

PART 3

ED: Did you make notes while you were watching the performances of *Romeo and Juliet*, Gemma?

GEMMA: Yes, I did. I found it quite hard though. I kept getting too involved in the play.

ED: Me too. I ended up not taking notes. I wrote down my impressions when I got home. Do you mind if I check a few things with you? In case I've missed anything. And I've also got some questions about our assignment.

GEMMA: No, it's good to talk things through. I may have missed things too.

ED: OK great. So first of all, I'm not sure how much information we should include in our .

GEMMA: Right. Well, I don't think we need to describe what happens. Especially as *Romeo and Juliet* is one of Shakespeare's most well-known plays.

ED: Yeah, . In an essay we'd focus on the poetry and Shakespeare's use of imagery etc., but that isn't really relevant in a review. We're supposed to focus on how effective this particular production is.

GEMMA: Mmm. We should say what made it a success or a failure.

ED: And part of that means talking about the the performance had on us. I think that's important.

GEMMA: Yes. And we should definitely mention how well the director handled important bits of the play – like Romeo onto Juliet's balcony.

ED: And the between Mercutio and Tybalt.

GEMMA: Yes. It would also be interesting to mention the theatre space and how the director used it but I we'll have in 800 words.

ED: No. OK. That all sounds quite straightforward.

ED: So what about The Emporium Theatre's production of the play?

GEMMA: I thought some things worked really well but there were some problems too.

ED: Yeah. What about the set, for example?

GEMMA: I think it was really I'd say that was probably the most
memorable thing about this production.

ED: You're The set design was really amazing, but actually I have seen ideas used in other productions.

GEMMA: What about the lighting? Some of the scenes were so dimly lit it was quite hard to see.

ED: I it. It to change the mood of the quieter scenes.

GEMMA: That's a .

ED: What did you think of the costumes?

GEMMA: I was a bit by the contemporary dress, I must say.

ED: Yeah – I think it worked well, but I it would be more conventional.

GEMMA: Me too. I liked the music at the beginning and I thought the musicians were brilliant, but I thought they were wasted because the music much
in Acts 2 and 3.

ED: – that was a shame.

GEMMA: One problem with this production was that the actors well. They were speaking the lines that

ED: It was a problem I agree. they weren't speaking
loudly enough – especially at key points in the play.

GEMMA: I actually didn't have a problem with that.

ED: It's been an interesting experience watching different versions of *Romeo and Juliet*, hasn't it?

GEMMA: Definitely. It's made me realise how the play still is.

ED: Right. I mean a lot's changed since Shakespeare's time, but in many ways nothing's changed. There are always and tension between
teenagers and

GEMMA: Yes, that's something all young people can relate to – more than the violence and the extreme emotions in the play.

ED: How did you find watching it in translation?

GEMMA: Really interesting. I expected to find it more challenging, but I could follow the story pretty well.

ED: I stopped worrying about not being able to understand all the words and focused on the actors' expressions. The ending was pretty powerful.

GEMMA: Yes. That somehow for me.

ED: Did you know Shakespeare's been translated into more languages than any other writer?

GEMMA: What's the reason for his international appeal, do you think?

ED: I was reading that it's because his plays are about basic themes that people everywhere are familiar with.

GEMMA: Yeah, and they can also be understood on . The characters have
such depth.

ED: Right – which allows directors to experiment and find new angles.

GEMMA: That's really important because ...