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Dramatic Publishing

SIXTY-MINUTE SHAKESPEARE



TWELFTH NIGHT

by Cass Foster

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SIXTY-MINUTE SHAKESPEARE



TWELFTH NIGHT

by Cass Foster



from TWELFTH NIGHT
by WILLIAM SHAKESPEARE

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SIXTY MINUTE SHAKESPEARE
TWELFTH NIGHT

by
Cass Foster

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*To
Linda and Lowell*

Welcome to
THE SIXTY-MINUTE SHAKESPEARE

Thanks to the progressive thinking of so many curriculum developers, Language Arts people and the splendid film work being done by directors such as Kenneth Branagh and Franco Zeffrelli, there has been a phenomenal growth in interest in Shakespeare.

No playwright, past or present, approaches the brilliance and magnitude of William Shakespeare. What other individual has even come close to understanding and then dramatizing the human condition? Just for the fun of it, I am listing (following these introductory remarks) a sample of themes and images so richly developed in the canon of his plays.

Shakespeare's characters are so well-rounded and beautifully constructed that it is common to see them as actual historical figures. When someone mentions Hamlet, Iago, Ophelia, or Puck, we immediately experience images and emotions that come from memories of people we know. We may feel compassion, frustration, sorrow, or pleasure.

As one of the wealthiest people of his times, Shakespeare earned his living as a playwright, theatre manager, actor, and shareholder in the Globe Theatre. He worked tirelessly to entertain. (Theatres presented a new play every day and the average new play had a total of only ten performances over an entire season.) He rebelled against the contemporary theatrical standards (the neo-classical principles that limited dramatic structure throughout France and Italy), he took plots from other published works (making them uniquely his own), and he created a spectacle (without the use of elaborate scenery) to captivate audiences of all social levels.

Imagine the challenge in quieting a crowd of three thousand in a theatre where vendors sell wine, beer, ale, nuts, and cards; where there is no intermission; where birds fly overhead; and where audience members stand near performers. Such was the setting in which Shakespeare's plays were originally staged.

The world's most familiar and successful wordsmith used language to skillfully create images, plot, and a sense of music and rhythm. The purpose behind this series is to reduce (not contemporize) the language. The unabridged Shakespeare simply isn't practical in all situations. Not all educators or directors have the luxury of time to explore the entire text. This is not intended to be a substitute for a thorough study of Shakespeare. It is merely a stepping stone.

I challenge each of you to go beyond the *Sixty-Minute* versions. Use the comfort, appreciation, and self-confidence you will gain to go further. Be proud of the insights and knowledge you acquire, but do not be satisfied. The more you read, the more you gain.

May each of you be blessed with an abundance of good health and happiness. I thank you for your interest in our work and hope you are pleased with what we have done.

May the Verse Be With You!



A COUPLE OF STAGING CONSIDERATIONS

Scenery

There are two excellent reasons theatres rarely use much scenery when staging Shakespeare. The first is related to the number of changes required. If we have to wait every five to ten minutes to watch scenery struck and set up, we end up watching a play about moving lumber. The second is because the audience will lose sight of what the play is about. Audiences need a couple minutes to adjust to the new scenic look of a dazzling waterfall and lush forest. By the time they take it all in and start paying attention to what the actors are saying, it is time to set up the next scene and the audience will be lost.

Location is normally established through dialogue and the use of a few simple props: a throne-like chair for the king's court, a long table with benches for an inn, or a bed for the queen's bed chamber. The key is to keep it simple.

Pacing

You will want to keep things moving all the time. That doesn't mean actors should talk and move quickly; it simply means one scene should flow smoothly to the next without delay or interruption.

As Scene One ends, the actors pick up their props and walk off. Actors for Scene Two enter from a different direction with their props and begin dialogue as soon as they enter the acting area, putting their props in place as they speak. Yes, the audience will still have view of the actors in the first scene, but they will gladly accept this convention if it means taking fifteen minutes off performance time.

TWO HIGHLY RECOMMENDED WEB SITES

www.ShakeSpirit.com

A revolutionary site offering Shakespeare gifts, teaching assistance, resources and quotes.



www.ShakespeareLRC.com

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and the Performing and Visual Arts.



**IMAGES AND THEMES TO LOOK FOR
IN THE VARIOUS PLAYS**

Mistaken identity	Foils or opposites
Wisdom of fools	Spying
Insanity	Paranoia
Greed and corruption	Play-acting
Religious persecution	Justice
The elements	Heavenly retribution
The supernatural	Forgiveness
Darkness and light	Witchcraft
Loneliness or isolation	Mortality
Anti-Semitism	Self-destruction
Conspiracy	Black or white magic
Revenge	Animals
Hypocrisy	Nature
Abandonment	Reality vs. illusion
Pride	Astrological influence
Honor	Characters reforming
Violence	Old age
Bravery	Freedom
Rebellion	Usurping of power
Savagery	Fertility suppression
Seduction	Sexual misadventure
Disease or physical decay	Melancholy
Loyalty	Corrupt society
War	Love and/or friendship
Marriage	Multiple meanings of words
False accusations	Thought vs. action
Irresponsible power	Impetuous love
Destiny or fate	Role of women
Real or pretended madness	Human frailty
Ambition	Preparing for leadership
Tyranny	Charity/Betrayal

**THE COMPLETE WORKS
OF WILLIAM SHAKESPEARE**

1589 - 1591	Henry VI, Part 1, 2 and 3
1592 - 1593	Richard III
1593 - 1594	Titus Andronicus
1592 - 1594	Comedy of Errors
1593 - 1594	Taming of the Shrew
1594	The Two Gentlemen of Verona
1594 - 1595	Love's Labor's Lost
1594 - 1596	King John
1595	Richard II
1595 - 1596	A Midsummer Night's Dream
1595 - 1596	Romeo and Juliet
1596 - 1597	The Merchant of Venice
1597	The Merry Wives of Windsor
1597 - 1598	Henry IV, Part 1 and 2
1598 - 1599	Much Ado About Nothing
1599	Henry V
1599	Julius Caesar
1599	As You Like It
1600 - 1601	Hamlet
1601 - 1602	Twelfth Night
1601 - 1602	Troilus and Cressida
1602 - 1603	All's Well That Ends Well
1604	Measure for Measure
1604	Othello
1605	The Tragedy of King Lear
1606	Macbeth
1606 - 1607	Antony and Cleopatra
1607 - 1608	Timon of Athens
1607 - 1608	Pericles, Prince of Tyre
1607 - 1608	Coriolanus
1609- 1610	Cymbeline
1609 - 1610	The Winter's Tale
1611	The Tempest
1612 - 1613	Henry VIII
1613	Two Noble Kinsmen (Authorship in question)



23 April 1564 - 23 April 1616

*“If we wish to know the force of human genius,
we should read Shakespeare. If we wish to see the
insignificance of human learning, we may study
his commentators.”*

William Hazlitt (1778-1830) English Essayist, “On the Ignorance of the Learned.” in *Edinburgh Magazine* (July 1818).

COMMON QUOTES FROM THE BARD*Romeo and Juliet*

Parting is such sweet sorrow.
A plague o' both your houses.
O Romeo, Romeo! Wherefore art thou Romeo?

A Midsummer Night's Dream

Lord, what fools these mortals be.
The course of true love never did run smooth.
To say the truth, reason and love keep little company
together now-a-days.

As You Like It

All that glisters is not gold.
Love is blind.
All the world's a stage
And all the men and women merely players.
For ever and a day.

Twelfth Night

Some are born great, some achieve greatness, and some
have greatness thrust upon them.
Out of the jaws of death.
O, had I but followed the arts!
Many a good hanging prevents a bad marriage.

Henry IV, Part 1

The better part of valor is discretion.
To give the devil his due.
He hath eaten me out of house and home.

Henry VI, Part 2

Let's kill all the lawyers.

The Merry Wives of Windsor

Better three hours too soon than a minute too late.

Casablanca

This could be the start of a beautiful friendship.

Macbeth

Out, damned spot. Out, I say!
Screw your courage to the sticking place.

Hamlet

Something is rotten in the state of Denmark.
To be or not to be. That is the question.
The lady doth protest too much, methinks.
Good night, sweet prince, And flights of
angels sing thee to thy rest!

The Merchant of Venice

The devil can cite scriptures for his purpose.

Pericles

Few love to hear the sins they love to act.

Richard III

Now is the winter of our discontent.
Off with his head!
A horse! A horse! My kingdom for a horse.

Julius Caesar

Beware the ides of March.
Friends, Romans, countrymen, lend me your ears.
It was Greek to me.

Much Ado About Nothing

The world must be peopled. When I said I would die a
bachelor, I did not think I should live till I were married.

Measure for Measure

The miserable have no other medicine but only hope.

Troilus and Cressida

To fear the worst oft cures the worse.

The Comedy of Errors

Unquiet meals make ill digestions.

CAST OF CHARACTERS

Orsino, Duke of Illyria
Valentine, gentleman attending the Duke
Curio, gentleman attending the Duke

Viola, sister of Sebastian
Sea Captain, friend to Viola
Sebastian, brother of Viola
Antonio, a sea captain, friend to Sebastian

Olivia, a countess
Sir Toby Belch, uncle to Olivia
Malvolio, steward to Olivia
Fabian, servant to Olivia
Feste, a clown, servant to Olivia
Maria, Olivia's woman
Sir Andrew Aguecheek

Lords, Priest, Two Officers, Musicians and Attendants.

Place
Illyria

ACT I, SCENE 1.
PALACE OF DUKE ORSINO

Enter Orsino, Curio, Lords, and Musicians.

Duke. If music be the food of love, play on.
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again. It had a dying fall^o.
O, it came o'er my ear like the sweet sound
That breathes upon a bank of violets,
Stealing and giving odor. Enough, no more.
'Tis not so sweet now as it was before.

Curio. Will you go hunt, my lord?

Duke. What, Curio?

Curio. The hart.

Duke. Why, so I do, the noblest that I have. O, when mine eyes did see Olivia first, methought she purged the air of pestilence. That instant was I turned into a hart.

Enter Valentine.

Duke. How now? What news from her?

Valentine. So please my lord, I might not be admitted,
But from her handmaid do return this answer:
The element^o itself, till seven years' heat^o,
Shall not behold her face at ample view;

Fall: cadence. *Element:* sky. *Heat:* course.

[Valentine.] All this to season
A brother's dead love, which she would keep
Fresh and lasting in her sad remembrance.

Duke. O, she that hath a heart of that fine frame
To pay this debt of love but to a brother,
How will she love when the rich golden shaft
Hath killed the flock of all affections else^o
That live in her. Away before me to sweet beds of flow'rs;
Love thoughts lie rich when canopied with bow'rs.

They exit.

ACT I, SCENE 2.
THE SEACOAST OF ILLYRIA.

Enter Viola and Captain. [Sailors optional.]

Viola. What country, friend, is this?

Captain. This is Illyria, lady.

Viola. And what should I do in Illyria?
My brother he is in Elysium^o.
Perchance he is not drowned. What think you?

Captain. It is perchance that you yourself were saved.
When you, and those poor number saved with you,
Hung on our driving^o boat, I saw your brother,
Most provident in peril, bind himself

When...else: i.e. when Cupid's arrow has slain all emotions except love. Elysium:
heaven. *Driving:* drifting.

[*Captain.*] To a strong mast that lived^o upon the sea;
Where, like Arion^o on the dolphin's back,
I saw him hold acquaintance with the waves
So long as I could see.

Viola. For saying so, there's gold.
Know'st thou this country?

Captain. Aye, madam, well, for I was bred and born
Not three hours' travel from this very place.

Viola. Who governs here?

Captain. A noble duke, in nature as in name.

Viola. What is his name?

Captain. Orsino.

Viola. Orsino! I have heard my father name him.
He was a bachelor then.

Captain. And so is now, or was so very late;
For he did seek the love of fair Olivia.

Viola. What's she?

Captain. A virtuous maid, the daughter of a count
That died some twelvemonth since, then leaving her
In the protection of his son, her brother,

Lived: floated. *Arion:* Greek poet who escaped murderous sailors by leaping overboard to be rescued by dolphins

[Captain.] Who shortly also died; for whose dear love,
They say, she hath abjured the company
And sight of men. She will admit no kind of suit,
No, not the Duke's.

Viola. I prithee, conceal me what I am.
I'll serve the duke.
Thou shalt present me as an eunuch^o to him;
It may be worth thy pains. For I can sing,
And speak to him in many sorts of music
That will allow me very worth his service.
What else may hap, to time I will commit;
Only shape thou thy silence to my wit.

Captain. Be you his eunuch, and your mute I'll be;
When my tongue blabs, then let mine eyes not see.

Viola. I thank thee. Lead me on.

They exit.

Eunuch: a castrato or male soprano singer. Her high-pitched voice will allow her to pass as a male. She actually becomes his page.

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ACT I, SCENE 3.
OLIVIA'S HOUSE.

Enter Sir Toby and Maria.

Toby. What a plague means my niece to take the death
of her brother thus?

Maria. By my troth, Sir Toby, you must come in earlier
o' nights. Your cousin^o, my lady, takes great
exceptions to your ill hours. You must confine
yourself within the modest limits of order.

Toby. Confine? I'll confine myself no finer than I am.
These clothes are good enough to drink in, and so be
these boots too.

Maria. That quaffing and drinking will undo you^o. I
heard my lady talk of it yesterday; and of a foolish knight
that you brought in one night here to be her wooer.

Toby. Who? Sir Andrew Aguecheek^o?

Maria. Aye, he.

Toby. He's as tall man as any's in Illyria.

Maria. What's that to th' purpose?

Cousin. kinsman. *Undo you:* be the ruin of you. *Aguecheek:* suggesting a thin,
pale face like that of a man with ague.

Toby. Why, he has three thousand ducats° a year.

Maria. Aye, he'll have but a year in all these ducats°.
He's a very fool and a prodigal. He's drunk nightly.

Toby. With drinking healths to my niece. I'll drink to her as long as there is a passage in my throat and drink in Illyria. He's a coward and a coystrill° that will not drink to my niece—Ah, here comes Sir Andrew Agueface°.

Enter Sir Andrew.

Andrew. Sir Toby Belch. How now, Sir Toby Belch?

Toby. Sweet Sir Andrew.

Andrew. Bless you, fair shrew.

Maria. And you too, sir.

Toby. Accost, Sir Andrew, accost°.

Andrew. What's that?

Toby. My niece's chambermaid°.

Andrew. Good Mistress Accost, I desire better acquaintance.

Ducats: gold coin. *He'll...ducats:* he'll run through his estate in a year. *Coystrill:* knave. *Agueface:* possibly a mistake and eventually kept in the text as a jest. *Accost:* talk to her. *Chambermaid:* like a lady in waiting. (Not of low social status in this household.)

Maria. My name is Mary, sir.

Andrew. Good Mistress Mary Accost.

Toby. You mistake, knight. 'Accost' is front her^o,
board her, woo her, assail her.

Andrew. By my troth, I would not undertake her in this
company. Is that the meaning of 'accost'?

Maria. Fare you well, gentlemen.

She exits.

Toby. O knight, thou lack'st a cup of canary^o!

Sir Toby hands Sir Andrew a cup of wine.

Andrew. Methinks sometimes I have no more wit than
a Christian or an ordinary man has. But I am a greater
eater of beef, and I believe that does harm to my wit.

Toby. No question.

Andrew. An I thought that, I'd forswear it. I'll ride home
tomorrow, Sir Toby. Your niece will not be seen by me.
The Count himself here hard by woos her.

Front her: board her. *Canary:* sweet wine from the Canary Islands.

Toby. She'll none of the Count. I have heard her swear't.
Tut, there's life in't man.

Andrew. I'll stay a month longer. I am a fellow o' th'
strangest mind in th' world. I delight in masques and
revels sometimes altogether.

Toby. What is thy excellence in a galliard°, knight?

Andrew. Faith, I can cut a caper°.

Toby. I think, by the excellent constitution of thy leg,
it was formed under the star of a galliard.

Andrew. Aye, 'tis strong, and it does indifferent well in a
dun-colored stock. Shall we set about some revels?

Toby. What shall we do else? Were we not born under
Taurus°?

Andrew. Taurus? That's sides and hearts.

Toby. No, sir, it is legs and thighs. Let me see thee caper.
Ha, higher! Ha, ha, excellent!

Andrew continues to leap as they exit.

Galliard: quick dance in triple time. *Cut a caper:* execute a leap. *Taurus:* a zodiac sign that controls neck and throat. (Here suggested it also controls "legs and thighs.")

ACT I, SCENE 4.
THE PALACE OF DUKE ORSINO.

Enter Valentine, and Viola who is dressed in man's attire.

Valentine. If the Duke continues these favors toward you, Cesario, you are like to be much advanced. He hath known you but three days and already you are no stranger.

Enter Duke, Curio and Attendants.

Viola. Here comes the Count.

Duke. Who saw Cesario, ho?

Viola. On your attendance, my lord, here.

Duke. Stand you awhile aloof. [*All but Viola exit.*]
Cesario, good youth, address thy gait^o unto her;
Be not denied access, stand at her doors, And tell them
there thy fixed foot shall grow till thou have audience.

Viola. Sure, my noble lord.
Say I do speak with her, my lord, what then?

Duke. O, then unfold the passion of my love.
She will attend it better in thy youth
Then in a nuncio's^o of more grave aspect.

Address thy gait. direct your steps. *Nuncios:* messenger's.

Viola. I think not so, my lord.

Duke. Diana's lip
Is not more smooth and rubious^o; thy small pipe^o
Is as the maiden's organ, shrill and sound^o,
And all is semblative^o a woman's part.
Prosper well in this,
And thou shalt live as freely as thy lord
To call his fortunes thine.

Viola. I'll do my best to woo your lady. [*Aside.*] Yet a
barful strife^o! Whoe'er I woo, myself would be his wife.

They exit.

ACT I, SCENE 5.
OLIVIA'S HOUSE.

Enter Maria and Clown.

Clown. Let her hang me. He that is well hanged in this
world needs to fear no colors^o.

Maria. You will be hanged for being so long absent.

Clown. Many a good hanging prevents a bad marriage.

Maria. Peace, you rogue. Here comes my lady.

Enter Olivia.

Rubious: ruby red. *Small pipe:* throat. *Shrill and sound:* high and clear.
Semblative: like. *Barful strife:* a conflict with (for me) serious impediments.
Fear no colors: fear nothing.