

CONTENTS

ABOUT BELL SHAKESPEARE Contributors: Linda Lorenza, Carla Moore	2
THE ARTISTIC TEAM	3
SYNOPSIS: TWELFTH NIGHT	4
BACKGROUND: TWELFTH NIGHT	5
CHARACTERS: TWELFTH NIGHT	6
KEY CHARACTER PROFILES: TWELFTH NIGHT	7
CONCERNS IN THE PLAYS	9
THE DESIGN	10
REFERENCES	11
THANK YOU TO OUR PARTNERS	12



ABOUT BELL SHAKESPEARE

“We know what we are, but know not what we may be.” Hamlet (Act 4, Scene 5)

The year 2010 marks the beginning of a new era in the history of Bell Shakespeare, with Artistic Director John Bell and Associate Artistic Director Marion Potts launching the Company’s 20th anniversary season, alongside a new brand identity and website, and an ever-expanding development arm and learning programme.

King Lear is the cornerstone of Bell Shakespeare’s 20th year celebrations and promises to be one of the great theatre events of 2010.

Bell Shakespeare is founded on the ideal of access to live performance for all Australians. Bell Shakespeare theatre and education programmes tour to every state and territory annually.

Bell Shakespeare gratefully acknowledges support from Optus; Westpac Institutional Bank; BHP Billiton; J.P. Morgan; Australian Unity; AUSTAR; Wesfarmers; Boeing; The Yalumba Wine Company and Jansz Tasmania; ABC Radio; Gilbert + Tobin Lawyers; Sofitel Melbourne; Sydney Harbour Foreshore Authority; Parker & Partners; Macquarie Group Foundation; The Vincent Fairfax Family Foundation; Colonial Foundation; The Ian Potter Foundation; Scully Fund; Trust Company ATF Archer Charitable Trust; Collier Charitable Fund; Besen Family Foundation; Arts NSW; Australia Council; Playing Australia; Department of Education, Employment and Workplace Relations; Arts SA; NSW Department of Education and Training; ACT Government.

TWELFTH NIGHT Online Learning Pack Contributors:

Carla Moore BA (Theatre Studies) Dip Ed and Linda Lorenza BA Grad Dip COGE MA (Theatre) (Head of Education, Bell Shakespeare).

TWELFTH NIGHT

CAST

FESTE	Max Cullen
MALVOLIO	Ben Wood
VIOLA	Andrea Demetriades
MARIA	Brent Hill
ORSINO/SIR ANDREW	Elan Zavelsky
SIR TOBY	Adam Booth
OLIVIA	Kit Brookman

CREATIVES

DIRECTOR	Lee Lewis
DESIGNER	Anna Tregloan
LIGHTING DESIGNER	Luiz Pampolha
SOUND DESIGNERS	Paul Charlier/Steve Toulmin
ASSISTANT DIRECTOR	Jessica Tuckwell
FIGHT DIRECTOR	Scott Witt

SYNOPSIS: TWELFTH NIGHT

Twins Viola and Sebastian have been shipwrecked on the Illyrian coast and both believe the other to be drowned. Viola disguises herself as a young man, and as 'Cesario', she finds work at the court of Orsino, the Duke of Illyria. Viola falls in love with him, but he is besotted with Olivia, a rich Countess, who won't see anyone because she is in mourning for her brother. Orsino sends 'Cesario' to plead his love on his behalf; however Olivia, falls in love with 'Cesario' instead.

Meanwhile at Olivia's house, Sir Toby Belch, her uncle, has told Sir Andrew Aguecheek, that he has a chance to marry Olivia. Together with Olivia's maid, Maria and Feste a clown, they party late into the nights. Malvolio, the steward, is trying to stop the fun and the four revelers plan to take revenge on him. They trick him into believing Olivia is in love with him, and consequently is locked up by Olivia, thinking he is mad. Sir Andrew has challenged 'Cesario' to a duel, even though both are scared stiff at the prospect.

Sebastian has been rescued from drowning by his friend Antonio, who is wary about being in Illyria as he has fought against Orsino in the past. Antonio comes across Sir Andrew and 'Cesario' duelling and successfully defends Cesario, thinking he (she) is Sebastian. But 'Cesario' doesn't recognize him and Antonio is arrested for his past offences.

There is more confusion when Olivia bumps into Sebastian and she, thinking Sebastian is Cesario, again declares her undying love. Sebastian agrees to marry her as the real Cesario appears. All is revealed and identities are solved. The Duke proposes to Viola, Sebastian and Olivia are united and Maria has run away to marry Sir Toby Belch. Malvolio is released as Olivia acknowledges he has been badly treated. The three couples are united, whilst Malvolio leaves, speaking of revenge.

BACKGROUND: TWELFTH NIGHT

The two possible sources of the plot of *Twelfth Night* are an Italian play *G'Ingannati* (The Deceived Ones) and the story *The History of Apolonius and Silla*. *Twelfth Night* does not appear in the 1598 list of Shakespeare plays, but was referred to in John Manningham's diary in 1602, so it seems likely it was composed between these two dates. There is also evidence that the play was presented in front of Queen Elizabeth I on Twelfth Night in 1601. The Queen's guest of honour, was an Italian nobleman called Virginio Orsino, and it is very likely that Shakespeare named his Duke, 'Orsino', as a compliment to the Italian visitor.

The play's title is the name given to the night preceding the Christian feast of Epiphany, 6 January. It replaced an earlier Pagan ritual associated with natural order. Most Elizabethans believed in an ordered universe, with God as the Supreme Being and everything else (angels, men, animals, plants, inanimate objects) as having their own prearranged place. Men were also organized in a fixed order, from King down to the peasant. In the Renaissance, imitating social superiors by wearing their clothes was as much a violation of natural order as cross-dressing and posing as one of the opposite sex. In fact, the Biblical ruling of the day was: 'the Lord forbideth men and wemen (*sic*) to change raiment'.

The 'natural' order was always restored in Shakespeare's comedies; united lovers meant regeneration, and therefore was a 'happy ending'. The subtitle of the play *What You Will*, however, suggests that the reader or audience can assign their own meaning to it.

The first printing of *Twelfth Night* was in the Folio of 1623. The second Folio of 1632, contains a *Twelfth Night* with corrected misprints. The majority of recent printings have modernized the spelling and changed the punctuation, but the five acts and the scenes are the same. It is interesting to note, that more than half of *Twelfth Night* is written in prose.

Versions and variations of *Twelfth Night* on film

- *Twelfth Night* (1996) with: Helena Bonham Carter, Nigel Hawthorne
Director: Trevor Nunn
- *Twelfth Night* (1980) BBC Television Shakespeare (TV, UK.)
- *Twelfth Night* (1992) The Animated Shakespeare Fiona Shaw, Hugh Grant
William Rushton. (TV, Russia and UK.) Director: Maria Muat
- *Twelfth Night* (1988) Richard Briers as Malvolio, Caroline Langrishe as Olivia
Director: Kenneth Branagh. (TV, UK.)
- *Twelfth Night* (1969) Joan Plowright as Viola and Sebastian, Alec Guinness as
Malvolio, Ralph Richardson as Sir Toby Belch. (T.V. UK.) Directors: John Sichel and
John Dexter
- *She's the Man* (US, 2006) adapts the story to a high-school setting.

CHARACTERS: TWELFTH NIGHT

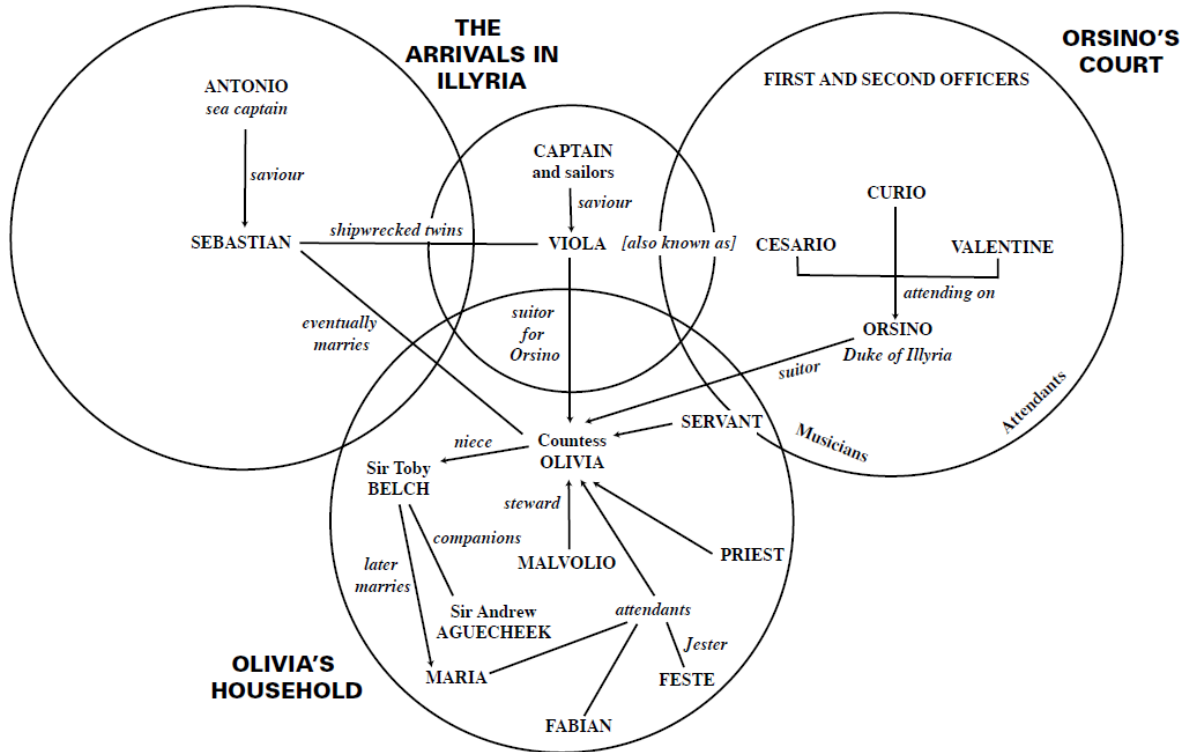


Diagram from Crystal, D. and Crystal, B., (2002) *Shakespeare's Words: A Glossary and Language Companion*

Orsino's Court

ORSINO, Duke of Illyria
 VALENTINE
 CURIO
 First Officer
 Second Officer

The Arrivals in Illyria

VIOLA, a shipwrecked lady, later disguised as Cesario
 SEBASTIAN, her twin brother
 CAPTAIN, of the wrecked ship
 ANTONIO, another sea-captain

Olivia's Household

OLIVIA, a countess
 MARIA, her waiting-gentlewoman
 SIR TOBY BELCH, her uncle
 SIR ANDREW AGUECHEEK, Sir Toby's protégé
 MALVOLIO, Olivia's steward
 FABIAN, a member of her household
 FESTE, her jester
 A PRIEST
 A SERVANT

KEY CHARACTER PROFILES: TWELFTH NIGHT

Viola

Viola is as beautiful as she is intelligent and is central to all the action of the play, linking the two plots of Orsino/Olivia and the shipwreck together. She is also practical, loving and generous. Viola is loyal, doing Orsino's bidding to gain Olivia's love, even though she secretly loves the Duke herself. Viola has a twin brother, called Sebastian who is identical to her male appearance as Cesario.

Orsino

Orsino is an important nobleman in the country of Illyria. Very egotistical, he is basically in love with love. He declares he is lovesick for Olivia, but throughout the play becomes more attached to his new page boy, Cesario, who is actually a woman, Viola. Orsino's sexual ambiguity is highlighted at the end of the play when he proposes to Viola, knowing she is a girl but still dressed as a boy. Orsino's character is the means through which the play explores the absurdity of love.

Olivia

Olivia is a noble, wealthy, beautiful, Illyrian lady, in mourning for her brother, which is her excuse not to marry her eager suitors, Orsino and Sir Andrew Aguecheek. Like Orsino, she enjoys wallowing in her own misery, but very quickly falls in love with Cesario. Her love is not very deep, however, and she is able to quickly transfer her feelings from one to another.

Malvolio

Malvolio is the strait-laced, efficient steward in Olivia's household. He is very self-righteous, and he has a negative attitude towards drinking, singing, and fun in general. Because of this and his prim and self-important manner, Sir Toby, Sir Andrew, and Maria, play a cruel trick, making him believe that Olivia is in love with him. Malvolio fantasizes about marrying his mistress, Olivia, exposing his fierce ambition to rise above his social status.

Sir Toby Belch

Sir Toby Belch is Olivia's uncle, who passes away his time drinking in Olivia's house with fellow drinker Sir Andrew Aguecheek. Olivia disapproves of his larrikin ways, but tolerates him. Proper and uptight and even though he is only a servant, Malvolio dares to reprimand Sir Toby. A great schemer of practical jokes, Sir Toby enjoys playing tricks on Malvolio, his friend Sir Andrew and anyone else who gets in his way. In the end, Sir Toby runs away with Maria and marries her.

Sir Andrew Augecheek

Sir Andrew's is an ignorant and argumentative character. His name suggests that he is thin and a coward, making him another one of the play's comic characters. Maria calls him a fool, which he is, as he never realises that Sir Toby cheats him. Like The Captain in *Commedia dell'Arte*, Sir Andrew pretends to be brave, declaring to beat up Cesario, whilst actually terrified of getting hurt.

Maria

Maria is Olivia's smart and intelligent maid. She is able to copy Olivia's handwriting and is the person who thinks up the plot to humiliate Malvolio, whom she dislikes. She loves a good joke and likes Sir Toby and his rollicking sense of fun.

Sebastian

Sebastian is very like Viola; he is young, romantic and brave, and probably rash. He is very affectionate as a brother and also as a friend to Antonio. In contrast to Orsino, who is a man of words, Sebastian is a man of action. He immediately jumps in to fight with Sir Toby and

Sir Andrew, another reflection of his rashness. He rapidly (or rashly) falls in love with Olivia and quickly accepts her offer of marriage.

CONCERNS IN THE PLAYS

Disguise

'Then think you right: I am not what I am'. (3:1:126)

'Disguise, I see, thou art a wickedness' (2:2:24)

Viola and Orsino disguise their emotions and Olivia and Malvolio disguise their true intentions. Physical disguise is used by Viola when she dresses as the by Cesario.

Tricks

'There's something in't

That is deceivable' (4:3:20-21)

Although light-hearted, there is much deceit in *Twelfth Night*. Olivia sends a ring after Cesario (Viola) in her hope of luring him back to her, Maria's forged letter from Olivia tricks Malvolio into wearing cross gartered yellow stockings and smiling incessantly.

Love

'If music be the food of love, play on'. (1:1:1)

This is perhaps the most famous line about love used in wedding ceremonies today! Orsino's sentiment in this one line presents the premise of the whole play with varying types of love: Orsino's self-love, Sir Andrew's and Malvolio's idolised love, Olivia's deluded love of Cesario and the eventual romantic love of Viola and Orsino, Viola and Sebastian.

Moral Order

'This fellow is wise enough to play the fool,' (3:1:50)

Through Malvolio and Olivia the status of the male and female as would be expected in Elizabethan society, is reversed, with Olivia having the superior status. The revellers - Sir Toby, Sir Andrew, Feste, Maria, overturn the puritan, Malvolio. Male power is restored through marriage when Orsino become husband to Viola who has previously been disguised as a male. Patriarchal power is transferred to Olivia whilst her brother is assumed dead.

Money

'Why, he has three thousand ducats a year'. (1:3:18)

Money establishes characters' ranks, although it is not a key concern in *Twelfth Night*.

THE DESIGN

In approaching *Twelfth Night*, the director, Lee Lewis, and Designer, Anna Tregloan, wanted to explore the idea of displacement in a contemporary context. Considering recent natural disasters such as the Black Sunday Bushfires in Victoria, the Boxing Day Tsunami and Cyclone Katrina, they realised that Viola's opening sense of confusion and loss in *Twelfth Night* reflects the confusion, loss and the complete unknown that faces someone caught in such a sudden and natural disaster as those our world has seen just recently.

In Shakespeare's plot Viola lands from a shipwreck, all alone. She doesn't know if her twin brother has survived. Lewis and Tregloan have picked up on this instantaneous aloneness in the opening of the production with the audience being greeted by a stage which resembles a community centre with a pile of clothes centre stage; clothes donated to help those who have just lost everything.

Max Cullen as Feste opens the play. He invites the lost lone young woman who enters the space to join him in telling a story to pass the time until sunrise when the search for her brother can resume. As others come and go they too join the story telling. *Twelfth Night* comes to life as the people in this stop gap location pull makeshift costumes from the pile of donations, building on the clothes they have escaped with including yellow safety jackets and boots. Escaping the current reality of unconfirmed loss and the associated confusion in the dark lonely night they lead the audience into the imagined world of *Twelfth Night*.



Design: Anna Tregloan

REFERENCES

- Bloom, H. (1998) *Shakespeare, The Invention of the Human*. Fourth Estate Ltd, London
- Claybourne, A. & Treays, R. (2001) *The Usborne World of Shakespeare* Usborne House, London
- Crystal, D. and Crystal, B., (2002) *Shakespeare's Words: A Glossary and Language Companion*, Penguin Books UK
- Gibson, R. (1998) *Teaching Shakespeare*, Cambridge University Press, UK
- Goddard, Harold C. (1951) *The Meaning of Shakespeare, Volume 1*
- Greenblatt, S. (2004) *Will in the World, How Shakespeare became Shakespeare*. Random House, London.
- McEvoy, S. (2000) *Shakespeare. The Basics*. Routledge, London.
- Onions, C.T. (1986) *A Shakespeare Glossary*. Oxford Press.
- Wherrett, R. (1999) *The Merchant of Venice, Program Notes* The Bell Shakespeare Company
- White, R.S. (ed) (1996) *Twelfth Night: Contemporary Critical Essays*. Macmillan Press, UK