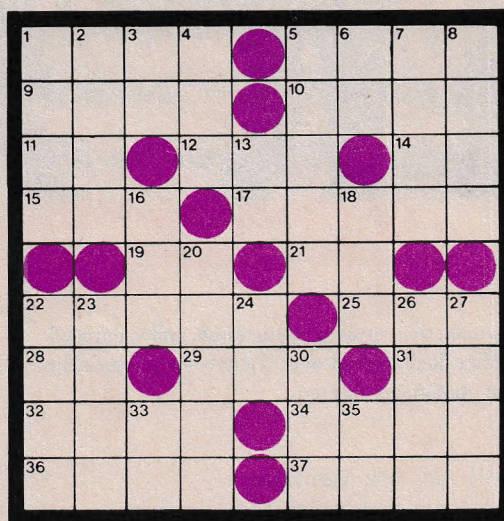
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## CROSSWORD

# ISN'T IT ROMANTIC?

Walks in the moonlight. Candy and flow-  
ers. What else about romance do you know?

Starred clues in this puzzle relate to love.  
You'll find the lovely answers in the next issue.



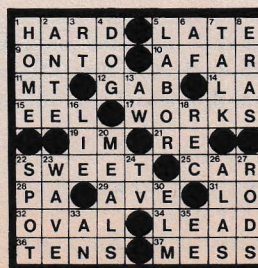
### ACROSS

- \*1. Trimming on a bridal veil.
- 5. Famous pirate captain.
- 9. Spoken, not written.
- 10. A thought.
- 11. XV minus IX.
- 12. Welcome \_\_\_\_.
- 14. Little Rock, \_\_\_\_.
- 15. Sup.
- \*17. Symbol of love.
- 19. 11 Across minus II.
- \*21. \_\_\_\_ Valentine's Day.
- \*22. \_\_\_\_ heart, term of endearment.
- 25. Female ending, as in lion\_\_\_\_, actr\_\_\_\_, or waitr\_\_\_\_.
- 28. Sound of surprise.
- 29. Say yes with your head.
- 31. Behold!
- \*32. A suitor, boyfriend.
- \*34. Love, in Spanish.
- 36. Complete collections.
- \*37. Person you have social engagement with.

### DOWN

- \*1. Deep affection.
- 2. Song in an opera.
- 3. Sacramento, \_\_\_\_.
- 4. Shade tree.
- 5. High flyers on a string.
- \*6. Sometimes she wears his \_\_\_\_ bracelet.
- \*7. Term of affection.
- \*8. Cupid's weapon for potential lovers.
- 13. Expression of pleasure.
- \*16. \_\_\_\_ the knot, get married.
- 18. Past tense of
- 15 Across.
- \*20. Roman goddess of love, also a planet.
- 22. Weeps loudly.
- 23. Exclamation of joy or thrill.
- 24. Homophone for two.
- 26. Type of machine in Las Vegas.
- 27. Irritated, tender.
- \*30. Mom's object of affection.
- 33. Located near.
- 35. Boston, \_\_\_\_ (Zip abbr.).

### ANSWERS TO SEPT. 7 PUZZLE





# ROMANTIC L♥O♥V♥E

## MYTH VS. REALITY

WHEN YOU SEE THAT SPECIAL PERSON, does your heart stop? Are your palms sweaty? Are you at a loss for words? If that boy or that girl doesn't know you're alive, does that excite you even more?

What makes you feel this way? Is it love—or Romantic Love?

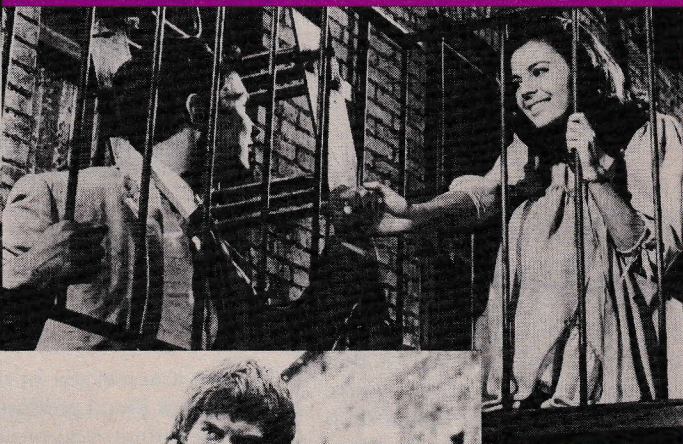
Today "love" and "romance" are so closely linked that we use them as synonyms. It wasn't always that way. Some psychologists believe that the change is partly to blame for the breakup of many relationships today and the high divorce rate.

### **Q: WHY CAN'T THESE FAMOUS MOVIE COUPLES LIVE HAPPILY EVER AFTER?**

**A: They're not just in love, they're in Romantic Love!**



*In Gone With the Wind, left, Scarlett O'Hara yearns for Ashley Wilkes—until he's available! The love of West Side Story's Tony and Maria, below, is doomed by ethnic gang warfare.*



*Oliver and Jenny, right, of Love Story, love in the shadow of Jenny's illness.*



*Heathcliff and Cathy, left, marry others in Wuthering Heights.*



# ROMANTIC L•O•V•E

## THE BEGINNINGS OF ROMANCE

WHAT IS ROMANTIC LOVE? And how does it still affect our movies—and our dates?

The ideal of Romantic Love was growing strong in Europe during the 1100s and 1200s. Troubadours would go from court to court telling their tragic love stories. Then sometime during the beginning of the 1200s, Eleanor of Aquitaine and her daughter Marie sent for a priest named Andre the Chaplain. They wanted him to use this popular idea of Romantic Love as the basis of a book on etiquette (kind of like an early Emily Post) to teach their crude soldiers and followers some manners and some respect for women. The chaplain's book was called *The Art of Courtly Love* and it was an instant hit.

At that time, the purpose of marriage was not generating emotional excitement, but providing an economic unit and producing children. Men's excitement came from adventuring. But Romance gave them a way to find excitement in *women*—that is, other women—without being untrue to their wives. In Romantic Love, emotion became more important than devotion.

And how do you experience that emotion, that "passion"? The two main marks of Romantic Love are that it is (1) incomplete and (2) forever.

## INCOMPLETE OR TRAGIC LOVE

THE WHOLE POINT OF Romantic Love, believe it or not, is that you can never have the person you're in love with! To be a true Romantic is to be pure and pine away for someone. What are the best ways to make sure your case is hopeless?

♥ **The love is unrequited—that is, unreturned.**

This can happen either when the other person doesn't know how you feel, or when he or she just isn't interested.



**UNREQUITED LOVE.**  
"Kermie, why don't you love moi?" asks Miss Piggy.  
Adele H loved Pinson in vain.

Is there a movie star or rock star who makes your blood pressure soar? That's a very tempting opportunity for Romantic Love: chances are good that your love will be unrequited!

For years the world has watched Miss Piggy's unrequited love for Kermit the Frog. We've had to admire her persistence. But her inspiration could be some more serious real-life examples.

A famous one is Dante and Beatrice.

Seven hundred years ago, the Italian poet Dante, who wrote *The Divine Comedy*, fell in love with a young woman named Beatrice Portinari. She was not in love with him, but he was devoted to her all his life. He called her his muse, and dedicated his writing to her.

Another real-life example is Adele Hugo and Lieutenant Pinson. One hundred years ago, Adele, the daughter of the French writer Victor Hugo, fell in love with a ladies' man named Lt. Pinson. When he refused to marry her, she followed him around the world. After years of frustration, she went mad and didn't even recognize Lt. Pinson when she saw him. Like a true Romantic, she let her obsessive love become more important than the person she loved.

Romeo's love for Rosaline fits into this pattern. Rosaline has refused Romeo's love, and has pledged to live unmarried all her life. At the beginning of *Romeo and Juliet*, Romeo has been spending all his time alone, nursing his unrequited love for Rosaline.

♥ **The person you love is already married to someone else.**

Before divorce became as accepted as it is for many people today, being in love with a married man or woman was



a good way to make sure your love was tragically incomplete.

**WERTHER.** As a young man, the great German author Goethe was in Romantic Despair because he was in love with his friend's fiancée. His novel about the romance, *The Sorrows of Young Werther* (1774), was read all over Europe and was so powerful that Romantic Despair became the fashion. As a result, a number of Europeans committed suicide like the hero of the book! Published in 1774, this novel helped start the new Romantic Age in Europe and America. (It should be noted that Goethe himself was not a suicide at all, but lived to a ripe old age!)

**THE KING ARTHUR LEGEND.** The court of Camelot provides many examples of Romantic Love. The most famous couple is Guinevere and Lancelot. Queen Guinevere is married to King Arthur, but falls in love with his best friend Lancelot. When they decide to run off together, they cause the downfall of the kingdom. This story is still so popular that it was the basis of the hit musical *Camelot*, which also became a movie.

**GONE WITH THE WIND.** The central conflict in this American classic is Scarlett O'Hara's hopeless love for Ashley Wilkes, who is married to Melanie. When Melanie dies and Scarlett can finally have Ashley, she finds out she doesn't want him after all. Now that

he's available, the thrill is gone.

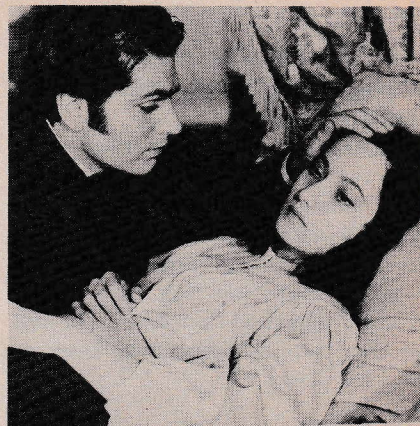
**CASABLANCA.** In this classic American movie, Rick (Humphrey Bogart) and Ilse (Ingrid Bergman) fall madly in love, but they run into a problem. It turns out that Ilse's husband, who was believed dead, is still alive. Will Rick help Ilse—and her husband—escape from the Nazis?

♥ **The best way of all to make sure that your love is incomplete is to love someone who has died.**

**LOVE STORY.** In this 1970 novel, Oliver and Jenny's love encounters many Romantic obstacles. She's poor; he's rich. His family will disown him if he marries Jenny. The final obstacle is actually announced in the book's opening sentence: "What can you say about a twenty-five-year-old girl who died?"

**WEST SIDE STORY.** This hit musical play and movie is a modern retelling of *Romeo and Juliet*. It is set in a neighborhood where the hatred between two gangs, one Italian and the other Puerto Rican, means that no one from either group can be friends. Then Tony,

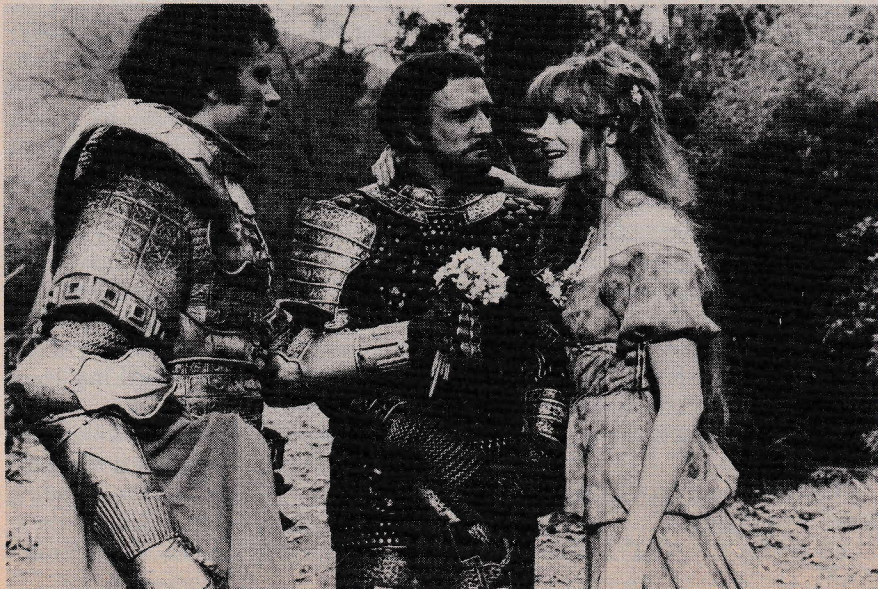
**ALREADY MARRIED.** Camelot's Lancelot loves Guinevere, who's married to Arthur. In *Casablanca*, Ilse's husband turns up after Rick falls for her.



**DEAD.** In *Wuthering Heights*, Cathy dies before she and Heathcliff can unite.

an Italian, falls in love with Maria, a Puerto Rican. Their families' hatred forces their love to remain secret, and Tony is killed at the end.

**WUTHERING HEIGHTS.** This English novel by Emily Brontë has been made into two movies. It's about a poor orphan named Heathcliff who falls in love with the wealthy Cathy, and she with him. Through a series of misunderstandings, Cathy marries someone else, and later dies. Heathcliff is sure that Cathy's spirit still roams the English moors, and he spends the rest of his life devoted to his Romantic Love for





# ROMANTIC L•O•V•E

her, though he is married to someone else.

♥ **There are many other things that can make love incomplete.**

**STAR WARS.** This film trilogy starts with two young men, Luke Skywalker and Han Solo, rescuing a princess. They both fall in love with her, but both loves are incomplete. She seems to hate Han—and it turns out that Luke is her brother! (Han and Princess Leia fit into another pattern of Romantic Love, as we'll see later.)

## THE MYTH OF UNDYING PASSION

ROMANTIC LOVE IS INCOMPLETE, yes; but that's only one half of the myth. The other is that it's forever.

At the beginning of *Romeo and Juliet*, Romeo's passion for Rosaline shows many qualities of Romantic Love. His love is unrequited, Rosaline will never marry, etc., etc. Romeo is in a fine mix of emotions. He's wildly in love, and he's in a deep, dark mood over it—truly "agony and ecstasy." Romeo suffers because he can't have Rosaline, yet he obviously enjoys his passion since he does nothing but think about it.

But this is not the last word in Romantic Love—or in Romeo's Romantic career. That comes with Juliet. They both know immediately that they are in love, and when each finds out that the other is the child of an enemy, their desire grows. Many things keep them apart, but they do manage to keep their passion alive "forever"—by dying in five days. They both believe their passion is more important than life.

If you think about it, you can see the connection between these two aspects of Romantic Love—incompleteness and lasting forever. Distance lends enchantment, as they say. Can you imagine Romeo and Juliet as Mr. and Mrs.? Wouldn't the problems of daily life dull the beauty of the Romance?

This is the dilemma we all face today, when we want it all—the fire of Romantic Love and the tranquillity of domestic love. Are we asking too much?



## ROMANCE WITH A MODERN TWIST

TODAY, WE'RE STILL ATTRACTED to Romantic Love and its emotional fireworks. We still want to believe that love is an emotional thing and that its emotions are eternal.

The problem is that Romance is based on tragic or incomplete love. Passion comes from danger and uncertainty. But peace, harmony, and trust—what we usually want from a *marriage*—come from having a long-term, healthy relationship. By definition, you can't have both.

Yet today, we *want* to have both the passion that comes from incomplete love and the harmony of a long-term relationship. We want Romance—with a happy ending.

Our books and movies reflect this desire. For example:

**AN OFFICER AND A GENTLEMAN.** The hero of this story is going

**HAVING IT ALL.** In *An Officer and a Gentleman*, romantic barriers fall.

to be a respected officer and pilot. His girlfriend is a factory worker from the wrong side of the tracks. Society dictates that their love must be incomplete, and he leaves her. But at the very end of the movie, he changes his mind, comes back, and literally carries her out of the factory and off into the sunset.

**RETURN OF THE JEDI.** All through the Star Wars saga, Han and Leia insult each other with such intensity that we're sure they must be in love. After they come through many trials, they end up together at the end of the movie, and we know they'll live Happily Ever After.

**ROMANCE NOVELS.** A phenomenon among today's books is the large number of Romance novels, including those for young adults. Many of these follow a standard formula. The hero and

(Continued on page 27)





# ROMANTIC L•O•V•E



**THE MODERN TWIST.** Love triumphs again when Han and Leia are reconciled in the Star Wars saga.

(Continued from page 22)

heroine are involved in an incomplete Romantic passion all the way through the book, up until the very end. Finally, however, their love conquers all.

Look at the ending of Barbara Cartland's *The Vibrations of Love*:

"I love you!" he said. "How I love you, and my darling, you are mine—mine completely, now and for eternity!"

Then he was kissing her again, kissing her until he was carrying her up towards the stars and nothing had any importance except their love.

These endings suggest that the passion continues forever. These couples will have the certainty of a committed relationship and the passion of uncertainty at the same time. They will have their cake, and eat it too.

## THE REAL WORLD

THIS MODERN IDEA OF ROMANCE can set up false hopes. If Han and Leia can live passionately ever after, we figure, why can't we?

Of course, the point is that they *can't*. Sooner or later Leia is going to discover that Han picks his teeth and Han will find out that Leia likes everyone—including him—to treat her like a prin-

cess. Then they'll have to decide whether their commitment is stronger than their desire for a new passion.

"People who have successful relationships realize there are trade-offs," says Ann Reit, editor of Scholastic's *Wildfire* and *Sunfire Romances*, which are for teenagers. "Romantic Love will always be with us, because it's part of human nature to want what you can't have. Teenagers today want passion and excitement in relationships, but they also want a date on Saturday night. There's already a trade-off going on.

"All of us want to believe that we're good at heart and that if we do the right





# ROMANTIC L·O·V·E

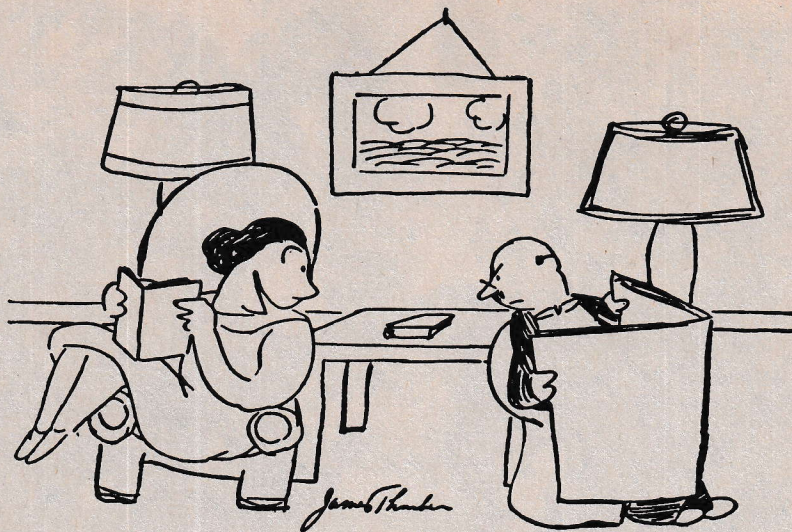
thing we'll be rewarded. That's one reason Romance books are so popular. But in the 1980s, we tell our readers something more. We tell them not to live only for a relationship but for themselves as well. And then we tell them not to live in a fantasy world, but to deal with reality. It's true that at the end of the book, the girl and the boy end up together. That doesn't always happen in real life, but if our readers don't know that, they'll learn."

Ann firmly believes that teenagers and adults have the very same feelings. "When teenagers' relationships break up, they think they'll never love again. When adults are involved in a breakup, they feel the very same way! The only difference is perspective. There's a little voice in the back of the adult's head that says, 'Yes, you will love again. You've gone through this before and you know there's hope.' A teenager might not know that yet. But books can't give you that perspective. Only life can."

Would you say that Juliet and Romeo lacked perspective? Might Juliet have been happily married to somebody else in ten years, if she'd lived? We don't even want to think about that. Romeo and Juliet were meant to die. They were "star-crossed." At the end of the play, we can sigh and say, "Isn't that Romantic?" But when we say that in real life, it's easy to forget what it means—and what the consequences are!

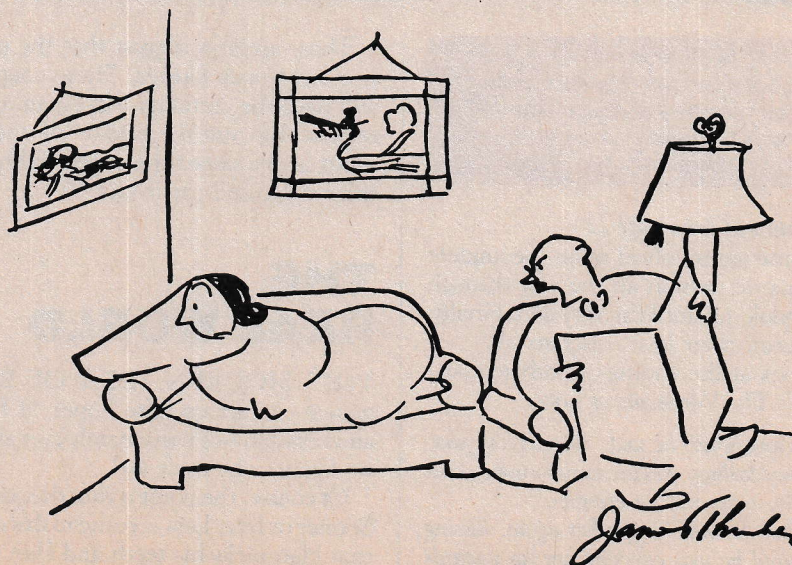
—SHARON LINNEA

PHOTO CREDITS. *Gone With the Wind*, MGM. *West Side Story*, United Artists. *Love Story*, Paramount. *Wuthering Heights* (p. 19), American International. *The Muppet Movie*, Associated Film Distribution. *The Story of Adele H.*, New World. *Wuthering Heights* (p. 21), MGM. *Camelot*, Warner Bros. *Casablanca*, Warner Bros. *An Officer and a Gentleman*, Paramount. *The Empire Strikes Back*, Lucasfilms/20th Century-Fox. Thurber cartoons from *MEN, WOMEN AND DOGS*, by James Thurber; copyright ©1943 by James Thurber; reprinted by permission.



"It's our own story exactly! He bold as a hawk, she soft as the dawn."

**THE MODERN CONFLICT.**  
Romance collides with reality in James Thurber's cartoons of middle-aged couples after Romantic Love has cooled.



"Well, who made the magic go out of our marriage—you or me?"



## YOU RESPOND TO ROMEO & JULIET

### DISCUSSING: Romantic Love in Action

#### NOTE YOUR IMMEDIATE RESPONSE

Jot down how you feel after reading or seeing *Romeo and Juliet*, and why you feel that way.

Do you sympathize with the lovers?

Does their passion seem to be based on real love?

Would you yourself like to be involved in such an intense relationship?

#### TALK ABOUT IT

On the one hand, most of us feel that Romeo and Juliet's emotions are genuine. On the other hand, the course of their love does follow a familiar pattern—one that we now call "Romantic Love."

Romantic Love is typically (1) incomplete (the lovers can't be together), (2) passionate, and (3) eternal. (See the article "Romantic Love" on pages 19-28.)

Why are we—even today—attracted to people we can't really ever be close to? Why might it be easier to be passionate about someone you can't have?

Besides being incomplete, passionate, and eternal, there are other qualities essential to a true Romantic relationship. For each quality listed below, find:

1. A specific line of Romeo's that illustrates it.
2. An instance of how he acts because of it.

We've filled in the first blanks as examples.

#### QUALITY NO. 1. Idealize the woman and worship her from afar.

WHAT ROMEO SAYS: "Oh, that I were a glove upon that hand, that I might touch that cheek."

WHAT ROMEO DOES: He is happy to watch Juliet at her window awhile.

#### QUALITY NO. 2. Act extremely courteous when you speak to her.

WHAT ROMEO SAYS: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



WHAT ROMEO DOES: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

#### QUALITY NO. 3. Be devoted to the woman no matter what obstacles lie in your path.

WHAT ROMEO SAYS: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

WHAT ROMEO DOES: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

#### QUALITY NO. 4. Act as though your spirits will be one forever.

WHAT ROMEO SAYS: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

WHAT ROMEO DOES: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



AL GOLD



## WRITING: Your Own View of Romantic Love

### THINK ABOUT IT

Have you ever been strongly attracted to someone you couldn't have?

This person might have been dating someone else, or living far away—or totally uninterested in you. He or she might even have been a media star you could never hope to meet.

What emotions did you experience? Did you feel wonderful and terrible at the same time?

And how do you feel looking back at it now? Would you let yourself go in the same way again? Or would you try to stop yourself? Or do you feel that such attraction is just fate—something you can't help?

If you've never felt this way yourself, perhaps you—like Mercutio—have a friend, or a brother or sister, who was passionately in love with someone who was quite unavailable. If so, how did it turn out?

Such romantic yearnings can lead two ways. They can lead to glorious daydreams, even the melancholy ones. After all, a pretended relationship can be perfect, since the other person can't spoil your dreams! But then those yearnings can take a sharp right turn toward reality, which can be frustrating and depressing.

### WRITE ABOUT IT

Pretend you're writing a teenage advice column for a local paper. (Or, if you prefer, pretend that you're giving such advice over a local radio station, or on a computer bulletin board. Just state what your medium is at the start.)

Someone writes or calls in the following problem. You reply with your advice. In doing so, you will cite your own or your friend's experience discussed above to show you understand the problem.

The problem letter is written by a boy, but you can imagine it just as well written by a girl.

Dear Teenage Advisor:

I'm a high school sophomore, and last summer my girlfriend Stacy had to move to another state when her father was transferred. We didn't realize how much we loved each other till the day she moved. It was the saddest day of my life.

School has started again, but I'm just not interested in anything. I used to be on the debate squad and the school newspaper, but I can't concentrate on them any more. I just go home and look at Stacy's picture and wonder what she is doing, and write poems to her.

My friends don't understand why I'm not hanging around with them any more. They think I should just go out with this other girl named Mindy who likes me, and forget the past. But I don't want to. I'd rather be alone to think about the one I love.

I'm lonely and depressed. I'll never love anyone else. Can you help me?

Unhappy Lover

In your reply, follow these guidelines:

> **Don't make fun of the writer.** The dilemma may seem funny to you, but remember Romeo's comment: "He jests at scars that never felt a wound." To gain the writer's confidence, express your sympathy.

> **Remind the writer that he or she is not alone.** Everyone experiencing Romantic Love tends to feel the same way. By way of example, cite your own (or your friend's) experience. Mention why you couldn't date the person and how you felt about that.

> **Explain how the situation turned out.**

> **Reveal candidly how you feel about it now.** How were you able to survive the experience? How were you finally able to cope with everyday demands? How did you begin relating to other people once more?

> **What have you learned from your experience?** Now that you understand the pattern of Romantic Love, how does this help you see that you may sometimes be in love with love, or an idealized person, rather than a real human being?

> **Conclude with your advice** to the writer about his or her personal predicament.

For a further guide to effective persuasion, turn to Writing Power on pages 34-36.



# ROMEO & JULIET

(Continued from page 15)

And there I am. Where is my Romeo?

**FRIAR** (*gently, but afraid*)

I hear some noise. Lady, come from that nest  
Of death, contagion, and unnatural sleep.  
A greater power than we can contradict  
Has thwarted our intents. Come, come away.  
The husband of your heart there lies dead,  
And Paris too. Come, I'll shortly place you  
Among a sisterhood of holy nuns.  
Don't stop to question, for the guard is coming.  
Come, go, good Juliet. I dare no longer stay.

**JULIET** (*as the friar hurries out*)

Go, get you hence, for I will not go way.  
What's here? A cup, closed in my true love's hand?  
Poison, I see, has been his untimely end.  
Oh, rude man! Drunk all, and left no friendly drop  
To help me after? I will kiss your lips.  
Perhaps some poison yet does hang on them  
To make me die, and so recover you. (*She kisses him.*)  
Your lips are warm! (*She hears the watchman coming.*)  
Oh, noise! Then I'll be brief. Oh, happy dagger!  
(*Juliet seizes Romeo's dagger, drawing it from its  
sheath, and pointing it at her heart.*)

This is your sheath. There rust, and let me die.

She stabs herself and falls. The watchman enters and, seeing the bodies of Juliet, Romeo, and Paris, immediately sends for the Prince, and the Montague and Capulet families. Among the first to arrive are the Prince, and old Capulet and his wife.

**LADY CAPULET**

Oh, the people in the street cry "Romeo,"  
Some "Juliet," and some "Paris," and all run,  
With open outcry, toward our monument.

**PRINCE**

What fear is this which startles in your ears?

**WATCHMAN**

Sovereign, here lies Count Paris slain,  
And Romeo dead, and Juliet, dead before,  
Yet warm and newly killed!

**PRINCE**

Search, seek, and learn how this foul murder comes.

**CAPULET**

Oh, heavens! Oh, wife, look how our daughter bleeds!

**LADY CAPULET**

Oh, me! This sight of death is as a bell  
That warns me of old age and a coffin.

Old Montague arrives, already in mourning because his wife has just died of grief at Romeo's exile.

**MONTAGUE**

What further woe conspires against my age?

**PRINCE**

Look, and you shall see.



**JULIET** (*pointing her dagger at her heart*):  
Oh, happy dagger!  
This is your sheath.  
There rust, and let me die.

**MONTAGUE** (*to his dead son Romeo*)

Oh, you careless boy. What manners are in this,  
To press before your father to a grave?

**PRINCE**

Seal up the mouth of outrage for a while  
Till we can clarify these confusions.

The friar is brought, and he tells most of the actual story to the Prince. Romeo's and Paris's servants fill in the rest. Romeo's servant gives Romeo's letter to the Prince, and it confirms Romeo's role in these bloody events. Realizing that the fathers' feud lies behind the many deaths of the past few days, the Prince turns to them.

**PRINCE**

Where are these enemies? Capulet, Montague,  
See what a scourge is laid upon your hate,  
That heaven finds means to kill your joys with love.  
And I, for overlooking all your discords,  
Have lost a pair of kinsmen. All are punished.

**CAPULET** (*overcome with grief*)

Oh, brother Montague, give me your hand.  
This is my daughter's dowry, for no more  
Can I demand.

**MONTAGUE**

But I can give you more—

For I will raise her statue in pure gold  
That, while Verona by that name is known,  
There shall no figure at such rate be set  
As that of true and faithful Juliet.

**CAPULET**

And one of Romeo shall by his lady's lie—  
Poor sacrifices of our enmity!

**PRINCE**

A cloudy 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—  
For never was a story of more woe  
Than this of Juliet and her Romeo.



# THE SENTENCE CONNECTION

Created by Dr. Frank O'Hare

## CONNECT FOR VARIETY

Many young writers face the same problem—monotony in their sentences. Their readers spell it B-O-R-I-N-G!

But VOICE can help you put variety in your writing with The Sentence Connection. This feature—

- > Gives you practice writing all kinds of sentences.
- > Helps you put those kinds into your own writing.

Using the Sentence Connection, you take a set of short, dull sentences and combine them into a single lively one. You soon learn to use the varied patterns that professional writers use.

For starters, combine the following short sentences into one solid sentence. We've given you some signals to help. They're explained in the KEY.

**Romeo and Juliet fell in love.**

**They were very young. (WHEN)**

**Their families hated each other. (; BECAUSE)**

**The young couple's love was doomed. (.)**

Here's an interesting single sentence you can create by following signals and combining the sentences:

**Romeo and Juliet fell in love when they were very young; because their families hated each other, the young couple's love was doomed.**

Following are more sentences for you to combine. Keep up with future Sentence Connections, and chances are you'll be writing better sentences by the time you complete the series.

## CONNECTION A

Combine the sentences in each set into one sentence. Refer to the KEY when you need to.

1

Chris Evert Lloyd played the best tennis of her life. **(ALTHOUGH)**

She lost to Martina Navratilova. (.)

~~Martina Navratilova~~ is probably the world's greatest female tennis player. (.)

2

I'll begin my diet.

I finish these two hot fudge sundaes. **(AS SOON AS)**

3

The young boxer went to the training camp in the mountains. **(AFTER)**

He ran 20 miles a day. (.)

~~He~~ boxed 60 rounds a week. **(AND)**

In his first professional fight, he was knocked out in the first round. (; **BUT**)

4

The Rolling Stones have just completed a national concert tour. **(WHENEVER)**

The media always predict their retirement. (.)

5

The applause in the concert hall subsided.

The lights began to dim. (, **AND**)

The silence deepened. (;)

Vladimir Horowitz started playing Beethoven's "Moonlight Sonata." **(JUST BEFORE)**

6

I became a millionaire. **(IF)**

I would buy a villa on the French Riviera. (.)

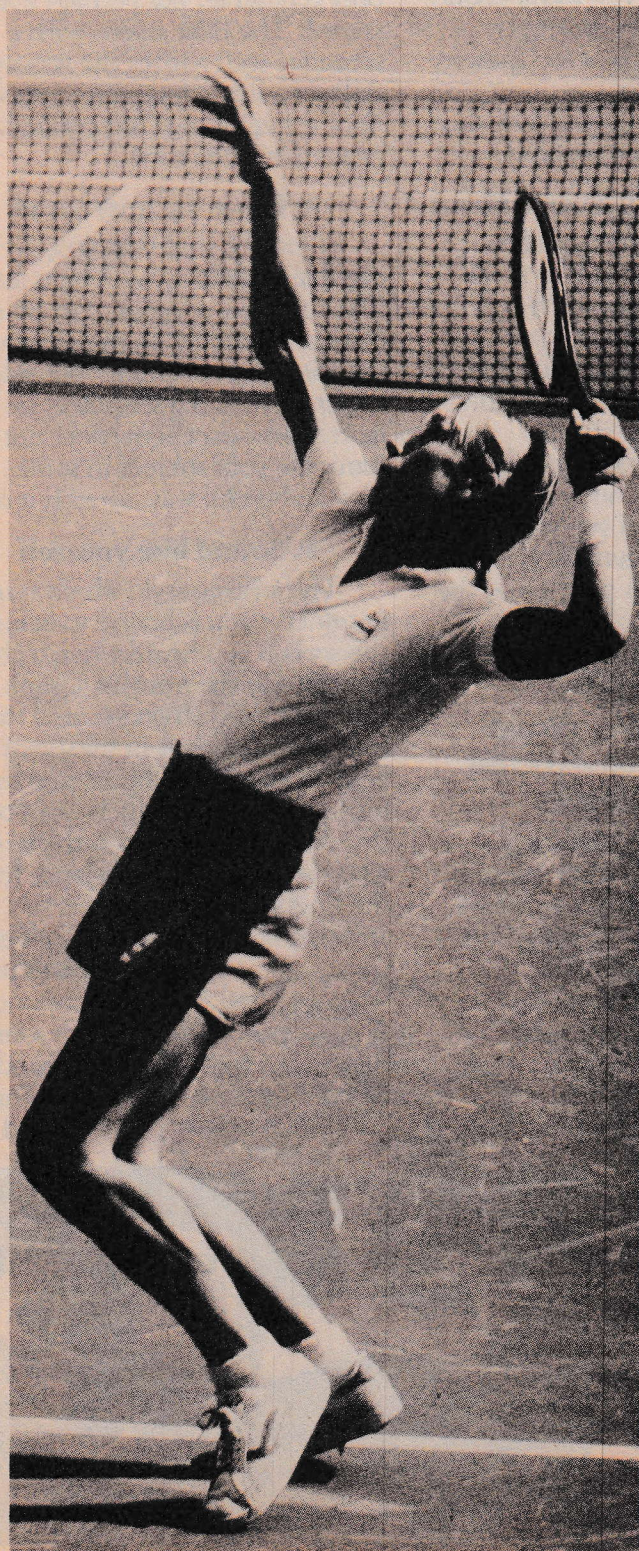
~~I~~ would have at least two Maseratis. (.)

~~I~~ would never work. (.)

~~I~~ would probably lose all my friends. (, **AND**)



**MARTINA CONNECTS!** And when she does, Navratilova can't be beat. When your sentences connect, they can't be beat either!



## KEY TO SENTENCE-COMBINING SIGNALS

(WHEN) (ALTHOUGH)  
(AS SOON AS)

Place word(s) at start of sentence; join to main sentence.

(; BECAUSE) (, AND)

Place punctuation and word at start of sentence; join to main sentence.

(.) (:)

Place punctuation at start of sentence; join to main sentence.

~~Martina Navratilova~~

Delete.

## CONNECTION B

Again combine each set of sentences into one interesting sentence. Since there are no signals, any sensible sentence is acceptable. In fact, if time allows, make more than one combination for each set.

1

Romeo heard of Juliet's death.  
He killed himself.

2

You have done all that's possible.  
Just sit back.  
Relax.  
You can't do any more.

3

Richard Nixon's official recognition of China was very constructive.

It came as a shock to those familiar with his earlier attitudes.

4

I exercise every day.  
I stay on a strict diet.  
I go to bed at 9:30 every night.  
I will look better.  
I will feel better.  
I'll probably also die of boredom.

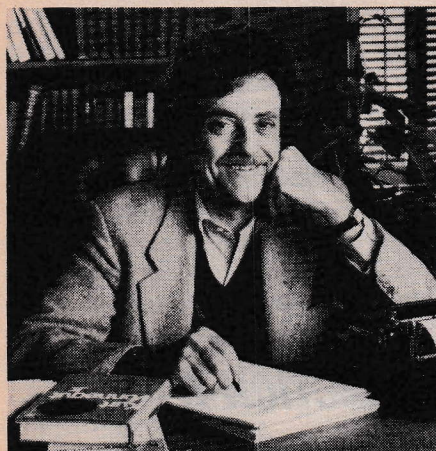
### Suggested Answers in Teaching Guide

DR. FRANK O'HARE, who created *The Sentence Connection* for VOICE, pioneered sentence combining as a powerful modern tool for young writers. Director of Writing at Ohio State University, Dr. O'Hare is a national authority on the teaching of writing.



# How to write with style

By Kurt Vonnegut



International Paper asked Kurt Vonnegut, author of such novels as "Slaughterhouse-Five," "Jailbird" and "Cat's Cradle," to tell you how to put your style and personality into everything you write.

Newspaper reporters and technical writers are trained to reveal almost nothing about themselves in their writings. This makes them freaks in the world of writers, since almost all of the other ink-stained wretches in that world reveal a lot about themselves to readers. We call these revelations, accidental and intentional, elements of style.

These revelations tell us as readers what sort of person it is with whom we are spending time. Does the writer sound ignorant or informed, stupid or bright, crooked or honest, humorless or playful — ? And on and on.

Why should you examine your writing style with the idea of improving it? Do so as a mark of respect for your readers, whatever you're writing. If you scribble your thoughts any which way, your readers will surely feel that you care nothing about them. They will mark you down as an egomaniac or a chowderhead — or, worse, they will stop reading you.

The most damning revelation you can make about yourself is that you do not know what is interesting and what is not. Don't you yourself like or dislike writers

mainly for what they choose to show you or make you think about? Did you ever admire an empty-headed writer for his or her mastery of the language? No.

So your own winning style must begin with ideas in your head.

## 1. Find a subject you care about

Find a subject you care about and which you in your heart feel others should care about. It is this genuine caring, and not your games with language, which will be the most compelling and seductive element in your style.

I am not urging you to write a novel, by the way — although I would not be sorry if you wrote one, provided you genuinely cared about something. A petition to the mayor about a pothole in front of your house or a love letter to the girl next door will do.

## 2. Do not ramble, though

I won't ramble on about that.

## 3. Keep it simple

As for your use of language: Remember that two great masters of language, William Shakespeare and James Joyce, wrote sentences which were almost childlike when their subjects were most profound. "To be or not to be?" asks Shakespeare's Hamlet. The longest word is three letters long. Joyce, when he was frisky, could put together a sentence as intricate and as glittering as a necklace for Cleopatra, but my favorite sentence in his short story "Eveline" is this one: "She was tired." At that point in the story, no other words could break the heart of a reader as those three words do.

Simplicity of language is not only reputable, but perhaps even sacred. The *Bible* opens with a sentence well within the writing skills of a lively fourteen-year-old: "In the beginning God created the heaven and the earth."

## 4. Have the guts to cut

It may be that you, too, are capable of making necklaces for Cleopatra, so to speak. But your eloquence should be the servant of the ideas in your head. Your rule might be this: If a sentence, no matter how excellent, does not illuminate your subject in some new and useful way, scratch it out.

## 5. Sound like yourself

The writing style which is most natural for you is bound to echo the speech you heard when a child. English was the novelist Joseph Conrad's third language, and much that seems piquant in his use of English was no doubt colored by his first language, which was Polish. And lucky indeed is the writer who has grown up in Ireland, for the English spoken there is so amusing and musical. I myself grew up in Indianapolis,

where common speech sounds like a band saw cutting galvanized tin,

Should I act upon the urgings that I feel, or remain passive and thus cease to exist?

To be or not to be?



"Keep it simple. Shakespeare did, with Hamlet's famous soliloquy."



# THE EDIT CONNECTION

IMPROVE YOUR SPELLING/PUNCTUATION/USAGE

## I OR ME? HE OR HIM? SHE OR HER? THEY OR THEM? WHO OR WHOM? HMMMMMMMMMMMMMMMM?

***I can't believe Tara invited both Stella and I/me to her barbecue!***

Choosing the right pronoun, *I* or *me*, sometimes confuses even the best writers among us. But there are tricks that can help you learn the right ones once and for all, and you'll find them in the Help section on the next page.

But first, try out your skills in this game. You'll learn a lot in the process, and you'll see quickly where your weaknesses lie.

### HOW TO SOLVE THE PRONOUN PUZZLE

GOAL: To fill the grid with the correct pronouns from the sentences at right.

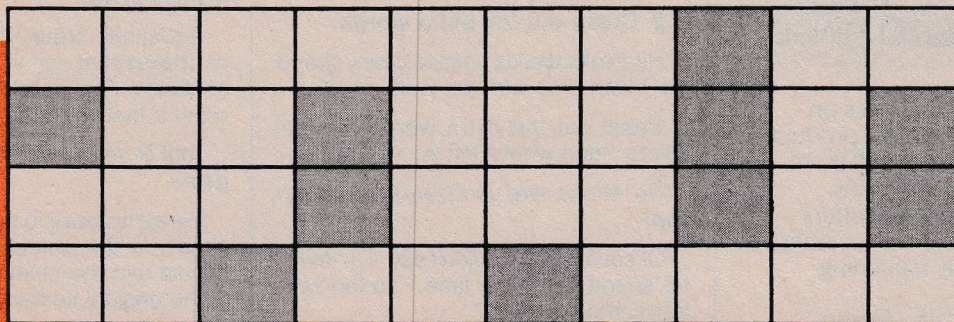
(1) Circle the correct pronoun in each pair.

(2) Place the circled word in the grid, one letter per box. Write the words in the same order as they appear in the sentences.

(3) The end of the line does not necessarily mean the end of the word. Just drop down to the next line and continue writing.

SELF-CORRECTING FEATURE: If you've chosen the correct words, there should be a letter in every box, with no letters left over, and the shaded boxes should all contain the same letter.

Need HELP? Turn the page for five Great Pronoun Guidelines. You might even want to learn them first!



### SENTENCES

1. **Who/Whom** did the drama teacher think would be best for the part?

2. Herman's cousin invited **he/him** and **I/me** over to watch *Footloose* on his VCR.

3. **She/her** and **I/me** used to be best friends, but now she likes people who go bowling a lot.

4. Ricky actually wants my sister Jessica and **I/me** to play in his band!

5. We'll all ride over to Take Two Tacos with **whoever/whomever** can borrow a car.

6. Kevin was just as thrilled by the Cowboy-Viking game as **I/me**.

7. Phoebe thinks **we/us** health-food fans get too excited about bean sprouts.

8. **Whoever/Whomever** ate Jamie's meatloaf must have been hungrier than **we/us**.

9. Chester and **I/me** left a note to advise the dean that it was **we/us** who borrowed the disk drive.

10. **Who/Whom** is Kara visiting in California?

**Answers in Teaching Guide**



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## THE EDIT CONNECTION

(Continued)

### HELP!

#### 5 Great Pronoun Guidelines

HERE ARE FIVE GOOD WAYS to help you decide when to use the subjective (*I, he, she, we, they, who, whoever*) and the objective (*me, him, her, us, them, whom, whomever*) cases of personal pronouns.

##### 1. Cross out the interfering words.

*Melissa wants Justin and I/me to suggest a good movie.*

Cross out some interfering words and you get:

*Melissa wants I/me to suggest...*

You wouldn't say, "Melissa wants I to suggest..." You'd say, "Melissa wants **me** to suggest..." So the original sentence should read:

*Melissa wants Justin and **me** to suggest a good movie.*

##### 2. Cross out the extra words.

*He thinks **we/us** animal lovers spend too much time with our pets.*

Cross out the extra words "animal lovers," and what's left is:

*He thinks **we/us** spend too much time...*

Of course you wouldn't say "He thinks **us** spend too much time," so the sentence should read:

*He thinks **we** animal lovers spend too much time with our pets.*

Here's another example:

*They asked Juana and me to go camping, but **she/her** and I/me would rather sleep late.*

You wouldn't say "**her** would rather sleep," or "**me** would rather..."

So the original sentence should read:

*They asked **us** to go camping, but **she** and I would rather sleep late.*

##### 3. Fill in the missing words.

*The student who made 100 on the test*

*must have studied more than **we/us**.*

The word "did" is understood here. You wouldn't say "...as much as **us** did." So the sentence should read:

*The student who made 100 on the test must have studied more than **we**.*

##### 4. Cross out the interrupters.

*Who/Whom did the veejay think has the best rock video this month?*

Cross out the interrupting phrase "did the video jockey think" and what's left is:

*Who/Whom has the best rock video this month?*

In that form it's easy to see that the subjective "who" is the correct choice:

*Who did the video jockey think has the best rock video?*

##### 5. Substitute another pronoun for the problem pronoun.

*Who/Whom is Tom asking to the football game?*

Substitute **I/me, he/him, she/her, or they/them** for **who/whom** in the sentence. Feel free to change the word order if that will help.

*Tom is asking **she/her** to the football game.*

Here's it's easy to see that the correct choice is the objective "her," so you should use the objective form "whom" in the original sentence:

*Whom is Tom asking to the football game?*

Here's one more example:

*Mr. O'Hara will give extra credit to whoever/whomever brings in newspaper articles about farmers' problems.*

Substitute: **she/her** brings in newspaper articles...

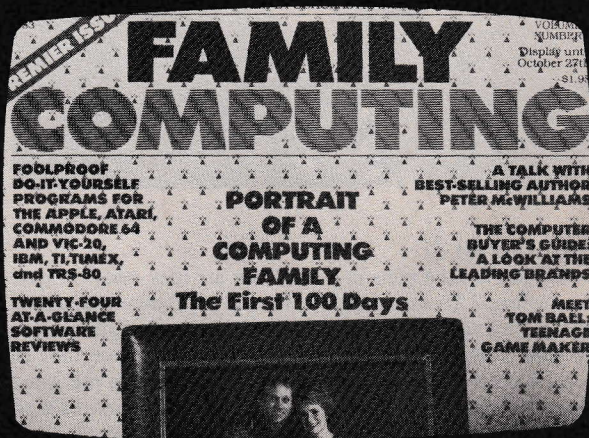
You'd say "**she** brings in newspaper articles." "**She**" is the subjective, and so is "**whoever**." So the original sentence should read:

*Mr. O'Hara will give extra credit to whoever brings in newspaper articles about agriculture.*



# What's New?

Coming this fall from Scholastic Productions:



## Charles in Charge

**Wednesdays at 8:00 P.M. (EST)  
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A new situation comedy starring Scott Baio, which takes a funny look at family life in the '80s. Brought to you by Scholastic Productions and Universal Television.

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Scholastic Productions...dedicated to bringing quality motion pictures and television programs to children and their families...like **The Great Love Experiment**, winner of the 1983-84 Emmy Award for Outstanding Children's Special.



**Scholastic  
PRODUCTIONS**

Watch for *Dear Lola*, Scholastic Productions' first feature film, based on the Judie Angell novel, coming in early 1985





(Continued from page 2)

characters? When are the puns in jest? When are they meant to hurt someone's feelings? To start a fight? How do *you* know when your friends are teasing you? When do wordplay and teasing go too far?

**Romeo and Juliet's Relationship.** How do we know they're suited to each other from the beginning? (They can use the same images and plug into each other's wavelengths; their conversation effortlessly forms a sonnet.) What "light" images do Romeo and Juliet use to describe each other? Why are darkness and nighttime friends to their relationship. (They are secretive and forbidden.) In which scenes is night their friend? (The balcony scene; their wedding night.) Where does it finally turn against them? (The last night; the tomb becomes their "bed of dim night," and they'll never leave it.)

**Fate.** Romeo had not intended to fall in love with a Capulet. How does Fate arrange this? (He meets Juliet and kisses her without realizing who she is.) After his wedding, Romeo has no intention of fighting Tybalt. How does Fate force him to fight? (His best friend, Mercutio, is killed, and Romeo feels personally responsible.) Romeo and Paris are both fine, gentle youths. How does fate force them into a deadly duel? (Paris mistakenly thinks Romeo is responsible for Juliet's death; Romeo sees Paris only as someone who is stopping him from joining his wife in death.)

### ACTIVITIES

**Debate.** Divide the class into three groups that will debate the question "What caused Romeo and Juliet's deaths?" Give each group a different answer to support: Fate, Providence (or God, Who seeks to end the feud and restore order), and Character (Romeo, Juliet, the Friar, Tybalt, and the Capulets all act according to their character and force the ending). Have each group find passages from the play to support their position. Give each group five minutes to present their case; after all three have spoken, give each group five minutes to rebut the other two groups. Then have the class vote on which force they believe that Shakespeare felt was most responsible for the deaths.

## PAGES 29-30. READING & WRITING READING-WRITING CONNECTION

Though this feature largely teaches itself, we do want to call attention to the contents of the letter to the Teen Advisor in the Writing section.

It presents a good example of someone taking Romantic Love

too far. It could be written by someone in either of two situations: one, a passing romantic obsession; two, a student suffering a serious depression.

We are asking students to assume that the first situation is the one meant here.

In the second one, you can observe some classic signals of a potential suicide: the breakup of a relationship, self-absorption, drastic change in study habits, and depression. Appropriately, the next (October 5) issue of VOICE will deal with the current epidemic of teenage suicide.

## QUIZ ANSWERS

### The Sentence Connection, pages 42-43

**Connection A:** 1-Although Chris Evert Lloyd played the best tennis of her life, she lost to Martina Navratilova, probably the world's greatest female tennis player. 2-I'll begin my diet as soon as I finish these two hot fudge sundaes. 3-After the young boxer went to the training camp in the mountains, he ran 20 miles a day and boxed 60 rounds a week; but in his first professional fight, he was knocked out in the first round.

4-Whenever The Rolling Stones have just completed a national concert tour, the media always predict their retirement. 5-The applause in the concert hall subsided, and the lights began to dim; the silence deepened just before Vladimir Horowitz started playing Beethoven's "Moonlight Sonata." 6-If I became a millionaire, I would buy a villa on the French Riviera, have at least two Maseratis, never work, and probably lose all my friends.

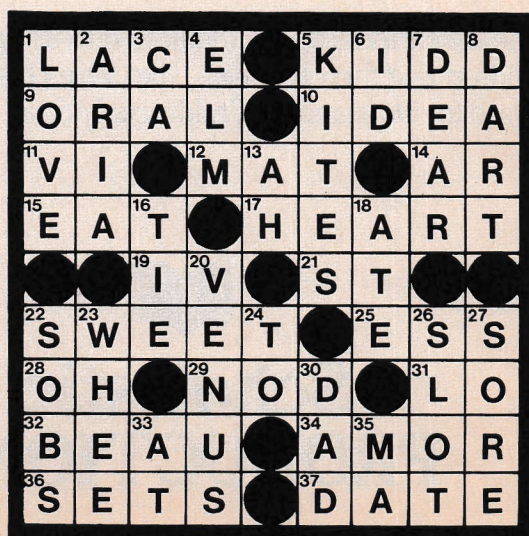
**Connection B (any sensible answer is acceptable):** 1-When Romeo heard of Juliet's death, he killed himself. 2-After you have done all that's possible, just sit back and relax; you can't do any more.

3-Although Richard Nixon's official recognition of China was very constructive, it came as a shock to those familiar with his earlier attitudes. 4-If I exercise every day, stay on a strict diet, and go to bed at 9:30 every night, I will look better and feel better; I'll probably also die of boredom.

### The Edit Connection, page 47

**The correct pronouns:** 1-Who; 2-him, me; 3-She, I; 4-me; 5-whomever; 6-I; 7-we; 8-Whoever; 9-I, we; 10-Whom.

### The Crossword Puzzle





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Purchase 1,000 Badge Parts @	\$132.95
1,000 Custom Printed designs (1 color)	\$ 65.10
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<b>Total</b>	<b>\$204.05</b>

If you sell 1,000 buttons at \$1.00 each, your profit is \$795.95

If you sell 1,000 buttons at \$1.50 each, your profit is \$1,295.95

Thousands of schools across the country use Badge-A-Minit buttons as their main fund-raising tool. They know how easy buttons are to sell at sporting events, pep rallies, plays, concerts, or even in the school cafeteria. Many schools have started their own button business, taking orders from churches, civic organizations or even other schools and providing them with needed buttons.

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# How to write with style

**Learning to write with style is not an educational frill. It's as basic as believing you have something to say and caring about the way you use language. Here's a valuable aid for teaching your students to write with style.**

You probably know students who can deliver an extended monologue on the styles of various baseball pitchers. Others can identify a rock group's style in the first three bars of a song. Yet the same students will draw a total blank when you ask them to compare Hemingway's style with Henry James's.

Even more mind-boggling to students is the suggestion that they develop their own writing styles. And yet the task is not as overwhelming or esoteric or uninteresting as they may believe. For writing with style is simply a matter of writing honestly and with confidence about things that concern you. Oh yes. It's also a matter of practice, practice, practice.

In International Paper Company's latest advertisement, master stylist Kurt Vonnegut talks to your students about developing a personal writing style. What more captivating motivation for wanting to write with style than hearing Kurt Vonnegut tell how-to in his own warm and caring personal style?

Here's how you can reinforce Vonnegut's message and make use of a valuable teaching tool.

## Motivating Students

Who is Kurt Vonnegut? And what can you learn from him? Many students will be familiar with the name and may be able to mention titles of his books. You might read them parts of Vonnegut's preface to his collection of short stories, *Welcome to the Monkey House*.

Ask students: From reading Vonnegut's books or stories, what kind of person do you feel he is? Is he the kind of person you'd like to meet? If you've never met Vonnegut, how do you form opinions about what kind of person he is? Can you think of other authors whom you feel you know just from their written words?

Write the word *style* on the board and discuss: What is style? Have you ever heard one person say to another, "I like your style"? What does that mean? How does one quarterback's style differ from another's? What makes one writer's style different from another's? Do you feel your writing style reflects who you are? Would you like it to?

## Using the Ad

Have students look at the pictures, read the captions, and read up to sub-head #1, "Find a subject you care about." Then ask them to underline words and phrases that give them a feeling for Vonnegut as a unique individual and writer.

Have students read the rest of the ad carefully. Encourage them to keep it in their notebooks and refer to it whenever they are working on a specific writing assignment. The rest of this teaching guide suggests ways that you can reinforce each of Vonnegut's main points.

### 1. Find a subject you care about

This may be the area in which students need the most help. Most of them are convinced they don't have anything to write about. For identifying subjects they care about, a journal and a disciplined time to write in it are essential. It will help if you give students 10 minutes per class for a while—just to establish the habit of journal writing. You can also encourage them by providing sentence-starters like the following: On the way to school today I was worrying about...; The best time I've had recently...; One law I think should be changed...

### 2. Do not ramble, though

As an exercise in writing concisely, ask students to choose a topic from their journals and write one paragraph on it. Or give them all the same topic to write on. Then have them exchange papers. The reader of each paper should tell the writer what words or sentences seem unnecessary. The reader should say: "I see your main point as this....The following words or sentences don't add anything to that main point....And/or I still want to know more, specifically..."

### 3. Keep it simple

We urge, encourage, and badger students to BE SPECIFIC, but they often assume we mean multisyllabic words and mile-long sentences. This advice from Vonnegut gives us an excellent opportunity to teach the lesson of specificity with simplicity. On the board, compile a list of students' favorite "big" words. Challenge them to write long,

involved sentences with these words. Put the sentences on the board and practice group editing for clarity and simplicity. For example: "I perambulated the environs of my domicile" becomes "I took a walk around my neighborhood."

### 4. Have the guts to cut

Provide students with a piece of writing that is overly long. Ask them to cut it until they are satisfied that no word or sentence is in excess. Compare results.

### 5. Sound like yourself

Make it clear to students that Vonnegut is not suggesting that they fill their writing with slang and clichés. Discuss the differences among slang, clichés, and dialects—regional and others. Discuss also personal expressions that can become characteristics of a writing style if used judiciously. As an exercise in perceiving dialects, ask students to listen to a local and a national news broadcast on the same night and note any differences in expressions used to convey the same information. Afterwards students might write up one of the news stories in their own styles and compare theirs within class and with those of the professional newscasters.

### 6. Say precisely what you mean to say

Discuss Vonnegut's reference to Picasso and jazz musicians. If possible, display a copy of one of Picasso's cubist paintings. What might the equivalent in writing be? Discuss the fact that some writers do experiment with unconventional syntax and language, but they are skilled practitioners of conventional writing techniques.

This is the place to stress that all writing and style is a matter of making choices—specifically in the areas of vocabulary, sentence structure, and levels of usage. To emphasize this, give students a sentence from the ad and ask them how many ways they can rewrite it while still conveying the same information. How does the style change?

### 7. Pity the poor readers

This is the pithy recapitulation of the foregoing advice. It can be used to stress the need for all writers to edit themselves rigorously. Encourage students to practice putting aside their work for at least a day, then looking at it as if it were written by someone else, and asking these questions: Does this tell me what I want to know—no more or less? Does it sound as if it were written by someone I'd like to sit down and talk to?

### For really detailed advice

Introduce students to Strunk and White's *Elements of Style*. If possible, read them a selection from an essay of E. B. White to confirm Vonnegut's final statement.

—Lois A. Markham