

[FIONA MOUNTFORD]

I'm delighted to say that Kimberley and I have been joined by three of the actors from this production. I'll introduce them to you. They're Isabel Adomakoh Young, who plays Juliet. Hello Isabel.

[ISABEL ADOMAKOH YOUNG]

Hello.

[FIONA MOUNTFORD]

Emma Cunniffe, the Nurse. Hello Emma

[EMMA CUNNIFFE]

Hello.

[FIONA MOUNTFORD]

And Michelle Fox who is a gendered switched, and we'll talk more about that later, Tybalt. Hello Michelle!

[MICHELLE FOX]

How's it going/

[FIONA MOUNTFORD]

It's lovely to have you all here! The challenges of a covid era production – what, what have they been.

[MICHELLE FOX]

I mean, personally I have to say Regent's Open Air have been amazing with Covid protocols. I don't think we would've been able to – you know there's been a lot of shows closed, there's been a lot of things. We were thankfully able to do a socially distanced performance, most of us. I think that has been. That has helped keep people safe.

[FIONA MOUNTFORD]

From a spectator's point of view if I'd seen this production at another time in history I wouldn't have thought "oh that's a bit odd, they're all standing a bit far apart from each other or anything. It was none of that. None of that came across as a viewing experience so I think that attests to the success which you've all pulled it off. This is a question for Isabel and Michelle. What is it like for Juliet and Tybalt to be young people in Kimberley's very specific version of Verona. What's it like?

[ISABEL ADOMAKOH YOUNG]

Yeah, that's really interesting. I think, I mean what I love about the way we've been making the show. We look to the text and we look to the events to make sense of all of it. You know, what is the world where this sequence of events happens over this incredibly brief period of time and it's just been so interesting digging into that. You know they are very different, Juliet and Tybalt and it's really interesting to look at that. Because in some ways Juliet, in terms of the gender element particularly, makes a bit more sense in our version of Verona. Because she's more, she's obedient, she's subservient to her parents, she's kept at home mostly and so on. And Tybalt's sort of more of a question and I still think about how Juliet relates to Tybalt in a sense of how she looks to her cousin who's more out on the streets, you know and interacting with other young people, being violent, these kind of things.

[MICHELLE FOX]

I found, I feel like Tybalt when I actually came to this, when I auditioned for it. The gender swap to me, actually felt quite interesting because a lot of times I feel like sometimes when I used to see *Romeo and Juliet* I'd be, like, we've all seen Tybalt that angry, angry young man and stuff like that and when you swap it didn't feel like an angry young woman. It felt like a woman who is very affected by her surroundings, very stressed, I think by the environment around her and feels very, in this world, feels like to be a woman there is only you know. I don't want that option so what's the other option, I've got to fight.

[FIONA MOUNTFORD]

Right, so her options are basically the Juliet, stay at home be obedient or go out and assert yourself.

[MICHELLE FOX]

Yeah, she's got something to prove. And that, you know, can make someone quite unhinged and quite, to me, playing her she feels very stressed and I think fighting is her release and that's what made it quite interesting to play. Quite different.

[FIONA MOUNTFORD]

And did Tybalt, your Tybalt, did she have to work very hard to get accepted into the group of lads?

[MICHELLE FOX]

Yeah, and very much that relationship between Lord Capulet and her is very different when you swap it. It feels like under the thumb – you know what I mean? Basically Mercutio, Romeo, feels like the men in this world don't have to fight to be accepted and she feels very separate and she feels like she doesn't have friends, that's the only way that she can –

[FIONA MOUNTFORD]

Aggression is her way of constantly asserting her place in the world.

[MICHELLE FOX]

Yeah, yeah, yeah, yeah.

[FIONA MOUNTFORD]

For me, the more times I see *Romeo and Juliet* the more convinced I am that the pivotal relationship in the play, and certainly the one with the strongest foundations, is that between the Nurse and Juliet. And this is why the Nurse's betrayal of Juliet feels like such a visceral blow, so Emma and Isabel, I'd love to hear your thoughts on this. How do you go about establishing such a lovely, easy vibe between the characters? Emma, maybe we'll start with you and then we'll come to Isabel.

[EMMA CUNNIFFE]

Well, we obviously just start with the text and there's so much detail in there about how the Nurse cares for Juliet. And, after losing her own child, she becomes very linked to Juliet and almost takes on the mother role to an extreme, I think. But there's so much love between them in this text and I think we did lots of great exercises together where we worked on how much they care for each other. Isabel and Juliet, sorry, Juliet and the Nurse. It's so great working with Isabel. We got a really good vibe going and that's been brilliant.

[FIONA MOUNTFORD]

And that absolutely is visible when one's watching it. The vibe between the two of you really bounds of the stage at the audience.

[EMMA CUNNIFFE]

It's a joy to play. It's interesting you talk about the betrayal and when the Nurse says she should marry Paris and that's a difficult corner, because you feel like she is letting her down, or not letting her down but you feel that she is betraying what Juliet hopes will be her real love. But I think, the reality is, the Nurse feels there is so much danger around, so much danger that she feels that she is doing something to protect her. That's how I see it. This is going to be a better option now, a safer option and a more – this is done wisely. You know that line “this is done wisely – this is more sensible – let's not rush”. That's how I went with it, rather than it being a horrible thing. Does that make sense?

[FIONA MOUNTFORD]

Absolutely one gets the sense that the Nurse is doing the most expedient thing. We're running out of options, the most sensible thing is that you marry Paris. And we got that, and I got a beautiful thing from Isabel. Yes she understands that it is expedient but it's absolutely not the right answer and it's not what Juliet wants to hear and there's a sense of you taking a step back and realising that you're totally on your own in the world at this moment, and you have got to take it from here. What are your thoughts on that, Isabel?

[ISABEL ADOMAKOH YOUNG]

Very much so, yeah. The flow of that scene and the way, coming out of first of all Romeo leaves and then Juliet is confronted by her parents and the staging of that particularly I just find so moving and so helpful because it starts with Juliet on the third level and she comes down, all the way down to the ground and she's circled by her parents and gradually her father leaves and her mother leaves, she appeals to the Nurse and the Nurse you know, from her point of view, lets her down and isn't going to help her on the next stage. And exactly as you say, this is when she realises – this is on me now.

[FIONA MOUNTFORD]

Yeah. And the Nurse, obviously, the two of you give such a wonderfully palpable sense of this long and affectionate relationship and suddenly it's broken and the Nurse is acting in what she thinks is the best interest, but Juliet feels utterly betrayed. It's a really startling moment in this production.

[KIMBERLEY SYKES]

There's an amazing shift in the language Juliet's using with the Nurse. In the first scene when we meet Juliet and the Nurse and Lady Capulet there's an informality between Juliet and the Nurse, they've got a very easy connection, you can hear it in the way they talk to one another. And when her mother arrives, Juliet becomes very formal.

[FIONA MOUNTFORD]

Very isn't it, suddenly

[KIMBERLEY SYKES]

Very stilted and in the moment when Juliet, just before Juliet takes the potion and the Nurse and her mother leave her on her own in her bedroom she has a line to the Nurse that is spoken exactly like she speaks to her mother in the first scene. And it's just – you can hear it in the rhythm, you can hear it in the specificity of the language and this is why, hearing these guys talk about – they're absolutely right. Everything we get is from the text and that was just perfectly clear into what that break was and that's the brilliance of Shakespeare. He tells us something has changed forever with their relationship.

[FIONA MOUNTFORD]

And again, from watching it. From a spectator's point of view you get that, absolutely. You think that's it – something has ruptured and if one doesn't know the end of the play one doesn't know if this can be fixed again but it's a massive rupture. Isabel, I'm going to put you on the spot now. Here we go. Why, exactly, do Romeo and Juliet fall in love at first sight. Is it purely physical? Is it linguistic?

[ISABEL ADOMAKOH YOUNG]

It's interesting – one of the things that I most savour in this production is that we have a long period of time where Romeo and Juliet are connecting across the space at the party before they are ever physically proximate. Even before they begin to speak to one another. Of course, when we started working on that – the perfect sonnet when they first meet. Pilgrim's hands and all that. The language you can tell it's more than just physical. It's – we've talked over the course of making this show about the images that people choose. When they speak that characters choose, so Juliet uses for instance, a lot of classical imagery and that told me a lot about what sort of books she's reading and what imaginary friends she has. Laughs.

[FIONA MOUNTFORD]

Romeo doesn't strike me as much of a reader, I might be wrong there.

[ISABEL ADOMAKOH YOUNG]

Maybe less so yeah (laughs)

[FIONA MOUNTFORD]

Juliet's read more novels, definitely.

[ISABEL ADOMAKOH YOUNG]

(Laughs) like to think so, I'll defer to Joel. But yeah, (laughs) I think hearing Romeo's language is one of the things that really, I think, affects her most deeply and getting to know his imagination through that is so magical and so vital. But then, there is just that. Whatever it is, we find it every night when we first catch eyes and we sit on the front of the stage and there's action going on behind us. We're not in major in the that moment but we're just taking a first look at each other and that's electric and that's before any kissing and all that you know.

[FIONA MOUNTFORD]

Absolutely. This is a question for all four of you as I know this is an aspect of theatre that fascinates a lot of people and they always want to know more about it and you folks on the inside don't understand – no, don't appreciate people want to know this. So I was wondering if you might give us an insight into the rehearsal process and how you all went about working on the key themes and ideas that you bring out in the production during rehearsals. I'm always asked what do actors do – people want to know more about rehearsals. Kimberley, tell us. How did you set that up first of all.

[KIMBERLEY SYKES]

Specifically with Shakespeare, it's to not assume that Shakespeare is everybody's first language so there's a process of shared translation that I think is really necessary for everybody to go through together and that's, for me, it's really important that that happens with the whole ensemble so at least the first week of rehearsal it's everybody in the room before we then do more specific calls with people who are just in the scenes. And what that does, it does two things, one it demystifies the language and demystifies the text and it means that it's really important I think, that everybody knows exactly what they're saying.

[FIONA MOUNTFORD]

Yeah. Yeah.

[KIMBERLEY SYKES]

Now it doesn't mean that the audience has to understand every single word. But if the audience trust that we understand every single word then we can talk about what's going on humanly in that moment. And I'm not – we don't go into massive detail on troches and spondees and other kind of technical names for classical rhetoric. But we do look for those clues and those clues tell us what's happening to that human being in that moment. So we'll look at things like, when there's a punctuation in the middle of the line, a mid-line caesura that is often a change of thought. And when a character changes thought in the middle of a line, it tells us that their heart – something has happened so they're not going. Di dum di dum di dum di dum di dum di dum full stop. That is when someone is quite sure of themselves. So you look for all of these little clues that tell you what's extraordinary about what this human being is experiencing at this moment in time and how they're articulating that. And we spend a lot of time looking for those clues together. When we do that as an ensemble it also allows us to have conversations about themes. And to start putting things up on the wall. Oh, isn't that interesting, we've talked about narcissistic parents quite a lot. Shall we put that up as a title? Shall we have that in the room as something for us all to reflect on?

[FIONA MOUNTFORD]

Before the actors joined us, Kimberley and I were talking about Verona eleven years after this seismic earthquake and the society and so on. How did the three of you actors – how did you work on that sense of the society in rehearsal? The sort of place Verona was. Maybe Emma, we'll start with you. How did you feel you were getting to grips with this society of Verona.

[EMMA CUNNIFFE]

We did quite a lot of work on the physical side of things. Physicality, how you'd feel coming out of the trauma and we did quite a lot of physical exercises which I found really useful and thought about the status within the society, you know, the different levels and how people operate.

[FIONA MOUNTFORD]

Tell us a bit more about that physicality – I'm interested. So all of these characters have been through trauma – how has that affected them – how has that affected the way they carry themselves.

[EMMA CUNNIFFE]

Exactly we discussed that and there was a moment when we had the earthquake, didn't we Kim? When we were going to have a moment where everyone was reliving the earthquake through their bodies and that sense memory being with you. So we did some work on that. We also did – talking about a love and hate thing. We did an exercise with masks where we had to draw a mask. One side love, our version of love and the other side a version of hate. And then you'd show that to someone else and respond to that physically, that image that someone was seeing. And that's quite interesting how your body responds when you see a powerful image of love or a powerful image of hate. That all fed in to the work we did.

[FIONA MOUNTFORD]

Because this Verona is a place of extremes, isn't it. There's not much middle ground. It's love or hate. It's sort of a heightened place. Isabel, tell us a bit of your experience of rehearsals and finding out about this society of Verona, following on from what Emma just said. What did you discover in rehearsals?

[ISABEL ADOMAKOH YOUNG]

Yeah, it's astonishing how quickly they flip and I found that particularly with Juliet, between love and hate. Even in the course of a sentence, a gaze. Particularly later on, after Tybalt's murder. And yeah, I mean for her she's obviously she's one of the youngest people in the play and so the memory of the earthquake is less present but the legacy of the earthquake is manifest everywhere. My aunt came to see the show the other day and she said "Why don't Romeo and Juliet run away? Why don't they just leave Verona?" and I was like – it's almost a gated community. I don't think they'd last a second outside of Verona despite barely lasting within it. You know. It's this incredibly, it's this isolated world and one of the things I found so useful was these different touch points that we had. Kim sent us some TV shows, some documentaries and book recommendations before we came in. So obviously optional, but they were so helpful to start exploring those ideas.

[FIONA MOUNTFORD]

Give us a taste, give us a couple of Kimberley's recommendations. What was on your reading list?

[ISABEL ADOMAKOH YOUNG]

One of my favourites was Love in Colour, which is a set of short stories based on myths from around the world, but reworked and they're all love myths, basically. Yeah, and it was uncanny how much language was echoed. Just ideas bounced off the play so beautifully and really illuminated exploring falling in love. The why we hate? Is it called Why We Hate?

[KIMBERLEY SYKES]

Yeah

[ISABEL ADOMAKOH YOUNG]

This documentary series was so interesting about what motivates people to hate. How they view it. They interview all of these different people, ardent members of certain communities. Be that football or be that extremist church or political things. And it just really broke open so much of the play and so much of what motivates what was seemingly quite senseless actions in some moments of the show.

[FIONA MOUNTFORD]

Kimberley and I in our discussion talked about this idea of everyone in Verona being in this preternatural haste all the time, everybody's rushing about making these almighty decisions very quickly. I'd love to hear the thoughts of the three of you on this haste. Why is everybody in such a rush? Michelle we can start with you, why can no-one take a breath and really consider what they're about to do?

[MICHELLE FOX]

I think it shows, I mean, the thing is sometimes when people watch Romeo and Juliet it's like "They're young! Everyone's young!" but it's not, people make really rash decisions, like Lord Capulet makes the decision – right they're going to get married Thursday. Let's do it. I think in terms of it just seems like Kimberley would say quite a lot. This is a snapshot of these people, do you know what I mean? This is not how they live their whole lives. This is just a couple of days and I think it just shows it feels like building blocks. People just – in terms of my character and things like that. It just feels like everything – people are running away with themselves. People are like "I must find them. I must see them. I must do this." And those decisions, I feel like it culminates in the death of Mercutio and Tybalt. All of those decisions and there is like an explosion and then people, instead of slowing down – what have we just done. They go faster and they don't reflect on. And by the end there's one two, three, four. Five people who are dead in four days.

[FIONA MOUNTFORD]

Six people who are dead!

[KIMBERLEY SYKES]

Including Lady Montague who dies of a broken heart. Right, so that's the haste. Now Emma, as the Nurse, who is the oldest of the three actors here playing the oldest, longest standing character in Verona. Emma, we have to come to you. Has everyone in Verona always been in such a hurry? We've been talking about the hurry that everyone's in, in the play over four days. Has everyone always been in such a hurry in Verona, indeed when did they start hurrying about so much?

[EMMA CUNNIFFE]

Yeah, that's interesting, it's an interesting question. I think, as Michelle just said, this play takes place over the course of a few days and it's like there's a fever in the air. Everyone's just desperate to get somewhere and, I think, from the Nurse's point of view she latches onto the positives. The hope and the joy that Juliet's going to have and latches on to this love vibe that is flying around and I think that there's a sense that everyone's trying to get some sort of positivity or something that is hopefully out of this society which has been damaged and wrecked. I hope you can hear me alright! My internet connection is unstable...

[FIONA MOUNTFORD]

Yes! All good.

[EMMA CUNNIFFE]

I feel like they're trying to get to a place where they can go and be happy in. That's the driving force, let's get to somewhere that's good again, let's build from the earth. Let's go back. That's what my sense of it is. And then it all goes crashingly wrong because there's too many things happening in a massive haste.

[FIONA MOUNTFORD]

So the Nurse is using haste. I like that thought Emma, the Nurse is using her haste first of all positively, Juliet's fallen in love let's speed this all along, so much has gone wrong. In haste we'll do something happy. But the happy thing unfortunately unravels and then haste takes on, flips and becomes negative. Yeah.

[KIMBERLEY SYKES]

Yeah, and there's been a period of piece in this Verona. When you hear Capulet talking to Paris in the first scene, he says "Montague is bound as well as I. In penalty alike and 'tis not hard, I think for men as old as we to keep the peace." And Paris says "'tis a shame you've been at odds so long". And there is a sense, I think, there has been a period of pretend peace in our production the Capulet and the Montague swords are encased in glass on the set as a symbol of a peace treaty. They're saying we're not going to fight anymore, we were fighting, we were at war there was this huge tragedy it was a great equaliser, we've all been trying to do better and the point at which we come into this Verona, being eleven years after this point is when it's all starting to rear its ugly head again. So we know that the start of the play is the third civil brawl, so there's been a sense that something's coming back. You can feel it now, when you hear about awful things happening on buses and racist abuse and homophobic abuse and any kind of fear of difference, and the violence that comes out of that and you can feel it bubbling up all around you and I think that's what's happening in this Verona.

[FIONA MOUNTFORD]

They've suppressed all the bad stuff for a long time, pretended it's not there. Now we're going to have, very briefly a quick fire round because I'd like each of you to tell me, if you could, one preconception with which you came into this production, the rehearsals and so on. One preconception you had about Romeo and Juliet. And a preconception that was either altered completely or confirmed absolutely. So after this, I think something different, or I always thought this and it has absolutely confirmed me and I was right absolutely. I think we'll start with the director who's had more time to think about this, and the play in 360 degrees. Kim, I know you've directed Romeo and Juliet once before. So when you did that production, did you think going forward if I were to do this again, I'd do something slightly differently or I'd absolutely hammer home this point. Or did you think, I know what I'm doing now and I want to carry on the same line.

[KIMBERLEY SYKES]

So the other version I did, it was a three hander version.

[FIONA MOUNTFORD]

Oh my goodness.

[KIMBERLEY SYKES]

A three hander version for Box Clever Theatre. I guess what I learned, I guess always with Romeo and Juliet what I've been interested in is that it's not fate. There's nothing star crossed about Romeo and Juliet. There's nothing that's not preventable. And they control their destiny and the people around them control their destiny and people, and I guess I've always been interested in looking at the story through the lens of that event there. If that hadn't have happened then this could've prevented. It feels a bit like a Goosebumps book, where you're going – if you want to go through this door go to page sixty four, or if you want to go through that door go to page twenty two. And you kind of go, that one decision and you get it and you go ex-ur. Sorry, everyone's dead. So you're trying to find what all those events are.

[FIONA MOUNTFORD]

So the decisions could have gone another way and we would have been in a different choose your own adventure book where Verona could be calm and peaceful.

[KIMBERLEY SYKES]

Absolutely. And the thing that surprised me in this process. I feel like I have more of an understanding and a compassion for those decisions that characters make in very difficult circumstances that result in the deaths. I feel like I came into the process assuming it was all the parents' faults. And that it was all the adults' faults and now, I think I look at it and see why decisions are made. Why the adults make certain decisions and where that come from and it means that you come out of it a bit more frustrated. And pulling your hair out because there's less of an answer of how to solve the problem and how to change the world. But I think they make, it's a puzzle, I think Romeo and Juliet is a puzzle.

[FIONA MOUNTFORD]

Lovely, Isabel did you come into this with expectations which have either been confirmed or subverted?

[ISABEL ADOMAKOH YOUNG]

Yeah, I think honestly the big one for me I hadn't seen a production before and I hadn't studied it in great detail. Obviously we all think we know the story so there were lots of things that I was finding anew and learning.

[FIONA MOUNTFORD]

You were coming to it comparatively fresh I should imagine. There's a real benefit to that.

[ISABEL ADOMAKOH YOUNG]

Yeah, I think so. I think so. And I guess before really getting to grips with the text I thought of Juliet as being a bit of a sap. I hate to admit it, but when you think about the headlines of the play. She falls in love with someone and then she dies. But my God, actually starting to look at the journey that she goes on, particularly the journey of the second half and the way this has been cut and staged now. It's a runaway train and so much of it is her responding in the moment as we've been discussing. Yes it's very spontaneous, she doesn't always make the right call, but the agency and the passion and the courage that she has.

[FIONA MOUNTFORD]

And her growing up! You can see her grow up over these five acts and four days. She becomes a grown up, she has to make her own life, literally, life or death decisions.

[ISABEL ADOMAKOH YOUNG]

Exactly that.

[FIONA MOUNTFORD]

Good, so you thought that, now you think that. Michelle, is there anything you came to this with and left either with or without?

[MICHELLE FOX]

To be honest, Kim and I had this chat week one. I didn't grow up with Shakespeare, Shakespeare felt to me a very closed off world. It just didn't feel like, it sometimes felt quite elitist and like a world I'm not allowed in to, and therefore I closed myself off to Shakespeare. I thought I'm not good at this, whatever, I find this difficult. But when I got the audition I was like, oh Jesus oh no. How am I supposed to learn this! Oh no. You know what I mean? I've only been in one other Shakespeare show and I do – you know. I thought I'm going to be found out.

[FIONA MOUNTFORD]

Well, I think if you are, nobody's found you out yet! You're doing very well.

[MICHELLE FOX]

Yeah, this second production I've been in and it just does change your mind. I remember think, oh Romeo and Juliet it's not one of my favourite Shakespeares. And now I've come out of it thinking I really enjoy it, I really enjoy the language and it doesn't feel closed off to me. I want more people, and more communities who it does feel closed off to – people who feel this isn't for me and I'm not going to engage with it. This is for you, the stories are for you and you can get a lot of out of it. And this is why I love Shakespeare becoming more accessible to people if we can continue to do that. Because you can get – you know what – you'll get a better audience. You'll get a more diverse audience, a younger audience. People who feel it isn't for me – but it is.

[FIONA MOUNTFORD]

Lovely! Emma, what about you? What thoughts did you go into rehearsals and the production with and what have you come out with? Any preconceptions overturned?

[EMMA CUNNIFFE]

I think obviously the Nurse is an iconic role and when I got offered the part I thought she's fun and a lot of people say isn't that the comic part? That's the light relief and I kind of came into it thinking

oh, she's funny and she's full of joy but I hadn't really thought about and looked at the play before in detail and known about the fact that she'd lost this daughter in the earthquake eleven years previously and a lot of the grief that she's gone through. A huge amount of grief and I think her robust joy comes out in the face of needing that kind of positivity out of grief. So that was a really big discovery for me. And the fact that the play itself has so much love within the play but then there's grief and sadness and how people deal with that and I that the second half of the play is quite dark and dramatic but actually that's a revelation. A wonderful revelation because the play offers a spectrum of emotion and I think coming to the Nurse, I hadn't realised how much she'd been through.

[FIONA MOUNTFORD]

She's such a rich character with such hinterland within her.

[EMMA CUNNIFFE]

Yes it's a rich character with a lot going on, so that was a real discovery.

[FIONA MOUNTFORD]

Wow so there's been a lot discovered all the way round! I'd like us to end with a wild burst of extra textual speculation. In what possible version of Verona could there have been a happy ending to this play? Kimberley, I'll start with you. I always pick on the director first! Is there a version, is there a Verona in which this play could have ended well?

[KIMBERLEY SYKES]

I always think about what would have happened if Romeo and Juliet had managed to live just long enough to conceive. What would happen if a baby, if a brand new, completely innocent baby was introduced to the Capulets and the Montagues that was both of their blood put together and whether that would – can you, would they have killed their own blood? But I guess, what kind of a Verona would allow Romeo and Juliet to live long enough to be able to do that? An

[EMMA CUNNIFFE]

You should write this Kim! I think you should write this play with the baby.

[FIONA MOUNTFORD]

There would've been a civil brawl over whether the child should have a double barrelled surname and whether it should be Capulet-Montague or Montague-Capulet! My goodness! Isabel, is there a world in which this could have ended well?

[ISABEL ADOMAKOH YOUNG]

Yeah, I was thinking about that baby, that hypothetical baby. I don't know, I think from Juliet's point of view she finds her power so rapidly over the course of a few days and it doesn't serve her that well, so I mean, I can only imagine a world where she married Paris and they stayed alive, you know. Deeply unhappy like most other people in Verona it seems.

[FIONA MOUNTFORD]

But Romeo and Juliet couldn't have carried on and been alright and tuned in with them in fifty years time, tending a garden and growing runner beans.

[ISABEL ADOMAKOH YOUNG]

Oh, I wish!

[FIONA MOUNTFORD]

Look, there's so much more we could have talked about here, but we have to go because the actors need to go and warm up for the actual show! I'd like to say very many thanks for such illuminating insights to Kimberley Sykes, Isabel Adomakoh Young, Emma Cunniffe and Michelle Fox.

[EVERYONE]

Thank you!