

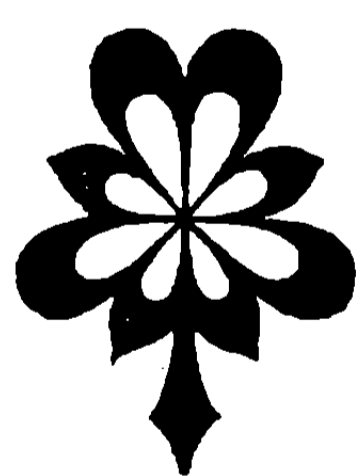
LEEDS ARTS CENTRE

PRESENT

Twelfth  
Night

by

William Shakespeare



LEEDS CIVIC THEATRE

4th February - 8th February

“TWELTH NIGHT” is essentially a festive play, written for people who knew how to enjoy themselves. The late Elizabethan era was in some respects a harsher world than our own, its contrasts sharper. Its inhabitants worked and fought and generally lived fairly hard, but they attacked their pleasures with enthusiasm, and there were many whom like Sir Andrew Aguecheek, delighted in masques and revels sometimes altogether.

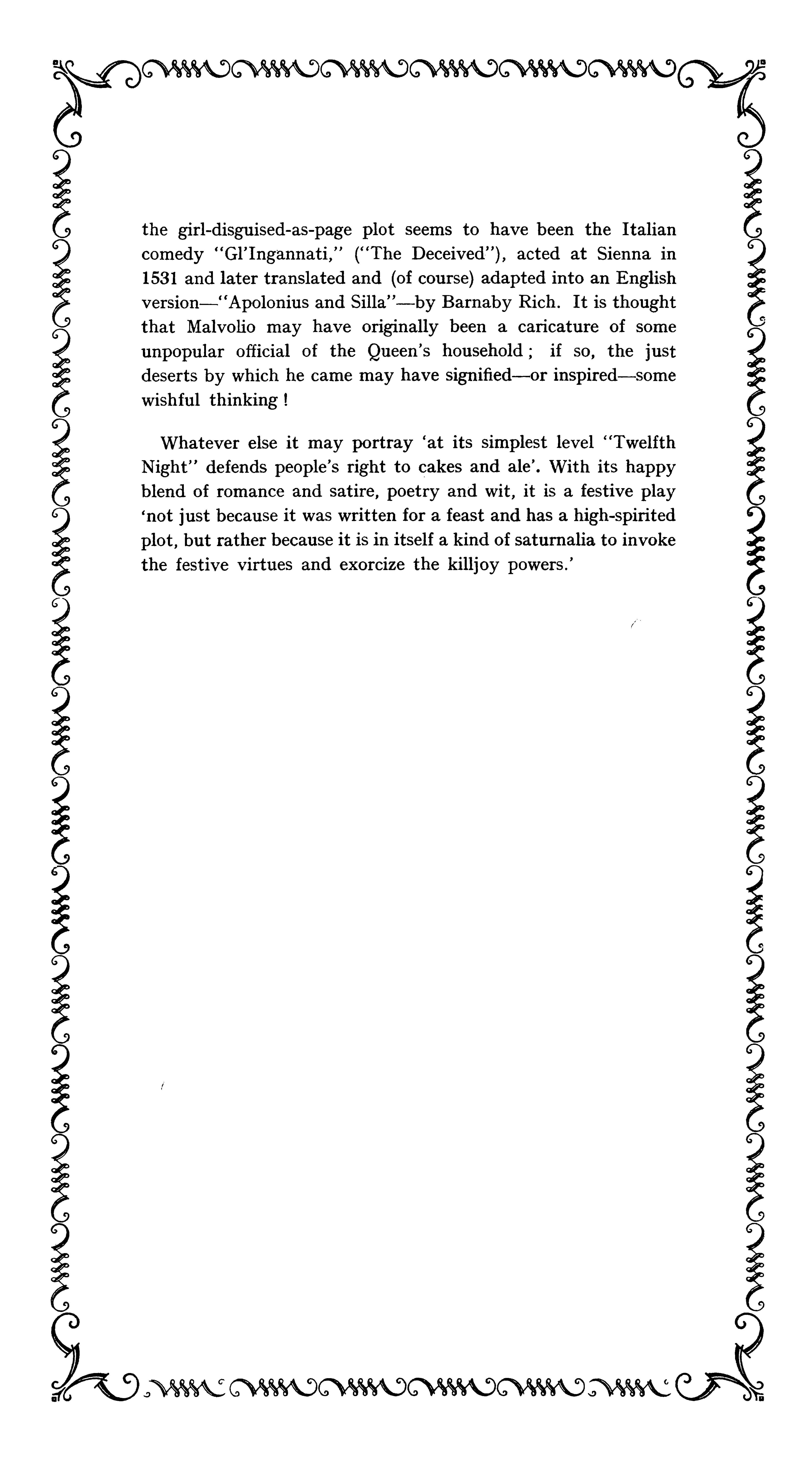
This tradition of merrymaking was deep rooted in English life, especially during the dark days of winter. Harking back to the old, pre-Christian winter solstice. The festival season had been gradually extended and embellished and given an aura of religious respectability, so that by Shakespeare’s day it encompassed the whole period ‘from St. Andrew’s Day or even Hallowe’en a month earlier, through the twelve days of Christmas to Candlemas (2nd February) and so on to Shrovetide’ until the wet blanket of Lent put a stop to all unseemly goings-on. Private performances of plays often featured in these festivities, which were sometimes presided over by a ‘Lord of Misrule’ and his jester—especially at the universities and the Inns of Court.

It was in these circumstances that the first known performance of “Twelfth Night” was given—not on the twelfth night of Christmas, but at Candlemas, in the same festive season.

John Manningham, barrister-at-law in the Middle Temple, noted in his diary under 2nd February, 1602 :

“At our feast we had a play called ‘Twelfth Night’ or ‘What You Will’ ; much like ‘The Comedy of Errors’ or ‘Menaechmi’ in Plautiis ; but most like and near to that in Italian called ‘Inganni.’ A good practice in it to make the steward believe his lady widow was in love with him, by counterfeiting a letter as from his lady in general terms by counterfeiting a letter as from his lady in general terms, telling him that she liked best in him, and prescribing his gesture in smiling, his apparel, etc. And then when he came to practise, making him believe they took him to be mad.”

As the diarist implied, Shakespeare had drawn freely on some of his own earlier work in writing “Twelfth Night,” using again names, characters and comic devices which had already proved popular. The most likely source for this particular version of



the girl-disguised-as-page plot seems to have been the Italian comedy "Gl'Ingannati," ("The Deceived"), acted at Sienna in 1531 and later translated and (of course) adapted into an English version—"Apolonius and Silla"—by Barnaby Rich. It is thought that Malvolio may have originally been a caricature of some unpopular official of the Queen's household; if so, the just deserts by which he came may have signified—or inspired—some wishful thinking!

Whatever else it may portray 'at its simplest level "Twelfth Night" defends people's right to cakes and ale'. With its happy blend of romance and satire, poetry and wit, it is a festive play 'not just because it was written for a feast and has a high-spirited plot, but rather because it is in itself a kind of saturnalia to invoke the festive virtues and exorcize the killjoy powers.'

# Twelfth Night

*The characters in the play :—*

<b>Orsino, Duke of Illyria</b>	..	<b>Leonard Sheldon</b>
<b>Valentine</b>	} Gentlemen ..	.. <b>Tim Powell</b>
<b>Curio</b>		<b>Leslie Wormald</b>
<b>First Officer</b>	.. ..	<b>George Teale</b>
<b>Second Officer</b>	.. ..	<b>Dennis Stevenson</b>
<b>Viola, a shipwrecked lady later disguised as Cesario</b>		<b>Pam Swift</b>
<b>Sebastian, her twin brother</b>	.. ..	<b>Alan Mitcheson</b>
<b>Captain of the Shipwrecked Ship</b>	..	<b>Dennis Stevenson</b>
<b>Antonio, another Sea Captain</b>	..	<b>Martin Key</b>
<b>Olivia, a Countess</b>	.. ..	<b>Anne Robinson</b>
<b>Maria, her waiting gentlewoman..</b>		<b>June Stevenson</b>
<b>Sir Toby Belch, her uncle..</b>	.. ..	<b>Gordon Wilson</b>
<b>Sir Andrew Aguecheek, Sir Toby's Protege</b>		<b>David Scott</b>
<b>Malvolio, Olivia's steward..</b>	.. ..	<b>Jim Young</b>
<b>Fabian, a member of her household</b>	..	<b>Ray Spurgeon</b>
<b>Feste, her Jester</b>	..	<b>Gordon Carlin</b>
<b>A Priest</b>		<b>Tony Nelson</b>
<b>A Servant</b>	..	<b>Carol Marston</b>
<b>A Lord</b>		<b>Michael Lockwood</b>
<b>Sailors..</b>	.. ..	<b>George Teale</b>
		<b>Eric Pashley</b>
<b>Ladies ..</b>	.. ..	<b>Cecilia Maguire</b>
		<b>Tricia Smith</b>

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*Produced by* MARGARET RHODES

There will be two intervals of fifteen minutes each, during which time refreshments will be available in the Bar. Ice Cream will be on sale in the auditorium.

**Stage Manager** Nina Goldthorpe  
**Properties** .. .. Olive Richardson  
George Westmoreland  
**Prompt** Joyce King  
**Lighting** .. .. Ian Hague  
**Wardrobe** .. Janet Collins, George Teale  
Joe Thackwray and members  
of Centre Wardrobe Team  
**Box Office** Hazel Irving, John Pemberton  
**Front of House Managers** .. .. Margaret Hughes,  
Jo Davey  
**Theatre Manager** .. Fred Mower  
**Liaison Officer** .. Margaret Hughes

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**Music by Pupils of Bruntcliffe Secondary School, Morley**

**Musical Arranger** .. Diana Hunt  
**Members of the Orchestra** .. Julie Crosby, Carol Danks,  
Margaret Cooke, Julie Wiles,  
Kim Lambert, Andrew Will,  
Kevin Essex  
**Singers** .. Jean Armitage, Mavis Ripley  
Gillian Thresh, Pam Wilson

*NEXT WEEK*

**11th FEBRUARY—15th FEBRUARY**

**THE MONTAGUE BURTON PLAYERS**

present

**MY THREE ANGELS**

FUTURE PRODUCTIONS BY THE

**Leeds Arts Centre**

**HOME**                      **2nd April—5th April**

**CROMWELL**                **17th June—21st June**

In accordance with the requirements of the West Yorkshire Metropolitan County Fire Service, the public may leave the Civic Theatre at the end of the performances by all exit and entrance doors, and such doors at that time, must be open.

All gangways, passages and staircases, must be kept entirely free from chairs or any obstructions.

The Safety Curtain must be lowered and raised once immediately before each performance, to confirm that it is in proper working order.