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Works of Shakespeare

ROMEO AND JULIET (4 records)

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Shakespeare, William  
Romeo and Juliet

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THE MARLOWE DRAMATIC SOCIETY and PROFESSIONAL PLAYERS in

## ROMEO AND JULIET

with RICHARD MARQUAND JANETTE RICHER TONY WHITE VIVIENNE CHATTERTON

DENIS McCARTHY TOBY ROBERTSON MARGARETTA SCOTT and TONY CHURCH

directed by GEORGE RYLANDS under the auspices of THE BRITISH COUNCIL

Complete and Uncut in the text of THE NEW SHAKESPEARE edited by John Dover Wilson

Shakespeare's first tragedy (if we pass over *Titus* as apprentice work) is both a poem and a play. To be or to do two things at once is notoriously difficult; and in 1595 Shakespeare could combine but not unite the two essential expressions of his creative genius. Dramatist and poet cooperate but each clings to his identity. Shakespeare's career as a man of the theatre can be studied as an unceasing and determined struggle to achieve a perfect marriage of the two kinds. In *Lear*, in *Macbeth*, in *Antony and Cleopatra*, the poetry is interfused with the characterisation and with the morality of the stage play. In *Romeo and Juliet* the poet has the upper hand. The tragedy was founded upon a poem: The Tragical History of Romeus and Juliet (1562), composed in jog-trot "poulterer's measure" by Arthur Brooke, who took the tale from the Italian novelist Bandello. The two tragic themes in Brooke are Feud and Fate, the division between the two houses and the frowardness of cruel Fortune.

The fatality in which Brooke drenches his story is turned by Shakespeare, as Professor Charlton has shown, into ominous dreams and dramatic premonitions voiced by the protagonists. Shakespeare knew that

Our remedies oft in ourselves do lie,  
Which we ascribe to heaven. The fated sky  
Gives us free scope; only doth backward pull  
Our slow designs when we ourselves are dull.

The fault lies in our stars, not in ourselves. Fate and accident may enhance tragedy but they must not condition and confine it. And, by the same token, external forces such as the family feud are less tragic than the aspirations and temptations, the passions and illusions of the characters:

in tragic life, God wot!

No villain need be. Passions spin the plot.  
We are betrayed by what is false within.

Shakespeare, feeling his way towards true tragedy, makes little of the feud as such. And he translates the wheel of fortune and the three fates into human terms, with Romeo's

Some consequence yet hanging in the stars  
Shall bitterly begin his fearful date  
With this night's revels . . .

and Juliet's

O God, I have an ill-divining soul!  
Methinks I see thee, now thou art below,  
As one dead in the bottom of a tomb.

Shakespeare, then, plays down these externals, giving us instead intensity and rising pace. The leisurely time-scheme of Brooke's narrative which extends over many months is concentrated into four days. A brawl (for which the comic servants not the masters are responsible) blows up within a minute of the play's beginning, and then the dramatist gradually establishes his persons, advancing slowly but surely to the encounter at the banquet and the *aubade* of the balcony scene. Then the tempo begins to quicken. The marriage at the Friar's cell is followed immediately by the second brawl when comedy turns to tragedy and Mercutio dies with a pun upon his lips, mortally wounded through the hero's well-meaning ill-managed intervention. Tybalt is slain; Romeo flies; the decree of banishment is pronounced. This is the turning point. We are half-way through the play

and from now on the acceleration is rapid and highly dramatic, until Romeo holds the tension suspended with the poetic *aria* of his suicide speech. The speed and excitement are renewed until the play is brought to rest in the Prince's reconciliation of the two houses. We may well feel today that the epilogue is long drawn out. The Friar's curious re-telling of the tragedy seems almost a return or tribute to Shakespeare's narrative source. But the dramatist favours a quiet close, a slowing down to the tempo of the day-to-day existence of the middle-aged and old, thus setting a seal upon the drama of passionate action enacted by the youthful lovers and high-spirited gallants.

Shakespeare owed one special debt to Brooke—the garrulous, coarse-grained, full-blooded Nurse, whom he has made as immortal as the Wife of Bath and Sarah Gamp, and whose character is summed up in a sentence by Samuel Johnson:

"The Nurse is one of the characters in which the Author delighted: he has, with great subtlety of distinction, drawn her at once loquacious and secret, obsequious and insolent, trusty and dishonest."

The Nurse is the foil to Juliet, as Mercutio is to Romeo, the natural sets off the ideal. Lively prose and sharp wit enhance poetic images and poetic melody by juxtaposition. Shakespeare is always careful of the grades and shades of character, blending and contrasting the symbolic and the human. Friar Laurence is both poetic and realistic. He more than balances the Nurse in the design. He controls the action and reconciles the different styles in the play.

Shakespeare distinguishes somewhat between the poetry of the hero and that of his heroine. Romeo's first entry is prepared for by an extended prelude of nearly forty lines in which we are lulled and wooed by Shakespeare the sonneteer. When the hero appears he abounds in Elizabethan fancy and conceit. Juliet's first scene is very different. We see her through the eyes of her nurse and her mother; a child who utters a few simple monosyllables and reveals herself in a single line: "It is an honour that I dream not of". When they join hands in the dance her tone is lighter than his. Above all in the balcony scene the dramatist distinguishes delicately between the poetic utterance of the two. Romeo opens with thirty lines of *poésie pure*. Juliet's first words are a sigh, and when she speaks all the poetry she knows is in his name. Thirteen times she dwells upon the name Romeo; five times she names him Montagu; but he addresses her as bright angel, dear saint, fair maid, his lady, his love, his soul. He never speaks her name but once when she comes to her window like the fair sun rising in the east. Her poetry is more subdued and more childlike than his,

This bud of love, by summer's ripening breath  
May prove a beautiful flow'r when next we meet.

And so it is. Her love bursts into flower and becomes more passionate and eloquent. There is an intensity in her greatest speech "Gallop apace, you fiery-footed steeds" which outstrips Romeo and which is followed by a set-piece of Elizabethanism, twelve lines long, a hyperbole of antithesis, whose virtuosity may puzzle us (O serpent heart hid with a flowering face, etc.) But Shakespeare knows that her

head and not her heart is speaking and as soon as the Nurse cries shame on Romeo, Juliet strikes back with "Blistered be thy tongue/For such a wish". If when the scene opens we know that the bud of love has ripened into flower, by the end of the scene we know that the flower has put forth fruit. Romeo is a poet. (Witness his full-length description of the apothecary's shop.) Juliet is a child who grows into a woman in the course of a few hours before do the terrors of childhood pitifully return and overwhelm our eyes. Only when she is alone with the poison vial do the terrors of childhood pitifully return to overwhelm her.

Caroline Spurgeon, pioneer in the analysis of Shakespeare's imagery, demonstrates that the dominating image in the play is light, every form and manifestation of it. The sun, moon, stars, fire, lightning, the flash of gunpowder, and the reflected light of beauty and love; while by contrast we have night, darkness, clouds, rain, mist, and smoke . . . There can be no question that Shakespeare saw the story in its swift and tragic beauty, as an almost blinding flash of light, suddenly ignited and as swiftly quenched. Juliet in her first ecstasy declares that lovers' "own beauties" are sufficient light for them to see by. Romeo, when he thinks her dead, gazing upon her cries:

her beauty makes  
This vault a feasting presence full of light.

"Love is only one of many passions; and as it has no great influence upon the sum of life, it has little operation in the dramas of a poet, who caught his ideas from the living world, and exhibited only what he saw before him. He knew that any other passion, as it was regular or exorbitant, was a cause of happiness or calamity."

Thus Samuel Johnson. But love is the mainspring of Shakespearean comedy and the body and soul of three of his tragedies. In the first, *Romeo and Juliet*, love is idealised. "Shakespeare all over, and Shakespeare when he was young," cries Hazlitt. "There is the buoyant spirit of youth in every line, in the rapturous intoxication of hope, and in the bitterness of despair." Ten years later comes the most painful of all the tragedies, a domestic tragedy with a middle-aged hero, *Othello*. A year or two after that, *Antony and Cleopatra*, a historic tragedy, presents two middle-aged—or ageless—lovers. If Romeo is idealised and Othello realistic, Antony and Cleopatra are sometimes one and sometimes the other. And in the last tragedy, as in the first, love triumphs over fate and politics and time. We do not suffer. Romeo is a poet, Antony is a soldier, Othello is both. And so is Troilus. The poetry of Romeo is the poetry of Keats, but Troilus is the Keats of the Letters. The serpent has entered into Eden, Man has tasted of the Tree of Knowledge, "the crude apple which diverted Eve".

O that I thought it could be in a woman . . .  
To feed for aye her lamp and flames of love;  
To keep her constancy in plight and youth,  
Outliving beauty's outward, with a mind  
That doth renew swifter than love decays!

Troilus begins where Romeo ends and Troilus gives place to Hamlet. "Frailty, thy name is woman!"

# ROMEO AND JULIET

recorded by

THE MARLOWE SOCIETY  
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PROFESSIONAL PLAYERS

The Scene: Verona and Mantua

## CHARACTERS IN THE PLAY

ESCALUS, <i>prince of Verona</i>	SAMPSON, <i>servant to Capulet</i>
PARIS, <i>a young nobleman, kinsman to the prince</i>	GREGORY, <i>servant to Capulet</i>
MONTAGUE } <i>heads of two houses at enmity with</i>	PETER, <i>servant to Juliet's Nurse</i>
CAPULET } <i>each other</i>	ABRAHAM, <i>servant to Montague</i>
<i>An old man, kinsman to Capulet</i>	<i>An Apothecary</i>
ROMEO, <i>son to Montague</i>	<i>Three Musicians</i>
MERCUTIO, <i>kinsman to the prince, and friend to</i>	<i>Page to Paris, another Page, an Officer</i>
<i>Romeo</i>	LADY MONTAGUE, <i>wife to Montague</i>
BENVOLIO, <i>nephew to Montague, and friend to</i>	LADY CAPULET, <i>wife to Capulet</i>
<i>Romeo</i>	JULIET, <i>daughter to Capulet</i>
TYBALT, <i>nephew to Lady Capulet</i>	<i>Nurse to Juliet</i>
FRIAR LAWRENCE, <i>a Franciscan</i>	<i>Citizens, Kinsfolk of both houses, Guards,</i>
FRIAR JOHN, <i>of the same order</i>	<i>Watchmen, Servants and Attendants</i>
BALTHASAR, <i>servant to Romeo</i>	CHORUS

## THE ACTION OF THE PLAY

### ACT ONE

- SIDE 1*    *Prologue*    The Chorus tells the story of the Montagues and the Capulets, the two chief families of Verona, whose ancient enmity shall end in the mutual love and death of their children.
- Scene 1*    It is early morning. Two servants of the house of Capulet, out upon the streets in a quarrelsome mood, meet two of the Montagues' serving-men. Biting their thumbs, a gesture of insult, they incite them to a quarrel which is precipitated into a sword-fight by the arrival of Benvolio, a kinsman of Montague. Stung by the taunts of Tybalt, a quarrelsome kinsman of Capulet, he enters the fray. The fighting becomes general. An officer of the watch and some of the townsfolk try to beat down the swords but the arrival of the heads of the two rival houses exacerbates the fighting. They break off only on the arrival of the Prince with his train. Determined to put an end to the brawls between the two households, he summons the heads of the families to hear his judgment that afternoon. The crowd disperses, leaving Benvolio with Montague and his wife. She enquires of Benvolio the whereabouts of her son Romeo. As they talk of his melancholy, he approaches. Benvolio asks them to leave him with Romeo, who is moody and self-absorbed, luxuriating in the melancholy of an unrequited love, and deliberately inconsolable.
- Scene 2*    Later in the day, the fussy and pompous Capulet is talking with the young County Paris, a suitor for the hand of Juliet, Capulet's young daughter. He invites the young man to a banquet to be held that evening. They go. Capulet's illiterate servant is trying to read the names of the guests to be bidden to the feast when Benvolio and Romeo approach. On the entreaty of the Clown, Romeo reads out the list which includes the name of his love Rosaline. He decides to go in disguise to the feast.
- SIDE 2*    *Scene 3*    Lady Capulet is preparing Juliet for the County Paris' suit, interrupted repeatedly by the garrulous and earthy old Nurse. Juliet is docile and submissive to her mother's wishes.

who will rescue her from the vault when she wakes. Taking the vial, Juliet hastens home.

- SIDE 7*
- Scene 2* Capulet is bustling with preparations for the wedding when Juliet returns and entreats his pardon. Delighted with his daughter's submission, he resolves to bring the wedding forward to the next day. He will spend the night preparing the feast.
- Scene 3* Juliet in her room asks the Nurse and her mother to leave her to her prayers. Left alone, she is preyed upon by childish fears. She must go alone through the ordeal of swallowing the potion and lying in the vault amongst the bones of her ancestors. But the thought of Tybalt's ghost invokes the memory of Romeo, and with a final desperate resolve, she drinks the potion and falls upon her bed.
- Scene 4* Capulet and his household have been up all the night in joyful preparation. As he chivvies the serving-men, music announces the arrival of the bridegroom. Capulet calls the Nurse to go and waken Juliet.
- Scene 5* Merrily calling her nursling, the Nurse bustles into Juliet's chamber. As she tries to rouse her, her chiding suddenly changes to fear. Juliet is apparently dead. Hearing the Nurse's lamentations, Lady Capulet and Capulet hasten in. Friar Lawrence and Paris, coming in with the musicians, are met with news of Juliet's death. They speak an elaborate threnody over the body until the Friar silences them. They leave the Nurse and Peter with the musicians.

#### ACT FIVE

- Scene 1* In Mantua, Romeo, made happy by dreaming of Juliet, is awaiting news from Verona. When his man Balthazar tells him of Juliet's death, he pauses long enough to utter a last defiance to the stars, then takes action. He will go to Verona to lie with Juliet that night. The vial of poison which he buys from an apothecary shall be a last cordial at Juliet's grave.
- SIDE 8*
- Scene 2* Friar John, sent by Friar Lawrence to Mantua to summon Romeo, has been immured in Verona by the plague. Friar Lawrence hastens to the Capulets' monument.
- Scene 3* In the churchyard Paris and his page come through the darkness carrying torches. Ordering his page to stand aside, Paris strews flowers over Juliet's tomb. When his page whistles to warn him of someone's approach, he hides in the darkness. It is Romeo, who has come with Balthazar carrying a mattock and a crowbar. Dismissed by Romeo, Balthazar pretends to go, and also hides. As Romeo forces open the Capulets' tomb, Paris recognises a hated Montague and tries to apprehend him. Romeo, unwilling to be incited to anger, implores Paris to leave him in peace. But Paris refuses, Romeo draws his sword and kills him. Entering the tomb and gazing on Juliet, he marvels at the beauty and colour of her face. Ironically, he cannot believe that she is not still living. Embracing her for the last time, he drinks the poison with a last desperate effort of will and falls down beside her. The Friar, hastening into the churchyard, sees the light within the Capulets' monument and meets Balthazar. Together they go to the monument to find the body of Paris covered with blood, and Romeo lying dead beside Juliet. As they enter, Juliet awakes, calling out to Romeo. The Friar entreats her to come away before the arrival of the Watch. But Juliet, seeing her husband lying dead beside her with the phial of poison clutched in his hand, kisses his lips in an attempt to poison herself too. Then as the Watch enters the churchyard, she snatches Romeo's dagger and kills herself. The Prince, the Capulets and the Montagues, roused by people calling the names of Juliet, Romeo and Paris in the streets, come to the churchyard. All are bewildered by the sight of the bodies. Friar Lawrence offers to tell the whole sorry tale of misadventure, and his story is confirmed by Balthazar and by Paris' page. At the command of the Prince the Capulets and the Montagues are at last reconciled.

*Scene 4* Outside in the dark street Romeo and Benvolio, with other young gallants, are trying on their masks before entering the house. The mocking and bawdy Mercutio, trying to cure Romeo of his love-sickness, beguiles him with a fantastical description of Queen Mab, the midwife of dreams. For a moment Romeo, his affected melancholy abandoned, has a sudden foreboding of untimely death, then he rallies himself and waves the masquers into the house.

*Scene 5* There all is confusion. The servants scurry about, then withdraw as Capulet enters with his guests. The masquers mingle with them. The musicians strike up and as the guests dance, Romeo stands masked and alone gazing upon Juliet. She is unknown to him. As he muses upon her beauty, Tybalt recognises his voice and sends for his rapier, but the hospitable old Capulet restrains his hot-headed kinsman. As the dance ends, Romeo doffs his mask, and moves over to take Juliet's hand. Standing apart from the laughing revellers, they exchange elaborate courtesies, and embrace. They are interrupted by the Nurse. As Juliet goes to her mother, Romeo questions the Nurse about her identity. He stands for a moment silent in the knowledge that he has fallen in love with the daughter of his foe. As the servants bring torches to escort the parting guests, Juliet calls to her nurse and questions her about the masked young gallant. The realisation of her love brings to her too the first foreboding of the tragedy to come.

#### ACT TWO

*SIDE 3 Prologue* The Chorus records the mutual passion of the star-crossed lovers and foretells its fulfilment.

*Scene 2* Juliet appears at her window. Romeo, unseen, breaks forth in poetic rapture at the sight of her. When she speaks, it is to muse upon his name and her love for him. As he answers her from the darkness, she thinks first of the danger he is in. Romeo discounts her fears with poetic rhapsodizing. Unwilling that he should believe her love to be frivolous, she interrupts his avowals: she must have time to reflect. He will not let her go. Then, forgetting her caution, she expresses her boundless love. The Nurse calls her from within the house, she vanishes, then re-appears. If Romeo's love is honourable, let them be married, if not, let them part. Again the Nurse calls. When Juliet re-appears, she is fired to poetry. At last they say good-night. Romeo resolves to go to his confessor to prepare him for their marriage.

*Scene 3* Friar Lawrence, gathering herbs and flowers at break of day, meditates on their properties for good and ill. Romeo comes to confess his change of heart and ask the Friar to marry him to Juliet. The Friar welcomes their marriage as a means of reconciliation between the two warring households.

*SIDE 4 Scene 4* Benvolio and Mercutio are seeking Romeo. Tybalt has sent him a challenge. Romeo appears, his erstwhile melancholy gone. The witty ripostes between him and Mercutio are interrupted by the arrival of Juliet's Nurse with her servant Peter. Mercutio greets her with bawdy jests, then goes off singing. Breaking through the Nurse's garrulous reminiscences, Romeo tells her of his plan to marry Juliet that afternoon and to enter Capulet's house that night by means of a ladder of cords.

*Scene 5* Juliet is impatiently awaiting the return of her Nurse, who teasingly excites her before discovering Romeo's plans.

*Scene 6* As they wait for Juliet, Friar Lawrence warns Romeo against his over-hasty and too-impassioned love. Romeo is heedless. Let them be married and death itself will be powerless. Juliet enters swiftly, greets the Friar and embraces Romeo. They go into the cell to be married.

#### ACT THREE

*Scene 1* Again Mercutio and Benvolio roam the market place in the hot sun with their followers. Headed by Tybalt, a group of Capulets encounters them. Despite attempts at conciliation by Benvolio, Mercutio taunts Tybalt; but the angry Tybalt is waiting for Romeo. When he arrives, he calls him a

villain. Romeo will not be drawn to fight with a Capulet, now become his kinsman. This apparently craven submission is too much for Mercutio. Drawing his sword, he challenges Tybalt to fight. Romeo vainly tries to stop them with words, then, drawing his sword, intervenes. Under Romeo's arm Tybalt wounds Mercutio, then flies. Mercutio is mortally wounded. Cursing the warring households which have brought him to this pass, he is helped into a house by Benvolio.

#### SIDE 5

Romeo, aghast and repentant, realises that his love for Juliet has brought this about. A new and tragic element has entered his life. Benvolio's arrival with news of Mercutio's death elicits from him a dark prophecy of worse to come, but Tybalt's return rouses him to merciless fury and he fights with and kills the Capulet. The noise of the duel has roused the townspeople. For a moment Romeo stands, knowing himself the victim of an evil fate, then hastens away. The crowd of angry citizens is silenced by the sight of Tybalt's body. Accompanied by old Capulet and Montague, the Prince arrives, and at his behest Benvolio tells the story of the duel. The Prince condemns Romeo to banishment.

*Scene 2* Juliet, unaware of the duel, calls upon loving black-browed Night to bring her husband to her. The Nurse enters with the ladder of cords, wringing her hands, and tells the news of Tybalt's death at Romeo's hand. Juliet condemns Romeo with elaborate oxymorons, but when the Nurse curses him, she is up in arms in his defence. She moves from the realisation of her cousin's death to face with growing maturity the reality of her husband's banishment. The Nurse promises to find Romeo.

*Scene 3* At Friar Lawrence's cell, Romeo gives way to self-pity, refuses to be comforted, and falls upon the ground in a paroxysm of grief. He will not rise even when repeated knockings on the door announce the arrival of the Nurse. He questions her. Does Juliet also condemn him? Hearing of Juliet's distress, he prepares to stab himself, but the Nurse snatches the dagger away. The Friar condemns him for his self-pity: he can still turn his ill fortune to good account. Let him bid farewell to Juliet and then go to Mantua until the Prince's anger has abated. Cheered by the Friar's words and by the sight of Juliet's ring, Romeo goes to his assignation with his wife.

#### SIDE 6

*Scene 4* Unaware of Romeo's presence in his house, Capulet tells the County Paris that Juliet is in bed mourning her cousin's death. Her mother shall go to her to prepare her to marry Paris within a few days.

*Scene 5* In Juliet's chamber, the agonised lovers veer between the sweet pretence that it is not yet day and the knowledge of the perils that day must bring. The Nurse gives warning of Lady Capulet's arrival and, after a last embrace, Romeo leaves through the window. Juliet is full of foreboding as she looks down upon him, but Romeo is confident that they will meet again. Lady Capulet calls from outside the door. Juliet pretends to be newly wakened. With unconscious irony her mother tells her to curse her kinsman's murderer rather than mourn his death. After her initial dismay, Juliet with quiet dignity refuses to accept the marriage which her father has arranged. Blustering and irascible, Capulet curses his disobedient and ungrateful child. She shall marry Paris at the appointed time or leave her father's house. Even her mother will not heed Juliet's pleas. Left alone with the Nurse, now her only ally, Juliet asks her advice. But the Nurse is realistic: Romeo is gone, she should reconcile herself to marrying Paris. Juliet, now left without comforters, pretends to give in. She will go to confession. But when the Nurse goes, she curses her and resolves to enlist the Friar's aid.

#### ACT FOUR

*Scene 1* Paris has also gone to Friar Lawrence to prepare him for the marriage. Juliet, meeting him there, exchanges cold courtesies with him. Alone with the Friar, she threatens to kill herself rather than marry Paris. The Friar has a ruse: he will give her a potion which will for a few days give her the semblance of death. In the meantime he will send to Mantua for Romeo,

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**ROMEO AND JULIET**  
by **WILLIAM SHAKESPEARE**  
Recorded under the auspices of THE BRITISH COUNCIL

ACT ONE  
The Prologue  
Scene 1. Verona. A public place  
Scene 2. Verona. A public place. Later that day

**The Marlowe Society and  
Professional Players**  
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**ROMEO AND JULIET**  
by **WILLIAM SHAKESPEARE**  
Recorded under the auspices of THE BRITISH COUNCIL

ACT ONE  
Scene 3. Within Capulet's house  
Scene 4. Without Capulet's house  
Scene 5. The hall in Capulet's house

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**ROMEO AND JULIET**  
by **WILLIAM SHAKESPEARE**  
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ACT TWO  
Prologue  
Scenes 1 & 2. Capulet's orchard and Juliet's balcony  
Scene 3. Friar Lawrence's cell  
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**ROMEO AND JULIET**  
by **WILLIAM SHAKESPEARE**  
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**ACT TWO**  
Scene 4. A public place    Scene 5. Capulet's orchard  
Scene 6. Friar Lawrence's cell

**ACT THREE**  
Scene 1. A public place

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**ROMEO AND JULIET**  
by **WILLIAM SHAKESPEARE**  
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ACT THREE  
Scene 1 (cont.), A public place Scene 2. Capulet's house  
Scene 3. Friar Lawrence's cell  
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**ROMEO AND JULIET**  
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ACT THREE  
Scenes 4 & 5. Capulet's house and Juliet's bedroom  
ACT FOUR  
Scene 1. Friar Lawrence's cell  
**The Marlowe Society and**  
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**ROMEO AND JULIET**  
by **WILLIAM SHAKESPEARE**  
Recorded under the auspices of **THE BRITISH COUNCIL**  
**ACT FOUR**  
Scene 2. Capulet's house Scene 3. Juliet's chamber  
Scene 4. Hall in Capulet's house Scene 5. Juliet's chamber  
**ACT FIVE**  
Scene 1. Mantua. A street with shops  
**The Marlowe Society and  
Professional Players**  
Directed by **George Rylands**  
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**ROMEO AND JULIET**  
by **WILLIAM SHAKESPEARE**

Recorded under the auspices of THE BRITISH COUNCIL  
ACT FIVE

Scene 2. Verona. Friar Lawrence's cell  
Scene 3. Verona. A churchyard

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