Twelfth Night
by William Shakespeare

Venue Name
Performance Dates
Performance Time

Insert your school logo here
THE AFTLS APPROACH

For most of his working life, William Shakespeare was a sharer in the King’s Men, London’s leading theatre company. He knew the actors he was writing for and collaborated with them on seeing the plays into performance.

All theatre is a collaboration, of course, and while actors can no longer collaborate directly with Shakespeare, the Actors From The London Stage (AFTLS) company always aims to work with him, respectfully and creatively, throughout the rehearsal process. Our company’s aim is to make his words exert their magic and their power in performance, but we do this in a vital, and perhaps unconventional, way. We have no massive sets to tower over the performers and no directorial concept to tower over the text of Shakespeare’s play. In fact, AFTLS does not have a director at all; instead, the play has been rehearsed by the actors, working together to create theatre, cooperating with each other in their imaginative engagement with the play’s words.

Now the actors ask you, the audience, to perform that same kind of imaginative engagement that Shakespeare was thinking about when, in the Prologue to Henry V, he instructed his spectators: “Think, when we talk of horses, that you see them; / Printing their proud hoofs i’ the receiving earth / For ‘tis your thoughts that now must deck our kings.”

Now the actors seek a new collaboration, working with you, the audience, in the way that only live theatre can. It is not a hard job for people to do, even though we are now used to having everything shown us on screen, and even though we usually no longer rely on the powers of the imagination and collaboration to bring a play’s world into being. If you share the fun of collaborating with us, then the excitement of the performance will be richly rewarding for you and for the actors, for this special act of working together, actors and audience combined, marks the latest stage of that long journey Twelfth Night has made from Shakespeare’s writing the play with and for the actors he knew so well. So, tonight, watch and listen and “Let us... / On your imaginary forces work.”

Peter Holland
McMeel Family Chair of Shakespeare Studies,
University of Notre Dame
Academic Director, Actors From The London Stage

ABOUT ACTORS FROM THE LONDON STAGE

Actors From The London Stage (consisting of five British Shakespearean artists from such companies as the Royal Shakespeare Company, the Royal National Theatre of Great Britain, and Shakespeare’s Globe Theatre, among others) is an educational program developed by Homer Swander at the University of California, Santa Barbara. The theatre company is now based in London and at the University of Notre Dame. The artists devote a large part of their time to lectures, workshops, seminars, and informal meetings with students. Their stay provides students and faculty with a unique opportunity both to observe extraordinary performances and to discuss literature and the art of theatre in depth with some of the most talented artists from some of the most important theatre companies in the world.

Founder
Homer Swander

Academic Director
Peter Holland

Founding Directors
Tony Church
Lisa Harrow
Bernard Lloyd
Sir Patrick Stewart

Associate Directors
David Acton
Bruce Alexander
Gareth Armstrong
Caroline Devlin
Tim Hardy
Vivien Heilbron
Stephen Jenn
Rina Mahoney
Martin Parr
Matthew Radford
David Rintoul
Eunice Roberts
Alison Skibbe
Christopher Staines
Lucy Tregaar

ABOUT SHAKESPEARE AT NOTRE DAME

Actors From The London Stage is a national outreach program of Shakespeare at Notre Dame. Shakespeare at Notre Dame consists of the McMeel Family Chair in Shakespeare Studies, the Ryan Producing Artistic Director, the Notre Dame Shakespeare Festival, Actors From The London Stage, ancillary lectures and events, and library collections. Shakespeare at Notre Dame’s mission is to become a pre-eminent venue for the study and performance of the works of Shakespeare, providing Notre Dame and the wider community with an on-campus culture steeped in the works of William Shakespeare — both on the page and on the stage.

Actors From The London Stage
230 DeBartolo Performing Arts Center
Notre Dame, IN 46556

Phone: 574.631.3777
E-mail: aflts@nd.edu
Web: www.aflts.org
THE PLAYERS

Dan Winter  
Orsino, Feste, Fabian

Richard Daniel Stacey  
Sir Toby Belch, Antonio, Valentine, Priest

Jennifer Higham  
Viola, Sebastian

Katherine Heath  
Olivia, Maria, officers

Michael Palmer  
Malvolio, Sir Andrew Aguecheek, Curio, Sea Captain

ABOUT THE PLAYERS

Dan Winter trained at the Bristol Old Vic Theatre School. This is his second tour with AFTLS, previously touring in Macbeth. The bulk of his work as an actor has been classical theatre, with companies such as the National Theatre and Shakespeare at the Tobacco Factory. Stage work includes Comedy of Errors, Richard II, Henry V, Every Good Boy Deserves Favour, Antony & Cleopatra, Macbeth, A Doll’s House and various new writing, including I Remember Green, Rabbit Ears and Pavement. In addition to stage work, Dan has worked in television and radio, and various short film projects.

He has taught and led workshops in drama schools, youth groups, primary and secondary schools, universities and colleges, mainly in Shakespeare, Voice and Stage Combat. He regularly teaches acting for the Bath Academy of Musical Theatre and Stagecoach Performing Arts.

Richard Daniel Stacey trained as a teacher and taught Law, Business Studies, English, and English as a Foreign Language, before becoming an actor. Highlights include hiding under tables and telling ghost stories to Greek 6-year-olds and trying to teach contract law to disaffected teenage apprentice bricklayers in Sheffield. Richard was also a Head of Department in a busy and successful Sixth Form College. Acting highlights include being part of the Hamlet tour for AFTLS in 2006, playing Caliban in The Tempest on tour in Russia and Romania after only 12 hours rehearsal, and playing 28 parts as well as 9 musical instruments in a version of Robin Hood at the National Theatre. He was also a very small part of the movie Atonement. Richard has been lucky to have worked with great directors like Sir Peter Hall, John Caird, Marianne Elliot and Declan Donnellan. However, Richard’s best experience and greatest privilege has been meeting and working with Sir Alan Ayckbourn.

Jennifer Higham most recently toured with Actors From The London Stage during the Spring 2010 production of Romeo and Juliet where she performed the roles of Juliet and Benvolio. She has worked on many stages in London including the National Theater – The Pillowman, Hamstead Theatre – Clever Dick, Gate Theatre – The Internationalist, Trafalgar Studios – Lovely and Misfit, and several plays at the Orange Tree Theatre. Film includes Cassandra’s Dream for Woody Allen; Metamorphosis and a featured role in Ella Enchanted with Anne Hathaway and Cary Elwes. Recent television includes the highly acclaimed Crooked House and several BBC productions.

Katherine Heath trained at RADA. Her recent credits include playing Miss Cesewell in the famous, longest-running show in the world, The Mousetrap, Theatre credits include the title role in the RSC’s Alice in Wonderland. Trixie in the West End production of Daisy Pulls It Off, The Chalk Garden. Bill Kenwright number one tour - The Shell Seekers, PW Productions number one tour - Game Plan, Manchester Library Theatre - The Chimes, the Southwark Playhouse, the world premiere and UK number one tour of Terms of Endearment with Linda Gray, an open-air tour of The Taming of the Shrew, and a new musical version of The Baggar’s Opera by Grant Olding with The Changing-Hazlitt Theatre company. Television credits include Beech is Back for ITV. Film credits include: Three Minute Moments and Prisoners of The Sun. Katherine has recorded numerous radio dramas for Radio 4 including Georg Silverman’s Explanation with Paul Scofield.

Katherine has run drama workshops for Cinematic in Belfast and also teaches Performing Arts at Hurtwood House.

Michael Palmer trained at Webber Douglas Academy, London. He has worked in all fields of the industry. Play credits include a tour of Friend or Foe by Michael Murpogo, A Doll’s House – Cambridge, Taming of the Shrew – Oxford, title role in Volpone at Wilton’s Music Hall, London; The Country Wife at the Bridewell Theatre, London. City Wires Confederacy - Greenwich; Hamlet, King Lear, and The Merchant of Venice all for Compass Theatre Company; Gamblers at BAC. Descent: The Diary of a Madman, a one man show for Edinburgh and King’s Head. London: The Mysteriees at the Orange Tree in Richmond: Breaking the Code. As You Like It, and The Real Thing in Basingstoke. He also has recorded numerous Shakespeare plays on CD. Musicals include the recent national tour of Footloose, The Wedding Singer and Sing-along-a-Abba which toured and ran at the Whitehall Theatre, London: Company at Westcliff and the title role in Did You, Dr Crippen? at the Trafalgar Studios, London. On television Michael has appeared in Bear Behaving Badly, How Not to Live Your Life, Waking the Dead, Casualty, and Wish Me Luck for LWT. He also teaches Drama at the Sylvia Young Theatre School, London.
THE STORY

Orsino, the Duke of Illyria, is in love with his neighbor, the Countess Olivia. She has sworn to avoid men’s company for seven years while she mourns the death of her brother, so rejects him. Nearby a group of sailors arrive on shore with a young woman, Viola, who has survived a shipwreck in a storm at sea. Viola mourns the loss of her twin brother Sebastian and decides to disguise herself as a boy, which, in turn, leads her to get work as a page to Duke Orsino.

Despite his rejection Orsino sends his new page Cesario (Viola in disguise) to woo Olivia on his behalf. Viola goes unwillingly as she has already fallen in love at first sight with the Duke. Olivia is attracted by the ‘boy’ and she sends her pompous steward, Malvolio, after him with a ring.

Olivia’s servant, Maria, her uncle, Sir Toby Belch, and Sir Toby’s friend, Sir Andrew Aguecheek – whose own affections for Olivia are being exploited by Sir Toby in an effort to fleece him of his money - all conspire to reveal Malvolio’s infatuation with Olivia. By means of a false letter they trick him into thinking his mistress Olivia loves him. Malvolio appears in yellow stockings and cross-garters, smiling as they have told him to in the letter. Unaware of the trick, Olivia is horrified and has Malvolio shut up in the dark as a madman.

Meanwhile, Sebastian, who has also survived the shipwreck, comes to Illyria. His sea-captain friend, Antonio, is a wanted man for piracy against Orsino. The resemblance between Cesario and Sebastian leads the jealous Sir Andrew to mistakenly challenge Cesario to a duel. Antonio intervenes to defend Cesario whom he thinks is his friend Sebastian, and is arrested. Olivia has in the meantime met and become betrothed to Sebastian.

Cesario is accused of deserting both Antonio and Olivia when the real Sebastian arrives to apologize for fighting Sir Toby. Seeing both twins together, all is revealed to Olivia. Orsino’s fool, Feste, brings a letter from Malvolio and on his release the conspirators confess to having written the false letter. Malvolio departs promising revenge. Maria and Sir Toby have married in celebration of the success of their device against the steward.

The play ends in a declaration of marriage between the Duke and Viola, and it is learned that Toby has married Maria.

SCENE BREAKDOWN

Act 1, Scene 1: Duke Orsino’s palace
Act 1, Scene 2: The sea coast
Act 1, Scene 3: Olivia’s house
Act 1, Scene 4: Duke Orsino’s palace
Act 1, Scene 5: Olivia’s house
Act 2, Scene 1: The sea coast
Act 2, Scene 2: A street
Act 2, Scene 3: Olivia’s house
Act 2, Scene 4: Duke Orsino’s palace
Act 2, Scene 5: Olivia’s garden

Act 3, Scene 1: Olivia’s garden
Act 3, Scene 2: Olivia’s house
Act 3, Scene 3: A street
Act 3, Scene 4: Olivia’s garden
Act 4, Scene 1: Before Olivia’s house
Act 4, Scene 2: Olivia’s house
Act 4, Scene 3: Olivia’s garden
Act 5, Scene 1: Before Olivia’s house

There will be one 15-minute intermission.

The use of cameras and recording devices in this theatre is strictly prohibited. Please make sure your pagers and cell phones are turned off as a courtesy to the actors and those around you.

N.B. Please note that the above Scene Breakdown text is optional. This text can be omitted and this entire page can be used by the host school for special thanks, production crew credits, etc.
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