



SÄNDNINGSDATUM: 2012-11-25  
PRODUCENT: Tove Jonstoj

ENGELSKAI  
PROGRAMMANUS

ROGRAMNR: 1025450tv1

Shakespeare Close-ups

## Script and Word list

### What's in a name?

[Romeo and Juliet]

Naomi Ackie as Juliet

#### The makeup box

The lamps are lit. Naomi enters and sits down by the mirror. Closeup: Naomi's face in the mirror, trying out the right make up. She leaves.

NAOMI (voice over)

I wanted to be an actor because I love storytelling and my... some of the best parts of my childhood were like, lying down in my bed and my dad reading like bible stories to me, like. And I think it sparks a child in everyone. And people love to feel empathy for other people.

to spark  
att sätta igång, tända

Juliet loves Romeo, and Romeo loves her - but their families are enemies. It's the saddest love story ever.

#### Rehearsal and preparation

Naomi enters the rehearsal room and looks around, thinking about the play, silently rehearsing the monologue.

NAOMI (voice over)

Juliet loves Romeo, and Romeo loves her - but their families are enemies. It's the saddest love story ever.

But it's not about unhappy love, it's about a tragedy of fate – it's their fate to die. Juliet and Romeo are victims of a violent society, of their own violent families. The thing is you know they're going to die, still you want to see the whole play, and not miss one word of it.

fate öde

#### The Shakespeare Globe theatre

Naomi entering. Naomi walking around in the theatre.



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Shakespeare ©Cine-ops

NAOMI (voice over, then in picture)

When I play Juliet I want the audience to feel like she's wise, because I think it's easy to say that what Juliet and Romeo are feeling is puppy love, it's something that's young and frivolent. But there's something very serious and intense about what they feel for each other. And that... They both have old souls, they... they know, they know what they're feeling and obviously they speak it very well. Or Shakespeare does. But I want them to feel respect for Juliet. Yeah.

**frivolent** *lätsinnig*  
**intense** *intensiv*

### **Naomi on the balcony**

NAOMI (voice over)

The scene I'm doing is very famous, perhaps the most famous in the play. It's called the balcony scene. Juliet is being torn between her family and tradition on one hand and her love on the other. She's not in love with the family or family name, she's in love with Romeo and this is the only important thing to her.

### **On the South Bank:**

Naomi on the South Bank taking notes. watching people passing by (couples of different colour of the skin and different ages.)

NAOMI (voice over)

Ehm, when I prepare, first of all I read the play. I then start to ask questions. Where did they grow up? What world do they live in? And from there I can start to build on it and create a really real person that has the pain and the happiness that people walking down the street have.

The story is four hundred years old, but it could happen today. Instead of family name you could say religion or colour of your skin or the sex of the person you love.

Why do you have to be Romeo, Juliet asks. Forget about your father and change your name. Or else, if you won't change your name, just swear you love me and I'll change my name.

"What's in a name?" she asks. A rose would smell just as sweet with any other name.

Romeo, lose your name, she says to herself. Trade in your name and take all



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of me in exchange.

**On the South Bank, then back to the Shakespeare Globe theatre**

Naomi looking out over the water, then talking in the theatre.

NAOMI (voice over, then in picture)

Juliet to me is strong because she faces adversity and she chooses to be different from the rest of her family and the rest of what people tell her is right from wrong. Ehm, she's also very brave. I think a little bit stubborn. She wants to get what she wants, but I think that's a sign of a very independent, young woman.

**adversity** *motgång*

**stubborn** *envis*

Juliet leans out of her upstairs window, she doesn't know Romeo is below in the dark. She is talking to herself.

**Act 2, scene 2, [Romeo and Juliet]**

Chris (as Romeo) is hidden

JULIET

O Romeo, Romeo! Wherefore art thou Romeo?  
Deny thy father and refuse thy name.  
Or, if thou wilt not, be but sworn my love,  
And I'll no longer be a Capulet.

**wherefore** *varför*

**art** *(are)*

**thou** *(you)*

**thy** *(your)*

**wilt** *(will)*

ROMEO (aside)

Shall I hear more, or shall I speak at this?

JULIET (still not knowing ROMEO hears her)

'Tis but thy name that is my enemy.  
Thou art thyself though, not a Montague.  
What's Montague? It is nor hand, nor foot,  
Nor arm, nor face, nor any other part  
Belonging to a man. O, be some other name!  
What's in a name? That which we call a rose  
By any other word would smell as sweet.



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So Romeo would, were he not Romeo called,  
Retain that dear perfection which he owes  
Without that title! Romeo, doff thy name,  
And for that name, which is no part of thee,  
Take all myself.

ROMEO

I take thee at thy word.  
Call me but love, and I'll be new baptized.  
Henceforth I never will be Romeo.

JULIET

What man art thou that, thus bescreened in night,  
So stumblest on my counsel?

ROMEO

By a name  
I know not how to tell thee who I am.  
My name, fair saint, is hateful to myself,  
Because it is an enemy to thee.  
Had I it written, I would tear the word.

JULIET

My ears have not yet heard a hundred words  
Of that tongue's utterance, yet I know the sound.  
Art thou not Romeo, and a Montague?

ROMEO /finally showing himself to her/

Neither, fair saint, if either thee dislike.

JULIET

How camest thou hither, tell me, and wherefore?  
The orchard walls are high and hard to climb,  
And the place death, considering who thou art,  
If any of my kinsmen find thee here.

ROMEO

With love's light wings did I o'erperch these walls,  
For stony limits cannot hold love out,  
And what love can do, that dares love attempt.

**retain** (*keep*)  
**owes** – *äger*  
**doff** (*give up*)  
**thee** (*you*)

**henceforth** (*from now on*)

**bescreened** (*hidden*)  
**counsel** (*private thoughts*)

**utterance** (*speech*)

**hither** – *hit*  
**orchard** – *fruktträdgård*

**kinsmen** – *släkt*

**o'erperch** (*fly over*)



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Therefore thy kinsmen are no stop to me.

JULIET

If they do see thee they will murder thee.

Last pictures

Naomi and Chris stay on stage: after the last line the actors are quiet  
Blackout