

TWELFTH NIGHT

"Love is merely a madness"

As You Like It

It is very likely that Twelfth Night was written for a special occasion on 6th January 1601 at Whitehall in London.

On that evening Don Virginio Orsino, Duke of Bracciano, was Queen Elizabeth's guest of honour. He wrote home, "... there was acted a mingled comedy, with pieces of music and dances ..." but failed to go into further detail. John Manningham, a barrister, was fuller in his description of another performance exactly a year later: "At our feast we had a play called TWELFTH NIGHT, or WHAT YOU WILL, much like the Commedy of Errores, or Menechmi in Plautus, but like and neere to that in Italian called Inganni. A good practise in it to make the Steward beleieve his Lady widdowe was in love with him, by counterfeyting a letter as from his Lady in generall termes, telling him what shee liked best in him, and prescribing his gesture in smiling, his apparaille &c., and then when he came to practise making him beleieve they tooke him to be mad."

TWELFTH NIGHT

by William Shakespeare

In order of appearance

Viola	Patricia Kerrigan
Sebastian twins	David Morrissey
Antonio, a pirate	Patrick Romer
A sea captain	Keith Bartlett
Orsino, Duke of Illyria	Timothy Walker
Curio, his servant	Alex Starr
Olivia, a Countess	Anne White
Malvolio, her steward	Hugh Ross
Valentine, servant to Orsino	Aden Gillett
Sir Toby Belch, kinsman to Olivia	Keith Bartlett
Maria, servant to Olivia	Melinda McGraw
Sir Andrew Aguecheek, suitor to Olivia	Aden Gillett
Feste, a fool	Stephen Simms

Director	Declan Donnellan
Designer	Nick Ormerod
Composer and Musical Director	Joanna MacGregor
Choreographer	Sara van Beers
Company Stage Manager	
and Lighting Designer	Alex Starr (for Tech Run)
Assistant Stage Manager	Mary Askham
Costume Supervisor	Louise Page
Costumes made by	Peter Barr, Hilary Boulton
Set built by	Ken Marples (Scenery)
Set painted by	Sue Lawson Dick, Sharon Seager
Wigs by	Charles
Guitar supplied by	London Guitar Centre
Champagne by courtesy of	Moët & Chandon
Graphic Designer	Iain Lanyon
Photographer	Peter Mares
Administrator	Barbara Matthews

There will be one interval of 15 minutes

Part One lasts approximately 85 minutes

Part Two: 70 minutes

CHEEK BY JOWL

ALFORD HOUSE, AVELINE STREET

LONDON SE11 9DQ

01-793 0153

CHEEK BY JOWL receives financial assistance from the Arts Council of Great Britain and West Midlands Arts

Patricia Kerrigan
photo: Peter Mares



"To the Duke's house, and there saw TWELFTH NIGHT acted well, though it be but a silly play, and not relating at all to the name or day."

Samuel Pepys Twelfth Day 6 January 1662/3

The occasion of Twelfth Night is the feast of the Epiphany when, during the Middle Ages, the Feast of Fools was performed throughout Europe. The world was turned upside down to laughter and relief. In great houses masters waited on servants, in cathedrals a boy might be dressed as a bishop, and the day before the nativity crib was dismantled, a pig might be substituted for the baby Christ in the manger. Ceremonies mocking the rites of religion were indulged in, frequently involving obscenity and profanity. At these events, the chief figure, the Lord of Misrule presided over the activities, directing the chaos.

The ceremony was in part a Christian modification of the ancient Roman feast of Saturnalia and there is evidence that originally the Lord of Misrule was put to death at the end of the proceedings.

The last recorded occasion of the Feast of Fools in England was at Beverley in the fifteenth century, but modified versions persisted and still exist.

To James Joyce an epiphany was the revelation of hidden significance which happens when looking at an object.

"We recognise that it is that thing which it is. Its soul, its whatness leaps to us from the vestment of its appearance. The soul of the commonest object, the structure of which it is so adjusted, seems to us radiant. The object achieves its epiphany".

from Stephen Hero by James Joyce

"The road of excess leads to the palace of wisdom"

William Blake in The Proverbs of Hell

"Love is merely a madness, and, I tell you, deserves as well a dark house and a whip as madmen do; and the reason why they are not so punished is that the lunacy is so ordinary that the whippers are in love too."

As You Like It Act III Sc. 2



Stephen Simms, Hugh Ross, Melinda McCraw
Photo: Peter Marek

CHEEK BY JOWL

"When they saw the star, they rejoiced exceedingly with great joy; and going into the house they saw the child with Mary his mother."

Matthew 2 10-11

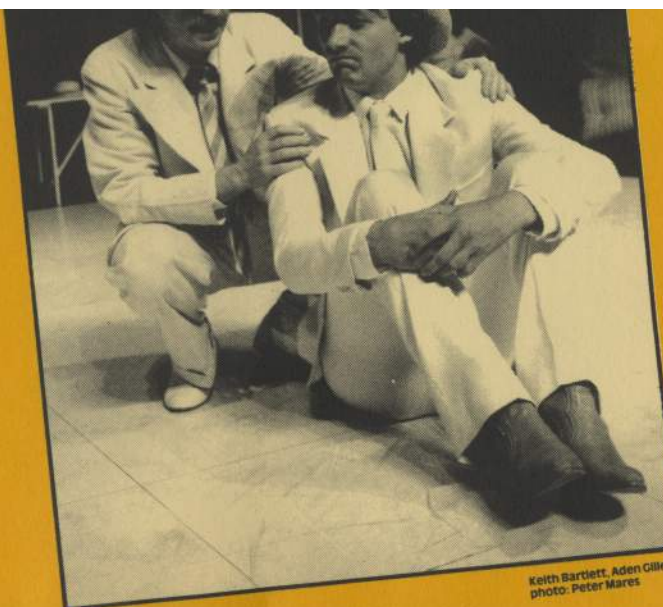
The Feast of the Epiphany is the occasion of the visit to Bethlehem by the three wise men, when for the first time the boy Jesus was perceived as Christ, God incarnate.

An "epiphany" has come to be used, over the centuries, to express a moment of profound revelation, when in an instant, buried truths are seen in their full significance. Perhaps there is significance in the play's odd title. Perhaps by turning the world upside down, through anarchy and chaos, we risk seeing the world as it really is and meeting ourselves.

Stephen Simms
photo: Peter Mares

XX.
A woman's face with Nature's own hand painted
Hast thou, the master-mistress of my passion;
A woman's gentle heart, but not acquainted
With shifting change, as is false women's
fashion;
An eye more bright than theirs, less false in
rolling,
Gilding the object whereupon it gazeth; 6
A man in hue all hues in his controlling,
Which steals men's eyes and women's souls
amazeth.
And for a woman wert thou first created;
Till Nature, as she wrought thee, fell a-doting,
And by addition me of thee defeated,
By adding one thing to my purpose nothing. 12
But since she prick'd thee out for women's
pleasure,
Mine be thy love, and thy love's use their
treasure.

Shakespeare. Sonnet 20

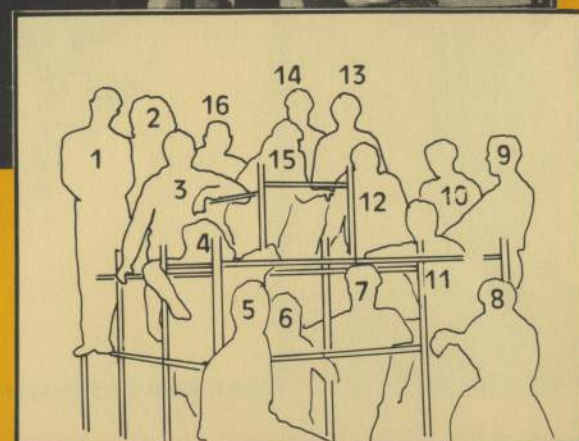


Keith Bartlett, Aden Gillett
photo: Peter Mares



KEY TO PHOTO

1. Patrick Romer
2. Joanna MacGregor
3. Declan Donnellan
4. Patricia Kerrigan
5. Anne White
6. Mary Askham
7. Steven Simms
8. Barbara Matthews
9. Nick Ormerod
10. David Morrissey
11. Timothy Walker
12. Alex Starr
13. Keith Bartlett
14. Aden Gillett
15. Melinda McGraw
16. Hugh Ross



Mary Askham has just completed 3 years at the Arts Educational School. Since then she has spent time doing musical revue. This is her first job with a theatre company.

Keith Bartlett has worked for many rep-theatres including the Sheffield Crucible, Northcott Theatre Exeter, Theatr Clwyd, Library and Contact Theatres in Manchester and Prospect. He has made frequent TV appearances including *Treasure Island*, *Juliet Bravo*, *The Sound of Guns*, *Robin of Sherwood* and *Brookside*. His theatre roles include Max in *Bent*, Guildenstern in *Rosencrantz and Guildenstern are Dead* and Edward in the world premiere of Anthony Minghella's *Two Planks and a Passion*.

David Bryer studied at Bristol University and then stage managed at the Royal Court and the National Theatre (at The Old Vic) with a view to directing. He began teaching in 1968 and was commissioned to write a play for the York Arts Festival in 1973. He translated Racine's *Andromache* for Cheek by Jowl in 1984 and wrote an original play last year. He has recently acted in, directed and edited a video on Shakespeare for Pegasus films.

Declan Donnellan. Freelance productions include improvised plays for the Royal Court Activists, *Don Giovanni* for Scottish Opera Go Round, *Bent* for the Northcott Theatre Exeter, *A Masked Ball* for Opera 80, *The Rise and Fall of Mahagonny* for the Wexford Festival and *Romeo and Juliet* for the Regent's Park Open Air Theatre. Plans include productions for Camery Theatre, Tel Aviv; Comedia Nacional, Montevideo and the Finnish National Theatre.

Aden Gillett trained at RADA. He has worked with the Royal Exchange, Manchester where his roles included Beatley Drummie in *Great Expectations*, Sandy Tyrell in *Hay Fever* and the Honourable Ernest Woolley in *The Admirable Crichton* for which he was nominated for the Best Supporting Actor in the Manchester Evening News Awards. He appeared in *Antony and Cleopatra* at the Chichester Festival Theatre and as Platanov in *Wild Honey* and Jack in *The Importance of Being Earnest* at the Leeds Playhouse. His TV appearances include *Marjory and Men* and *Mr Clay in Mr Clay*, *Mr Clay*.

Patricia Kerrigan trained at Drama Centre after 2 years with the English Speaking Theatre of Amsterdam where roles included Rita in *Educating Rita*, Emma in *Betrayal*, Anna in *Old Times* and Alison in *Look Back in Anger* and Clea in *Black Comedy*. Her films include *The Cool Lakes of Death* for Sigma Films and *The Magic Toyshop* for Granada. This is her professional theatre debut in this country.

Melinda McGraw left RADA in June '86 to join Cheek by Jowl. Highlights of her time at RADA include working with Howard Barker and William Gaskill on the world premiere of *Women Beware Women* before it went to the Royal Court. She appeared in *Better Than a Leech* at the Soho Poly and *Friends Like You* at the Finborough.

Joanna MacGregor read music at Cambridge and studied piano at the Royal Academy of Music. Productions she has written music for include *Pictures of Women* for Channel 4, *Roderick Hudson* and *Beethoven: A Private Grief* for Radio 4, *God's Wonderful Railway* for the Bristol Old Vic, *Vampirella* for the Half Moon Youth Theatre, *Romeo and Juliet* for the Open Air Theatre and *Hamlet* for the Oxford Playhouse. She has performed as a concert pianist at the Barbican and on the South Bank with the LSO and RPO.

Barbara Matthews studied at Durham and City Universities before joining the Old Vic's Marketing Department. She was Marketing Officer for Opera 80 for five years and has worked in a freelance capacity for many different companies. She has been Administrator of Cheek by Jowl since the second tour.

David Morrissey trained at RADA and has worked at the Liverpool Playhouse where he played PC Simon in Nigel Williams's *WCPC*. He has also worked at Stratford East in Henry Living's translation of *The Shattered Jug*. His TV appearances include Willy Russell's *One Summer* in which he played Billy. This is David's first tour.

Nick Ormerod trained at the Wimbledon School of Art and spent a season at the Lyceum Theatre Edinburgh. He has designed *Don Giovanni* for Scottish Opera Go Round, *The Magic Flute* for RACM, *A Masked Ball* for Opera 80, *The Rise and Fall of Mahagonny* for the Wexford Festival, *Romeo and Juliet* for the Open Air Theatre at Regent's Park and productions at York, Exeter and Nottingham. Plans include *The Barber of Seville* for WNO.

Patrick Romer trained at Rose Bruford College and has worked in theatres all over the country in a variety of parts including Scrooge in *A Christmas Carol*, 1st Player in *Rosencrantz and Guildenstern Are Dead*, Bluntschli in *Arms and the Man*, Sir Andrew Aguecheek in *Twelfth Night*, Mitch in *A Streetcar Named Desire*, Dennis in *Loot*, Horatio in *Hamlet* and Horst in *Bent* directed by Declan Donnellan. He is a reader for the RNIB's Talking Books and reads poetry regularly for Radio 3. In 1984 he won 1st prize in a national verse speaking competition.

Hugh Ross went to St Andrew's University and RADA. He has worked in repertory at Leeds Playhouse and was with the RSC for 2 years. Recently he has appeared at the Royal Exchange, Manchester in *The Prime of Miss Jean Brodie*, at the Royal Court and on tour in Joint Stock's *Victory* and in Falkland Sound which was televised, at the Croydon Warehouse in *Wuthering Heights*, and at the Young Vic as John Hale in *The Crucible*. On TV Hugh has appeared in many series including *Anna Karenina*, *Jury*, *Dempsey and Makepeace* and *The Pickwick Papers*.

Stephen Simms took an honours degree at Bristol University and trained at RADA. He joined the RSC where parts included Lord Rivers in *Richard III*, Scroop in *Henry V*, Luciano in *Hamlet*, Balthazar in *The Merchant of Venice* and Luka in *Nicholas Wright's The Desert Air*. He appeared in Central TV's *Murphy's Mob* and most recently played *The Nurse* in the Orchard Theatre's *Romeo and Juliet*.

Alex Starr has visited almost every major theatre during his extensive touring career. Firstly with *Children of A Lesser God* and more recently with *Charlie and the Chocolate Factory*. Other career highlights include a season at the Nuffield Theatre, Southampton, 3 pantomimes and a season in Jersey. He has also worked for Children's Channel Cable TV.

Sara van Beers trained with Jacques Lecoq in Paris. Movement direction includes *Dr Faustus* at the Lyric, Hammersmith, many productions for the Contact Theatre, Manchester, *Peter Pan* for the Sheffield Crucible, *Hamlet* for Oxford Playhouse Company and *Don Giovanni* and *A Masked Ball* for Opera 80. For Cheek by Jowl she has worked on *Pericles*, *A Midsummer Night's Dream* and *The Man of Mode*. She is Head of Movement at Rose Bruford College.

Timothy Walker played the title roles in *Hamlet* and *Henry V* for the Manchester Youth Theatre and trained at RADA. He spent 2 years with the RSC where productions included *Romeo and Juliet*, *Richard III*, *Titus Andronicus* and *Cressida*, *The Shadow of a Gunman*, *The Fool and Good* in which he also played on Broadway. At Westcliffe he played Clive in *Seasons Greetings*, Creon in *Oedipus Rex* at the Contact, Manchester and Mike in *Not Quite Jerusalem* for Milford Haven. He has recently completed 4 episodes of *Dr Who* to be screened in the autumn.

Anne White trained at Webber Douglas. Roles in which she has appeared include Beattie Bryant in *Roots*, Essie in *The Devil's Disciple*, Desdemona in *Othello* and Frosine in *The Miser*. She first joined Cheek by Jowl to play Emilia in *Othello* and since then has played Peggy O'Dowd in *Vanity Fair*, Cephalus in *Andromache*, Titania and Hippolyta in *A Midsummer Night's Dream* and Lady Townley and Mrs Loveit in *The Man of Mode*.