




THE
QUESTORS
THEATRE

TWELFTH NIGHT

Twelfth Night is magic realism. On the one hand there is Olivia's household, detailed only a degree less explicitly than it might be in Chekhov: its hierarchical domestic politics give the play its anchorage. On the other, with the name Ilyria, we are reminded of delirium, illusion and even hysteria and through the barely controlled vertigo of the play we glimpse an alternative, unreferenced world in which lost twins can come out of the sea, meet again and transform its inhabitants - or at least some of them.

Harvey Granville Barker writes about Twelfth Night in his Prefaces to Shakespeare: "There is much to show that the play was designed for performance upon a bare platform stage without traverse or inner rooms or the like. This has the virtues of swiftness and simple directness of arrangement even where the plot is least simple. The scene changes constantly from anywhere suitable to anywhere else that is equally so. The time of the play's action is any time that suits the author as he goes along. Scenery is inconvenience. I am pretty sure that Shakespeare's performance went through without a break." Well, we've spared you the last bit - there is an interval in this production.

For those who are studying the play:

We have cut a total of 8¹/₂ lines and have transposed two scenes - Act II, Sc. 2 comes before Act II, Sc. 1, and Act III, Sc. 3 comes before Act III, Sc. 1.

Spencer Butler

TWELFTH NIGHT or WHAT YOU WILL

by William Shakespeare

First performance of this production on the 10th March 2001

Place: Ilyria - Orsino's house, the beach and Olivia's house, its garden, orchard and darker groves.

Time: Between sunset on Twelfth Night and sunrise the following day.

Cast, in order of speaking

ORSINO	James Hall
CURIO	Tim Keenan
VALENTINE	Richard Matthews
VIOLA	Claire Garrigan
CAPTAIN	Steve Fitzpatrick
SIR TOBY BELCH	Richard Gallagher
MARIA	Jackie Edmiston
SIR ANDREW AGUECHEEK	Andrew Michael Jones
FESTE	Graham Williams
OLIVIA	Sarah Galton
MALVOLIO	Tony Bromham
ANTONIO	Steve Fitzpatrick
SEBASTIAN	Adam English
FABIAN	Chris Ifould
SERVANT	Tamara McDonagh
1st OFFICER	Tim Keenan
2nd OFFICER	Tom Begley
PRIEST	Richard Matthews
SAILORS	Tom Begley, John O'Connor
SERVANT	Tom Begley
MAIDS	Rachel Izen, Jo Seager
MUSICIAN	Jesse Duley

Production

Director	Spencer Butler
Set and Costume Designer	Spencer Butler
Lighting Designer	Pete Walters
Lighting Operator	Nigel Bamford, James Carr-Saunders
Sound Designer	Ian Howlett
Sound Operator	Joel Schrire
Music composed and arranged by	Duncan Alldridge, Jesse Duley
Flute	Vicky Butler
Stage Manager	Bernard Brady
DSM	Sally Milton
ASM	Michelle Collen, Rachel Izen, Graham Sawyer, Eleanora Murphy, Anna Jablkowska, Les Fraser
Props	Jo Seager
Construction	Peter Collins
Make-up	Claudia Irwin, Madeleine Orton, Liz Reece
Prompt	Bridgett Strevens
Wardrobe	Elisabeth Bisinotto, Sonia Klauber
Olivia's costume made by	Jean Derby

Thanks to: Roger Brace, Julia Cruttenden, Tim Godfrey, James Horne, Sue Oliver, Simon Taylor, Sylvia Wall.

TWELFTH NIGHT

FORTHCOMING PRODUCTIONS

Voices from Ambridge in

COME RAIN COME SHINE *by Gareth Armstrong and Malcolm McKee*

Sunday 18th March at 8.00pm

Featuring cast members of THE ARCHERS in the 50th year of this popular radio drama.

Have you ever wanted to see what Joe Grundy looks like?

Would you like to meet Linda Snell in the flesh?

Well this is your chance, as they will be appearing live on the Playhouse stage along with other well-loved Archers characters.

The show is a light-hearted celebration, in words and music of the British countryside, and features material from a wealth of famous authors and newly commissioned material from the cream of British comedy writers.

So don't risk missing out on this amazing opportunity...book your tickets now!

THE GOVERNMENT INSPECTOR *by Nikolai Gogol*

In the Studio, 21st - 31st March

This unsentimental comedy is a masterpiece of Gogol's art and was regarded by Nabokov as the greatest play in the Russian language.

It is a satire of a corrupt society, so devastating that the resultant furore drove Gogol into exile.

On one level it is straightforwardly funny, on another level, however, it draws us into an absurd, grotesque universe, the product of a richly surreal imagination.

TRANSLATIONS *by Brian Friel*

In the Playhouse, 4th - 12th May

In this poignant and touching play, regarded by many as Friel's finest, the playwright uses his unique poetic vision to give us an insight into the world of an Irish community in 1833, and the wider political resonance.

He uses humour and pathos to tell the story of the conflicts and misunderstandings between the local people and the British Army, who have encamped themselves in a nearby field and are engaged in a map making exercise - changing the Gaelic place names into English in the process.

SHOPPING AND F**ING** *by Mark Ravenhill*

In the Studio, 12th - 26th May

The shock of this play does not end with its title - that is only the beginning. Ravenhill's blackly humorous play is set in a mid-nineties Britain of wasted wealth and acquisitive desire. It plunges us into a nightmare world where sex and money become mutual units of exchange and relationships are reduced to transactions.

This play contains swearing and explicit scenes of sex and violence.

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