



LITTLE THEATRE OF THE ROCKIES

COLORADO STATE COLLEGE OF EDUCATION



GREELEY

THE LITTLE THEATRE OF THE ROCKIES

presents

Twelfth Night

a comedy by

WILLIAM SHAKESPEARE

Helen Langworthy, Director

Welby Wolfe, Technical Director

THE CAST

FESTE, A CLOWN - - - - -	Donald Shores
DUKE ORSINO - - - - -	Leo Sullivan
CURIO - - - - -	Roger Jackson
VALENTINE - - - - -	Charles Gaul
SEA CAPTAIN - - - - -	Jerome Kessenich
VIOLA - - - - -	Sidney Derington
SIR TOBY BELCH - - - - -	Robert Anderson
SIR ANDREW AGUECHEEKE - - - - -	Charles Montgomery
COUNTESS OLIVIA - - - - -	Lynn Denning
MARIA - - - - -	Lynette Schleicher
MALVOLIO - - - - -	Jack Schlaefle
FABIAN - - - - -	Robert Antrim
SEBASTIAN - - - - -	Robert Canetta
ANTONIO - - - - -	Walter Conley
OFFICERS - - - - -	Joseph Freilinger, William Strilich
A PRIEST - - - - -	Carl Johnson
LADIES IN WAITING TO THE COUNTESS OLIVIA - - - - -	Margaret Bothell, Sue Hudspeth, Elisabeth Jackson
PAGES - - - - -	Jill Beck, Arlene O'Bryan

SCENES

The action of the play takes place in Duke Orsino's house, on a street, and in the home of the Countess Olivia. It will be played continuously with a fifteen minute intermission between Scenes Eight and Nine.

The costumes for the production were constructed by Marilyn Butler, Sidney Derington, Irene Wolfe, and their assistants from the designs of Welby Wolfe.

Settings designed by Welby Wolfe.

TECHNICAL STAFF

ASSISTANT DIRECTOR - - - - - Stevens Girault
STAGE MANAGER - - - - - Robert Anderson
ASSISTANT STAGE MANAGER - - - - - Lynette Schleicher
SCENIC ARTISTS - - - - - Robert Canetta, Charline Elfeldt
ASSISTANTS - Diana Bell, Gloria Naysmith, Marian Hounsom, Jeannine Orecchio
STAGE CARPENTERS - - - - - Walter Conley, Jerome Kessenich
ASSISTANTS - - - - - Leo Sullivan, Charles Montgomery, William Strilich,
Carl Johnson, Arlene O'Bryan, Roger Jackson
BUILDING CARPENTERS - - - - - Robert Antrim, Jack Schlaefle
ASSISTANTS - - - - - Dean Moltmaker, Donald Shores
PROPERTIES - - - - - Patricia Van Pelt, Sue Hudspeth
ASSISTANTS - - - - - Margaret Bothell, Elisabeth Jackson, Betty Tapp
COSTUMES - - - - - Marilyn Butler, Sidney Derington
ASSISTANTS - - - - - Lynn Denning, Josephine Cleaver, Shirley Gordon,
Jill Beck, Grace Servin, Eileen Houk
ELECTRICIANS - - - - - Lawrence Bradley, Joseph Freiling
ASSISTANT - - - - - Don Withers
PUBLICITY AND PROMOTION OF TICKET SALES - - - - - Helen McKee
ASSISTANTS - - - - - Clarence Reed, Carol Davis, Faye Sprinkle
HOUSE MANAGERS - - - Charles Gaul, Richard Beal, Edward Dermody, Albert Smith
USHERS - - Darlene Starks, Helen McKee, Gloria Naysmith, Carol Due, Dixie Chrimer,
Nancy Groleski, Mary Keenum, Lois Jensen, Lois Dawson, Mary Armstrong,
Ruth Flierl, Janice Helman, Patricia Kirkpatrick, Lillian Koneman,
Janice Koehler, Donna Gregg, Edith Vecqueray

STUDENT THEATRE BOARD

Sidney Derington, Chairman

Robert Anderson	Robert Antrim	Lawrence Bradley
Marilyn Butler	Charles Gaul	Helen McKee

1955

About the play

"Twelfth Night" first appeared before an audience in 1601, at the court celebration of the Feast of the Epiphany. Among those present who saw the performance were Queen Elizabeth I and a young Italian nobleman, Don Virginio Orsino, Duke of Bracciano, for whom the Duke Orsino in the play is thought to be named.

"Twelfth Night" was extremely popular in its own day, if we may judge from the recorded performances at court. It seems to have escaped the "rehandlings" of the Restoration. It was revived in 1741 at the Drury Lane Theatre with Macklin as Malvolio and Mrs. Pritchard as Viola.

Since that time, "Twelfth Night" has appeared with great frequency. Although in Shakespeare's theatre, The Countess Olivia was considered the leading lady, the role of Viola has become the favorite of contemporary actresses. Viola has been played by Ellen Terry, Ada Rehan, Julia Marlowe, and Helen Hayes; to mention only a few who have done the role. Critics have found in Viola a sweetness entirely comparable to that of Rosalind in "As You Like It." An actress must emphasize her brightness, courage, and wit, which illuminate rather than conceal her wistfulness.

The singing clown, Feste, is one of Shakespeare's best pictures of clowning, and the "charter of freedom" stated by Viola in Act III, seems to express the conception of the possibilities of the clown's part which Shakespeare held. Feste indeed has "wit enough to play the fool." From his manipulations come much of the action of the play.

The role of Malvolio has become the most popular with actors. John Philip Kemble, Sir Henry Irving, E. A. Sothorn, and Maurice Evans are a few of the great players who have acted Malvolio. He is a responsible servant, well thought of by his mistress, who would not have him "miscarry for half her dowry" and later thinks him notoriously abused. These facts have caused Malvolio to be regarded by modern audiences as a meritorious man, cruelly humiliated by those who are jealous of him and his position. The virtues are no doubt there, but we have been disposed to forget that Malvolio aspired to his mistress' hand, which, far from being a natural and admirable ambition, was a base fault in the minds of the Elizabethans.

In other words, Malvolio was thought of as getting just what he deserved, especially when we are assured at the end of the play that he is to be both judge and plaintiff in his own cause.

1955 SUMMER PROGRAM

- "Sabrina Fair" - - - - - June 30-July 1
a comedy by Samuel Taylor
- "Death of a Salesman" - - - - - July 7-8
a drama by Arthur Miller
- "Time Out for Ginger" - - - - - July 14-15
a comedy by Ronald Alexander
- "Home at Seven" - - - - - July 21-22
a mystery by R. C. Sherriff
- "The Lady's Not for Burning" - - - - - July 28-29
a drama by Christopher Fry
- "The Swan" - - - - - August 4-5
a comedy by Ferenc Molnar