

ADELAIDE UNIVERSITY
THEATRE GUILD

Shakespeare's
"TWELFTH NIGHT"

AT THE HUT
APRIL
10, 11, 12,
17, 18, 19,
1945.

TWELFTH NIGHT

What we are offered in "Twelfth Night" is a fine proportioning and blending of elements all light in themselves, and all already familiar. There is here and there a beautiful eloquence; there are moments of pathos most deftly touched in

(She never told her love,
But let concealment like a worm i' th' bud
Feed on her damask cheek . . .);

there are odd pieces of drifting emotion, as in the sea-captain's fondness for Sebastian. But the art of the play consists not in the fullness or development of any one element; it consists rather in the tact with which nothing is taken too far, in the skill with which the various elements are made to meet and blend at what a painter might call the "edges" of the composition. In "Twelfth Night" we watch Shakespeare expending much artistry, much virtuosity, in his constant task of coping with the greediness of an Elizabethan audience—even of a sophisticated audience such as the Inns of Court would provide.

Nothing is taken too far; nothing is over-developed; sundry elements are blended into a beautifully-proportioned diversion. And few of these elements are new. This greedy audience is not only being given fare hazardously varied if served up by an inferior cook; it is being given again the cake it has eaten already. There is scarcely a theme or a situation in "Twelfth Night" that Shakespeare had not used already. Here are the mistaken identities of "The Comedy of Errors," the vow of seclusion of "Love's Labour's Lost", the disguised heroine of "As You Like It", the hero's lover-like friend of "The Merchant of Venice", the gulling letter from "Much Ado About Nothing", the old rogue knight and his simple friend and butt of the Falstaff cycle. Some of these elements are less rich and strong than they were before; there is, as it were, a deliberate effect of echoes, of a blended music drawing away. The thing would be noisy and garish were we up with it—like the chaos of a great unwieldy hunt as the horns sound and orders are shouted and jokes and words of gallantry and compliment exchanged, with harness and bells a-jangling and hounds baying the while. But the cavalcade, brave and motley, has moved far down the glades and ridings; the music as it comes back to us has grown elfin; the voices are immortal and far-away. Despite the robustness and immediacy of much of its humour, the play has this quality chiefly, as of some deliberate act of retrospection. Nobody knows who wrote the final song—Armin or another, it may well have been—but no good producer will ever leave it out:

When that I was a little tiny boy,
With hey, ho, the wind and the rain:
A foolish thing was but a toy,
For the rain it raineth every day.

In "A Midsummer Night's Dream" the Athens of Theseus boasts an English nine-men's-morris filled up with mud, and it may be that we owe this poetry to a playhouse comedian's topical song on another wet season. But poetry it is—poetry as well as rigmarole—in virtue of its strange congruence with this last garnering, this gleaning even, of the great level sunlit field of Shakespearean comedy. The pleasant harvest is over, and the last wains have rolled home—a timely harvest-home, for clouds, after all, have been a long time gathering, and now the rains have come. A great while ago the world began, and Illyria belongs with that early time. Already Jaques has eaten his bitter apples in the garden, Claudio and Isabella are waiting in the wings, and in the green-room mad Hamlet is finding himself an inky cloak. And these in their close attendance testify to Shakespeare's power of constructing finely and lovingly out of materials which are already fading in his hands.—J.I.M.S.

PRODUCER'S NOTE

Some deletions of the text and minor re-arrangement of scenes have been necessary to bring the play within something of the order of two and a half hours' playing time. Where cuts have been made in the text they have been confined to the less important prose dialogues without—it is hoped—noticeable loss of plot detail. The minor re-arrangement of scenes aids swift movement and time sequence, but has no effect on Shakespearean climax and anti-climax. Precedent for this re-arrangement ranges from Henry Irving to Michael Chekov.

—Colin Ballantyne.

THE CAST

ORSINO (Duke of Illyria)	- - - -	ROBERT MACFARLANE
VALENTINE	- - - -	GEORGE McCULLOCH
CURIO	- - - -	ROBERT LEACH
PAGES (Attendants on Orsino)	-	MICHAEL ROBERTSON JOHN RODER BETTY ANNE ROBERTSON
A SEA CAPTAIN (Friend to Viola)	-	VICTOR CASTELLO
VIOLA	- - - -	ENID BROWN
SEBASTIAN (Brother to Viola)	- -	THOMAS BROWN
ANTONIO (Friend to Sebastian)	- - -	JOHN HILL
OLIVIA	- - - -	GWENNETH BALLANTYNE
MARIA (Olivia's Woman)	- - -	MIGNON MICHELL
SIR TOBY BELCH (Uncle to Olivia)	- - -	OWEN EVANS
SIR ANDREW AGUECHEEK	- - -	ROY LEANEY
MALVOLIO (Steward to Olivia)	- - -	ALAN DUNSTAN
FABIAN	- - - -	O'DELL CROWTHER
FESTE (The Clown)	- - - -	JOHN WARD
ATTENDANTS UPON OLIVIA	- - -	JANET PAINE JUDITH STOKES
OFFICERS	- - - -	JOHN MANUEL VICTOR CASTELLO

Scene: Illyria. In and near the houses of Olivia and Orsino.
Also the Sea Coast.

Production under COLIN BALLANTYNE

Assistants to Producer	- - -	GWEN GODDARD and H. WATSON
Setting	- - -	MICHAEL JAMES and GWEN WALSH
Lighting	- - -	ROLAND FORSS and BRUCE WALTON
Mechanician and Electrician	- - -	H. KOLLOSCH

Our thanks to Mr. Harold Parsons for arrangement of music and to Mrs. Cliff Cornish, Margaret Adey, Carmel Hakendorf, Brenton Langbien (violins); Robert Hecker (flute) and James Crouchley (clarinet) for their kind assistance.

THE THEATRE GUILD

Patrons:

Professors E. Harold Davies and J. G. Cornell
Dr. Charles Fenner and Mr. Frank Johnston.

President:

Professor J. I. M. Stewart

Committee:

Dr. T. D. Campbell	Miss Mignon Michell
Mr. Sydney A. Downie	Miss Janet Paine
Miss Patricia Hackett	Mr. Allan Sierp
Miss Barbara Howard	Miss C. Teesdale Smith
Mr. Leo Howard	Miss Gwen Walsh
Mr. Herbert Kollosche	Mr. Bruce Williams
Mr. Roy Leaney	Mrs. Roma Williams
Dr. E. McLaughlin	

Communications and enquiries may be addressed to the Hon. Secretary and subscriptions sent to the Hon. Treasurer, care University. Subscriptions may also be paid on the evenings of performances.

A Conservatorium Class for the study of Opera and Stage Technique is conducted under the direction of Miss Barbara Howard. Members of the Theatre Guild are privileged to become members of this class at a reduced fee. The study in stage technique forms a compact portion of this course, and will prove very helpful to members desiring training in stage work. Particulars can be obtained from the Hon. Secretary of the Theatre Guild.

Next Production: J. B. Priestley's "They Came to a City", under the direction of Miss Thelma Baulderstone.

Anyone specially interested in any section of back-stage work should communicate with the Hon. Secretary.