



# Interview Transcript

## Charlotte Beaumont

**Rona Kelly:** Thank you for joining us today Charlie. How you doing?

**Charlotte Beaumont:** Yes, I'm very good thank you. Very excited to be here.

**RK:** Brilliant. This is Week 1 of the Playing Shakespeare with Deutsche Bank production.

**CB:** Yes.

**RK:** And can you tell us who you are playing?

**CB:** I am playing Juliet.

**RK:** Yes!

**CB:** I'm really excited about that.

**RK:** What did you think of Romeo and Juliet if you studied it in school? Did you study Romeo and Juliet in school?

**CB:** You know what? I can't remember if I studied Romeo and Juliet at school. But I do remember my best friend Evie at school was obsessed with the Romeo & Juliet film, with Leonardo DiCaprio and was it Claire Danes? And she was obsessed with it and made me watch it.

And the idea of it was always just the most romantic thing ever. And he was so dreamy, still is. I watched it again the other week and he's still got it, Leo. So I can't remember studying it in school but I do have that very strong memory of being made to watch the Baz Luhrmann film.

**RK:** So outside of that, have you done a lot of Shakespeare yourself on stage?

**CB:** No, I have never done Shakespeare before. I was pretty scared of it before coming into rehearsal. But Michael [Oakley] is amazing, the director. And I know him quite well. So I feel quite comfortable coming into this environment. But I did play...I can't remember who it was, but I played the smallest part in Macbeth at school. But other than that, this is all fresh so for a lot of us, we'll all be having new experiences all together.

**RK:** And I suppose that means as well this is your first time performing at the Globe?

**CB:** Yes, it's my first time. I can't believe it. It's the most amazing venue. We had a tour the other day which they call a heaven to hell tour, because they go all the way up and all the way down. And it's just the most incredible space and it's got the most amazing history. And to be there is amazing. Glyn [MacDonald] the voice lady and she teaches the Alexander Technique at the Globe, she said it's the closest you'll get to playing Glastonbury which you know makes sense and is terrifying. But yes, it's going to be amazing.



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**RK:** Had you seen anything at the Globe before as an audience member?

**CB:** I saw Playing Shakespeare last year, I saw Much Ado About Nothing because my friend Fiona [Hampton] was playing Beatrice. And it was just the most fun production. I mean not only is it 90 minutes but the whole atmosphere. And it was so freezing, I went to see it when it was the Beast from the East. You know, there was so much snow, everyone was freezing. But being in the cold added to the sense of it being a team effort and the whole audience was on side and it was just awesome. I really, really enjoyed that show so I'm excited to create that.

**RK:** As you said, this is your first time with Juliet. What are your initial thoughts on her coming to her this week and everything?

**CB:** Well we're doing that at the moment, we're talking about characters and I think we're going to do that today. But my initial response to her is that she's been so well behaved her whole life and always listened to her parents and has been really sheltered and has lived quite a sheltered life that this relationship that she has with the Nurse has informed a lot of her personality of being quite fiery and direct and sure of what she wants.

So when she sees Romeo it's actually her that's going, "Right, I love you and we should get married. So are you in or out?" And she's the driving force behind that you know partnership and I think that's really interesting. Because a lot of the time when you think of Romeo and Juliet, you think of them being these wide eyed kind of cherubs, that kind of innocence to them which they do have. But there's so much more to it than that and I really want to get that across to the audiences that we have and to all the kids. And just show them that they're just like them and they're human and they've got all these different things driving them and they're not just the classic Romeo and Juliet angelical figures that you think of.

**RK:** And you kind of mentioned a little bit earlier about the character work starting today and the heaven and hell tour.

**CB:** Yes.

**RK:** But what does Week 1 of a rehearsal look like?

**CB:** You know what? It's different for every director. So one director that I last worked with, we did the first week, we were up on our feet from day one and we started at the beginning of the script and we just created the show. And we started coming up with ideas of how to stage it and do all of that because we'd already had a week working on the text.



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**CB:** Whereas this week so far with Michael, and also because it's Shakespeare it's a very different beast to modern text, you know we're looking at speaking verse and prose and about really understanding what Shakespeare is saying and what clues he's giving us to perform the text. So I think that's what this first week is: it's about understanding and really being rooted in those people to then get it up on its feet.

**RK:** Great. What are you most excited about for the journey ahead? And what are you most nervous about?

**CB:** I'm always really excited to see the costumes, I've got to be honest! They look awesome so far. But I'm really excited to get on the stage and feel what it's like to perform in front of that many teenagers and kids. I think it's going to be an amazing atmosphere, but that's probably also what I'm most scared of as well. Because kids, they let you know what they think the whole time. And that is brilliant and I think everyone should be like that. But it's also a little bit daunting as well.

**RK:** Well thanks so much for chatting to us.

**CB:** Thank you!