

March 11, 12 and 13, 1968

PROSPECT PRODUCTIONS LIMITED

(Director : Toby Robertson)

present

DAVID BARON

GARY BOND

SHEILA GISH

BARI JONSON

DINSDALE LANDEN

RONNIE STEVENS

ANTONY WEBB

GILES BLOCK

HELEN FRASER

WILLOUGHBY GODDARD

DAVID KING

GORDON REID

FIONA WALKER

DREW WOOD

in

TWELFTH NIGHT

by William Shakespeare

Director : Toby Robertson

Designer : Robin Archer

Lighting : Tony Corbett

Composer : Benjamin Pearce Higgins

Musicians : Adrian Harman

Tony Reiss

During the second half of this week Prospect Productions will be presenting "**No Man's Land**," a new play by John Wilson. Please see the end of this programme for more details.

TWELFTH NIGHT

Pepys (1633-1703)—After dinner to the Duke's house, and there saw 'Twelfth Night' acted well, though it be but a silly play, and not related at all to the name or day.

Hazlitt (1778-1830)—This is justly considered as one of the most delightful of Shakespeare's comedies. It is full of sweetness and pleasantry. It is perhaps too good-natured for comedy. It has little satire, and no spleen. It aims at the ludicrous rather than the ridiculous. It makes us laugh at the follies of mankind, not despise them, and still less bear any ill-will towards them. Shakespeare's comic genius resembles the bee rather in its power of extracting sweets from weeds or poisons, than in leaving a sting behind it. He gives the most amusing exaggeration of the prevailing foibles of his characters, but in a way that they themselves, instead of being offended at, would almost join in to humour; he rather contrives opportunities for them to shew themselves off in the happiest lights, then renders them contemptible in the perverse construction of the wit or malice of others.

Samuel Johnson (1709-1784)—This play is in the graver part elegant and easy, and in some of the lighter scenes exquisitely humorous. Aguecheek is drawn with great propriety, but his character is in a great measure, that of natural fatuity, and is therefore not the proper prey of a satirist. The soliloquy of Malvolio is truly comic; he is betrayed to ridicule merely by his pride. The marriage of Olivia, and the succeeding perplexity, though well enough contrived to divert on the stage, wants credibility, and fails to produce the proper instruction required in the drama, as it exhibits no just picture of life.

Harley Granville-Barker (1877-1946)—'Twelfth Night' is, to me, the last play of Shakespeare's golden age. I feel happy ease in the writing, and find much happy carelessness in the putting together. It is akin to 'The Two Gentlemen of Verona' (compare Viola and Julia), it echoes a little to the same tune as the sweeter parts of the 'Merchant of Venice,' and its comic spirit is the spirit of the Falstaff scenes of 'Henry IV,' that are to my taste the truest comedy he wrote. There is much to show that the play was designed for performance upon a bare platform stage without traverses or inner rooms or the like. It has the virtues of this method, swiftness and cleanness of writing and simple directness of arrangement even where the plot is least simple. It takes full advantage of the method's convenience. The scene changes constantly from anywhere suitable to anywhere else that is equally so. The time of the play's action is any time that suits the author as he goes along. Scenery is an inconvenience.

Charles Lamb (1775-1834)—Malvolio is not essentially ludicrous. He becomes comic but by accident. He is cold, austere, repelling; but dignified, consistent, and, for what appears, rather of an over-stretched morality.

John Dover Wilson (born 1881)—Differences of rank meant so much to the men of the Elizabethan age—so incalculably much more than they do to us—that the dreams of Malvolio would have seemed to them preposterous to a degree which we are unable to appreciate.

First performance: Leslie Hotson in 'The First Night of Twelfth Night' (1954) has showed that the play was commissioned for performance before the Queen and court at Whitehall on Twelfth Night (January 6th) in 1601 to celebrate the splendid visit of Virginio Orsini, Duke of Bracciano.

TWELFTH NIGHT

OR, WHAT YOU WILL

by William Shakespeare

Dramatis Personae

The Flute Player	TONY REISS
The Guitar Player	ADRIAN HARMAN
Orsino, Duke of Illyria	ANTONY WEBB
Curio { gentlemen attending {	DREW WOOD
Valentine { on the Duke {	RICHARD MORANT
Viola, sister to Sebastian	FIONA WALKER
A Sea Captain, friend to Viola	GILES BLOCK
The Countess Olivia	SHEILA GISH
Sir Toby Belch, uncle to Olivia	WILLOUGHBY GODDARD
Malvolio, steward to Olivia	BARI JONSON
Maria, gentlewoman to Olivia	HELEN FRASER
Sir Andrew Aguecheek	DINSDALE LANDEN
Feste, a clown { servants to {	RONNIE STEVENS
Fabian, a young clown { Olivia {	GORDON REID
Sebastian, brother to Viola	GARY BOND
Antonio, friend to Sebastian	DAVID KING
First Officer	GILES BLOCK
Second Officer	DAVID BARON
A priest	DREW WOOD
Lords, sailors, officers and other attendants	PAULINE DRAKE IVOR GOODMAN NICHOLAS PASHLEY

SCENE :

Illyria: In and around Orsino's court and Olivia's house

There will be two intervals of 12 minutes when coffee, soft drinks and ice cream will be available. For evening performances, the Theatre Bar will also be open.

THE MEMBERS OF THE COMPANY

HELEN FRASER is probably best known for her film roles—Barbara in "Billy Liar," Yvonne in "A Kind of Loving"—and her many television appearances. She played Linda Bradshaw in "Way Off Beat," a BBC Wednesday Play.

SHEILA GISH appeared in the film, "Darling," and was seen in the West End in the part of Bella Hedley in "Robert and Elizabeth." Her last appearance for Prospect was as Dolly Wilcox in "Howards End."

FIONA WALKER has won high praise in the part of Liddy, confidante of Bathsheba, in the award winning film "Far From The Madding Crowd." She also played the leading role of Lucy in the Prospect production of "A Room With A View," directed by Toby Robertson, at last year's Edinburgh Festival.

DAVID BARON has worked mainly in television recently: he played Ralpachan, a monk, in several episodes of "Dr. Who" for the BBC and Mike Szabo in "The Troubleshooters."

GILES BLOCK spent two years at Nottingham Playhouse, where he is best remembered for his performance as Aston in "The Caretaker" and as Alec in "Bread and Butter."

GARY BOND's first big stage success was Pip in "Chips With Everything" in London and on Broadway. Other recent successes include the musical "On the Level" at the Saville, and Boswell in a BBC TV colour film, "The Highland Jaunt," a re-creation of Boswell and Johnson's highland tour. He played Pip in "Great Expectations" on BBC TV.

WILLOUGHBY GODDARD's stage appearances include the Cardinal in "A Man For All Seasons" and Mr. Bumble in the musical "Oliver" for two years on Broadway. His most recent films include "The Wrong Box," "Georgy Girl" and "The Charge of the Light Brigade."

BARI JONSON, a Jamaican, has worked as an actor and dancer all over Europe and has appeared on television in episodes of "The Power Game," "The Avengers" and "The Troubleshooters."

DAVID KING has played for the leading classical British companies: Stratford-on-Avon, the Old Vic, the Bristol Old Vic, the New Shakespeare Company of Regent's Park and the Haymarket Theatre Company for whom he played Sir Anthony Absolute opposite Margaret Rutherford.

DINSDALE LANDEN has most recently been appearing as the lead in BBC TV series including "The Spies" (as Richard Cadell). In Regent's Park he played the leading parts in "Henry V" and "The Taming of the Shrew." London plays include "The Provok'd Wife" at the Vaudeville—a Prospect Production by Toby Robertson—and "The Gentle Avalanche" at the Royal Court.

GORDON REID appeared in the ABC TV series "Sat'day While Sunday"; he played the leading part in a most successful Wednesday play for BBC TV, "Way Off Beat," directed by Toby Robertson. He also played Trinculo in "The Tempest," the Moucher in "The Gamecock" and Dr. Arne in "'Madam' said Dr. Johnson" for Prospect.

RONNIE STEVENS has starred in many revues: "Intimacy at 8.30," "For Amusement Only" and "The Lord Chamberlain Regrets." Film appearances include the "Carry On" series, "Those Magnificent Men in Their Flying Machines" and "Smashing Time." For Prospect Productions he played the leading role of Sir Fopling Flutter in "The Man of Mode."

ANTONY WEBB has worked with many repertory companies, including Ipswich, Nottingham and Bristol, where he played amongst other leading roles, Roberts in "Strife," Mirabell in "The Way of the World" and Thomas More in "A Man For All Seasons." For Prospect he played Garrick in "'Madam' said Dr. Johnson" and Lord Edgar in "Thieves Carnival."

DREW WOOD has played for Prospect many times; he was Francisco in "The Tempest," the Town Crier in "'Madam' said Dr. Johnson" and Portsmouth Jack in "The Gamecock." Most recently he played Tom Errand in "The Constant Couple," which transferred to London.

DIRECTOR, DESIGNER, COMPOSER, MUSICIANS

TOBY ROBERTSON became Artistic Director of Prospect in 1964, since when he has directed sixteen of the company's twenty-one productions, including "The Tempest" and "A Murder of No Importance," both seen in Belfast and, most recently, for the Edinburgh Festival "A Room With A View," an adaptation of E. M. Forster's novel. **ROBIN ARCHER's** work for Prospect in 1966/67 included "The Tempest" and "A Murder of No Importance." In 1967 he also designed "The Constant Couple" and "A Room With A View." His designs for the Bristol Old Vic include "The Italian Girl," opening in the West End in February. **BENJAMIN PEARCE HIGGINS** has composed music for eight Prospect productions, "The Man of Mode," "Thieves' Carnival," "'Madam' said Dr. Johnson" . . . , "The Tempest," "The Gamecock," "The Constant Couple," "The Cherry Orchard" and "A Room With A View." **ADRIAN HARMAN** has performed in New York and Canada, where he presented a solo programme during the Stratford (Ontario) Shakespearean Festival and appeared on CBC Radio and Television. He has appeared at the Festival Hall. **TONY REISS** studied at the Royal College of Music under Pat Lynden and John Francis, and under Karl-Heinz Toller in Salzburg. He won a prize at the Llangollen International Eistedfodd.

PROSPECT PRODUCTIONS

Prospect Productions, founded by Elizabeth Sweeting and Iain Mackintosh in 1961, is the only major state subsidised company in Great Britain wholly committed to a touring policy. Since the summer of 1964, when Toby Robertson became Director of Productions, Prospect has presented twenty-four productions at twenty-five theatres throughout Great Britain. Sixteen of these plays have been directed by Toby Robertson, including: two earlier Shakespearian productions, "Macbeth" and "The Tempest"; three Restoration comedies, "The Soldier's Fortune," "The Confederacy" and "The Man of Mode"; and two especially commissioned new plays "'Madam' said Dr. Johnson" and "A Room With a View," based on the novel by E. M. Forster, which achieved immense success at last year's Edinburgh Festival. The Associate Director is Richard Cottrell, who translated and produced "The Cherry Orchard"; it was he who cast Lila Kedrova as Madame Ranyevskaya, who won for this, her first appearance on the English stage, the Evening Standard Award as Actress of the Year.

The "Twelfth Night"/"No Man's Land" tour opened in Croydon on 23rd January. "Twelfth Night" played alone at Croydon, Cambridge and Belfast—"No Man's Land" also played alone at Cambridge later in the tour—and the two plays were seen in repertoire at Sunderland and Bury St. Edmunds. The tour ends here in Southampton on March 16th.

Set built by Alex Macpherson and Brian Whittle (by arrangement with the Cambridge Arts Theatre Trust) and painted by Michael Clarke. Principals' costumes by Parkers; other costumes by Henrietta Webb, Jane Hamilton and L. & H. Nathan. Hats by Nuala Willis, Fiona Willis and Sally Long. Boots and shoes by Gamba Ltd. Wigs by Wig Creations. Firearms by Bapty & Co. Ltd. Fishing tackle kindly supplied by Moss Bros. of Covent Garden. Swords by Robert White & Sons. Pheasants by Edward Gerrard & Sons Ltd. Horse and statues built by Armour & Props. Additional Lighting by Theatre Projects (Lighting) Ltd.

Production photographs by Michael Peto

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For PROSPECT PRODUCTIONS LIMITED

Direction

Director of Productions TOBY ROBERTSON
Associate Director RICHARD COTTRELL
Administrator IAIN MACKINTOSH

Permanent Staff

Deputy Stage Manager FRANCIS WOOLLEY
Wardrobe Supervisor JENNIFER ALDEN
Personal Secretary to the Administrator DINAH BONNELLA
Publicity VIVIEN ETRIDGE (WEL 4793)

For the current Production

Company Manager RICHARD CASWELL
Assistant Stage Managers PAULINE DAKE
IVOR GOODMAN
RICHARD MORANT
NICHOLAS PASHLEY
CHRISTINE REID
Wardrobe Assistant FELICITY TAYLOR

For NUFFIELD THEATRE

Licensee D. A. SCHOFIELD
Business Manager JOAN H. ABBS
Technical Manager G. L. S. BATTY
Chief Electrician DEREK JONES

In accordance with the requirements of the licensing authority:

- 1 The audience may leave at the end of the performance by all exit doors.
- 2 All gangways, corridors, staircases and passageways which afford a means of exit shall be kept entirely free from obstruction.
- 3 Persons shall not be permitted to stand or sit in any of the gangways except in positions authorised by the licensing authority and in the numbers indicated in the notices exhibited in those positions.
- 4 The safety curtain shall be lowered and raised at each performance in the presence of the audience.

The management reserves the right to refuse admission, also to make any alteration in the cast which may be rendered necessary by illness or other unavoidable causes.

The taking of photographs in the theatre is forbidden