

A HIGH SCHOOL PRODUCTION OF  
SHAKESPEARE'S TWELFTH NIGHT AND AN  
ANALYSIS OF THE PROBLEMS INVOLVED

Thesis for the Degree of M. A.  
MICHIGAN STATE COLLEGE

Miriam D. Ellis

1953



This is to certify that the

thesis entitled

A High School Production Of  
Shakespeare's Twelfth Night And An  
Analysis of the Problems Involved.

presented by

Miriam D. Ellis---

has been accepted towards fulfillment  
of the requirements for

Master's degree in Speech, Dramatics  
and Radio Education.

Donald O. Ball

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Date May 23, 1953







A HIGH SCHOOL PRODUCTION  
OF SHAKESPEARE'S TWELFTH NIGHT  
AND AN ANALYSIS OF THE PROBLEMS INVOLVED

By  
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A THESIS  
Submitted to the School of Graduate Studies of Michigan  
State College of Agriculture and Applied Science  
in partial fulfillment of the requirements  
for the degree of  
MASTER OF ARTS

Department of Speech, Dramatics,  
Radio Education and Television

May 1953



Acknowledgement is hereby made to Dr. John Waite, Mr. Wilbur Dorsett, Dr. Zack York, Dr. J. Murray Barbour, and especially to Mr. D.O. Buell for their assistance and supervision in the completion of this thesis; to Robert Faull who worked untiringly as stage manager; and to all those students of Grand Ledge High School who gave their time, effort, and enthusiasm to the production of the play.



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1. *Journal of the American Medical Association*, 1997; 278: 1039-1044.



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## CHAPTER I

### THE PURPOSE IN ADAPTING AND PRODUCING A SHAKESPEAREAN PLAY IN HIGH SCHOOL AND THE CONDITIONS UNDER WHICH IT WAS PRODUCED

The purpose of this thesis project has been three-fold: to indicate the feasibility of producing Shakespeare in a small high school, to introduce a small community to the enjoyment of Shakespearean comedy, to provide other high school directors and casts with a workable script and staging plans for Twelfth Night. The end result of this project, the presentation of Twelfth Night on the stage of the Grand Ledge High School has indicated that Shakespearean production is feasible in the small school. Personal comment by community leaders, which will be found in the appendix, has shown that a small community was successfully introduced to the enjoyment of Shakespearean comedy. Complete script and staging plans have been provided in Chapters III and VI to give other casts and directors workable tools for the production of Twelfth Night.

The presentation described here was one of the bi-annual productions of the Grand Ledge High School dramatics department under the directorship of the teacher of the class in dramatic arts. Before the details of the adapting, directing, and staging problems of this production are described, the reasons for presentation and adaptation and the

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conditions under which the presentation was made should be reported. This chapter, then, will include an analysis of the specific situation under which motivation for Shakespearean production was given, a survey of suitable adaptations of Shakespeare for high school actors, descriptions of the Grand Ledge High School and the school community, considerations of the relationship of dramatics to the total school and community program, and a description of the school's facilities for dramatic productions.

Motivation for Shakespearean production originated in the classes in English and dramatic arts which the director taught and was further fostered in her classes by the study of Shakespearean drama from an acting approach. Field trips to nearby colleges and little theaters enabled the students to see the possibilities of playing Shakespeare.

Once the plan for Shakespearean production had been made, the director found little material in either previous production plans or printed scripts of suitable adaptability to high school.

That any of the classics are infrequently produced may be determined by study of the publications related to high school dramatic production. Seven hundred and forty schools reported to the National Thespian Society the plays they had produced in the 1950-1951 school year. Nineteen of these were classics: eight Moliere, seven Shakespeare,

and four Sheridan. The Shakespearean productions were four productions of The Taming of the Shrew, and one production each of A Winter's Tale, A Midsummer Night's Dream, and Romeo and Juliet.<sup>1</sup> A survey conducted by the Drama Division of the Michigan Speech Association showed that among three hundred and thirty-four productions done in the high schools of Michigan in the 1950-51 school year, not a classic was listed among them.<sup>2</sup>

The infrequency with which Shakespeare is played in high school may be accounted for in part by the lack of suitable published adaptations. The major dramatic publishing houses list the Globe Theater versions published by Samuel French and Forty Minute Classics published by Row-Peterson and only one three-act adaptation, a modernized version of The Taming of the Shrew, published by Row-Peterson.<sup>3</sup> The Belle Kennedy version of The Taming of the Shrew is now out of print. Samuel French lists acting versions from the English stage for the major works, and Macbeth and Romeo and Juliet as played by Edwin Booth, and As You Like It.

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<sup>1</sup> Mimeographed list distributed by the National Thespian Society, College Hill Station, Cincinnati, Ohio, October, 1951.

<sup>2</sup> Dittoed list distributed by the Drama Division of the Michigan Speech Association, October, 1951.

<sup>3</sup> Row-Peterson Plays Catalog (Evanston: Row-Peterson Company, 1952), p. 137



arranged by Alfred Young.<sup>4</sup> Harper and Brothers publish The Mercury Shakespeare by Orson Welles and Roger Hill, with accompanying recordings.<sup>5</sup>

A brief description of the Grand Ledge High School and the school community will serve as a background for the problem. The school is a class B high school, located in a town with population of five thousand, eleven miles from Lansing. The Inter-scholastic Athletic Association and the State Department of Public Instruction designate class B high schools on an enrollment basis of two hundred and ninety-nine minimum, seven hundred and ninety-nine maximum. The school draws its students from a rural area of approximately three hundred square miles. It has an enrollment of seven hundred and fifty-eight pupils in its eighth, ninth, tenth, eleventh, and twelfth grades. Fifty-eight per cent of its students are brought to school by bus. The school is a member of the seven school Capital Circuit League in athletic competition, a consistent first division band winner in the Michigan Band and Orchestra Association Festival, the location of one of the six largest Future Farmers of America chapters in the state. In 1951 the

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<sup>4</sup> Basic Catalogue of Plays (New York: Samuel French, 1946), p. 362

<sup>5</sup> Orson Welles and Roger Hill, editors, The Mercury Shakespeare (New York: Harper and Brothers, 1939)





school graduated about seventy-five per cent of its 1947-48 freshman class. Twenty-six per cent of these graduates entered institutions of higher learning.<sup>6</sup> The state average graduation of ninth graders of the same year was seventy-one per cent.<sup>7</sup>

An understanding of characteristics of the adult population will round out the picture of the school community. The majority of the wage earners are farmers or unskilled or semi-skilled factory workers. The number of professional workers is low. The educational status of the adults of the school-community may be indicated by a survey made in 1949 which listed the following figures for parents of high school pupils: 7.8 per cent did not complete elementary school; 23.16 per cent completed elementary school; 31.12 per cent attended, but did not finish high school; 19.2 per cent completed high school; 6.72 per cent attended but did not finish college, normal, or junior college; 4.8 per cent completed normal school or junior

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<sup>6</sup> Mimeographed sheet on file in office of Superintendent of Schools, Annual Drop-out Study (Grand Ledge Public Schools, 1952)

<sup>7</sup> J. F. Thaden, "Potential Michigan Public School Enrollment" Article 34-53, Quarterly Bulletin, Volume 34, Number 4 (East Lansing: Michigan Agricultural Experiment Station, May 1952), p. 459

college; 7.2 per cent completed a four-year college course.<sup>8</sup>

This educational status may be reflected in the vocabulary level of the high school pupils who rank slightly below established norms on the language sections of the California Mental Maturity test, the Grand Ledge High School student's median age on language sections of the test being from two to four months below his chronological age in testing results of the last five years.<sup>9</sup>

The social and cultural life of the community is influenced by its proximity to Lansing. Many teen-agers and young adults find recreation in Lansing's bowling alleys, roller rinks and motion picture theatres. A very small percentage of the town's population attend the Michigan State College lecture-concert series, the Lansing civic concert series, or the Lansing Civic Theatre Guild productions. A very few adults are members of professional or cultural organizations in Lansing.

The community itself offers little entertainment

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<sup>8</sup> Mimeographed sheet on file in office of Superintendent of Schools, Educational Status of Adults (Grand Ledge Public Schools, 1949)

<sup>9</sup> Graph on file in office of Testing Department, Percentiles on California Mental Maturity Test (Grand Ledge Public Schools, 1953)

for teen-agers except for a small motion picture theatre and a bowling alley. The school supplements the city's lack with a recreational program of football and basket ball games or dances filling almost every week end of the school calendar.

Adult clubs and fraternal organizations are numerous. The community has three women's clubs with a total membership of one hundred and fifty. These clubs affiliate with the county, state and national federation of women's clubs. The Masons and Eastern Star have the largest memberships among the fraternal orders. There are three other lodges. The Rotarians and Lions' Club have active memberships. A Chamber of Commerce and Junior Chamber of Commerce are well supported by the business men.

The religious life of the community is represented by eleven denominations with a total membership of 2270 which is drawn from the Grand Ledge urban area and the surrounding rural area as well. The larger churches are the Catholic, Congregational, Methodist, Baptist, Episcopal, and Lutheran. These, with the exception of the Baptist, are liberal-minded and encourage active participation by their members in all community affairs. The Baptists, and the small denominations of Nazarenes, Church of God members, Free Methodists, and Seventh Day Adventists are less liberal;



certain members of these denominations do not permit their children to dance, use cosmetics, or attend movies or plays.

This minor ultra-conservative element is not noticeably vocal. There has been no example in recent years of any group instigating reforms in school policies, nor any attempt on the part of these minority groups to impose any sort of censorship on school activities.

In certain areas the school practices a self-imposed censorship conforming with what it believes to be the general community feeling. Students are not permitted to smoke in the block in which the school is located, since this is school property. No smoking by students is permitted in the building at any time. A chaperone committee of at least four teachers attends dances. Smoking and drinking are not tolerated. Students and alumni accept this dictum almost without question.

This same self-imposed censorship carries over to the dramatic program. Smoking is not permitted on the stage. The matter of drinking is viewed somewhat differently. The administration has asked that the department avoid plays in which social drinking is an integral part of the play, believing that students should not be playing roles in which characters not too unlike themselves drink as the accepted thing. The administration believes that the Grand Ledge community does not accept social drinking as an essential

of its society. On the other hand, the administration believes that drinking on the stage, if it is far removed from the student's own social realm, is acceptable. Thus the elderberry wine in Argenic and Old Lace, the champagne in Charley's Aunt, and Sir Andrew's and Sir Toby's drunkenness in Twelfth Night were permitted by the administration without question. The wine cellar scene was played with Elizabethan broadness, since the director felt that such treatment increased the scene's effectiveness and the audience's enjoyment of it.

The absence of critical comment on the drinking in Charley's Aunt and the general audience reaction to previous dramatic productions indicated to the director an average community audience which accepted with a wholesome attitude reality on the stage as she had so far presented it.<sup>10</sup>

In general the community supports its school and the school's policies. The Parent-Teacher Association has an active program which is supported mainly by parents of elementary school children. If teachers have any complaint about community attitude on the secondary level it is that the parents and taxpayers appear to be somewhat indifferent to the educational problems of the community's young people.

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<sup>10</sup> Personal interview with Mr. Kenneth Beagle, Superintendent of Schools, Grand Ledge, Michigan, May, 1951.

Considering the foregoing facts of the economic, social, and cultural environment of its pupils, the Grand Ledge High School curriculum aims to serve the needs of the young people of the specific community. Vocational training is emphasized, with four-year courses in home making, vocational agriculture, and commercial subjects. There is a two-year course in woodworking shop, and one year each in printing, mechanical drawing, and architectural drawing. Work experience and driver training are offered in the twelfth grade. Grand Ledge is a North Central accredited school, and satisfies the college agreement requirements set up by the Michigan Secondary School Principals Association and the colleges of Michigan.

Dramatics is fitted into the curriculum with a class in dramatic arts, and is in addition one of the school's major extra-curricular activities. In 1948 dramatic production was made the responsibility of a single teacher, and a class in dramatic arts was offered for eleventh and twelfth graders. This class is now coordinated with the Thespian troupe. The dramatic department is the sole sponsor of dramatic productions, having its own financial account, and spending profits from its productions as it sees fit. Two major productions are scheduled yearly, casting tenth, eleventh, and twelfth graders on an open tryout basis.

In 1948 the drama department took its cue from the

music department in building community interest through good publicity and high standards of performance. The parents of the students were brought closer to the program, a Thespian troupe was reactivated to motivate student participation, increasingly difficult plays were selected for presentation, and students were given the opportunity to see little theater and college productions.

As the standards for dramatic production were gradually raised, and as appreciation for the better types of dramatic entertainment grew, the students in the dramatics department became increasingly interested in the challenge of introducing Shakespeare to their community. In 1950, when a tenth grade English class assembly presentation of the mechanics' scene from A Midsummer Night's Dream met with enthusiastic reception by the student body, the presentation of a Shakespearean comedy was incorporated in the long range plans of the dramatics department.

The physical conditions under which the play was produced were probably average. The gymnasium which houses a stage is a common architectural feature of schools in small communities throughout the country. This design has attendant problems for the high school dramatics department. In addition to the problems of cooperation with the athletic department, the teacher of dramatics has another problem in the adjustment of her program to the community uses of the

gymnasium and stage.

In Grand Ledge, since it is the only public place in the city where more than three hundred people may be seated, the high school gymnasium, which doubles as an auditorium, is used for community gatherings as well as for school affairs. Any community group may use the gymnasium without charge, if their meeting is in the public interest. The following community activities were held in the gymnasium during a two-month period in the 1951-1952 school year: Cub Scout Jamboree, John Deere Day, Lions' Club Minstrel Show, Child Study Club Style Show. These events were in addition to the use of the gymnasium which the school made in this same period for such events as a band concert, a grade school talent show, school dances, Parent-Teachers' Association meetings, and a hobby show. Thus it may be seen that the school gymnasium is in constant use as a focal point of community life. As a result, the high school dramatic program must be co-ordinated with the community activities in a sharing of the use of the gymnasium and stage. An example of this necessary co-ordination occurred in the week preceding the production dates for Twelfth Night. A style show sponsored by the Child Study Club was held in the gymnasium on the fourteenth of March. Since this date could not be changed, the dramatics department cooperated with the organization by supplying scenery and a stage manager whose responsibility it was to



see that Twelfth Night properties and furniture were not used or damaged.

The facilities for dramatic productions in Grand Ledge High School are limited. There is no room for the exclusive use of the dramatics department. The class in dramatic arts meets in an English classroom, and may use the stage for its class only when physical education classes meet outside in fair weather. There is no workroom. The stage is located on one of the long walls of a sixty-five by ninety foot gymnasium. Sight lines are bad. The audience is seated in folding chairs on the floor of the gymnasium and on bleachers along the wall opposite the stage. When chairs are placed in rows that are parallel to the stage and not longer than the proscenium arch width, three hundred and fifty persons may be seated on chairs and bleachers. Acoustics are only fair.

The proscenium wall is ninety feet wide and twenty-eight feet high, with a proscenium arch that is sixteen feet and six inches high and thirty-three feet and six inches wide. Off stage left is an exit to a hall which leads to the girls' athletic office, the gymnasium floor, and girls' shower room. A large case for a grand piano and a smaller case for a juke box are located off left stage. Off stage right is an exit to the boys' athletic office, a small athletic storeroom, and boys' shower room. A ladder



ascending to a loft located above the boys' athletic office, the switchboard, and a case for a public address system are also located stage right. The on-stage floor space is forty-nine feet and six inches wide and twenty-one feet deep. The stage flooring is hardwood; screws and nails may not be put in it. A three-foot wide apron cuts the depth from curtain line to back wall to eighteen feet. The footlight trough is located six inches from the outside edge of the apron. Five steps at either end of the apron descend to the gymnasium floor. The stage floor is three feet and six inches higher than the gymnasium floor. There is no fly space. From the top of the proscenium arch to the ceiling is a space of eight feet and six inches. There is no gridiron. Screws placed in the ceiling support from heavy chains and wires three border curtains, a scenic drop, two strip lights and three flood lights. There are no tormentors or teaser. The act curtain is a draw type, on a traveller. A tan cycloramic curtain hangs from battens attached by wires to the ceiling. This curtain encloses an acting area thirty-four feet and six inches wide by eighteen feet deep. Three matching border curtains are hung at depths of three feet and seven inches, seven feet and eleven inches, and thirteen feet and eleven inches. The ground plan of the stage and adjoining rooms is found at the end of this chapter.

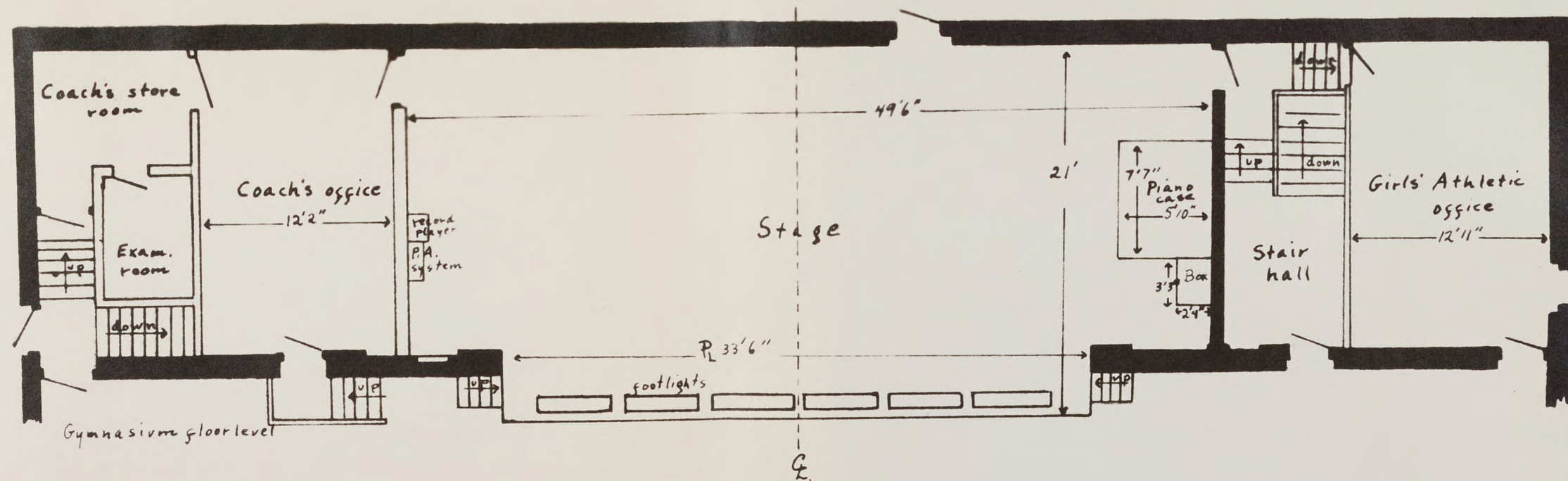
Lighting facilities are meager. The switchboard is

wired for twenty-six circuits. A master switch throws all stage lights; another master switch throws all house lights. A portable dimmer controls two thousand watts. Two strip lights in circuits of red, white, and blue bulbs are hung directly behind the act curtain and the middle border curtain. Three flood lights, consisting of ordinary metal reflector shades into which three hundred watt bulbs are screwed, are permanently fixed from the ceiling at a point slightly above the front strip lights. Footlights in three circuits of red, white and blue are located in six troughs in the apron. Six metal clamp-on reflectors are available. Two spot-flood combinations, for use with photoflood bulbs and mounted on metal tripods have a very limited use. Three outlets are spaced symetrically on the backstage wall at a height of six feet. Floor pockets with three connections each are located stage right and left. Eight outlets are equally spaced in the extreme front of the apron. Three outlets are located on the back wall of the gymnasium opposite from the stage at a height of four feet from the top of the bleachers. All of the outlets listed here are controlled at the switchboard.

The foregoing will enable the reader to understand the situation in which the production of Twelfth Night occurred. The chapters which follow are an analysis of play selection and casting problems, the script which was adapted

for this particular high school cast, an analysis of the problems of script adaptation, an analysis of the directing problems, and an analysis of the problems of production.

GROUND PLAN OF THE STAGE  
AND ADJOINING ROOMS



Ground Plan  
of  
stage and adjoining rooms  
Grand Ledge High School  
scale  $\frac{1}{8}" = 1'0"$   
December 31, 1952





CHAPTER II  
AN ANALYSIS OF THE PROBLEMS  
OF PLAY SELECTION AND CASTING

Before the details of the adapting, directing, and staging of this production are described, the reasons for selection of Twelfth Night and the casting problems which were involved should be given. This chapter will record the situation in which the play selection was made, the considerations which led to the choice of Twelfth Night for production, and the factors which influenced the casting of it.

At Grand Ledge High School there is no standing committee for play reading. Play reading is encouraged by the maintenance of a library of over two hundred one-act and three-act plays in the dramatic arts classroom and the teacher's requirement of play reports by the students in dramatic arts. In addition to the use of many plays for reading alone, the students in dramatic arts use the play library for acting assignments in their classwork. Another project which encourages participation in play selection and reading is a written unit in which every student in the class in dramatic arts studies play catalogues, selects a play suitable for production in the local situation, tentatively casts it, and designs the scene for it. The reading of

Shakespearean plays is encouraged by studies in the tenth grade English classes and the class in dramatic arts. Many copies of a variety of Shakespearean plays are made available in the classroom library. In addition to reading, numerous activities in acting are undertaken.

Play selection of the biannual Thespian productions is on an informal basis. There is no play selection committee. With the environment of reading described above, interested students discuss, both among themselves and with the teacher, many plays which they consider possibilities for production. Once the motivation for Shakespearean production had been given, as indicated in Chapter I, the teacher constantly sought expressions of opinion as to which Shakespearean play was considered most suitable for production. Thus, although the final selection of the Shakespearean play for production in 1952 was the director's responsibility, this selection was not done without previous indication by the students that they would concur with the choice.

The problem of play selection was simplified at the beginning by the elimination of the Shakespearean tragedies as possibilities for production in the specific situation. The lack of interest on the part of the Grand Ledge students for production of Shakespearean tragedy motivated this elimination. Experiences with Shakespearean drama in English classes, as indicated in Chapter I, had proved the greater

popularity, in the specific situation of the comedies. Those comedies which were favorites with the students were The Tempest, A Midsummer Night's Dream, The Taming of the Shrew, As You Like It, and Twelfth Night. The Tempest was eliminated first because of its staging complexities. Inadequate lighting for the storm scene and the absence of rigging facilities made the proper pictorial background a difficult problem. A Midsummer Night's Dream presented problems of staging and audience reaction. Again the lack of adequate lighting, plus the absence of suitable cyclorama made extremely difficult the background of beauty which might enhance the production. In addition, the fantasy was considered perhaps more difficult than comedy to sell to the potential school audience. Throughout a five-year acquaintance with students of the community the director had noted a particularly negative response to literature of fantasy. For this reason, she felt that the first introduction to Shakespearean production should not be a play that demanded much use of imagination. The Taming of the Shrew had been greatly enjoyed by the students and might have been well-cast in all but the role of Katherine. The absence of a suitable actress for the major role removed the play from consideration. The choice then rested between As You Like It and Twelfth Night. Casting considerations at length ruled out As You Like It. Although many of the roles could have

been cast and adequately played, there were, in this particular year, no actors capable of handling the romantic qualities of Rosalind and Orlando. Twelfth Night offered good comedy, an excellent distribution of roles, technical problems not insurmountable on the small stage, and roles well within the understanding of young actors. In addition, the situation of mistaken identity of Viola and Sebastian presented possibilities for publicity that would be attractive, particularly to students. How this was used will be found in the section on publicity in Chapter VI.

While play selection was still tentative, actors suitable for the major roles in the last three plays listed above were contacted and asked to read lines for the director. In this way suitable potential actors were found before the final decision on play selection. A brother and sister, very similar in appearance, intelligent, good-looking, and capable, although inexperienced on the stage, were tentatively selected for the roles of Viola and Sebastian. Two or three students for each of the other roles were checked for their availability before the final decision to use Twelfth Night for the production.

As soon as selection was made, tryout material was prepared and mimeographed. There were selections for both boys and girls from one-acts, two modern three-acts, and two Shakespearean comedies, one of them Twelfth Night. All

students trying out read all parts on the mimeographed sheets. This gave them an opportunity to try many types of character. In addition, since poor readers are likely to do poorly in tryouts, pantomime problems were posed, to which the students could add dialogues if they chose. Tryouts lasted for three days, being scheduled during the dramatic arts class to which students who had a study period at the hour the class met were admitted, and from three to five o'clock after school hours. Following a first reading, some students were asked to come for a second reading, or to read in groups so that relative sizes, coloring, and contrasting vocal qualities could be checked.

The following qualities were sought in casting each actor: physical characteristics appropriate to the role and in proper balance and contrast with others in the cast, general intellectual capacity, mental approach to the role, and personal adaptability to the role. A brief description of students who filled the roles will indicate the degree to which these qualities were present. The brother and sister who played the twin roles were of average height, the boy being slightly taller. Both were dark-haired and fair-skinned. Both had low-pitched, well-modulated voices. They were intelligent young people from a home of culture and refinement. Their approach to any intellectual task always had been

serious and effective. The girl's personal adaptability to the role was a weakness which will be further outlined in Chapter V. Olivia was the same height as Viola, but of more delicate build. Her features were refined, her voice light and of a higher pitch than Viola's. She, too, approached any mental task with intelligence and understanding. The possession of both dignity and a well-defined interest in the opposite sex gave her a personal adaptability to the role of Olivia. Maria was the smallest person in the cast, a pert, plump little blond, whose voice was between Olivia's and Viola's in pitch. She moved easily on the stage. A good intelligence, a sense of rhythm, and her easy adjustment to the boy actors who were cast in the other comedy roles made her the logical choice for Maria. The Duke Orsino was a tall, medium-blond with excellent carriage and commanding gesture, the drum major of the high school marching band. He possessed superior intelligence and an attitude of seriousness. Valentine and Curio were well-built boys, slightly shorter than Orsino, chosen for their good looks and singing voices, since they served as revelers in the musical interlude preceding the wine cellar scene. Olivia's attendants were chosen for similar attributes. Both were pretty girls, one blond, one brunette. They sang alto and soprano parts in the revelers' song, and the soprano sang the madrigal in

the short scene preceding the final scene of the play. The sea captain who doubled as priest was an experienced actor who could be depended upon to do a small part well. This was important since he carried much exposition in the second scene. The seamen who doubled as officers were fairly tall boys with good postures and heavy voices, one very dark, the other a medium-blond. Antonio was played by a stocky boy with full, mature voice, superior intelligence, and active imagination. Probably the most physical contrast was needed in the comedians. Malvolio was a tall, well-built boy with flexible voice. He had dark hair, heavy, dark eyebrows and high-bridged nose. His good intelligence was an asset, but his native dignity proved a handicap until he was able to channel it properly as will be indicated in Chapter V. Sir Toby had the heaviest build of the boys, a powerful voice, good comedy sense, and good gesture. A high degree of intelligence and individuality made him an interesting problem in direction which will be further considered in Chapter V. Earlier experiences with the actor made the director eager to cast him as Sir Toby. Sir Andrew was played by another experienced actor, a boy with very slight build, good falsetto voice when needed, excellent body control, and a good sense of comedy. His face was long and thin, with long nose and heavy black eyebrows. He possessed intelligence, flexibility, imagination, and a degree of vanity which the director



knew would be useful in the role of Sir Andrew. Fabian was between Andrew and Toby in height, and more boyish looking than the other males of the cast. In casting him, the director believed that his sense of humor plus his earnestness could surmount his reading and learning difficulties. Feste was the shortest of the boys, slender, a medium-brunette, who had a pleasing tenor voice. His general intelligence and occasional prankishness seemed to fit him for the role. The three musicians had to be chosen for their competence on their instruments. By good fortune, they were rather small girls of comparable heights who looked attractive in Page costumes.

How the students here described were directed to use their physical and mental equipment in development of their roles will be explained in detail in Chapter V.

**CHAPTER III**

**The Script of Twelfth Night**

**Adapted for High School Production**

ACT I, SCENE I

Business

Cues

Opening: Orsino is lounging  
in chair D.R. His attention to  
music is rapt. Curio on bench U.  
C. Feste on bench D.L., wood-  
wind trio behind him.

Lights at opening:  
House lights off  
Red and blue foots and borders  
Open act curtain  
Open forestage curtain  
Musicians begin

1. Trio plays introduction,  
Feste sings, plays guitar.

2. Feste rises, makes sweeping  
bow.

3. Orsino signals Feste to re-  
sume his seat. Song continues.

4. Feste sits cross-legged on  
bench, his guitar in his lap.

5. Curio X to Orsino.

6. Curio shrugs slightly and  
resumes seat at bench U.C.

Warn Valentine entrance  
D.L.

## ACT I, SCENE I

Scene: An apartment in the Duke's palace.

Feste: (1) Come away, come away, death,  
And in sad cypress let me be laid;  
Fly away, fly away, breath;  
I am slain by a fair cruel maid.  
My shroud of white, stuck all with yew,  
O, prepare it!  
My part of death, no one so true  
Did share it. (2)

Duke: If music be the food of love, play on;  
Give me excess of it, that, feeding on it,  
The appetite may sicken, and so die.  
That strain again! it had a dying fall:  
O, it came o'er my ear like the sweet sound,  
That breathes upon a bank of violets,  
Stealing and giving odor! (3)

Feste: Not a flower, not a flower sweet,  
On my black coffin let there be strown;  
Not a friend, not a friend greet  
My poor corpse, where my bones shall  
be thrown:  
A thousand, thousand sighs to save,  
Lay me, O, where  
Sad true lover, never find my grave,  
To weep there!

Duke: Enough; no more; (4)  
'Tis not so sweet now as it was before.<sup>3</sup>

Curio: (5) Will you go hunt, my lord?

Duke: What, Curio?

Curio: The hart.

Duke: Why, so I do, the noblest that I have:  
O, when mine eyes did see Olivio (6) first  
Methought she purged the air of pestilence!  
That instant was I turned into a hart;  
And my desires, like swift and cruel hounds,  
E'er since pursue me. How now! What news from her?

Act I, scene 1

"Away before me to sweet beds of flowers."



ACT I, SCENE I

Business

Cues

---

7. Valentine enters DL arch, bows elaborately, X to Duke. Warn forestage curtain.

8. Valentine makes sly pantomime to Curio and Feste.

9. Orsino rises, signals others out.

10. Mild, sly pantomime of distaste, Curio and Valentine.

11. Exeunt Orsino, Curio, Valentine stairs U.L.C.  
Exeunt Feste, trio L.

Close forestage curtain.

Valentine: (7) So please my lord, I might not be admitted;  
 But from her handmaid I return this answer:  
 The <sup>s</sup>very sun itself, till seven years' heat,  
 Shall not behold her face at ample view;  
 But, like a cloistress, she will veiled walk  
 And water once a day her chamber round  
 With eye-offending <sup>s</sup>tears: (8) all this to  
     season  
 A brother's dead love, which she would keep  
     fresh  
 And lasting in her sad remembrance.

Duke: O, she that hath a heart of <sup>s</sup>such devotion  
 To pay this debt of love but to a brother,  
 How will she love, when <sup>s</sup>cupid's golden dart  
 Hath killed the flock of all affections else  
 That live in her; <sup>s</sup>when she has given her heart  
 To me, and all her sweet perfections mine!  
 Away before me (9) to sweet beds of flowers: (10)  
 Love-thoughts lie rich when canopied with bowers. (11)



ACT I, SCENE 2

Business

Cues

---

Opening: As the forestage curtain is closing, the Sea Captain enters outside R door, Viola in his arms, followed by two seamen. They descend steps to floor and ascend DR apron steps, advance to DC. Captain helps Viola to stand C. Captain L of C, seamen R of C.

Lights at opening:  
Red and blue borders  
Alternate white borders  
Photo spot-flood DC  
Bleacher spot  
Spot on R door

1. Viola looks about.
2. Viola turns to seamen for reassurance.
3. Viola turns to Captain.

## ACT I, SCENE 2

Scene: A seacoast

Viola: (1) What country, friends, is this?

Captain: This is Illyria, lady.

Viola: And what should I do in Illyria?  
My brother he is in<sup>6</sup> Heaven.  
Perchance he is not drown'd: what think you,  
sailors? (2)

Captain: It is perchance that you yourself were saved.

Viola: (3) O my poor brother! and so perchance may  
he be.

Captain: True, madam: and, to comfort you with chance  
Assure yourself, after our ship did split,  
When you and those poor number saved with you  
Hung on our diving boat, I saw your brother,  
Most provident in peril, bind himself,  
Courage and hope both teaching him the practice,  
To a strong mast that lived upon the sea.<sup>3</sup>  
There I saw him hold acquaintance with the waves  
<sup>5</sup> As long as I could see.

Viola: <sup>3</sup>My own escape <sup>6</sup>is courage for my hope  
That he may live. Know'st thou this country?

Captain: Ay, madam, well; for I was bred and born  
Not three hours' travel from this very place.

Viola: Who governs here?

Captain: A noble duke, in nature as in name.

Viola: What is his name?

Captain: Orsino.

Viola: Orsino! I have heard my father name him;  
He was a bachelor then.

Captain: And so is now, or was so very late;  
For but a month ago I went from here,

ACT I, SCENE 2

Business

Cues

---

4. Viola X to Captain.

Warn forestage curtain

5. Exeunt DL arch, Captain  
supporting Viola, seamen  
following.

Open forestage curtain

And then 'twas<sup>5</sup> latest gossip - as, you know,  
What great ones do the less will prattle of,  
That he did seek the love of fair Olivia.

Viola: What's she?

Captain: A virtuous maid, the daughter of a count  
That died some twelvemonth since, then leaving  
her  
In the protection of his son, her brother,  
Who shortly also died: for whose dear love,  
They say she has<sup>5</sup> given up the company  
And sight of men.

Viola: O that I served that lady  
And might<sup>5</sup> keep secret my identity  
Till time was ripe.

Captain: That<sup>5</sup> would be hard to do  
Because she will admit no kind of suit,  
No, not the duke's.

Viola: There is a fair behavior in thee captain.<sup>3</sup> (4)  
I pray you, and I'll pay most bounteously,  
<sup>5</sup>To get me such disguise as shall become  
The form of my intent. I'll serve this duke.  
Thou shalt present me as a<sup>5</sup> page to him:  
It may be worth thy pains; for I can sing  
And speak to him in many sorts of music  
That will allow me very worth his service.  
What<sup>6</sup> happens else to time I will commit;  
Only shape thou thy silence to my wit.

Captain: Be you his<sup>5</sup> page then and your mute I'll be.

Viola: I thank thee: lead me on. (5)

ACT I, SCENE 3

Business

Cues

Opening: Sir Toby is seated on bench R drinking deeply from his mug. Maria enters UR, surveys the scene, hands on hips, skips to Toby, snatches his mug.

Lights at opening:

red, white, blue foots

red, blue, alternate  
white borders

1. He reaches for his mug, but Maria will not surrender it.

PAR 38's R,C,L.

2. She takes his mug to the server UC.

3. He follows her to UC.

4. He tries to put his arms about her and take his mug at the same time.

5. She snatches the mug, returns it to server.

6. He digs her in the ribs with his elbow.

7. He sneaks one hand behind her back, gets mug, hides it behind his back.

8. He jumps onto chair R, raises his mug in toast.

9. Andrew enters UR, dances to stairs, flirts his lacy hanky. Throws arms wide in greeting.

10. Runs down steps to meet Toby UC.

11. Toby embraces Andrew. Andrew's feet leave the floor as the two knights whirl around.

12. He blows a kiss across Toby to Maria.

## ACT I, SCENE 3

Scene: A room in Olivia's house

Sir Toby: What a plague means my niece, to take the death of her brother thus? I am sure care's an enemy to life. (1)

Maria: By my troth, Sir Toby, you must come in come in earlier o' nights: your cousin, my lady, takes great exceptions to your ill hours.<sup>3</sup> You must confine yourself withing the modest limits of order. (2)

Sir Toby: (3) Confine! I'll confine myself no finer than I am: these clothes are good enough to drink in; and so be these boots too; an they be not, let them hang themselves in their own straps. (4)

Maria: That quaffing and drinking will undo you:(5) I heard my lady talk of it yesterday; and of a foolish knight that you brought in one night here to be her wooer.

Sir Toby: Who, Sir Andrew Aguecheek?

Maria: Ay, he.

Sir Toby: He's as tall a man as any's in Illyria.

Maria: What's that to the purpose?

Sir Toby: Why, he has three thousand ducats a year. (6)

Maria: Ay, but he'll have but a year in all<sup>5</sup> this money: he's but a fool and a prodigal.<sup>3</sup> (7) He's drunk nightly in your company.

Sir Toby: With drinking healths to my niece: (8) I'll drink to her as long as there is a passage in my throat and drink in Illyria:<sup>3</sup> Look, wench! Here comes Sir Andrew Agueface. (9)

Sir Andrew: Sir Toby Belch! how now, Sir Toby Belch! (10)

Sir Toby: (11) Sweet Sir Andrew!

Sir Andrew: (12) Bless you, fair shrew.

ACT I, SCENE 3

Business

Cues

- 
13. She curtsies.
  14. Toby nudges Andrew.
  15. He approaches her, giggling, and looking to Toby for approval.
  16. Toby snatches his arm, pulls him DR.
  17. At each definition Toby gives him a further shove toward Maria.
  18. He speaks in shocked whisper.
  19. Maria runs up UC steps.
  20. Toby X to L, swings Andrew around heading him toward Maria.
  21. He giggles, looks at Toby who sits in chair DL.
  22. He stands on first step, gives her his hand.
  23. She takes his hand. Then gives him a hearty slap with her other hand, exits laughing.
  24. Toby roars with laughter. Andrew X to bench R. Sits disconsolate.
  25. Toby clucks sympathetically.
  26. Andrew removes his hat and sadly chews the edge of it.

Maria: And you too, sir. (13)  
 Sir Toby: (14) Accost, Sir Andrew, accost.  
 Sir Andrew: What's that?  
 Sir Toby: My niece's chambermaid.  
 Sir Andrew: (15) Good Mistress Accost, I desire better acquaintance.  
 Maria: My name is Mary, sir.  
 Sir Andrew: Good Mistress Mary Accost,--  
 Sir Toby: (16) You mistake, knight: "accost" is front(17) her, board her, woo her, assail her.  
 Sir Andrew: (18)<sup>f</sup> Is that the meaning of "accost"?  
 Maria: Fare you well, gentlemen. (19)  
 Sir Toby: (20) An thou let part so, Sir Andrew, would thou mightst never draw sword again.  
 Sir Andrew: (21) An you part so, mistress, I would I might never draw sword again. Fair lady, do you think you have fools in hand?  
 Maria: Sir, I have not you by the hand.  
 Sir Andrew: Marry, but you shall have; and here's my hand.(22)  
 Maria: <sup>3</sup> Now, sir, (23) I have a fool, indeed.  
 Sir Toby: (24) O knight, thou lackest a cup of canary wine; when did I see thee so put down?  
 Sir Andrew: Never, I think, unless you see wine put me down. Methinks sometimes I have no more wit than an ordinary man has: but I am a great eater of beef and I believe that does harm to my wit.<sup>f</sup>  
 Sir Toby: (25) No question.  
 Sir Andrew: And I thought that, I'd forswear it. I'll ride home tomorrow, sir Toby.<sup>3f</sup> Your niece will not be seen, (26) or if she be, it's four to one she'll none of me: the count himself here hard by woos her.



ACT I, SCENE 3

Business

Cues

---

27. Toby X to him, gives him  
a hearty smack on the back.

28. Andrew grins and jumps to  
his feet.

29. X below Toby, going DLC in  
a couple of silly steps.

30. Toby uncoils his whip and  
lashes it playfully about  
his ankles.

31. His back trick takes him  
ULC.

Warn forestage curtain

32. Toby approaches him,  
admiringly.

33. Sir Andrew comes DL, hold-  
ing out a scrawny leg, smirks  
and giggles at it.

34. He points to his sides  
and heart.

35. Toby cracks his whip at  
Andrew's legs. Andrew bounds  
out of his way. They make a  
complete circle of the stage,  
Andrew skipping, Toby in  
pursuit, vaulting the bench  
DR, continuing DC, DL, UL,  
UC, and running out UR.

Close forestage curtain

- Sir Toby: She'll none of the count.<sup>3</sup> (27) Tut, there's life in it man. (28)
- Sir Andrew: I'll stay a month longer. I am a fellow of the strangest mind in the world; I delight in masques and revels sometimes altogether.
- Sir Toby: Art thou good at these kickshaws, knight?
- Sir Andrew: <sup>3</sup> Faith, I can cut a caper. (29)
- Sir Toby: (30) And I can cut the mutton to it!
- Sir Andrew: And I think I have the back-trick simply as strong as any man in Illyria! (31)
- Sir Toby: (32) Wherefore are these things hid? What dost thou mean? Is it a world to hide virtues in? I did think by the excellent constitution of thy leg it was formed<sup>5</sup> for dancing!
- Sir Andrew: (33) Ay, 'tis strong, and it does indifferent well in a flame-colored stock. Shall we set about some revels?
- Sir Toby: What shall we do else? Were we not born under Taurus?
- Sir Andrew: Taurus! That's sides and heart. (34)
- Sir Toby: No, sir, it is legs and thighs! (35) Let me see thee caper: Ha! higher: ha, ha! Excellent!

ACT I, SCENE 4

Business

Cues

Opening: Viola enters DR arch, X to C. A servant enters DL arch, X to C. The servant carries a small dagger on a cushion. Valentine enters DR arch, signals servants to place chair and footstool DR.

Lights at opening:

red, white, blue foots

red, blue, alternate white borders.

photo spot-floods DC

Warn Curio, Duke enter DL

1. The servant presents the dagger.

2. Viola smiles, takes the dagger, places it in her belt.

3. Valentine X to Viola.

4. Curio stands beside arch DL, bowing as the Duke enters. Viola backs UC. Valentine X to LC, covering her, bowing at Duke's entrance.

Enter Curio, Duke DL

5. The Duke seats himself. Valentine X RC, still covering Viola.

6. She steps forward.

7. He signals to the two servants who exit DR arch. Valentine X to UC. Curio remains at arch DL.

8. She steps closer to his chair.

9. He places his hand on hers, pulls her to footstool at his feet. He keeps her hand in his, places it on the arm of his chair.

## ACT I, SCENE 4

- Scene: A room in the Duke's palace
- Servant: Master Cesario! (1) From my lord, the Duke. (2)
- Valentine: (3) If the Duke continue these favors towards you, Cesario, you are like to be much advanced; he hath known you but three days, and already you are no stranger.
- Viola: You either fear his humor or my negligence, that you call in question the continuance of his love. Is he inconstant, sir, in his favors?
- Valentine: No, believe me.
- Viola: I thank you.
- Curio: (4) Here comes the count.
- Duke: (5) Who saw Cesario, ho?
- Viola: (6) On your attendance, my lord; here.
- Duke: Stand you a while aloof. (7) Cesario,  
Thou knowest no less but all; I have unclasped  
To thee the book even of my secret soul;  
Therefore, good youth, address<sup>s</sup> yourself unto her;  
Be not denied<sup>s</sup> admittance, stand at her door,  
And tell them there thy fixed foot shall grow  
Till thou have audience.
- Viola: Sure, my noble lord,  
If she be so abandoned to her sorrow  
As it is spoke, she never will admit me.
- Duke: Be clamorous and leap all civil bounds  
Rather than make unprofited return.
- Viola: (8) Say I do speak with her, my lord, what then?
- Duke: (9) O, then unfold the passion of my love,  
Surprise her with discousse of my dear faith:  
It shall become thee well to act my woes;  
She will attend it better in thy youth  
Than in a<sup>s</sup> messenger's of more grave aspect.

ACT I, SCENE 4

Business

Cues

- 
10. She turns her head away. Warn forestage curtain
11. He places his hand under her chin and pulls her face toward his.
12. He places his hand on her shoulder.
13. He rises. She stands also.
14. Orsino turns, exits DR. Viola stands looking after him, X to exit DL. Curio follows her out. Valentine exits DR, assisting servants who have re-entered to remove chair and footstool DR. Open forestage curtain

Viola: I think not so, my lord. (10)

Duke: Dear lad, believe it;  
For they shall yet belie thy happy years,  
That say thou art a man: <sup>5</sup> (11) a baby's lip  
Is not more smooth and rubious; thy small <sup>5</sup> voice  
Is as the maiden's <sup>5</sup> voice, shrill and sound, <sup>6</sup>  
(12) I know thou art the man that I should send  
For this Affair. <sup>3</sup> (13) Prosper well in this,  
And thou shalt live as freely as thy lord,  
To call his fortunes thine.

Viola: I'll do my best  
To woo your lady; (14) But, O, <sup>5</sup> unhappy strife!  
Who'er I woo,--myself would be his wife!

ACT I, SCENE 5

Business

Cues

Opening: Feste is sitting cross-legged on the platform UC. Maria stands over him scolding.

1. Malvolio enters DL arch, claps hands, enter Lady I with cushion, Lady II with book. He claps again, Lady II X to platform, puts book on table, stands R of table. Lady I X to chair on platform, puts cushion on it, descends steps, to stand UR. Not satisfied, Malvolio X to readjust cushion. Signals Lady I to summon Olivia.

2. Lady I bows at arch DL as Olivia enters, X to platform. Lady I goes UR.

3. Maria exits UR. Clown runs down steps to behind UR hedge. Fabian enters, stands UR.

4. Olivia X below Malvolio who bows. Lady II on platform bows as Olivia seats herself. Lady II hands Olivia her book.

5. Feste runs to below platform, makes sweeping bow.

6. She resumes reading.

7. He looks first to Fabian, then Malvolio.

8. Malvolio thumps his staff twice, takes step toward Feste. Olivia stops him with a lift of her hand.

9. Feste advances to the top step.

10. She closes the book. Hands it to Lady II who puts it on table.

Lights at opening:

red, white, blue foots

red, blue, alternate white borders

FAR 38's R,C,L

Bleacher spot

Enter Malvolio, Lady I, Lady II DL arch

Enter Olivia DL arch

Enter Fabian UR

## ACT I, SCENE 5

Scene: Olivia's garden

Maria: Nay, either tell me where thou hast been, or I will not open my lips so wide as a bristle may enter in way of thy excuse. My lady will hang thee for thy absence.

Clown: Let her hang me: he that is well hanged in this world needs to fear no<sup>5</sup> enemies.<sup>3</sup>

Maria: Peace, you rogue, no more of that. (1) Here comes my lady. (2) Make your excuses wisely, you were best. (3)

Clown: Wit, and it be thy will, put me into good fooling! <sup>3</sup> (4) God bless thee, lady! (5)

Olivia: Take the fool away. (6)

Clown: Do you not hear, fellows? (7) Take away the lady.

Olivia: Go to, you're a dry fool. I'll no more of you. Besides, you grow dishonest.

Clown: Two faults, madonna, that drink and good counsel will amend. <sup>3</sup> The lady bade you take away the fool; therefore, I say again, take her away!

Olivia: Sir, I bade them take away you.

Clown: <sup>3</sup> Good madonna, give me leave to prove you a fool. (8)

Olivia: Nay, Malvolio. Can you do it?

Clown: <sup>5</sup> Easily, good madonna.

Olivia: Make your proof.

Clown: (9) I must<sup>5</sup> question you for it, madonna: good my mouse of virtue, answer me.

Olivia: Well, sir, for want of other idleness, I'll bide your proof. (10)

Clown: Good madonna,--why mournest thou?



ACT I, SCENE 5

Business

Cues

- 
11. He makes a triumphant wide-spread arm gesture.
  12. Malvolio, all disapproval, does a double take, clears his throat before speaking.
  13. Malvolio indicates Feste who has relaxed his gesture and sits knees wide apart, feet crossed, elbows on knees, hands dangling, mouth open.
  14. Feste gives him a black look.
  15. Maria enters DR arch, X to platform.
  16. Malvolio makes grand bow, X to DR arch. He is suddenly stopped by a loud hiccough which precedes Toby's entrance. Toby bows elaborately to Malvolio, then recognizing him, he wheels away, X to DL reeling. Malvolio shows disapproval and exits. Titters from Lady I, II, and Maria.
  17. Her voice brings Toby up short.
  18. He belches budly, tries to make it pardonable by daintly tapping his mouth with finger tips.
  19. He catches sight of Feste who comes DR C., lurches over to embrace him, misses, falls flat.
  20. Raises himself on one elbow, shakes other fist in air.
  21. His head sinks again to floor. Feste gets his hands under Toby's armpits, assists him to his feet. Toby sags first to one side then the other, Feste trying to anticipate on which side his support is most needed. Together they stumble out DL arch.
  22. She calls after him.

- Olivia: Good fool, for my brother's death.
- Clown: I think his soul is in hell, madonna.
- Olivia: I know his soul is in heaven, fool.
- Clown: The more fool, madonna, to mourn for your brother's soul being in heaven! Take away the fool, gentlemen! (11)
- Olivia: <sup>3</sup> How say you to that, Malvolio?
- Malvolio: (12) I marvel your ladyship takes delight in such a barren rascal. <sup>3</sup> Look you now, (13) he's out of his guard already; unless you laugh and minister occasion to him, he is gagged. <sup>3</sup> (14)
- Olivia: O, you are sick of self-love, Malvolio, and taste with a distempered appetite. <sup>3</sup>
- Maria: (15) Madam, there is at the gate a young gentleman much desires to speak with you.
- Olivia: From the Count Orsino, is it?
- Maria: I know not, madam: 'tis a fair young man.
- Olivia: <sup>3</sup> Go you, Malvolio. If it be a suit from the count, I am sick, or-- not at home; what you will to dismiss it. <sup>3</sup> (16) By mine honor, half drunk. (17) What is he at the gate, cousin?
- Sir Toby: A gentleman.
- Olivia: A gentleman? What gentleman?
- Sir Toby: 'tis a gentleman here. (18) A plague o' these pickle-herring! How now--sot! (19)
- Olivia: Cousin, cousin, how have you come so early by this lethargy?
- Sir Toby: Lechery? (20) I defy lechery! There's one at the gate! (21)
- Olivia: (22) Ay, marry, what is he? <sup>3</sup>

ACT I, SCENE 5

Business

Cues

---

23. Malvolio re-enters, X to  
DR of platform.

24. Malvolio is annoyed with  
this interrogation.

25. Malvolio bows and exits  
DR arch.

26. Lady II assists Olivia with  
veil. Malvolio steps through  
arch, followed by Viola. He  
indicates the general region of  
the platform to her and X to L.

27. Viola looks at Maria, Olivia,  
Lady I, II.

28. Viola approaches her.

29. She turns to Maria.

- Malvolio: (23) Madam, yond young fellow swears he will speak with you. <sup>3</sup> What is to be said to him, lady? He's fortified against any denial.
- Olivia: Tell him he shall not speak with me.
- Malvolio: He has been told so; and he says he'll stand at your door <sup>5</sup> like a post, but he'll speak with you.
- Olivia: What kind of man is he?
- Malvolio: Why, of mankind.
- Olivia: What manner of man?
- Malvolio: Of very ill manner; he'll speak with you, will you or no.
- Olivia: Of what personage and years is he?
- Malvolio: (24) Not yet old enough for a man, nor young enough for a boy; <sup>3</sup> 'tis with him in standing water--between boy and man. <sup>3</sup>
- Olivia: Let him approach. (25) Give me my veil. Come, throw it o'er my face. We'll once more hear Orsino's embassy. (26)
- Viola: (27) The honored lady of the house, which is she?
- Olivia: Speak to me; I shall answer for her. Your will?
- Viola: (28) Most radiant, exquisite and unmatched beauty. (29) I pray you, tell me if this be the lady of the house, for I never saw her; I would be loath to cast away my speech, for <sup>3</sup> I have taken great pains to <sup>5</sup> learn it. <sup>3</sup>
- Olivia: Whence came you, Sir?
- Viola: I can say little more than I have studied, and that question's out of my part. Good gentle one, <sup>3</sup> are you the lady of the house?
- Olivia: If I do not usurp myself, I am. <sup>3</sup> Speak your office.

ACT I, SCENE 5

Business

Cues

---

30. Malvolio signals to Maria and Fabian who exit UR, and to Lady I and II, who exit UL. He struts out after them. Olivia descends platform, X to bench L and sits. Viola follows her to LC.

31. Olivia lifts her veil.  
Viola looks at her searchingly.

32. She turns her back on Olivia and strides C, dismay in her voice.

33. Viola goes toward her earnestly.

- Viola: It alone concerns your ear.<sup>3</sup>
- Olivia: What are you? What would you?<sup>3</sup>
- Viola: What I am, and what I would are to your ears, divinity, to any others<sup>5</sup> abomination.
- Olivia: Give us the place alone: we will hear this divinity. (30) Now, sir, what is your text?
- Viola: Most sweet lady,--
- Olivia: A comfortable doctrine, and much may be said of it. Where lies your text?
- Viola: In Orsino's bosom.
- Olivia: In his bosom! In what chapter of his bosom?
- Viola: To answer by the method, in the first of his heart.
- Olivia: O, I have read it; it is<sup>5</sup> false. Have you no more to say?
- Viola: Good madam, let me see your face.
- Olivia: Have you any commission from your lord to negotiate with my face? You are now out of your text. But we will draw the curtain and show you the picture.<sup>3</sup> (31)
- Viola: Lady, you are the cruellest she alive, if you will lead these graces to the grave and leave the world no copy.
- Olivia: O, sir, I will not be so hard-hearted; I will give out schedules of my beauty; it shall be inventoried and every particle labelled in my will: as, item, two lips, indifferent red; item, two grey eyes, with lids to them; item, one neck, one chin, and so forth. Were you sent hither to praise me?
- Viola: I see you what you are, you are too proud; (32) But, if you were the devil, you are fair. (33) My lord and master loves you: O, such love could be but recompensed, though you were crowned The<sup>5</sup> beauty of all beauties.<sup>3</sup>

ACT I, SCENE 5

Business

Cues

- 
34. She approaches Olivia and speaks passionately.
35. Olivia is intrigued.
36. X to C.
37. X to first step of platform.
38. She runs to Olivia.
39. She bows formally.
40. Viola turns and starts toward DR arch. Olivia calls after her.
41. Viola stops. Olivia hurries after her.
42. Viola start again to go. Olivia offers her the purse that hangs at her side.
43. Viola turns abruptly and strides off DR arch. Olivia stares after her, X to C.

- Olivia: Your lord does know my mind; I cannot love him:<sup>3</sup>  
He might have took his answer long ago.
- Viola: (34) If I did love you in my master's flame,  
With such a suffering, such a deadly life,  
In your denial I would find no sense;  
I would not understand it.
- Olivia: (35) Why, what would you?
- Viola: Make me a willow cabin at your gate,  
And call upon my soul within the house;  
(36) Write loyal<sup>s</sup> stanzas of<sup>s</sup> my truest love  
And sing them loud even in the dead of night;  
(37) Halloo your name to the<sup>s</sup> re-echoing hills  
And make the babbling gossip of the air  
Cry out "Olivia!" (38) O, you should not rest  
Between the elements of air and earth,  
But you should pity me!
- Olivia: You might do much.  
What is your parentage?
- Viola: Above my fortunes, yet my state is well:  
I am a gentleman. (39)
- Olivia: Get you to your lord;  
I cannot love him: let him send no more;  
Unless, by chance, you come to me again  
To tell me how he takes it. (40) Fare you well:(41)  
I thank you for your pains. (42) Spend this for me.
- Viola: I am no fee'd post, lady; keep your purse:  
My master, not myself, lacks recompense!<sup>3</sup> (43)
- Olivia: "What is your parentage?"  
"Above my fortunes, yet my state is well:  
I am a gentleman." I'll be sworn thou art;  
Thy tongue, thy face, thy limbs, actions and spirit,  
Do<sup>s</sup> say indeed thou art. Not too fast: soft, soft!  
Unless the master were the man. How now!  
Even so quickly may one catch the plague?  
I think I feel this youth's perfections



ACT I, SCENE 5

Business

Cues

---

44. Olivia's eyes fall on a ring she wears. Her eyes light up with a plan. X to platform UC, takes bell from table and rings it.

45. Malvolio enters L, X to C.

Enter Malvolio

46. She holds it out to him. He eyes it and her with thinly veiled disapproval. He takes it, X slowly to RC, halting at her next words.

Warn forestage curtain

47. Malvolio makes a dignified progression to R, halting again at her next words.

48. Malvolio stares at her.

49. He makes a low slow bow, and takes a deliberate exit DR.

Close forestage curtain

50. At C.

51. She stands entranced as the forestage curtain closes.

With an invisible and subtle stealth  
To creep in at mine eyes. Well, let it be. (44)  
What ho, Malvolio!

Malvolio: Here, madam, at your service. (45)

Olivia: Run after that same peevish messenger,  
The county's man: he left this ring behind him. (46)  
Desire him not to flatter with his lord,  
Nor hold him up with hopes; I am not for him: (47)  
If that the youth will come this way to-morrow,  
I'll give him reasons for 't. (48) Hie thee, Malvolio.

Malvolio: Madam,--I will. (49)

Olivia: (50) I do I know not what, and fear to find  
Mine eye too great a flatterer for my mind.  
Fate, show thy force: ourselves we do not owe;  
What is decreed must be, and be this--so! (51)

ACT I, SCENE 6

Business

Cues

Opening: Sebastian enters from outside R door, followed by Antonio. They descend steps to floor and ascend R apron stairs to stage, X to DC.

1. Sebastian laughs somewhat ruefully, wipes tear from corner of his eye. Then he pulls himself up and X below Antonio to exit DR arch.

2. Antonio looks after him with indecision, makes up his mind, and follows after him.

3. Viola enters DL arch, X briskly to C. Malvolio follows.

4. Viola stops and turns to him.

5. Malvolio places the ring on tip of his staff and drops it at her feet. Viola glares at it, and then at him, her hands on hips.

6. Malvolio turns, exits grandly DL arch.

Lights at opening:

red, white, blue foots

red, blue, alternate  
white borders

photo spot-floods DC

bleacher spot

spot on R door

Warn entrance DL arch  
Viola, Malvolio

Enter Viola, Malvolio,  
DL arch

## ACT I, SCENE 6

- Antonio: Will you not that I go with you?
- Sebastian: By your patience, no.<sup>3</sup>
- Antonio: Let me yet know of you whither you are bound.
- Sebastian: No, sooth, sir.<sup>3</sup> But I see in you so excellent a touch of modesty, that you will not extort from me what I am willing to keep in; therefore it charges me in manners the rather to express myself. You must know of me then, Antonio, my name is Sebastian.<sup>3</sup> My father was that Sebastian of Messaline, whom I know you have heard of. He left behind him myself and a sister, both born in an hour. If the heavens had been pleased, would we had so ended! but you, sir, altered that; for some hour before you took me from the breach of the sea was my sister drowned.
- Antonio: Alas the day!
- Sebastian: A lady, sir, though it was said she much resembled me, was yet of many accounted beautiful.<sup>3</sup> I am yet so near the manners of my mother, that upon the least occasion more mine eyes will tell tales of me. (1) I am bound to Count Orsino's court. Farewell.
- Antonio: The gentleness of all the gods go with thee! I have many enemies in Orsino's court, Else would I very shortly see thee there. (2) But come what may, I do adore thee so, That danger shall seem sport, ha! and I will go! (3)
- Malvolio: Young gentleman! Young gentleman! Were not you even now with the Countess Olivia? (4)
- Viola: Even now, sir.<sup>3</sup>
- Malvolio: She returns this ring to you, sir. You might have saved me my pains, to have taken it away yourself. (5)
- Viola: I'll none of it.
- Malvolio: Come, sir, you peevishly threw it to her; and her will is, it should be so returned. If it be worth stooping for, there it lies in your eye; if not, be it his that finds it. (6)

ACT I, SCENE 6

Business

Cues

---

7. Viola stoops, picks up ring, regards it quizzically.

Lights:

8. She shrugs in good-humored helplessness, exits DR arch

Take out spots

9. Musicians enter, take UL, play introduction to It Was a Lover and His Lass. Revelers enter laughing. They dance and sing to music, exit DR arch. Musicians exit DL arch as the forestage curtain opens.

Take down white borders and foots.

Laughter off DL arch

Enter musicians

Enter revelers

Warn forestage curtain

Open forestage curtain

Viola: I left no ring with her: what means this lady?(7)  
 Fortune forbid my outside hath not charmed her!  
 She made good view of me; indeed, so much,  
 That sure methought her eyes had lost her tongue,  
 For she did speak in starts distractedly.  
 She loves me, sure! <sup>3</sup> I am the man! <sup>3</sup>  
 My master loves her dearly;  
 And I, poor monster, <sup>6</sup> am as fond of him;  
 And she, mistaken, seems to dote on me!  
 What will become of this? As I am a man,  
 My state is desperate for my master's love;  
 As I am woman,--now alas the day!--  
 What thriftless sighs shall poor Olivia breathe!  
 O time! thou must untangle this, not I;  
 It is too hard a knot for me to untie! (8)

Revelers: <sup>2</sup>(9) It was a lover and his lass,  
 With a hey, and a ho, and a hey, no, ni, no,  
 That o'er the green corn field did pass,  
 In the spring time, the only pretty ring time,  
 When birds do sing: hey, ding, a-ding, ding, ding.  
 Sweet lovers love the spring.

ACT I, SCENE 7

Business

Cues

---

Opening: Feste at bench DR playing and singing. Toby sprawled in armchair R of L table. Andrew in straight chair L of table. Toby has cup, Andrew, ladle. They swing them in time to music. Andrew has punch bowl in lap.

Lights at opening:  
Front red borders  
Rear blue borders  
Red foots

1. Knights salute Feste and drink. Toby drains his, hold it at arm's length for Andrew to fill.
2. Toby bangs empty cup upside down on table, rises unsteadily, X downstage of table, takes bowl from Andrew, drinks directly from it.
3. He returns to his armchair.
4. He fills Toby's empty cup.
5. They drink together; Toby finishes his.
6. Feste X to table L, sits on it.
7. He leans toward Toby, both hands on the table in front of him.
8. Same gesture toward Andrew.
9. He finishes his drink. Feste continues his song.

## ACT I, SCENE 7

- Scene: A wine cellar in Olivia's house.
- Feste: O, mistress mine, where art thou roaming?  
O, stay and hear; your true love's coming,  
That can sing both high and low;  
Trip no further pretty sweeting;  
Journeys end in lovers' meeting,  
Every wise man's son doth know.
- Omnes: Every wise man's son doth know. (1)
- Sir Toby: Approach, Sir Andrew; not to be a-bed after  
midnight is to be up betimes; and<sup>3</sup> thou know'st--
- Sir Andrew: Nay, by my troth, I know not. But I know to  
be up late- is to be up late.
- Sir Toby: A false conclusion; I hate it as an unfilled  
can! (2) To be up after midnight and to go  
to bed then, is early; so that to go to bed  
after midnight is to go to bed betimes. Does  
not our life consist of the four elements? (3)
- Sir Andrew: Faith, so they say; but I think it rather  
consists of eating and drinking. (4)
- Sir Toby: Thou'rt a scholar; let us therefore eat and  
drink! <sup>3</sup> (5)
- Clown: (6) How now, my hearts! <sup>3</sup>
- Sir Toby: Now let's have a <sup>5</sup> catch-song. <sup>3</sup>
- Sir Andrew: Excellent! <sup>3</sup>
- Sir Toby: Come on; there is sixpence for you: let's  
have a song. <sup>3</sup>
- Clown: Would you have a love-song, (7) or a song  
of good life? (8)
- Sir Toby: A love-song, a love-song.
- Sir Andrew: Ay, ay; I care not for good life. (9)



ACT I, SCENE 7

Business

Cues

---

10. He stammers on it.

11. He kisses his finger tips.

12. He lays a forefinger beside his nose.

13. A silly titter.

14. Maria stands on platform UC, hands on hips, surveying the scene. She shrieks at them.

15. She comes down steps.

16. As toby rises to greet her, Feste swings his legs over Toby's head, ending in a spring on the floor behind the table. Toby gets to his feet, takes her hands, whirls her in a fast circle that ends with a plop in his chair, Maria on his lap.

17. She shakes her finger in his face.

Warn Malvolio entrance  
UL

18. He jiggles her up and down on his knees.

- Clown: What is love? 'tis not hereafter;  
Present mirth hath present laughter;  
What's to come is still unsure;  
In delay there lies no plenty;  
Then come kiss me, sweet and twenty,  
Youth's a stuff will not endure.
- Omnes: Youth's a stuff will not endure.
- Sir Andrew: (10) A mellifluous voice, as I am true knight.
- Sir Toby: (11) A contagious breath.
- Sir Andrew: Very sweet and contagious, in faith.
- Sir Toby: (12) To hear by the nose, it is <sup>5</sup> sweet in contagion. But shall we make the welkin dance indeed? Shall we rouse the night-owl in a <sup>5</sup> song that will drown all our sorrows? Shall we do that?
- Sir Andrew: An you love me, let's do it! <sup>3</sup> Begin, fool: it begins: "Hold thy peace."
- Clown: I shall never begin if I hold my peace.
- Sir Andrew: (13) Good, in faith. Come, begin.
- Omnes: Hold thy peace,  
And I prithes hold thy peace,  
Thou knave!  
Hold thy peace, thou knave,  
Thou knave!
- Maria: (14) What a caterwauling do you keep here! (15)
- Omnes: Maria! Sweet wench! (16)
- Maria: (17) If my lady have not called up her steward Malvolio and bid him turn you out of doors, never trust me. <sup>3</sup>
- Sir Toby: Am I not <sup>5</sup> her kin? Am I not her blood? (18)  
"There dwelt a man in Babylon, lady, lady!"
- Clown: Beshrew me, the knight's in admirable fooling.

Act I, scene 7

"My masters, are you mad,  
or what are you?"



ACT I, SCENE 7

Business

Cues

---

19. Malvolio enters in nightgown and cap, carrying lantern, pauses on platform, glares at revelry. Toby shoves Maria from his lap to floor.

20. He comes C. All eyes are on him. Enter Malvolio UL

21. Toby waves his hand in drunken dismissal, reaches across table for bowl and ladle.

22. Toby silences Andrew's off-key song with a crack over the head with the ladle.

23. Andrew titters.

24. Sir Toby jumps, almost throwing Malvolio off balance.

25. Feste runs up behind Malvolio, at his right, joining with Toby in mocking song. Toby pulls Maria to her feet. They make a circle around Malvolio catching Andrew into it on their way around. Malvolio is furious. He shakes lantern above his head.

26. The circle breaks. Feste, Andrew, and Maria fall back, laughing and panting. Andrew sinks into his chair. Maria URC, Feste ULC. Toby, on Malvolio's R shakes his fist in Malvolio's face.

- Sir Andrew: Ay, he does well enough if he be disposed, and so do I too; he does it with a better grace, but I do it more natural.
- Sir Toby: "O' the twelfth day of December,"--
- Maria: For the love o' God,--peace! (19)
- Malvolio: My masters, are you mad, or what are you? (20) Have you no wit, manners, nor honesty, but to gabble like tinkers at this time of the night? <sup>3</sup> Is there no respect of place, persons, nor time in you?
- Sir Toby: We did keep time, sir, in our catches.<sup>5</sup> Go hang! (21)
- Malvolio: Sir Toby, I must be round with you, My lady bade me tell you, that, though she harbors you as her kinsman, she's nothing allied to your disorders.
- Sir Andrew: "There dwelt a man in Babylon, lady, lady!" (22)
- Malvolio: If you can separate yourself and your misdemeanors, (23) you are welcome to the house; if not, and it would please you to take leave of her, she is very willing to bid you farewell.(24)
- Sir Toby: "Farewell, dear heart, since I must needs be gone."<sup>3</sup>
- Clown: (25) "His eyes do show his days are almost done."
- Sir Toby: "Farewell, dear heart, but I will never die."  
"Shall I bid him go?"
- Malvolio: Peace! Peace!
- Clown: "What an if you do?"
- Sir Toby: "Shall I bid him go, and spare not?"
- Malvolio: Peace, I say!
- Clown: "O no, no, no, no, you dare not." (26)

ACT I, SCENE 7

Business

Cues

---

27. He yanks disrespectfully at the badge of office which hangs from a chain around Malvolio's neck.

28. He X Malvolio to sit in arm-chair. Maria X upstage with punch bowl, fills it from keg UC, goes to back of table with it.

29. Feste stands UR of Malvolio, unseen by him, mimicking every gesture.

30. Maria shoos him out UL, shaking her apron at him. He attempts impressive exit, catches his foot on nightgown on first step, retrieves dignity, stalks out UL, closely followed by Feste who imitates him and exits also.

31. Maria returns to Toby, places her arms about his neck.

32. She struts C in imitation.

33. Skips to table and sits on downstage end of it.

34. Toby lays a forefinger on nose.

35. Andrew does the same.

36. She jumps down from table, X to small table R, takes two candles, X upstage to end of L table, places candles on it.

37. She stifles a yawn.

38. She ascends the platform, waves affectionately and skips out UL.

Warn forestage curtain

Warn act curtain

- Sir Toby: Out o' tune? sir, ye lie. Art any more than a steward? Dost thou think because thou art virtuous, there shall be no more cakes and ale?<sup>3</sup> Go, sir, rub you chain with crumbs. (27) A stoup of wine, Maria! (28)
- Malvolio: Mistress Mary, (29) if you prized my lady's favor at any thing more than contempt, you would not give means for this uncivil rule. She shall know of it, by this hand.
- Maria: Go shake your ears.<sup>3</sup> (30) Sweet Sir Toby, (31) be patient for to-night; since the youth of the count's was to-day with my lady, she is much out of quiet. For Monsieur Malvolio, (32) let me alone with him: if I do not gull him into a byword, and make him a laughing stock, do not think I have wit enough to lie straight in my bed; I know I can do it!
- Sir Toby: Possess us, possess us!<sup>3</sup> What wilt thou do? (33)
- Maria: I will drop in his way some secret love letters, wherein, by the color of his beard, the shape of his leg, the manner of his walk, the expression of his eye, forehead, and complexion, he shall find himself most feeling personated. I can write very like my lady your niece: on a forgotten matter we can hardly make distinction of our hands!
- Sir Toby: Excellent! I smell a device! (34)
- Sir Andrew: I have it in my nose, too! (35)
- Sir Toby: He shall think, by the letters that thou wilt drop, that they come from my niece, and that she's in love with him!<sup>3</sup>
- Sir Andrew: O, 'twill be admirable!
- Maria: Sport royal, I warrant you!<sup>3</sup> (36) I will plant you two where he shall find the letter; observe his construction of it. For this night, to bed, (37) and dream on the event. Farewell! (38)
- Sir Toby: Good night,<sup>5</sup> sweet wench.



ACT I, SCENE 7

Business

Business Cont.

39. Drunkenly sorry for himself, he punctuates the last three words by dropping his chin lower and lower until it hits the table. His eyes close.

40. Sir Andrew does not move. Toby reels to him and pats him on head once. No response.

41. He tries it again, but misses him, pats table instead. Puts hands under Andrew's armpits and pulls him to his feet, below table. They sway uncertainly.

42. Toby puts finger to lips, looks around.

43. Andrew opens eyes, does same.

44. Rests head on Toby's shoulder. Sobs.

45. Toby pats him affectionately on back. Tries to prop him up, but Andrew falls back onto Toby's outspread palm. Props him again, tests his stability, thinks it will do, leaves him long enough to go behind table for candles, gets one. Meanwhile Andrew's legs go out from under, he sits on floor, back again-and exit UL singing. st table, legs spread. Toby turns to prop again, feels no one there. Goes upstage of table, searching empty air with candle and calling.

46. X DC, steps unknowingly over Andrew's leg. Still looking at his own eye level, he drops candle to directly in front of Andrew's face. Andrew opens eyes, blows it out. Toby discovers him, pulls him to his feet, braces him, gets lighted candle from table, and into Andrew's grasp. Attempts to light his own from Andrew's. They advance to each other, trying to touch wicks, but as they almost

make it, they reel backwards.

They try again, passing each other entirely. Again, and the candles touch so viciously that lighted one is put out. Toby sets his on table, takes Andrew's, bangs it on table in disgust.

47. He takes Andrew's arm, but he is facing one way, Andrew the other. They circle counter-clockwise half way, stop, look blankly at the seats of each other's breeches. Complete the circle, repeat business of looking at each other's posteriors.

48. They drop arms and link the other arms, which results in a clockwise circle. As he passes the punch bowl, Toby drops Andrew's arm and drinks. Takes Andrew's hand, pulls him toward steps. Andrew gets away, totters back to table for the bowl, rejoins Toby. Arms about each other, they careen up the steps

---

Cues

---

Close forestage curtain

Close act curtain

House lights on

Sir Andrew: Before me, she's a good wench.

Sir Toby: She's true-bred, and one that adores me. What o' that?

Sir Andrew: (39) I was adored once, too.

Sir Toby: Let's to bed, knight. (40)  
Come, knight, let's to bed. (41)  
Shhhh! (42)

Sir Andrew: Shhhh! (43)

Sir Toby: Thou hadst need send for more money.

Sir Andrew: If I cannot recover your niece, I am a foul way out. (44)

Sir Toby: Send for money, knight.<sup>3</sup> (45)  
Knight, knight! Where art thou, knight? (46)  
Come, come. I'll go burn some sack.  
'Tis too late to go to bed now. (47)  
Come, knight. (48)  
Come, knight!

Omnes: "There dwelt a man in Babylon, lady, lady!"

# ACT II, SCENE I

## Business

## Cues

Opening: Duke enters R door, Viola following, descends R stairs, motions her to follow, permits her to precede him.

Lights at opening:

1. They ascend apron stairs to DC.

House lights off

red, white, blue foots

photo spot-floods DC

2. She turns to face him, her left foot on the top C stairs.

spot on R door

bleacher spot

3. Orsino turns aside impatiently.

Spot on R door out

4. She sits on the top step.

5. She looks away from him.

6. He turns back to her with interest.

7. She looks up at him, then turns a little away.

8. She looks directly at him.

9. An amused smile crosses his face.

10. She stands, looks directly into Orsino's eyes.

11. She turns away in confusion.

12. She speaks briskly.

## ACT II, SCENE I

Scene:

Duke: (1) <sup>7</sup> Get thee to <sup>5</sup> yonder cruel Olivia.

Tell her my love, more noble than the world,  
<sup>5</sup> Cares not for all the wealth and lands she has,<sup>3</sup>  
<sup>5</sup> But say it is the beauty nature gave her  
That attracts my soul. (2)

Viola: But if she cannot love you, sir?

Duke: I cannot be so answered.

Viola: Sooth, but you must. (3)  
Say that some lady,--as perhaps there is,--  
Hath for your love as great a pang of heart  
As you have for Olivia: you cannot love her;  
You tell her so; must she not then be answer'd?

Duke: <sup>3</sup> Make no compare  
Between that love a woman can bear me  
And that I owe Olivia.

Viola: Ay, but I know--

Duke: What dost thou know?

Viola: (4) Too well what love women to men may owe:  
In faith, they are as true of heart as we.  
My father had a daughter loved a man,--  
As it might be, perhaps-- (5) were I a woman,--  
I should your lordship.

Duke: (6) And what's her history?

Viola: A blank, my lord. (7) She never told her love,  
But let concealment, like a worm in the bud,  
Feed on her damask cheek: she pined in thought,  
And with a green and yellow melancholy  
She sat like patience on a monument,  
Smiling at grief. (8) Was not this love indeed? <sup>3</sup>

Duke: (9) But died thy sister of her love, my boy?

Viola: (10) I am all the daughters of my father's house--(11)  
And all the brothers too: and yet--I know not.  
(12) Sir, shall I to this lady?

13. He takes ring from his finger  
and gives it to her.

Warn act curtain  
Warn forestage curtain

14. Viola X to DL.

Open act curtain  
Open forestage curtain

15. He waves, swings about, X  
to DR, exits between proscenium  
arch and act curtain. Viola  
looks after him, kisses the ring,  
pulls herself up and exits DL  
between proscenium arch and act  
curtain.

Duke:

Ay, that's the theme.  
To her in haste; (13) give her this jewel, (14) say,  
My love can give no place, bide no<sup>s</sup> delay. (15)

# ACT II, SCENE 2

## Business

## Cues

---

Opening: Toby enters UL, Andrew DL, backing in, on tiptoes. They bump into each other C. Toby sweeps off his hat, bows elaborately, Andrew follows in awkward imitation. Toby runs to platform, peers off UR. While there, he sees Fabian enter DR. He comes C to greet him, Fabian on his R, Andrew on his L.	Lights at opening:  red, white, blue foots red, blue, alternate white borders  PAR 3 <sup>rd</sup> 's R,C,L
--	---

1. He X above Andrew, claps him heartily on back.

2. He sees Maria skipping in UR. Warn spot R door

3. Maria X to C

4. She shows them.

5. She pushes them toward R. apron stairs: first Fabian, next Andrew, then Toby. They scramble down the stairs.

Spot on R door

6. She drops the letter below L bench.

7. She looks off UR, skips to the others on apron stairs, gets down on hands and knees in front of Toby, peeks around proscenium arch.

8. Malvolio enters UR, talking to himself.

9. The four rise up: Maria on hands and knees; Toby with his hands on her hips; Andrew looking over Toby's shoulders; Fabian, who is last in line, standing.

10. Andrew pushes Toby down by the shoulders.

11. Andrew shakes his fist.

12. Fabian pushes Andrew down by the shoulders. They all scramble onto stage, hiding below R bench.

Spot R door out

13. Malvolio reaches Olivia's chair UC.

## ACT II, SCENE 2

- Scene: Another part of Olivia's garden.
- Sir Toby: Come thy ways, Signior Fabian!
- Fabian: Nay, I'll come: if I lose a scruple of this sport, let me be boiled to death with melancholy!
- Sir Toby: Wouldst thou not be glad to have this rascally sheep-biter come by some notable shame?
- Fabian: I would exult, man: you know, he brought me out o' favor with my lady about a bear-baiting here.
- Sir Toby: To anger him we'll have the bear again; and we will fool him black and blue; shall we not, Sir Andrew? (1)
- Sir Andrew: And we do not, it is pity of our lives.
- Sir Toby: (2) Here comes our little villain. How now, my jewel?
- Maria: (3) Get ye all three behind the garden wall: Malvolio's coming down this walk. He has been yonder in the sun practising behaviour (4) to his own shadow this half hour. Observe him, for the love of mockery: for I know this letter will make a complete idiot of him! Close, in the name of jesting! (5) Lie thou there; (6) for here comes the trout (7) that must be caught with tickling.
- Malvolio: (8) 'Tis but fortune; all is but fortune. Maria once told me she did affect me. Besides, she uses me with a more exalted respect than any one else that follows her. What should I think on it? (9)
- Sir Toby: Here's an overweening rogue!
- Sir Andrew: (10) O, peace! <sup>3</sup> (11) Faith, I could so beat the rogue!
- Fabian: (12) Peace, I say!
- Malvolio: (13) To be Count Malvolio!



14. Toby jumps up.

15. Fabian signals Toby to get down. Malvolio looks R, arranges himself on chair. The four crawl behind R bench to below R hedge.

16. Four heads up, Toby's highest.

17. Andrew pushes Toby down.

18. Toby up, Andrew pulls him down.

19. Toby up, Andrew pulls him down.

20. Malvolio fingers badge, drops it in disdain.

21. Rises, X to sit L bench. Four scramble to behind R hedge.

22. Toby rises from behind hedge. Andrew, Fabian pull him down, a hand on either shoulder.

23. Same business.

24. Toby rises. This time Andrew and Fabian do not show their heads above hedge. Toby then is up and down like a jack-in-the box.

25. Same business.

26. Andrew rises, grinning, is pulled down.

- Sir Toby: (14) Ah, rogue! <sup>3</sup>
- Fabian: (15) O, peace! now he's deeply in: look how imagination blows him up.
- Malvolio: Having been three months married to her, sitting in my state. (16)
- Sir Toby: O, for a <sup>5</sup> sling-shot, to hit him in the eye! (17)
- Malvolio: Calling my officers about me, in my <sup>5</sup> rich velvet gown; having come from a day-bed where I have left Olivia sleeping,--
- Sir Toby: (18) Fire and brimstone! <sup>3</sup>
- Malvolio: And then to ask for my kinsman Toby,--
- Sir Toby: (19) Bolts and shackles! <sup>3</sup>
- Malvolio: Seven of my people, with an obedient start, make out for him; I frown the while; and perchance wind up my watch, or play with my-- (20) some rich jewel. (21) Toby approaches; curtsies to me,--
- Sir Toby: (22) Shall this fellow live? <sup>3</sup>
- Malvolio: I extend my hand to him thus, quenching my familiar smile with an austere regard of control,--
- Sir Toby: (23) And does not Toby take you a blow o' the lips, then?
- Malvolio: Saying, "Cousin Toby,--"
- Toby: (24) What, what!
- Malvolio: "You must amend your drunkenness."
- Sir Toby: (25) Out, scab! <sup>3</sup>
- Malvolio: "Besides, you waste the treasure of your time with a foolish knight,--"
- Sir Andrew: That's me, I warrant you! (26)
- Malvolio: One Sir Andrew,--"

ACT II, SCENE 2

Business

Cues

---

27. Andrew is up, again pulled down.

28. Sees letter, pokes it with staff, bends to pick it up.

29. Examines it. Four heads up, delighted grins on their faces.

30. Andrew, Fabian sneak from hedge, ascend R platform steps, tiptoe across, down L steps, hide behind L hedge.

31. X to DR. Looks UR, almost catches Toby and Maria. Similar business UL.

32. Breaks seal on letter.

33. Four rise above hedges.

34. Toby shakes fist, Malvolio looks UR, but they are out of sight. Similar business as he looks UL.

35. Reads last three phrases again with gestures, the last gesture indicating himself.

36. Resuming reading, paces DR.

37. Turns pacing DL.

38. X to C, thinking it over.

39. Heads go down quickly as he turns to pace a few steps decisively toward UC.

40. Walks UC. Four sneak around to below the hedges.

41. Tries a variety of smiles. The four get on knees to see.

Sir Andrew: I knew 'twas I! <sup>3</sup> (27)

Malvolio: (28) What <sup>5</sup> have we here? (29)

Fabian: Now is the woodcock near the <sup>5</sup> snare. <sup>3</sup> (30)

Malvolio: By my life, this is my lady's hand! <sup>3</sup> "to the unknown beloved, this, and my good wishes:"-- her very phrases! (31) By your leave, wax. <sup>3</sup> (32) To whom should this be? (33)

Fabian: This wins him, liver and all!

Malvolio: "Jove knows I love:

But who?

Lips, do not move;

No man must know."

"No man must know. No man must know." <sup>3</sup> If this should be thee, Malvolio? (34) Soft! here follows prose! <sup>3</sup> "In my stars I am above thee; but be not afraid of greatness; some are born great, some achieve greatness, and some have greatness thrust upon 'em. (35) "Thy Fates open their hands; (36) let thy blood and spirit embrace them; and, to inure thyself to what thou art like to be, cast thy humble appearance and appear fresh. (37) Be opposite with a kinsman, surly with servants; let thy tongue tang arguments of state; put thyself into the trick of singularity; she thus advises thee that sighs for thee. Remember who commended thy yellow stockings, and wished to see thee ever cross-gartered; (38) I say remember. <sup>3</sup> Farewell. She that would alter services with thee. The Fortunate-Unhappy." (39)

Daylight <sup>5</sup> discovers not more! This is open! I will be proud, I will read politic authors, I will baffle Sir Toby. <sup>3</sup> I will be strange, stout in yellow stockings, and cross-gartered, even with the swiftness of putting on! (40) Jove and my stars be praised! Here is yet a postscript.

"Thou canst not choose but know who I am. If thou entertainest my love, let it appear in thy smiling; thy smiles become thee well. (41) Therefore in my presence still smile, dear my sweet, I prithee."

ACT II, SCENE 2

Business

Cues

---

42. Blows a kiss heavenward.  
Smiles first at one leg, then  
the other, lifting them apprais-  
ingly. He struts, exits DL.  
As he comes down, Toby and Maria  
scramble behind R bench, Fabian  
and Andrew retreat behind L bench.  
As soon as he is out, they tumble  
C.

Warn forestage curtain

43. He attempts to embrace her.  
She dodges behind Fabian.

44. Toby drops to his knees by  
her R foot, places his head on  
ground.

45. Andrew does the same before  
her L foot. She laughs, takes  
their arms, helps them to their  
feet.

46. She takes Fabian's right arm  
with her left, and they run out  
DL arch.

47. Toby and Andrew link arms  
and follow.

Close forestage curtain

Jove, I thank thee: I will smile; I will do everything that thou wilt have me! (42)

Fabian: I will not give my part of this sport for a pension of thousands to be paid from<sup>s</sup> the countess's treasury.

Sir Toby: I could marry this wench for this device! (43)

Sir Andrew: So could I, too.<sup>3</sup>

Sir Toby: Wilt thou set thy foot on my neck? (44)

Sir Andrew: Or on mine, either?<sup>3</sup> (45)

Maria: If you will then see the fruits of the sport, mark his first approach before my lady: he will come to her in yellow stockings, and 'tis a color she abhors, and cross-gartered, a fashion she detests; and he will smile upon her, which will now be so unsuitable to her disposition, being<sup>s</sup> drowned in melancholy as she is, that it cannot but turn him into a notable contempt! If you will see it, follow me! (46)

Sir Toby: To the gates of Tartar!<sup>3</sup> (47)

ACT II, SCENE 3

Business

Cues

---

Opening: Sebastian and Antonio  
enter DR arch, X to C.

Lights at opening:

1. Antonio takes his purse  
from belt, hands it to Sebastian.

red, white, blue foots

2. Sebastian X to DL arch  
whistling. Antonio calls after  
him when he is nearly at arch.

red, blue, alternate white  
borders

3. He waves, exits DL arch.  
Antonio returns the salute, turns  
and exits DR arch.

photo spot-floods DC

bleacher spot

Warn forestage curtain

Open forestage curtain

## ACT II, SCENE 3

Scene: Another street

Sebastian: I would not by my will have troubled you;  
But, since you make your pleasure of your pains,  
I will no further chide you.

Antonio: I could not stay behind you; my desire,  
More sharp than filed steel, did spur me forth.<sup>3</sup>

Sebastian: My kind Antonio,  
I can no other answer make but thanks.<sup>3</sup>  
Shall we go see the<sup>5</sup> land-marks of this town?

Antonio: Would you'd pardon me;  
I do not without danger walk these streets;  
Once, in a sea-fight 'gainst the count's<sup>5</sup> own frigate  
I did some service; of such note indeed,  
That were I taken here it would scarce be answered.<sup>3</sup>

Sebastian: Do not then walk too open.

Antonio: It doth not fit me. Hold, sir, here's my purse. (1)  
In the south suburbs, at the Elephant,  
Is best to lodge: I'll<sup>5</sup> go order our supper  
Whiles you beguile the time and feed your knowledge  
With viewing of the town: there shall you have me.

Sebastian: Why I your purse?

Antonio: <sup>5</sup> Perhaps your eye shall light upon some toy  
You have desire to purchase; and your store,  
I think, is not for idle markets, sir.

Sebastian: I'll be your purse-bearer and leave you for an hour. (2)

Antonio: Sebastian! To the Elephant!

Sebastian: I do remember! (3)



ACT II, SCENE 4

Business

Cues

---

Opening: Toby seated bench DL, Fabian stands UR of him, Andrew paces back and forth from UC to DC. Stops C. Toby smiles affectionately at him.

1. Andrew stamps foot manfully.
2. Digs Toby in ribs with elbow, winks, X above Andrew, claps him on back, standing on Andrew's R.
3. Andrew blinks at Fabian.
4. Pantomimes vicious thrusts.
5. Looks excitedly from one to other.
6. Toby gives him a shove. Andrew trots to DR arch, shakes fist in air.
7. Toby X to arch, pushes Andrew out, X back to Fabian C. Both laugh uproariously.

Lights at opening:

red, white, blue foots

red, blue, alternate white borders.

PAR 38's L,R,C

Warn Maria enter DL arch

## ACT II, SCENE 4

- Scene: Olivia's garden
- Sir Andrew: No, faith, (1) I'll not stay a jot longer!
- Sir Toby: Thy reason, dear venom, give thy reason.
- Fabian: You must needs yield your reason, Sir Andrew.
- Sir Andrew: Marry, I saw your niece do more favors to the Count's serving-man than ever she bestowed upon me; I saw it in the orchard!
- Sir Toby: Did she see thee the while, old boy? Tell me that?
- Sir Andrew: As plain as I see you now.
- Fabian: This was a great argument of love in her towards you! <sup>3</sup> (2) She did favor to the youth in your sight only to exasperate you. <sup>3</sup> You are now sailed into the north of my lady's opinion; where you will hang like an icicle on a Dutchman's beard, unless you do redeem it by some laudable attempt either of valor or policy. (3)
- Sir Toby: Why then, build thy fortunes upon the basis of valor! Challenge the count's youth to fight with him; hurt him in eleven places: (4) my niece shall take note of it; and assure thyself, there is no love-broker in the world can do more in man's commendation with woman, than report of valor.
- Fabian: There is no way but this, Sir Andrew.
- Sir Andrew: (5) Will either of you bear me a challenge to him?
- Sir Toby: Go, write it in a martial hand; be curst and brief; it is no matter how witty, so it be eloquent, and full of invention. <sup>3</sup> Go! About it! (6)
- Sir Andrew: Knave! Scurvy fellow! Where shall I find you?
- Sir Toby: (7) We'll call for thee at <sup>5</sup>thy bedchamber: go!
- Fabian: This is a dear <sup>5</sup>fool to you, Sir Toby.

ACT II, SCENE 4

Business

Cues

8. Toby sees Maria entering DL arch.

9. She is overcome with laughing, X to C between Toby and Fabian.

10. She imitates.

11. Maria takes both their arms and they run out UL.

12. Olivia enters DR arch, X to bench R, sits.

13. Maria appears UL, waving Toby and Fabian back. Olivia sees her, checks herself.

14. Maria X to C.

15. Malvolio appears DL arch, in yellow stockings, cross-gartered. He is smiling his prettiest. Maria sinks to bench L scarcely able to contain her laughter. He X to C, frowns at her, waves her aside with his staff. She retreats to UL. Olivia looks him over in surprise.

16. He smirks his widest smile, rolls his eyes flirtatiously.

Enter Maria DL arch

Warn Olivia enter DR arch

Enter Olivia DR arch

Warn Malvolio enter DL arch

Enter Malvolio DL arch

- Sir Toby: I have been dear to him, lad, and some two thousand strong, or so!
- Fabian: We shall have a rare letter from him: but you'll not deliver it?
- Sir Toby: Never trust me, then! <sup>3</sup> (8) Look where the youngest wren of nine comes!
- Maria: (9) If you desire the spleen, and will laugh yourselves into stitches, follow me! Our fool Malvolio is <sup>3</sup> in yellōw stockings!
- Sir Toby: And cross-gartered?
- Maria: Most villainously. <sup>3</sup> He does obey every point of the letter that I dropped to betray him: he does smile (10) his face into more lines than a withered apple: you have not seen such a thing as it is! I can hardly forbear hurling things at him. I know my lady will strike him: if she do, he'll smile and take it for a great favor!
- Sir Toby: Come, bring us, bring us where he is! (11)
- Olivia: (12) I have sent after him: he says he'll come, How shall I feast him? what bestow of him? For youth is bought more oft than begged or borrowed. (13) I speak too loud. Where is Malvolio? he is sad and civil, And suits well for a servant with my fortunes: Where is Malvolio?
- Maria: He's coming, madam; but in a very strange manner. He is sure possessed, madam.
- Olivia: Why, what's the matter? does he rave?
- Maria: (14) No, madam, he does nothing but smile: your ladyship were best to have some guard about you, if he comes; for, sure, the man is tainted in his wits. <sup>3</sup> (15)
- Olivia: How now, Malvolio? (16)
- Malvolio: Sweet lady--ho, ho!

Act II, scene 4

"And some have greatness thrust upon them!"



ACT II, SCENE 4

Business

Cues

---

17. Olivia is shocked.

18. He ogles her.

Warn Lady II enter DL  
arch

19. Malvolio kisses hand to her.

20. He advances closer.

21. And closer.

22. And closer. Maria is convulsed. Olivia rises in alarm, starts UR. He goes upstage of bench, as if he would cut her off.

23. He pirouettes to steps UC.

24. He dances onto first step.

25. Lady II stands in arch DL.

26. Olivia X to bench L to speak to Maria, X to arch DL, exits, followed by Lady II. Malvolio continues his posing on step UC. Maria exits UL to get Toby.

27. Malvolio struts to bench R, sits.

Enter Lady II DL arch

- Olivia: Smilest thou? (17)  
I sent for thee upon a sad occasion.
- Malvolio: Sad, lady! I could be sad: this does make  
some obstruction in the blood, this cross-  
gartering; but what of that? If it please  
the eye of one.<sup>3</sup> (18)
- Olivia: Why, how dost thou, man? (19) what is the  
matter with thee?<sup>3</sup>
- Malvolio: "Be not afraid of greatness:" 'twas well writ!
- Olivia: What meanest thou by that, Malvolio?
- Malvolio: "Some are born great,"--(20)
- Olivia: Ha!
- Malvolio: "Some achieve greatness,"--(21)
- Olivia: What sayest thou?
- Malvolio: "And some have greatness thrust upon them!" (22)
- Olivia: Heaven restore thee!
- Malvolio: "Remember who commended thy yellow stockings,"--(23)
- Olivia: Thy yellow stockings?
- Malvolio: "And wished to see thee cross-gartered." (24)
- Olivia: Cross-gartered!<sup>3</sup>
- Lady II: (25) Madam, the young gentleman of the Count  
Orsino's is returned: I could hardly entreat  
him back: he attends your ladyship's pleasure.
- Olivia: (26) I'll come to him. Good Maria, let this  
fellow be looked to. Where's my cousin Toby?  
Let some of my people have a special care of  
him.<sup>3</sup>
- Malvolio: O, ho! do you come near me now? no worse man  
than Sir Toby to look at me! (27) This concurs  
directly with the letter: she sends him on  
purpose, that I may appear stubborn to him; for  
she incites me to that in the letter.



ACT II, SCENE 4

Business

Cues

---

28. Fabian enters first, X above bench R of Malvolio. Toby follows, X to DL of Malvolio. Maria X to C.

29. Toby snickers, X to Maria at C.

30. Malvolio rises, swaggers to DC.

31. Toby cuts him off at DC.

32. Malvolio is annoyed, turns and strides to DR.

33. Fabian comes down to cut him off at DR. Angrily Malvolio turns, X to DC.

34. Toby tugs at Malvolio's goatee.

35. He lays a hand on his shoulder. Malvolio tries to shake it off. Fabian, Toby, and Maria laugh and jeer. Malvolio is furious.

36. He scatters them with his staff, and exits UL. Maria runs to platform, peering on tiptoe to see him off UL. Fabian and Toby at C, rocking with laughter.

37. Toby sees Andrew at DR. arch.

"Cast thy humble<sup>5</sup> appearance," says she; be  
opposite with a kinsman, surly with servants."<sup>3</sup>  
It is Jove's doing and Jove make me thankful!<sup>3</sup>(28)

Fabian: Here he is, here he is! How is it with you,  
sir, how is it with you, man?

Malvolio: Go off; I discard you: let me enjoy my private--  
go off.

Maria: <sup>3</sup> Did not I tell you? Sir Toby, my lady prays  
you to have care of him. (29)

Malvolio: Ah, ha! does she so? (30)

Sir Toby: <sup>3</sup> Peace, peace; (31) we must deal gently with  
him!<sup>34</sup>(32)

Fabian: (33) No way but gentleness; gently, gently; the  
friend is rough, and will not be roughly used.

Sir Toby: Why how now, my<sup>5</sup> fine fellow! (34) how dost  
thou, chuck?

Malvolio: Sir!

Sir Toby: Ay, Biddy, come with me!<sup>3</sup>(35)

Maria: Get him to say his prayers, good Sir Toby, get  
him to pray!

Malvolio: My prayers, minx?

Maria: No, I warrant you, he will not hear of godliness!

Malvolio: Go hang yourselves all! (36) You are idle, shallow  
things: I am not of your element: You shall  
know more hereafter.

Sir Toby: Is it possible?

Fabian: If this were played upon a stage now, I could  
condemn it as an improbable fiction.<sup>3</sup>

Sir Toby: Come, we'll have him in a dark room and bound.  
My niece is already in the belief that he's mad.<sup>3</sup>  
(37) But see, but see!

ACT II, SCENE 4

Business

Cues

---

38. Andrew runs to C, standing between them, holding out his letter with both hands.

39. Toby snatches the letter, winks at Fabian, goes DL with it. Maria joins them, puts an arm around Toby's neck, stands on tiptoe to follow the reading. Andrew stalks to R bench, stands arms folded, tight-lipped, in what he believes to be a manly pose.

40. Fabian turns to Andrew, who nods in delight.

41. Again Fabian complements Andrew, and he is increasingly pleased.

42. Toby looks up blankly, gets no help from Fabian or Maria, looks at Andrew who scowls ferociously.

43. Speaks approvingly to Andrew.

44. Whispers to Toby and Maria. Maria giggles.

45. Sir Andrew grins and nods. Does double take, scowling and pouting at Fabian.

46. Toby X to Andrew, slaps him on back. Andrew's legs buckle.

47. Andrew looks apprehensive.

48. Toby gives Andrew a push. Andrew resists it, draws his sword, shakes it uncertainly over his head, exits DR arch. Toby returns to Fabian at C.

- Fabian: More matter for a May morning. (38)
- Sir Andrew: Here's the challenge, read it: I warrant there's vinegar and pepper in it!
- Fabian: Is it so saucy?
- Sir Andrew: Ay, is it, I warrant him: do but read!
- Sir Toby: Give me. (39) "Youth,--whatsoever thou art,--thou art but a scurvy fellow."
- Fabian: (40) Good, and valiant.
- Sir Toby: "Wonder not, nor admire not in thy mind, why I do call thee so, for I will show thee no reason for it."
- Fabian: (41) A good note; that keeps you from the blow of the law.
- Sir Toby: "Thou comest to the lady Olivia, and in my sight she uses thee kindly; but thou liest in thy throat; that is not the matter I challenge thee for." (42)
- Fabian: (43) Very brief, and to exceeding good sense(44)less.
- Sir Toby: I will waylay thee going home; where if it be thy chance to kill me, "--
- Fabian: Good. (45)
- Sir Toby: "thou killest me like a rogue and a villain. Fare-thee-well; and God have mercy upon one of our souls! Thy friend, as thou usest him, and thy sworn enemy, Andrew Aguecheek." If this letter move him not, his legs cannot: (46) I'll give it him.
- Maria: You may have very fit occasion for it: he is now in some talk with my lady, and will by and by depart.
- Sir Toby: Go, Sir Andrew; scout me for him at the corner of the orchard; so soon as ever thou seest him, draw thy sword, and as thou drawest swear horrible; for it comes to pass oft that a terrible oath, with a swaggering accent sharply twanged off, gives a show of manhood. (47) Away! (48)

ACT II, SCENE 4

Business

Cues

---

49. Fabian sees Olivia and  
Viola as they enter DL arch.

50. Maria skips out UR.

51. They exit DR arch. Olivia  
X to bench R. Viola X to C.

52. She waits for a response.  
Getting none, she removes a  
cameo from her dress and holds  
it out to Viola.

53. Viola turns away. Olivia  
rises, presses it on her. Viola  
holds out her hand for it.  
Olivia takes her hand in both  
of hers.

54. She withdraws her hand from  
Olivia's.

55. X to DL arch, exits. Viola  
starts for DR arch, is met by  
Toby, Fabian following.

Sir Andrew: Nay, let me alone for swearing.

Sir Toby: Now will not I deliver his letter.<sup>3</sup> But, sir, I will deliver his challenge by word of mouth; set upon Aguecheek a notable report of valor; and drive the gentleman, as I know his youth will surely receive it, into a most hideous opinion of his rage, skill, and fury.<sup>5</sup> This will so fright them both that they will kill one another by the look.<sup>5</sup> (49)

Fabian: Here he comes with your niece. (50) Give them way till he take leave, and presently after him.

Sir Toby: I will meditate the while upon some horrid message for a challenge. (51)

Olivia: I have said too much unto a heart of stone  
And laid my honor<sup>5</sup> much too boldly out;  
There's something in me that reproves my fault;  
But such a headstrong potent fault it is,  
That it but mocks reproof.<sup>3</sup> (52)  
Here, wear this jewel for me, 'tis my picture; (53)  
Refuse it not; it hath no tongue to vex you;  
And I beseech you--come again to-morrow.  
What shall you ask of me that I'll deny?<sup>3</sup>

Viola: (54) Nothing but this; your true love for my master.

Olivia: How with my honor may I give him that  
Which I have given to you?

Viola: I will<sup>5</sup> release you.

Olivia: Well, come again to-morrow. Fare thee well.<sup>3</sup> (55)

Sir Toby: Gentleman, God save thee!

Viola: And you, sir.

Sir Toby: What defence thou hast, betake thee to it; for  
thy<sup>5</sup> enemy is quick, skillful and deadly!

Viola: You mistake, sir, I am sure; no man hath any  
quarrel to me.<sup>3</sup>

Sir Toby: You'll find it otherwise, I assure: therefore

Act II, scene 4

"Ay, but he will not now be pacified:  
Fabian can scarce hold him yonder."





ACT II, SCENE 4

Business

Cues

---

56. He looks over his shoulder at Fabian who suppresses a snicker.

57. Viola gasps and heads for DL arch. Toby pursues her, grabs her R wrist, pulls her across him, lays a hand on his sword hilt.

58. She turns first to Toby, then to Fabian, then back to Toby.

59. Toby exits DR arch.

60. Viola turns anxiously to Fabian.

61. Fabian emphasizes each adjective by a step forward, his face thrust into hers, backing her DLC.

62. Viola screams, exits arch DL, Fabian after her.

63. Toby shouts off, backs Andrew through arch DR, his left hand grasping the front of Andrew's doublet.

64. Andrew sobs his terror, dashes down stairs C. Toby pursues. Andrew X on floor to R apron stairs.

65. Toby pushes Andrew up R apron stairs, his hands palms up on Andrew's posterior.

66. Fabian pushes Viola on through DL arch.

if you hold your life at any price, betake you to your guard; for your opposite hath in him what youth, strength, skill and wrath can furnish man withal. (56)

Viola: I pray you, sir,--what is he?

Sir Toby: He is a knight, <sup>5</sup> a devil in private brawl; soules and bodies hath he divorced three; and his <sup>5</sup> anger at this moment is so <sup>5</sup> intense, that satisfaction can be none but by pangs of death. <sup>5</sup>

Viola: (57) I will return again into the house. <sup>3</sup>

Sir Toby: Back you shall not to the house, unless you undertake that with me which with as much safety you might answer him. Therefore on! <sup>3</sup>

Viola: This is as uncivil as strange. I beseech you, (58) do me this courteous office, as to know of the knight what my offence to him is; it is something of my negligence, nothing of my purpose.

Sir Toby: I will do so. Signior Fabian, stay you by my gentleman till I return. (59)

Viola: (60) Pray you, sir, do you know of this matter?

Fabian: I know the knight is incensed against you, even to a mortal combat; but nothing of the circumstance more.

Viola: I beseech you, what manner of man is he? <sup>3</sup>

Fabian: He is, indeed, sir, the most skillful, (61) bloody, and fatal opposite that you could possibly have found in any part of Illyria. <sup>3</sup> (62)

Sir Toby: (63) Why, man, he's a very devil. <sup>3</sup> They say he has been fencer to the Sultan!

Sir Andrew: Pox on it, I'll not meddle with him! (64)

Sir Toby: (65) Ay, but he will not now be pacified: (66) Fabian can scarce hold him yonder.

ACT II, SCENE 4

Business

Cues

---

67. Toby speaks to himself, X to C, Fabian X to C.

68. Viola and Andrew quake, eye each other.

69. Toby, Fabian X to Viola DL.

70. Viola speaks to herself.

71. Viola waves sword uncertainly. Fabian X to support her from behind, Andrew sees Viola being pushed to him; tiptoes out DR arch.

72. Toby X to DR, grabs Andrew, pushes him forward to C.

Warn entrance Antonio, outside R door. Officers DR arch.

73. Fabian pushes Viola to C. She and Andrew wave swords aimlessly. As blades circle each other, they touch. Both scream, drop their swords, Viola X DL to Fabian, Andrew X DR to Toby. Toby and Fabian push them C. Cautiously they retrieve swords, flee back to their seconds, who push them to C violently. They X each other, Viola to DR, where she nearly sticks Toby, Andrew to DL where he nearly sticks Fabian. Toby pushes Viola, Fabian pushes Andrew C. They pass each other again, pause, feel into the air with their swords. In her confusion Viola wheels, with her sword accidentally smacks Andrew on his posterior. He screams, runs down C stairs, his sword over his head in terror.

Enter Antonio outside R door. Officers DR arch.

---

Business Cont

76. Andrew sinks to his knees.

77. Antonio puts hand on sword hilt.

78. Andrew, on hands and knees, retreats to bench R.

79. Toby draws sword, Antonio draws. En garde, thrust, parry, en garde, crosse epee. Fabian X to Toby when he sees officers enter DR arch.

80. Toby X UR.

81. Second officer X to Antonio, takes his R arm.

74. Antonio has entered outside R door, X on floor to stairs C, meets Andrew midway on stairs, grasps Andrew by front of doublet. Andrew drops his sword.

75. Antonio looks at Viola.

- Sir Andrew: Plague on it! <sup>4</sup> Let him let the matter slip, and I'll give him my horse, grey Capilet.
- Sir Toby: I'll make the motion. Stand here, make a good show on it. <sup>3</sup> (67) Marry, I'll ride your horse as well as I ride you! I have his horse to take up the quarrel: I have persuaded him the youth's a devil! (68)
- Fabian: He is as filled with a horrible idea of him: and pants and looks pale, as if a bear were at his heels.
- Sir Toby: (69) There's no remedy, sir; he will fight you for his oath's sake. <sup>3</sup>
- Viola: Pray God defend me! (70) A little thing would make me tell them how much I lack of a man! (71)
- Fabian: Give ground, if you see him furious.
- Sir Toby: (72) Come, Sir Andrew, there's no remedy. <sup>3</sup> Come on; --to it! <sup>3</sup>
- Viola: I do assure you, 'tis against my will! (73)
- Antonio: (74) Put up your sword. If this young gentleman (75) Have done offence, I take the fault on me: If you offend him, I for him defy you! (76)
- Sir Toby: You sir, why what are you?
- Antonio: (77) One, sir, that for his love dares yet do more (78) Than you have heard him brag to you will.
- Sir Toby: Nay, if you be <sup>5</sup> a meddler, I am for you! (79)
- Fabian: O, good Sir Toby, hold! here come the officers!
- Sir Toby: I'll be with you anon. <sup>3</sup> (80)
- First Off: Antonio, I arrest thee at the suit of County Orsino!
- Antonio: You do mistake me, sir.
- First Off: No, sir, no jot: I know your <sup>5</sup> face too well. Take him away. <sup>3</sup> (81)

ACT II, SCENE 4

Business

Cues

---

82. Antonio turns to Viola DL.

83. Second Officer lets go  
Antonio's arm. Antonio X to  
First Officer.

84. Second Officer X to Antonio,  
takes his left arm. Antonio  
stops him with a look. First  
officer X to take Antonio's  
right arm. He looks from one  
to the other, then at Viola.  
Then he sighs angrily between  
his teeth, and the three exit  
DR arch.

85. Andrew, Toby, Fabian look at  
one another, and then at Viola.  
She X to DC after Antonio.  
She turns to the three.

86. Viola speaks to herself.

87. She exits DR arch.

88. Andrew draws his sword,  
trots after Viola. Toby and  
Fabian follow, exit DR arch.

Warn Forestage curtain

Close forestage curtain



ACT II, SCENE 5

Business

Cues

Opening: Sebastian enters DR arch, X purposefully toward DL arch. Feste enters R door, tumbles down R stairs and up R anron stairs shouting.

Lights at opening:  
red, white, blue foots  
  
red, blue, alternate  
white borders

1. Sebastian turns, stops DC to see cause of commotion. Feste catches up with him DC.

photo spot-floods DC  
  
spot on R door

2. Annoyed, Sebastian gives him a slight push, sending Feste across him to Sebastian's L.

bleacher spot  
  
Spot on R door out

3. He bows on the three negatives.

Business cont.

4. He bounds backwards from him, accenting the negatives with his forefinger, brought to his nose at the same time that his feet hit the floor.

13. Andrew jumps up and down, bawling.

5. Sebastian takes one step down onto C stairs.

14. He shakes Toby off.

6. He tosses him a silver dollar which Feste catches and pockets.

15. He draws and waves his sword. Sebastian draws. Olivia enters DL. Toby sees her.

7. Andrew, Toby, Fabian enter DR arch, Andrew waves sword above head, sees Sebastian, stops, shows Toby what he means to do. He steps behind Sebastian.

16. His sword drops to his side. Olivia glares.

8. Andrew kicks him.

Cues cont.

9. Sebastian seizes Andrew by front of doublet, boxes his ears.

Warn Olivia enter DR arch.

10. Toby grabs Sebastian from behind. They wrestle. Andrew retreats to UL, Fabian X to him.

11. Feste runs out DL arch.

12. Sebastian struggles furiously. Enter Olivia DR arch.

Scene: Before Olivia's house

Clown: Master Cesario, Master Cesario! (1) Will you make me believe that I am not sent for you?

Sebastian: (2) Go to, go to, thou are a foolish fellow: Let me be clear of thee.

Clown: Well held out, in faith! (3) No, I do not know you; nor I am not sent to you by my lady, to bid you come speak with her; nor your name is not Master Cesario; (4) nor this not my nose neither. Nothing that is so is so.

Sebastian: I prithee, (5) vent thy folly somewhere else.<sup>3</sup> There's money for thee; (6) if you tarry longer I shall give worse payment.<sup>3</sup> (7)

Sir Andrew: Now, sir, have I met you again? (8) There's for you!

Sebastian: (9) Why, there's for thee, and there and there! Are all the people mad?

Sir Toby: Hold, sir!<sup>3</sup> (10)

Clown: This will I tell my lady straight: I would not be in some of your coats for two pence! (11)

Sir Toby: Come on sir; hold! (12)

Sir Andrew: (13)<sup>3</sup> I'll have an action of battery against him, if there be any law in Illyria: though I struck him first, yet it's no matter for that.

Sebastian: Let go thy hand.

Sir Toby: Come, sir, I will not let you go!<sup>3</sup> Come on!

Sebastian: I will be free from thee!<sup>3</sup> (14) If thou darest tempt me further, draw thy sword!

Sir Toby: What, what? Nay, then I must have an ounce or two of this malapert blood from you!<sup>3</sup> (15)  
Madam! (16)



ACT II, SCENE 5

Business

Cues

---

17. Obediently Toby makes a sheepish exit DR followed by Andrew and Fabian who are likewise abashed.

Warn forestage curtain

18. She turns to Sebastian.  
He sheathes his sword.

19. She puts her hand on his arm.

20. She pulls him a step toward DL arch.

21. She extends her hands to him.

22. He gives her both his hands, speaking earnestly.

23. She smiles up at him, and exits DL on his arm.

Open forestage curtain

- Olivia: Will it be ever thus! Ungracious wretch,  
Fit for the mountains and the barbarous caves,  
Where manners ne'er were preached! Out of my  
sight! (17)  
(18) Be not offended, dear Cesario<sup>3</sup> I prithee,  
(19) gentle friend,  
Let thy fair wisdom, not thy passion, sway  
In this uncivil and unjust extent  
Against thy peace. Go with me to my house,  
And hear thou there how many fruitless pranks  
This ruffian hath botched up, that thou thereby  
Mayst smile at this. Thou shalt not choose but go.  
(20) Do not deny. Beshrew his soul for me,  
He started one poor heart of mine in thee!
- Sebastian: What relish is this? how runs the stream?  
Or I am mad,--or else this is a dream!  
Let fancy still my sense in dreaming sleep;  
If it be thus to dream,--still let me sleep!
- Olivia: Nay, come, I prithee. (21) Would thou'ldst be  
ruled by me!
- Sebastian: Madam,--I will! (22)
- Olivia: O, say so,--and so be! (23)

ACT II, SCENE 6

Business

Cues

---

Opening: Maria and Feste are entering from UR. She helps him into a curate's gown.

Lights at opening:

red, blue rear border

1. She exits UR.

blue front border

2. He pats his beard in place.

blue foots

3. He runs to UL, places his hands before him, the fingertips just touching. Toby and Maria enter UR.

Warn Toby enter UR

Toby and Maria enter UR

4. Feste speaks in a deep, resonant tone.

5. Malvolio's voice is heard faintly within the cell.

6. Maria and Toby retreat into the shadows UR. Feste answers in his clerical voice.

7. Malvolio shows his face through the bars of the window.

8. Feste goes up steps UR. Paces the platform to UC, his hands before him, the fingertips touching with every forward step.

9. He makes a deep bow directly under Malvolio's nose.

10. He paces to bench L.

11. He steps up onto the bench. Makes an elaborate gesture to the "south north".

## ACT II, SCENE 6

- Scene: Before a prison
- Maria: Nay, I prithee, put on this gown and this beard; make him believe thou art Sir Topas the curate: do it quickly. I'll call Sir Toby the whilst. (1)
- Clown: Well, I'll put it on, and I will dissemble myself in it; and I would I were the first that ever dissembled in such a gown. (2) The competitors enter. (3)
- Sir Toby: Jove bless thee, Master Parson.
- Clown: (4) Bonoe dies, Sir Toby.<sup>3</sup>
- Sir Toby: The knave counterfeits well; a good knave.
- Malvolio: (5) Who calls there? (6)
- Clown: Sir Topas, the curate, who comes to visit Malvolio the lunatic.
- Malvolio: (7) Sir Topas, Sir Topas, good Sir Topas, go to my lady.
- Clown: (8) Out,<sup>5</sup> fierce fiend! How vexes thou this man! Talkest thou nothing but of ladies?
- Sir Toby: Well said, Master Parson.
- Malvolio: Sir Topas, never was man thus wronged. Good Sir Topas, do not think I am mad: they have laid me here in hideous darkness.
- Clown: Fie, thou dishonest Satan! I call thee by the most modest terms; for I am one of those gentle<sup>9</sup> ones that will use the devil himself with courtesy. (10) Sayest thou that house is dark?
- Malvolio: As Hell, Sir Topas.
- Clown: (11) Why, it hath bay windows transparent as<sup>5</sup> barricades, and the clearstores toward the south north are as lustrous as ebony; and yet complainest thou of obstruction?

ACT II, SCENE 6

Business

Cues

---

12. Malvolio shows annoyance.

13. Feste X to R bench with his measured clerical pace, and climbs up onto it.

14. He goes up UR steps.

15. He paces across platform to UL.

16. He ascends L steps and X toward Maria and Toby UR.

17. Toby embraces him.

18. Maria helps Feste remove the gown and beard.

19. He waves Feste toward Malvolio, and he and Maria exit UR, Maria taking the gown and beard with her.

20. He skips to C, singing.

- Malvolio: (12) I am not mad, Sir Topas: I say to you, this house is dark.
- Clown: (13) Madman, thou<sup>s</sup> art in error: I say to you, there is no darkness but ignorance; in which thou art more puzzled than the Egyptians in their fog.
- Malvolio: I say this house is as dark as ignorance, though ignorance were as dark as hell; and I say there was never man thus abused. I am no more mad than you are; make the trial of it in any<sup>s</sup> reasonable question.
- Clown: (14) What is the opinion of Pythagoras concerning wild fowl?
- Malvolio: That the soul of our grandam might haply inhabit a bird.
- Clown: (15) What thinkest thou of his opinion?
- Malvolio: I think nobly of the soul, and no way approve his opinion.
- Clown: Fare thee well. (16) Remain thou still in darkness: thou shalt hold the opinion of Pythagoras ere I will allow of thy wits, and fear to kill a woodcock, lest thou dispossess the soul of thy grandam. Fare thee well.
- Malvolio: Sir Topas, Sir Topas!
- Sir Toby: My most exquisite Sir Topas! <sup>3</sup> (17) To him in thine own voice, and bring me word how thou findest him. (18) I would I were well rid of this knavery. If he may be conveniently delivered, I would he were, for I am now so far in offence with my niece that I cannot pursue with any safety this sport to the upshot. Come by and by to my bed-chamber. (19)
- Clown: (20) "Hey Robin, jolly Robin, Tell me how my lady does. Hey, Robin, jolly Robin--"
- Malvolio: Fool!

ACT II, SCENE 6

Business

Cues

---

21. Jumps to L bench.

22. Feste runs to UR steps and onto platform under Malvolio.

23. He tiptoes across platform under Malvolio, but out of his sight, pauses at UL, assumes his clerical voice. Malvolio tries to see.

24. Still in the clerical voice.

25. He tiptoes under the window to UR and speaks in his own voice. Malvolio tries to see.

26. X to UL, uses the clerical voice. Malvolio turns to try to see.

27. X to UR, speaks in his own voice. Malvolio turns.

28. He jumps to R bench.

- Clown: (21) "My lady is unkind, perdy."
- Malvolio: Fool!
- Clown: "Alas, why is she so?"
- Malvolio: Fool, I say!
- Clown: "She loves another"--Who calls, ha?
- Malvolio: Good fool, as ever thou wilt deserve well at my hand, help me to a candle, and pen, ink and paper: as I am a gentleman, I will live to be thankful to thee for it.
- Clown: Master Malvolio? (22)
- Malvolio: Ay, good fool.
- Clown: Alas, sir, how fell you besides your five wits?
- Malvolio: Fool, there was never man so notoriously abused.<sup>3</sup> They have here propertied me; keep me in darkness, send ministers to me, asses, and do all they can to face me out of my wits.
- Clown: Advise you what you say. The minister is at hand. (23) Malvolio, Malvolio, thy wits the heavens restore! Endeavor thyself to sleep, and leave thy vain bibble babble.
- Malvolio: Sir Topas!
- Clown: (24) Maintain no words with him, good fellow. (25) Who, I sir? Not I sir. God be with you, good Sir Topas. (26) Marry, amen. (27) I will, sir, I will.
- Malvolio: Fool, fool, fool, I say!
- Clown: Alas, sir, be patient. (28) What say you, sir? I am<sup>5</sup> scolded for speaking to you.
- Malvolio: Good fool, help me to some light and some paper; I tell thee, I am as well in my wits as any man in Illyria.
- Clown: Well-a-day that you were, sir.



ACT II, SCENE 6

Business

Cues

---

29. He jumps to platform UR.

Warn forestage curtain

30. Feste X platform to UL,  
jumps to bench L, bows on the  
last word of his song, runs out  
DL upstage of arch.

Close forestage curtain

- Malvolio: By this hand, I am. Good fool, some ink, paper and light; and convey what I will set down to my lady; it shall advantage thee more than ever the bearing of letter did.
- Clown: I will help you to it. <sup>3</sup> (29) I will fetch you light and paper and ink.
- Malvolio: Fool, I'll requite it in the highest degree: I prithee be gone. (30)
- Clown: "I am gone, sir,  
And anon, sir,  
I'll be with you again--" <sup>3</sup>

ACT II, SCENE 7

Business

Cues

---

Opening: Lady II brings straight chair on through DL arch, places it DL, bows as Olivia enters and seats herself, exits DL arch. Maria enters DR arch, X to C.

Lights at opening:

red, blue, alternate  
white borders.

red, white, blue foots

Warn forestage curtain

1. Maria goes to DR arch, signals musicians. Lady I enters first, followed by woodwind trio. Lady I X to C, trio groups behind her. They play and sing "Now Is the Month of Maying." Olivia speaks at its finish.

2. Maria ushers them out DR arch. Lady II enters DL arch.

3. She exits DL arch, Lady II bows as she passes, removes chair and exits with it DL arch, as Sebastian enters DR and X to DC.

4. He fingers a ring he wears.

5. He sees Olivia who enters DL followed by the priest. She hurries to him at C, places a hand on his arm.

6. He takes both her hands in his.

## ACT II, SCENE 7

Scene: A room in Olivia's house.

Maria: Madam, the musicians await your ladyship's pleasure.

Olivia: Good, let them enter. I'll hear if their sweet harmony be suited to my nuptial rites. (1)  
It pleaseth me. Maria, lead them to their stations. (2)

Lady II: Madam, the good friar awaits you in your chamber.

Olivia: I thank thee. I'll come to him. (3)

Sebastian: This is the air; that is the glorious sun; (4)  
This pearl she gave me, I do feel it and see it,  
And though 'tis wonder that enwraps me thus,  
Yet 'tis not madness. Where's Antonio, then?  
I could not find him at the Elephant.  
His counsel now might do me golden service;  
For though my soul disputes well with my sense,  
That this may be some error, but no madness,  
Yet doth this accident and flood of fortune  
So far exceed all<sup>s</sup> reason, all good sense,  
That I am ready to distrust mine eyes  
And wrangle with my reason that persuades me  
To any other trust but that I am mad  
Or else the lady's mad; yet if 'twere so,  
She could not sway her house, command her followers  
With such a smooth, discreet and stable bearing  
As I perceive she does; there's something in it  
That is deceivable. (5) But here the lady comes.

Olivia: Blame not this haste of mine. If you mean well,  
Now go with me and with this holy man,  
Into the<sup>s</sup> chapel here: there, before him,  
And underneath that consecrated roof,  
Plight me the full assurance of your faith;  
That my most jealous and too doubtful soul  
May live at peace. He shall conceal it  
<sup>s</sup> Till you are willing it shall come to note,  
And then we will our celebration keep  
According to my birth. What do you say?

Sebastian: (6) I'll follow this good man, and go with you;  
And, having sworn truth, ever will be true.

ACT II, SCENE 7

Business

Cues

---

7. They exit DL arch.

Open forestage curtain

Olivia:           Then lead the way, good father; and heavens so  
                          shine  
          That they may fairly note this act of mine! (7)

ACT II, SCENE 8

Business

Cues

Opening: Viola and Orsino enter UL, followed by Valentine and Curio. Antonio enters DR arch, between the officers who hold him by his arms. Curio and Valentine remain at UL. Viola and Orsino X to DLC. Antonio and officers X to DRC.

1. X to Antonio.

2. X to L.

3. Orsino sees Olivia at DL entrance. She is followed by Feste and Lady I and II. Ladies X to join Valentine and Curio UL. Feste X upstage to below R platform steps.

4. He turns back to Antonio.

5. Viola X to C.

6. Orsino turns to officers.

7. They X to UR. Orsino bows to Olivia, who stops DL.

Lights at opening:

red, blue, alternate white borders

red, white, blue foots

PAR 38's L,C,R.

Bleacher spot

Warn Olivia, Feste, Lady I, II, enter DL.

Enter Olivia, Feste, Lady I, II, DL.

## ACT II, SCENE 8

Scene: Olivia's garden

Viola: <sup>7</sup>Here comes the man, sir, that did rescue me.

Duke: That face of his I do remember well.<sup>3</sup>

First Off: Orsino, this is that Antonio  
That took <sup>5</sup>your frigate and her <sup>5</sup>goods from <sup>5</sup>Crete;  
Here in the streets, desperate of shame and state,  
In private brabble did we apprehend him.

Viola: He did me kindness, sir, drew on my side;  
But in conclusion put strange speech upon me.

Duke: Notable pirate! (1) thou salt-water thief!  
What foolish boldness brought thee to their mercies,  
Whom thou, in terms so bloody and so <sup>5</sup>costly,  
Hast made thine enemies?

Antonio: Orsino, noble sir,  
Be pleased that I shake off these names you give me:  
Antonio never yet was thief or pirate,  
Though I confess, on base and ground enough,  
Orsino's enemy. A witchcraft drew me hither:  
That most ungrateful boy there by your side,  
From the rude sea's enraged and foamy mouth  
Did I redeem; a <sup>5</sup>wreck past hope he was:  
His life I gave him <sup>3</sup>and for his sake  
Did I expose myself, <sup>5</sup>just for his love,  
Into the dangers of this <sup>5</sup>hostile town;  
Drew to defend him when he was beset:  
Where being apprehended, his false cunning,  
Not meaning to partake with me in danger,  
Taught him to face me out of his acquaintance.<sup>3</sup>

Viola: How can this be? (2)

Duke: When came he to this town?

Antonio: Today, my lord; and for three months before,  
No interim, not a minute's vacancy,  
Both day and night did we keep company. (3)

Duke: Here comes the countess; now heaven walks on earth.<sup>3</sup>(4)  
Fellow, thy words are madness: (5)  
Three months this youth hath tended upon me;  
But more of that anon. (6) Take him aside. (7)



ACT II, SCENE 8

Business

Cues

---

8. She sees Viola, X to her at C.

9. Olivia looks at her, then X to Orsino at DR.

10. The Duke turns, starts toward DR arch. Viola X above Olivia after him.

11. Viola turns back to Olivia, speaks passionately.

12. Olivia X to DL.

13. Viola follows her.

14. Olivia signals to Lady II, who exits DL arch.

15. The Duke speaks impatiently from DR. Viola X to him.

16. Olivia runs after her.

Warn entrance priest,  
Lady II, DL arch

17. He gives her a threatening scowl.

18. Olivia sees priest at DL arch, runs to him, brings him back to C. She is on his L, Viola on his R. Lady II enters behind priest, X to Valentine, Curio, and Lady I.

Enter priest, Lady II,  
DL arch.

Olivia: What would my lord, but that he may not have,  
 Wherein Olivia may seem serviceable? (8)  
 Cesario, you do not keep promise with me.

Viola: Madam?

Duke: Gracious Olivia,--

Olivia: What do you say, Cesario? Good my lord,--

Viola: My lord would speak; my duty hushes me. (9)

Olivia: If it be aught to the old tune, my lord,  
 It is as fat and fulsome to my ear  
 As howling after music.

Duke: Still so cruel?

Olivia: Still so constant, lord.<sup>3</sup> (10)  
 Where goes Cesario?

Viola: (11) After him I love  
 More than I love these eyes, more than my life,<sup>3</sup>  
 More by all mores, than e'er I shall love wife.<sup>3</sup>

Olivia: Ay, me, detested! (12) how am I beguiled!

Viola: (13) Who does beguile you? who does do you wrong?

Olivia: Hast thou forgot thyself? is it so long?  
 Call forth the holy father. (14)

Duke: Come, away! (15)

Olivia: Whither, my lord?--(16) Cesario, --husband,--stay!

Duke: Husband!

Olivia: Ay, husband: can he that deny?

Duke: Her husband, sirrah! (17)

Viola: No, my lord, not I!

Olivia: (18) O, welcome, father!  
 Father, I charge thee, by thy reverence,  
 Here to unfold,<sup>3</sup> what thou dost know  
 Hath newly passed between this youth and me.

ACT II, SCENE 8

Business

Cues

19. He gives Viola a push toward Olivia. Priest retires to UR, stands watching.

Warn Andrew enter DL arch

20. He starts for DR arch, Viola follows.

21. Sir Andrew enters DL arch, holding bloody handkerchief to his head.

22. X to Andrew.

Enter Andrew DL arch

23. X below Viola to C.

24. Viola follows Duke to deny it. Feste comes RC to see better.

25. Toby limps in DL arch, head and one leg thickly bandaged with handkerchiefs. Fabian helps him.

Warn Toby, Fabian enter DL arch

26. Feste comes DRC and Toby addresses him.

27. X to him solicitously.

28. Toby places Andrew strategically before him. They X to DR arch and exit, Toby kicking Andrew on each noun, Andrew clapping his hands over his posterior and bawling after every kick. As they pass Feste at C, he follows after, imitating both by kicking into the air and then clapping his hands to his own rear.

Enter Toby, Fabian DL arch

Warn Sebastian enter DL arch

- Priest:** A contract of eternal bond of love,  
Confirmed by mutual<sup>5</sup> joining of your hands,  
Attested by the holy<sup>5</sup> kiss of lips,  
Strengthened by the interchangement of your rings;  
And all the ceremony of this<sup>5</sup> 'greement  
Sealed in my function, by my testimony.
- Duke:** O, thou dissembling cub! <sup>2</sup> (19)  
Farewell, and take her; but direct thy feet  
Where thou and I henceforth may never meet! (20)
- Viola:** My lord, I do protest--<sup>2</sup>
- Sir Andrew:** (21) For the love of God, a surgeon!  
Send one presently to Sir Toby!<sup>3</sup>  
He has broke my head across and has given Sir  
Toby a bloody coxcomb too!<sup>3</sup>
- Olivia:** (22) Who has done this, Sir Andrew?
- Sir Andrew:** The count's gentleman, one Cesario.  
We took him for a coward, but he's the very devil.<sup>5</sup>
- Duke:** (23) My gentleman, Cesario? (24)
- Sir Andrew:** 'Od's lifelings, here he is! <sup>3</sup>
- Viola:** Why do you speak to me? I never hurt you:  
You drew your sword upon me without cause;  
But I bespake you fair, and hurt not.
- Sir Andrew:** If a bloody coxcomb be a hurt, you have hurt me:  
I think you set nothing by a bloody coxcomb!  
Here comes Sir Toby halting; (25) you shall hear  
more: but if he had not been in drink, he would  
have tickled you otherwise than he did.
- Sir Toby:** That's all one: he has hurt me--and there's the  
end on it. (26) Sot, didst see Dick surgeon, sot?
- Clown:** O, he's drunk, Sir Toby, an hour ago.
- Sir Toby:** Then he's a rogue. I hate a drunken rogue!
- Sir Andrew:** I'll help you, Sir Toby. (27)
- Sir Toby:** Will you help? (28) An ass-head! And a coxcomb!  
And a knave! A thin-faced knave. A gull!

Act II, scene 8

"O, Viola, my dearest sister!"



ACT II, SCENE 8

Business

Cues

29. She turns to Fabian who bows quickly, hurries out DR arch.

Enter Sebastian DL arch

30. Sebastian enters DL arch, X to Olivia.

31. Sebastian turns as Orsino speaks, sees Antonio, X to him at DR.

32. He indicates Viola who stands C. Orsino retires to ULC.

33. He hurries to her, takes her hands in his.

34. She indicates Olivia and Orsino. Sebastian pats her hand, looks at her fondly, X below Viola to Olivia at DL.

35. He takes her hand. They X to platform. He seats her, stands on her R.

Warn entrance DR arch, Malvolio, Fabian, Maria, Andrew, Toby, Feste.

36. He motions her to him.

37. He holds out his hands.

38. She puts both her hands in his.

39. Malvolio enters DR arch, hatless, capeless, garters untied, carrying crumpled letter in his hand, X to platform ULC. Fabian, Maria, Andrew, Toby, Feste follow, tormenting him. Feste goes to UR corner of platform. Toby, Maria RC. Fabian URC.

Enter DR arch, Malvolio, Fabian, Maria, Andrew, Toby, Feste.

- Olivia: (29) Get him to bed, and let his hurt be looked to.
- Sebastian: (30) I am sorry, madam, I have hurt your kinsman;  
But had it been the brother of my blood,  
I must have done no less with wit and safety.  
You throw a strange regard upon me, and by that  
I do perceive it hath offended you:  
Pardon me, sweet one, even for the vows  
We made each other but so late ago.
- Duke: One face, one voice, one habit, and two persons!<sup>3</sup> (31)
- Sebastian: Antonio! O, my dear Antonio!  
How have the hours racked and tortured me,  
Since I have lost thee!
- Antonio: Sebastian are you?
- Sebastian: Fearest thou that, Antonio?
- Antonio: How have you made division of yourself?  
An apple cut in two, is not more twin  
Than these two creatures! (32) Which is Sebastian?
- Olivia: Most wonderful!
- Sebastian: Do I stand there?<sup>3</sup> (33) O, Viola, my dearest sister!
- Viola: If nothing<sup>5</sup> prevents to make us happy both  
But this my<sup>5</sup> borrowed masculine attire,  
Do not embrace me till each circumstance  
Of place, time, fortune, do<sup>5</sup> prove indeed  
That I am Viola: which to confirm,  
I'll bring you to a captain in this town,--  
Where lie my maiden<sup>5</sup> clothes; by whose gentle help  
I was preserved to serve this noble count.  
All the occurrence of my fortune since  
Hath been between this lady and this lord. (34)
- Sebastian: So comes it, lady, you have been mistook:<sup>3</sup>  
You are betrothed both to a maid and man.<sup>3</sup> (35)
- Duke: Boy, (36) thou hast said to me a thousand times  
Thou never shouldst love woman like to me. (37)
- Viola: And all those sayings will I over-swear!<sup>3,7</sup> (38)
- Olivia: (39) How now, Malvolio?



ACT II, SCENE 8

Business

Cues

---

40. Hands her the letter.

41. X to platform step, bows.

42. Olivia looks at Maria, who nods. Toby seizes Maria's shoulders, gives her a hearty smack. Andrew titters, slaps his knees.

43. Feste advances to Malvolio.

44. The comedians surround Malvolio.

45. He turns on them, shaking his fist in the air, X to DL arch, exits, followed by the comedians who laugh and cat-call.

46. Priest nods and exits DL arch.

47. Orsino X to top step of platform, speaks to Olivia.

48. He calls Viola to him.

49. Musicians enter UR. Play "Sixteenth Century Galliard". Viola places her hand on Orsino's and they lead a procession to DC, and down C stairs. On the floor they turn to L, return to stage via outside L door. Sebastian and Olivia are next, using R door. Valentine and Lady I follow, using L door. Curio and Lady II next, using R door. Antonio walks alone, using L door. Officers follow, using R door. At end of procession, musicians retire UL. Feste enters UL, X to platform, sits on steps, guitar in hands. Lights go out except for bleacher spot. He comes down to sit on top step DC. Sings his song, ending with sweeping bow.

Lights out except for  
bleacher spot

Close act curtain behind  
Feste.

- Malvolio: Madam, you have done me wrong--Notorious wrong!
- Olivia: Have I Malvolio? No.
- Malvolio: Lady, you have. Pray you, peruse that letter. You must not now deny it is you hand. (40)
- Olivia: Alas, Malvolio, this is not my writing.
- Fabian: Good madam, hear me speak,<sup>3</sup> (41)  
Most freely I confess. Myself and Toby  
Set this device against Malvolio here,<sup>3</sup>  
Maria writ  
The letter at Sir Toby's great importance;  
In recompense whereof he hath married her.<sup>3</sup> (42)
- Sir Andrew: Good wench!
- Olivia: Alas, poor fool, how have they baffled thee!
- Clown: (43) Why "Some are born great, some achieve greatness, and some have greatness thrust upon them."<sup>3</sup>  
"Madam, why laugh you at such a barren rascal?"<sup>3</sup> (44)
- Sir Toby: "Some are born great--"
- Maria: "Some achieve greatness--"
- Comedians: "And some have greatness thrust upon them!"
- Malvolio: I'll be revenged on the whole pack of you! (45)
- Olivia: He hath been most notoriously abused.
- Duke: Pursue him, father, and entreat him to a peace:<sup>3</sup> (46)  
(47) Meantime, sweet sister,  
We will not part from hence. (48) Cesario, come;  
For so you shall be, while you are a man;  
But when in other<sup>5</sup> clothing you are seen,--  
Orsino's mistress--and his fancy's queen! (49)
- Clown: When that I was and a little tiny boy,  
With hey, ho, the wind and the rain,  
A foolish thing was but a toy,  
For the rain it raineth every day.
- But when I came to man's estate,  
With hey, ho, the wind and the rain,  
'Gainst knaves and thieves men shut their gate,  
For the rain it raineth every day.

ACT II, SCENE 8

Business

Cues

---

50. Curtain call line-up from R to L: Officers, Lady I, Valentine, Antonio, Olivia, Sebastian, Viola, Orsino, Lady II, Curio, Priest, Musicians.

Warn act curtain

Sebastian brings Viola forward. Then they step back and make room between them for comedians to enter in R to L line-up: Fabian, Malvolio, Toby, Maria, Andrew. Malvolio and Toby make room between them for Feeste who joins them from DC stairs.

Blackout

Open act curtain for  
Curtain call

Bleacher spot, foots,  
borders

Close act curtain

House lights on

But when I came, alas! to wive,  
With hey, ho, the wind and the rain,  
By swaggering could I never thrive,  
For the rain it raineth every day.<sup>3</sup>

A great while ago the world begun,  
With hey, ho, the wind and the rain,  
But that's all one, our play is done,  
And we'll strive to please you every day! (50)

CHAPTER IV  
AN ANALYSIS OF THE PROBLEMS  
OF SCRIPT ADAPTATION

In adapting the script of Twelfth Night for high school production, those elements that would make the most acceptable production for the specific audience were considered paramount. The cultural backgrounds, the reading habits, the entertainment tastes, the vocabulary levels of the population of the school-community, as indicated in Chapter I, were integral audience factors which had to be considered. This production was to take place in a community where a Shakespearean play had never before been produced. The need to give the play high entertainment value was therefore of first importance. For this reason a fast moving production was desirable. The staging had to be so planned that there was no lapse of time from scene to scene; stage movement had to be full and gay; dialogue had to have brevity and word content familiar to the ear of the audience. To aid in achieving a production that would be a pleasant introduction to Shakespeare, the following criterion of script change was set up: scenes would be rearranged or cut only where such rearrangement or cutting would expedite production; dialogue would be cut where such cutting would

give greater speed to production; dialogue would be changed where such change would make lines more readily understood by the audience; word changes or rearrangements should whenever possible preserve the meter of the passage. Thus any change had one of these seven reasons for being:

1. Complete or partial scene rearrangement for smoothness in production.
2. Addition of new material to permit time for setting up of next scene. Additions were made only twice, and consisted largely of music of the Elizabethan era.
3. Speech or speeches cut for faster movement.
4. Words or lines deleted to make speech more acceptable to a school-community audience: obscenities, profanity, innuendo.
5. Substitution for words or word meanings no longer in common usage, or deletion or substitution because of vocabulary lack of cast and audience.
6. Minor changes in sentence structure to make dialogue more intelligible to the ear of the audience.
7. Scene omission, or partial omission for speed of performance.

The rearrangement of scenes may best be understood if the scheme of staging is considered. To achieve an easy flow of movement from one scene to the next, the production was played in scenes that alternated from full stage to forestage scenes. The numerous street scenes and the small interiors involving few characters and little movement were

selected for the forestage scenes. The interiors where freedom of movement was desirable, and the exteriors where many characters would play were selected for the full stage scenes. Thus the problem of scene rearrangement was one of alternating full stage and forestage scenes. When a forestage scene was playing, the full stage scene that would follow was being set, as will be noticed in the Shifting Plot, Chapter VI.

The chart below will indicate how scene arrangement differed from the original. Identical scenes appear on the same line. The original texts used in the problem of adaptation were Tucker Brooke's edition<sup>1</sup> and George Lyman Kittredge's edition.<sup>2</sup>

Adaptation		Original	
I,1	The Duke's Palace	I,1	The Duke's Palace
I,2	The Seacoast	I,2	The Seacoast
I,3	A room in Olivia's House	I,3	Olivia's House
I,4	The Duke's Palace	I,4	The Duke's Palace
I,5	Olivia's Garden	I,5	Olivia's House
I,6	A Street	II,1	The Seacoast
		II,2	A Street
I,7	A Wine Cellar	II,3	Olivia's House

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<sup>1</sup> Brooks, Tucker, John William Cunliffe, and Henry Noble MacCracken, editors, Shakespeare's Principal Plays (New York: The Century Company, 1924)

<sup>2</sup> Kittredge, George Lyman, Twelfth Night by William Shakespeare (New York: Ginn and Company, 1941)

II,1 Before the Duke's Palace	II,4 The Duke's Palace
II,2 Another part of Olivia's Garden	II,5 Olivia's Orchard
II,3 Another Street	III,1 Olivia's Orchard
	III,3 A Street
II,4 Olivia's Garden	III,2 Olivia's House
II,5 Before Olivia's House	III,4 Olivia's Orchard
II,6 Before a Prison	IV,1 Before Olivia's House
II,7 A Room in Olivia's House	IV,2 Olivia's House
II,8 Olivia's Garden	IV,3 Olivia's Orchard
	V,1 Before Olivia's House

The first five scenes did not differ from the original. The next two scenes were combined into one. The only scene completely omitted was Act III, scene 1. Act II, scene 5, was followed by Act III, scene 3, and Act III, scenes 2 and 4, were combined into one scene. In the adaptation, the first scene of the play was full stage, a forestage scene following. The scenes alternated in that pattern throughout the production. This scheme followed, basically, the Elizabethan pattern, with no time wasted for scene changes, since setups could be made behind the forestage curtain while action was going forward on the forestage. The floor plan of the basic set will indicate how this was done.

An example of partial scene rearrangement may be found at the beginning of the adaptation. Since Act II, scene 4, of the original, became a short forestage scene (Act II, scene 1, Before the Duke's Palace) in the adaptation, Feste's song, Come Away, Death, was used to open the play.

New material was twice added to permit time for setting up the next scene. Act I, scene 6, of the adaptation



played only four minutes, an insufficient time for striking the garden scene and setting up the wine cellar scene. This forestage scene was lengthened by the entrance of four revelers, immediately following Viola's exit. Their singing and dancing provided the stage crew with needed time and in addition set the mood for the wine cellar scene which followed. "It was a Lover and his Lass" was the song used. The other instance when new material was added was found in Act II, scene 7, of the adaptation. Act IV, scene 3, of the original played three and a half minutes. The addition of a few lines and a song lengthened the scene, thus giving the crew sufficient time to strike the prison scene and set the garden scene. The lines which were added were prose, and served only to introduce the song. The song was a madrigal of the Elizabethan period. It is included, with the woodwind trio accompaniment which was used for it, in the musical score section of Chapter VI.

Many speeches were cut for faster movement. Lines were not cut unless the following four questions could be answered in the negative: Does the speech contain necessary exposition? Does it contribute essentially to plot development? Does it contribute essentially to character development? Does it contain laugh lines so readily understood that their humor should not be sacrificed? Or, conversely, does the humor so basically hinge on Elizabethan word-play that the

modern audience finds nothing humorous in the line? For instance, Maria and Feste open Act I, scene 5, with an exchange of witticisms on the word "colour". Cutting of these lines was justified on the basis of negative answers to the first four questions above, and more important, an affirmative answer to the fifth question. Feste's first two long speeches to Olivia which follow early in this same scene were similarly cut. Wherever such meaningless word-play slowed action, it was cut. Many cuts for faster movement were made in Act II, scene 2, of the adaptation. Deleting lines of Sir Toby, Sir Andrew, and Fabian as they watched Malvolio read the letter, provided a chance for much pantomime. In the adaptation Maria remained on the stage at this point to add to the fun. It was necessary, then to cut the lines in which she was greeted upon her return to the scene. In this same scene a number of Malvolio's lines were cut, putting the emphasis on attitude and movement, rather than line.

Words or lines were deleted to make speeches more acceptable to a school-community audience. The Grand Ledge High School dramatic department had been advised by the administration that obscenities, profanity and innuendo were not acceptable on its stage. The department was in agreement with the administration on this policy, recognizing that characterization may break down when obscenities,

profanity or innuendo are used, since the momentary shock of their use immediately associates them in the mind of the audience with the student, and not the character he is playing. For this reason a number of Sir Toby's, Maria's, Sir Andrew's, and Feste's lines were cut. Examples of such cuts will be found in Act I, scene 3, of the adaptation, as, "By my troth, I would not undertake her in this company," or "...and I hope to see a housewife take thee between her legs..." or "I would not so much as make water but in a sink-a-pace."

Substitution for words or word meanings no longer in common usage, or deletion or substitution because of the audience's and actors' vocabulary lacks were frequent. The following are examples of such changes: "My brother, he is in Elysium," was changed to "My brother, he is in Heaven." Feste's "I am shent for speaking to you," became "I am scolded for speaking to you." Furness' A New Variorum Edition of Shakespeare was consulted in making changes of this sort.<sup>3</sup> Many deletions were made with regret. Certainly to the trained ear, one of the delights of Shakespeare is to catch words no longer in common usage, the connotations of which add much to the Elizabethan flavor of the production.

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<sup>3</sup> Furness, Howard Horace, editor, A New Variorum Edition of Shakespeare, Volume XIII, Twelfth Night, or, What You Will (Philadelphia: J. B. Lippincott Company, 1901)

The writer had constantly to remember that the untrained ear wearies of that which it cannot understand, and that many lines, although flavorsome, would have to go. Hamlet's counsel that the censure of the judicious must outweigh a theaterful of others had to be viewed in the light of what the writer knew of the school-community. Almost totally inexperienced with Shakespeare as cast and audience were, the need for making an understandable, and therefore acceptable, script was of first importance. Sir Toby's reaction to Sir Andrew's dance, Act I, scene 3, has the following unfamiliar words and phrases in it: "like Mistress Mall's picture", "galliard", "coranto", "sink-a-pace", "under the star". The student actor could have learned these, time permitting, and perhaps with appropriate gesture could have given the audience a general idea of the meaning of the passage. Yet since this production aimed to introduce the school-community to the enjoyment of Shakespeare, all efforts were made to make this first acquaintance an easy and pleasant one.

An example of word meaning no longer in common use is found in the next scene, Act I, scene 4. The duke advises Viola, "Therefore, good youth, address thy gait unto her." The writer knew the word "gait" would be a mental hurdle, because of confusion with the word "gate" in both its

normal and slang meanings. This line became in the adaptation simply, "Therefore, good youth, address thyself unto her."

Minor changes in sentence structure to make dialogue more intelligible to the ear of the audience were occasionally made. An example of such a change is Viola's line, "What else may hap, to time I will commit," which became "What happens else, to time I will commit." Orgino's lines which close Act I, scene 1, presented problems both in vocabulary and sentence structure:

O, she that hath a heart of that fine frame  
To pay this debt of love but to a brother,  
How will she love when the rich golden shaft  
Hath killed the flock of all affections else  
That live in her; when liver, brain, and heart,  
These sovereign thrones, are all supplied and fill'd,  
Her sweet perfections, with one self king!

The double appositive was omitted, and the lines became:

O, she that hath a heart of such devotion  
To pay this debt of love but to a brother,  
How will she love, when Cupid's golden dart  
Hath killed the flock of all affections else  
That live in her; when she has given her heart  
To me, and all her sweet perfections mine!

The writer was pleased that the adaptation produced a script with vocabulary suitable for the cast. That this was true was evident when the students found the script understandable at the first reading rehearsal. No further changes were needed, and occasional changes which occurred in rehearsal were accidental.

Scene omission for speed of performance occurred once. Partial omission was used twice. Act III, scene 1, was completely omitted, since it did not contribute to the plot, and since similar exchanges between Olivia and Viola took place in a later scene. One partial scene omission was the shortening of the scene which is Act II, scene 1, in the adaptation. This scene followed the pattern of brevity which had been established for all forestage scenes to avoid holding the eye of the audience on a plain drape background for a long period. The other partial scene omission was the opening of the last scene of the play, an omission which, although it cut some of Feste's comedy lines, hastened the denouement.

Every script change fell into one of the seven classifications listed and described here, and all are designated in red ink in the script, Chapter III, by their appropriate number as listed on the second page of this chapter.

CHAPTER V  
AN ANALYSIS OF  
THE DIRECTING PROBLEMS

The rehearsal limitations in the direction of Twelfth Night at Grand Ledge High School were these: the stage was not usable immediately after school because of daily basket ball practice in the gymnasium; the stage was not usable on Wednesday and Friday evenings because of basket ball practice and games; three cast members were involved in band rehearsals every Wednesday evening; some of the cast were unavailable on Thursday nights because of the school policy of releasing students to church choir rehearsals; some cast members lived at great distance from the school; some cast members worked at after-school jobs until six o'clock.

The full cast, then, was available for rehearsals on Monday and Tuesday evenings only. The stage was in use by community groups on a number of Monday and Tuesday evenings; the large rehearsal room in the music building was then used. A total of seventeen full cast rehearsals were held on the stage. At the latter end of the schedule, a Wednesday rehearsal was arranged, two Thursday rehearsals were made possible by pre-arrangement with church choir directors, a Friday rehearsal was made possible by reserving the gymnasium two months in advance.

An eleven-week rehearsal schedule was set up, with full cast rehearsals every Monday and Tuesday evenings, spot rehearsals on Wednesday evenings for non-band members and on Thursday evenings for actors who had no church choir responsibility, and line and spot rehearsals during the third and sixth periods of the school days. Since a number of cast members had study periods during the third or sixth periods of the school day, it was possible for them to leave the study hall for scheduled spot or line rehearsals. Actors were not permitted to leave classes for such rehearsals. If they were to report for rehearsals from their study halls, the director provided a study hall pass which the study hall teacher turned in at the principal's office. The director was permitted to use her conference period, the sixth hour of the day, for either spot rehearsals or stage craft. She could frequently use the third period for small group rehearsals or stage craft since that was the hour when her class in dramatic arts met. Since five students in this class were members of the cast, it was possible to work lines with them, while the remaining members of class, under the supervision of a student teacher, worked on the technical aspects of the production.

A copy of the rehearsal schedule which was placed in players' prompt books and mailed to parents is found at the end of this chapter.



Since the rehearsal period covered a total of eleven weeks, a rather slow pace was set at the beginning. The first evening meeting began with a cast dinner at the director's home, followed by a reading of the play. The director emphasized the fun of the play, and pointed out the prestige the cast would enjoy in this first Shakespearean production. Reading was begun by the director, with the students asking to read their parts as they caught the spirit of the play. The evening closed on a note of confidence. During the remainder of the first week and all of the second week reading rehearsals continued with small groups. At these rehearsals the director worked very carefully with the student actors on vocal interpretation and characterization. She did not urge memorizing until the vocal interpretation was consistent. When the stage was available, blocking was done with small groups in the first and second weeks during the third and sixth periods.

The first complete blocking rehearsal for Act I was held on Monday evening of the third week. Entrances and stage areas were chalked on the stage floor to aid inexperienced cast members. A temporary platform was placed, and substitute furniture was used. The stage manager and his assistant were responsible for shifting furniture for each scene. They had prepared a large chart which showed all stage settings. This they used until they had learned the

setups. Before the rehearsal began, all actors were called to the stage. Experienced actors were directed to go in and out exits, to take crosses, to use the furniture. After the inexperienced actors had been given this chance to watch, they, too, were directed in movements about the stage until all unfamiliar terms had been learned. The director had discovered that this learning method, plus an accurate prompt book in the actors' hands assured a smooth blocking rehearsal. The blocking of Act I was reviewed again on the following evening, and learned in the spot rehearsals which were held during the third and sixth study periods of that week. Meanwhile reading rehearsals of Act II had been taking place in third and sixth hours, and some scenes of Act II had been blocked in those hours when the stage was available.

The entire cast was called for a blocking rehearsal of Act II on Monday evening of the fourth week. This blocking was reviewed the following evening and learned in spot rehearsals the rest of the week. Business for Act I was set in spot rehearsals.

On the fifth Monday night the blocking of both acts was again reviewed. A complete run-through of the production was done the following night. The comedy scenes 3 and 7 of Act I were rehearsed on Wednesday night. On Thursday night of the fifth week a complete run-through was done for

members of the Dramatics staff of Michigan State College.

During the sixth week business was set for Act II and reviewed for the comedy scenes of Act I.

On Monday evening of the seventh week blocking and business in the last scene of the play was polished. On the following evening practice costumes borrowed from the Grand Rapids Civic Players were worn for the first time. These costumes were incomplete but useful, since they gave the boys many rehearsals in tights, and the girls experience with long dresses. Shoes were not worn on stage from this rehearsal until dress rehearsal. Each student kept a pair of heavy dark sox in his locker to put on over his tights for rehearsals until the final dress rehearsal when shoes which had been made by the costume committee were worn. For this first costume rehearsal the entire evening was spent in instructions on movement. The cast walked about on the gymnasium floor learning to time movement to speech. Bowing, sitting, and rising were practiced. Following the practice on the gymnasium floor each actor was directed about on the stage, giving some of his speeches where much movement was desired. Spot rehearsals of scenes in both acts continued during the third and sixth periods of the remainder of the seventh week.

Technical rehearsals of both acts were begun on

Monday and Tuesday evenings of the eighth week. Since the stage was not available, substitute furniture was used in a cleared area of the large rehearsal room in the music building. The cast now began to function as stage crew. The lack of space in the wings of the stage had made necessary the decision to dispense with a stage crew separate from the cast. The only backstage crew other than actors were the stage manager, the property girl, and a boy on the forestage curtain. Since actors were used to shift scenes, very careful plans had to be worked out. If an actor was playing forestage on a given scene, he obviously could not be used to set up the next scene. For these first technical rehearsals each actor was given a copy of the shifting plot which appears at the end of this chapter. Each actor marked his name wherever it occurred. In these first technical rehearsals he was permitted to keep this shifting plot with him to consult it during scene changes. Spot rehearsals for polishing scenes in both acts were held during the third and sixth hours of the remainder of the eighth week.

On Monday evening of the ninth week a technical rehearsal was called for six-thirty o'clock. No copies of shifting plot were permitted, since scene setups had to be learned as perfectly as lines. The director called scene changes and the cast rehearsed them until they were able

to do them without undue backstage confusion. Now the furniture which would be used in production was on the stage for rehearsals, and the cast learned exactly where to place each piece both on and off the stage. On Tuesday evening of the ninth week Mr. John Jennings of Michigan State College served as critic for a complete run-through, with cast, of course, serving as stage crew as they would for performances. Lights were handled, except for those which would be borrowed at a later date. Musical effects were complete except for the woodwind trio. In the next two days the last scene was worked in rehearsals third and sixth hours. Another long technical rehearsal was called for Friday evening of the ninth week, and again scene shifts were rehearsed. At this point the cast began to function as an integrated crew. The complete co-operation of every individual essential to any stage production had been achieved. The technical aspects of the production were now running easily and a smooth rehearsal of the entire play was thus possible in this last rehearsal of the ninth week.

Four evening rehearsals were held in the tenth week. By this time lines were so well in hand that third and sixth hour spot rehearsals were canceled for the balance of the rehearsal period. The evening rehearsals were polishing rehearsals accomplishing growth in characterization which

had been somewhat at a standstill in the eighth and ninth weeks when technical problems were of major concern. The woodwind trio was called for rehearsal in these evenings. They had, of course, rehearsed previously numerous times with the singers. The only spot rehearsals now necessary involved the singers and the trio. The full cast was dismissed early on two evenings while a dancing instructor polished the performance of the revelers in the dance she had taught earlier.

The week of production began with a complete run-through on Monday evening. Tuesday evening was given over to fitting costumes. Wednesday evening was dress rehearsal. The costume committee had worked all day to get costumes in complete readiness. Hand properties had, of course, been in use for many rehearsals. Every preparation had been made for a dress rehearsal that would be a performance complete in every detail except the presence of an audience. The director had invited a few discriminating students to see the rehearsal. One of them served as messenger to take written messages either to actors who needed greater vocal projection or to the stage manager or his assistant when the director discovered defects that could be remedied as the rehearsal progressed. The dress rehearsal thus was one free from harrassment for both director and cast. The director took notes which she quietly discussed with the cast at the

end of the rehearsal. As the director talked the costume chairman, the stage manager, and assistant stage manager listed those things that were their responsibility. The smoothness of the rehearsal, followed by this quiet discussion, gave the cast a feeling of confidence.

The first performance was a matinee on Thursday for high school students of the surrounding area. Actors were excused from their classes at 11:00 to be served an early lunch in the cafeteria. They reported for makeup at 11:45. The performance began at 1:15.

Evening performances were the following Friday and Saturday nights. Makeup began at six-thirty o'clock. Costume and property chairmen and stage manager and assistant reported at the same hour.

How the problems of blocking, interpretation of roles, and development of character were dealt with in the eleven week rehearsal schedule described above should now be reported.

The problems of blocking were relevant to the limitations of the stage, as described in Chapter I. The plan of playing alternate full stage and forestage scenes set a pattern for the general blocking for the play, and gave a basis for detailed blocking from scene to scene and within the scenes.

The director blocked the play on paper with the use of floor plans which had been drawn up. The floor plans which are found in Chapter VI together with the floor plan of the stage which is found on page 166 of Chapter VI show the following general acting areas:

Act I, scene 1, An Apartment in the Duke's palace: steps and platform up left; Feste's bench, down left; Orsino's chair, right; Curio's bench, center; Valentine's entrance, down left.

Act I, scene 2, A seacoast: entrance from outside door, right; the right apron stairs; the center forestage; the forestage arch exit, left.

Act I, scene 3, A room in Olivia's house: steps and platform, up right; bench, down right; table and chair, down left; serving table, up center.

Act I, scene 4, A room in the Duke's palace: the Duke's chair down right; entrances right and left through forestage arches; the center forestage.

Act I, scene 5, Olivia's garden: the platform and steps, up center; Olivia's chair on platform, up center; benches, down right and left; entrances down right and left, and up right and left.

Act I, scene 6, A street: the outside right door; right apron stairs; entrances and exits through forestage arches, right and left.

Act I, scene 7, A wine cellar in Olivia's house: the platform and steps up left; Feste's bench and a table right; large table and two chairs, left.

Act II, scene 1, Before the Duke's palace: entrance outside right door; the right apron stairs; the center forestage; the center stairs; exits before act curtain, right and left.

Act II, scene 2, Another part of Olivia's garden: platform, up center; steps, right and left on platform; chair, up center; benches, left and right; hedges, up left and right; entrances, up left and right, down left and right through forestage arches; right apron stairs.



Act II, scene 3, Another street: entrances through forestage arch, right; exits through forestage arches, right and left; the center forestage.

Act II, scene 4, Olivia's garden: the same as Act I, scene 5, and the center stairs and right apron stairs.

Act II, scene 5, Before Olivia's house: the outside right door; the right apron stairs; the center stairs; entrances through the forestage arches right and left; the forestage.

Act II, scene 6, Before a prison: platform and steps up center, the steps at right and left on platform; benches, right and left; entrance and exit, up right; exit, down left.

Act II, scene 7, A room in Olivia's house: Olivia's chair, down left; entrances and exits through forestage arches, right and left; the forestage.

Act II, scene 8, Olivia's garden: the same as Act I, scene 5, and the center stairs.

The main objectives in blocking were these: full, uninhibited movement; long crosses, much use of the platform to provide a second level, and in the garden scenes to set Olivia apart from the others; use of acting areas outside the proscenium arch to give variety and scope to movement; entrances and exits timed for speed between scenes. A few examples of each of these objectives follow. Other examples will be found in Chapter II in the left-hand pages of the script, under business.

Uninhibited movement was blocked for scene 3 of Act I. When the scene opened Toby was seated down right. Maria entered on the platform up right, stood center with hands on hips regarding Toby, took a quick cross to him, removed

the drinking mug from his grasp, crossed quickly to serving table up center. He pursued her, and soon had disengaged the mug from her hands to leap upon the chair down left, raising the cup on his line, "I'll drink to her as long as there is passage in my throat and drink in Illyria." Sir Andrew's entrance on the platform up right was elaborate, and the three played the whole stage as Sir Toby egged him on to flirtation with Maria. On the exit, with Sir Toby brandishing his whip at Sir Andrew's ankles, they circled the entire center stage, hurdling the bench, and leaped out the platform up right.

Long crosses were frequently used. Minor characters, as well as major characters, were given plenty of movement. In Act I, scene 1, Valentine made a long cross from his entrance down left to the Duke's chair at right. Crosses for both major and minor characters who played forestage scenes were frequently from one arch entrance to the other, giving them a full stage cross, whenever the action, plot, or dialogue indicated that the actor was progressing from one location to another. For example, Viola's action of leaving Olivia's home, being halted by Malvolio with the ring, and then continuing on her way, presumably back to the Duke's palace, was shown by her full cross from the down left arch to the down right arch.

The platform served as an entrance or exit in the

full stage interiors, and as a spot where attention could focus on Olivia in the garden scenes. In Act I, scene 5, it pointed up her sedate removal from the disorderly conduct of her kinsman Toby, and emphasized her position as reigning beauty when Viola made her entrance. At the end of the play Sebastian joined her on the platform, as he took his rightful place as lord of her life. Sir Toby, Maria, and Feste occasionally used this garden platform area when Olivia was not on the scene, indicating that they were an impish trio who respected authority only when they had to.

The acting areas outside the proscenium arch were the outside right door, the right apron stairs and the center stairs. The first two were used for entrances such as Viola's first entrance with the sea captain and seamen, or the first entrance of Sebastian and Antonio, or the comic entrance of Feste as he scrambled after Sebastian in Act II, scene 5. The center stairs provided an area for playing Act I, scene 2, with Viola sitting on the top step, Orsino standing above her, as she gave her lines, "My father had a daughter loved a man, as it might be, perhaps, were I a woman, I should your lordship." Another example of use of this area was Sir Andrew's bawling flight down them as he tried to avoid dueling with Viola. Again this area was used in the next scene as Antonio entered from the outside right door and dashed up the center stairs to intercede in the duel.

Blocking was planned so that movement from one scene to the next was continuous. A forestage scene began as the curtain closed on the preceding full stage scene. An example of this was found at the beginning of Act I, scene 2. As the Duke and his retinue took their exit up right at the end of scene 1, the forestage curtain was closing, and the sea captain, with Viola in his arms, was already ascending the stairs from the outside right door. A full stage scene began immediately as the actors took their exit from the forestage scene while the forestage curtain was opening. For example, as Viola spoke her line, "I thank thee; lead me on", she, the captain, and the seamen were taking their exit down left. At the same time the forestage curtain was opening to disclose Toby seated on the bench down right, drinking deeply from his mug.

The physical limitations of the stage were a factor in planning blocking. Lack of adequate off stage space had to be always considered. The stage floor plan which is found on page 17 in Chapter I indicates the limited off stage space. The stacking and shifting plot found on page 168 in Chapter VI indicates how much of the off stage space was needed for storage of furniture. A large table, a smaller table, two chairs, and a hedge took up so much room off stage left that little remained for actors when they were not on stage. The boys' athletic office which adjoins the stage off right was a convenient place for actors to stay

who were awaiting entrances right. However, since the director wished to use the left entrances as frequently as right entrances, she had to find a way to provide additional off stage room at the left for actors. Consequently the top of the grand piano case was cleared of the scenery flats which were normally stored there. These were temporarily stored in the loft above the boys' athletic office. A set of get-away steps was securely fastened to the piano case. Thus an actor who had made an exit down left and who would not re-enter directly could, by using these stairs, reach the top of the piano case where he could sit until his next entrance. In the event that blocking called for him to enter up left, he could cross the top of the piano case, get down it from one of the tables or chairs stored there, arriving at a point back stage where he could make his up left entrance behind the tableau curtain.

The lack of a back stage cross-over influenced blocking plans. Because of the stage depth of only eighteen feet, the back cycloramic curtain was hung directly at the back stage wall. The resulting gain of an additional foot and a half was more desirable than the retention of that footage for a cross-over. In all cases but one, it was practical to have actors re-enter on the side of the stage where they had taken their exit. In Act I, scene 2, it was desirable that Viola exit left and re-enter right in Act I, scene 4.

Since the full stage scene, Act I, scene 3, came between these two forestage scenes she had more than enough time to go through the hall, off stage right, go down to the shower rooms and up through the athletic storeroom and office to take her entrance at stage right. Actors, could, of course, get from one side of the stage to the other when a forestage scene was playing, by crossing well back of the forestage curtain.

The problem of actors getting cues while waiting in the boys' athletic office was easily solved by installing a microphone behind the first border curtain and feeding it into the sound system of a Bell and Howell movie projector which was placed on the loft. The speaker was removed from the projector and hung in the athletic office. This sound system was absolutely essential to the successful blocking of the show, since an actor who stood at the outside right door, waiting for his cue to make an entrance there, could neither see nor hear what was taking place on stage.

Interpretation of roles began with the reading rehearsals. After the play had been read through, the cast and director discussed the spirit in which it would be played. In subsequent rehearsals, then, the cast worked constantly for a mood of lightness and gaiety. This mood was set early in the rehearsal schedule by the two ex-

perienced actors who played Sir Toby and Sir Andrew. By working Act I, scene 3, with them and the girl who played Maria, the director was able to demonstrate to the rest of the cast the abandon and sheer nonsense with which she wished most of the play to be acted. The general interpretation was planned to fit William Hazlitt's description of the play:

One of the most delightful of Shakespeare's comedies. Of a pastoral and poetical cast. Folly is indigenous to the soil and shoots out with native, happy, unchecked luxuriance. Absurdity has every encouragement afforded it and nonsense has room to flourish.<sup>1</sup>

The introductory and supplementary records to the Mercury Text Records were useful. In the prologue Shakespeare and Richard Burbage converse about the play which Shakespeare is writing as a diversion from Hamlet. Burbage urges him to get on with Hamlet and disparages the new play:

Burbage: Orsino, Viola, Antonio, who are these people and who cares for them? Bah! Fools out of an Italian farce.

Shakespeare: No. English fools, Dickie, like you and me ... Titled fools, and tipsy fools, and fools in love. Our English people ... the sailor, the serving-man, the squire, the suitor, our own idle knighthood, the priest, the amorous gentleman, the noble lady and her strutting steward...

Burbage: The vain steward! I know that play. The Deceivers they call it in Italian and the steward is Malevolti!

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<sup>1</sup> Hazlitt, William, The Complete Works of William Hazlitt, Vol. 4, Characters of Shakespeare's Plays (London: J. M. Dent and Sons, Ltd., 1930) p. 314

Shakespeare: I call him Malvolio and I make him a Puritan and he's English ... Oh, most English, Dickie! There are hundreds of him alive in London tonight, sniffing through their long, thin English noses at English players and poets like you and me. Oh, Dickie, beware Malvolio! Oh, England, beware Malvolio, and laugh at him, as I do. I laugh at him because I fear him, Dickie. Look! I've put him into a comedy and I've set all England against him to gull and endure him and finally for his presumption to cast him back into his own darkness ... into a madman's cell where he belongs.<sup>2</sup>

This prologue served to interest the actors in the Elizabethan scene.

Marchette Chute's Shakespeare of London was useful in giving the cast an appreciation of the Elizabethan popularity of "dukes and comic serving-men and examples of cross-wooing".<sup>3</sup>

The student-actor in high school does not have unlimited time for research that might be helpful to his characterization. The director did, however, request that the comedians read J. B. Priestley's comment on Twelfth Night in The English Comic Characters.<sup>4</sup> The girls who played

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<sup>2</sup> Welles, Orson, and Roger Hill, The Mercury Shakespeare, Twelfth Night (New York: Harper and Brothers, 1939), pp. 6,7

<sup>3</sup> Chute, Marchette, Shakespeare of London (New York: E. P. Dutton and Company, 1949), p. 216

<sup>4</sup> Priestley, J. B., The English Comic Characters (London: John Lane, The Bodley Head, 1937), pp. 43-69



Viola and Olivia found help in The Women in Shakespeare's Plays,<sup>5</sup> and Characteristics of Women.<sup>6</sup>

As rehearsals progressed the director discussed with the cast the very neat construction of the play. An understanding of the interweaving of the plot and sub-plot, and interplay of characters clarified interpretation of roles.

Individual problems of interpretation and characterization were dealt with in conferences with the student alone, or in small groups. The director made frequent use of her sixth hour conference period to work with actors who needed help. This type of help was given in the first nine weeks of the rehearsal period. The director who is able to work individually with cast members helps them to grow in their roles, gives them the confidence they need in full cast rehearsals, and saves an infinite amount of time which can otherwise be so easily wasted on individual coaching during a full rehearsal.

The director's ever-present problem of making teenagers convincing in mature roles was partially solved by pulling down the entire age scale. Viola can well be one of the younger of Shakespeare's heroines, perhaps no more

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<sup>5</sup> Mackenzie, Agnes Mure, The Women in Shakespeare's Plays (London: William Heinemann Ltd., 1924), pp. 152-173

<sup>6</sup> Jameson, Mrs., Characteristics of Women (Boston: Houghton Mifflin and Company), pp. 181-187

than eighteen. The Duke and Olivia, then, may be thought of as being in their early twenties, rank, rather than years, giving them dignity. Sir Toby was placed in his early fifties, with Sir Andrew a foolish thirty. Malvolio was thought of as a stuffy "oldster" at forty-five. Maria, Feste, and Fabian were under twenty.

The individual problems of interpretation and characterization were, as often with high school actors, problems of personality. Shyness, lack of concentration, poverty of experience background, vocabulary lack, and the peculiar teen-age inhibitions of "conformity" in voice, action, and attitude are characteristics which the high school director knows well. Influence of the peer group is so strong in the teens that the average youngster hesitates to do anything that will call attention to himself. When the director can get across the idea that indifferent acting does exactly that, she is on her way to implanting a desire for learning techniques that will make an actor of a high school student. The wise director casts a few non-conformists, individualists, or exhibitionists. These students, who have usually previously earned the respect of the student body, are a stimulus to the more timid cast members. How the difficulties of individual interpretation of roles were overcome in this production may best be described by considering the problems of each actor.

Feste was played by an inexperienced actor. However, his ability to take hold of his part was most gratifying. He constantly sought ways to improve his interpretation. At the beginning, his vocabulary lack was noticeable, yet once he comprehended such a passage as the one in which he refers to Pythagoras in the prison scene, he was able to interpret with a fair degree of intelligence. When he understood the place of the court jester in Elizabethan society, he saw himself as a light-hearted fellow, living by his wits and talents. The blocking had been planned to give him much movement; permitting him to bounce about in uninhibited crosses added to the frolicsome nature of his characterization. His initial difficulty was one of movement. As soon as he removed his shoes during rehearsals he began to move more easily. The director gave him a little rhythmic pattern he could incorporate into much of his movement. It consisted of a quick, short-stepped little run on the balls of the feet, ending with a bounce that threw the weight evenly on the balls of both feet, the knees slightly bent, and the arms spread open, palms up. This gesture had to be keyed to the line, as in the opening of Act II, scene 5. Sebastian entered the forestage from the arch down right, crossing purposefully toward the arch down left. Feste entered from the outside right door, and, catching sight of Sebastian, tumbled down

the stairs and up the right apron stairs calling "Master Cesario! Master Cesario!" As Sebastian turned to see the cause of the commotion, Feste approached him on the run with the line "Will you make believe that I am not sent for you?" The bounce and the spread arm gesture came quite naturally on the word "sent". Two speeches farther on in the same scene Feste was given another rhythmic pattern for the line "... nor this is not my nose neither." Backing away from Sebastian in short jumps that kept his weight evenly on the balls of both feet, he brought his finger to his nose at the same time that his feet hit the floor on the words "this", "not", "nose", and the first syllable of "neither". The director found that when actors were given specific examples of places where they could time gesture with line, they began to find other spots where they could use a similar timing. An example of blocking that permitted Feste free movement is found in the prison scene. The prison unit was placed up center on the platforms; the steps were placed at the extreme right and left on the fronts of the platforms. The benches were so placed that a single jump down from one of the steps brought Feste to a point where a single leap got him on top of one of the benches. Then he could jump to the platform again, tiptoe across it, almost under Malvolio's nose, and plague the prisoner from the other steps or bench. At the end of the scene he made a diagonal running cross

from the steps up right to the bench down left, ending in a mocking bow standing on the bench, using the second syllable of the word "again" to punctuate his bow on the sung line "I am gone, sir, and anon, sir, I'll be with you again."

Feste had no great problems of facial expression. As soon as movement was unhampered the actor's rather mobile features were in constant animation. The only spot at which he required help in facial expression was in Act I, scene 5, where he needed to be blank-faced on Malvolio's line "Look you now, he's out of his guard already." When the actor understood that, having made his point with Olivia and being back in her graces again, he could afford to relax, he fell quite easily into a sitting position on the steps, knees spread, elbows on knees, hands dangling loosely from wrists, feet crossed, jaw dropped, mouth open.

Duke Orsino needed much help in vocal interpretation, since some of the most poetic passages were his. The actor's musical training had given him a quick ear so that he was soon able to use suggestions which the director made. Working for resonance and full vowel sounds was rewarding in the degree of maturity it brought to the actor's too-light voice. The director worked alone with him on the three long poetic passages of the first scene. When his attention was called to what he could do vocally with the o's in the speech that begins "If

music be the food of love..." he began to see that with his own voice he could give the listener a glimpse of the depth of feeling for music which he truly has. That it was no more than a glimpse, the director attributed to the student's immaturity, and her own inability to find ways to help him to achieve the completeness of character development which was needed. The next speech came smoothly when he again worked for roundness of tone in the o's; when he placed a stress on the word Olivia, necessary since this is the first time she is named; and when he intensified final consonants. The actor's good vocabulary helped him: words like "purged", "pestilence", and "hart" gave him no trouble. He readily saw that since he was of the nobility his speech ought to be more careful than his normal diction. At the beginning the director corrected little errors like careless final consonants and mispronunciations such as "crool" for "cruel". The director showed the actor how to use his good breath control on the poetic passages to keep them smooth. For instance, he was shown that in some places if the breath is held over to the next line, despite a comma, or if only a short catch breath is used for the ending comma, the reading of the whole passage may be sustained. In the passage which follows, he was instructed to use such breathing on the commas after "feeding on it," and "like the sweet sound,".

If music be the food of love, play on;  
Give me excess of it, that, feeding on it,  
The appetite may sicken, and so die.  
That strain again! it had a dying fall;  
O, it came o'er my ear like the sweet sound,  
That breathes upon a bank of violets,  
Stealing and giving odor!

Orsino's gesture and walk were at first inhibited, but became more free-flowing as he was able to see himself as the idle nobleman, in love with love. Having him seated as the play opened set the languid mood of the scene and helped the actor in his characterization of idleness. The large arms of the chair and a footstool aided the actor in striking a pose for the opening. Keeping his walk and gesture rather deliberate added dignity and maturity. His walk was a swinging stride, the steps rather long, with the toe of the rear foot remaining on the floor as the weight was advanced to the ball of the forward foot. His gestures were broad, the arm swinging out from the shoulder to its full length. Such a gesture was used to command a subordinate as in his lines "Away before me to sweet beds of flowers; love thoughts lie rich when canopied with bowers." The actor here was directed to make a sweeping gesture with his left arm, palm up, toward the up left exit which they would take. In these lines the director asked for bodily movement to follow through on the second line with the weight well back on the right foot, the right hand, palm up, coming up to chest height on the word "sweet", as he contemplated the beauty of

the place where he would lie. At this point Curio and Valentine were pointing up his line by an exchange of glances, shrugs, and inward groans. Orsino understood his characterization better when the director asked him to sketch his past. He liked his role better when he saw that normally deer hunting was a favorite pastime, one to which he had frequently devoted all his energy, to the delight of his courtiers; he understood his role better when he saw that now he was devoting himself as completely to languorous contemplation of his unrequited love, to the veiled displeasure of his following. Another example where the director showed the actor how to follow free gesture bodily was the line to Viola, "Get thee to yonder cruel Olivia." Here the actor was directed to make his body follow arm gesture. In this particular line, as the left arm went out in full gesture, palm up, on the word "cruel", the whole body followed, with the weight shifting to the left foot, and the right hand, palm up, coming up to chest height. The director found that when the actor was given exact direction for a few specific gestures and lines, he found use for similar gestures with other lines.

Valentine and Curio were boys quite similar in their characteristics. Both had the ungraceful gait of the average teen-ager; both were prone to mumble their lines. Neither of these bad habits was completely overcome. The director



encouraged them to make proper use of their very good voices; the wearing of tights early in the rehearsal period overcame self-consciousness and enabled each of them to develop a fine strut. Their part in the revelers' song in Act I, scene 6, which involved mild flirtations with Olivia's ladies in waiting, helped them to interpret roles of gay, young indolent hangers-on in the Duke's court. Probably these characters were more poorly developed than many others in the cast, the result of a lack of seriousness on the part of the actors, combined with the director's failure to take as much time with them as was needed.

The girl who played the part of Viola had perhaps greater problems of interpretation and characterization than any other member of the cast. Her self-consciousness greatly inhibited projection of personality. Although this need for projection was partly supplied by the self-confidence she gained in the rehearsal period, enough of the student's uncertainty remained so that as complete a Viola as wished for never quite came through. A secondary problem was the lack of experience in affairs of the heart. The director believed that the student's superior intelligence, her complete co-operation, her sensitive nature, and her imagination would in time produce a satisfactory characterization of the role. In this the director was not altogether disappointed. The student and director worked together for a

number of hours in the first weeks of rehearsal. The student was painstaking in her determination to understand every shade of meaning in the script. She learned to use her pleasing voice effectively. She listened to the Mercury Text Records,<sup>7</sup> taking a few ideas from the interpretation of character which she found there, but discarding most of it because she thought it too brittle. Gradually the interpretation of an intelligent, independent, and lovely young girl began to emerge. She was, however, playing the part much too seriously. The director pointed out the many evidences of Viola's sense of humor, the ability to laugh at herself even when she was most hopelessly in love. The tender regard she felt for Sebastian was easy for the student, since Sebastian was played by her own brother with whom she enjoys a very fine brother-sister relationship. The relationship with Orsino was difficult. The student was one of these intelligent and lovely - but dateless - girls who find little companionship with the opposite sex during their high school years, perhaps because of the comparative immaturity of boys their own age. For the interpretation of a girl head-over-heels in love with a man who loved another, she had to call upon all the forces

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<sup>7</sup> Orson Welles, Mercury Text Records, Twelfth Night, Columbia Masterworks Set G-7

of her imagination, and these, it must be admitted, were insufficient to the task. The director has learned that although the actor may feel an emotion, to a limited degree, through a proper mental concept of his role, his inhibitions will not let him implement it. With Viola the director had to give very definite directions on gesture, particularly in the two scenes with Orsino. The director worked with the actors alone on these scenes, saving both time and embarrassment, and giving the actors confidence for full cast rehearsals. The student who played the part of Orsino was helpful. He did nothing to embarrass the girl and co-operated with her in taking directions. Their first scene together, Act I, scene 4, was made easier for both of them by giving him a chair with a footstool for her. Although this was a forestage scene, the problem of getting furniture on was easily solved. Action began with Viola making a purposeful cross from the arch down left towards the arch down right. She was met down center by a servant (one of the musicians) who carried a small jeweled dagger on a little pillow, presenting it to her with the words: "Master Cesario, from my lord, the Duke." Meanwhile Valentine had entered down right, summoned two other servants (the other two musicians) to place the Duke's chair and footstool down right. When Orsino entered down left he took a full cross to his chair, seated himself and called

for Cesario. She advanced to him, and he dismissed the others from his immediate presence with the line "Stand you awhile aloof." He urged her to take his suit to Olivia. On the line "Say I do speak with her, my lord, what then?" Viola took a step toward his chair, getting close enough so that he could take her right hand with his left and seat her on the footstool on his line "O, then unfold the passion of my love ..." When he was directed to keep her hand in his on the arm of the chair they were brought in closer, so that her face could be turned to his on his speech. Doubting her effectiveness as a messenger with the line "I think not so, my lord," she averted her face from his with a little smile, withdrawing her hand from his in the same movement. On his next lines "Dear lad, believe it; for they shall yet belie thy happy years that say thou art a man ..." he was directed to place his left hand affectionately on her right shoulder, and as the line continued with "a baby's lip is not more smooth and rubious ..." to place his right hand under her chin pulling her face closer to his. At that point the only direction asked of her was that she lean into him slightly. This little scene had been made to look charming and graceful by the director's giving rather specific instructions to Viola on her seated posture. Since the footstool was low, she could sink to it with her right foot

on the floor, the right knee sharply bent. The left knee then could be almost on the floor, the left foot out behind her. As she leaned toward the Duke she moved her whole body in a forward inclination, her right foot giving her balance.

The director has found that when a scene such as this is rehearsed over and over privately until gestures come easily, the actors have no reticence about it when they do it for the first time at a full rehearsal. The other actors recognize a smooth, easy performance, and there are no disturbing titters. The director recognized that her solution to the problems of these two actors was a very mechanical one. A pretty picture was achieved, even though depth of feeling on the part of the actors was lacking.

Viola's other scene with Orsino, Act II, scene 1, came easily enough after the one described above had been worked out. Directing Viola to seat herself on the top step of the center stairs with the line "Ay, but I know ..." gave her an easy posture for her story of the heartbroken sister. From this position she could turn sidewise to look up to Orsino, or out to the audience as she described her own love pangs. Rather serious underplaying resulted from this blocking of the scene, destroying the effectiveness of some of Viola's most famous lines. The director justified this underplaying because she felt that the student's awkwardness with the

emotion would have been more apparent had she been on her feet.

The sea captain needed little help in interpretation. He was an experienced actor who moved well on the stage. When he and the director established him as a vigorous man in his fifties he soon found a characterization that indicated strength of character and virility. The director asked him to read his lines at a slower pace than he had used in his last role. Since his voice was well-developed and he projected well, the slower pace was all that was needed to give him a fair degree of maturity vocally. As soon as he realized that his lines carried important exposition he was careful to point them. The same actor played the priest, a holy, slow-moving grey-beard. Here he decreased rate of speaking even more, and introduced a slight quaver.

The boys who played the seamen doubled as officers. Virility is a quality high school boys assume most eagerly; these characterizations were therefore easy.

The boy who played the part of Sir Toby needed help in characterization. He was an experienced actor whom the director knew very well. His complex personality required a firm hand from the director. The combination of high intelligence, exhibitionism, conceit, extroversion, extreme gregariousness, and a prankish sense of humor produced an individual who was both exasperating and rewarding to the

director. The teacher of such a student needs his total trust; he must respect the director's intelligence, imagination, and authority. The director has found that genuine mutual respect, which is the best basis for any pupil-teacher relationship, is especially necessary with students like this one. This complex personality had in the past produced a most variable characterization, which finally resolved into one that was all of one piece. Waiting for characterization to develop in this fashion took experimentation on the part of the student and much patience and guidance from the director. J. B. Priestley's commentary was helpful.<sup>8</sup> The student at length saw himself as the indolent and seedy nobleman who whiled away his time extracting in full measure the joy of living, disporting himself in the companionship of other fun-loving characters who were not quite so intelligent as himself.

Specifically the director helped the student develop a deep laugh, guided him in the degree of drunkenness with which he was to act, and showed him how to move in the scenes which required bodily contact with other actors.

An example of a line where a hearty laugh was needed followed Maria's departure in Act I, scene 3. As Maria stood on the steps she slapped Sir Andrew on the cheek. At this

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<sup>8</sup> Priestley, op. cit., pp. 43-69

point Sir Toby was seated down left watching with amusement. As she took her exit he broke into uproarious laughter at Sir Andrew's discomfiture. The laugh came easily enough when the director asked the actor to sit well forward on his chair, his knees apart, his feet firmly planted. Then with correct diaphragm action the laugh could seem to come from his very toes.

The director and student agreed that the peak of hilarious drunkenness should be achieved in the wine cellar scene. Therefore, although he had a mug in his hand in Act I, scene 3, he obviously was not at all drunk. Since his appearance in Act I, scene 5, was brief it was decided that he could be quite inebriated here without detracting from the later wine cellar scene. He therefore preceded his entrance with a monstrous hiccough, bowed elaborately at the entrance to Malvolio, who was just leaving; then sobered by the latter's disapproving glare, he wheeled about in a turn which sent him reeling across the stage to be brought up short by Olivia's line, "By mine honor, half drunk!" Then seeing Feste, and greeting him in a wide-armed gesture, he fell flat on his face rising on one elbow on his line "I defy lechery!" Feste helped him to his feet, and, with his aid, he took a staggering exit.

Through the wine cellar scene the director asked Sir



Toby to play hilariously drunk, letting Sir Andrew become dead drunk, establishing the idea that Sir Toby could hold his liquor the better. Boisterous drunkenness was shown by the actor vigorously keeping time to the music with his mug, rising to swing Maria around in greeting, and frolicking about Malvolio with the clown Feste. In contrast to Toby's hilarity, Sir Andrew's action throughout the first of this scene was a tittering self-conscious imitation of Toby's antics, which was followed by a period of sodden self-pity after Maria's exit, ending in slumber on the table and floor.

Scenes involving bodily contact or conflict of two or more characters are always a problem with high school actors. The students' tendency is to want to play the scene without rehearsed movement. It then loses artistry, and becomes, to the eye of the observer, mere teen-age horse-play. All the scenes involving bodily contact were very carefully rehearsed, with all movement planned. Such painstaking rehearsal both maintains a pleasing stage picture and minimizes danger of injury. At the beginning of rehearsals the actor who played Sir Toby was too vigorous in his treatment of Sir Andrew. When the director made it plain that Sir Andrew needed to have his movements under his own control at all times, the two actors were able to coordinate movements for an artistic effect. An example of such movements

was found in the dueling scene of Act II, scene 4. Sir Toby and Sir Andrew entered from down left, Sir Toby pushing Sir Andrew. The director instructed Sir Toby to permit Sir Andrew to lean back onto Sir Toby's hands. Then Sir Andrew advanced his own feet in reluctant, awkward steps with knees bending high. At the point where Sir Andrew and Viola were finally pushed together, both Sir Toby and Fabian were directed to give only a little push; then, with Viola and Sir Andrew having control of their own movements, they could shoot forward as if the push had been tremendous, but they could check themselves as they met at center, avoiding injury.

The director had no great problem in helping Sir Toby assume age. The actor had played the doddering, vacillating King Arthur in A Connecticut Yankee. Sir Toby was thought of as a much more vigorous man, his movements sprightly in spite of his age and obesity. The actor was directed to acquire the wide-spread stance, the spread-kneed sitting posture, and the straight-backed, straight-kneed rolling gait of obesity. He had to be helped to a mental concept of his seediness: his financial dependence on his niece, his greed-inspired solicitude for Sir Andrew, his lack of fastidiousness with his drinking mug. The costume helped a great deal, his beautifully plumed hat seeming to be a symbol of past glories in contrast to the present untidy

lacing of his doublet over his sagging waistline. Vocally the role presented no great problems since the actor had one of the more mature voices of the cast.

Maria had trouble with her characterization in the first weeks of rehearsal. She was catching the spirit of mischief and fun in her movement, but she continued to convey the impression of being dainty and lady-like. Developing a coarse laugh, and using postures and gestures that were broad and earthy, gave a characterization of a scheming, lusty, and gay wench. The laugh was delivered from a wide stance, on a deep breath with plenty of diaphragm action, using the syllable "ho" rather than "ha". Hands on hips with feet wide apart was a useful posture. Familiarity with the opposite sex was shown in physical contact with other characters, as Sir Toby's arms about her as he tries to extricate his drinking mug in Act I, scene 3, the hand holding and slapping of Sir Andrew in the same scene, the little push of reprimand she gave Feste in Act I, scene 5, and of course all of the greeting, lap and table sitting, and affectionate farewell of the wine cellar scene.

The student who played Sir Andrew developed his characterization very readily. He played him as a simple-minded, vain little fop of a man, of enormous cowardice, but too weak-willed to resist Sir Toby's blandishments. The actor was able to develop a wide range of pitch, squeak-

ing in terror when he found himself in a bad situation, or shouting with bravado to solicit the approbation of Sir Toby. The student, who had a great deal of imagination, had a thoroughly good time with this role. In Act I, scene 3, he tittered in nervous delight with his forwardness with Maria, sunk to a dolorous lower pitch on "Methinks sometimes I have no more wit than an ordinary man has," rose to a cheerful note on "I'll stay a month longer," and was back to his high pitch of self-delight on "Faith, I can cut a caper." He developed a fine bleating squeak for lines like "Pox on it, I'll not meddle with him," drawing the "him" out in a thin wail. that lasted throughout his frantic attempted escape down the center stairs. After Sir Toby's and Antonio's fracas when he was convinced his opponent was but a paltry boy, he attempted a deep-throated roar on "Faith, I'll after him again and beat him!"

Olivia was played by a perfectionist. She was not satisfied until every inflection and gesture seemed right to her. Her excellent concentration was a help to other members of the cast during rehearsals. Her careful and delicate diction, dainty gestures, and winsome smile helped her characterize a lovely, gracious lady who tried to govern with decorum a most unruly household. As the rehearsals progressed she developed the idea that in spite of her back-

ground she was tossing discretion aside as carelessly as might a girl of more common substance in pursuit of the youth with whom she believed herself to be in love. The student played the role with a light touch, perceiving that Olivia's passion of love was perhaps no more deep than the aura of mourning with which she attempted to surround herself in the early scenes.

The student who played Malvolio had to overcome a tendency to underplay the role. This was a personality problem stemming from the student's native dignity. It was several weeks before he realized that dignity, if excessive, can be very funny. When he lost his inhibitions, becoming a caricature of dignity and conceit he arrived at a characterization that was well correlated with that of the other actors in the inter-action of his comedy and that of the other comedians. As soon as he had rid himself of inhibited movement, his voice, too, became uninhibited. The most helpful technique to his characterization was a proper walk. This was attained with the whole body completely in character: the chest and shoulders were high; the head was slightly turned towards one shoulder with the chin held high enough so that he seemed always to be looking down his nose; the eyebrows were frequently raised in disdain; the stride was fairly long with an upward swing to each side from the ball of the foot as it struck the floor on each step. The stance

was an exaggerated "dancing master" pose. The use of a slender black staff was a help in walk and posture. It was placed tip down on the floor with each advancing step, and then swung out to the side from the perpendicular, with the hand that held it moving out in full sweep to the side of the body. Walk and gesture were intensified when he appeared yellow-stockinged and cross-gartered.

Fabian understood quite readily that his characterization needed the light touch of prankishness. Mobile facial expression and free gesture contributed to this characterization. His larger problem was one of line interpretation. A vocabulary lack and a rather slow memory made his mental concept of lines somewhat vague. Individual assistance with the vocabulary and concentrated memory work helped solve this problem, enabling him to go on to the happier task of characterization.

The problem of slow memory may be dealt with by a number of different approaches. If the student is a good reader he may find that concentrated silent re-reading, then oral reading, then oral reading with someone to cue him will be useful techniques. More often than not he will be a below-average reader. The director has found the auditory approach better in such cases. When the student has time at home the director may solicit help from someone at his home. In this particular case the director knew the



memorizing had to be done entirely at school. The student had home responsibilities which needed all his at-home hours. Since the student was a member of the dramatic arts class it was possible for the director to work with him in that hour or to assign another student to work with him. His own lines were read to him while he followed the script, until he himself could read them readily. After several days of reading, the script was put aside. Then the director or the student who worked with him went over and over troublesome spots, patiently prompting until the lines could come to him without assistance. With this student of slow memory, the assistant usually needed to give the entire cue. Since his helpers could give him an uninterrupted hour daily, the scenes in which he played were always read in entirety.

The ladies in waiting to Olivia were characterized much like Orsino's attendants. Although they deferred to Olivia's expectation of decorum, they were not above snickering at Sir Toby behind her back. They were graceful in movement, flirtatious in their scene as revelers.

Since Sebastian's appearances were few and his lines short, he needed to intensify his characterization if he were to convey any impact of personality. An intelligent interpretation showed a sensitive, adventurous, romantic youth. Build-up of character was done in his impetuous



challenge of Sir Andrew and Sir Toby, his whole-hearted reception of Olivia's overtures, his tender greeting of Viola.

The boy who played Antonio characterized the Shakespearean ideal of man-to-man devotion. He played him as a vigorous man of fifty. The characterization was physically convincing since the actor had a short stocky figure built out into barrel-chested proportions with padding. His heavy, mature voice aided interpretation. He characterized an open-handed, rugged man of the sea who felt great bitterness when he believed his young friend had denied him.

Thus each actor solved or partially solved his individual problems of interpretation and characterization through many hours of work by himself, with the help of small groups of other actors, and in full cast rehearsals.

As has been indicated, business was almost completely set by the ninth week. In the tenth week actors made increased growth in characterization through intensification, development of mannerisms, reaction to other actors, and mental concept of the play as a whole. Two evenings spent in the costumes which had been rented for the show helped actors feel comfortable in their clothes. That character growth in the last week was definitely at its peak was evidenced in the fact that, when actors were in costume, they behaved in character both on and off the scene. They strutted, pranced, bounced, or glided as became their particular role; they

addressed each other with Elizabethan salutations. A few of them thought of small additions to characterization which they might make. When they checked these with the director she was able to approve their consistency with the role. Although the rehearsal period had been from three to four weeks longer than had before been customary, both cast and director felt the time had been well spent in the added maturity which actors brought to their roles.

## REHEARSAL SCHEDULE

## First Week

Date	Act- Scene	Pages	Characters	Hour	Place
Mon. Jan.7	Entire	play	Entire cast	6:15- 9:30	director's home
Tues. Jan.8	I-5	15-23	Maria, Feste, Olivia, Malvolio, Fabian	3	stage
	I-5	15-23	Viola, Olivia	6	conference room
	II-4	58	Viola, Olivia		
	I-6	26	Viola, Malvolio		
	I-4	12-14	Orsino, Viola		
	II-1	37-38	Orsino, Viola		
	I-3	7-11	Toby, Maria, Andrew	7:15- 9:30	director's home
Wed. Jan.9	I-7	28-36	Feste, Maria, Mal- volio	3	stage
	I-6	24-27	Sebastian, Antonio	6	conference room
	II-3	47-48	Sebastian, Antonio		
Thurs. Jan.10	II-2	39-46	Maria, Malvolio, Fabian	3	stage
	I-7	28-36	Toby, Andrew, Feste, Malvolio, Fabian, Maria	6	stage
			Toby	7:15- 9:30	director's home

## Second Week

Mon.

Jan.14 I-5 15-23

Maria, Feste, Olivia,  
Malvolio, Fabian

3

stage

I-4 12-14

Orsino, Viola

6

conference  
room

II-1 37-38

Orsino, Viola

I-5 15-23

Maria, Feste, Olivia,  
Malvolio, Toby, Viola7:15-  
9:30director's  
home

Tues.

Jan.15 I-7 28-36

Maria, Feste, Toby,  
Andrew, Malvolio7:15-  
9:30

stage

Wed.

Jan.16 I-7 28-36

Maria, Feste, Toby,  
Andrew, Malvolio7:15-  
9:30

stage

## Third Week

Mon.					
Jan. 21	I-3	7-11	Toby, Maria, Andrew	3	stage
	I-4	12-14	Orsino, Viola	6	conference room
	II-1	37-38	Orsino, Viola		
	I-6	26	Malvolio, Viola		
	I-5	19-22	Viola, Olivia		
	II-4	58	Viola, Olivia		
	Block I		Entire cast	7:15-9:30	stage
Tues.					
Jan. 22	II-4	49-64	Toby, Fabian, Andrew, Maria, Olivia, Malvolio	3	stage
	II-4	49-64	Viola, Antonio, Sebastian, officers	6	conference room
	Block I		Entire cast	7:15-9:30	stage
Wed.					
Jan. 23	II-6	68-73	Feste, Maria, Toby Malvolio	3	stage
	I-2	4-6	Viola, Captain, seamen	6	conference room
Thurs.					
Jan. 24	I-7	28-36	Toby, Andrew, Feste, Maria, Malvolio	3	stage
			Viola	6	conference room
Fri.					
Jan. 25	II-6	68-73	Feste, Maria, Toby, Malvolio	3	stage
	I-2	4-6	Viola, Captain, seamen	6	conference room

## Fourth Week

Mon.				
Jan. 28	Block II	Entire cast	7:15-9:30	stage
Tues.				
Jan. 29	Block II	Entire cast	7:15-9:30	stage
Wed.				
Jan. 30	I-7 28-36	Toby, Andrew, Feste, Maria, Malvolio	3	stage
	II-1 37-38	Orsino, Viola	6	conference room
	I-4 12-14	Orsino, Viola		
	I-6 24-27	Sebastian, Antonio		
	II-3 47-48	Sebastian, Antonio		
Thurs.				
Jan. 31	II-2 39-46	Toby, Andrew, Fabian, Maria, Malvolio	3	stage
Fri.				
Feb. 1	II-2 39-46	Toby, Andrew, Fabian, Maria, Malvolio	3	stage

## Fifth Week

Mon. Feb. 4	Run-through	Entire cast	7:15- 9:30	stage
Tues. Feb. 5	Run-through	Entire cast	7:15- 9:30	stage
Wed. Feb. 6	I-3      7-12 I-7      28-36	Toby, Andrew, Maria Foby, Andrew, Maria, Feste, Malvolio	3	stage
	I-6      24-27	Antonio, Sebastian, Viola, Malvolio	6	conference room
	I-7      28-36	Toby, Andrew, Maria, Feste, Malvolio	7:15- 9:30	stage
Thurs. Feb. 7	Run-through- for members of M. S. C. Drama Dept.	Entire cast	7:15- 9:30	stage
Fri. Feb. 8	II-4    49-64 II-5    65-67	Toby, Fabian, Andrew, Maria, Olivia, Malvolio	3	stage
	II-4    49-64	Fabian, Andrew, Maria, Olivia, Malvolio, Viola, Antonio, officers	6	conference room

## Sixth Week

Mon.					
Feb. 11	II-3	47-48	Antonio, Toby, Fabian,	7:15-	music
	II-4	49-64	Andrew, Maria, Olivia,	9:30	building
	II-5	65-67	Malvolio, Viola, Feste, Sebastian		
Tues.					
Feb. 12	II-6	68-73	Feste, Maria, Toby, Mal-	3	stage
	II-8	76-84	volio, Olivia, Andrew, Fabian		
	II-7	74-75	Sebastian, Olivia, Priest	6	conference room
Wed.					
Feb. 13	II-6	68-73	Feste, Maria, Toby, Mal-	3	stage
	II-8	76-84	volio, Olivia, Andrew, Fabian		
			Viola		conference room
	I-3	7-11	Toby, Maria, Andrew	7:15- 9:30	stage
Thurs.					
Feb. 14	II-6	68-73	Feste, Maria, Toby,	3	stage
	II-8	76-84	Malvolio, Olivia, Andrew, Fabian		
	II-8	76-84	Orsino, Viola, officers, Antonio, Olivia, Feste, Andrew, Fabian, Sebastian, Malvolio, Maria	6	stage
Fri.					
Feb. 15	I-7	28-36	Toby, Andrew, Feste, Maria, Malvolio	3	stage
	II-8	76-84	Orsino, Viola, officers, Antonio, Olivia, Feste, Andrew, Fabian, Sebastian, Malvolio, Maria	6	stage



## Seventh Week

Mon.					
Feb. 18	II-8	76-84	Entire cast	7:15-9:30	music building
Tues.					
Feb. 19	Costume re-hearsal		Entire cast	7:15-9:30	stage
Wed.					
Feb. 20	I-5	15-23	Maria, Feste, Olivia, ladies, Malvolio, Toby	3	stage
	I-5	15-23	Maria, Feste, Olivia, ladies, Malvolio, Toby	6	stage
Thurs.					
Feb. 21	II-2	39-46	Toby, Fabian, Andrew, Maria, Malvolio	3	stage
	II-4	49-64	Andrew, Maria, Olivia, Malvolio, Viola	6	stage
	II-5	65-67	Antonio, officers, Sebastian		
Fri.					
Feb. 22	II-4	49-64	Toby, Fabian, Andrew, Maria, Olivia, Malvolio	3	stage
	II-7	74-75	Sebastian, Olivia,	6	stage
	I-6	24-27	Priest, Antonio		
	II-3	47-48			

## Eighth Week

Mon.				
Feb. 25	Technical I	Entire cast	7:15- 9:30	music building
Tues.				
Feb. 26	Technical II	Entire cast	7:15- 9:30	music building
Wed.				
Feb. 27	I-3      7-11	Toby, Maria, Andrew	7:15- 9:30	music building
Thurs.				
Feb. 28	II-8    76-84	Olivia, ladies, Feste, 3 Andrew, Toby, Fabian, Malvolio, Maria		stage
	II-8    76-84	Viola, officers,          6 Antonio, Olivia, ladies, Feste, Priest, Andrew, Fabian, Sebastian, Mal- volio, Maria, Orsino		stage

## Ninth Week

Mon. Mar. 3	II-8	76-84	Olivia, ladies, Feste, Andrew, Toby, Fabian, Malvolio, Maria	3	stage
	II-8	76-84	Viola, officers, Antonio, Olivia, ladies, Feste, Priest, Andrew, Fabian, Sebastian, Malvolio, Maria, Orsino	6	stage
	Entire play technical		Entire cast	6:30- 9:30	stage
Tues. Mar. 4	II-4 II-5	49-64 65-67	Toby, Fabian, Andrew, Maria, Olivia	3	stage
	II-5	65-67	Olivia, Feste, Sebastian, Toby	6	stage
	Entire play for members of M.S.C. Drama Dept.		Entire cast	6:30- 9:30	stage
Wed. Mar. 5	II-8	76-84	Olivia, ladies, Feste, Andrew, Toby, Fabian, Malvolio, Maria	3	stage
	II-8	76-84	Orsino, Viola, officers, Andrew, Olivia, ladies, Feste, Priest, Fabian, Sebastian, Malvolio, Maria	6	stage
Thurs. Mar. 6	II-8	76-84	Olivia, ladies, Feste, Andrew, Toby, Fabian, Malvolio, Maria	3	stage
	II-8	76-84	Orsino, Viola, officers, Andrew, Olivia, ladies, Feste, Priest, Fabian, Sebastian, Malvolio, Maria	6	stage
Fri. Mar. 7	Entire play		Entire cast	6:30- 10:30	stage

## Tenth Week

Mon.

Mar.10	To be announced	Keep hours free.	3 and 6	stage
	Entire play.	Entire cast.	6:30- 7:30	stage

Tues.

Mar.11	To be announced	Keep hours free.	3 and 6	stage
	Entire play.	Entire cast.	6:30- 7:30	stage

Wed.

Mar.12	To be announced.	Keep hours free.	3 and 6	stage
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Thurs.

Mar.13	To be announced.	Keep hours free.	3 and 6	stage
	Entire play.	Entire cast.	6:30- 9:30	stage

## Eleventh Week

Mon.				
Mar.17	To be announced.	Keep hours free.	3 and 6	stage
	Entire play.	Entire cast.	7:30-	
			9:30	stage
Tues.				
Mar.18	To be announced.	Keep hours free.	3 and 6	stage
	Fit costumes.	Entire cast.	7:30-	
			9:30	stage
Wed.				
Mar.19	Dress rehearsal.	Entire cast.	6:30-	stage
			9:30	
Thurs.				
Mar.20	Matinee performance		1:15-	
			3:00	
Fri.				
Mar.21	Evening performance		8:15	
Sat.				
Mar.22	Evening performance		8:15	

## Eleventh Week

Mon.				
Mar.17	To be announced.	Keep hours free.	3 and 6	stage
	Entire play.	Entire cast.	7:30-	
			9:30	stage
Tues.				
Mar.18	To be announced.	Keep hours free.	3 and 6	stage
	Fit costumes.	Entire cast.	7:30-	
			9:30	stage
Wed.				
Mar.19	Dress rehearsal.	Entire cast.	6:30-	stage
			9:30	
Thurs.				
Mar.20	Matinee performance		1:15-	
			3:00	
Fri.				
Mar.21	Evening performance		8:15	
Sat.				
Mar.22	Evening performance		8:15	

CHAPTER VI  
AN ANALYSIS OF  
THE PRODUCTION PROBLEMS

I SCENE DESIGN

The problem of scene design was to provide suitable and attractive forestage and full stage acting areas. This was accomplished through the construction of a false proscenium, rearrangement of and addition to the existing cycloramic curtain, and the use of two movable platforms and two sets of stairs.

The false proscenium consisted of a wide center arch with smaller arches on either side. The larger center arch opening was twenty-seven feet wide and eleven feet high. The smaller arch openings on either side were three feet wide and seven feet high. To construct this false proscenium as easily and cheaply as possible, two existing flats, five by eleven feet, were extended to a height of fourteen feet. New muslin was used to cover the additional three feet on each. Arches were cut and fitted with six inch thickness of masonite. The only new scene construction was a piece which formed the top of the wide center arch. Since this was hung on ropes from screws in the ceiling and then lashed to the flats that formed the smaller arches, it was

desirable that it be of light construction. Two inch by five-eighths inch spruce was used. The piece was twenty-seven feet long, three feet at its narrowest width, curving to six feet at its ends. It was covered with new muslin and fitted with a thickness of six-inch wide masonite. After it had been hung and lashed to the side arch flats, thicknesses were fitted to the latter, to continue the large center arch. The outside edges of the arch flats were set at angles of thirty degrees to the line of the center arch. Two three-foot wide flats were extended to fourteen feet in height, and lashed to the outside edges of the arch flats parallel to the curtain line. A coat of bright pink scene paint was applied, then completely spattered with light pink, blue, lavender, cream, and rose. The effect under lights was a soft pink.

The back section of the tan cycloramic curtain, with the traverse on which it was hung, was moved to a location directly behind the false proscenium. Screws were placed in the stage ceiling for its new location. To take its place at the rear of the set, a black velour curtain was borrowed from the display department of a Lansing industry, and hung on a new rod of inch pipe suspended by wires from the ceiling with the screws which had held the traverse. Two widths of the side sections of the tan



cycloramic curtain were removed from their battens and hung on short lengths of inch pipe on a line parallel with the forestage curtain. These curtain sections in this arrangement effected a more suitable backing for the side arches. The remainder of the tan cycloramic curtain stayed in its accustomed place on the side battens.

Additional curtains, hung on line with the front edge of the movable platforms, added variety. They were hung up right and left on an empty batten. These curtains were made of old pieces of a worn-out cycloramic curtain. They were laundered in the home economics department, dyed black commercially, and resewn into two curtains each sixteen feet wide. These curtains, rigged by ceiling pulleys, could be pulled into tableau drape, left hanging straight, or taken completely out. The shifting plot found on page 168 of this chapter indicates the arrangement of these curtains for each scene.

The movable platforms were two feet high, three feet wide and five feet long. The two sets of matching steps were two steps high, as long as the platforms were wide, and sixteen inches high. They were used with the platforms in five different arrangements as will be seen in the floor plans on page 167 of this chapter. Each platform was fitted with a bar at one end to hold awning poles, and each had screw eyes for ordinary screen door hooks which held a railing upright

on the platforms in the wine cellar scene. Platforms and steps were painted maroon.

Furniture was keyed to the scene in style and color. Two shower benches borrowed from the athletic department were painted maroon. The furniture which was borrowed from the Grand Rapids Civic Players had been used in their production of The Taming of the Shrew and was therefore correct in style and detail for Twelfth Night. It had been painted maroon with scroll and lion head designs in gold and black. It needed only minor paint repairs and the re-covering of a footstool. The large armchair, high-backed chair, footstool, two small tables, and large table were used in a variety of combinations as will be seen in the shifting plot.

Two hedges large enough to hide Maria, Sir Andrew, Sir Toby, and Fabian were constructed of chicken wire and dark green crepe paper on a framework of scrap lumber. They were splattered with light green paint when finished.

A collapsible unit for the prison scene was made entirely of old material. It consisted of a forty inch flat, two thirty-six inch flats and two eighteen inch wide wall-board pieces. A small round window was cut in the wide center flat, and fitted with a six inch thickness into which dowels were inserted to form bars. The eighteen-inch wide pieces were hinged to either side of the wide flat, and the thirty-six inch flats were hinged to these. The hinges were so

arranged as to permit the unit to collapse completely flat for storage. It was painted grey, stippled dark grey and green with cellulose sponges, lined with dark and light grey to simulate the appearance of large stone block construction.

Stage dressing, although simple, was quite effective. The display department of a Lansing department store lent eight lengths, each about ten feet long, of a forty-five inch wide rayon sheer, turquoise in color, with circle designs of cerise colored iridescent spangles.<sup>1</sup> Four of these were used as drapes in the small arches. The others were sewn together in two long lengths which were hung in three different arrangements through a large ring, twenty-seven inches in diameter, cut from scrap wallboard and painted pink. This ring was hung on a rope painted black to make it inconspicuous against the black cycloramic curtain. The rope was passed over the iron pipe on which the cycloramic curtain was hung. Thus the ring could be lowered for scenes where needed and raised out of sight when it was not desired. In the first scene of the play, one end of a length of rayon sheer was draped into the ring and the other end tied into the tableau curtain. In all of the garden scenes but one, the two long lengths of

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<sup>1</sup> Fantasy Spangle Sheer, 17th Edition, Costume Fabric Revue (Chicago: Maharam Fabric Corporation, 1951), p. 7

sheer were criss-crossed through the ring and allowed to fall in four corners of an awning pole arrangement which consisted of four classroom window sticks painted pink and wired in pairs to light wooden crossbars. Each pair could be folded for storage. The poles were held upright by insertion into holes drilled in bars which had been added to one end of each of the platforms. Additional color was added with long streamers of bright pink and blue ribbons, pre-tied and sewn so as to be easily slipped over the tips of the two front window sticks. In the garden gulling scene only one length of sheer was used, dropped straight from the ring over the cross-bars of the awning poles. For this scene a short length of white picket fence was placed before the platform.

To dress the areas outside the proscenium in colors keyed to the set, the center stairs were covered with maroon velvet scraps from an old act curtain. The outside right door was completely covered with an awning made of a piece of the same old velvet curtain.

The ground plan of the stage, showing the set for Act I, scene 1 of Twelfth Night is found on page 166 of this chapter. The floor plans and shifting plot immediately follow.

## II LIGHTING

The inadequate existing lighting was supplemented with small additional purchases and borrowed equipment. Three PAR 38, 150 watt bulbs were bought and placed with borrowed alligator clamps behind the false proscenium to light the platform and upstage right and left. They were covered with amber gelatines. The photographic combinations were made more serviceable by exchanging their metal tripods for two heavy microphone stands from the public address system. These were set on the gymnasium floor at the apron on either side of the center stairs. They served to light the center forestage. The two center troughs of footlights were not in use, of course, since action took place up and down the center stairs at this location. A spotlight to light the outside right door and stairs and the right apron stairs was constructed from a section of stove pipe mounted on a square of one inch board and fitted with porcelain socket and R 40, 150 watt bulb. This spotlight was hung on one of the basketball baskets at one end of the gymnasium. A borrowed 2000 watt spotlight<sup>2</sup> with heavy standard was

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<sup>2</sup> Number 95, EAcog Catalogue, (New York: Schoen and Crowe Lighting Equipment, 403 West 47th Street) p.9.

placed on the next to the top seat of the center section of the bleachers, wired in place, and pre-focused to cover the center stairs, center stage, and platform. All of the exterior lights could be controlled from the switchboard. The lighting plot is found on page 172 of this chapter, and the light cues are found in the script, Chapter III, under the heading Cues.

### III PROPERTIES

Properties were few in number, and borrowed or purchased. Although swords could be borrowed from members of the Masonic Order, the first rehearsal with them indicated that their use would be emphatically detrimental, presenting as they did an element of anxiety. Fencing foils were therefore borrowed from members of Delta Gamma Mu at Michigan State College. The property plot is found on page 173 of this chapter.

## IV COSTUMES

Costumes were harmonious with the colors employed in the set. They were rented from the Hooker-Howe Costume Company of Haverhill, Massachusetts. Since they were ordered well in advance of production dates, the director could specify colors and styles. The girls in the cast wore ballet shoes. The costume committee made shoes for the boys, except for Sir Toby, for whom boots were rented. The homemade shoes were contrived from maroon velvet scraps of the old stage curtain, brown scraps from the old cycloramic curtain, and colored felt from old pennants. Large finger rings were made from bits of old jewelry and beads mounted on large buttons with Duco Cement, with finger bands of small pearls threaded on wire. All the characters who carried swords wore belts and holders which the costume committee made from muslin scraps. The belts were worn under the doublets and the holders were covered by the folds of the trunk hose. The costume committee had charge of repairs and pressing of costumes. They insisted upon their orderly return by the actors. The costumes used for rehearsals were stored by the chairman in boxes kept in the girls' athletic office. When the rented costumes arrived they were hung on a large hanger rack which was brought into the office from the shower room. The costume chairman recorded return of costumes for shipment when the productions were over. The costume plot is found on page 175 of this chapter.



## V MAKE-UP

Make-up was supervised by the director's student-teacher, a drama major at Michigan State College. He spent several weeks training nine girls from the dramatic arts class in the technique of make-up. This committee served at all performances. The boys' athletic office served as the make-up room. Since it was used during performances for a place for actors when they were not on stage, it had to be cleared of make-up and supplies and most of the chairs before a performance began. The director found that expensive materials, time, and tempers were saved by instructing the make-up chairman to prepare a kit of make-up for every character. This was done by cutting heavy cardboard into five by five inch squares, writing on each the name of a character and the base, liner, and rouge numbers he was to use. The chairman then arrived for make-up well ahead of the actors and the rest of the committee. She put a sufficient quantity of each designated make-up material on each card. Then the cards were placed on a large table. As soon as an actor arrived for make-up he found his card, began his own make-up if he was competent, or waited for the committee person who had been assigned to him, as the case might be. The make-up plot is found on page 182 of this chapter.

## VI MUSIC AND CHOREOGRAPHY

Musical scores were from three sources: the music used in the Mercury Text Records<sup>3</sup>, the Vocal Music to Shakespeare's Plays<sup>4</sup>, and original compositions and arrangements by Dr. J. Murray Barbour, Michigan State College.

The melody for Feste's song Come Away Death which opened the play was taken from the Mercury Text Records. Guitar accompaniment was arranged by Gayla Dills and Thomas Perfitt, Grand Ledge High School students. Dr. Barbour arranged It Was a Lover and His Lass for vocal quartet with woodwind trio accompaniment. O Mistress Mine was taken from the Samuel French score with guitar accompaniment arranged by the two Grand Ledge students. The catch sung by Sir Toby, Sir Andrew, and Feste was from the Samuel French score. Sir Toby's songs There Dwelt a Man in Babylon and Farewell, Dear Heart were from the Mercury Text Records. Feste's Hey, Robin was from the Samuel French score and his I Am Gone, Sir from the Mercury Text Records. Now Is the Month of Maying was arranged by Dr. Barbour for soprano with woodwind

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<sup>3</sup> Orson Welles, Mercury Text Records, Twelfth Night, Columbia Masterworks Set G-7

<sup>4</sup> The Vocal Music to Shakespeare's Plays - Twelfth Night (London: Samuel French, Ltd., 1927)

trio accompaniment. His Sixteenth Century Galliard was arranged for woodwind trio and used as a recessional as the characters on stage at the end of the play left by way of the center stairs. At the conclusion of the recessional Feste sang his Epilogue Song which was taken from the Samuel French score, the guitar accompaniment arranged by the Grand Ledge students.

Since Feste was unable to play the guitar, he was taught to strum and finger one in a convincing manner while the guitarist, seated in a spot where he could see Feste, played off stage left. The guitarist used a small microphone pick-up on his instrument which feed into an amplifier placed behind Feste's bench in the first scene and behind the large table in the wine cellar scene. For the epilogue song which was sung before the act curtain, the amplifier was placed behind the curtain as it closed.

To save the guitarist the need of coming to every rehearsal, a tape recording of accompaniments was made and used in all except final rehearsals. The recorded accompaniment was deemed too inflexible for the performance; the sensitive accompaniment of the guitarist off stage gave a superior effect.

Musical scores are found on page 187 of this chapter.

Miss Elinore Thompson, girls' physical education teacher at Grand Ledge High School, arranged the choreography for the revelers' dance in Act I, scene 6. It is found on page 195 of this chapter.

## VIII PUBLICIZING

Twelfth Night was publicized through the same mediums the director had found successful for other performances. The school campaign served to interest the teenagers; a city campaign stimulated interest among the adults.

The school paper served to inform and interest the student body. In addition, one large banner display done by an art student was hung over the entrance to the study hall in the last two weeks. The school public address system was used to ask for needed property items early in the rehearsal period. This in itself was good publicity, since contributors felt a personal interest in the show. In the last two weeks the public address system was used daily for a fifteen second attention-getting announcement on the play. Large photographs of cast members were displayed in a hall display case, before being taken to a store window.

The director found the use of publicity pictures to be valuable. These pictures were taken from three to four weeks before production so as to be effectively used. This early date presented problems since rented costumes did not arrive until the week of production. Five pictures were taken for Twelfth Night publicity, using costumes which had been borrowed from the Grand Rapids Civic Players. These

pictures were finished in sixteen by twenty inch mounted prints and displayed on easels in the school building and later in a large store window. Four by five inch prints of them were mounted on commercially printed window cards and displayed in store windows. The variety offered by the five different pictures added interest to the window cards. Prints of these publicity pictures are found on page 197 of this chapter.

The director requested the presidents of the women's clubs and service clubs to announce the dates of productions at meetings. Three cast members who were Junior Rotarians presented a skit at a Rotary luncheon. The large pictures were prominently displayed before the large crowd which attended the Child Study Club style show a week before the play, and the president of that organization announced the dates of the production at the style show.

Newspaper publicity was carried in the State Journal, The Grand Ledge Independent, and the Grand Ledge Reminder. Advertisements as well as news items were carried in the local papers. Emphasis on the interest of Michigan State College and the Grand Rapids Civic Players in the production had publicity value. Newspaper publicity will be found on page 200 of this chapter.

A special high school matinee performance was played on Thursday afternoon of the production week. Mail

publicity was used for this performance. The director sent letters with postcard returns to speech and English teachers in the area. The letters stressed the educational and entertainment values of the production, and briefly described some of the interesting aspects of its staging. Two hundred and fifty students and their teachers were brought by their school buses from Vermontville, Dimondale, Charlotte, Williamston, Potterville, and Belleview.

## VII ORGANIZATION

Proper committee organization is an essential of every successful production. Thespian members and those who sought membership were invited to sign up for the committees of their choice. In addition to serving on the committees for which they were listed, students could spend voluntary hours on the stage in construction or painting. They could leave their study halls to work on the stage, using a study hall permit signed by the director. Many students put in hours after school and evenings and Saturdays. All hours worked were reported by the workers to the business manager who posted a weekly reckoning of the hours worked by every student. She later posted the total hours and the corresponding number of Thespian points earned by every student and actor. Hours spent in stagecraft totalled four hundred and five. Total number of Thespian points earned through stagecraft and roles were two hundred and fifty.

The duties and personnel of the committees are summarized below:

Construction and painting: under the supervision of the director, stage manager, and assistant stage manager. Any student who wished to spend time on the stage as carpenter or painter earned membership on this committee.

Set dressing: the same set-up as for construction and painting. Many hours were earned by girls who laundered and sewed curtains.



**Properties:** in charge of a Thespian.

**Lighting:** in charge of the stage manager.

**Makeup:** under the supervision of the director's student-teacher. Members were students from the class in dramatic arts.

**Stage crew:** the stage manager, two assistants, and the cast under the direction of the stage manager.

**Business:** in charge of the business manager who supervised ticket sales, banked with the central office, kept account of hours and Thespian points, and supervised house committee.

**House committee:** girls of the class in dramatic arts who served as ushers and ticket takers.

**Publicity:** supervised by the director who worked with cast members who were journalism students.

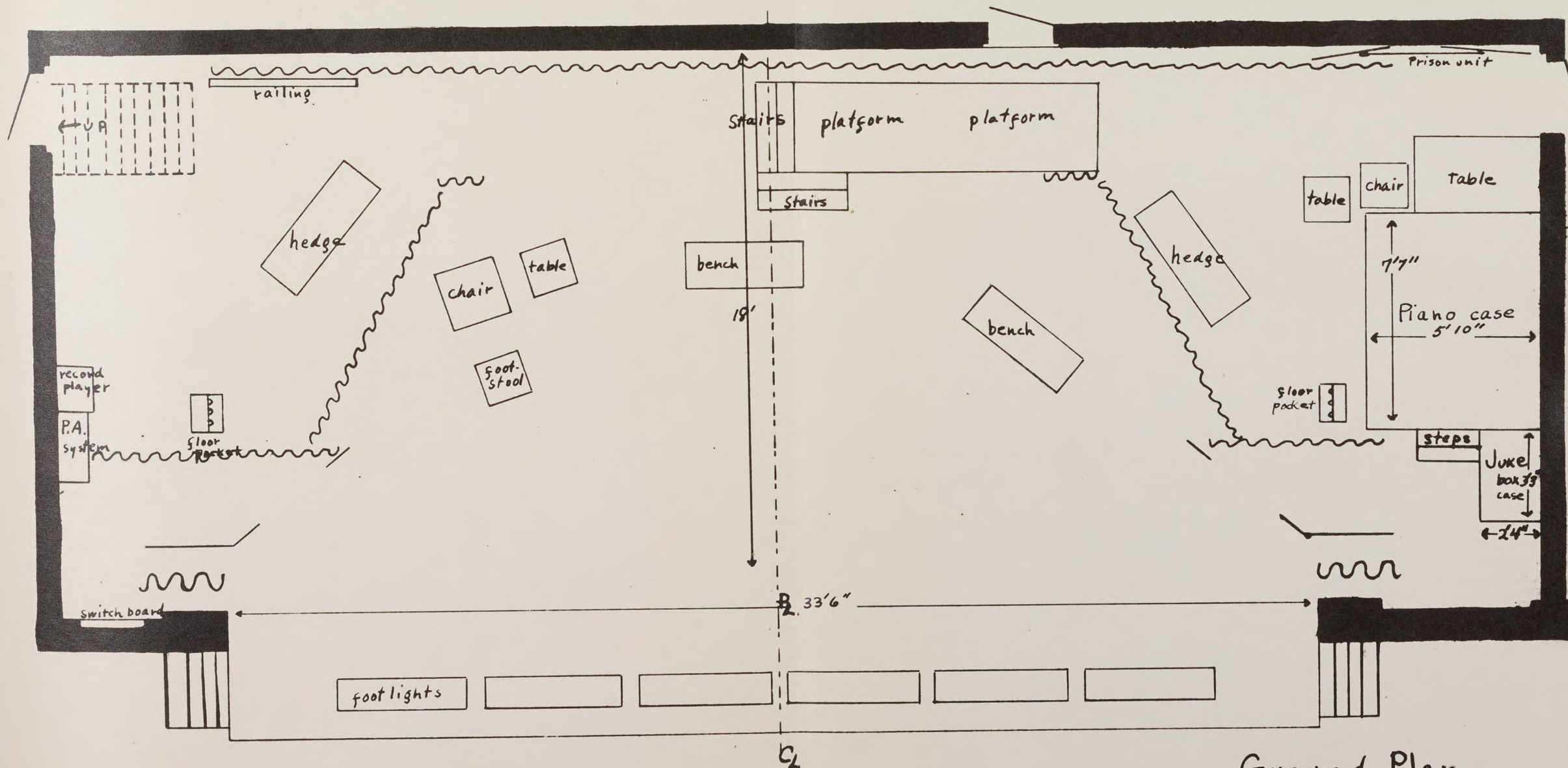
Ground Plan of the Stage

Grand Ledge High School

Twelfth Night

Act I, scene 1





Ground Plan  
of  
stage  
Grand Ledge High School  
Act I, scene 1, Twelfth Night

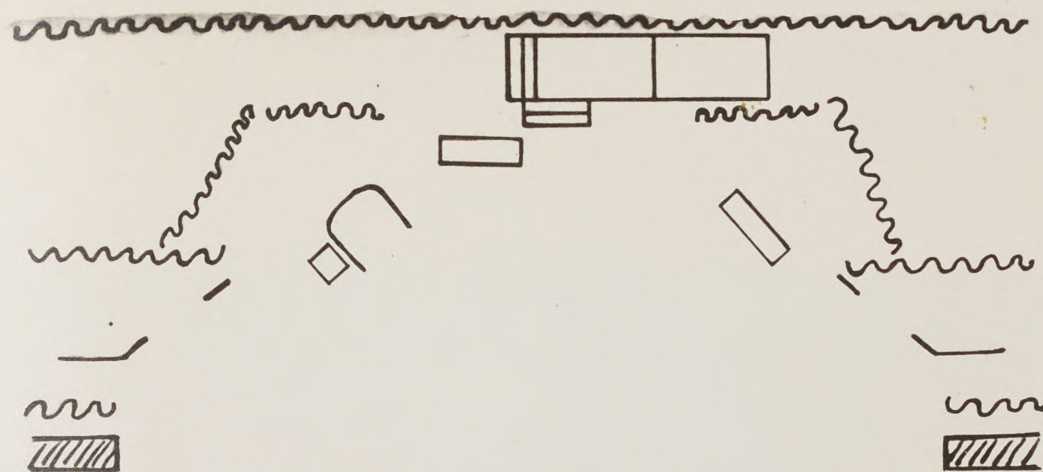
scale  $\frac{1}{4}" = 1'0"$

December 31, 1952

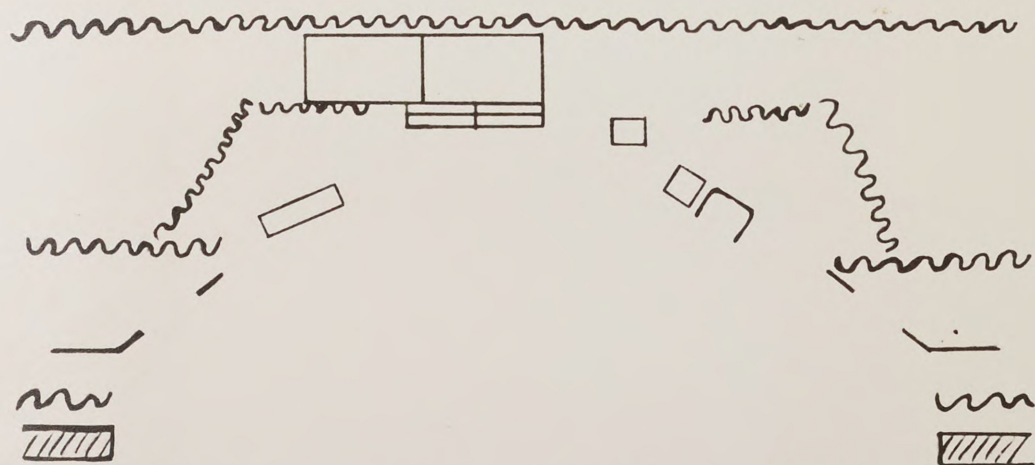


Floor Plans

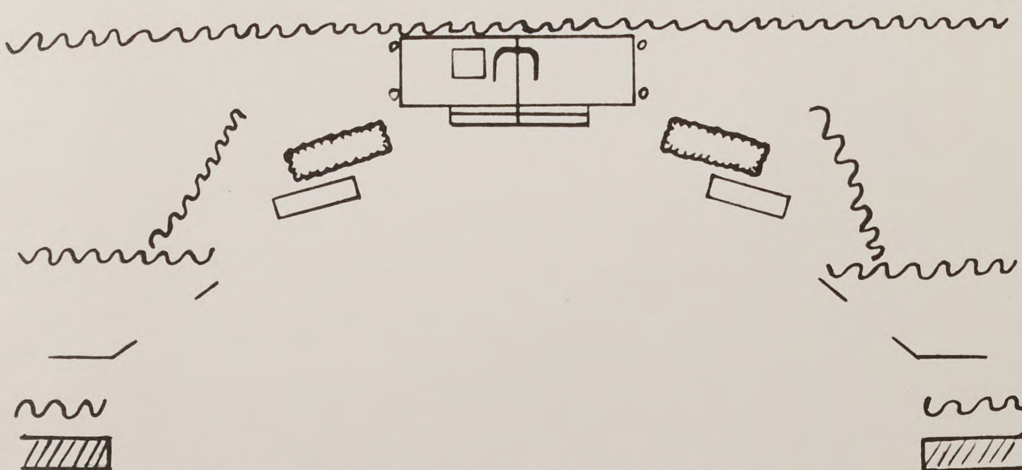




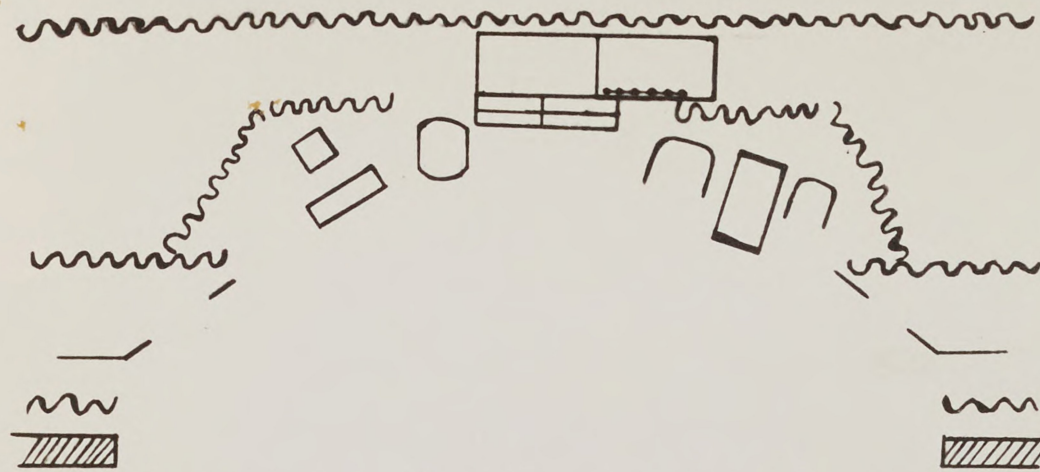
Act I, scene 1, A room in the Duke's palace



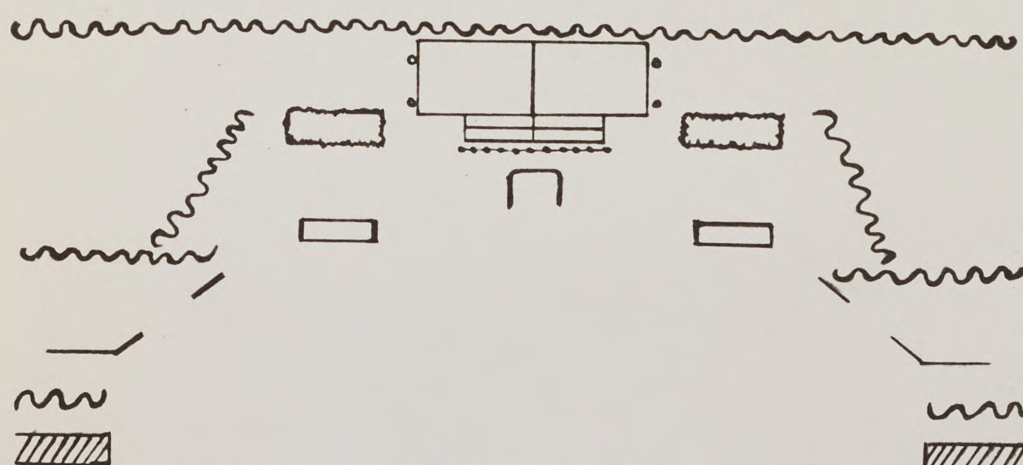
Act I, scene 3, A room in Olivia's house



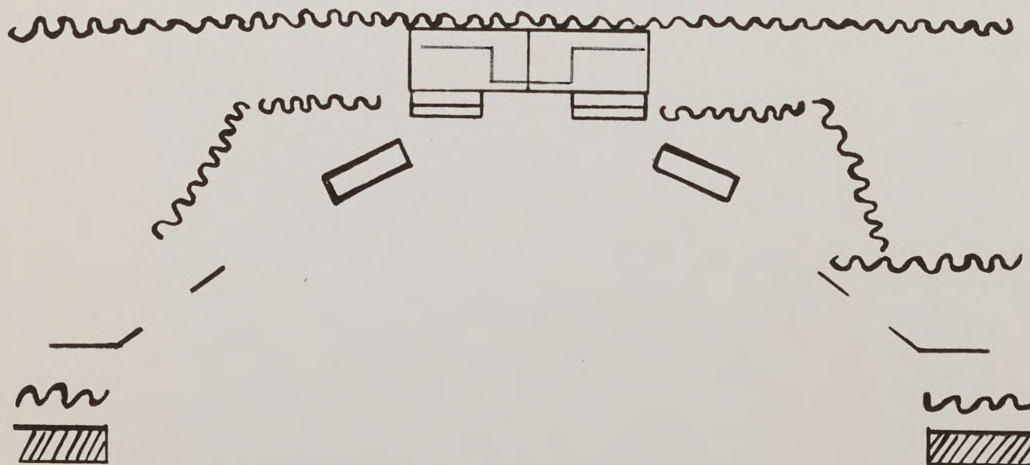
Act I, scene 5, Olivia's Garden



Act I, scene 7, A wine cellar in Olivia's house



Act II, scene 2, Another part of Olivia's garden



Act II, scene 6, Before a prison





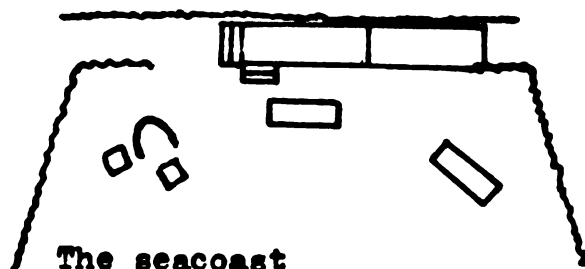
Shifting Plot

## SHIFTING PLOT

I-1

Place platform and steps  
 Armchair, table, footstool, R.  
 Bench U.C.  
 Bench L  
 Tableau drapes  
 Sheer drapery through ring  
 and tied into L. tableau  
 Faull and Antonio

The Duke's palace



I-2

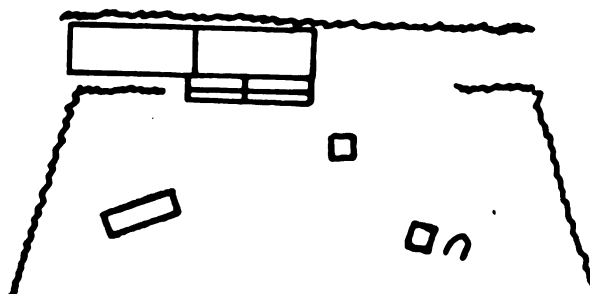
Forestage

The seacoast

I-3

Place platform and steps  
 Faull and Antonio  
 Release L tableau to hang  
 straight - Antonio  
 Raise pink ring - Antonio  
 Remove sheer to piano case  
 Sir Andrew  
 Remove armchair to off U.L.  
 Sebastian  
 Place C bench to R  
 Sebastian  
 Remove L bench to off U.L.  
 Sebastian  
 Place server U.C. - Orsino  
 Place straight chair L  
 Valentine  
 Place small table from R  
 to L - Curio

A room in Olivia's house



I-4

Forestage

The Duke's palace

I-5

Place platform and steps  
 Faull and Antonio  
 Remove server to platform  
 Sir Andrew  
 Remove straight chair to  
 platform - Sir Toby  
 Remove small table to off L  
 Sir Toby  
 Place L bench - Seamen I,II  
 Place hedge U.L. "  
 Place hedge U.R. Priest,  
 Sebastian  
 Raise tableaux to ceiling  
 Sir Toby  
 Fix sheer - Andrew, Toby  
 Place poles - Lady I,II

I-6

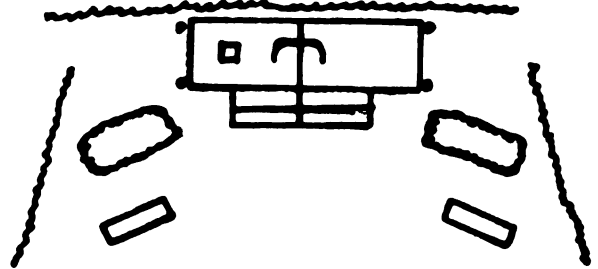
I-7

Remove table from platform  
 to R - Priest  
 Remove straight chair from  
 Platform to L - Maria  
 Remove bench, hedge L to  
 off U.L.-Seamen I,II  
 Remove hedge R to off U.R.  
 Orgino  
 Lower tableaux to straight  
 Sir Toby  
 Remove sheer to piano case  
 Sir Andrew, Fabian  
 Remove awning poles to off  
 U.L.- Maria, Olivia  
 Place platform, steps  
 Faull, Feste  
 Place railing - Maria, Olivia  
 Place armchair, big table  
 Seamen I,II  
 Place wine barrel - Priest

II-1

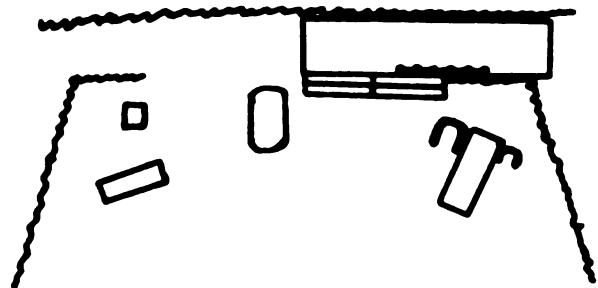
Before act curtain

Olivia's garden



A street

A wine cellar

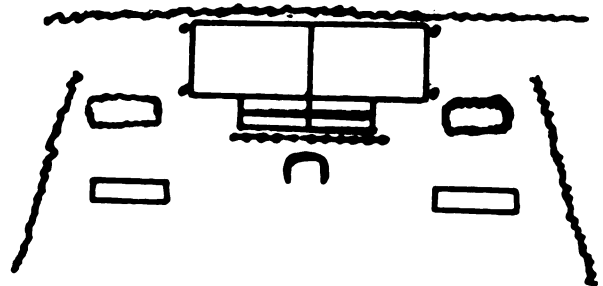


Before the Duke's palace

## II-2

Remove railing to off U.R.  
 Lady I,II  
 Place platform and steps  
 Faull, Antonio  
 Remove big table and arm-  
 chair off UR -Priest,  
 Valentine  
 Remove R table to off UR  
 Seaman I  
 Remove wine barrel to off  
 U.R. - Fabian  
 Place poles - Lady I,II  
 Raise tableaux to ceiling  
 Toby, Fabian  
 Fix sheer - Andrew, Sebastian  
 Place picket fence -Antonio  
 Place straight chair UC -"  
 Place bench, hedge L  
 Seamen I,II  
 Place bench, hedge R  
 Priest, Valentine

Another part of Olivia's  
 Garden



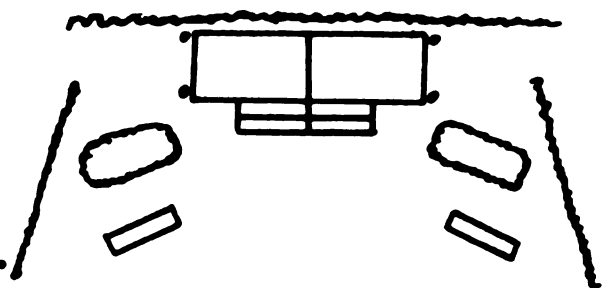
## II-3      Forestage

## Another street

## II-4

Place steps -Faull, Andrew  
 Place straight chair on  
 platform -Andrew  
 Change sheer -Andrew, Orsino  
 Adjust bench, hedge R  
 Priest, Valentine  
 Adjust bench, hedge L  
 Seamen I,II  
 Remove picket fence to off U.R.  
 Priest

## Olivia's garden



## II-5      Forestage

## Before Olivia's house

## II-6

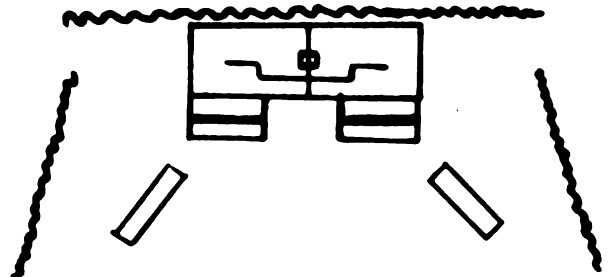
Remove straight chair to  
     off DL - Lady II  
 Remove poles to off UL  
     Lady I, II  
 Place steps - Faull, Priest  
 Raise pink ring - Faull  
 Remove sheer to piano case  
     Priest  
 Place prison unit - Curio,  
     Valentine, Orsino  
 Place stool behind flat  
     Malvolio  
 Adjust bench L - Seamen I  
 Adjust bench R - Seamen II  
 Remove hedges to off UR, UL  
     Seamen I, II

## II-7      Forestage

## II-8

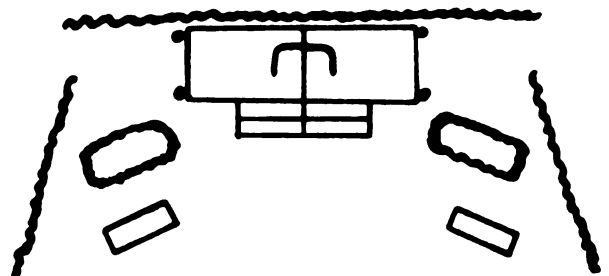
Place steps - Faull, Antonio  
 Remove prison unit to off  
     UL - Curio, Valentine,  
     Orsino  
 Remove stool to off UR  
     Malvolio  
 Lower pink ring - Malvolio  
 Place awning poles - Viola,  
     Valentine  
 Fix sheer - Andrew, Feste  
 Place armchair on platform  
     Viola, Orsino  
 Place hedges R and L  
     Seamen I, II

## Before a prison



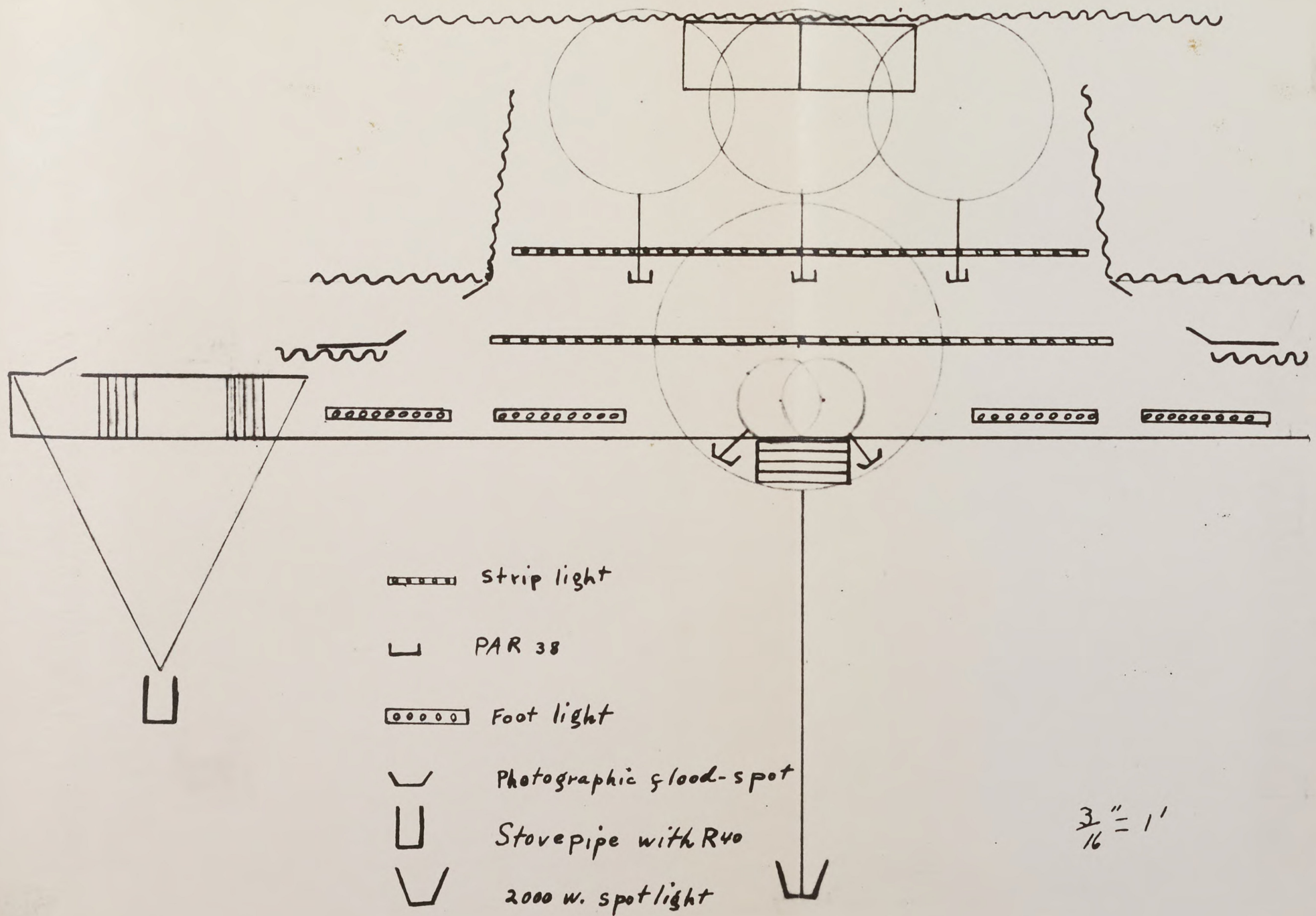
## A room in Olivia's house

## Olivia's garden



Lighting plot

# Lighting Plot







## PROPERTY PLOT

## ACT I

## SCENE 1

fruit bowl on table R. with:  
    pineapple  
    grapes  
    apples

## SCENE 3

whip on Sir Toby  
drinking mug on bench R.  
lace handkerchief for Sir Andrew

## SCENE 4

dagger brought in on pillow by servant from D.L.

## SCENE 5

cushion, Lady I from D.L.  
book, Lady II from D.L.  
staff for Malvolio  
purse on belt with coin on Olivia  
ring on Olivia

## SCENE 6

masks on girl singers

## SCENE 7

candles on small table R.  
tankard on small table R.  
bowl, dipper, two mugs on big table L.  
lantern for Malvolio from U.L.

## PROPERTY PLOT

## ACT II

## SCENE 1

ring on Orsino

## SCENE 2

letter on Maria

## SCENE 3

purse on Antonio

## SCENE 4

swords on:

Antonio

Sir Andrew

Sir Toby

Viola

Sebastian

letter on Sir Andrew

cameo locket on Olivia

## SCENE 5

purse with silver dollar on Sebastian (Can be purse  
given him by Antonio)

## SCENE 6

lantern, gown, beard for Maria from U.R.

## SCENE 7

pearl ring on Sebastian

## SCENE 8

bloody bandage on Sir Andrew's head from D.L.

bloody bandages on Sir Toby's head and leg from D.L.

crushed letter for Malvolio from D.R.

## COSTUME PLOT

## Sir Andrew-

- Doublet - yellow satin with silver brocade and red bows.
- Trunk hose- yellow satin
- Hose - red
- Shoes - red felt with red rosettes
- Cape - yellow satin with red satin lining
- Hat - silver brocade with red plume
- Jewelry - rings, long neck chain with medallion
- Lace handkerchief - to carry

## Sir Toby-

- Doublet - brown leather with thong lacing, brown velvet sleeves with leather bands decorated with brass nailheads.
- Trunk hose- brown velvet
- Hose - light brown
- Boots - brown, knee-length with wide cuffs
- Cape - brown velvet
- Hat - brown velvet with large black plume
- Shirt - white satin ballet

## Malvolio-

- Doublet - black satin with black velvet and braid trim
- Trunk hose- black satin with braid trim
- Hose - black; yellow, for change, with black ribbons for cross gartering
- Shoes - black velvet with bead trim

Cape - black satin  
 Hat - black velvet with black plume  
 Jewelry - large silver badge of office on chain

Malvolio- (for Act I, scene 7)  
 Long white night gown  
 Tasseled white night cap

Antonio-  
 Doublet - brown leather with thong lacing,  
 red cloth sleeves with leather  
 bands with brass nailheads.  
 Trunk hose- red cloth  
 Hose - light brown  
 Boots - high brown leather  
 Cape - red cloth with black braid trim,  
 long armhole style  
 Hat - pork pie black velvet with black plume  
 Shirt - white cotton with wide round collar

Orsino-  
 Doublet - purple satin and velvet with gold braid  
 and jewel trim  
 Trunk hose- purple satin with velvet slashings  
 Shoes - maroon velvet with purple satin rosettes  
 Cape - purple velvet with satin lining and  
 wide ermine collar, short armhole style  
 Hat - purple satin with jewels and lavender plume  
 Jewelry - large finger ring

Curio-  
 Doublet - light blue and gold brocade with maroon  
 trim  
 Trunk hose- brocade with maroon velvet slashings  
 Hose - maroon

Shoes - maroon velvet with blue brocade rosette  
 Cape - maroon velvet with blue brocade lining.  
 Hat - blue brocade with maroon plume

## Valentine-

Doublet - blue velvet with light blue and silver brocade trim

Trunk hose- silver and blue brocade with blue velvet slashings

Hose - blue

Shoes - maroon velvet with brocade rosettes

Cape - blue velvet with blue satin lining

Hat - blue velvet with large white plume

## Fabian-

Doublet - dark blue velvet with yellow and rose ribbon trim

Trunk hose- dark blue velvet

Hose - dark blue

Shoes - maroon velvet with dark blue rosettes

Cape - dark blue velvet with satin lining

Hat - dark blue velvet with yellow and rose ribbon trim

## Feste-

Doublet - green and white striped satin with bells

Trunk hose- green satin

Hose - one green, one white

Shoes - green felt with pointed toes

Cap - green and white striped satin with peak, bells on neck piece and peak

Bauble - fool's head with bells

## Sea captain-

Doublet - brown leather with thong lacing,  
brown cloth sleeves with leather  
bands decorated with brass nailheads

Trunk hose- brown cloth

Hose - light brown

Boots - high brown leather

Cape - brown cloth

Hat - brown cloth pork pie with small brown  
plume

## Priest-

Gown - long brown cloth with rope belt,  
cowl for head

## First and Second seaman

Doublet - plain, straight-hanging tunic style,  
green cloth with black and red braid trim

Trunk hose- red cloth

Hose - light brown

Boots - high brown leather

Caps - green cloth with black tassel and  
red and black braid trim

## First and second officer-

Doublet - brown leather with thong lacing, red  
cloth slashings on sleeves, nailhead trim

Trunk hose- use those worn as seaman

Hose - use those worn as seaman

Boots - use those worn as seaman

Helmets - silver

## Sebastian-

Doublet - white satin and maroon velvet with  
gold braid and jewel trim

Trunk hose- white satin

Hose - white

Shoes - maroon velvet with maroon velvet  
rosettes

Cape - maroon velvet with white satin lining

Hat - white satin with large white plume

## Olivia-

Gown - black velvet with braid trim

Hat - small black velvet tricorne with  
black veil

Shoes - black ballet

Gown - white satin with elaborate white braid  
trim

Hat - small white satin tricorne with white  
veil

Shoes - white ballet

## Maria-

Gown - bright blue cotton with white sleeves  
and bodice front with black lacing,  
black braid trim

Apron - white cotton

Cap - white cotton

Stockings - heavy white cotton

Pantalets - a cotton ruffle sewn on elastic and  
worn above the calf to peek below skirt

Shoes - black strap

## Lady I-

- Gown - tan brocade with gold satin and blue braid trim
- Hat - Juliet cap of tan brocade with braid trim
- Shoes - black ballet

## Lady II-

- Gown - green brocade with tan brocade and black braid trim
- Hat - Juliet cap of green brocade
- Shoes - black ballet

## Viola-

- Gown - simple light blue brocade with black braid trim
- Hat - Juliet cap of blue brocade
- Cape - long, drab brown in color, with large cowl
- Shoes - maroon velvet

Boy's costume - exactly like Sebastian's

## Flutist-

- Doublet - brown satin with velvet trim
- Trunk hose; brown satin
- Hose - brown
- Shoes - maroon velvet
- Cape - brown satin with light green lining
- Hat - small brown velvet beret style with small brown plume



**Oboist-**

Doublet - black velvet  
Trunk hose- black velvet  
Hose - black  
Shoes - black ballet  
Cape - black velvet  
Hat - small black velvet beret style  
with small black plume

**Clarinetist-**

Doublet - dark blue velvet  
Trunk hose- dark blue  
Hose - dark blue  
Shoes - black ballet  
Cape - dark blue velvet  
Hat - small blue velvet beret style with  
small blue plume

## MAKE-UP PLOT

(Numbers are for Stein's make-up)

Sir Andrew-

Base  $2\frac{1}{2}$

Rouge light

Powder 4

Arch eyebrows for effeminate look

Age lines around eyes

Wig blond

Sir Toby-

Base 4 and  $5\frac{1}{2}$

Powder 11

Rouge dark

Nose putty, large and turned up on end

Age lines around eyes

Eyebrows, grey crepe hair

Wig grey and balding



Malvolio-

Base 4

Powder 9

Rouge light

Small, dark brown moustache and goatee

Accentuate thin nose

Age lines on eyes, mouth, forehead

Wig comb-back dark brown



**Antonio-**

Base  $5\frac{1}{2}$  and 7

Powder 9

Rouge dark

Beard and moustache full, grey, trimmed in round shape

Age lines eyes, forehead, mouth



**Orsino-**

Base  $5\frac{1}{2}$

Powder 6

Rouge dark

Darken eyebrows

Drop hairline in front of ears

**Curio-**

Base  $5\frac{1}{2}$

Powder 6

Rouge dark

Drop hairline in front of ears

**Valentine-**

Base  $5\frac{1}{2}$

Powder 6

Rouge dark

Drop hairline in front of ears

**Fabian-**

Base  $5\frac{1}{2}$

Powder 6

Rouge dark

Drop hairline in front of ears

**Feste-**

Base 2 and 5½

Powder 4

Rouge light

Exaggerate eyebrow droop

**Sea captain-**

Base 5½ and 7

Powder 9

Rouge dark

Darken jaw line

**Priest-**

Base 4

Powder 4

Rouge light

Age lines mouth, eyes, forehead

Beard sparse, grey

**First and second seaman-**

Base 7

Powder 6

Rouge dark

Darken jaw line

**First and second officer-**

Add small dark beards to seaman make-up

Drop hairline in front of ears



Sebastian-

Base 5 $\frac{1}{2}$

Powder 6

Rouge dark

Darken jaw line slightly

Hair was allowed to grow very long. Under hat  
it looked much like Viola's since hers was  
rolled up short.

**Olivia-**

Base 2½

Powder 4

Rouge light

Eyebrows brown with delicate arch

**Viola-**

Base 3

Powder 4

Rouge light

Eyebrows light brown

Hair in page boy style, rolled under

**Maria-**

Base 3 and Stein's stick, bright pink

Powder 4

Rouge light

Eyebrows dark

Hair in stiff little ringlets under cap

**Ladies in waiting-**

Base 3

Powder 4

Rouge light

Darken eyebrows, intensify arch

Hair in long page boy style

**Musicians-**

Same make-up as ladies in waiting, but make eyebrows straight

**Musical Scores**

# Come Away, Death

from Mercury Theater Records

Guitar Arrangement - Thomas Pergitt  
and Gayla Dills

**FL.** *Solo*

**Ob.** *Solo*

**Cl. m.b.**

**Voice** *Feste*

Come a-way, come a-way Death, — and in sad cy-press let me be laid; —  
Not a flower, not a flower sweet — On my black coss-gin let there be strown; —

**Guitar**

F#m F#m F#m F#m Em Gm F#m Gm Gm F#m Gm DM

**Voice**

Fly a-way, fly a-way, breath — I am slain by a fair cruel maid. My shroud of white, stuck all with yew, O, pre- pare it, My  
Not a friend, not a friend greet my poor corpse where its bones shall be thrown. A thou- sand, thou- sand sighs to save, Lay me O, where the

**Guitar**

F#m F#m F#m F#m Em Gm F#m Gm Gm F#m Gm Em Em F#m Em Dm Em F#m Em

**Voice**

part of Death no one — so true did share it.  
lov- er he'er find — my grave, to weep there.

**Guitar**

Em Em F#m Em F#m Em Cm Cm F#m Em



♩ = 112

## It Was a lover and his lass

by J. Murray Barbour

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Sop. *f* *p*

Alto *f* *p*

Ten. *f* *p*

Bass *f* *p*

It was a lo- ver, And his lass, With a hey, and a ho, and a hey no-ni- no, That o'er the green corn field did pass, In the

*poco rit.* *f a tempo* *tr.* *ff*

*poco rit.* *f a tempo* *ff*

*poco rit.* *f a tempo* *ff*

spring time, the only pretty ring time, When birds do sing, hey ding a ding, ding, ding; Sweet lo- vers fore the spring.

ding, hey ding a ding, ding, ding;



# O MISTRESS MINE

Addison

Guitar arrangement-  
Thomas Pergitt and Gayla Dills

Feste

*mf*

O, mis-tress mine, where art-thou roam-ing? Stay, and hear—, your true love's— com-ing,  
What is love? 'tis not-here-af-ter; Pre-sent mirth— hath pre-sent— laugh-ter;

Guitar G D7 C G E7 AM G D7 D7

That can sing both high and low; Trip no fur-ther pret-ty sweet-ing, Jour-neys end in Lov-ers meet-ing  
What's to come is still un-sure; In de-lay there lies no plen-ty; Then come kiss me sweet and twen-ty,

D7 B7 EM D7 A7 D7 D7 G G C D7 D7 G

*mf*

Ev-'ry wise-man's son doth know. Trip no fur-ther pret-ty sweet-ing, Jour-neys end in Lov-ers meet-ing  
Youth's a stuf-f will-not en-dure, In de-lay there lies no plen-ty; Then come kiss me sweet and twen-ty,

B7 EM AM EM B7 EM D7 G G C D7 G

*cresc.* *f* *tr.*

Ev-'ry wise-man's son doth know. Ev-'ry wise-man's son doth know.  
Youth's a stuf-f will-not en-dure, Youth's a stuf-f will-not en-dure.

C G C G D7 G7 C G AM7 G D7 G



Catch - Feste, Sir Andrew, Sir Toby      There Dwelt a Man in Babylon - Sir Toby

Hold thy peace, and I pri- thee hold thy peace,      There dwelt a man in Ba- by- lon, la- dy, la- dy. O' the twelfth day of De- cem- ber,

thou knave;      Hold thy peace, thou knave,      la- dy, la- dy -

thou knave.

Farewell, Dear Heart - Sir Toby and Feste

Fare- well, dear heart, since I must needs be gone. His eyes do show his days are al- most done. Fare- well, dear heart, but I will he- ver die. Shall I bid him go? What an' is you

do? Shall I bid him go, and spare not? O, no no, no, ye dare not.

Hey, Robin - Feste

Hey, Robin, jol- ly Ro- bin, Tell me how thy la- dy does. Hey. ro- bin, jol- ly Ro- bin, tell me how thy la- dy does. My la- dy is un-

kind, per- dy. My la- dy loves an- oth- er.

I Am Gone, Sir - Feste

I am gone, Sir, and a- non, Sir, I'll be with you a- gain.



d = 96

# Now is the Month of Maying

by Thomas Morley

Arranged by J. Murray Barbour

191

Sop. *f* Now is the month of May-ing, when merry lads are play-ing. Fa la la la la la la la la. Fa la la la la la la. Each with his bon-ny lass, a dan-cing on the grass. *mf* Fa la la la la, sa la la la la la fa, sa la la la la la. And to the bag-pipe's sound The nymphs tread out their ground. Fa la la la la, Fa la la la la la la Fa la la la la.

Fl. *f*

Ob. *f*

Cl. *f*

*mf* *cresc.* *f*

*mf* *cresc.* *f*

*mf* *f*

The Spring clad all in gladness  
Doth laugh at Winter's sadness  
Fa la la la la la la la la  
Fa la la la la la la la

And to the bag-pipe's sound  
The nymphs tread out their ground.  
Fa la la la la, Fa la la la la la la  
Fa la la la la.





## Procession (16th Century Galliard arranged by J. Murray Barbour)

Handwritten musical score for "Procession" (16th Century Galliard arranged by J. Murray Barbour). The score is written for three staves: Flute (Fl.), Oboe (Ob.), and Cello (Cl.). The key signature is one sharp (F#) and the time signature is 3/4. The piece includes various musical notations such as notes, rests, and dynamic markings (p, mf, f, Solo, D.C., Fine). The score is organized into measures, with some measures containing multiple notes or rests. The piece concludes with a "Fine" marking.



Handwritten musical score on three staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have treble and bass clefs respectively, with a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *p*, and *cresc.* The piece concludes with a double bar line and the marking *D.C.*

## Epilogue Song

Guitar Arrangement - Thomas Persitt  
and Gayla Dills

**Feste** *mf*

**Guitar** 1. When that I was a lit-tle ti-ny boy, With a hey, ho, hey, ho, the wind and the rain, A- fool-ish thing was but a toy, - for the rain it

*dim.*

*cresc.*

rain-eth er-'ry day. - With a hey, ho, hey, ho, the wind and the rain for the rain it rain-eth er-'ry day.

2. But

*mf*

Gm Em D Gm Gm Em D Gm D Gm Gm D7 B<sup>b</sup> Aug. Gm

Gm Gm Gm Gm D Gm E dim D D7 Gm Gm Gm F7 Gm A7 Gm Gm





## CHOREOGRAPHY FOR REVELERS

Enter dancers laughing and singing. The girls are masked. x represents boy; o represents girl.

"It was a lover and his lass,

Dancers skip through DL arch to DC in couples.

C ←————— x o ← x o DL

"With a hey,

Girls curtsy to boys.

xo ox

"And a ho,

Boys bow to girls

xo ox

"And a hey-no-ni-no

Boys half-circle girls, flirting.

↺ox xo↻

"That o'er the green corn field did pass,

Four join hands, balance forward and back at center.

$$\begin{array}{c}
 x \\
 \downarrow \\
 o \rightarrow \downarrow \leftarrow o \\
 \uparrow \\
 x
 \end{array}$$

"In the spring time,

Boys take partners back to first positions.

xo ox

"The only pretty ring time,

Boys slip masks from girls' faces.

xo ox

"When birds do sing,

Boys replace masks on girls' faces.

xo ox

"Hey ding-a-ding-ding-ding,

Girls half-circle boys.

↪xo ox↪

"Hey ding-a-ding-ding-ding,

Boys quarter-circle girls.

↪ox xo↪

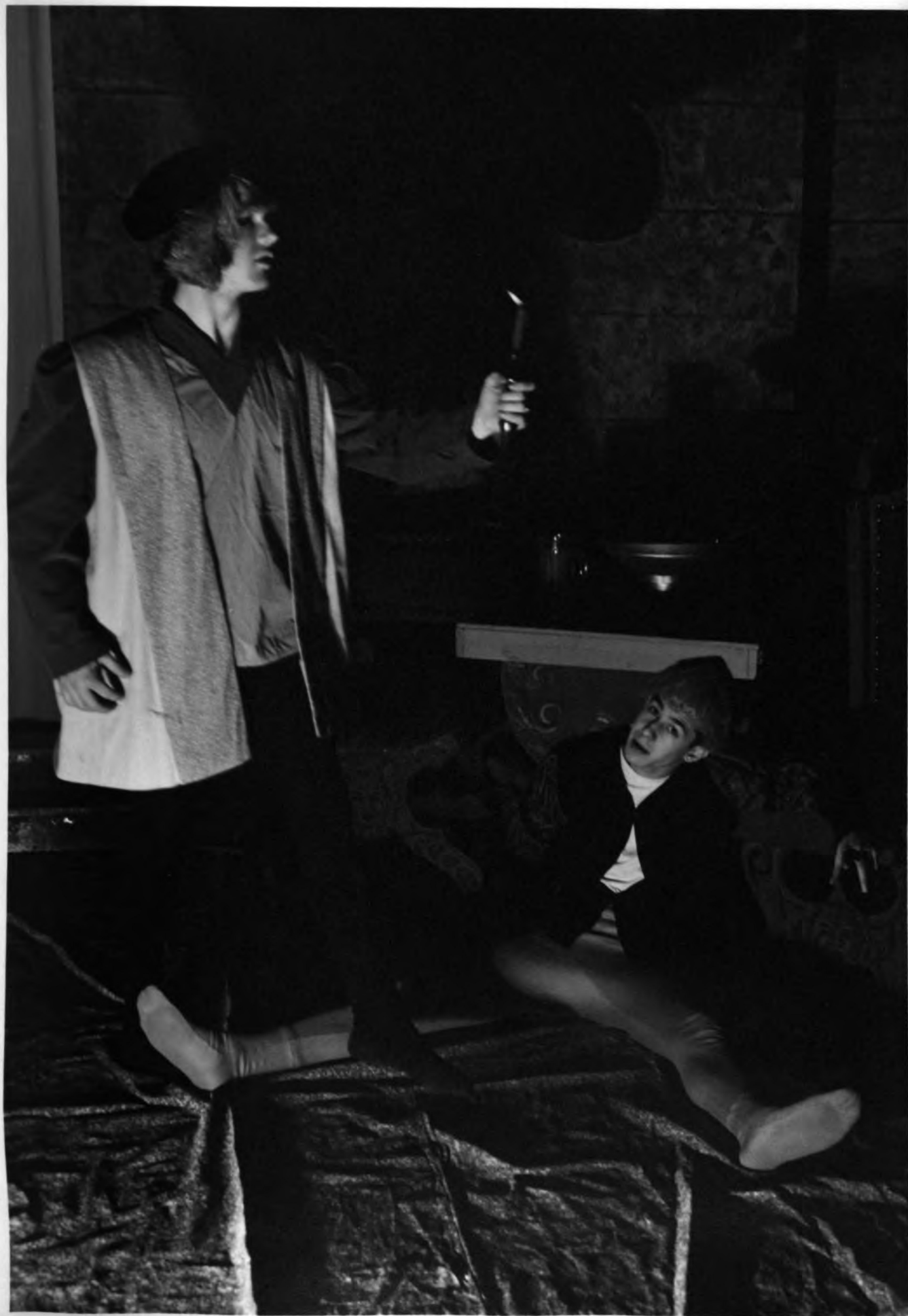
"Sweet lovers love the spring!"

Exit DR with step-close, holding hands and swinging arms.

DR ←—————  $\frac{x}{o}$  ←  $\frac{x}{o}$

**Publicity Pictures**









### Newspaper Publicity



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# THE SPLASH

COVERS ALL

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Vol. V, No. 1

G.L.H.S.

October 11, 1951

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## THESPIANS LAUNCH SEASON

### STAGE QUIZ

SHE'S in love with HER BOSS, but HE doesn't know it and SHE can't tell him--SO--since HE thinks SHE'S a boy. HE sends HER to another woman whom HE thinks HE'S in love with, to tell that lady that HE loves HER--BUT-- since SHE'S in boy's clothes and resembles a very handsome young man, SHE falls in love with HIM (or is it HER?) until HER brother comes along, and then SHE decides that SHE really loves HIM. By that time HER BOSS decides that HE really loves HER (or is it HIM?) now that HE knows SHE'S (or is it HE'S?) a girl. AND THEY ALL LIVE HAPPILY EVER AFTER.

Can you unscramble this?

The first student to bring the editor a correct solution, substituting names for he's and she's will receive two free tickets to the dramatic department's production of Twelfth Night on March 21 and 22. (It's no gag. The 16 students who are in the cast of Twelfth Night know the answers, and so do most of the class in dramatic arts. They're excluded from the contest.)

# THE SPLASH

'COVERS ALL'

Volume V, No. 8

G. L. H. S.

February 28, 1952

## 'TWELFTH NIGHT' CAST ONE OF LARGEST SEEN

"Twelfth Night," the Shakespearean play to be presented March 21 and 22, is a hilarious comedy which is expected to equal Charlie's Aunt in producing laughs," stated Mrs Ellis, coaching the production. This play also boasts one of the largest casts seen on the GLHS stage.

In order of their appearance, those in the cast are: Peste the jester, a spritely figure in many colors, Bob Drexler; Orsino, the youthful, romantically handsome duke, Jerry Hough; Curio and Jerry Valentine, the duke's gentlemen, Roger Hewson and Stuart Shelly; Viola, a shipwrecked lady who becomes disguised as a page to Orsino, Barbara Noble; a sea captain, Tom Stark; Sir Toby Belch, the Countess Olivia's uncle, a fun and liquor loving old fellow, very fat and very hearty, John Peck; Maria, Olivia's first maid, a wee plump perhaps or a little vixenish, but certainly a gay little mischief, Connie Kingsley; Sir Andrew Aguecheek, a weak witted, strutting little man, Jerry Fortino; Lady Olivia, a lovely, refined countess, Gayla Dills; Malvolio, the head of Olivia's household, a dry, sallow faced, overly dignified personage Larry VanderMoere; Sebas-

tian, a shipwrecked gentleman who is mistaken for his twin sister, Viola, Gary Noble; Antonio, a sea captain, Dick Sheren; Fabian, Olivia's young serving man, Ken Lehman; the priest, Tom Stark; First Officer, Bill Starkweather and the ladies in waiting, Eleanor Phillips and Jackie Finney.

Students from the music department, under the direction of Mr. Moe and Mr. Gilbert, will furnish music. Ronnie Moe, Dorothy Overholt, and Nina Husted, will form an instrumental trio. Guitar arrangements will be by Tom Perfitt with vocal and instrumental music arranged by Dr. Murray Barbour of M.S.C.

Mr. Wilbur Dorsett, also of M.S.C., is scene design consultant. Furniture will be obtained from the Grand Rapids Civic Theater.

Tickets for "Twelfth Night" will go on sale next week.

# THE SPLASH

"COVERS ALL"

Volume V, No. 9

G. L. H. S.

March 13, 1952

## TWELFTH NIGHT SET MARCH 21, 22

Double Trouble



Viola and Sebastian, twins in the comedy "Twelfth Night", are played by Barbara and Gary Noble.

### "Funniest Play Ever Given," Claims Stark

When asked for his opinion of the spring play Twelfth Night, to be presented March 21 & 22, Tom Stark replied: "I really believe this play will be one of the funniest plays the GLHS Thespians have ever produced. You enjoyed the wine cellar scene yesterday. Now come to the play and see Jerry Fortino, as Sir Andrew, quake in his boots at the thought of fighting the duel which he was forced into. You will also see other hilarious situations these comedians have in store for you."

### MANY HOURS SPENT

Many long hours have been spent in rehearsal and on stage work. Bob Faull, stage manager, has worked long on carpentry, painting, lighting, and organizing his crew. Dick Sheren is assistant stage manager; Delores Nelson, properties; Joyce Merrill, costume. Make-up is by the class in dramatic arts and Thespians.

Others working hard to make the play a success are: Joyce Merrill, Beverly Tasker, Ann Huhn, Grace Pitchford, Dale Mid-daugh, Mary Jane Durst, Dick Scott, and Larry VanderMoore.

## College Educators Assisting with High School Play

In encouraging good dramatic productions in high schools, Michigan State college is assisting in advisory capacity for the Grand Ledge performance of Shakespeare's "Twelfth Night" March 21-22.

Under the direction of Mrs. Miriam Ellis, sponsor of the high school Thespians, the play is said to be the first Shakespeare work to be produced in the community, and, in its innovation, is expected to draw visitors from adjoining schools.

Mrs. Ellis names Don Buell, director of dramatics at M. S. C., as assisting in planning the piece. Wilbur Dorsett, scene design specialist, and Dr. J. Murray Barbour of the music faculty, who has composed incidental music, are also guest advisors. A vocal quartet with woodwind accompaniment will be heard for the well known "It Was a Lover and His Lass" in Dr. Barbour's original setting.

## In Shakespearean Play



### 'Twelfth Night' To Be Presented

(Special to The State Journal)

GRAND LEDGE, March 15—The high school Thespians will present Shakespeare's "Twelfth Night" on the high school stage Friday and Saturday night.

Mrs. Miriam Ellis, director, has had experience in Shakespearean drama, and is receiving help from the drama department of Michigan State college and the Grand Rapids Civic players group.

There is a cast of 24 consisting of Dorothy Overholt, Ronnie Moe, Nina Husted, Bob Drexler, Stuart Shelly and Roger Hewson, Jerry Hough, Barbara Noble, Tom Stark, Bill Starkweather, Dick Scott, John Peck, Connie Kingsley, Larry Vandermoere, Ken Lehman, Eleanor Phillips, Jackie Finney, Gary Noble and Dick Sheren.

The local Thespian club, No. 356, is a member of the national honor society and includes six national members, with Larry Vandermoere as president.

Leads in the Grand Ledge high school presentation of "Twelfth Night," a William Shakespeare comedy, will be played by (left to right): Larry VanderMoere, as Malvolio; John Peck, as Sir Toby Belch; Connie Kingsley as Maria, and Jerry Fortino as Sir Andrew Aguecheek.

\* \* \*

### High School Play Set for March 21

#### M. S. C. Faculty Members Aiding at G. Ledge

(Special to The State Journal)

GRAND LEDGE, March 12 — The Grand Ledge high school will present Shakespeare's "Twelfth Night" on March 21 and 22. Barbara and Gary Noble will be cast as the twins, Viola and Sebastian. Comedy roles will be played by Larry VanderMoere, John Peck, Jerry Fortino, Connie Kingsley, Bob Drexler and Ken Lehman. Jerry Hough plays the Count Orsino with Stuart Shelly and Roger Hewson cast as his attendants. The lady Olivia is played by Gayla Dills with Jackie Finney and Eleanor Phillips as her attendants. Dick Sheren plays Antonio, Tom Stark doubles as a sea captain and priest, Bill Starkweather and Dick Scott double as seamen and officers.

Music has been arranged for the production by Dr. J. Murray Barbour of Michigan State college. Gerald Gilbert and Arthur N. Moe direct the instrumental and vocal arrangements with high school band members, Ronnie Moe, Dorothy Overholt and Nina Husted and chorus members Jackie Finney, Eleanor Phillips, Roger Hewson and Stuart Shelly. Guitar arrangements are by Tom Perflitt.

Don Buell, John Jennings and Wilbur Dorsett of Michigan State college have served as direction and design consultants, Mrs. Miriam Ellis, Thespian sponsor, directs the show with Bob Faull serving as stage manager.

# Thespians Present Shakespeare Play Here March 21-22

**Twelfth Night Promises  
To Be One of Best of  
All Productions**

The Grand Ledge high school Thespians have gone far back into the past for their annual winter presentation when William Shakespeare's *Twelfth Night* makes its appearance on the high school stage Friday and Saturday night, March 21-22.

The play, in rehearsal for many weeks, is expected to be one of the best in the long list of dramas put on by the club, and an enormous amount of work has gone into the production, by the cast, directors and stage hands alike.

Miriam Ellis is the director, and is making good use of her experience in Shakespearian drama. She is receiving help from drama department at Michigan State college.

The Grand Rapids Civic players group is also aiding in the task of making the difficult play a top notch production.

There is a cast of 24 in the play, which is composed of two acts, with seven scenes in the first and eight in the second.

The cast in order of its appearance, includes Dorothy Overholt, Ronnie Moe and Nina Husted, musicians; Bob Drexler, a jester; Stuart Shelly and Roger Hewson, the Duke's attendants; Jerry Hough, the Duke Orsino; Barbara Noble as Viola, Tom Stark, who doubles as a sea captain and a priest; Bill Starkweather and Dick Scott, who double as seamen and officers; John Peck as Sir Aguecheek; Connie Kingsley as Olivia, a countess; Larry Vandermoere and Ken Lehman, attendants to the countess and Eleanor Phillips and Jackie Finney, ladies in waiting; Gary Noble as Sebastian and Dick Sheren as a sea captain.

The local Thespian club, No. 356, is a member of the National honor society and includes six national members, with Larry Vandermoere as president.

## High School Thespians



Pictured here are four of William Shakespeare's characters who will come to life Friday and Saturday evening when the Grand Ledge high school Thespians present "*Twelfth Night*" in the high school auditorium. Reading left to right: Larry VanderMoere as Malvolio; John Peck, Sir Toby Belch; Connie Kingsley, Maria; and Jerry Fortino, Sir Andrew Aguecheek.

The cast of 24 in the play includes Dorothy Overholt, Ronnie Moe, and Nina Husted, musicians;

Bob Drexler, Feste, a jester; Jerry Hough, the Duke Orsino; Stuart Shelly, Valentine, and Roger Hewson, Curio, both attendants of the Duke; Barbara Noble, Viola; Tom Stark, doubling as a sea captain and a priest; Bill Starkweather and Dick Scott doubling as seamen and officers; John Peck, Connie Kingsley, Jerry Fortino, and Larry VanderMoere as characters pictured; Gayla Dills, Olivia, a countess; Ken Lehman, Fabian, servant to Olivia; Eleanor Phillips and Jackie Finney, ladies in waiting to Olivia; Gary Noble, Sebastian, twin to Viola; and Dick Sheren, Antonio, sea captain.

A matinee performance will be given on Thursday and invitations have been extended to high school students in surrounding towns to view the play.

## School Play . . .

The Grand Ledge high school Thespians will present a play, "*Twelfth Night*," in the high school auditorium Friday and Saturday, March 21 and 22, at 8:15 p. m. A special matinee performance for 200 students from area schools will also be given Thursday afternoon.

Cast of characters for the event is as follows:

Musicians, Ronnie Moe, Nina Husted and Dorothy Overholt; Feste, Bob Drexler; Orsino, Jenny Hough; Curio, Roger Hewson; Valentine, Stuart Shelly; Viola, Barbara Noble; Sea Captain, Tom Stark; Sir Toby Belch, John Peck; Maria, Connie Kingsley; Sir Andrew Aguecheek, Jerry Fortino; Olivia, Gayla Dills; Malvolio, Larry Vander Moere; Sabastian, Carry Noble; Antonio, Dick Sheren; Fabian, Ken Lehman; Seamen, Bill Starkweather and Dick Scott; Ladies in Waiting, Eleanor Phillips and Jackie Finney.

Mrs. Miriam Ellis, director, has had experience in Shakespearian drama, and is receiving help from the drama department of Michigan State college and the Grand Rapids Civic players group.

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## APPENDIX

408 West Jefferson Street  
Grand Ledge, Michigan  
March 23, 1952

Grand Ledge High School Thespians  
Grand Ledge, Michigan

Dear Thespians:

We deeply appreciated our invitation to attend your presentation of "Twelfth Night". To say we enjoyed it thoroughly seems hardly enough.

The settings were beautiful, the colorings were lovely.

It seemed to us that all entered into their roles with sincerity, and I might add abandon.

It was good to see a Shakespeare play again.  
May you present many more!

Again, our thanks.

*Jonas and Hazel Sawdon*

T. CARL HOLBROOK, PRES.  
 GERALD KRUPP, VICE PRES  
 LEON HAYES, SEC'Y  
 DEAN B. DOTY, TREAS  
 FRED E. GUILD, TRUSTEE

# GRAND LEDGE PUBLIC SCHOOLS

GRAND LEDGE, MICHIGAN  
 PHONE 187R

KENNETH T. BEAGLE,  
 SUPERINTENDENT  
 EARL J. LAWRENCE  
 HIGH SCHOOL PRINCIPAL  
 JOHN J. BRANDENBURG  
 UNION SCHOOL PRINCIPAL  
 THOMAS JOSEPH  
 CRYSTALWOOD SCHOOL PRINCIPAL

May 15th, 1953

Mrs. Miriam Ellis,  
 Dramatics Department,  
 Grand Ledge High School,  
 Grand Ledge, Michigan.

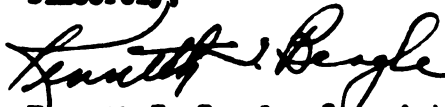
Dear Mrs. Ellis:

During the past several years, the dramatics department under your supervision has produced many excellent stage productions.

However, your efforts in the presentation of the Shakespearean comedy "Twelfth Night" reached a new high for Grand Ledge. This presentation not only brought to our school and community a new and better appreciation of Shakespeare, but was a tribute to the careful planning, good organization, and direction by you personally. The character portrayals, staging, and costume work were all most commendable. This type of production is particularly praiseworthy in view of the physical limitations that are part of our combined gymnasium and auditorium stage.

I trust that the personal satisfaction that you have received from this production may be partially rewarding to you for the effort and time expended.

Sincerely,



Kenneth T. Beagle, Superintendent  
 GRAND LEDGE PUBLIC SCHOOLS

B:H

# TWELFTH NIGHT

by

WILLIAM SHAKESPEARE

Presented by

THE GRAND LEDGE  
HIGH SCHOOL THESPIANS

MARCH 21 & 22, 1952

## CAST OF CHARACTERS

(in order of their appearance)

Musicians .....	Dorothy O
	Ronn
	Nina
Feste, a jester .....	Bob I
The Duke of Orsino .....	Jerry
Valentine, attendant on the Duke .....	Stuart
Curio, attendant on the Duke .....	Roger F
Viola .....	Barbara
A sea captain .....	Tor
Seamen .....	Bill Starky
	Dic
Sir Toby Belch .....	John
Maria .....	Connie K
Sir Andrew Aguecheek .....	Jerry
Olivia, a countess .....	Gay
Malvolio, Steward to Olivia .....	Larry Vande
Fabian, servant to Olivia .....	Ken I
Ladies in waiting to Olivia .....	Eleanor
	Jackie
Sebastain, twin to Viola .....	Garv
Antonio, a sea captain .....	Dick
Officers .....	Bill Starky
	Dic
A priest .....	Tor

## CHARACTERS

(appearance)

..... Dorothy Overholt  
..... Ronnie Moe  
..... Nina Husted  
..... Bob Drexler  
..... Jerry Hough  
..... Stuart Shelly  
..... Roger Hewson  
..... Barbara Noble  
..... Tom Stark  
..... Bill Starkweather  
..... Dick Scott  
..... John Peck  
..... Connie Kingsley  
..... Jerry Fortino  
..... Gayla Dills  
..... Larry VanderMoere  
..... Ken Lehman  
..... Eleanor Phillips  
..... Jackie Finney  
..... Gary Noble  
..... Dick Sheren  
..... Bill Starkweather  
..... Dick Scott  
..... Tom Stark

## SYNOPSIS OF SCENES

### ACT I

Scene 1. Illyria. An apartment in the Duke's palace. Orsino, the young romantically handsome Duke of Illyria, in love with love, amuses himself with sad music because the lady Olivia, in mourning for the death of her father and brother, will have none of him.

Scene 2. A seacoast. Viola, orphaned daughter of a wealthy citizen of Messaline, reaches Illyria after a shipwreck in which she had lost her twin brother Sebastian and all her possessions. She determines to disguise herself as a boy and take employment with the Duke Orsino.

Scene 3. A room in Olivia's house. Sir Toby Belch, uncle to the lady Olivia, spends his time in idle sport with Maria, Olivia's maid, and Sir Andrew Aguecheek, an unsuccessful suitor to Olivia.

Scene 4. A room in the Duke's palace. Viola, who is now disguised as a page boy to Orsino, is sent by him to speak his words of love to the lady Olivia.

Scene 5. Olivia's garden. Viola appears before the lady Olivia, who believing her to be a young man, falls in love.

Scene 6. A street. Sebastian, Viola's twin brother, reaches Illyria in the company of Antonio, a sea captain.

Scene 7. A wine cellar in Olivia's house. A midnight carousal is interrupted by Malvolio, and a plot is laid to trick him into making a fool of himself.

### Act II

Scene 1. Before the Duke's palace. Once more the Duke sends Viola to speak his love to the lady Olivia.

Scene 2. Another part of Olivia's garden. Maria tricks Malvolio with a letter which he believes to be a secret declaration of love from Olivia.

Scene 3. Another street. Antonio, who fears arrest as an enemy, gives Sebastian his purse, and arranges to meet him later.

Scene 4. Olivia's garden. Sir Toby and Fabian persuade Andrew to duel with Viola. The duel is interrupted by Antonio who mistakes Viola for her twin brother Sebastian. Antonio is apprehended by the police, and Viola is sent to learn of her brother Sebastian.

Scene 5. Sebastian encounters Sir Andrew, and is mistaken for his sister. Olivia, too, mistakes him for the lost page boy.

Scene 6. Malvolio, believed by Olivia to be mad, is confined in his prison by Maria, Toby and Feste.

Scene 7. Olivia makes arrangements for her wedding. Sebastian most willingly falls in with her plans.

Scene 8. The twins meet, and confusion is resolved.

The Grand Ledge High School Thespian Team  
number 356  
is a member of the National Thespian  
Honor Society

Antonio, who fears arrest as Orsino's  
purse, and arranges to see him

Sir Toby and Fabian persuade Sir  
Viola. The duel is interrupted by  
Viola for her twin brother.  
by the police, and Viola follows  
her Sebastian.

As Sir Andrew, and is mistaken  
by, mistakes him for the Duke's

by Olivia to be mad, is tormented  
by Toby and Feste.

arrangements for her wedding and  
talks in with her plans.  
and confusion is resolved.

High School Thespian Troupe  
Number 356  
the National Thespian  
Society



Vol. I, No. 1

G.L.H.S.

March 21, 22, 1952

# G.L. Thespians Show Long History Of Success

## Thanks, Friends

So many people have helped us we'd have difficulty listing them all. Our grateful appreciation goes to Fortino's for the use of their truck in transporting furniture, to Mr. Hooker, who upholstered a footstool, to Knapp's display department for drapery material, to Oldsmobile Engineering Division for use of black curtains, to Mr. Deuel, who helped us hang curtains, and to Mr. Beagle for his understanding, co-operation, and patience with us.

## ABOUT OUR PICTURES

The photographs of the cast which have been on display for the past two weeks are the work of our director's husband, Mr. Herman D. Ellis. Mr. Ellis is an educational motion picture producer. He recently filmed a motion picture with members of the Lansing Civic Players serving as the cast.

## WELCOME THESPIANS

A number of high school Thespians from other schools are usually present in our audiences. We are glad to have them see our shows, and we welcome them backstage after the performance.

It's a pleasure, too, to welcome backstage the GLHS Thespians of previous years.

## Thespians Have Active Year

September found six National Thespians enrolled in Grand Ledge High School. The in-school Thespian club was organized with Larry VanderMoere as president. The club has visited the Sun Theater projection room, enjoyed talks on T.V. acting and T.V. career possibilities by George Latchford and Wes Lambert, MSC students. Three trips have been taken to see Lansing Civic Players productions. On February 20, several Grand Ledge students enjoyed a trip to MSC which included a visit to the T.V. studio, WKAR studios, stage workshop, and the term play, Rose Without a Thorn.

## Take A Bow, Stage Crew

A most efficient stage crew operated behind the scenes tonight. Bob Faull serves as stage manager, with Dick Sheren and Burton Hooker as his assistants. Delores Nelson is property chairman and Joyce Merrill serves as wardrobe mistress. Every member of the cast becomes a member of the stage crew, making swift and smooth (we hope) scene changes. Connie Forsen heads the make-up committee composed of members of the class in Dramatic Arts.

Tonight's performance of Twelfth Night is only one of a number of fine plays performed by the students of Grand Ledge High School. Little could be learned of the history prior to the formation of the Grand Ledge troupe of National Thespians in 1939. Since that time fairly complete records have been kept. Thus we are able to remind "old timers" in our audience of such plays as Ice Bound, Little Women, You Can't Take It With You, Seven Keys to Baldpate, and Lavender and Old Lace.

Outstanding students in dramatics in those earlier days of the Thespian troupe were Marilyn Bendell, Janet Doty, Carroll Harrod, Bruce Kingsley, Don Forward, Neal Turner, Curtis Wheaton, Clarabelle Toaz, and Marjorie Frits.

## Students Earn Thespian Points

Every stage production is the result of many hours of planning, carpentry, painting, decorating, and sewing. The Dramatic Arts class, Thespians and Thespian understudies have worked hard to make attractive settings for Twelfth Night.

Students earn points toward Thespian membership at the rate of one point for every ten hours of work. Ten points, representing 100 hours, are required for national Thespian membership.

## MANY THANKS M.S.C.

The drama department of Michigan State College has been most helpful in tonight's production. Mr. Don Buell, department head, who watched our first run-through in February, gave many helpful suggestions to Mrs. Ellis and the cast. Mr. Jennings, acting department head, assisted us at a later rehearsal. Mr. Dorsett, scene design specialist, served as a consultant on our setting. Miss Roselle Gluch, a student teacher at Greenwood elementary school has given fencing instructions. Mr. Frank Bredly, student teacher with Mrs. Ellis, has been most helpful with makeup instructions. Mr. Chris Klinedinst who was stage manager for the college production, Rose Without A Thorn, has assisted with painting.

## Our Director And Sponsor

Miriam Ellis, our thespian sponsor and director, of tonight's show comes to us with a good background in Shakespearean drama. A graduate of Milton College, Wisconsin, noted for its Shakespearean tradition for 50 years, she has acted in several Shakespearean plays. She is currently taking work on her master's degree in drama at Michigan State College.

### Grand Rapids

### Civic Theater Lends a Hand

The furniture used in tonight's show is on loan from our Grand Rapids friends. Mrs. Frank Tatrean, James Mitchell and Jean Collins showed our production manager and his assistant their workshop and back stage area.

# MUSIC SPECIALLY ARRANGED

Musical arrangements, wind instruments, and vocalists are by Dr. J. Murray Barbour of Michigan State College. It Was a Lover and his Lass is Dr. Barbour's original setting of a popular song of the Elizabethan period.

Our own Tom Perfitt is behind the scenes as guitarist tonight. This is the second time Tom has lent his musical talents to a Thespian production. His guitar will be remembered on "Showpick's own song" in the Great Big Doorstep. Mr. Moe has assisted us by the woodwind trio. Mr. Gilbert has coached the singer. Miss Thompson has taught the dancers.

### FESTE'S SONGS

#### Act I, scene I

#### Come Away Death

Come away, death,

And in sad cypress let  
me be laid;

Fly away, fly away, breath;

I am slain by a fair  
cruel maid.

My shroud of white, stuck

all with yew,

O, prepare it!

My part of death, no one  
so true

Did share it.

Not a flower, not a flower  
sweet,

On my black coffin let  
there be strown;

Not a friend, not a friend  
greet

My poor corpse, where my  
bones shall be thrown.

A thousand, thousand sighs  
to save,

Lay me, O, where

Sad true lover, never find  
my grave,

To weep there!

#### Act I, scene 7

#### O, Mistress Mine

O, mistress mine, where  
art thou roaming?

O, stay and hear; your  
true love's coming.

Thanks to Shirley Acker  
and Polly McCrimmon of the  
journalism class and Miss  
Doura for publishing this  
News Letter.

That can sing both high  
and low;

Trip no further pretty  
sweeting;

Journeys end in lover's  
meeting,

Every wise man's son doth  
know.

What is love? 'tis not  
hereafter;

Present mirth hath present  
laughter;

What's to come is still  
unsure;

In delay there lies no  
plenty;

Then come kiss me, sweet  
and twenty,

Youth's a stuff will not  
endure.

#### Act II, scene 8

#### When That I Was a Little Tiny Boy

When that I was and a lit-  
tle tiny boy,

With hey, ho, the wind  
and the rain,

A foolish thing was but a  
toy,

For the rain it raineth  
every day.

A great while ago the  
world begun,

With hey, ho, the wind and  
the rain,

But that's all one, our  
play is done,

And we'll strive to please  
you every day.

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~~Jl 15 '54~~

~~Jl 29 '54~~

~~Feb 3 '58~~

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~~NOV 22 1956~~



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