

NIGHTS AT THE HOTEL ILLYRIA

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## ABSTRACT

*Nights at the Hotel Illyria* describes a production of Shakespeare's *Twelfth Night* which was produced as a part of the 35th Anniversary of Shakespeare in High Park, directed and edited by Tanja Jacobs. The paper places the play in its historical context, and goes on to describe a production concept which sets the action of the play in and around a hotel in the early 1970s, a place *for* transients and *of* transience. The paper presents a description of the ways in which this conceptual lens creates a world for the play that not only expresses Shakespeare's themes — which are also described in detail — but also is directly intelligible to a contemporary audience. Parallels are drawn between the theatrical and socio-cultural innovations of Shakespeare in his writing of *Twelfth Night*, and tantamount moments of political, social, and artistic upheaval which took place in the Western world during the 1970s.

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## INTRODUCTION

The known world at the beginning of the seventeenth century had been dramatically changed by events since 1450. Christendom in 1600 was no longer united and of the greatest importance was the emergence of the sovereign territorial state. As it rose, two great international institutions declined: The Holy Roman Empire and the Papacy. All over Europe the King's position in the Church, Catholic or Protestant, was virtually unquestioned. The sovereign state was the political unit of the future (Green, 1952). What was to follow was the great revolution in science leading to completely new ways of thinking about the universe.

Almost three-quarters of the way through the twentieth century — between 1968 and 1972 — an experiment in passionate political protest was taking place. Huge numbers of people mobilized to reject the status quo. Demonstrations in Prague, Paris, Belfast, Washington, Chicago, New York, Mexico City, and major cities in the American South demanded civil rights, political freedom and an end to the war in Vietnam. It was a vivid and fearless moment in the recent history of the west. In 1972 the last manned mission to the moon, Apollo 17, transmitted the first famous images of Earth from space, showing humans that the world was blue; a beautiful blue marble.

William Shakespeare began his creative life around 1590, and it had come to an end by 1613. In that time Shakespeare wrote thirty-nine plays, inventing more than one thousand characters. The unsurpassed innovation in Shakespeare's writing was the creation of characters in complete dimensions. This writing changed the western world's view of the self; and therefore changed its view of the world. The idea that the individual was whole — even while her or his motives appeared to be in contradiction — radically changed not only drama, but also the ways in which human behaviour could be understood.

By questioning the ethics of the Vietnam war, American people at the end of the 1960s and early 1970s were questioning the idea of an enemy, the ideas of nationalism, patriotism, and of a unified collective identity. The urgent need among young people and activists in the women's movement throughout the west to idealize and protect the individual would have profound and lasting impact. We feel an acute nostalgia for this moment. Especially today.

Through an exploration of the play's major themes, an investigation of the historical context out of which Shakespeare's play arose, and a detailed description of a production concept which sets the play in the sparkingly comic location of a luxury hotel in the early 1970s, this paper will show how Shakespeare's *Twelfth Night or What You Will* can be seen as brightly as the blue marble of the Earth.

## SECTION 1: THE PLAY

### *The Story:*

#### ACT ONE

In Illyria, Duke Orsino pines for the love of Countess Olivia; Viola, a young noblewoman washes up on the shore of Illyria believing her twin brother to be drowned, and Olivia enters a new phase of long-term mourning, seven years, barring the possibility of romance. The three solitudes meet as Viola, helped by a benevolent sea captain, disguises herself as Cesario, a male servant to Duke Orsino who then visits Olivia on Orsino's behalf. Viola, having fallen immediately in love with Orsino herself is startled to find that Olivia has fallen for her, believing her disguise as a young man. Meanwhile, tensions build between members of Olivia's household: Sir Toby Belch – Olivia's drunken and cash-poor uncle; Maria – her trusted gentlewoman; Sir Andrew Aguecheek – a foolish knight brought in by Sir Toby to be Olivia's wooer but actually brought to supply Toby with money and to be Toby's boozing companion; Fabiana – an employee in Olivia's household; Feste -- her fool, and Olivia's austere steward Malvolio.

#### ACT TWO

Sebastian, Viola's identical twin brother, and Antonio, a sea captain who rescued him, enter Illyria and agree to part, against Antonio's wishes, forcing Antonio to secretly follow Sebastian. Sir Toby, Sir Andrew and Feste erupt in a drunken late-night party, provoking Malvolio to threaten Toby with ejection and prompting Maria to hatch a plot to ruin Malvolio. With increasing intimacy, Orsino discusses the nature of women's love with Viola, believing her to be Cesario and sending Cesario on another mission to Olivia as Orsino's love ambassador. Maria drops a letter for Malvolio that she has forged, a letter that confesses a secret love for Malvolio. The plotters watch as he discovers its contents and vows to follow the absurd instructions in it – believing the letter to be written by Olivia. The pranksters agree to observe every stage of Malvolio's descent.

#### ACT THREE

Viola, dressed as Cesario, encounters Feste, Sir Toby and Sir Andrew at Olivia's property, and when she is taken inside and is alone with Olivia, the Countess openly admits her passion for Viola-Cesario. Their withdrawing together spurs Sir Andrew's sense of defeat as Olivia's possible paramour, prompting Sir Toby to encourage Sir Andrew to challenge Cesario to a duel. Aided by Fabiana, Viola-Cesario and Sir Andrew are duped into believing each other is a deadly enemy.

Antonio has pursued Sebastian and provides him with his purse. Olivia, determined not to lose Cesario sends after him – really Viola – on the heels of their private encounter with an order to return to her property. While she waits, Malvolio enters as Maria quickly warns Olivia that he is dramatically changed. Malvolio has followed the instructions of Maria's letter -- to the letter. Olivia, believing Malvolio to be ill, charges some of her people – Sir Toby -- to look after him. The plotters seize this chance to imprison Malvolio offstage to make him mad. Viola-Cesario and Sir Andrew are coerced into a fight which is interrupted when Antonio bursts in and stops the fight believing he is rescuing Sebastian. He is instantly arrested by an officer and when he asks Viola for some of the money he gave Sebastian she is confounded and Antonio is taken away in despair -- but not before Viola hears him address her as Sebastian, prompting her first real reason to hope her brother is alive.

#### ACT FOUR

Sebastian is followed by Feste who, mistaking him for Viola-Cesario has been instructed to bring Cesario to Olivia. Feeling harassed by Feste, Sebastian pays her as Sir Andrew, Sir Toby and Fabiana enter and Sir Andrew -- without warning -- strikes Sebastian who immediately strikes back with force. Sir Toby, offended, reacts by preparing to brawl. Feste runs away as Olivia rushes in, dismissing Sir Toby with rage, and the three chided conspirators leave. Olivia urgently persuades Sebastian, believing him to be Cesario to come inside with her and he complies. Maria gets Feste to disguise herself as a priest and address Malvolio in his dark prison, as Sir Toby admits the prank has gone too far and that he would rather be out of it. Feste, as Sir Topaz the priest, torments Malvolio but then in her own voice agrees to bring Malvolio the means to write a letter after he begs pitifully for pen and paper. Sebastian appears and wonders about his fate as Olivia quickly convinces him, still thinking he is Cesario, to follow her and a priest into a nearby chantry and marry her.

#### ACT FIVE

Feste, entering with Malvolio's letter and refusing to let Fabiana, who follows, read it, now meet Duke Orsino and Viola, still disguised as Cesario. Orsino pays Feste to announce his arrival to Lady Olivia. Valentine, Orsino's loyal gentleman in waiting arrives with Antonio as his prisoner to show Orsino who immediately recognizes Antonio, calling him a pirate and thief. Denouncing this, Antonio claims to have been in the company of – and here he indicates Viola, believing her to be Sebastian – for three months without pause after having rescued him from the wreck. Olivia enters and scolds Viola-Cesario for failing to appear, eventually addressing her as 'husband' and having the priest appear to confirm their wedding vows. Orsino, utterly betrayed, rejects Viola just as an injured Sir Andrew appears claiming that Sir Toby offstage is badly hurt and that both of them were attacked by Cesario. Toby arrives, wounded

and drunk and after cruelly rejecting Sir Andrew's help, he leaves. Olivia sends Feste and Fabiana to see to him. Enter Sebastian at last apologizing for having hurt Olivia's kinsman and sees that all are looking at him in wonder. Viola and Sebastian cautiously recognize each other and are then joyfully reunited. Viola admits her disguise, thus revealing her true self. Orsino recognizes that he loves Viola but claims he needs to see her dressed as a woman before he can proceed to make her his 'fancy's queen'.

Feste and Fabiana re-enter with Malvolio's letter addressed to Olivia, accusing her of cruelty. Malvolio is sent for. He enters, now a ruined man with the letter Maria wrote to trick him. Olivia reveals that letter is not in her handwriting but in Maria's and that Malvolio has been abused. Fabiana claims the letter was not Maria's idea but Toby's and that Sir Toby has married Maria in recompense for her compliance with his plot. She proposes that the whole business was a jest. Feste, hearing Olivia address Malvolio as a "poor fool", accounts for the inevitability of time bringing in revenge, reminding Malvolio of the insult he levelled at her at the beginning of the story. Malvolio leaves, vowing to be revenged on everyone. An agreement to a double wedding is made with Orsino and Viola, Olivia and Sebastian, though the future remains only imagined as Viola ends the play still wearing her disguise. Everyone leaves but Feste who sings a song of the ages of a man's life marked with regularity by the rain that raineth every day.

### *The Title:*

Keir Elam, in his Introduction to *Twelfth Night* explains that in the Christian tradition, Twelfth Night is a holiday celebrated on January 5, marking the last night of the Christmas season. The traditional Twelve Days of Christmas holiday began on the night of Christmas, December 25 and ended on Epiphany, January 6. For people living in the Middle Ages, the whole of December was a time of feasting and celebrating, leading up to Twelfth Night, the final night of the holiday. Throughout the twelve days of Christmas, topsy-turvy was encouraged: masters and servants switched roles, men and women often dressed as each other and a Lord of Misrule, or 'Festus' was chosen. These traditions were adapted from ancient pagan customs, particularly the Roman Saturnalia. For people living in Tudor England the practice was that the normal order of life was backwards – all the domestic structures of daily life could be turned entirely upside down. In Shakespeare's play, this spirit of transgression against social norms is shown in the ways in which the households in Illyria fail to remain sombre and concerned with death. The force of Festus shakes the vows of mortification and sadness in both noble houses, making *Twelfth Night* an ideal play for this holiday. The title is not just the name of a holiday but also the name of the end of one. A central event of the celebration during Shakespeare's time was disguising or mumming which then later became the Court Masque which endured until 1642. Disguise is also a lasting feature of this holiday and is germane to the play (Elam, 19).



Protestant fundamentalists hated Christmas misrule, expressing disgust at the spectacle. In *Twelfth Night*, Malvolio's particular disdain for the spontaneous party at Olivia's estate appears to be grounded in behaviour that would have been easily recognized by Shakespeare's audience (Elam, 19). It may be though, that *Twelfth Night* was more than a means for carnival or pagan feasting. *Twelfth Night* was a significant date in the Church calendar, the Epiphany, feast of the revelation of Christ. Shakespeare reflects this double-meaning in many aspects of his play, including its title.

*Twelfth Night or What You Will* is the only play Shakespeare wrote to which he gave two titles. The play reflects this in its ideas of "doubleness" and also in its preoccupation with uncertainty. Keir Elam suggests the co-protagonist of the play is actually the public and that Shakespeare "inscribed" this part by giving the play its second title: "... the 'you' in *What you will* is addressed directly to us spectators and readers, and can be interpreted either as 'find your own title' or more amply as 'make of the play what you wish'" (Elam, 7). Author Wayne Myers recalls a round table with critic Michael Billington where Shakespeare director Bill Alexander states that he believes *What You Will* was the play's original title because of its likeness to *Much Ado About Nothing*, *As You Like It*, *All's Well That Ends Well*, and *Measure for Measure* (Myeres, 56).

### *Shakespeare's Sources:*

Written between 1601 and 1602 and flanked by *Hamlet* and *Troilus and Cressida*, Shakespeare used several well-known sources for his play. The adventures and misadventures of look-alike twins is a very old premise and it would have already been old when the Roman writer Plautus borrowed it from the Greek comedies. Though an established theatrical trope, Shakespeare's innovation was the gender difference of the twins. This was perhaps influenced by Nicolo Secchi's *GI'Inganni* (1562) or possibly Secchi's source *GI'Ingannati* (The Deceived), a Plautine comedy produced in Siena in 1531 and published six years later. This published text inspired more than a dozen translations and adaptations through the later sixteenth century. Scholars are more certain of another source, *Of Apolonius and Silla*, a prose narrative which was part of a series written by Barnabe Rich and published in 1581 (Baker, 108). The reason scholars are confident this story was Shakespeare's primary source for *Twelfth Night or What You Will* is that he took from it four words – coistrel; gaskins; pavin and galliard – that appear only in *Twelfth Night* and in none of his other plays (Baker, 1965). In Rich's tale, Silla (Shakespeare's Viola) disguises herself as her twin brother Silvio who, while searching for his sister, meets Julina (Olivia), a widow in love with Silla-Silvio. Julina sleeps with Silvio believing him to be Silla-Silvio who leaves her to find his sister Silla. Julina, now pregnant, complains to a dismayed Apolonius (Orsino) but Silla is forced by circumstances to utter these word to Julina:

I knowe not Madame, of whom I might make  
Complaint, whether of you or of my self, or  
Rather of Fortune, which hath conducted  
And brought vs both into great aduersitie,  
I see that you receiue greate wrong, and I am  
condemned againste all right, you in peril to  
abide the brute of spightful tongues, and I in  
daunger to loose the thing that I most desire;  
and although I could alledge many reasons  
to proue my saynges true, yet I referre my  
self to the experience and bountie of your  
minde. And here with all loosing his garmentes  
downe to his stomacke, and shewed Julina  
his breastes and pretie teates, surmounting  
farre the whitenesse of Snowe it self, saying:  
Loe Madame, behold here the partie whom  
you haue challenged to bee the father of your  
childe, see I am a woman the daughter of a  
noble Duke, who onely for the lone of him,  
whom you so lightly haue shaken of, haue  
forsaken my father, abandoned my Countrie,  
and in manner as you see am become a seruing  
man, satisfying my self, but with the onely  
sight of my Apolonius, and now Madame, if  
my passion were not vehement, & my tor-  
mentes without comparison, I would wish  
that fained greefes might be laughed to  
scorne, & my desbled paines to be rewarded  
with floutes. But my loue being pure, my  
trauaile continuall., & my greefes endlesse,  
I trust Madame you will not onely excuse  
Me of crime, but also pitie my destresse, the  
Which I protest I would still haue kept secrete,  
If my fortune would so haue permitted (Myers, 26 - 27).

### *Events Around the Period of Authorship:*

In 1588 Spain's Armada of 130 ships was defeated by a combination of England's superior seamanship and bad weather. However, this famous naval failure did not end Spain's war with England. In 1595 Spain raided the Cornish coast, helping the Irish rebels in their fight with the English. The century ended with the anxiety of a potential invasion, the very real threat of a violent uprising, and the question of who would succeed Elizabeth I (Green 1952).

James Shapiro in his book *1599: A Year in the Life of William Shakespeare* reminds us that there was, in that year, a falling off of quality playwriting; authorities were trying to curb play going, and theatres were closed periodically to prevent the spread of plague. People also suffered the effects of widespread crop failure. That being said, none of this seemed to dissuade the people of London from wanting to see plays, and theatre remained incredibly popular. In 1600, the population of the nation was four million, with London and its suburbs counting about two hundred thousand. Shapiro reports that:

If, on any given day, two plays were staged in playhouses that held as many as two to three thousand spectators each, it's likely that with theatres even half-full, as many as three thousand or so Londoners were attending a play. Over the course of a week – conservatively assuming five days of performances each week – fifteen thousand Londoners paid to see a play. Obviously, some never went at all, or rarely, while others – including young and generally well-to-do law students at the Inns of Court – made up for that, seeing dozens of plays a year; but on average, it's likely that over a third of London's adult population saw a play every month (Shapiro, 10).

In his epilogue, Shapiro concludes:

Looking back on the year at Christmas time in 1599, Shakespeare must have recognized how much he had thrived on the highly charged political atmosphere of the past twelve months, when the nation had confronted everything from an 'Invisible Armada' and an ill-fated Irish campaign to the banning and burning of books and silencing of preachers – experiences that had deepened his bond with an audience that had come to depend on the theatre to make sense of the world and had found in Shakespeare its most incisive interpreter (371).

It was out of this time of political uncertainty and social catastrophe that Shakespeare's *Twelfth Night* arose.

### *Production History:*

*Twelfth Night* has a rare distinction in having had a surviving contemporary review. John Manningham, a fourth year law student at the Middle Temple (one of the Inns of Court, or law colleges in London), kept a diary. He watched the performance by the Lord Chamberlain's Men on February 2, 1602 and reported that:

At our feast wee has a play called 'Twelve night or what you will'; much like the comedy of errores, or Menechmi in Plautus, but most like and neere to that in Italian called Inganni. A good practise in it to make the steward believe his Lady widowe was in Love with him, by counterfaying a letter, as from his Lady, in general terms, telling him what shee liked best in him, and prescribing his gesture in smiling, his apparraile, &c., and then when he came to practise, making him believe they tooke him to be mad (Elam 3 – 4).

In 1623 the Master of the Revels – the figure responsible for selecting entertainments presented at Court – recorded in his diary that, "At Candlemas Malvolio was acted at Court by the King's Servants" (Myers, 145). At this time the significant spectator was King James I, probably having commissioned the presentation. The Master of the Revels' referring to a character named "Malvolio" might suggest one of two things: either an adaptation of *Twelfth Night* had been performed which followed a similar plot and concerned similarly named characters, or that James' court had indeed been watching Shakespeare's play, and that the King's favourite part of the evening had been the duping of the steward, which made it deserving of a special mention (Elam, 5).

King Charles I had his own copy of the 1632 Second Folio in which he made notes beside the play titles. Beside "*Twelve Night, or what you will*," he wrote "Malvolio". A poem of admiration for the play was published in 1640, and after the Restoration the play was performed in 1661, 1663, 1669, unsuccessfully adapted in 1703 and from 1741 it has enjoyed constant, uninterrupted success (Elam, 7). Keir Elam — the editor of the 2008 Arden Edition of *Twelfth Night* — lists no fewer than 120 notable productions. The play has been made into a silent film; it has been recreated for radio, for television, for ballet; it has been made into an animated movie, it has been repeatedly made into feature films and has had at least three major commercial musical adaptations (Elam, 152). The play has been produced and directed by top international directors working in French, German, Russian, Italian and Swedish theatres and it has been performed in every major language of the world. *Twelfth Night* is objectively one of Shakespeare's most popular plays.

In 1897, the Elizabethan Stage Society under the direction of William Poel performed the play at the Middle Temple for the Prince of Wales. 295 years had passed since the night that John Manningham had described the show in his diary. This production reacted against the excess of stage design-dominated versions that had been presented to the public throughout the nineteenth century. Although Poel claimed to be reaching for simplicity and a faithful recreation of the original empty performance space of the

Middle Temple, he proceeded to build a miniature of the Swan Theatre featuring a raised stage with a roof supported by carved columns, and a gallery. The furniture was minimal — a table and chair — and the costumes were Elizabethan, based on representations in artworks of people at court. Italian instruments of the sixteenth century provided renaissance music. The production was poorly received, the main complaint being that it was inaudible (Elam, 101). In 1951 Donald Wolfit, the legendary British actor-personality staged a 350<sup>th</sup> anniversary version of the play at the Middle Temple, and in 2002 the Globe Theatre Company enjoyed spectacular success with the mounting of its 400<sup>th</sup> anniversary all-male production at the Middle Temple (Elam, 102). This version with Mark Rylance as Olivia, was conceived and directed by Tim Carroll with authentic Elizabethan costumes and no furnishings. One of the most successful features of this production was the likeness of the two male actors, Eddie Redmayne and Rhys Meredith playing Viola and Sebastian. Dressed identically, with long-haired wigs and matching hats, the public were pressed to guess who they were seeing when either of them entered. The presentation observed so-called original practices and recreated music of the period with sixteenth century instruments. The production has been revived, it has toured, and it has been filmed.

### *Genre and Type:*

In the chapter titled *Theory of Myths* in the third essay of his *Anatomy of Criticism*, Northrop Frye recognizes six phases of comedy and suggests the first three phases have parallels in irony and satire, and the second three share elements of romance, with each of these either preceding the genre or following it; the other genre is, of course, tragedy. The complete wheel of these genres correspond to seasons: spring is comedy, summer is romance, autumn is tragedy and winter is irony and satire. Frye goes on to define the phases of comedy in this way: the most ironic phase — or first phase — is one in which the comical society remains unchanged. The next phase is one in which the society again remains unchanged but the hero abandons or escapes it. The third phase allows a young man to outwit an old man figure and have his desires met, usually by a young woman. The fourth phase features an introduction to the world of innocence and romance, leaving the world of experience behind. Frye calls this phase the drama of “the green world”. He explains that its plot is “...assimilated to the ritual theme of the triumph of life and love over the wasteland” (Frye, 182). In this phase the action begins in a normal world and enters the green world to be transformed, and then returns changed. The symbolism of the victory of summer over winter is featured in this phase. In the fifth phase the comedy is more pensive, its heroes are more closely aware of the tragic possibilities of their circumstance. Often the symbol for the chaotic world in this type of comedy is the sea, usually from where one of the central figures is saved. The main action moves from a shipwreck and separation to reunion in a second world. *Twelfth Night* belongs to this phase. Frye states that the five phases can be understood as stages in the life of a redeemed society. The sixth phase ends in the collapse or destruction of the comic society (Frye, 185).

In a separate essay entitled *The Return from the Sea* in Frye's extraordinary book on Shakespearean comedy *A Natural Perspective*, he writes: "The mythical backbone of all literature is the cycle of nature, which rolls from birth to death and back again to rebirth" (Frye, 119). He goes on to say that comedy, "... is based on the second half of this great cycle, moving from death to rebirth, decadence to renewal, winter to spring, darkness to a new dawn" (Frye, 121).

The world we are introduced to in *Twelfth Night* is in a state of sadness. Here is a society unable to change itself, steeped in sorrow and drowning in alcohol, actively lamenting what cannot be altered, though its characters are strangely passive in affecting their own destiny. Harold Bloom observes in *The Invention of the Human* that in the play, "...forces somewhat beyond the characters seem to be living their lives for them" (Bloom, 228). In Ralph Berry's book *On Directing Shakespeare*, an interview with British director Bill Alexander reveals that:

The whole point of getting *Twelfth Night* right is to find out how it is not totally a comedy, not only to accept the fact that on a superficial reading there seem to be some scenes which are very funny and other scenes which are rather serious, not to say melancholy, but how in *every* scene all those elements are mixed. No production of *Twelfth Night* can work unless it reveals the pathos in the comedy in the scenes between Orsino and Viola as well as the heartbreaking elements in the comedic scenes between Sir Andrew and Malvolio and Sir Toby. It's one of the most perfectly mixed plays in that respect (Berry, 176).

Wayne Myers in his book *Twelfth Night* says that the play is one of the sexually darkest plays by Shakespeare – the others being *Troilus and Cressida* and *Othello*. Myers suggests that the folly of most directors is to look back at the early comedies of Shakespeare and understand the play as a farcical one belonging to that genre, rather than to examine the plays written just before and immediately following *Twelfth Night* — namely, *Hamlet* and *Troilus and Cressida* — to see the dark and sexual aspects of those plays and read how they informed the comedy (Myers, 10). Bloom writes: "Wild with laughter, *Twelfth Night* is nevertheless almost always on the edge of violence. Illyria is not the healthiest of castaway climes, located as it is in the Shakespearian cosmos between Hamlet's miasmic Elsinore and the fierce wars and faithless loves of *Troilus and Cressida*" (Bloom, 234). Jan Kott, in his great and still radical work *Shakespeare Our Contemporary*, states: "From the very first lines everything in *Twelfth Night* is ambiguous" (Kott, 207). Kott contends that, "In [Illyria] ambiguity is the principle of love as well as of comedy. For, in fact, Viola is neither a boy nor a girl. Viola-Cesario is the 'master-mistress' of the Sonnets" (209). Kott continues in his identification of the triangulated relationships of Viola, Olivia and Orsino by invoking the three-sided relationship that many believe to have informed the writing of the Sonnets. According to Kott, "A man, a youth, a woman: love has three faces, as in the Sonnets. This is the Illyria theme", and furthermore, "Everyone in Illyria speaks about love in verse" Kott, 210). Kott finally summarizes that, "Every character [in *Twelfth Night*] has something of the fair youth and the Dark Lady. Every character has been endowed with a bitter knowledge about love. Love in Illyria is violent and

impatient” (Kott, 210). British actress Emma Fielding seems to agree with Kott’s assessment of the complexity of the relationships in *Twelfth Night*, recalling her own experience playing Viola in a book published by Faber and Faber on individual Shakespeare plays from the perspective of an actor who had played a major role. Fielding recounts that:

As in the Spanish Golden Age drama and the works of the great Russian dramatists, tragedy and comedy go hand in hand in Shakespearean comedy, and scenes can change from one to the other in a line. If all that dark melancholy is in place, as in *Twelfth Night*, how much levity is earned. Great comedy comes out of pain, and for Viola her dark sadness means that she has a forward energy – not perkiness, like some deranged child star, but an openness to experience, a wide-faced acceptance and wisdom (Fielding, 66).

Frye also seems to echo this sentiment when he asserts that,

The sense of festivity, which corresponds to pity in tragedy, is always present at the end of a romantic comedy. This takes the form of a party, usually a wedding, in which we feel, to some degree, participants. We are invited to the festivity and we put the best face we can on whatever feelings we may still have about the recent behaviour of some of the characters, often including the bridegroom. In Shakespeare the new society is remarkably catholic in its tolerance; but there is always part of us that remains a spectator, detached and observant, aware of other nuances and values. This sense of alienation, which in tragedy is terror, is almost bound to be represented by somebody or something in the play, and even if, like Shylock, [or Malvolio] he disappears in the fourth act, we never quite forget him ... Part of us is at the wedding feast applauding the loud bassoon; part of us is still out on the street hypnotized by some graybeard loon and listening to a wild tale of guilt and loneliness and injustice and mysterious revenge. There seems to be no way of reconciling these two things. Participation and detachment, sympathy and ridicule, sociability and isolation, are inseparable in the complex we call comedy, a complex that is begotten by the paradox of life itself, in which merely to exist is both to be a part of something else and yet never be a part of it, and in which all freedom and joy are inseparably a belonging and an escape (Frye, 104).

British director Trevor Nunn recalled experiencing a similar feeling to the one described by Frye from director Peter Hall’s production. In a discussion with Ralph Berry, Nunn reports that Hall’s production of *Twelfth Night* brought to mind the plays of Chekhov, with “its autumnal setting and its melancholia”. Nunn continues that Hall “had touched a Chekhov-like centre in the play; it was unarguable”, and that director John Barton took the Chekhovian strain further in his own production of the play. To Nunn, Barton,

carried Peter Hall’s perception further and in a less nineteenth-century or operatic manner – John Barton’s production was much more stark, more of the Elizabethan playhouse – and yet, in showing us that Belch, Aguecheek, Malvolio, Feste, Orsino *and* Maria were all of an age who

would bitterly understand ‘Youth’s a stuff will not endure’, he’d unlocked fully the dark and melancholic half of the play, in contrast to which, while ‘golden time convents’, Viola and Olivia and Sebastian play their games of disguise and romance. Recently it was suggested to me that we were quite wrong to think of *Twelfth Night* as an autumnal play: surely *Twelfth Night* is a winter play (Berry, 65, 1973).

In the action of the play, the shadow of desolation in *Twelfth Night* is not simply banished at the end by the revelation of the characters’ true identities. It reappears as the isolation of those who are not joined together. The promised double wedding of the dazed lovers only highlights an incurable condition: not to be part of a pair is to be left, as Malvolio is, destroyed; as Antonio is, abject; as Feste is, alone, measuring the irreconcilable movements of time.

### *Who Did Shakespeare Write For?*

Shakespeare was the resident playwright as well as an actor with the Chamberlain’s Men, a company formed after a previous patron, Lord Strange, died and was replaced by Henry Carey, the Lord Chamberlain. The company performed year-round at the Theatre and at the Curtain. In 1599 they moved to the newly built Globe, of which Shakespeare was part owner. By 1600 they were the leading theatre company in London and, under a royal patent from King James I, they became the King’s Men. Women, of course, were not part of this company — nor any other — and were not permitted on the stage until after the Restoration. The players of the Chamberlain’s Men included: Richard Burbage, William Shakespeare, John Heminge, Augustine Phillips, Will Kemp, Thomas Pope, George Bryan, Richard Cowley, Samuel Gilbourne (a child actor), William Sly, Henry Condell, and John Sincler.

Prior to the move to the Globe in 1599 a rupture between Will Kemp and Shakespeare occurred and Kemp was replaced eventually by Robert Armin. Armin was known as a great singer, a gifted ventriloquist and an extraordinary clown (Baker, *lxv*). He played Feste in *Twelfth Night*, a role Shakespeare wrote for him. He was a very different kind of actor than Kemp had been. James Shapiro writes on the end of Kemp’s tenure with the company:

Even if personal differences could be overcome, philosophical ones over the role of the clown and the nature of comedy could not. Performers like Kemp were more than jokesters and at stake was more than simply entertaining audiences. Clowns — closer to what we would call comedians — traced their lineage to older, popular forms of festive entertainment, to the Lord of Misrule, to the Vice figure of morality drama, to traditions of minstrelsy, rusticity, song and dance. Their origins also encouraged clowns to think of themselves as the true stars of their companies (Shapiro, 46).

Shapiro goes on to describe the phenomenon of the Elizabethan jig, a kind of bawdy song and dance



afterpiece — that audiences demanded — and that Kemp was the master of: “Jigs were basically semi-improvisational one-act plays, running to a few hundred lines, usually performed by four actors. They were rich in clowning, repartee and high-spirited dancing and song, and written in traditional ballad form. If comedies were about love, jigs were about what happened after marriage – adultery, deception and irrepressible sexual desire.” Shapiro writes that there were “... spectators so enthralled with jigs that they would only arrive at the theatre after the play was over, pushing their way in to see the jig for free” (Shapiro, 47). Playwrights, justifiably, hated jigs. When Kemp left the company, jigs ended at Shakespeare’s Globe. Of Armin’s qualities as a performer, Shapiro states that,

Armin was everything Kemp was not. He couldn’t dance but he was a fine singer and mimic. Though a veteran performer, he was still young. He didn’t do jigs. He didn’t insist on being the centre of attention. And he was physically unimposing: a contemporary woodcut portrait suggests that he was almost dwarfish (248).

Touchstone in *As You Like It* was the first role Shakespeare wrote for Armin, followed by the Gravedigger in *Hamlet* and eventually the Fool in *Lear*. Of Armin’s influence on the writing of *Twelfth Night*, Keir Elam makes the forensic observation that,

Feste’s “replacement” of Viola as the play’s resident singer has been explained precisely with reference to Armin’s presence in the company. Since Armin appears to have been a counter-tenor, moreover, his high-pitched voice was an appropriate substitute for the unbroken voice of the boy actor “That can sing both high and low” (Elam, 135).

The separation of Shakespeare and Kemp before Armin joined the company was not just a banishment of a certain kind of comedy but it announced the future of the company was firmly a playwright’s theatre, not an actor’s theatre, no matter the status of the actor (Shapiro, 43). This evolution helped to determine the volcanic success Shakespeare was to have from this point onward, as a playwright and as a company owner. The characters Shakespeare created were invented with the nimble and gifted players of the company in mind but how they were realized was now directly informed by the way they were written.

## SECTION 2: THE CHARACTERS

### VIOLA

Viola is a young noblewoman, a virgin and the twin of Sebastian. They are orphans, having lost their father when they were thirteen, and possibly they never knew their mother if she perished as the result of complications from delivering twin babies. Viola is shipwrecked on the coast of Illyria, having been aided by a captain of the ship that was destroyed on the rocks of the Adriatic. Viola is bereaved, believing her brother to be drowned, and in this way she is doubly-bereaved. Her twin is gone but also the previous loss of a surviving parent for a young person is made profoundly more devastating if one has

lost the sibling with whom one shares that suffering. In many lives, a sibling relationship is life's longest relationship. Sorrow is increased in losing one's brother because one has not just lost a beloved sibling but one has also lost the only connection to the past. The loss of a twin multiplies this; it represents the loss of a self.

Viola proves herself to be courageous and resourceful, imaginative and capable of keeping a secret. She is socially gifted, able to think on her feet and has an accomplished wit. She has an exceptional facility for language. A beautifully educated girl, Viola behaves like a young person who was raised in a setting where her place was assured, where her voice was welcomed and where she was encouraged to pursue an idea. Children who have been listened to can grow up to become good listeners.

Viola's journey before the play begins can be understood as a metaphoric crossing from a state of adolescence, virginity and wholeness to the state of womanhood with all of its mortal perils. The wreck interrupts her transit and forces her ashore before she is fully prepared for transformation. Her disguise provides a cover for her hesitation but it quickly becomes an enemy. For although the character exhibits pluck and resourcefulness, after becoming Cesario, she fails to initiate any more action, becoming trapped by her deception and the strange helplessness with which so many of the other characters in Illyria seem to be afflicted. Viola, as a young person experiences the bind that is so common in the transition to adulthood: to be utterly full of feeling with a profound desire for a sense of purpose – an important reason that youth are susceptible to causes, callings, radicalization etc. – without feeling one has agency or permission to act. This bind can create despair that turns inward, manifesting as passivity or sometimes paralysis. In Viola's case, her ingenuity in creating a persona in order to stall her entry into her own future has instead tricked the world into believing a lie, the consequences of which may harm her and magnify her losses by keeping her in bondage to her invented self.

Another way to view this character and her fate is to see that she is a poised young person with infinite potential, having been raised in a genteel environment but also having had personal sorrow shape her expectations of living. This gives Viola a balance between aspiration and a knowledge of mortality. What occurs after her life is interrupted by the accident is that she sees she must make choices based entirely on necessity. The freedom to dream is gone.

Viola's super-objective is to commit herself completely to a single relationship, to an experience of totality in another person that will fill every empty chamber in her soul. She needs this as an urgent strategy against annihilation. Her counter-objective is to let fate determine the outcome of her life. She would like to be perceived as loyal and true. The obstacles to her achieving her super-objective are her disguise; her surrender to her suffering instead of taking control of her situation, and Orsino's love for Olivia.

## SEBASTIAN

Sebastian is a young nobleman, Viola's twin and orphaned like his sister. He believes Viola to be drowned. After having been rescued by a captain of a separate vessel -- a more modest ship, Sebastian begins a relationship with Antonio, the captain. A responsive young man, bereaved, lost and somewhat fatalistic, Sebastian surrenders to a romance with Antonio and allows himself to be led by his senses and by Antonio's eagerness to bond with him completely. This view of the relationship of Sebastian with Antonio may be contentious. There are other approaches to the description of this relationship but I am persuaded of Sebastian's compliant attitude as a sign of his willingness to be enchanted in Illyria as a result of being saved. We know from both true accounts as well as from representations in popular culture, that those who survive disasters such as a plane crash — an incredibly rare phenomenon as plane crashes are most commonly reported as having no survivors — often grasp their life's true desire and act upon it. Those spared from death sometimes vow to really "live", seeing their lives as a precious second chance. As Antonio claims that he and Sebastian have been inseparable for "three months" — directly colliding against Viola's timeline of "three days" — in Illyria, is it not then reasonable to imagine, with the ardent feelings Antonio has expressed, that these two men have surrendered to a romance? A romance that neither of them might have embarked on in a different circumstance, or even just in a different city? A central theme of the play — and one that is underlined in my version of it — is the mutability of sexuality and self-knowledge.

In a way that is similar to Viola, Sebastian does not initiate many of the actions that affect him. Brother and sister are sensitive and courageous but passive in Illyria. Sebastian surrenders to Olivia completely, and seemingly in an instant. Sebastian is beautiful to look at and is accustomed to being gazed upon, with enough femininity in his features (which is partly perhaps what Antonio finds so alluring) and his demeanour to not only be mistaken for his sister but also to be irresistible to Olivia. In addition to gentleness and the possibility of valour, the Countess responds to a quality of "yieldingness" in both Viola and Sebastian, animating something vital in her. As Sebastian surrenders to the instant love affair with Olivia — agreeing to marry her after a night of love — he also appears to let Antonio simply slip out of his regard. It is difficult to know if Sebastian will be content to remain with Olivia at the play's conclusion, or if he will need to actively become the leader in his own life. Sebastian's super-objective is to live with enough freedom to act spontaneously, to follow his impulses. Perhaps this is his nature, or perhaps there was something about the twins' father that made this way of being in the world a forbidden mode.

## ORSINO

Orsino is a Duke of Illyria and also a Count of a neighbouring region. He is wealthy, privileged and powerful. Involved in international trade and shipping, Orsino is a mature man who can have, mostly,

what he wants. He is a character without relations, surrounded by trusted aides and members of his court. He appears not to have anyone near him who is not on his payroll. The Duke is abrupt, moody and intensely focused on his single obsession: Countess Olivia. Orsino is in love with her and becomes more determined to have her the more she disdains his advances. Behaving almost superstitiously, the Duke creates passionate proof of Olivia's destiny as his beloved with increasing conviction that corresponds directly with her expressions of disinterest. Olivia has said "No". Orsino responds by placing her ever higher on a pedestal. A driven man, the Duke suffers from insomnia which probably contributes to his moodiness. A sick man in the first scene of the play, he appears to be almost immediately cured by the presence of Viola-Cesario after only three days. The Duke has needed someone with whom he can share his "secret soul". Orsino is attracted to Cesario. He is sometimes overwhelmed by his feelings of tenderness towards his love messenger.

Older than Viola but not more grown up, Orsino is preoccupied by how he appears to others perhaps more than he is with truly knowing himself. Ungrounded by this lack of self-knowledge, he appears to float inside his fantasy, wanting to be seen as the most sensitive and deeply passionate of lovers. He has an inability to see the truth. He cannot see that Cesario is actually Viola who loves him and he cannot see that Olivia is a woman who actually does not. Not able to detect the difference between addiction and determination, Orsino is bound to fail in his quest for Olivia. A successful businessman, he has a habit of competitiveness. He brings this to his ideas about himself as a lover – he must be the most, best, the deepest, etcetera. He expects to be admired for the extremes of his desires. He has a kind of blindness, an affliction he shares with other characters in the play.

Duke Orsino's super-objective is a desire for complete compliance, without being disturbed by negotiations. He wants everyone to be part of his engineered fantasy, without having to make space for the needs and expectations of others. In other words, he wants to be right all the time. His through-line in the play is to win Olivia, and he is prepared to use Cesario to achieve this. His obstacle to his super-objective and also to his through-line is his inability to accept truth, or any other person's version of the circumstances. His vanity is a major hurdle. One may wonder why it is that Viola falls in love with Orsino. Love is mysterious. The Duke has depth and capacity for attachment. Something in him is soft because he has endured rejection -- he is not made of Teflon. He has poetry in his heart. He craves fusion with another in a way that is not informed by experience but is sincere. He is capable of love. He is child-like, and this is attractive to Viola, especially in combination with a masculine sexuality. He is fun, impulsive and excessive. He has passion for music and art and has little tolerance for boredom. A relationship with him would be an adventure. In the final act, Orsino sees that he actually loves Viola, despite the fact that he cannot 'see' her as a woman until she is dressed as one.

## OLIVIA

Olivia is a Countess. She is young, guarded and complex. A woman with substantial responsibility for someone her age, she manages her world with attentiveness and scrutiny. Like Viola, she is an orphan and she is in mourning for the death of her brother. She has inherited wealth and a title. She is regal and secretive. She has strict rules for her own behavior and high expectations of others. She is highly intelligent and has a reason to celebrate when she meets Viola-Cesario, a like-minded, brilliant young person. She is gifted and funny but very tense as a result of creating such a strict protocol for herself and for her household. Part of her tension may be perhaps because she secretly feels she is a disorganized person. She is possibly a migraine-sufferer. She might even have an eating disorder. Ambushed by the strength of her feelings for Cesario, Olivia is a mess of contradictions. To complicate her circumstances, Olivia's only living relation, her alcoholic uncle Sir Toby Belch is staying with her, indefinitely. He is incorrigible and a force for chaos. Despair and isolation have prompted Olivia to create rigid systems for living. She relies on Malvolio, her steward -- and an austere person -- to maintain 'tone' in her household, one of her preoccupations. Malvolio is experienced and capable of managing Olivia's household in the manner she prefers. She requires respect for her barriers, (which can include silence and darkness) and for the most part, her staff and other members of her household respect this and can comply with her needs. Olivia believes she may achieve a type of perfection in her living 'apart' from the hurly burly of everyday life including courtship. Olivia craves a sense of utter control over her environment without having to negotiate with others to achieve this. Relying on Malvolio and his exceptional attentiveness, she tries to appear needy and helpless to him in order to sustain his hovering and protective manner. Olivia is moody and changeable and this is difficult for other members of her household including staff. Neurotically concerned with appearances, Olivia's super-objective is to appear to the world as the most bereaved of women and to have the world do her bidding. Her immature wish is for restrained, genteel compliance in all things. In opposition to this, Lady Olivia's counter objective is sexual freedom and an experience of sexual surrender. In spite of her status, Olivia is a young and inexperienced woman. In meeting Cesario and falling immediately in love, Olivia is seeing a mirror image of herself in the eyes of another person. What she sees is the eyes of a young woman wounded by loss but also brimming with vitality, ardour and a passion for living.

In the final act of *Twelfth Night*, Olivia discovers she has loved and hurriedly wed Sebastian, not Viola. She has no text to express the ambivalent feelings that this complication will certainly have aroused in her, and we are left to wonder if Olivia will be happy with this arrangement.

## MALVOLIO

As Wayne Myers in his book *The Book of Twelfth Night or What You Will* writes, "...in the end, the man who despises mirth, is turned into a joke" (Myers, 83). Outwardly, Malvolio is a puritanical steward with pretensions, serving in Olivia's household. He appears vain and pedantic. He is controlling, disdainful and in most of his actions he is rehearsed. He is obsessed with status and this has made him a dreadful snob. His rigid exterior disguises a rich inner fantasy life, however. He imagines himself to be Olivia's ideal lover, and fills the emptiness that his socially isolating manner creates in his life with florid, detailed narratives of his erotic success with the Countess. Malvolio is loathed by other members of Olivia's household, and is ultimately made a victim and a fool by them, and by his blindness to their feelings about him. Malvolio has many secrets including an anxiety disorder that manifests as claustrophobia. It also appears as a sleep disorder, as asthma and other fearful breath-related problems. He uses a respiration puffer that he thinks no one knows about. Like other characters in the play, Malvolio is unreasonably preoccupied by how he appears and believes that, to others, he cuts a very impressive figure. The steward is a turkey who believes he is a peacock. His super-objective is to have complete control. In conflict with this is his counter-objective: he wishes to be worshipped. His through line – his main action through the play – is to win Olivia, and when that fails his adjusted final action is to gain justice. Malvolio is made into a fool, after expressing his contempt for fools and foolery and in particular for Feste, who is the Lady Olivia's fool and as Malvolio imagines, his emotional rival. Determined to crush spontaneity in the household, Malvolio's mission is unsustainable given the characters of Sir Toby, Sir Andrew and especially Olivia's gentlewoman, Maria – a woman who really is the vital player in Malvolio's undoing. Feste patiently allows for time to come around and prove the steward a complete fool. Malvolio leaves the play a ruined man vowing revenge that we will never witness. Perhaps he falls into an open manhole.

## FESTE

Feste is Olivia's Fool, an arrangement that is not entirely secure or comfortable for either character. Partly because of her personality and her personal history, and partly because Olivia does not provide Feste with enough income or real job security, Feste's ability to meet Olivia's expectations of her are always in jeopardy. Olivia jealously sulks when Feste returns from an unexplained absence. The Clown is talented and imaginative but her desire for an independent life are undone by her habits. Full of passionate feelings but wanting to remain somewhat aloof, Feste is a complex soul with addiction issues and perhaps long term injuries. She, like so many characters in the play, is loaded with contradiction. The person most preoccupied with money in the play, and the only one who receives it in almost every scene, she appears to have a great need for money and problems holding onto it. Perhaps Feste is a gambler. She is mature, and a member of a profession that belongs to an earlier era. This also contributes to her insecurity. Who

needs a fool? Feste is an outsider who would like to be invited inside. She is a lesbian and unfulfilled in love. Possibly an insomniac, she moonlights at Duke Orsino's where there is usually someone awake with access to liquor and drugs. She does this despite the risk of getting into trouble with the Lady Olivia for being disloyal.

Feste is a brilliant and soulful musician with songs in her repertoire to suit whatever feelings want to be expressed in others, especially mournful longing. Feste's super-objective is to sustain her position in a changing world; to survive – intact -- the fickle shifts in fashion and society. Her job in the play is to hang on to her job but her counter objective creates an ongoing obstacle for her: she wants to speak truth to power. Lippy, unreliable and vulnerable, an expert in an outdated field, Feste lives an unresolved life with no effective means to change it.

Feste is strongly aligned with Sir Toby Belch, a character who lives for pleasure and wants to live entirely in the present.

### SIR TOBY BELCH

The Countess Olivia's uncle, her dead mother's brother, and perhaps Lady Olivia's only living relative. A knight and an alcoholic. An experienced soldier with wounds from service who suffers from physical or psychic pain. Sir Toby seeks pleasure and wishes to sustain the lift he gets from the quick draining of his second drink – which is usually poured in the morning. Toby sees himself as a free spirit and a notorious reprobate, and lives to indulge his senses. He believes he is a thoroughly modern man. He would like to be admired for these qualities. His obstacles to this freedom are his need for security, which he must protect at his niece Olivia's; the fact he has no money, that he has mood swings, that he gets too drunk – it can never just be a couple of drinks. Other barriers include his unwillingness to accommodate others, his sense of superiority and a vindictive streak. Toby's throughline in the play is to string along Sir Andrew and squeeze him for money and admiration. He genuinely likes Sir Andrew but he bullies him. Sir Toby initiates nothing that will bring about real change in his life. After retreating from the more extreme cruelties in the torment of Malvolio, and after savagely rejecting the tender attention of Sir Andrew who tries to help him, we learn that Sir Toby has married Maria, a woman beneath his status but superior in intelligence and industriousness, and we never hear from him again.

### MARIA

Maria is the loyal handmaiden to Lady Olivia. She is mature, witty, brilliant and realistic. A resourceful and imaginative woman, in a more progressive society she might be running an organization instead of having to answer to Malvolio who treats her with undisguised disdain. Politically astute, sober and practical, Maria is perhaps an amateur actress. She is an excellent planner and mostly a sound sleeper.

She has ambitions to raise her own status and can exhibit self- control to make these plans a reality. Maria is attracted to Toby and they share a subversive sense of humour, but more importantly Maria has determined that a marriage to Sir Toby, a knight, would change her fortunes dramatically. Maria's super-objective is to be in utter control. Her obstacles are her status, an exaggerated sense of her own power and perhaps her anger. Maria can hold onto a grudge and this can undermine her plans. Her main obstacle is in Sir Toby: his procrastinating; his weak and shabby plan to fleece Sir Andrew while pretending Andrew could be a match for Olivia instead of making a plot for his own future. Perhaps Maria is greedy and quietly hoards things.

#### SIR ANDREW AGUECHEEK

Sir Andrew wants to belong to the world of Sir Toby Belch; he would like to be seen and accepted as a true knight. Sir Andrew received his title because he was able to pay for it, not through any act of valour. Sir Andrew is timid and anxious, lonely, rich and stuck. Andrew wishes to avoid conflict and challenge or any contest where he has to prove his valour. Andrew is affectionate and kind. He has a low libido and suffers from insomnia as well as various allergies. He admires Toby's reckless spontaneity. He would like to be popular and misses the praise he received from his mother. He is actually very fun company because he loves music and clowning and any kind of performance – he appreciates talent and is like a child in his suggestibility. He will comply with crazy plans despite his timidity. His obstacle to being accepted as a true knight, to be thought of by others as brave and honourable is his need for approval, his lack of confidence, his lack of self-perception and perhaps his limited intelligence.

#### FABIANA

Fabiana is a member of Olivia's household. She is overqualified for the responsibility she has. She is a beautician. She is mature and is friends with Sir Toby. Perhaps she is divorced. Her throughline is to involve herself in the plot and be instrumental to Sir Toby rather than taking action herself. Her objective is to be noticed and promoted. Her super-objective is grand: she would like to be a shaman. She sees herself as bright and perceptive with great intuition. She loves gossip and is incredibly nosy. She suffers from aches and pains. Fabiana hates Malvolio. She is funny and crafty with various small enterprises on the go. She would like to be properly rewarded for her ideas and interest in the household but her status as a servant limits this. She is a poker player and a smoker. She is an eavesdropper but a bit hard of hearing. This contributes to her being highly distractible.



## ANTONIO

Antonio is the captain of a small commercial vessel. He is the self-appointed guardian of Sebastian, whom he has rescued. He is a survivor of a violent event for which he was wrongfully blamed. He is in love with Sebastian. An emotional man with secret problems and a criminal record, Antonio is proud and stubborn. He would like to be seen as a man of the greatest integrity. Antonio would like to win Sebastian but Sebastian is ambivalent. His super-objective is to live an utterly noble life but his obstacles are many: his anger, his criminal past and fugitive status, his refusal to take no for an answer-- to accept things as they really are. Antonio is unyielding in his relationships and is also a wanted man in Illyria. He flouts the danger of arrest, and loses his gamble. But it is Antonio, it is important to remember, who makes the reunion of Viola and Sebastian possible.

## VALENTINE

Valentine is a gentleman attending the Duke Orsino. Noble and discreet, he is loyal to Orsino and to the government. A sober person who perhaps had political ambitions of his own. He may have sacrificed these for a chance to be close to a powerful man. He is an identical twin brother to a government security agent who arrests Antonio. Valentine is astonished by the effect that Cesario has on his boss and appreciates the change in Duke Orsino, especially as the mood lifts for everyone, almost immediately after Cesario's arrival. Valentine would like to be at the very centre of things and to be noticed and promoted. His obstacle is that he is an introvert, and duty-bound. And that Orsino is too self-involved to notice the many daily examples of his forethought. Valentine is a little bit brittle and a little bit proud.

## THE ACTORS

VIOLA Amelia Sargisson

SEBASTIAN Brett Dahl

ORSINO Richard Lee

OLIVIA Naomi Wright

MALVOLIO Robert Persichini, replaced by Robbie Clarke in August

FESTE Jenni Burke

SIR TOBY BELCH Jason Cadieux

MARIA Hannah Wayne

SIR ANDREW AGUECHEEK Peter Fernandes

FABIANA Diane D'Aquila

ANTONIO Kristiaan Hansen

VALENTINE Michael Man

### SECTION 3: SHAKESPEARE'S INNOVATION

The complexity of Shakespeare's characterizations was a profound change in the development of human representation in playwriting and literature at the start of the seventeenth century, a time when "Writers, including Shakespeare were only beginning to speak of individuality in the modern sense of 'distinctiveness' or 'specialness', the exact opposite of what it has long meant: 'inseparability'" (Shapiro, preface). Bart van Es in *Shakespeare's Comedies: A Very Short Introduction*, writes that,

There is something unusual in Shakespeare's methods of characterization, and in fact *particularly* his methods of comic characterization ... Elite comic writing, especially from the mid 1590s onwards, was concerned above all with 'humours'. These were not 'types' like the 'pantaloon' or the 'zani' of the Italian tradition. A humoural character has a particular defining obsession, something that has knocked the equilibrium of his or her body (i.e. his or her humours) out of balance. To identify a new comic humour was a significant achievement and doing so had obvious satirical purpose (van Es, 81).

Van Es goes on to make a distinction between 'flat' and 'round' characters, suggesting that flat characters were constructions that reflected loyalty and consistency to the rule of a single humour. For Shakespeare's contemporaries, especially Ben Jonson, the writer was considered successful in his creation if he showed the character was exclusively motivated by his single obsession; his humour. This was tied to the idea that moral teaching was associated with the creation of plays and fictional characters. Moral characters were in harmony and had no overwhelming humour to distort them. Writers like Jonson felt responsible for promoting moderation in their fictions. The notion of coherence in the creation of character was the goal of this practice. "Round" characters — the invention of Shakespeare — possessed conflicting traits and thus became troublingly human, and much more difficult to judge (Van Es, 81). Van Es continues that: "It was E.M. Forster in his 1927 study *Aspects of the Novel* who memorably divided characters into two categories, 'flat' and 'round'. One of these categories, Forster argued, traced its origins back to the Jacobean age" (van Es, 81). Quoting Forster, van Es contends that, "Flat characters were called 'humours' in the seventeenth century, are sometimes called types, and sometimes caricatures. In their purest form, they are constructed round a single idea or quality: when there is more than one factor in them, we get the beginning of the curve towards the round." Although Forster's distinction between flat and round characters came from his observations of the novel — a form which did not develop until a century after the death of Shakespeare — his point is certainly applicable to the theatre in general, and *Twelfth Night* in particular. Pointing to Shakespeare's innovation in the writing of characters, Van Es points out that, "Ben Jonson worked hard to eliminate contradictions within his comedic characters, making them in one sense as 'flat' as he could, but in Shakespeare it is easy to find individuals in whom more than one 'factor' competes". An example: Andrew Aguecheek has several aspects: he is a rich, foolish young gentleman being exploit-

ed by Sir Toby; he is a coward; but he is also rather good company. This criticism of Shakespeare was typical of Jonson, who complained that he “seems to write without any moral purpose; he carries his persons indifferently through right and wrong” (van Es, 81). “Jonson”, van Es speculates, “might have considered such a character [as Sir Andrew] a failure. After all, what is his purpose? He is not really a coherent picture of a failed gallant” [...] “If we were asked what humour he could be purged of, we would be at a loss. [...] “The apparent lack of utility to the comedies was, for a long time, a source of frustration for Shakespeare’s critics” (81). Harold Bloom also challenges Jonson’s traditionalist, simplistic critique of Shakespeare’s innovation in character development, writing on the subject of humours that, “Shakespeare generally mocks these mechanical operations of the spirit, his larger invention of the human scorns this reductiveness” (Bloom, 238).

All the characters in *Twelfth Night* have contradictory aspects; in acting terms, they have counter-objectives or conflicting motivations. And they all, with the exception of Maria, are curiously inert. They do not take charge of their lives, hoping and wishing that fate will show its force instead.

## SECTION 4: MAJOR THEMES

### *Duality*

Many themes blossom in *Twelfth Night*, over and over, and the first that opens is the dual nature of the play; Harold Bloom calls it a “...cunning echo chamber of a play” (233). There’s the duality of the title of course, the duality in the complicity of Viola with the audience – aside from the sea captain who rescues her, there is no one who knows her secret but her and us. There is the doubleness of Viola and her disguise, Cesario, of the twins, Viola and Sebastian, and then the “twin moment” when Viola discovers she has in fact become Sebastian by imitating him, the moment “she disguises from material necessity and in order to keep her brother ‘alive’” (Elam, 67). There is the doubling in names the anagrammatic “Viola” and “Olivia” — and the name “Malvolio” containing both of their names plus the negative “mal” — as well as the mirroring of these two characters in biography who have in common a dead brother, a dead father, an unrequited love and “...sexual attractiveness (and attractedness), independence, wit, eloquence, playfulness and a particular particularity towards Feste’s fooling” (25). There is the likeness of Sebastian and Antonio and the homoerotic mirror; the pairing in the play of puritanism and misrule; the exceptional feature of high and low status characters being both so central to the story. Keir Elam calls *Twelfth Night* “Shakespeare’s most class-conscious play, and at its centre is the irresistible drive towards upward social mobility that characterized early seventeenth century England”. Elam makes this distinction: “It is, moreover, the only Shakespeare play in which servants (Viola, Malvolio, Maria, Feste, and Fabian) are leading characters, not on behalf of their betters but in their own right.” (81).

This dualism is found not only in the themes of the play, but it can even be located in Shakespeare's construction of the text itself, with Shakespeare using verse and prose to indicate a general "high and low". In his book *Speaking the Speech: An Actor's Guide to Shakespeare*, Giles Block puts forward a theory of Shakespeare's texts, explaining that,

...Shakespeare's verse is based on two things: a line length that corresponds with our breathing, and an underlying rhythm that corresponds with our heartbeat ... We could say that the 'form' of verse, the actual shape it makes on the page, is like a frame on to which Shakespeare will find, as his writing develops, that he can place all the many ways in which we speak and express ourselves, from the simplest utterance to the most knotty and complex, because this frame is based on *us*. We should look at these pages of verse and 'see' our breath and our pulse running through each line of it (Block, 15).

With this visceral verse — whose rhythm is based on primal human elements of breath and heart beat — Block asserts that Shakespeare "captures both the thought, and the feelings that the speaker of that thought has, at one and the same time" and in this way, "Verse [becomes] the emotional expression of thought (13).

A large part of *Twelfth Night's* comedy is written in prose. Block explains why this might be, putting forward the idea that "...there are times we don't want to be heartfelt; indeed times when we want to try and hide what our heart is feeling. And prose is a strategic way of speaking that achieves this goal. Cracking a joke might be one example" (Block, 112). Block asserts that, "Jokes by their very nature are subversive; they undermine what is serious and they always contain an element of surprise. Frequently it's the rhythm of a joke that gives us the surprise, and hence the laugh. The *iambic* rhythm is death to jokes. Prose is a rhythm for jokes" (Block, 118).

Finally, there is the duality of comedy and misery; in both sophisticated ways, and very plain ones, the play magically turns the abject into a comical phenomenon. What is required for this to be successful is for the audience to be in the present moment with the characters and, at the same time, in the imagined future with those same characters before they arrive at the consequence of their foolishness. Even a minor example like Aguecheek's very first approach to Maria — with ridiculous coaching from Sir Toby Belch to "accost" his niece's chambermaid — is funny because *we* see the effect of Sir Andrew's idiot attempt at suaveness and the bungling of his words before *he* sees this effect. We see the action "land" on Maria before she has even responded. This ability for us as the audience to be in this split-time, or doubleness, gives us a sense of greatness in our perception. We are "here" and "there" at once. Maybe the pleasure we experience from this is a result of our ancient memory of fearing the future — a natural apprehension of what may be behind the next shrub or cluster of rock. Sometimes it is a joyous relief for us to see what is coming before it arrives.

## *Chance and Fate*

Another central pair of themes in *Twelfth Night* are chance and fate. Both make appearances throughout the play, and are reflected upon by many of the characters. Chance relates to the randomness of events — particularly death — and fate is understood as a force greater than will that must be surrendered to. When Olivia commands fate to show its force, she enlists the aid of a force greater than her own determination, which has just been made a fiction by her response to Cesario. The play in this moment asks us to measure the power of eros and the folly of disguise; not so much Viola's disguise, but Olivia's disguise of herself to her self.

## *Time*

There is the theme of time, and the famous double timeline of the play. “Youth's a stuff will not endure” is delivered by Feste in a song from Act Two, scene 3. The song urges the lover not to hold out, but to yield to love in the present, reinforcing the notion of foolishness in the characters' ideals of love, and their belief in the sacrifice of pleasure and joy in return for a lofty self-image. Perhaps they imagine they will prevent time from passing, by their resistance to change. The play is preoccupied with time, and the passage of time. Characters refer to time continually. There are references to clocks, watches, the hour, time wasted, time going by, to days, to months, to years, to time as a force Viola commits her fate to (twice), the “whirligig of time” of Feste's, suggesting the circularity of time, and the Clown's final song's refrain “The rain it raineth every day”. There is even a very unusual stage direction in Act Three of a clock striking; as Bart van Es asserts, “Time in *Twelfth Night* is metaphorical rather than actual” (van Es, 70). In the time scheme, Valentine congratulates Viola-Cesario for having enchanted Duke Orsino in only three days, and Antonio claims he and Sebastian-Cesario have been together for three months. The irreconcilable aspect of this scheme allows us to feel the “long time” of the arc of the whole story and the frenzy of comic time in the action of the scenes and the rhythm of how they accumulate. Van Es explains:

Clocks, seasons, and the process of aging ceaselessly fascinate Shakespeare as comic dramatist. In the comedies, the normal laws of time are suspended, even when the author seems constantly to have his eye on the clock. This manipulation of time is an exceptional achievement that sets the comedies apart from other plays (van Es, 76).

## *Disguise*

In *Shakespeare Our Contemporary*, Jan Kott makes the bold claim of *Twelfth Night* that, “The plot is a pretext. The theme of the play is disguise” (Kott, 207). Not only — according to Kott — was

there a public preoccupation with disguise as a subject for drama, but disguise had an important social function as it allowed for girls and women to break out of rigid patriarchal social customs. “Disguise”, explains Kott, “had its justification in prevailing customs. Girls could not travel alone; they were not even supposed to walk alone in the evenings in the streets of Italian cities”. Kott further asserts that though, “Disguise was nothing out of the ordinary”, because of the Elizabethan convention of boys taking on the roles of mature women, “in TN there is something disturbing in it [because] a girl disguises herself as a boy, but first a boy has disguised himself as a girl”. This transgression — which is another aspect of Shakespeare’s dramatic and social radicalism — was originally intended by Shakespeare to have an even more transgressive dimension since, as Kott explains, in the earlier version of the comedy, Viola was to sing the songs later given to the Clown, which is why she is introduced to the Duke as a eunuch. This is, to Kott, “shocking”, and a play in which “a young girl is to turn into a eunuch” would sure have sent “a chill ... down [the] spines” of an Elizabethan audience (Kott, 208).

Because Elizabethan plays had boy actors take on women’s parts, sexually mature female roles are scarce. Showing yet another example of the radical potential of Shakespeare’s play, in *Twelfth Night*, Shakespeare “[uses] this limitation as the theme and theatrical instrument of comedy” (Kott, 209) by employing gender play, sexual identity, and disguise as tools for the comic business of the play itself. In the case of Viola’s disguise, this comic potential is necessarily heightened by having a boy actor portray a female character who takes on a male disguise; the meta-theatrical aspect of Shakespeare’s gender play with Viola could not have failed to amuse his audience, just as it still amuses our own. Keir Elam furthers this notion of the radical innovative depth of Viola as a character by speaking to the complexity of what she is contending with in the play. Elam makes the claim that, “Viola is the only cross-dressed Shakespearean heroine to experience difficulty in sustaining her male performance.” She “...confesses both her consternation at the effects of her disguise and her inability to handle her phallic weapon. Shakespeare exploits her predicament for some of the most profound moments of feminine introspection in the canon” (68).

### *Madness*

Madness is everywhere in *Twelfth Night*. There are more references to madness in this play than in any other by Shakespeare. As Harold Bloom states, “An abyss hovers just beyond *Twelfth Night*, and one cost of not leaping into it is that everyone, except the reluctant jester, Feste, is essentially mad without knowing it” (Bloom, 226). Director Declan Donnellan also speaks to the play’s preoccupation with madness, stating that, “The play is obsessed with madness, like Lope de Vega’s *The Lunatics of Valencia*, which is about the idea of love as madness”. However, despite the similarities in themes, Donnellan and his company Cheek by Jowl chose to present *Twelfth Night* — which Donnellan co-directed for the Chekhov International Theatre Festival in May 2003 — rather than de Vega’s play. Donavan and his col-

laborators recognized de Vega's play to be, "rather linear", and also that "Lope de Vega says in a whole play what Shakespeare says in a few lines." For the artists of Cheek by Jowl, *Twelfth Night* presents a much more complex and dramatically satisfying evening in the theatre, which adds to an exploration of love and madness the theme of "*nothing*, which is a theme that goes thorough into *King Lear*; "Nothing will come of nothing" is the great theme of zero and the most terrible thing in the canon. Feste has echoes of it in 'Nothing that is so, is so' and 'What is love? Tis not hereafter.' There is the abyss, there is hell' (Berry, 192).

All of Illyria, in fact, can be viewed as a medium for being driven to madness. Characters are made mad by longing, by lust, by secrets, by alcohol, by stubbornness, by believing things that are not so. Malvolio is driven to madness by the conspirators who surrender to a sadistic need for revenge on him — another form of madness — which Malvolio brings about by way of his unrelenting need for absolute control. Orsino begins in a kind of madness, sick with hopeless love. The play seems to equate an unyieldingness in these people to a sickness of the mind.

Nearly everyone in *Twelfth Night* is fooled, is made into a fool, or is revealed as a fool. Everyone except Feste, (and possibly Maria). "If wisdom becomes clowning," explains Jan Kott, "then clowning becomes wisdom. If the world has come to stand on its head, one can adopt the right attitude to it only turning somersaults. These are the presuppositions of clownish logic. The world makes clowns of everybody, except clowns" (230). Malvolio is fooled; Viola is fooled by her own invention — a disguise which was designed to give her freedom and is her prison; Olivia is fooled by Viola and by her own pose; Orsino is fooled by Viola and by his own reflection; Sebastian is fooled by his own transience; Sir Andrew is fooled by nearly everyone; Sir Toby is fooled by his addiction; Fabiana is fooled into believing her actions will not have serious consequences; Antonio is fooled by Sebastian and by Viola; Valentine is fooled by Viola; Feste and Maria are, however, immune to foolery. They are realistic and not romantic. They never can dispense with the plot of improving their chances of survival — even if the plot only lasts for a few moments. Or the length of a punchline.

## *Death*

Death is present from the first moments of the play and is only briefly banished in the reunion between Viola and Sebastian after Viola is assured that the young man before her is not a ghost or a mirror, and only after Sebastian offers proof of his knowledge of their father. The death of fathers, the death of brothers, the death of idealized romantic perfection; the death of girlhood; the death of a self, usurped by a disguise; the death of a disguise, overcome by love; the death of the tyranny of status; the death of the foolish idea of living forever admired, the play exposes all of these.

## *Marriage*

On marriage in *Twelfth Night*, Declan Donnellan observes:

It may have been written for a marital celebration, but a play that celebrates matrimony less it would be hard to imagine. You have three extraordinarily mismatched couples at the end of the play, whose marriages are so grotesque that (a) they show many signs of surviving and (b) they are just like the marriages of all our friends. That's what I think is wonderful about the end of *Twelfth Night*; we're being entertained with something that isn't a diversion from real life, it is something about ourselves." [...] "Shakespeare has enough confidence in human nature to celebrate marriage in all its uncertainty and pain. He doesn't degrade his characters into a trivialized 'happy ending'. He sends them off to the future in the hope of re-creation (Berry, 191, 194).

The play asks us to step back and yield to the presence of chance in our most cherished ideas about romantic love and matches of perfection. Lasting, mature love requires us to endure difference, and gives us the opportunity to reclaim the banished parts of ourselves as we keep our promise to forgive each other.

## *Secrets and Secrecy*

Secrets and secrecy are a vital feature of *Twelfth Night*. There is Viola's secret identity; her urging the sea captain to secrecy; Viola's secret love for Orsino; Olivia keeping her identity – her face -- a secret (veiled) upon first meeting Cesario; Viola's claim to have knowledge "as secret as maidenhead" to give to Olivia; her secret hope her brother lives. Olivia secretly loves Cesario; Malvolio secretly loves Olivia; Feste has secrets – moonlighting, and perhaps more; Sebastian keeps his true identity a secret from Antonio until they part; Antonio secretly follows Sebastian; Sir Toby shares his secret plot with Fabiana to dupe Sir Andrew into fighting; Maria secretly plots with Sir Toby and the others to destroy Malvolio; Sebastian and Olivia are secretly wed.

## *Sex and Sexual Identity*

Sex and sexual identity can be seen as the most playful, as well as the most subversive, aspects of the play. Sexual confusion reaches its zenith at the very end of the play, when Orsino must know that he has fallen in love with a boy — who is not really a boy — and Olivia sees that she has fallen in love with a girl. Viola reveals herself as a girl at the same moment that she must see the possibility of herself as Olivia's lover; so often, we can more easily picture things we might have had when the prospect vanishes. Malvolio's fantasy of erotic passion and afternoon sex with Lady Olivia cannot be untold once it is out; as



Bloom explains, “The erotic imagination is our largest universal, and our most shameful, in that it must turn upon our overvaluation of the self as object” (241). Antonio is stranded at the end of the play, having declared his love for Sebastian, who has married Olivia impulsively and left Antonio, at last, an outcast. Bart van Es suggests that homosexual love and longing are “...temporary states that heterosexual marriage inevitably supplants”, concluding that, “In the comedies [of Shakespeare] homosexual identity can never be pressed as a permanent sexual choice ... [and] sex equality in the plays is a fleeting and vulnerable magic, always shut down at the story’s end” (64).

### *The Domestic*

*Twelfth Night* is a highly material play in that it is concerned with clusters of domestic and bodily details: “Cloth and clothing, dress and dressing, precious and common objects, architecture, furniture, receptacles, tools, and all the practical and physical aspects of everyday life” (Elam, 40). The representation of the human face in all sorts of portraits, likenesses and images appear in the play, as well as mirrors, doors and doorways, gates, rooms and space. Colours are named again and again, especially yellow, of course. References to illnesses and disease clutter the play. “The language of disease”, explains Elam, “becomes general currency for interpersonal relations in the play, above all through the metaphor of contagion” (Elam, 55); “Even so quickly may one catch the plague?” Olivia asks after her first encounter with Cesario.

*Twelfth Night* is the only play by Shakespeare that starts and ends with music, and it has seven songs, the most of any Shakespeare play. In his Appendix on the music in the play, Keir Elam writes that, “The play’s discourse of music and dance thus sets up an explicit opposition between slow time and fast time” (Elam, 385). He suggests that Sir Toby’s preference for fast tempo is part of his determination to have the good life and against “the encroachment of death”. Elam says that “... the question of musical tempo is closely related to the play’s concerns with the passage of time, and the fast-slow opposition reflects the comedy’s own double time scheme” (Elam, 385).

## **SECTION 5: PREMISE AND CONCEPT**

### *Premise*

A premise for *Twelfth Night* is: Those who disguise themselves from the truth of their natures will be made fools.

## *A Concept*

My idea for the production in High Park is quite simple. Illyria is a hotel, with Duke Orsino and the Countess Olivia as permanent guests. The hotel is luxurious, with a long history of gracious service. The ideal town where the hotel is situated is somewhere between Trieste and Manhattan, capturing the unpredictable and madcap possibility of the greatest city on earth with the nostalgia of an old European hotel in a wealthy Mediterranean paradise. The households of both the Duke and the Countess are Old World – they are overseen by loyal staff on the payroll of Orsino and of Olivia. The hotel has many employees who wear crisp uniforms. It has the air of formality and well-maintained control. I have chosen this environment as a container because the characters of the play are, overwhelmingly, stalled.

A hotel is meant to be a temporary substitute for, or a respite from, a life at home. A hotel is elegant and discreet. It is uniform, which adds to its promise of anonymity and privacy. A hotel is a dignified place to be seen. It makes a clear distinction between the public and the private sphere. For a price, a hotel can offer any guest a genteel experience. It offers freedom from the burden of belongings and all that goes into the maintenance of accumulated things: one's past, and the evidence of lousy decisions. The hotel is always and only the present. It is a good place to forget, especially to forget that in other settings one might not be the centre of the universe. A hotel requires little effort from a guest, and it promises consistency. Every day, every room: hushed, secure, the same.

But who is the guest who actually lives permanently in such a place? The hotel is designed as a sanctuary from daily life. Could it be that the permanent residents who depend on uniformity, order, and a totally managed climate are in fact the eccentric, the wildly individual, the rebellious, the notorious, the super-rich, the vain, the oddball; or perhaps the outlaw, the adulterer, the imposter, the recluse, the misfit, the writer, the addict, the survivor, the liar, the royalty? The fool?

The hotel as a theatrical setting has a long and legitimate tradition in comedy. Here are some examples: *Grand Hotel (the musical)*; *Separate Tables*; *Plaza Suite/California Suite/London Suite*; *Suite in Three Keys*; *Song at Twilight*; *Communicating Doors*; *The Pink Bedroom*; *I Do*; *Private Lives*; *In the Bar of Tokyo Hotel*; and movies – a genre of its own: *Top Hat*; *Heartburn Hotel*; *Executive Suite*; *Hotel Paradiso*; *Lolita*; *The Out-of-Towners*; *The Love Hotel*; *Heartbreak Hotel*; *Hotel for Dogs*; *Hotel Sahara*; *Room with a View*; *Alphaville*; *Dinner at Eight*; *8½*; *Gilda*; *Hotel Continental*; *Hotel Imperial*; *Best Exotic Marigold Hotel*; *Grand Budapest Hotel*; *The Last Laugh*; *The Cocoanuts (Marx Brothers)*, *Room Service (ditto)*, *A Night in Casablanca (also)*; *Blond Crazy*; *Grand Hotel*; *Ninotchka*; *Casablanca*; *Weekend at Waldorf*; *The Lost Weekend*; *Lost in Translation*; and on and on until two titles appear that are germane to the tone of *Twelfth Night* – *Some Like It Hot*, and *Death in Venice*. As a container, it holds the full range of possibilities for human frailty and unseen fortune. My plan for the design is to restore the levelled unit set to provide the stage with a balcony, six additional entrances, a double set of stairs, and a focal point that can become multiple locations: a revolving door, an elevator, a retractable awning. No

furnishings, other than a very classy brass baggage trolley and a strip of red carpet running from the upstage centre entrance to the downstage edge of the stage, dividing the space in half.

Shakespeare's Illyria was an ancient region on the Dalmatian coast near what is now Albania (Elam, 71). In my imagination, Viola and Sebastian left Venice in a boat and had a horrible wreck on the rocks of the north eastern bend of the Adriatic Sea, near Trieste. It is 1972.

"Fifties were grease, Sixties were grass, Seventies are gross" reads a T-shirt caption from the late 1970s ("The Good Old Bad Old 70s" A.O Scott. New York Times, October, 2000). This is the decade many people associate with feelings of embarrassment because of its unguarded celebration of expressiveness, especially in fashion and anything to do with the body. The dramatic changes in the west between the strict social culture of the 1950s and the relaxed and stoned culture of the 1960s had been so radical that the next shift would be hard to predict. We may believe our perspective on our own current culture is superior and that we see our follies better than those who were avid trend followers in the decade of "feelings" did, but this superiority is probably hubris. What we are better able to appreciate is how experimental, open and creative a period the 1970s really were, in cultural terms.

It was a decade of intense artistic experimentation: the birth of punk; the start of great and lasting artistic careers like those of Patti Smith, Lou Reed, Iggy Pop and the Ramones; original cross-disciplinary artists like Gilbert & George who idiosyncratically explored performance, sculpture and painting (Kostas Prapoglou, *The Seen Journal*, May, 2017); the decade was the beginning of the astonishing career of avant-garde artist Marina Abramovic; it marked the appearance of the first Land Art with Robert Smithson's famous work "Spiral Jetty" created in a salt lake in Utah. The epic installation works of Christo and Jeanne-Claude captured the attention of the world in this decade; feminist artist Judy Chicago became a star; the experimental films of Stan Brakhage had major influence and still do today. (Julie Baumgartner, *Artsy* editorial 2015) David Bowie's creation of Ziggy Stardust and Frank Zappa's musical innovation, sustained until his death in 1993 were both vital to the whole cultural scene.

In 1970 the theatre was alive with new ideas: In the U.K., Peter Brook mounted his revolutionary and magical *Midsummer Night's Dream* and it changed the whole global conversation about how Shakespeare could be realized. Welfare State, a socialist theatre company began staging large outdoor spectacles involving entire communities in England, and influenced artists all over the world with its work and its radical handbook *Engineers of the Imagination* until the company finally folded in 2006. Director and theatre innovator Joseph Chaikin and The Open Theatre in New York had produced almost a decade of experimental work by the early 1970s when Chaikin agreed to participate in Joe Papp's egalitarian vision for the Public Theatre, bringing avant-garde ideas about what theatre could be to a wider audience. Cuban-American playwright Maria Irene Fornes emerged as a brave new voice; Sam Shepard, Richard Foreman, Elizabeth LeCompte and the Wooster Group, Richard Schechner and the artists of Mabou Mines all impacted US theatre practice.

There are strong reasons to set *Twelfth Night* in this moment in time. The first is that the utter foolishness we associate with the fashion, the dancing, the slang of this time — as well as other ordinary public behaviour — can be seen as an apt outward expression of the folly of the characters stuck in the Hotel Illyria. Their self-involved obliviousness to their own affect, through this lens, is endearing because it is ingenuous. We benefit from contemplating the awkwardness of an adolescent expression of individuality in this way because we are reminded of our own experimentation with our first public selves in the acutely self-conscious stage of our own story.

I was an adolescent in the mid 1970s and many details of this time are cringe-making, but I also see how open, inventive, tolerant and enterprising these times were. Adolescence ushers in sex and sexual identity. The play riffs on the variations of allowing oneself to be an openly sexual being, the comic vulnerability this induces, as well as the pain.

## SECTION 6: CONCLUSION

When we compare the socio-cultural milieu of the 1970s with the England of Shakespeare in 1600 — particularly if we grasp the explosive innovation in Shakespeare's representation of human behaviour, contradiction in the desires of the individual, complexity in flawed human relationships, the complications of memory, the evidence of an inner life in all human beings regardless of their status, the idea finally that any action can be understood because it is human — we find a common drive to create meaning for ordinary people by reinventing the familiar. Shakespeare reworked his sources for *Twelfth Night* — as he did throughout his working life — by using existing narrative structures and creating inside them unprecedented detail of human complexity, thus allowing the plays to serve as both a mirror and a window at the same time. The notion that foolishness and heroism, masculine vigour and a willingness to yield, and certainty in the face of possible wrongful conviction co-existing with doubt could be seen in drama — as well as in our living relationships — mirrors the revolutionary changes that the culture of the west embraced in the 1970s. In embracing all these joyous and complicated dualities, the 70s generation were retracing the brave steps of those people who streamed into Shakespeare's playhouse full of ardent curiosity about each other.

## SECTION 7: EPILOGUE

On the day of the final dress rehearsal in High Park I discovered that one of the more important staging ideas that I had been cultivating was a failure. From very early on it had been my plan to stage the scene where Malvolio is locked up in a dark room and tormented, in an unseen -- but easy to imagine -- "elevator shaft". The upstage centre entrance which had been used as a doorway and a gateway in all the previous acts had, at the very end of Act Four been turned into an elevator with the appearance of a set of

double doors that slid open and closed, and was accompanied by a bell sound indicating the arrival of the elevator. The operation of these doors had been problematic from the beginning. Technical staff were determined to run the operation of the doors with a system of hydraulics, and an air pressure mechanism. I was never sure if these were two separate solutions or one design that kept crashing, but I do know that we had an extraordinary amount of rain in the month of June – staff told us they lost more work days to rain in this month than had ever been lost in the Park in previous technical work periods – and that put added pressure on the crew. The elevator doors remained something that had to be solved, for weeks, and this delayed my ability to properly test my staging idea until we were at the end of our time. It was frustrating.

The idea was simple. The ‘shaft’ would be suggested by an imagined gap between the floor of the hotel lobby and the floor inside the ‘box’ of the elevator. With the doors open, Sir Toby would urge Feste to bend down and shout into the (imagined) dark space beneath the elevator where Malvolio – we were meant to understand – was imprisoned. In actuality, the actor playing Malvolio was backstage on a hand-held microphone treated with an echo effect to make it sound like he was in a horrible space in pitch darkness. I wanted the locking up of this character by Toby and Maria to be cruel. A sound speaker installed near the opening of the ‘elevator’ would realistically suggest that Malvolio was below. The scene was meant to end with Feste stepping into the elevator and closing the doors. When Malvolio finally appeared near the very end of the play, he’d be dressed in a ‘broken-down’ version of his last costume, with the addition of an orthopedic neck-brace suggesting a violent injury.

My mentor Peter Hinton was present on the day of our final dress rehearsal and it was Peter who expressed his own difficulty with the scene. He believed the audience would not be able to imagine what was so clear to me in my own head. In talking about alternatives I had to explain that the illusion of a working elevator had been achieved by not just sliding doors on the main level but that we had a matching set of doors on the balcony concealing a box big enough to hold four people that was decorated exactly like the interior of the elevator box below – red fabric -- so that if someone entered the elevator above and then exited the elevator doors below on the main level, an illusion that the ‘box’ had come down to the main level would be achieved. This notion and its actual believability was mitigated by the whole tone of the comedy. The upper elevator doors had to be operated manually by two actors dressed as bellboys, who then filled the time required for the actor inside the elevator box to escape through a slit in the red fabric at the back of the box and slip offstage by dashing down the offstage spiral escape stairs. The bellboys performed a brief dance at each side of the closed doors to cover the offstage action, reminiscent of vaudeville, heightening the joke of this stage business. Everyone knew there wasn’t really an elevator. I am explaining this here to show that the possible solution to the problem scene with Malvolio was not to put him in the upper box because this would have meant the actor playing Malvolio would also have to make a physically challenging dash down the offstage stairs and this was not a possibility. If we were going to sustain the illusion that the elevator was ‘real’ we needed someone to enter at one level and then

exit on another. There was no other place onstage to imprison Malvolio – the trap in the stage had been covered by the red carpet and the only way to access the trap was to crawl under the stage which was also not an option. There were no furnishings.

I was stumped. The actors were on a meal break and when they returned we were going to proceed with our final dress rehearsal. Peter suggested I simply take some time alone to think. It was hard to think because I was panicked and because I was upset to have made this discovery of failure at the last minute. How to have Malvolio onstage but imprisoned in darkness at the same time? Within 15 minutes I had an idea, but I was still rattled and not confident it would work. I admit that I am still not completely certain that it did work but the pressure of the time demanded it: we put Malvolio in a ‘locked’ laundry bag and put him on the baggage cart. The cart was wheeled out of the elevator and onto the stage by Maria. Perhaps we could imagine, with help from hotel laundry staff, that she had trapped Malvolio in this huge sack, perhaps with soiled linen. This was not as cruel or as shocking as trapping a person in the bottom of an elevator shaft but it kept the story onstage, and more importantly it kept the audience in the same ‘room’. It did not require that each person watching the drama retreat to an imagined space – for which they had been offered no shared image – and risk having people in the audience ‘drop out’ of the play as they worked to supply what they could not see. It is useful for me to be reminded that I got hung up on the elevator; I felt I ought to use it as a signature for the show but this pressure came from me, not from anyone else and ultimately the play is better than any kind of signature; it does not require a director’s mark and this was evident in that moment, and has become clearer to me as time passes. In the end, the elevator idea worked as a quote from a loved genre (hotel movies) that was executed as a ‘poor theatre’ gesture.

I give this example to make a point about the experience of staging this play compared to the experience of conceiving it. An example with a wider scope that was vital to my discovery of how the play works for an audience had to do with the tone of the prologue, a scene I added before the action of Shakespeare’s play begins. I wanted the audience to have a chance to see the Hotel Illyria staff as they began the daily routine of cleaning and preparing, and establish the idea that the music in the show was germane to the play: that the soul music and pop music (provided by Feste as a volunteer DJ) hinted at an oppressed capacity for play and exuberance in the “lighter people” that had to be either hidden, or had to be extinguished by the egos of the various self-obsessed characters who needed to act out their devotion to a self-image of misery, or miserliness. We rehearsed many versions of this prologue but one aspect that I stubbornly clung to was the notion that the atmosphere of the hotel itself was depressed, with its staff behaving with seriousness as they did their little tasks and then eventually, unable to resist the music, they would begin dancing. This took too long and more significantly it remained a kind of academic idea, that Illyria is a place submerged in sorrow until the arrival of Viola and Sebastian; logical, but it robbed the audience of the delight of recognition about the kind of world this was. We needed the public to grasp the tone of the comedy right away to assure they would come along for the ride. I saw that my stiffness with

regards to the management of the trajectory, like letting out little sections of rope a bit at a time, was a mistake. The impact of seeing the actors in hotel staff uniforms was undeniable. Their appearance immediately allowed the public to imagine the rest of the hotel and to be reminded of all the wonderful holiday feelings associated with the carefree nights of such a place. The pleasure of this familiarity rightly trumped my construction. It also shook from me an impulse to recreate the first scene of Shakespeare's play before the play begins. Finally, the prologue was simple, brief, and light. And it was Duke Orsino who interrupted the happiness of the hotel to get back to his full-time occupation of suffering.

These two discoveries helped me to understand that creating a comedy is also making a party for 900 people. Your guests require an irresistible but unpredictable experience and this must come from a balance of the sweetness of familiarity with the hot pepper of not knowing what will come next. Certainly, the audience needs to know that they are in good hands; that the ride has been planned with welcome surprises of light and dark.

The preparation for the work began long before rehearsal and a vital aspect of it was the workshop intensives, designed and arranged for us by our mentor. An opportunity for learning about genre in drama revealed how patterns in the plays could inform staging ideas; two separate design workshops allowed for a dialogue that changed murky notions into clarified ideas. Real practice was made possible by the chance to work with actors and designers on the FFT stage at York University with the exact dimensions of the High Park stage taped out on the floor. This workshop allowed me to try out an arching idea for the way the action of play would be staged and this was a terrifically useful discovery: the play is a chase, and the design we developed with levels allowed me to exploit the circular patterns of the storytelling.

The casting process was tough. The combination of auditioning so many talented and attractive actors for each of the twelve tracks – I believe I could have cast *Twelfth Night* ten times over – and having to reach an agreement with my cohort was really a challenge. *Lear* and *Twelfth Night* are not as easy to cross-cast as one might think, and of course both directors had precise criteria for many of the central parts. However, it was a privilege to meet and witness so many actors who love Shakespeare and want so passionately to act in plays they adore.

A surprise: I had no idea what an explosively rich pair Olivia and Viola would be. The casting of Amelia Sargisson as Viola and Naomi Wright as Olivia was a revelation. The play shows the potential for passionate transformation in its characters; this was suddenly demonstrated by two cerebral comedienesses who also are completely alive in their bodies. The actresses are almost the same height and are incredibly similar in their kinetic presence and their mutual radiant intelligence. Funny, quick, sparky, blazingly bright, each of them a star that shone upon the other – and mirrored one another in needs and dreams. In our work, I was able to see how two separate dramas about feminine identity completely activated each other. This casting was an amazing bit of good fortune. Indeed, each of these brainy clowns had such a strong mastery of the language in the play that they guided the way forward for the entire company.

The editing of the text continued throughout rehearsal with input from Peter Hinton and from the actors, but it should be acknowledged that I was very lucky to have had the chance to visit the Stratford Festival archives a year ago to examine the edited rehearsal texts of eight different versions of *Twelfth Night* created between 1957 and 1994 of these directors: Tyrone Guthrie; David William; David Jones; Robin Phillips – two versions, eight years apart; David Giles; Bernard Hopkins and Richard Monette. This was very useful; it helped to reduce my anxiety about what would be lost by making the play less pensive.

My design team was made of talented and diligent artists: Claire Hill, an MFA candidate in design in the York program worked on the set; Victoria Wallace designed costumes and props and closely collaborated with Claire on all the scenic elements; Rebecca Picherak was our lighting designer; Lyon Smith was the sound designer and composer; Julia Aplin was our choreographer and Simon Fon was our fight choreographer. Claire Hill was given the task of restoring the skeleton of the levelled unit set that had been in storage for several years and giving it new life. One of the challenges she faced as set designer was creating a set that would serve both *Twelfth Night* and *Lear*. Coming to a consensus about what kind of material would cover the walls was not so difficult but what was difficult was finding an alternative to the material we were all interested in: mirrors. This material proved to be an expensive idea and also had two serious risks — the possibility of the reflective walls adding heat to the set during the day, especially while we were in technical rehearsal in the warmest hours of the day, and the challenge of directing theatrical light onto the surface and risk having the light sources reflected back to the audience. Claire Hill researched furiously and discovered that an artist, who described this process on the internet, had developed a method for treating thin plexiglass with a combination of paints and solutions to make it appear metallic and glossy with some reflective qualities. This method, with the layers of pigments and sprays applied on the ‘wrong’ side of the plexiglass which was then attached with screws onto plywood and the framework of the walls, was shiny and elegant and gave the impression of a luxurious setting without being blinding. It was a great solution and worked very well for both shows.

The most important thing about the physical environment, to me, was that the set could be seen, with next to no adjustment, as the interior of the hotel or the exterior. Victoria Wallace and I schemed to try and create a revolving door and a retractable awning that would really clinch the presentation of the space as one location and then immediately be able to present the reverse perspective. We also were determined to create a comic illusion of a working elevator. It became clear that we could not have all of these elements at once and decided the elevator was more useful to us than a revolving door, and that we could have a permanent awning with the hotel name as an anchor for the whole set. This really helped to frame the idea and was boosted by the wonderful and very simple addition of a bright red carpet that ran from the upstage centre threshold to the downstage lip of the deck. To this we added a luxury brass baggage cart.



Rebecca Picherak was wonderfully inventive with light and created marvellous scene states for us by exploring a lavish palette of colour. Lighting in the Park is tricky, partly because in the earlier part of the run the sky does not get dark until nine o'clock at night, and partly because the majority of the lighting instruments are so far away from the stage mounted on poles that really achieving focused, singular, lit locations is very hard to do. Despite this, Rebecca created a plot that had vigour and boldness.

Julia Aplin made a tango for Viola and Orsino to dance in the crux scene where Viola falls desperately in love with Orsino. The tango was brilliant: witty, sexy, accomplished, delicate. It achieved precisely what was wanted in the scene.

An ongoing difficulty was the circumstances around the composition and development of the songs in the show. A compromise was made as the result of a failure to contract the right artist which came from a combined set of obstacles in budgeting and communication. I ended up collaborating with the sound designer – who had been hired for both shows -- who really did not have the skill or the temperament to create and direct the songs. This was a serious disappointment. A result of this was my decision to cut of one of the songs from the show that I had considered essential to its themes, but the song did not work and the artist performing it was never going to be comfortable. I believe the vigour the actors created in the scene with the remaining song ("*Hold Thy Peace*") had enough life to create joy and chaos, and to create lasting trouble for themselves with the intolerant Malvolio. Feste's song about death ("*Come Away Death*") in the scene between Viola and Orsino that we staged around a tango was very successful and it felt part of the world and part of the scene.

About this role, Feste: In casting Jenni Burke -- who had never been cast in a Shakespeare play – I had to relinquish some of my ideas about this character, particularly a notion I had about Feste's aloofness, but what was gained in having such a warm, generous and funny actress play this part was the instructive experience of letting an artist make her own version: the work, I could see very plainly, needed to come from inside the artist. It would have been wrong to ask Jenni to play the Feste that was in my head, or perhaps the Feste that I would play myself, because her originality was far more interesting. Her Feste was grounded and subversive. She was funny. The audience adored Jenni and I did too.

And, as it happens I did end up playing a role in this production myself, under duress, with a script in hand and for a limited time, but this was certainly not something I had anticipated. The actor playing Malvolio, Robert Persichini, became ill during a performance while we were in previews. He was able to finish that performance but not able to return to the stage for ten days. We did not cancel any shows for this reason (we did lose some shows to rain during the run) and I went on in a costume and with a script. When Robert returned Artistic Director Matthew Jocelyn and Producer Sherrie Johnson determined we should have an actor on contract for two weeks who could step in for Robert – with the lines learned – if he had to withdraw, as insurance. It turned out that finding an actor who would be available and willing to learn the role for such a short period was actually pretty difficult. We did find an actor to agree to this, someone I had never seen onstage but who was well-liked by many in our professional

community. It seemed a fairly low risk gamble as Robert appeared to be getting better. When he came back, we re-blocked his entrances to reduce the levels and stairs he'd been navigating before. Near the end of that two-week period, Robert's physicians determined he would recover more quickly if he did not have to perform in the Park, a physically challenging environment for many reasons. This meant losing Robert for the rest of the run. This was a heartbreak. I found it especially hard because the actor who replaced Robert was nothing like him. Robert Persichini is an incredibly original actor and his Malvolio was eccentric and damaged and tragic – a characterization that seemed to me an example of a long tradition of clowning that framed the darkest doubts and the highest, most ridiculous hopes in the imagination of this character. Add to this that the actor is very tall and imposing with a *basso profundo* speaking voice, as well as a completely unique approach to character and physical comedy. These traits would be impossible to replace and I admit, I found the skill and range of Robert's replacement hard to accept. He is nothing like Mr. Persichini but he leapt in without much rehearsal, he knew his text, he was kind and diligent and reliable, and he was funny in his own way. Audiences enjoyed him very much, and the net result of having a performer play this part who possessed so much less power than the original actor, was that the character of Olivia seemed that much more capable, powerful and poised for action. Her new Malvolio wasn't actually capable of standing between her and a storm – sexual or otherwise – and so we saw her as a more independent character. This did not hurt the play, and in some ways it highlighted her transformation from an inert, grieving figure to a woman of helplessness in the face of erotic obsession, who then became a woman of action.

There were many other challenges: the actor playing Sir Andrew Aguecheek was in a show for the first two weeks of our rehearsal that was in technical rehearsal just as we were starting our work. This meant losing him for substantial amounts of time but never at the same time. His show opened at last but then we coped with his performance schedule which included – it seemed to us – an unreasonable amount of matinee performances. That was a difficult problem. In performance Jenni Burke injured her ankle and her track had to be re-blocked. Diane D'Aquila had terrible knee pain from degenerating joints and the repeated strain of all the backstage stairs her character (Fabiana) had to climb. Her track was re-blocked. The weather threatened us all summer. There were ongoing and serious sound problems throughout the run, as well as constant communication crises with the backstage communication system between crew, stage management and technicians. There is so much about directing in High Park that really is out of one's hands, and I suppose the manner in which one can accept this and still feel creative and effective is a measure of success in this very complex site.

I want to say a word about the kissing in the production, what follows this gesture that can be imagined by the audience, and by the characters. I believe the play provides, for those who wish to see it, a view of human sexuality that is a bit like an iceberg: most of it is buried and unseen. The play highlights the absence of self-knowledge in the central figures by allowing them to respond with passion and curiosity to new erotic experience, but the purpose of this is not to make them into fools who act without

thought, but to mock the artificial ways in which they each made prior claims to self-knowledge. This is a possible path to self-discovery and is achieved by the experience of yielding to a drive that may not be rational but must be acknowledged, and finally claimed as part of one's self. The kissing is quite radical, then, and the nights that follow in the Hotel Illyria tell us the play is radical too.

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## APPENDIX A: IMAGES



Image 1





Image 2



Image 3



Image 4





Image 5



Image 6



Image 7





Image 8



Image 9



Image 12



Image 10

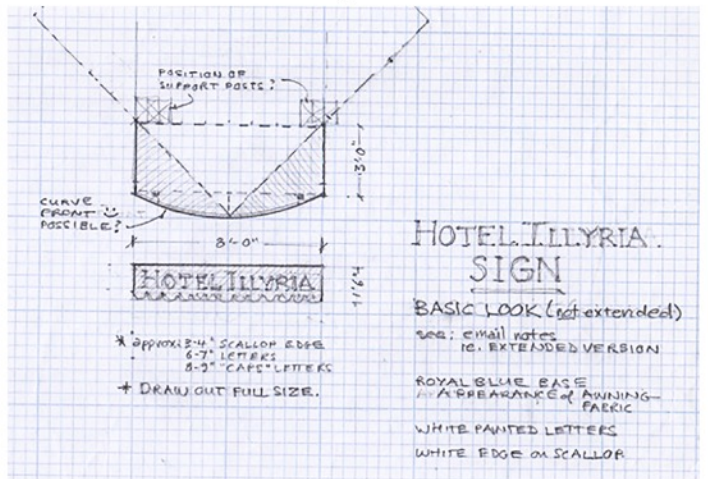


Image 13



Image 11



Image 14



Image 15



Image 16





Image 17



Image 18

## APPENDIX B: EXCERPTS FROM THE REHEARSAL JOURNAL

*May 19*

On our feet. Working the Prologue.

I distributed a few ideas for jobs among the hotel staff to be doing in the lobby before the day gets into full swing at the Hotel Illyria.

Plot for baggage cart for Sir Andrew to enter the drunk scene later on, pushed by Sir Toby. Reluctant to use it here so it would still have thunder in the later scene with the clowns.

Vigorous agreement among the company that the cart needed to be used immediately because nothing says 'hotel' more aptly than a shiny baggage cart. The cart is the second thing/person to enter onstage, after Jason's bellhop character comes in with a carpet sweeper – the 1970s kind – and rolls it back and forth on the red carpet.

Today -- nervousness for not having detailed plan for this prologue, and also for wanting the actors to jump on board right away because they liked the idea.

That is never how things work at the beginning of any process. There's always a lot to work out, the actors making the first steps to see how they will solve things as a group. Many different jobs suggested including Michael Man dressed as a chef making a cross from SR to SL with a bunch of leeks.

Worked on the Shipwreck, rough. Idea still abstract. How to make people want to do it and get past the uncomfortable part quickly? Not sure actors like it.

I feel some tension with stage management about not observing the schedule to the minute also now that we've moved the tables to the side, I've put myself in a spot where I can see the whole space easily but Liz [our stage manager] is not sitting next to me. Odd for me. Adam [my assistant] is there but this is not an ideal set up. Sent an email.

*May 20*

A LEAR primary day, had one-on-ones with actors not needed in Lear for 30 minutes each. Richard [Orsino] has expressed angst about playing 'this kind of part'. He is a very charming, needs me to know that if he isn't on target yet it isn't because he doesn't care. He wants to be good. I told him he will be! Anyway is nervous about verse and is this what blocks his ear from hearing where the emphasis should be in the text? It's a bit like not being able to hear notes in music. When he's able to relax this will improve, I hope.

Amelia's [Viola] 30 minutes was spent interrogating the ring speech. She is incredibly alert and seeking clues everywhere.

Naomi [Olivia] is interested in finding out how far she can go with an 'onstage/offstage' persona for Olivia. It's true that Cesario's arrival changes everything, but Olivia has invested so much in her pose for everyone in the household/hotel/the world that maybe when she has privacy she can drop the performance and show herself. How colloquial can this feel?? The question is I think how does Viola change Olivia? These two actresses are twin sticks of TNT.

Peter Fernandes [Andrew] is not only funny but has a very fast mind. Peter's ideas about Sir Andrew's foolishness are about the character's softness rather than a brittle neurosis. It's very appealing and tactile. Great stuff. Incredibly happy about this casting.

Robert [Malvolio] is a very intuitive actor who works slowly and quietly. It's very clear to me that the great reward in working with him will come from assuring him he has as much time and space as he needs to develop his work. Patience. I know he is in a serious process. I told him about watching Tamsin Greig in the National production [broadcast in theatres, she played Malvolio as a woman] and the wonderful business she had with a tape measure. We're going to give Robert one in addition to his asthma puffer.

*May 22*

Peter [Hinton] has made some more cut suggestions, mostly excellent. He's reminded me that my production is being guided by the Billy Wilder movie world and that I should show rather than tell where I can. Right. Also made great suggestions for changing words in the text to make them real for our audience. Changing all the money references to dollars from ducats, tuppence etc. Also dances: I've decided to have 'Funky Chicken' and 'Hustle' replacing 'Galliard', 'Caper' and 'Back Trick'. Peter's also suggested rewriting rhymes so they truly rhyme – so we don't have 'move' and 'love', especially as these are strong exit launches.

*May 23*

Trying to create a replacement for what modern productions do with cell phones to bring information to characters/the audience. We are before cell technology here in 1972, and in the hotel films of the past so much narrative gets nudged forward through the use of phones – in rooms, house phones in lobby, pay phones, phone booths especially in suspenseful moments.

Discovered today Michael Man is an accomplished classical pianist. Toying with idea of having a bellboy who sometimes plays hotel piano. This would be in addition to the piece I am hoping he might play in the recognition scene. Maybe.

*May 27*

Worked on the drunk scene with Toby and Sir Andrew, joined by Maria. Want to include Fabiana in this scene as someone else who is awakened from a dead sleep. Very funny. Diane [D'Aquila, plays Fabiana] is a joyful collaborator -- playful, open and willing.

Want the actors to make the most of the fact that the cart is there to work with. I can't quite name what it is but the scene was forced today and not funny. The actors, especially Jason overworked his own condition of being hammered and got ground down by having to generate so much of his own world. I can see that a trap for any actor playing Toby is the temptation to work by yourself, to get pulled inside your own state as a drunk. Jenni [Burke, as Feste] is charming but she is uncomfortable here. Part of it is she is not confident with the song, and that the second song has no shape and there is pressure to be a witty improviser. I need to step back here and approach this scene with a sharper understanding of what each of these characters really needs. Maria [Hannah Wayne] has to sustain momentum and not stall the scene to have the others listen to her plot after Malvolio leaves.

*June 2*

We spent the morning revisiting the prologue into the first scene and also the shipwreck also known as The Wave and into the second scene of the play with Viola and the Captain. We built all the fights this afternoon with the lovely Simon Fon. He helped us with a huge range of ideas including how Viola will be thrown onto the shore from the violent sea. She is part of the Wave choreography and Simon has her doing an 'Aikido' roll as though she were hurled by the waves forward. Other fight moments in the show are almost all fast and furious moments that are interrupted or aborted before anything really violent happens. We worked today on Toby's drunken fall – fast and slow; all the false starts to the fight between Sir Andrew and Cesario which includes holding swords, fainting and falling; the intervention of Antonio with a sword drawn, Toby's response; the arrest of Antonio; the drawing of a dagger and the fight in Act Four with Sebastian and Toby; and all the safe ways to continue the idea of the chase in Act Five. All of this action tells us so much about the pressure in this part of the play and that the characters have become driven to pursue what they need with desperation. I am so very pleased that the major staging idea of this show being a continual circle, a constant chase in a clockwise motion from SL to SR is really going to work. It's so easy to imagine this way what the offstage world is. Love this physical world.

#### *June 4*

We've added a cross for a bellhop [Michael Man] with a letter on a tray in the first Viola scene with the Sea Captain [Kristiaan Hansen]. The idea is that we can see the characters onshore and at the same time into the projected immediate future of the hotel. As though Viola's inner eye gets the idea of disguising herself as a bellboy – the actor playing the bellboy is small enough to wear Amelia's jacket, for this one single cross only.

We've added a box of chocolates and a teddy bear in Act Three, sc 4 when Olivia and Viola enter together (gifts from Olivia to Viola). The chocolates get torn out of Violas' hands and tossed to Fabiana by Toby. Fabiana opens the box and eats chocolate. The teddy bear gets tossed offstage.

An idea about Fabiana being more of a gambler than a 'psychic' as her sideline. Poker instead of Tarot. Hard boiled persona, worships Toby, very funny portrait emerging.

#### *June 7*

Act Two, scene 4. In our very first exploration of this scene, I proposed to the actors that Orsino and Cesario are perhaps listening to a record and smoking a joint. When we took a second pass at it, Amelia - inspired by my 'listening to a record' offer - said she'd had a vision of Orsino and Cesario dancing together. I also had that idea. Julia Aplin came in to choreograph a tango with Richard and Amelia. First, Julia led the duo in some exercises to build their physical connection; they each took a turn closing their eyes and surrendering themselves to their partner to be lead around the room -- only point of contact was the palms of their hands. Julia offered the actors a list of words which describe the tango. Richard and Amelia are both very good movers. Wonderful to see how this list of words gave them playable qualities/ verbs. Liberated them from any ideas about being professional tango dancers. Julia also shared with us that during the 30s when the tango was enjoying its heyday in Argentina, men commonly practiced with men, and women with women, and the sexes only collided at the milongas. The actors were very keen to learn that for Orsino, it would have been completely natural to practice his steps with his boy servant, Cesario.

Julia's Tango Word Association:

Inhale

Smouldering

Thrusting

Sparkling

Melting

Spooning  
Twisting  
Spinning  
Intertwining  
Rubbing  
Rocking  
Wrapping

control/abandon  
touch/don't touch  
block/flow  
push/pull

*June 10*

In running the Prologue through to Act I, scene 4 I realized the extent to which this play has three beginnings: the introduction of Orsino; the introduction of Viola; and finally, the introduction of Olivia and her household. (There's another introduction - of Sebastian and Antonio - but immediately after the individual Orsino, Viola, Olivia threads are established, we learn in 1.4 how they intertwine and the forward momentum of story kicks in.) Stacking up the play's three beginnings today, with my own added beginning of the Prologue, was lurchy. How to make the beginnings build on one another -- gathering up the audience and characters into the forward action of the play, rather than start and stop, start and stop, start and stop? In discussing this with the actors, we identified varying the rhythm of each beginning as a potential solution to this problem. As it stood at the top of the day, we had three rhythmically similar, and languid, sections in a row: the Etta James which ushers in Orsino, Orsino's plaintive exchange with Valentine, and then the hotel staff wave, which, as built, began slowly, the hotel staff drifting onto stage and bidding an abstract adieu to someone on the horizon before gradually accruing into a wave formation. A slower rhythm is right for Orsino, so we identified the wave as our opportunity to change up the rhythm of the staging, introducing a percussive, up tempo movement sequence. The hotel staff can crash onto the stage, like stormy waters onto a beach -- an actor proposed that maybe a thunder clap draws them forward; the staff sees this fierce tempest brewing on the horizon and wants to investigate further. They can peel down the stairs and charge the lip of the stage, like ocean water hitting up against rocks - we can conjure the fury of stormy seas here to change the rhythm and dynamics of the stage picture and introduce Viola's world. We worked together to make these adjustments and they are mighty effective. This new wave is a keeper.

*June 11*

Michael Man has learned the music for the tango on the piano [Je crois entendre encore from Bizet's The Pearl Fishers]. It is tremendous. The actors are totally able to speak and dance at the same time. We've discovered the song Feste sings in the scene begins in exactly the same key as the Bizet piece ends and there is going to be no break in the music – just a melting from one into the other: sublime.