

Crawford, the Assistant Director on the production of *Romeo and Juliet* in OP at the Globe Theatre, stated, this reveals “the extent to which Shakespeare’s language ‘bodies forth’ his characters”⁸. Another frequently noted effect of OP that is its increased pace or “tightness”, reflected in the statistic that modern productions of Shakespeare’s works in OP consistently run about fifteen minutes shorter than their RP equivalents⁹. One effect of this increased pace was a greater dynamism between characters, such as in the first exchange between Romeo and Juliet, where the minimized reaction time between cues also creates a smoother transition between the lovers’ amoebaean lines, rendering the sonnet form smoother and more evident in contrast to the drawn-out vowels and unstressed syllables of RP.

The first meeting of Romeo and Juliet also reveals the way that OP worked in synergy with other original practices to varied effects. Tiffany Stern and Simon Palfrey’s seminal work on Shakespeare’s use of part-scripts has already underscored the way in which the actor’s cues coalesce to create a simultaneously structured and organic effect:

ROMEO: Have not saints lips, and holy palmers too?

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

ROMEO: O then, dear saint, let lips do what hands do:

They pray, grant thou, lest faith turn to despair.

JULIET: Saints do not move, though grant for prayers’ sake.

ROMEO: Then move not while my prayer’s effect I take.

Thus from my lips, by thine my sin is purged. (I.5)¹⁰

⁸ Syme, Holger. 2014. *Dispositio*. 07 25. Accessed 2018.

<http://www.dispositio.net/archives/1942>.

⁹ Crystal, David. 2004. *Pronouncing Shakespeare, The Globe Experiment*. Cambridge University Press.

¹⁰ 1019. Shakespeare, William. 2016. *The New Oxford Shakespeare: The Complete Works*. Edited by Gary Taylor, John Jowett, Terry Bourus and Gabriel Egan. Oxford: Oxford University Press.