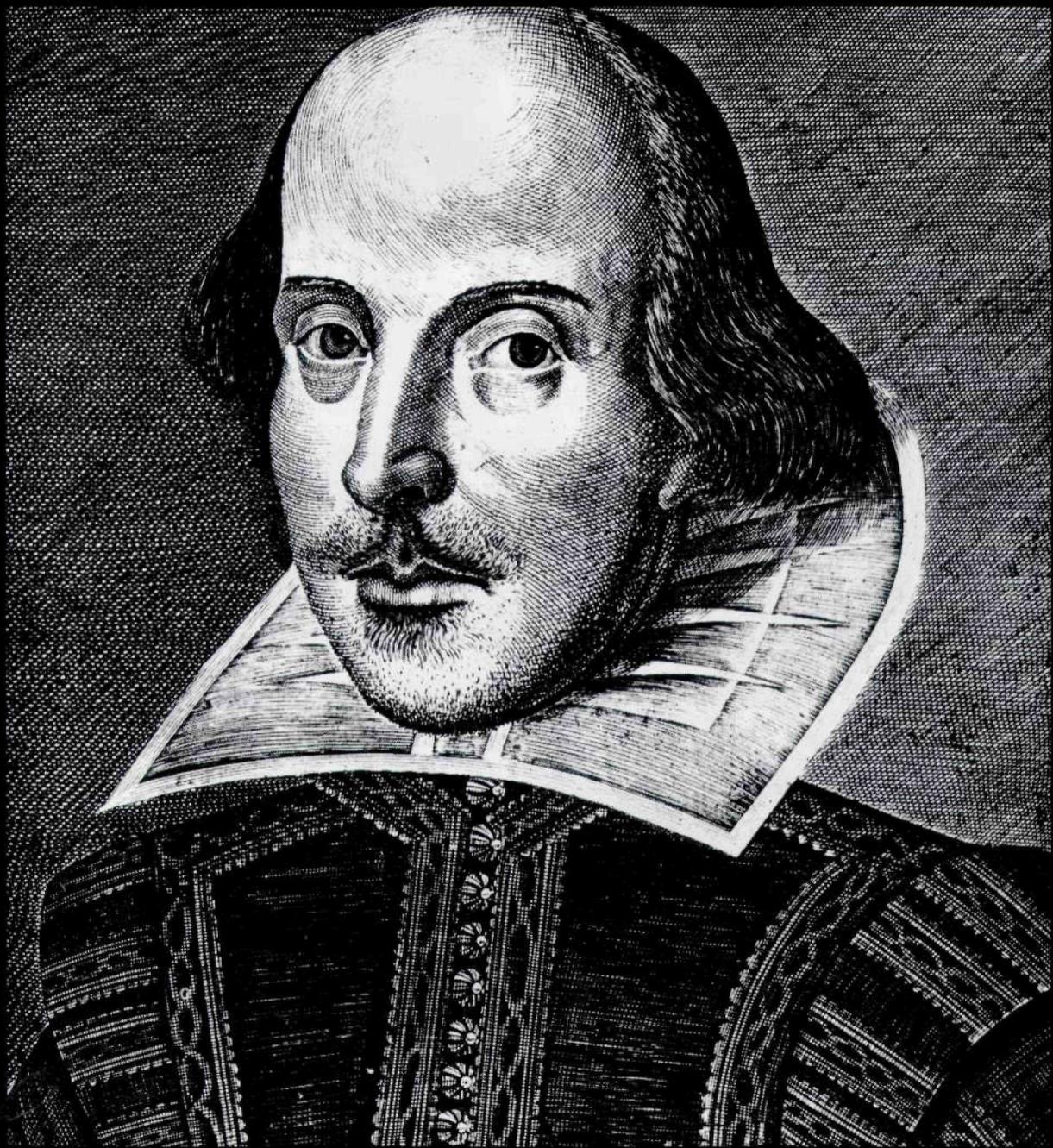


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Twelfth Night





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By
William Shakespeare

Directed by
Pamela Hawthorn

November 7-17
1984

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TWELFTH NIGHT

Twelfth Night (1600/1601) links the two halves of Shakespeare's writing life. The play crowns, almost summarizes, the nine Elizabethan comedies he had already produced. Children separated at sea, a heroine forced to disguise herself as a boy, the wise fool, a girl who reluctantly woos her own rival in love, ill-considered vows, confusion between twins: these are only a few of the themes which *Twelfth Night* picks up and elaborates from its predecessors. At the same time, this comedy prefigures the final romances. Like Marina in *Pericles*, or Perdita in *The Winter's Tale*, Viola simply accepts her strange situation. She does not attempt to transform it, as Rosalind and Julia did. Although she knows that "youth's a stuff will not endure", that her beauty is wasting away in boy's disguise, she insists that Time "must untangle this, not I". Even when the plot seems to demand her interference, as it does at the end of Shakespeare's Act 3, she sits still, placing her faith in the mysterious symmetries of a universe whose "tempests are a kind, and salt waves fresh in love". This trust is justified. In depicting Viola's reunion with the brother she thought dead, her own fairy-tale marriage with the Duke Orsino, or Sebastian's splendid match, *Twelfth Night* is deliberately unrealistic but emotionally highly charged in the manner of Shakespeare's last plays.

For Elizabethans, the very title of this comedy would have stirred associations with an annual period of revelry: a feast at which the world turned upside down, pleasure became a kind of obligation, and ordinary rules of conduct were reversed. The sea-captain who first tells Viola about Illyria might justly have said to her what the Cheshire Cat says to Alice: "They're all mad here". Orsino and Olivia are both in abnormal states of mind at the beginning of the play, and there are even madder characters to come: the drunken Sir Toby, the hare-brained Andrew Aguecheek, or Feste, the man whose profession is folly. Even Sebastian and Antonio will admit to temporary insanity. Malvolio alone tries to check this prevailing atmosphere of abandon, this abdication from common sense. As soon as he does so, he becomes the enemy: the churl, the sober-sides at the carnival who refuses to yield himself to the extraordinary. As a comedy audience, we naturally side with Sir Toby, Feste and Maria against this Puritan, as they trick him into the service of just that world of play-acting and lunacy he so loftily despised. Thereafter, carnival will do with him what it chooses – until the moment of awakening.

By its very nature, holiday is not eternal. It is only an interval in the everyday, destined to yield in the end to the sober order it has momentarily overthrown. In the final act of *Twelfth Night*, fantasy fights against the cold light of day. For some characters, it is true, holiday perpetuates itself. Viola and Orsino, Olivia and Sebastian remain, by the special dispensation of art, in a romance world that never falters. They recover their sanity. They have even gained a certain self-knowledge from their experiences. But it is clear that they remain privileged inhabitants of Illyria: that place of idealistic friendships and sudden, irrational loves, where people are shipwrecked into good fortune, and the dead return. Orsino does not even need to

behold Viola in her own person as a girl before accepting her as "Orsino's mistress, and his fancy's queen". The other characters of the comedy, by contrast, are exiled into reality. For most of them, holiday is paid for in ways that have real life consequences. Aguecheek creeps back to his depleted lands, rejected both by Olivia and by the friend he trusted. Sir Toby exits crying (in vain) for a surgeon to dress his wounds. His marriage to Maria is the coldest of off-stage bargains. Malvolio rushes away invoking a futile vengeance "on the whole pack of you". None of these characters, in striking contradiction to Shakespeare's usual practice, can be absorbed into the harmony of the romantic plot. They are not even allowed to remain on stage with the happy lovers at the end.

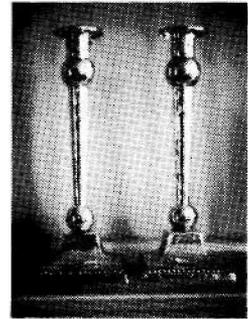
Twelfth Night denies us the complete resolution of *A Midsummer Night's Dream* or *As You Like It*. Instead, it consigns some of its characters to a fairy-tale world while jolting others into reality. The audience leaving the theatre faces its own jolt into reality, but at least it is given Feste and not Malvolio as its guide. Left alone on the stage, Feste sings his song about the ages of man, part of which will re-appear in *King Lear* in the mouth of another and more tragic fool. Feste does not attempt to judge, or even to reason. He simply states those facts which he has known all along. The child is permitted his fancies: "a foolish thing was but a toy". When he grows up, he discovers that his self-deceptions are easily penetrated by the world: "by swaggering could I never thrive". The reality of wind and rain wins out, the monotony of everyday. The passing of time is painful, may even seem unendurable, but there is nothing for it but resignation, the wise acceptance of the Fool. All holidays come to an end. All revels wind down at last. Only in the theatre can some people be left in Illyria. For the rest of us, at a certain point, the play is done and we return to normality along with Sir Toby, Aguecheek and Malvolio. *Twelfth Night* is over, and we have been dismissed to a world beyond holiday, where "the rain it raineth every day".

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THE FANTASIES OF "TWELFTH NIGHT"

...Of fantasy, in its less tragic forms, there is no better example than *Twelfth Night*. Orsino is sighing, not for love, but about it. Type of the perpetual adolescent, the man who will not grow up, he knows intuitively that, if he ever falls in love, he will have to do something about it. A shadow love is easier to deal with, and has the extra advantage of making him an object of pity. He therefore indulges in a protective fantasy, carefully choosing a lady who is inaccessible, and so will leave him undisturbed.

Olivia, the lady of his choice, is also avoiding love, but for a different reason. She knows well that, when it comes, it will shake her spirit to its depths. Her protective fantasy is a vow of mourning for her brother. She will 'cloistered walk', etc., for seven years, and keep herself from the thunderbolt.

The third victim of fantasy, Malvolio, is compensating himself by a dream of power and conquest for the position which, he knows well, is too low for his gifts and his serious intelligence. He is compensating himself too for the snubs from Sir Toby, to which that position exposes him. Did contemplation not make a rare turkey-cock of him, he could readily manage them all: but it is the quality of this kind of fantasy that others may perceive it, and the sober well-read man is brought to such a pass, he jets so under his advanced plumes, that Maria, quick-witted and practical, unerringly reads his mind. It is his bitterest humiliation that his fantasy has betrayed him to the 'idle, shallow creatures' whom he so despised.

The fantasies of Orsino and Olivia are dispelled less rudely. Olivia has fallen headlong in love with the disguised Viola, and is speedily brought to such a pitch that even her pride is gone. 'I do I know not what' she complains. 'Ourselves we do not owe.' How rightly she had feared what love would do to her. The advent of the straight-forward, uncomplicated Sebastian introduces a strand of reality parallel to that which trips Malvolio. Finding himself wooed by a beautiful and wealthy woman, Sebastian scratches his head, embraces his good luck, and marries her. We do not see how Olivia accepts the transference: his character does not resemble Viola's: but probably his physical resemblance to 'Cesario' will do the trick, especially when Viola is once more dressed as a girl.

For Orsino, all falls out pat. He is offered love on a plate, without having to do anything about it. Still, Viola is not one to cosset fantasy. She will probably make a man of the sentimentalist, as surely as the wittiest piece of Eve's flesh in Illyria will make Sir Toby leave drinking...

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PAMELA HAWTHORN

Pamela has a long history with UBC. She graduated with a B.A. in English in 1961 and while a student appeared in many UBC productions for both the Player's Club and the original Frederic Wood Theatre in the old hut. Some productions she appeared in were *Charley's Aunt*, *Dream Girl*, *The Good Woman of Setzuan*, *The Glass Menagerie* and two productions directed by John Brockington, *The Importance of Being Earnest* and *The Cherry Orchard*.

After graduating from the Yale School of Drama, Pamela taught and directed in the United States before returning to live in Vancouver. Since 1972 she has been the Managing Director of the New Play Centre, one of Canada's best known developmental theatres working with new plays by Canadian writers. Over the years nearly 100 plays have received their first professional production at the New Play Centre and many of these plays have gone on to further fame throughout Canada and North America.

For the New Play Centre Pamela has directed: *The Unveiling*, *Free at Last*, *Ned and Jack*, *Mal*, and *Beautiful Tigers* among many. For other companies she has directed: *Jack Spratt* (Vancouver Playhouse), *Drift*, *Othello*, *Rose*, and *Private Lives* (Globe Theatre, Regina), *Stargazing* and *The Taming of the Shrew* (Stratford Festival), *The Lion in Winter* (Bastion Theatre, Victoria) and most recently, *The Taming of the Shrew* for the Missouri Repertory Company in Kansas City.

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SOME BASIC FACTS

SOURCE:

The Orsino/Viola/Olivia story is most closely derived from an Italian play written by the Academy of the Intronati at Siena called *Gl'Ingannati* (The Deceived) for the Carnival of 1531. Barnaby Riche's story of "Apolonius and Silla" in *Riches Farewell to a Military Profession* (1581) contains the elements of shipwreck, twins of different sexes, the girl dressing as a man and her infatuation with the Duke. Malvolio is Shakespeare's creation. His treatment, however, is reminiscent of the dotard Gherardo in *Gl'Ingannati*, but also of the mad scene in Plautus' (obviously much earlier work) *Menaechmi*.

PLOT:

Viola and her brother have been shipwrecked off the coast of Illyria and each believes the other to be drowned. Viola, through the assistance of a sea captain, disguises herself as a eunuch, takes the name of Cesario and enters the service of the Duke Orsino.

The Duke sends Cesario to woo the lady Olivia on his behalf but Olivia, instead, falls in love with Cesario.

Sebastian is saved by the sea captain, Antonio, and arrives in Illyria.

Malvolio, the steward of Olivia's household, disapproves of Sir Toby Belch, her kinsman, Sir Andrew Aguecheek, his friend, and Feste, her jester. Together with Maria, her waiting-woman, they plot Malvolio's downfall.

Olivia meets Sebastian, mistakes him for Cesario, and they are secretly married. Orsino is enraged at the apparent falseness of his page. True identities are revealed and Orsino recognises his affection for Viola.

DATE:

Twelfth Night is one of Shakespeare's comedies coming after *A Midsummer Night's Dream* (1595), *Much Ado About Nothing* (1598) and *As You Like It* (1599). Scholars conjecture that it was written around 1600 and it has been maintained that it was specifically written for the occasion of *Twelfth Night* at Elizabeth's court in 1601. The first performance on record was in 1602. John Manningham, a lawyer of the Middle Temple, made the entry: "we had a play Twelve Night or what you will" in his diary for 2 February 1602. *Twelfth Night* was published in the 1623 Folio.

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TWELFT

William Sh

Directed by
Pamela Hawthorn

Set and Costume design by
Brian H. Jackson

Lighting design by
Ian Pratt

DRAMATIS PERSONAE

Orsino, Duke of Illyria	Mark Hopkins
Sebastian, brother of Viola	Bruce Harwood
Antonio, a sea captain, friend to Viola	David Ingham
Valentine	} gentlemen attending on the Duke
Curio	
Sir Toby Belch, uncle to Olivia	Drew Kemp
Sir Andrew Aguecheek	Lyle Moon
Malvolio, steward to Olivia	Bruce Dow
Fabian	} servants to Olivia
Feste, a clown	
Olivia, a countess	Tamsin Kelsey
Viola, sister to Sebastian	Pamela Dangelmaier
Maria, Olivia's woman	Kerry Sandomirsky
Lady in waiting	Elizabeth Martin
Priest	Chris Rosati
First Officer	Chris Beck
Second Officer	Stefan Winfield

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Scene: Illyria

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WHAT THE CRITICS SAID

Malvolio is not essentially ludicrous. He becomes comic but by accident. He is cold, austere, repelling; but dignified, consistent, and, for what appears, rather of an overstretched morality. Maria describes him as a sort of Puritan; and he might have worn his gold chain with honour in one of our old Roundhead families, in the service of a Lambert, or a Lady Fairfax. But his morality and his manners are misplaced in Illyria. He is opposed to the proper *levities* of the piece, and falls in the unequal contest. Still his pride, or his gravity (call it what you will), is inherent, and native to the man, not mock or affected, which latter only are the fit objects to excite laughter. His quality is at the best unlovely, but neither buffoon nor contemptible. His bearing is lofty, a little above his station, but probably not much above his deserts. We see no reason why he should not have been honourable, accomplished...and when we take into consideration the unprotected condition of his mistress, and the strict regard with which her state of real or dissembled mourning would draw the eyes of the world upon her house-affairs, Malvolio might feel the honour of the family in some sort in his keeping.

Charles Lamb (1811)

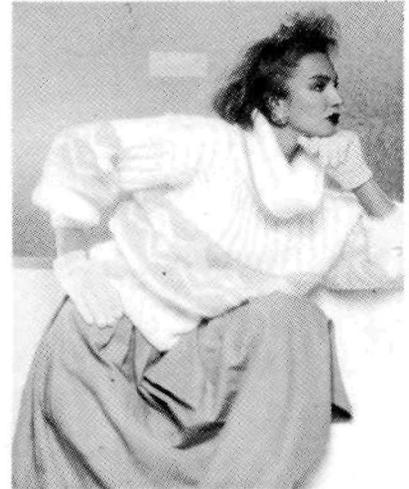
This is the happiest and one of the loveliest of all the Shakespearean plays. It is the best English comedy...It shows us three souls suffering from the kind of sickly vanity that feeds on day-dreams. Orsino is in an unreal mood of emotion. Love is an active passion. Orsino is in the clutch of its dangerous passive enemy called sentimentality. He lolls upon a couch to music when he ought to be carrying her glove to battle. Olivia is in an unreal mood of mourning for her brother. Grief is a destroying passion. Olivia makes it a form of self-indulgence, of one sweet the more to attract flies to her. Malvolio is in an unreal mood of self-importance. Long posing at the head of ceremony has given him the faith that ceremony, of which he is the head, is the whole of life. This faith deludes him into a life of day-dreams, common enough among inactive clever people, but dangerous to the indulger, as all things are that distort the mental vision...The only cure for the sickly in mind is reality.

John Masefield (1917)

The first essential for a lasting love of someone else is the sound assessment of one's own identity...The familiar Shakespearean theme of appearance versus reality thus finds in the comedies a special application...There is nothing in the tragedies that is not made of the stuff of tragedy, and nothing in the histories that does not bear in one way or another on the problems of authority and kingship, but in the comedies we are constantly running into material that threatens to tear the delicate envelope of comedy. *Twelfth Night*...is the finest development, the distillation of Shakespeare's romantic comedy.

John Wain (1964)

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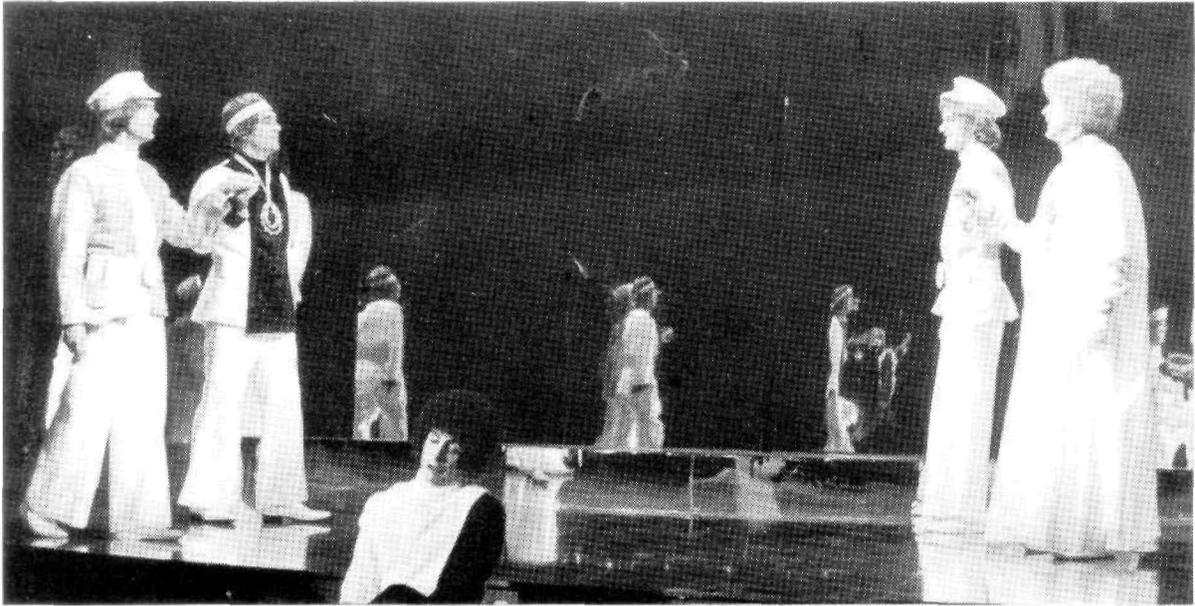


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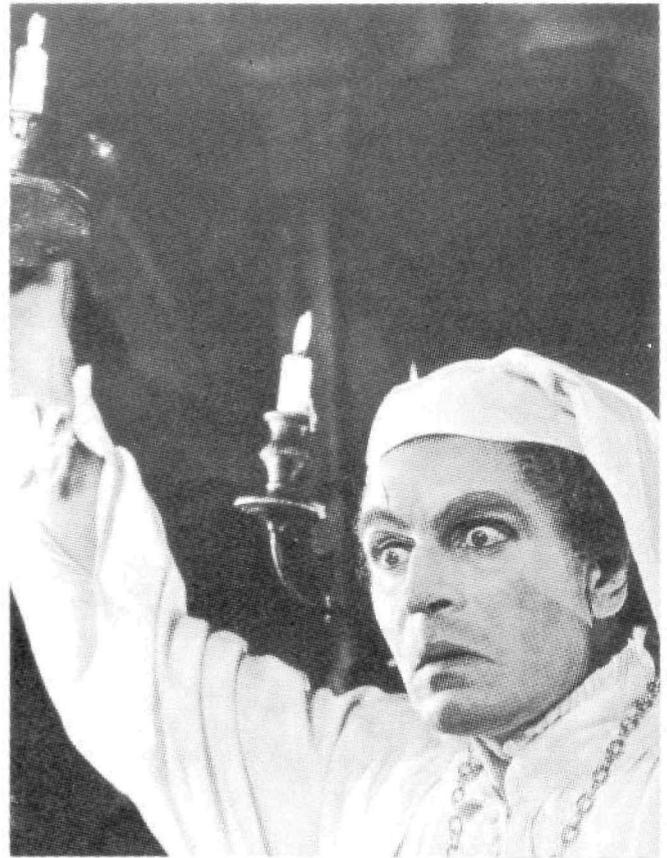


Twelfth Night, directed by John Brockington, Frederic Wood Season 1970/71. To the far left Larry Lillo as Viola, to the far right Richard Ouzounian as Olivia in this all-male version of Shakespeare's play. Lillo and Ouzounian, both M.F.A. students from the Department of Theatre, have since established themselves as two of the most successful directors in Canadian theatre.



Another shot from the same production. To the left John Brighton as Sir Toby Belch. To the right another UBC Theatre student, Brent Carver (Maria), who has since worked successfully in movies, in television, and on stage.

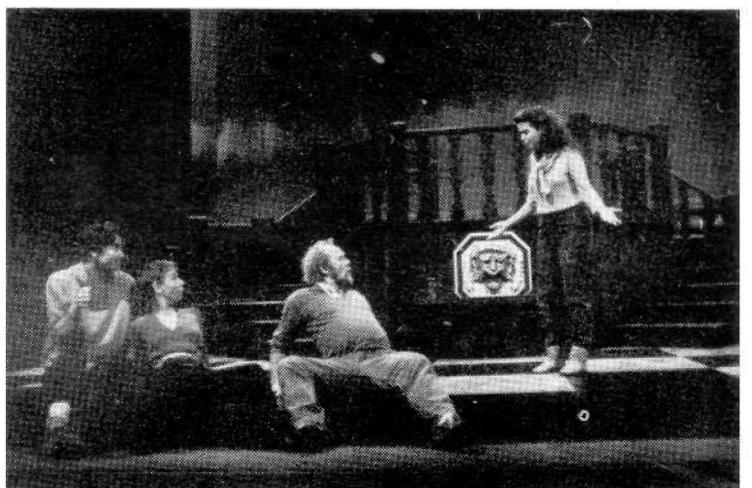
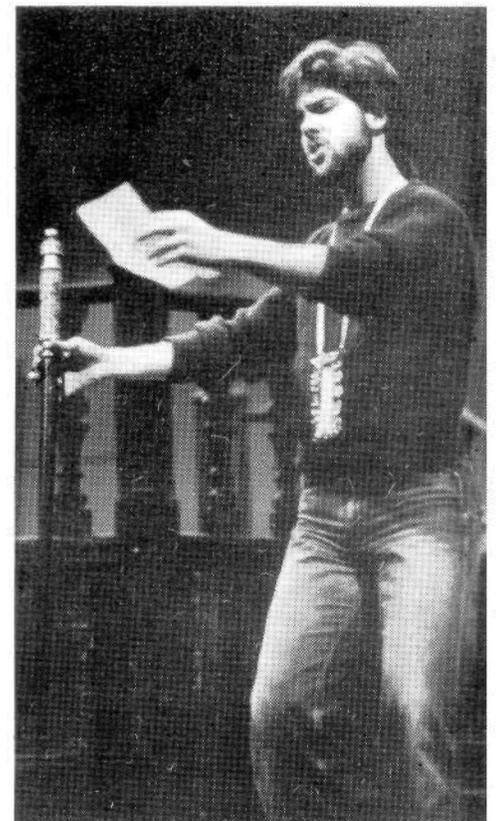
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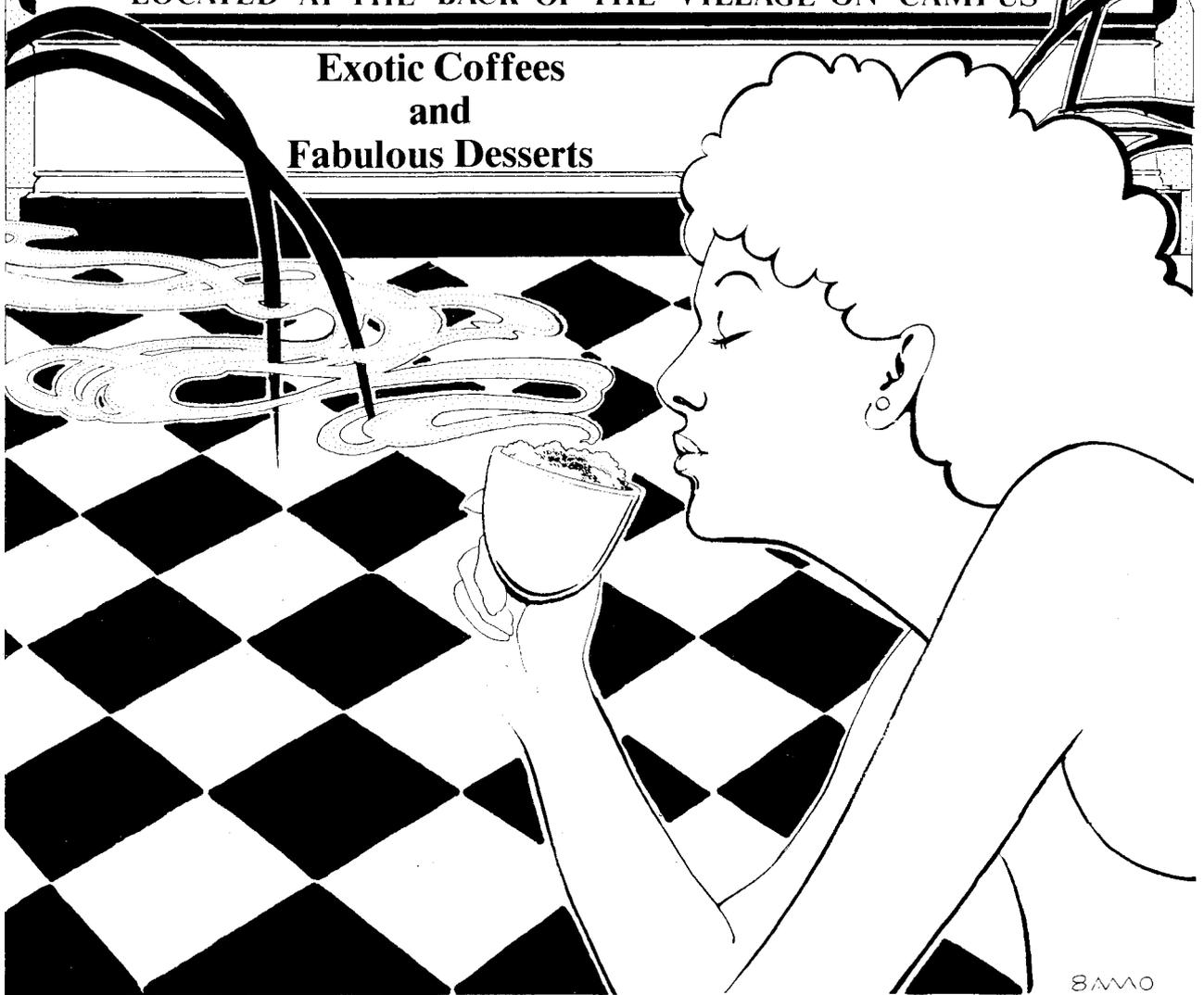


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