

LUCKY  RED



# SHAKE

A series by

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Format: 8x30'

Genre: teen drama

Language: Italian

Historical setting: 2022

Locations: Rome

Reference: *Euphoria*, *Sex Educations*, *Skam*, *Skins*

Logline: Adolescence is a tragedy. Yet, thinking about it, it's also a comedy. So, to tell the story of adolescence, why not rely on the greatest playwright of all time?



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We all agree: adolescence is a tragedy. Yet, on second thoughts, it's also a comedy. And so, if we want to tell the story of adolescence, why not rely on the greatest playwright of all time?

With a certain recklessness, we took the protagonists of the Bard's works by force and shook them up, updated them and catapulted them into a real-life, contemporary context. And, as we had hoped, they settled in immediately. Because the strength of stories and characters, such as these, which have become a common heritage for all of humanity, lies precisely in the fact that they can be adapted to any era, even the contemporary world. Because Shakespeare, through these characters, invented the very concept of modernity. We have betrayed him somewhat by replacing his original world - filled with kings, queens, castles and wars - with more prosaic, everyday elements, but we have remained faithful to him when it comes to what we believe is the fundamental essence of his stories, the revolutionary result, which is what has made them timeless: the observation of the human condition.

Adolescence is a tragedy in which childhood dies, the drama of changing identity, melancholy and the loss of innocence. It is a comedy of dreams, risks and desires; a rather unromantic tale of unrequited loves and looking like or acting the fool. Looking at it from a little distance, adolescence seems to be a theatrical production that repeats itself from one historical era to the next, which does not change from country to country; the playwright modifies some elements, the names, clothes, language, but these are nothing more than costumes.

In this way, each season of Shake can be seen as the coming of age of a protagonist and their companions. Each of them will change along the way and, at the end of the season, they will be ready to face a new phase in life. The main thematic investigation, as with any Bildungsroman, is the search for identity. What unites these different protagonists is the challenge that each of them will have to overcome on their way to adulthood. Each season also investigates a specific theme, based on that season's selected work by Shakespeare: jealousy in "Othello", revenge in "Hamlet", rebellion against social constraints in "A Midsummer Night's Dream". The protagonists change from season to season, passing the baton, as it were, from one to the next. They all attend the Marco Aurelio School, a state secondary school in Rome, where students from different social and cultural backgrounds mix. As in any large secondary school in the Italian capital, groups of teens are formed and fall apart following some internal logic, which only partly reflects the rules of society in the "outside" world.

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In the first season, "Othello", we deal with the largest category, which is perhaps easiest for most people to recognise and identify with: the "middle class" of the school. These students make up the lively and pulsating heart of the secondary school, and they can quickly make their way up or down the delicately balanced social ladder of popularity. The narrative structure will also change each time but, as much as possible, it will still follow the storyline of the adapted Shakespearean original in each season.

The story of Othello is told through the alternating point of view of the three main characters: Othello, Desdemona and Iago. Each episode moves the narrative forward by showing us the version of events as experienced by one of these protagonists, which will then be more or less faithful to the version told by the protagonist of the next episode. In this way, we will have a complete picture of the events as our characters actually experienced them.

In our story, Othello is no longer the brave leader of the Venetian army, but the unflappable leader of a Parkour crew. By his side, we find the good-humoured Cassio and the quick-witted Iago. The balance between the three seems stable until they meet Desdemona Virgili, the most beautiful girl in school, who both Othello and Iago end up falling for. While an intense romance develops between Desdemona and Othello, Iago, struck by envy towards her friend, hatches a meticulous plan, aimed at separating the two lovers. Iago's underhanded persuasion tactics take effect and Othello's insecurities erupt into a blind jealousy that ends up destroying his love for Desdemona and his friendship with Cassio. In a season finale where no one comes out on top, the real tragedy for the protagonists is their awareness of adulthood and their sense of disenchantment but, at the same time, they will have the opportunity to investigate their own frailties, to work through their mistakes or, simply, to grow up.