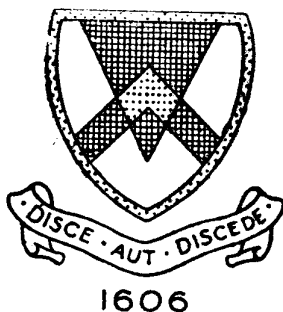


THORNBURY GRAMMAR SCHOOL



presents

TWELFTH NIGHT

by
WILLIAM SHAKESPEARE

Thursday, 2nd December, 1965

Friday, 3rd December, 1965

Saturday, 4th December, 1965

CAST

Orsino's Court

DUKE ORSINO	Peter Brand
CURIO	Stephen Earley
VALENTINE	Dean Pepall
OFFICERS	Jonathan Appleby: Roger Steer

Olivia's Court

COUNTESS OLIVIA	Irena St. John Brooks
MARIA	Mary Paddock
GENTLEWOMAN	Lesley Hill
SIR TOBY BELCH	Brian Organ
SIR ANDREW AGUECHEEK	Stephen Evans
MALVOLIO	Ian Turnbull
FESTE	John Trayhurn
FABIAN	Nicholas Tazewell
PRIEST	Dean Pepall

The Shipwrecked

VIOLA	Heather Northover
SEBASTIAN	Richard Atherton
ANTONIO	Guy Cudmore
SEA CAPTAIN	Paul Jaques

	Andrew Browning
	David Goode
SAILORS	Michael Powell
	Malcolm Grosvenor

Directed by Mr. A. J. SEELY
Assisted by Diana Huntley

Music played by :

Christopher Bell, oboe and recorder

Susan Gait, violin

Philip Higgins, violin

Sally Bennet, viola

Paul Massey, cello

Arranged and directed by Miss I. P. Astbury

Stage Manager	Mr. C. A. Jaques
Business Manager	Mr. L. R. Gwilliams
Wardrobe	Miss P. A. Morris
Sound	Mr. J. A. Stubbs
Lights	Mr. P. J. Ingram
Prompt	Frances Haste Paul Jaques
Stage staff	Paul Jaques Susan Marshall David Goode Malcolm Grosvenor Michael Powell

Our thanks must also go to all those other pupils and members of staff who have helped in so many different ways.

The play is set in Illyria: at the courts of the Duke Orsino and the Countess Olivia; in the streets; and on the beaches.

There will be one interval of 20 minutes.

PRODUCTION IN THE ROUND

Many members of the audience will probably have been somewhat surprised when they entered the hall to see the way in which it is arranged for tonight's production. Despite the many experiments that have taken place in professional and amateur drama, it is still relatively rare to see a Shakespeare play produced 'in the round'—that is, with the audience sitting all round the acting area. Strangely enough, it is very likely that this is the way in which 'Twelfth Night' was first performed and indeed many people would argue that nearly all Shakespeare's plays were written to be produced in the round. This alone, however, would not provide a very good reason for the experiment we offer you tonight. Perhaps a better and more pressing argument is the inadequacy of the school hall for any sort of dramatic presentation, let alone a Shakespeare play with a cast of over twenty. When, as in the last act of 'Twelfth Night', there are twelve actors on stage at the same time, the permanent stage, on which some of the audience are now sitting, becomes so crowded as to prevent any effective movement at all. The present acting area is in fact hardly any larger, but because the audience are all round it there is much greater freedom of movement for the actors. This leads on to the best reason of all for production in the round—that it is realistic. The traditional stage, with all the audience looking through a picture frame at a moving picture is very artificial and this is an attempt to overflow the limitations of the proscenium stage and involve the audience in the action of the play. We hope that we shall succeed in this and that you will enjoy tonight's performance—without those of you who are sitting in the front row becoming accidentally too involved in the action!

A.J.S.