



Interview Transcript

Nathan Welsh

Rona Kelly: We are back here for the first week of performances and we are with Romeo himself.

Nathan Welsh: Hello, everyone!

RK: How is everything going, week one of performances?

NW: Really well, it's been really fun. It was weird because we had our tech week last week, so we were rehearsing and doing our dress rehearsal and stuff. And then we had the performances on the weekend and it kind of didn't feel real at first, because we were straight out of rehearsal. And now we're getting into the swing of things a bit and we're reaching the end of the first full week, and it's running quite smoothly. I think yesterday was the first performance we all got every single one of our lines right.

RK: Well done..

NW: I think, I think. I know I did! But I can;t speak for everyone.

RK: So it was the first performance you got all your lines right!

NW: Yes, the first performance I got them all right!

RK: We have some questions from students who are coming to see the show. So, let's hand across to them.

Students: Is it nerve-wracking performing in the Globe Theatre?

NW: Terrifying! No, I mean it's a huge leap from working in a theatre. The last play I did was in a very small theatre, I think it was a 90-seater. And this is what 1600. So coming out because...I don't want to spoil this...but coming out on the stage when we come up, we're the first people to see the audience, me and Charlotte [Beaumont] who's playing Juliet. You're hit by what is essentially 3200 eyes looking at you and it's a real shock to the system. I think as well vocally, it's been a real challenge because there's a big hole. So the sound escapes through it. You've got to really take care of your voice.

RK: And we've had some rainy performances as well, so far this week.

NW: We have indeed. Something I pointed out actually and I noticed yesterday it happened a second time, at both points when Mercutio died, twice it's rained and twice it's rained at his death. It's amazing!

RK: It was the first night as well.

NW: It was the first night it happened, it was kind of magical wasn't it?

RK: There's a term in literature called 'pathetic fallacy'.

NW: Oh yes.

RK: And that's when the mood of the weather matches the mood on stage [of what happening]. So of course the skies are crying, because Mercutio's dead.



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NW: And he's a really cool guy! It struck me every single time and it does a little something to you.

RK: "Awww!"

NW: "Awww! My emotion's coming from the sky!"

Students: What reactions have you had from the audience?

NW: A mixed bag, a real mixed bag. Especially with the schools performances, they're always fun. Because you hear things that you wouldn't imagine hearing. So the funniest thing I've heard so far is the bit where I've been at the ball when I've first seen Juliet, and I've had a chat with her and we've had a little kiss. And then me and my friends run away from the ball, I have this big run (and I've just done a dance as well, by the way!) I then have come up stage right, through backstage, out of the back door, round all the way to Door 3 and run through the audience, come back up to do the balcony scene with Juliet. And by that point, I'm boiling and out of breath and I'm sweating! And I was standing at the pillar in the part where I'm sort of hiding from Juliet and I heard a kid go, "Look at his head, it's steaming!" Because it's cold out and I was hot, and so my head was steaming and I could feel it steaming as well. And at that point I went, "Oh gosh, yes. It is steaming!"

Students: Have any reactions surprised you?

NW: There's other places where people laugh in places you don't expect, or gasp in places you don't expect. I was told by someone that came with a school that their student cried at our death.

RK: Aww.

NW: And I thought that was amazing, because obviously what we're doing, we're affecting people in some way and I think that's quite special.

Students: Is it challenging to fall in love with someone on set? Is there a bond off set?

NW: We are really, really lucky in this. And this doesn't happen often, but we've worked together before. So we worked together in 2015 (I want to say), on like a TV project. And then we stayed friends and we were hanging out quite a lot last year, and I saw her a lot in the summer, we had dinner and stuff. And then this came along and I auditioned for it. And my agents were like, "You've got a recall. You're going to be reading with their Juliet, a girl called Charlotte Beaumont." And I was like, "I know her! That's amazing." So that's been really easy.



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I mean you have to like the person that you're having a relationship with onstage, regardless of what that relationship might be. Also you have to like your colleagues. I mean, we're very lucky: we've got a really lovely company, all of us are really loving and genuinely friendly and supportive of one another. And I think that's really important.

Students: The kiss scene: is it a bit awkward?

NW: No, you've just got to do it! You've just got to do it. In my opinion, get it out the way quickly and then talk about it. But I mean like, do you know what I mean? I think it's hard because you can sort of dilly-dally around those sort of things. I think obviously because I know her, I think she's lovely, I think she's beautiful and I'm very attracted to her personality as a friend. So it's not as hard to do that. I kiss my friends, I kiss my family...not in the way in the way I kiss Juliet!

But you know, you've just got to do it and it's fine.

RK: Have you had a particularly favourite moment from the first week of performances?

NW: One of my favourite moments was popping out the first time to that first school audience. Because we'd done an evening performance first, that was lovely, that was magical. Because there was a reaction, but it was an audience I was expecting. But pushing down that flap and sort of scaring the life out of 1600 for all of a second and then having them engaged and listen was a really special thing to be a part of.

And then I think yesterday actually (and I think probably quite a selfish way), but just feeling the whole process click into place. There's always a point in whatever play you're doing, whatever job you're doing as an actor and as a performer, where you've rehearsed up until a point so much and you're stressed out about it. And then there comes a point where it just sits nicely and it falls into place. And I think I had that yesterday and that's one of my favourite moments as well.

RK: Well thank you so much for chatting to us today.

NW: Thank you so much for having me.