

FEB26-TOT-S1-EP1-IRRP



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INTERVIEW SCRIPT: WILLIAM SHAKESPEARE

PRODUCTION: THE OIUIJA TAPES

RECORDING SCHEDULE: TBA

AUTHORISED RECIPIENTS: KK - DK



OUTLINE SCRIPT: The Ouija Tapes EP1S1 - Running Time: 30 minutes

Advert / Sponsor time space x 3 slots; (Top – Tail -Middle) – Total 2 minutes

SCRIPT

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Music: *Orpheus in the Underworld* by James Offenbach - appropriate sample (allegro / clarinet) – full orchestration – 30 seconds to abrupt stop with FX

FX: Thunder clap with rolling thunder to fade at opening of (PZ) intro

FX:: Reverb on PZ voice – remove when WS speaks & scratchy FX comes in

PZ: Allow me to introduce myself; I am the spirit, - the witch - the communicator - the Grand Necromancer of the Society of Ouija.

We were formed in the year one thousand one and hundred A.D. - as the Song dynasty drew to a close.

Our first communication device was a flat board with the letters of the Latin alphabet -the numbers one through nine - the words Yes & No – all surrounded by scattered astrological symbols - depicted for effect.

The spiritual channel – after which I was named – is heart shaped and made of wood. This crude device in toto is called a Ouija Board and has its place in our history as being the society ´s first non-human method of communicating with the other side.

: Since 1886 - at the Volta Laboratory - our society began using Mister Bell ´s technology to record some notable communications – and there have been many.

Until now they have only been heard by select society members and never outsiders.

Until now!

I am Plancette Zozo and these are The Ouija Tapes:

Music: *Orpheus in the Underworld* (allegro Clarinet) – full orchestration – fades as PZ introduces WS – stops when WS speaks.

PZ: Our first spirit came to us from the early sixteen hundreds and proved to be informative, tragic, sentimental and a touch spiteful at times – a lot like his writing, one could say.

He is this world's greatest dramatist- a notable poet and once a working actor. His name and work is synonymous with theatre and literature and remains vibrant in the hearts and minds of the multitude more than four hundred years after he crossed over.

To be honest his name is ample introduction - so without further ado;

PZ: William Shakespeare, we are most honoured to have you visit us here at the Society of Ouija

FX: Scratchy effect - like an old recording - in the background throughout the interview.

CHARACTER NOTE: *(WS speaks with a pronounced Birmingham accent)*

WS: Call me Will.

PZ: Okay Will, Let's kick off by talking a bit about growing up in sixteenth century Warwickshire – what was that like – were you rich or poor – what did you father do – what was your mother like- brothers, sisters'- school – everything you can tell us please?

WS: A lot of questions – I'll do me best.

Well, let me see, I was born in the market town of Stratford-upon-Avon on April twenty second, fifteen hundred and sixty-four – though me Mam says it was April twenty third - it was late at night or early in the morning before she delivered and no one had the time at the time.

PZ: On Saint George's day so?

WS: Indeed – though the only documentation I have is me baptismal certificate which is dated three days later. Interestingly enough, I passed away on Saint Georges Day in sixteen hundred and sixteen.

PZ: Amazing – and just so our listeners can get a sense of perspective; where exactly in England is Stratford-upon-Avon?

WS: It's in the Midlands – about twenty miles south east of Birmingham and ninety odd miles from London

WS: You were baptised – so, you're a Catholic?

- WS:** Well, after a fashion – England was a difficult place to be religious back then.
- PZ:** Tell me about your family.
- WS:** My dad was an Alderman – which means he was on the local council – so well fixed you might say. Besides that, he was a glover by trade and had a workshop in Snitterfield. Me Mam was landed gentry and her family were a bit snooty and always in trouble because they were recusancy.
- PZ:** Recusancy?
- WS:** They stayed loyal to the pope and refused to go to Church of England services - as I said; difficult to be religious back in them days.
- PZ:** So, you were well off?
- WS:** We didn't starve - always had a roof over our heads and clothes on our backs.
- PZ:** Brothers, Sisters?
- WS:** I was the third of eight children – the oldest surviving boy.
- PZ:** School, education?
- WS:** I attended Kings New school in the Guildhall, Stratford. It was a Grammar, which meant it taught everything in classical Latin – including English.
- PZ:** Did you enjoy it – did you learn much?
- WS:** It was intensive and I wasn't particularly studious – the discipline was rough and I was beaten more often than praised. What I must say is, despite me thinking I learned little - I found later in life I'd retained much of an understanding of structure and composition – thanks mainly to my obsession with reading the ancient texts of Plutarch along with being equally obsessed with the relatively new Holinshed's chronicles – of which the school library had been tendered a copy by my father in his role as patron.
- PZ:** Did you have any ambition for what you wanted to be when you left school?
- WS:** Ambition, some – choice, little.
- I enjoyed reading, telling and listening to relations - the annals of kings and queens – chronicles of legendary figures – heroic accounts of battles, triumphs and bloody failure – fables of love and honour walking hand in

hand in to tragedy - exemplum of avarice and charity - fairy tales, myths and all the comedy of absurdity borne within humanity and its pomposity.

PZ: Now I´m hear the writer in you

WS: Maybe so, yet the inevitable destiny for a semi-educated raconteur of the day was to flounder and find resort in the realm of vagabonds, vandals and drunkards!

WS: The truth is when I first took to a life unchained – such fortune of fate could have been my course but I fell into the lust of youth and soon found consequence measured in responsibility.

PZ: You married at eighteen?

WS: I did

PZ: For love?

WS: For life

PZ: She was twenty-six?

WS: She was

PZ: Ann Hataway - your wife for life?

WS: She was with child – so yes - I wed her for life -in truth at the behest – if not demand - of others- which was not a recipe for happiness or even content.

PZ: Suzanna – your first child?

PZ: Came six months after we wed - followed by a pairing – Hamnet and Judith to complete our trinity.

SK: And then?

WS: I went to London to be a vagabond, vandal and a drunkard

PZ: And a playwright of distinction?

WS: A more dignified idiom methinks.

PZ: Okay – this would seem to be a good time to take a break and pay the bills – back in a minute.

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- PZ:** Right, William Shakespeare - Let's talk about the plays – what was the first one – how was it inspired – did it go down well??
- WS:** Once again – so many questions – there were four presentations I started working on at the same time. It was a period in England when many were seeking assurance of identity and London particularly had an appetite for patriotic jingoism. Hence historical dramas were the fashion – so I wrote to order and to eat - in conjunction with the offerings of others.
- PZ:** Richard the third and the Henry the sixth trilogy?
- WS:** I believe so - though not in any particular order – if I remember correctly, part one of the Henry saga was completed first – though I could be mistaken. I was cognisant of these histories because of my love for Holinshed and was forever getting lost and mixed up in their imagery.
- PZ:** Can you remember anyone you collaborated with?
- WS:** Marlow would claim he gave me all the ideas and much of the text and Kyd was convinced nothing of quality could be written unless stolen from him.
- PZ:** Christopher Marlow and Thomas Kyd?
- WS:** The very same?
- PZ:** And did you?
- WS:** Did I what?
- PZ:** Eh - borrow from them?
- WS:** No – Everyone saw 'The Spanish Tragedy' and was probably influenced to a degree by it – it is a fine work – but everyone would have known if one plagiarised and that would foster ill worth to a reputation - it may have been London but we were a small community obsessed with rumour, blab and scuttle-butt.
- PZ:** And Marlow?
- WS:** 'Tamburlaine' made an impression on all practitioners of the time - again a fine work if not a tad dreary - so, no, I didn't steal from him – I took more from Seneca and Marcus Aurelius if truth be told.
- WS:** What you must understand is much of our craft was restricted by tradition - plus production staging restrictions along with the financial necessity of adhering to popular appeal - whatever similarities there are in the many popular plays of the era is the inevitable consequence of such - and that was no different for Marlow and Kyd.

- PZ:** So, by the time you've finished Titus Andronicus, Comedy of Errors, Taming of the Shrew and Two Gentlemen, you're established as the premier London playwright and no longer struggling for recognition, money or venues to stage your work?
- WS:** Oh, were life that simple – life had eased for living by then I grant but Is that the order I actually wrote those plays in?
- PZ:** Well, we don't know exactly, but a lot of scholars have spent a lot of time trying to get it right – we're hoping you can clear some details up with this talk
- WS:** I'll try my best, but the memory is not what it used to be after four hundred or so years in the ground?
- PZ:** I think we'll all be more than satisfied with the best try of the Bard.
- WS:** The Bard – I like that.
- PZ:** Thirty-eight plays – one hundred and fifty- four sonnets and several narrative poems – that's a pretty decent output for a man who only lived to the age of fifty-two.
- WS:** Two of the plays were written with John Fletcher and there were a couple more I wrote with assistance – towards the end, that was – those ones tended to be romantic tragic -comedies by then – a maudlin old man no longer worried about appeal or legacy perhaps- the sonnets and poems are all mine?
- PZ:** You staged and acted in many of your plays at the Globe
- DK:** Yes, I was part owner – we performed at the Blackfriars theatre during the winter – the Globe was partially open to the elements so most of what we staged there was in the summer months - and, not to forget we had several performances at the Court of King James
- WS:** I liked the Blackfriars best – we could do more there
- PZ:** Your theatre company was called; Lord Chamberlains men?
- WS:** We started out with that company after the plagues –which devastated the city, country and our community.
- PZ:** That would be the bubonic plague of fifteen ninety-two / three?
- WS:** A filthy way to die - as so many did – people who survived unable to work or congregate for months - causing starvation and deprivation – a terrible

environment of despair – it passed and those who did survive were stronger.

PZ: how long were you and your company were out of work?

WS: For six months or more – we lost half the troupe to the plague and more to leaving London for the country.

PZ: How did you survive?

WS: I returned to Stratford until the worst passed and then put a new troupe together, rented a plot in Shoreditch that had a draughty theatre on it.

WS: Our landlord turned into a cur of a man - so, to counter his outrageous demands, we agreed to nothing and proceeded in haste to dismantle the theatre piecemeal and employ its timbers to build the Globe – a first playhouse built by actors for actors – first show there was Caesar - if memory serves.

PZ: You acted in many of your plays – Were you good?

WS: I had my moments but if up against Richard - I shone in my ordinariness.

PZ: Richard?

WS: Richard Burbage – the finest actor of his generation and my choice of leading man whenever he was available – you should summons him – so many stories which he tells so well even if they can be a touch salacious and bawdy.

PZ: Of all your plays do you have a favourite?

WS: I`m tempted to say Merchant or Lear or Hamlet but, in all honesty, I`ve always been one to think my favourite play will be my next one.

PZ: Favourite sonnet?

WS: Easy – it`'s always been `Winter` - since the moment I wrote it.

PZ: I hear the Witch of Endor calling

WS: She cannot be ignored.

PZ: Our time together is all but done – tell me about your demise and your resting place before we lose you?

WS: I do not know what caused my death though I suspect it may have had something to do with an extremely debauched evening I spent with

Michael Drayton and Ben Johnson - upon which we drank ale and ate wild hog in abundance and with abandon – not o mention sampling potent powders and herbs Drayton had secured from an Arabic trader in London.

WS: Ingesting these potions and smoking the herb resulted in all being transported to worlds herein our dazed minds struggled to describe while laughing and crying uncontrollably until our eyes grew red and our full bellies ached.

I remember feeling physically unsettled for days after - my mind a fog of speeding colour and striking light. MI vaguely recall my last words being acknowledgement to my faith and gratitude to our maker for ensuring my affairs were in order.

PZ: Despite being a wealthy man, all you left your wife was your second-best bed?

WS: True.

PZ: Why?

WS: It was the alter upon which our children were created – the only love we really shared – I felt it appropriate -she got one third of my estate anyway - as law dictated.

PZ: And your epitaph.

WS: What about it?

PZ: Did you write it?

WS: Maybe – why?

PZ: Can you remember it?

WS: *Good Friend for Jesus' sake forbear*

To dig the dust enclosed here

Blessed be the man that spares these stones

And cursed be he that moves my bones

FX: Long loud clap of thunder rolling to fade – scratchy background effect ceases

Music: *Orpheus in the Underworld* plays underneath vox to fade out after credits

PZ: Well, the Witch had her way and I lost the connection. Thank you for listening. The next conversation I will be playing on The Ouija Tapes is from the evening I channelled Miguel Cervantes. Maybe you ´ll join me.

In the meantime -Goodnight and may your God go with you.

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VO: The Ouija Tapes was written by Derek Kelly from an original idea by Ken Kelly

William Shakespeare was played by XXXX YYYY – Plancette Zozo was played by Derek Kelly

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