



S.O.S. DOES SHAKESPEARE
BY
CHRISSY EVANS

Extract

A SMITH SCRIPT

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S.O.S.
(Seatown on Sea)
Amateur Dramatic Society

“does”

Shakespeare



A New Comedy by Chrissy Evans

Running time approx 60-80 mins

Staging:

Act One:

Scene one: Chairs on an empty stage

Scene two: An empty stage. Enter a flat on wheels representing the front end of a ship (canvas and light wood frame is sufficient) with a hole cut to represent a porthole and the name Titanic crossed out and a ladder behind

Act Two:

Two or three tables with chairs and table cloths and a long table set to one side with cups, saucers etc. to represent a cafe. Two chairs set to front left of auditorium

Characters

Please note that, although named in the script, the Shakespeare pieces can be performed by any of the cast, including the “technical crew” and by any sex

Phil: (70ish) Director

Margaret: Actress (50ish) married to:

Mick: Actor (50ish)

Kevin: Actor (20ish)

Isabel: Actress (20ish)

Camilla: Actress (40ish)

John: Actor (30ish)

Linda: Prompt

Ian: Stage manager

Ann: Wardrobe mistress

Paul: Lights and Sound (only seen at the end) Can be technical crew.

Mrs. Jackson: Any age: NODA representative.

6 Men

6 Women

Act One Scene One

A Stage

Margaret, Mick, John,, Kevin are looking at scripts. Phil enters

Phil:

Good evening good Thespians -(Kevin goes to speak) and no – Kevin! - it does not mean that....as I've said many times, - it means “*people who love the theatre*”

Kevin:

Can't we do another musical? I don't even know what he's on about - this bloke

Margaret:

By “*bloke*” I presume you mean the Bard? William Shakespeare?

Kevin:

Whatever! I mean, look, what's a crocodile doing in Italy?

Phil:

What?

Kevin:

It says here he has a gaiter on his leg

Mick:

I'd have thought he wouldn't have had a leg then

Kevin:

Look here – cross gaitered

John:

Well you'd be cross if somebody stuck their leg in your mouth

Phil: (*patiently*)

That's the wrong play and anyway, there is no need for you to understand every word Kevin. Just the gist of it will do

Mick:

Oh no, you can't mess with the classics like that. You have to say every word perfect, don't you Margaret?

Margaret:

Perfectly.

Mick:

What?

Margaret:

It's perfectly. You have to say every word **perfectly**. Really Michael!

Enter Isabel

Phil:

Ah – at last, here's our Juliet. Come along Isabel. It is important to be on time you know dear

Isabel:

Well I do have othercomm... comm...other things to do you know. Unlike you lot, I've got a life

Phil:

Never mind dear, you're here now. Have you had chance to look at the script? *(pause)*
..... No? *(pause)* Well the first page then?

Isabel:

I flicked froo it - but there's a lot of words

Kevin:

You can say that again. And there's no music. I like musicals

Phil:

Look, it's only the second rehearsal. I don't expect any of you to know the lines...
perfect -ly *(looks at Margaret nervously)* That will come later. Perhaps we can start by trying to understand the characters?. Now Romeo and Juliet are lovers, star-crossed and from different (and warring) families. Things get very sticky but in the end love prevails, even if they do die

John:

Spoiler alert! Spoiler alert!

Isabel:

Whatever! But, I'm telling you from the off - I ain't kissing him!

Kevin:

Too right – you're not! I've got standards

Phil:

Perhaps a peck on the cheek might suffice?

Camilla enters, sweeping in dramatically

Phil:

Yes, can I help you?

Camilla:

Is this S.O.S. Seatown on Sea Amateur Dramatic Society?

Phil:

Yes it is

Camilla:

Camilla Carlson. You may have heard of me?

Mick:

Are you the new butcher's missus?

Camilla:

Certainly not. I am recently settled in Seatown and thought I might investigate opportunities for lending my considerable talents and skills to the arts and cultural community. My neighbours recommended your society. They said your last show was thoroughly entertaining. Indeed, Mr. Clark and his wife said they had never laughed so much in all their lives

John: *(to Margaret)*

Here - wasn't the last one a tragedy?

Margaret:

In many ways John, *(sighs)* in so many ways

Phil:

Well you are very welcome Miss/Mrs

Camilla:

Camilla please.

Phil:

And have you any previous experience of the theatre....Miss..... Camilla?

Camilla:

Oh yes. In fact you might recognise me from this. *(strikes a pose and sings)* "I am a maiden fair"

Phil:

Em Err.....well...

Camilla: *(sings louder)*

"With sunshine in my hair"

Mick:

I know. You're that bird from that advert – years ago.... Now what was it for? Sausages?

Camilla: *(snarls)*

It certainly was not. It was for *(trills)* "Sunshine shampoo"

Phil:

Well you are most welcome, but I'm afraid the main parts for Romeo and Juliet have been cast. Perhaps you could understudy or perform one of the minor roles?

Camilla:

I'll understudy Juliet. I practically know it anyway. I was feted for my performance at Henley on Sea in 1994

Phil:

Well thank you, that's very...., but, but Juliet is.....was.....well, ...you know..... you know.....

Camilla:

What?

John:

Young?Pretty?

Kevin:

I definitely ain't kissing her. I'd rather kiss her

Isabel:

In your dreams!

Kevin: (*points at Camilla*)

She's old enough to be my granny

Camilla:

It's called. poetic licence young man. Young playing old., slightly older playing younger, men playing women, women playing men.

John:

Like the dames in the panto? I like panto. I've written a few you know and been the Dame

Phil:

Look let's get started. Perhaps you would like to sit with me Camilla. I would value your advice (*looks at Kevin*) as a “thespian”

Camilla:

Well, of course I have nothing against alternative life styles,.but,I should tell you I am happily married – to a man

Kevin:

See!. Told you

Phil:

Right! Yes! . Okay everyone. Lets just improvise for now, feel our way around the story. Get into character everyone, and we'll do the scene between Romeo and Mercutio – that's you Kevin and Mick. Now what do we know about them?

(*Long pause. John raises hand*)

John:

Well they were best mates, having like a bromance

Phil:

Yes, indeed, well done, a bromance, very good, - until, as so often happens, a woman comes between them

Mick: (*flicking through script*)

It's a lot of words

Kevin:

It's a lot of long words. Can't we do a musical. I'm better at musicals

Margaret:

Look Phil, I'm all for ambition but it does seem like asking a lot. Might I ask for instance, who is going to play the other parts – all the Capulets and the Montegues?

Phil: (*uncomfortable*)

I've tried to get more members – you know I have but without success. I have put out a call to the other societies but they're struggling too. You may have to double up at times

Mick:

Double up? I can't learn all this lot, never mind another lot on top

Phil:

Of course you can do it Mick. I have complete faith. You know how important this production is. It's my, I mean *our*, last chance to put the past behind us and show our loyal supporters what we can really do. I intend to retire, as you know, after 50 happy years and I would like to retire on a high

Kevin:

But you can't understand half of this stuff. It's not even in proper sentences

Margaret:

It's poetry

Kevin:

But it don't even rhyme.

John:

And who's going to build the set? You said Bryan has quit cause you called him a jerry when the wall fell down in A Man for All Seasons. He said he he's never even been to Germany

Phil:

A jerry builder Mick, and it was just a little joke, but not PC apparently in today's climate. He's threatened to report me. Fortunately, Ian has offered to stand in and I have a meeting tomorrow with the technical team. You all know Ian don't you. He's run the raffle for the last three shows.