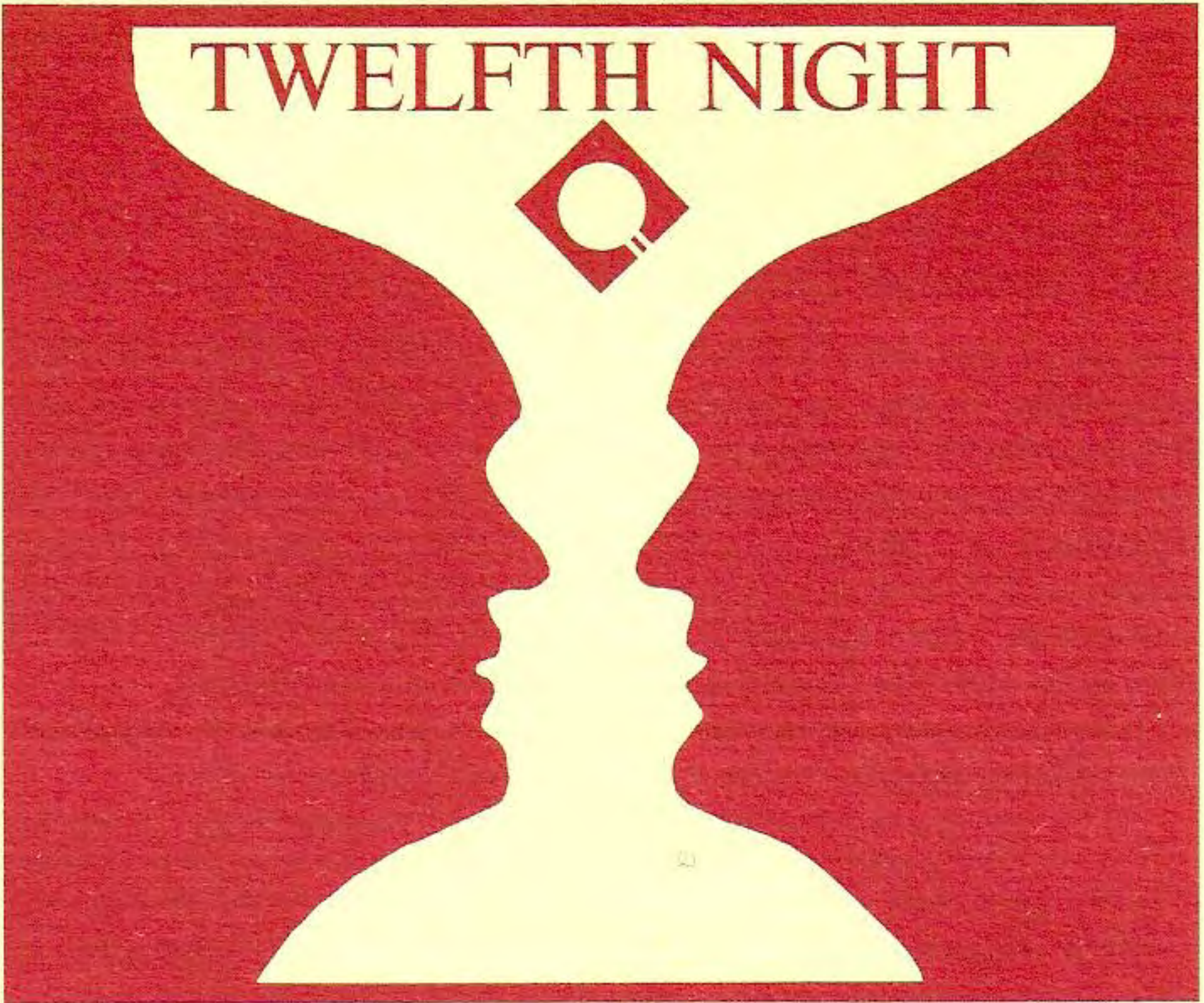


TWELFTH NIGHT



by WILLIAM SHAKESPEARE

Sponsored by National Westminster Bank PLC





THE QUESTORS THEATRE COMPANY

First performance June 12th 1982

First performance at the Minack Theatre
July 12th 1982

DIRECTOR'S NOTE:

Although the date of the first performance of *Twelfth Night* is uncertain, it was probably written in 1600-1. Leslie Hotson's theory that it was written in honour of Virginio Orsino, Duke of Bracciano, on the occasion of his visit to the Court of Queen Elizabeth in 1601, is ingenious but not generally accepted, although it is true that Shakespeare's company, the Lord Chamberlain's Men, were appearing at court on Twelfth Night, 1601, the day on which the Queen entertained the young Orsino.

The first clear reference to *Twelfth Night* comes in the diary of John Manningham, in the entry for 2nd February 1602:

'At our feast wee had a play called 'Twelve Night, or What You Will', much like the Comedy of Errores, or Menechmi in Plautus, but most like and neere to that in Italian called *Inganni*.'

The ultimate source of the play is, indeed, *Gl'Ingannati* (*The Deceived Ones*) an Italian play first performed in 1531, although Shakespeare almost certainly found the story in Barnabe Riche's prose tale of *Apolonius and Silla*, one of the eight 'histories' forming *Riche his Farewell to Militarie Profession*, published in 1581.

Whatever the date and whatever the source, *Twelfth Night* has remained consistently one of Shakespeare's most popular plays. Leonard Digges, writing some commendatory verses about Shakespeare in 1640, said:

'... lo in a trice
The Cockpit, Galleries, Boxes, all are full
To hear Malvolio, that cross-gartered gull.'

Samuel Pepys, however, in his diary entry for 6th January 1662, ('*Twelfth Night*') gives us a rare dissenting voice:

'To the Duke's house, and there saw *Twelfth Night* acted well, though it be but a silly play, and not relating at all to the name or the day.'

Twelfth Night has suffered less than many of Shakespeare's plays at the hands of the adapters; in 1703 William Burnaby's *Love Betray'd* transferred the setting to Venice, combining the characters of Malvolio and Aguecheek, and retained only about fifty of Shakespeare's lines; not surprisingly, his play was a failure. Kemble, in 1815, reversed the order of the first two scenes, as well as making some interesting additions to the text. In the 1960s an American rock version of the play appeared under the title 'Your Own Thing'!

What is interesting is the way in which different aspects of the play have appealed to different ages. This is especially reflected in the amount of interest shown in particular characters. In the

continued

TWELFTH NIGHT OR, WHAT YOU WILL

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CAST in order of speaking

ORSINO, <i>Duke of Illyria</i>	MARTIN WOODRUFF	
CURIO	} gentlemen attending { STEPHEN QUINN	
VALENTINE		} on the Duke { PETER GARDINER
VIOLA	MARY DAVIES	
SEA CAPTAIN	PETER KNIGHT	
SIR TOBY BELCH	JOHN HOWARD	
MARIA, <i>Olivia's waiting-gentlewoman</i>	MICHELE MIKARDO	
SIR ANDREW AGUECHEEK {	COLIN THOMAS (<i>Theatre</i>)	
	ALAN DRAKE (<i>Minack</i>)	
FESTE, <i>Olivia's Jester</i>	MEIC LLEWELLYN	
OLIVIA, <i>a countess</i>	GILLIAN KERSWELL	
MALVOLIO, <i>Olivia's steward</i>	PHILLIP CLAYTON-GORE	
ANTONIO	ALAN WALDOCK	
SEBASTIAN, <i>Viola's brother</i>	IAIN REID	
FABIAN	MICHAEL MOUNTAIN	
ATTENDANT to <i>Olivia</i>	CECILY BLYTHER	
OFFICERS in the service of { <i>Orsino</i>	PHILLIP SHEAHAN	
	ANDREW HAYNES (<i>Theatre</i>)	
	MICHAEL DAVIS (<i>Minack</i>)	
PRIEST	PETER KNIGHT	
FISHERFOLK	} JUDITH JONES JOHN STACEY MARTIN STONER	
MUSICIANS		GWENAN EVANS (<i>flute</i>)
		JULIE FIELDER (<i>guitar</i>)
	SHEILA MILNE (<i>cello</i>)	
	ALBERT WOODWARD (<i>viola</i>)	

Directed by JOHN DAVEY

Set designed by JOHN STACEY

Costumes designed by SUE WYETT

Original music composed by MICHAEL CARVER

Lighting designed by MARTIN STONER

Sound designed by COLIN HORNE

The action of the play takes place in and around Olivia's garden by the sea-coast of Illyria.

THERE WILL ONE INTERVAL OF FIFTEEN MINUTES

Stage Managers ROGER BRACE, ALEC ATCHISON
Assistant Stage Managers RICHARD CRUSE, ROSALIND NORMAN,
 TINA HARRIS, WENDI HARRISON, MARTINE SHAW,
 ANGIE ELTON, ANGELA TAYLOR, SIMON TAYLOR,
 NEVILLE GILLET, JILL GEE, JUDITH JONES
Set constructed by TIM HAYWARD
assisted by GEOFF MOORE, CHRIS SYDENHAM, BILL WALL,
 LIZ MARSHALL, PHIL PINKHAM and THE CREW
Lighting Operator NICK WINKWORTH
Props RUTH HOWARD
Wardrobe DIANA LLOYD
assisted by JANE ALLEN, JANE CONWAY, EVELYN CURRY,
 HILARY EVANS, GRACE LACAILLE, JACKY ROLFE,
 MARIANNE HORNE, ALISON SPILLETT
Show Printing GEOFF POWELL, STEVE SHEDLOCK
Wigs JULIE CRUTTENDEN
Thanks to: Patsy Rodenburg of The Royal Shakespeare Company
 for Company voice work.
and to: The Greenford Community Arts Centre for the easel.

DIRECTOR'S NOTE *(continued)*

seventeenth century, Malvolio was regarded as the major source of interest; in fact, the play was performed under the title of *Malvolio* in 1623. Charles II struck out the original title in his personal copy of the Second Folio and substituted the title *Malvolio*.

Although the play, in common with Shakespeare's other romantic comedies, suffered a period of neglect at the beginning of the eighteenth century, when it was revived in 1741 Malvolio still attracted the lion's share of the interest.

The nineteenth century paid particular attention to Viola. The 'Romantic' critics and their followers took their cue from Hazlitt, for whom 'the great and secret charm of *Twelfth Night* is the character of Viola'. As early as 1785 James Boaden was speaking of the 'infinite delicacy and enchanting eloquence' of Viola and, in particular, praising Mrs Jordan's interpretation of the part: ' . . . the mere melody of her utterance brought tears into the eyes'.

It was left to Harley Granville-Barker, in 1912, to point out that Shakespeare had written the part for a boy and not a Victorian lady. Jan Kott, in *Shakespeare, Our Contemporary*, (1965) pursues the point even further in arguing that Viola should be played by a man! Twentieth century criticism, however, has generally focussed on the character of Feste, the jester. His detachment, his intelligence ('This fellow is wise enough to play the fool' says Viola) and the sense of melancholy which pervades his songs are some of the elements which find a particular echo in the twentieth-century breast.

Perhaps these shifts in critical focus serve to point up what becomes obvious about *Twelfth Night* as soon as one considers it in any detail: despite its harmony, it is a play which contains many shifts of mood and tone, successively overlaying one impression with another until we are left with the final picture of the Clown outside in the gathering gloom singing of 'the wind and the rain'.

There is much to be found in *Twelfth Night*; we hope that you will find in it 'what you will'.

DISCUSSION

There will be no public discussion after this show because of arrangements for our International Amateur Theatre Week, which immediately follows the run of *Twelfth Night*.

No-one should miss the opportunity of seeing these three productions. Our only fear is that, having done so, you may never again be satisfied with a mere Questors production. We must risk that, because we are offering you the opportunity of a lifetime. Don't kick yourself afterwards for missing it.

EXHIBITION

On display in the West Foyer are photographs and programmes about previous IATW at The Questors, and a board in the main foyer gives information about our approaching International Week from 19th–26th June.

We hope all this will encourage you to book for this exciting event.

There are also photographs of earlier productions of *Twelfth Night* at The Questors.

NEXT SEASON'S PLAYS

Comical-classical-historical or what you will, including:

JUST BETWEEN OURSELVES by Alan Ayckbourn

THE RELAPSE by Sir John Vanbrugh

LOVE ON THE DOLE by Ronald Gow and Walter Greenwood

*The British Première of a play by Michel Tremblay,
author of Sisters*

THE ACCRINGTON PALS by Peter Whelan

EXILES by James Joyce

THE CAUCASIAN CHALK CIRCLE by Bertolt Brecht

A MONTH IN THE COUNTRY by Ivan Turgenev

Membership of The Questors entitles you to a free ticket for ten major productions, plus the chance to book for numerous other shows.

If you would like to know more about The Questors' activities, you are welcome to attend one of our OPEN MEETINGS which are held every Wednesday at 7.45 pm.

MEANWHILE there is no need to travel abroad to sample international theatre because next week The Questors brings you:

from SWEDEN **Doktor Dapertutto** June 21 & 24

performed in Swedish by
Teater Schahrazad of Stockholm

from HUNGARY **Leonce and Lena** by Büchner June 22 & 25

performed in Hungarian by
Studio K of Budapest

from ROMANIA **The Merry Wives of Windsor** June 23 & 26

by William Shakespeare
performed in Romanian by
the Teatrul Popular of Lugoj

In connection with the visit of Studio K, there will be a rehearsed reading of Büchner's *Leonce and Lena*, in English, on MONDAY, JUNE 14th in the SHAW ROOM
Directed by Elayne Gomersall. Admission free.

FINALLY

July 10-17 *Main theatre*

THE CRUCIBLE by Arthur Miller

A classic drama about mass hysteria and witchcraft trials in seventeenth century America.

July 7-11 *Studio*

THE MAIDS by Jean Genet

A tale of violence and unnatural passion involving two maids and their hatred of their mistress.

July 27-31

NOW YOU SEE HIM, NOW YOU DON'T by J.M. O'Neill

Don't miss the première of J.M. O'Neill's play; an extraordinary comedy about sanity and beliefs which manages to be both farcical and sensitive.