



PRESENTS

TWELFTH NIGHT FOR SCHOOLS

DIRECTED BY PHILIP LEONE GANADO

BOV

Bank of Valletta



About TOI TOI

TOI TOI is the learning wing of the National Theatre in Malta, Teatru Manoel, committed to reaching out to audiences at every stage of life, be it through events for children, performing platforms for youth, informative interviews with artists or live music brought directly to our senior community.

TOI TOI is the home of opportunity to so many locally based artists both amateur and professional alike. The programme is wide-reaching, continuing to introduce and explore Classical Music, Creative Plays, Contemporary Dance through thought provoking Theatre.

The Season runs throughout the year and is well-known for its quality and value for money, encouraging an inclusive space for all to feel welcome.

About The Director - Philip Leone Ganado



Philip Leone-Ganado is a director and actor who trained at the London Academy of Music in Dramatic Arts (LAMDA) graduating with an MA in Directing in 2020. He is the founder of WhatsTheirNames Theatre, best known for its Shakespeare in the Garden

(2020-present) series, as part of which he has to date produced and directed *Two Gentlemen of Verona*, *Twelfth Night*, *Much Ado About Nothing*, *Measure for Measure*, *A Midsummer Night's Dream*, *Romeo and Juliet* and *As You Like It*. Further directing credits include: *Constellations* (2013), *Image of an Unknown Young Woman* (2016), *Skieken f'Tigieġ* (2022), *sitt ġrajjet u naqra għala spiċċajna (kif spiċċajna)* (2022) and the promenade-audio project *It Happened Here: Stella* (2022). As an actor, credits include *The Best European Show* (2023), *Class* (2022), *An Enemy of the People* (2018), *The Pride* (2015) and *Romeo and Juliet* (2015).

About The Playwright - William Shakespeare

William Shakespeare was born in Stratford-upon-Avon, a bustling market town northwest of London, and was baptised there on April 26, 1564. The exact date of his birth was never recorded but his birthday is traditionally celebrated on April 23, which is the feast day of St. George, the patron saint of England.

Shakespeare's father, John married Mary Arden, the daughter of an aristocratic landowner. William was the third of eight Shakespeare children and although no records of his education survive, it is likely that he attended the local grammar school. At the age of 18 Shakespeare married Anne Hathaway, who many believed was pregnant hence why they got married so quickly. A daughter, Susanna, was born less than seven months later in May 1583. Twins Hamnet and Judith followed in February 1585.



By 1592 Shakespeare had begun working as an actor, penned several plays and spent most of his time in London. Shakespeare's first plays, believed to have been written before or around 1592, encompass all three of the main dramatic genres he focused on: tragedy (ex: 'Othello'); comedy (ex: 'The Two Gentlemen of Verona'); and history (ex: the 'Henry VI' trilogy). In 1594 he began writing and acting for a troupe known as the Lord Chamberlain's Men (renamed the King's Men when James I appointed himself its patron), ultimately becoming its playwright and partnering with other members to establish the legendary Globe Theatre in 1599. Between the mid-1590s and his retirement around 1612, Shakespeare penned the most famous of his plays, including 'Romeo and Juliet', 'A Midsummer Night's Dream', 'Hamlet', 'King Lear', and 'Macbeth'. As a dramatist, he is known for his frequent use of iambic pentameter, meditative soliloquies, and innovative wordplay. His works featured assorted casts of characters with complex psyches and interpersonal conflicts. Shakespeare is also remembered for his poetry and famed collection of sonnets which address themes ranging from love and sensuality to truth and beauty.

Shakespeare died at age 52 of unknown causes on April 23, 1616. The slab stone over Shakespeare's tomb, has an epitaph that wards off grave robbers with a curse: "Blessed be the man that spares these stones, / And cursed be he that moves my bones." His remains have yet to be disturbed, despite requests by archaeologist's curiosity to reveal what killed him.

In 1623, two of Shakespeare's former colleagues published a collection of his plays, commonly known as the First Folio. In its preface, the dramatist Ben Jonson wrote of his late contemporary, "He was not of an age, but for all time." Indeed, Shakespeare's plays continue to grace stages and resonate with audiences around the world, and have yielded a vast array of film, television and theatrical adaptations. Furthermore, Shakespeare is believed to have influenced the English language by coining and popularising terms and phrases that still regularly crop up in everyday conversation.

Twelfth Night

The Director's Approach

Twelfth Night is a play that celebrates a total upsetting of the established order, where nothing is as it should be. Viola disguises herself as a man and finds herself in love with a man and wooed by a woman. Her twin brother Sebastian shows up to a town full of people who seem to know him, love him or hate him. The uptight steward Malvolio is tricked into his famous yellow stockings by the drunken Sir Toby and Sir Andrew. Only, in the end, by embracing the chaos, do the characters find love and a happy ending. It is, of course, also one of Shakespeare's greatest comedies, masterfully plotted, with unforgettable characters, beautiful verses and a timeless exploration of gender, love and belonging.

In adapting this play for younger audiences, we aimed to highlight the joyful sense of anarchy that runs through it. With an updated setting inspired by circus and vaudeville, and modern music standing in for the many songs found in the original text, we hope to recapture the immediacy and relevance of both the humour and the play's deeper themes. With just eight actors, most of whom are playing multiple parts, our adaptation also foregrounds the theatricality of the play. Shakespeare's plays are not holy texts; they are living, breathing works of theatre, which hold value only for as long as they still resonate with audiences in our time. This adaptation aims to demonstrate that.

Meet The Characters

Viola

Viola is a young gentlewoman who has been shipwrecked in a country called Illyria. She was on the ship with her twin brother Sebastian and believes he did not survive the shipwreck. Her father died when she was thirteen and she believes she is now alone with no family. She disguises herself as a boy and serves in the court of the governor of Illyria, Duke Orsino. Orsino takes a liking to his new servant 'Cesario' and sends him with messages of love to the Countess Olivia. Olivia, however, falls in love with 'Cesario' instead. By the end of the play Viola falls in love with Duke Orsino, who in turn proclaims his love for her. Throughout the play she struggles with her identity. As Cesario, she cannot express her love for the Duke, and when Olivia starts to fall in love with Cesario, she cannot tell Olivia why Cesario cannot love her back. This conflict of identity is one of the central themes of the play.

Olivia

Countess Olivia is a wealthy woman of high social status. She is in mourning for her father and brother who have both died within the last year. Without any close family, she is in charge of her household and can decide for herself who she marries. She rejects messages of love from Duke Orsino and instead falls in love with his servant Cesario, not knowing that Cesario is Viola in disguise as a young man. Olivia can be seen as being out of touch with her real emotion, until she meets Sebastian, Viola's brother. Her only family is Sir Toby Belch, who is often drunk and she does not have much respect for him.

Duke Orsino

Duke Orsino is a wealthy man who governs the country of Illyria. He is in love with his neighbour, the Countess Olivia and sends messages of love to her, refusing to be put off by her answers that she is in mourning for the loss of her father and brother and is not interested in him. At the beginning of the play Orsino is isolated and is pining for Olivia, who does not return his affection. However once he employs Cesario, who is Viola in disguise, as his servant he starts to break out of his self-pity. Orsino enjoys music and quickly becomes fond of his new servant Cesario, who is Viola in disguise. Throughout the course of the play he starts becoming even more fond of Cesario. At the end of the play, when Viola reveals herself, he professes his love for her.

Sebastian

Sebastian is Viola's twin brother, who Viola thinks has drowned in the shipwreck. After surviving the shipwreck with the help of Antonio, Sebastian has no clear plan but decides to go and see Orsino. However, everyone he sees thinks that he is Cesario. This is why when he sees Olivia she immediately starts to profess her love for him. Sebastian accepts what is happening around him, curious as to where this may lead, especially after nearly drowning in the shipwreck. When he is finally reunited with his sister, everything is revealed, and Olivia and him get married.

Antonio

Antonio found Sebastian half drowned on the shore and rescued him. He quickly grows fond of Sebastian and stays with him, even following him to Illyria despite how dangerous this might be for him. Antonio was once in a sea battle against Orsino's ships and knows he could be arrested for piracy if he is caught in Illyria. Despite having showed loyalty, courage, and love, Antonio's virtues don't seem to be rewarded at the end of the play.

Sir Toby Belch

Sir Toby Belch is related to Olivia and lives in her house. He spends a lot of his time drunk and Olivia has little respect for him. Sir Toby has invited his friend Sir Andrew to stay and encourages Sir Andrew to think that Olivia wants to marry him. Sir Toby knows Olivia has no interest in Sir Andrew but the deception allows him to con money from Sir Andrew. Sir Toby resents being reprimanded for his drunken behaviour by Malvolio and, with Maria's help, plays a cruel trick on Malvolio. He represents the chaotic and rebellious spirit in the play, and values mischief, anarchy, and disorder.

Malvolio

Malvolio runs Olivia's household as her senior servant, her steward. Malvolio, however, secretly hopes to improve his social position and one day rule the household as Olivia's husband. Malvolio insults several characters in the play, including Sir Toby, Feste, and Maria who get their revenge by playing a trick to make him think Olivia loves him. They then lock him up in a dark room as a madman. He pursues his dream of marrying Olivia, and at the end of the play this is what leads to his humiliation.

Sir Andrew

Sir Andrew is visiting his friend Sir Toby and staying in Olivia's house. Sir Andrew believes that Sir Toby is helping him in his bid to marry Olivia but Sir Toby is taking money from Sir Andrew and using him for entertainment. Sir Andrew is generally regarded as foolish and idiotic.

Maria

Maria is Olivia's maid. She gets on well with Sir Toby and does her best to please him. She is witty, mischievous, and calculating, and plans a clever trick against Malvolio which helps Sir Toby get revenge on Malvolio for insulting him. Maria also gets on well with Feste.

Feste

Feste is a jester who used to work for Olivia's father. He has returned to Olivia's house after some time away and, although she is at first angry with him for his absence, she soon forgives him and is pleased to see him. Feste makes a living as a musician and from his witty remarks for both of which he receives money from characters of a higher social position. He seems to be based in Olivia's house but also sings for Orsino.

Synopsis - Act 1

In the land of Illyria, Duke Orsino is hopelessly in love with the beautiful Lady Olivia and pines away for her. His servant Valentine reminds him that Olivia does not return his love, and we learn that Olivia is in mourning for her brother, who has recently died. She wears a dark veil, and she has vowed that no one will see her face for another seven years—and she refuses to marry anyone until then.

Meanwhile, on the Illyrian sea coast, a young noblewoman named Viola speaks with the captain whose crew has just rescued her from a shipwreck. Although Viola was found and rescued, her brother, Sebastian, seems to have vanished in the storm. The captain tells her that Sebastian may be alive. But Viola does not know whether or not to be hopeful. In the meantime, however, she needs to find a way to support herself. The captain tells her all about Duke Orsino, who rules Illyria. He says that Orsino is courting Olivia. Viola expresses a wish that she could become a servant in her house. The captain responds that it is unlikely that Viola will enter Olivia's service because Olivia refuses to see any visitors. Viola decides that, in that case, she will disguise herself as a young man and seek service with Duke Orsino instead.

In the house of Lady Olivia, we meet Olivia's uncle, Sir Toby Belch, and Olivia's waiting-gentlewoman, Maria. Sir Toby lives at Olivia's house and is cheerful, and amusing. Maria warns Sir Toby that she has heard that he has brought a friend to court Olivia: Sir Andrew Aguecheek. Sir Toby protests that Sir Andrew is a perfect match for his niece, because he is very rich and is also accomplished, but Maria doesn't care. Sir Andrew enters and, while Sir Toby is trying to introduce him to Maria, makes a fool of himself. Evidently, Sir Andrew is a bumbling idiot. Sir Andrew tells Sir Toby that he is discouraged and that he does not think that Olivia likes him. He plans to leave the next morning, and he remarks that Olivia will probably choose Orsino over him. Sir Toby persuades him to stay.

At Duke Orsino's house, Viola has adopted a new name, Cesario, to go with her new persona as a teenage boy. After only three days in Orsino's service, Cesario has already become a favorite of Orsino. In fact, Orsino insists on picking Cesario to carry his messages of love to Olivia. Cesario protests that Olivia, who has ignored Orsino for a long time, is not likely to start listening to his love messages now. But Orsino points out that Cesario is extremely young and handsome that Olivia is sure to be impressed by his attractiveness. Cesario reluctantly agrees to carry the message, reluctantly because, Viola herself has fallen in love with Orsino.

In Olivia's house, Maria talks with Feste. Olivia arrives with Malvolio, the steward of her household. As Maria has anticipated, Olivia orders her servants to put Feste out of the house. Feste, summoning up all his wit and skill, manages to put Olivia into a better mood, but Malvolio does not like Feste. Maria arrives with the message that there is a young man at the gate to see Olivia. (This is Viola, disguised as Cesario.) Olivia sends Malvolio out to receive the messenger. Sir Toby comes in, obviously drunk and Olivia criticizes him for his alcoholism. Sir Toby goes out, and Olivia sends Feste to look after him.

Malvolio comes back, reporting that the young man refuses to leave the house until he has spoken with Olivia. Olivia asks Malvolio what the young man is like and says that he is very young, and handsome. Olivia is intrigued, and she decides to let the boy speak with her. Viola, is let in to see Olivia and she begins to deliver the love speech that Orsino gave her, but Olivia refuses to hear the speech. Viola is eloquent enough to make Olivia pay attention to her. Olivia, fascinated by the messenger, begins to turn the conversation to questions about Cesario himself. Olivia sends Cesario back to Orsino to tell him that Olivia still does not love him and never will. Then, after Cesario leaves, she sends Malvolio after him with a ring—a token of her attraction to Cesario—that she pretends Cesario left with her. Olivia, to her own surprise, finds that she has fallen passionately in love with young Cesario.

Synopsis - Act 2

Near the coast of Illyria, we meet Antonio and Sebastian, Viola's twin brother, who she believes has drowned. It seems that Antonio took Sebastian into his home when he washed up after the shipwreck and has been caring for him ever since. Sebastian decides to tell him his true identity and the tale of his sister, who he assumes drowned in their shipwreck. We learn here that Sebastian and Viola's father is long dead, and so Sebastian believes that he has no family left. Antonio urges Sebastian to let him come with him on his journey. After pondering the situation Antonio decides to follow him, despite the danger that will await him.

Meanwhile, outside Olivia's house, Malvolio has caught up with Viola (still disguised as Cesario). Malvolio gives Cesario the ring that Olivia has sent with him. Viola realizes Olivia's deception and plays along with it, pretending that she did give the ring to Olivia. She tells Malvolio that Olivia took the ring and insists that Olivia must keep it. Alone, the confused Viola picks up the ring and wonders why Olivia has given it to her. She wonders if it means that Olivia has fallen in love with Cesario. Apparently loved by Olivia and in love with Orsino, who loves Olivia, Viola expresses her hope that time will untangle these problems since she certainly cannot figure out how to solve them.

Sir Toby and Sir Andrew stay up late drinking. Sir Andrew suggests challenging Malvolio to a duel, but Maria has a better idea: to play a practical joke on him. His biggest weakness is his enormous ego: he believes that everybody loves him. Maria will use that weakness to get her revenge on him for spoiling their fun. Since Maria's handwriting is almost identical to Olivia's, Maria plans to leave letters lying around that will appear to have come from Olivia and will make Malvolio think that Olivia is in love with him.

The next day, at Orsino's house, Orsino discusses love with his young page, Cesario. Orsino tells him that he can tell by looking at him that Cesario is in love. Since Viola is really in love with Orsino, Cesario admits that Orsino is right. When Orsino asks what the woman he loves is like, Cesario answers that she is very much like Orsino. Orsino, not picking up on his page's meaning, remarks that Cesario would be better off loving a younger woman. Orsino orders him to go to Olivia again, pleading Orsino's love to her. Cesario reminds him that Olivia has denied his advances many times before, suggesting that Orsino accept that Olivia is not romantically interested in him. Orsino then gives her a jewel to present to Olivia on his behalf, and she departs.

In the garden of Olivia's house, Sir Toby, Sir Andrew, and Maria—along with Fabian, one of Olivia's servants—prepare to play their practical joke on Malvolio. Maria has written a letter to trick him into thinking that Olivia is in love with him. She drops the letter in the garden path, where Malvolio will see it. She exits, while the three men hide among the trees. Malvolio approaches on the path, talking to himself. He is deep in a fantasy of what it would be like to be Olivia's husband and the master of her house. Sir Toby and the others can't help jeering at Malvolio's pride from their hiding place, but they do it softly so that he will not overhear them. Malvolio spots the letter. He mistakes Maria's handwriting for Olivia's, and Malvolio thinks that the letter is from Olivia. Apparently, Maria sealed the letter with Olivia's sealing ring to make the letter look even more authentic. To Sir Toby's pleasure, Malvolio decides to read it aloud. It suggests that the writer is in love with somebody but must keep it a secret from the world, though she wants her beloved to know about it. Sir Toby and the rest laugh at him from behind the bush. He convinces himself that Olivia is in love with him. The letter asks him to show the writer that he returns her love through certain signs. The letter orders him to wear yellow stockings, be sharp-tempered with Sir Toby, be rude to the servants, behave strangely, and smile all the time. Jubilantly, Malvolio vows to do all these things in order to show Olivia that he loves her in return.

After Malvolio leaves, Maria rejoins the men, and she, Sir Toby, and Fabian have a good laugh, anticipating what Malvolio is likely to do now. It turns out that Olivia actually hates the color yellow, can't stand to see crossed garters, and doesn't want anybody smiling around her right now, since she is still officially in mourning. In other words, Malvolio is destined to make a great fool of himself. They all head off together to watch the fun.

Synopsis - Act 3

Viola, still in disguise as Cesario, has returned to Lady Olivia's house to bring her another message of love from Orsino, where he meets Feste, the clown. Cesario gives Feste some coins for his jokes and trouble, and he announces the arrival of Cesario to Olivia. Sir Toby and Sir Andrew arrive in the garden and, meeting Cesario for the first time, make some rather awkward conversation with him. Sir Toby invites Cesario into the house, but before they can enter, Olivia comes down to the garden, accompanied by Maria. She sends everyone else away in order to listen to what Cesario has to say.

Once alone with Cesario, Olivia suddenly begs him not to give her any more love messages from Orsino. She lets Cesario know how deeply in love with him she is. Cesario tells Olivia as politely as he can that he cannot love her. Olivia seems to accept this rejection, but she realizes privately that she cannot so easily get rid of her love for this beautiful young man, even if he scorns her. Cesario turns to go but Olivia begs him to come back again, suggesting desperately that maybe Cesario can convince her to love Orsino after all.

Back in Olivia's house, Sir Andrew tells Sir Toby that he has decided to leave. He says that he has seen Olivia fawning over Cesario in the orchard, and he seems to realize at last that Olivia is not likely to marry him. But Sir Toby—who wants to keep Andrew around because he has been spending Sir Andrew's money—tells Sir Andrew that he ought to stay. Fabian helps Sir Toby in his persuasion, assuring Sir Andrew that Olivia might only have been teasing him and trying to make him jealous. Sir Andrew agrees, and Sir Toby encourages him to challenge Cesario to a duel, in order to prove his love for Olivia. Maria comes in and reports that Malvolio is behaving crazily—he has been doing everything that the letter has asked him to do. He is wearing yellow stockings and crossed garters and will not stop smiling. Sir Toby and Fabian eagerly follow Maria to see what is going on.

Elsewhere, in the streets of Illyria, we find that Sebastian and Antonio have at last arrived at their destination. We learn that Antonio is not safe in Illyria: it seems that Duke Orsino's men are hostile to him. But Antonio's love for Sebastian has caused him to defy the danger and come with Sebastian to Illyria. Knowing that Sebastian doesn't have much money, Antonio gives Sebastian his purse so that Sebastian can buy himself something if he spots a trinket he likes. They agree to meet again in an hour at the inn.

Feeling suddenly melancholy, Olivia sends for Malvolio because she wants someone solemn to help with her strategy. But when Malvolio appears, he behaves very strangely. He wears crossed garters and yellow stockings, smiles foolishly, and continually quotes strange phrases that Olivia does not recognize. Olivia, of course, knows nothing about the letter and thinks Malvolio has gone mad. When the news arrives that Cesario has returned, she assigns Maria and Sir Toby to take care of Malvolio, and goes off to see Cesario. Malvolio is convinced that Olivia is really in love with him. But when Sir Toby, Fabian, and Maria come to see him, they pretend to be certain that he is possessed by the devil. Delighted by the turn the events have taken, they decide together to lock Malvolio into a dark room. Sir Toby realizes that since Olivia already thinks Malvolio is crazy, he can do whatever he wants to the unfortunate steward.

Sir Andrew enters with a letter challenging the young Cesario to a duel. Sir Toby privately decides that he will not deliver the silly letter but, instead, will walk back and forth between Sir Andrew and Cesario. He will tell each that the other is fearsome and out for the other's blood. That, he decides, should make for a very funny duel. Cesario comes back out of the house, accompanied by Olivia, who bids he come again the next day, and then goes back inside. Sir Toby approaches Cesario, delivering Sir Andrew's challenge and telling him what a fierce fighter Sir Andrew is. Cesario says that he does not wish to fight and prepares to leave. Sir Toby then returns to Sir Andrew and tells his friend that Cesario is a tremendous swordsman. When Andrew and Cesario cross paths, though, Sir Toby tells each of them that the other has promised not to draw blood in the duel. Reluctantly, the two draw their swords and prepare for a fight.

Suddenly, Antonio enters. He sees Cesario and mistakes him for his beloved Sebastian, and tells Sir Andrew that he, Antonio, will fight Sir Andrew in Sebastian's place. Several Illyrian officers burst onto the scene. They have recognized Antonio and arrest him. Antonio, realizing that he will need to pay in order to free himself, asks Cesario, whom he still believes is Sebastian, to return his purse. Viola, however, has no idea who Antonio is. Antonio thinks that Sebastian is betraying him by pretending not to know him, and he is heartbroken. The officers, thinking Antonio is insane, take him away. Viola is left with a sudden feeling of hope: Antonio's mention of someone named "Sebastian" gives her some hope that her own brother—whom she has thought dead—is in fact alive and nearby. Viola runs off to look for him, leaving Sir Andrew and Sir Toby very confused.

Synopsis - Act 4

Near Olivia's house, Feste the clown comes across the person who he thinks is Cesario and tries to bring him to Olivia's house. This individual, however, is actually Viola's twin brother, Sebastian. Sebastian, of course, is confused by Feste's claims to know him. Sir Andrew, thinking that Sebastian is the same person he was about to duel a few minutes before, attacks him. But Sebastian, unlike Viola, is a scrappy fighter, and starts to beat Sir Andrew with his dagger, leading the foolish nobleman to cry for mercy. The bewildered Sebastian wonders if he is surrounded by madmen and tries to leave. But Sir Toby grabs him to prevent him from going. The two exchange insults, and Sebastian and Sir Toby draw their swords and prepare to fight.

Suddenly, Olivia enters. She sees Sir Toby preparing to fight the person who she thinks is Cesario. Angrily, she orders Sir Toby to put away his sword and sends away all the others. She begs Cesario to come into her house with her. Sebastian is bewildered, but Olivia does not give him time to think, and the still-confused Sebastian agrees to follow her.

Inside Olivia's house, Maria, Sir Toby, and the other servants have locked Malvolio into a small, dark chamber. Maria asks Feste to put on the robes of a clergyman and pretend to be a priest. Sir Toby and Maria then send Feste to talk to the imprisoned Malvolio while they listen in on the conversation. Pretending to be the priest, Feste addresses Malvolio, who cannot see him inside his prison. Malvolio tells Feste that he is not insane, and Malvolio begs Feste to get him out of the locked room. But Feste deliberately misunderstands and misleads the steward. He tells Malvolio that the room is not actually dark but is full of windows and light and that Malvolio must be mad or possessed if he cannot see the brightness. Malvolio denies Feste's claims, and he urges Feste to question him in the hopes of proving his sanity. But Feste uses ridiculous questions and then contradicts the steward's answers. He concludes by telling Malvolio he is still mad and must remain in the darkness. Sir Toby and Maria are delighted by the joke but are also tiring of it. Sir Toby is worried that Olivia, already offended by his drinking and carousing, might catch him in this prank. They send Feste back to Malvolio, where Feste—now using both his own voice and that of the priest, as if the two are having a conversation—speaks to Malvolio again. Malvolio swears he isn't crazy, and begs for paper, ink, and light with which to write a letter to Olivia. Feste promises to fetch him the items.

Elsewhere in the house, Sebastian is wandering, dazed yet happy. He is very confused: a beautiful woman—Olivia—has been giving him gifts and wants to marry him. He wishes he could find Antonio to discuss the situation with him. He states, however, that when he went back to their inn, Antonio was nowhere to be seen. Olivia now returns with a priest, asking Sebastian (who she still thinks is Cesario) if he is still willing to marry her. Sebastian happily agrees, and they go off to get married.

Synopsis - Act 5

Orsino approaches Olivia's house, accompanied by Viola (still disguised as Cesario) and his men. The Illyrian law officers come in looking for Orsino, dragging Antonio. He asks Antonio what caused him to come into Orsino's territory, and Antonio responds by telling the story of how he rescued, befriended, and protected Sebastian, traveling with him to this hostile land. He lashes out at Cesario, whom he continues to mistake for Sebastian, claiming that Sebastian has stolen his purse and denied knowing him. Viola and Orsino are both bewildered, for Viola truly does not know Antonio.

Olivia enters and speaks to Cesario, she too believing him to be Sebastian, whom she has just married. Orsino, angry at Cesario's apparent betrayal of him, threatens to carry Cesario off and kill him. Viola, resigned, prepares to go with Orsino to her death and says that she loves only him. Olivia is shocked, believing that her new spouse is betraying her. She calls in the priest, who, thinking that the young man in front of him is Sebastian, testifies that he has just married Olivia to the young man. Orsino orders Olivia and Cesario to leave together and never to appear in his sight again.

Suddenly, Sir Andrew enters, injured. He says that he and Sir Toby have just been in a fight with Orsino's servant, Cesario. Seeing Cesario, Sir Andrew accuses him of the attack, but the confused Viola answers that she is not responsible. Finally, Sebastian appears, apologizing to Olivia for having beaten up Sir Toby and Sir Andrew. Recognizing Antonio, and not yet seeing his sister, Sebastian cries out joyfully how glad he is to see him. Dazed, all the others stare at Sebastian and Viola, who finally see one another. They interrogate one another with a barrage of questions about their birth and family history. Finally, they believe that they have each found their lost sibling. Viola excitedly tells Sebastian to wait until she has put her woman's clothing back on—and everyone suddenly realizes that Cesario is really a woman.

Orsino, realizing that Olivia has married Sebastian, doesn't seem terribly unhappy at losing her. Turning back to Viola, he reminds her that, disguised as a boy, she has often vowed her love to him. Viola reaffirms her love. She tells him that her clothes were hidden with a sea captain, who now has taken service with Malvolio. Suddenly, everybody remembers what happened to Malvolio. Feste and Fabian come in with Malvolio's letter, delivered from his cell. At Olivia's order, Feste reads it aloud. Malvolio writes that the letter seemingly written to him by Olivia will explain his behavior and prove he is not insane.

Realizing that Malvolio's writing does not seem like that of a crazy man, Olivia orders that he be brought to them. Malvolio is brought in, and he angrily gives Olivia the letter that Maria forged, demanding to know why he has been so ill treated. Olivia, recognizing Maria's handwriting, denies having written it but understands what must have happened. Fabian interrupts to explain to everyone how—and why—the trick was played. He mentions in passing that Sir Toby has just married Maria. Malvolio, still furious, vows revenge and leaves abruptly. Orsino sends someone after Malvolio to make peace. He then announces that the double wedding will be celebrated shortly.

Cast

Tina Rizzo - Viola

Tina Rizzo (she/her) is a graduate from Arts Educational Schools, London. Rizzo has been acting professionally on screen & stage for over a decade, prior to her training in the UK. She began developing her love for performing after her training at Masquerade Theatre Arts Company. Her career has seen her perform at notable venues including The Traverse Theatre, The Pleasance Dome and most recently at Shakespeare's Globe.

Recent stage credits: *As You Like It* (The Globe), *Dick Whittington & His Cat* (BBC / CBeebies / BBC iPlayer), *As You Like It* and *Romeo & Juliet* (WhatsTheirNames).

Recent screen credits: *Mary & George* (Sky Atlantic), *War Sailor* (Beta Cinema & Falkun Films), *Sposa in Rosso* (Fenix Entertainment) and *Is-Sriep Reġġhu Saru Velenużi* (Shadeena Films).



Becky Camilleri - Olivia

Rebecca Camilleri is a Maltese actress, theatre-maker, and drama educator who has worked in theatre, commercial, and film throughout the years. She has trained with multiple theatre practitioners both locally and abroad, and, in 2018, went on to graduate from ArtsEd, London, with a Masters in Acting.

Some of her theatre credits include: *Katrin* in Teatru Malta's *Ma Kurragg*, *As You Like It*, *Twelfth Night*, *A Comedy of Errors*, *A Midsummer Night's Dream*, and *Romeo & Juliet* with *What's Their Names Theatre*, *Sette (VII)* with the *New Victorians*, *Romeo & Juliet/Macbeth* school's tour with the *Guildford Shakespeare Company*, *Sunrise* with *FM Theatre*, *The Taming of the Shrew* (MADC), *Il-Giddieb Ghomru Twil* with *Studio18*, and others.

She is also the current festival director for Teatru Malta's annual *Trikki Trakki Youth Theatre Festival*.

Gianni Selvaggi- Malvolio/ Antonio

Gianni Selvaggi (he/him) is an Italo-Maltese Actor, Musician and Writer. He formed part of the Teatru Manoel Youth Theatre Company (2014-2017). In 2019, he obtained an MA in Performance (Acting) with Distinction from Mountview Academy of Theatre Arts in London.

Among his collaborations, Gianni has worked with Teatri Kombëtar (Kosovo), Teatro Due Parma (IT), SNG Nova Gorica (Slovenia), Teatr Opole (PL), Hallmark (US) and Sky Italia. He is a resident actor with WTN Theatre (MT) and founder of SHED theatre collective.

Recent stage credits include: Eden in 'The Best European Show' (ETC); Jack in 'Jack & the Beanstalk' (FM Theatre); Ashley in 'Sitt Ġrajjet...' (ŻfinMalta); Romeo in 'Romeo & Juliet', Gilbert Horn in 'Skieken F'Tiġieġ' (WhatsTheirNames Theatre) and Owen in 'Girl in the Machine' (Spazju Kreattiv).

Recent screen credits include: Sposa in Rosso (Fenix Entertainment), The Women of George Cross Island (Sharpshoot Media), To Catch a Spy (Hallmark) and Is-Sriep Reġġhu Saru Velenużi (Shadeena Films).



Myron Ellul - Orsino/ Belch

Law graduate, writer, actor and voice actor with 15 years' experience - Myron is an accomplished artist with a love for telling stories. His passion for the arts is owed to mentoring in several acting schools and companies, including the St James Cavalier Youth Club, Masquerade School, Teatru Manoel Youth Training (TMYT), Roaring Voices, and the MADC - having also obtained awards for Most Promising Actor and Best Actor.

Recent highlights in Myron's repertoire include Victor Prynne in Private Lives, the Narrator and various characters in Striped Pyjamas, Mike in Wait Until Dark, and Nikos in Breaking the Code. Myron's love for Shakespeare shines through in previous portrayals of iconic characters including Orsino, Malvolio, Brutus, Francis Flute/Thisbe, and most recently, the Host in The Merry Wives of Windsor. Myron has also worked on a number of films, series, and commercials, and is currently working on new projects both locally and internationally.

Alex Weenink - Feste/ Aguecheek

Alex is a performer and theatre-maker focusing on devising, directing, and dramaturgy. He has most recently performed as Billy in Kes (Masquerade), Cassio in Othello (Teatru Manoel), Bardolph/Rugby/Fenton in The Merry Wives of Windsor (MADC), Luke/Moritz in Spring Awakening (Adrian Buckle), Ensemble in Il-Fidwa tal-Bdiewa (Teatru Malta & The New Victorians), Soldier in Chair (Adrian Buckle), and Desperation in Walking Home (Prickly Pear Productions) at the Edinburgh Fringe Festival.

He is also the Artistic Director of Chewing Productions, which has created productions such as A Ritual of Smoke & Mirrors and Pastizz x'jaħbat?, as well as debuting collections of new performances as part of 2X2 and 3X3 at Theatre Next Door.

When he is not creating, he enjoys a (very) long hike in the countryside followed by a very (very) big meal and a good pint of beer (or two).



Tiana Formosa - Maria

Tiana Formosa is a stage and screen actor who has performed in Australia and Malta. Having performed since age 3, Tiana continues to pursue her passion and enjoys entertaining those around her. Tiana is excited to work with new people and collaborate on projects whilst sharing ideas and her love for the art of drama.

Tiana also loves portraying new and complex characters, which in turn, allows her to constantly challenge herself. She actively seeks ways to subtly intertwine her own characteristics with those of the characters she is bringing to life, allowing them to feel more relatable and natural. She also seeks different and unique projects to help expand her skills whilst simultaneously continuing to add experience under her belt.

Nicole Sciberras - Captain/ Valentine/ Fabian

Nicole Sciberras is a Maltese performer, stage manager, and performance educator who has been involved in the performing arts since she was 6 years old. She graduated from Goldsmiths University of London with an MA in musical Theatre, where she produced an original musical at the Tristan Bates Theatre in London. Over the last few years she has had the opportunity to work with Teatru Manoel as a Creative Associate for the TOI TOI Learning & Participation Programme. She has also taken part in many productions in different capacities with various production companies in Malta.

On Stage Credits: Cikku and The Chocolate Panto (Masquerade), The Merry Wives; Of Windsor Terrace (MADC), Aladdin The Panto (MADC).

Backstage Credits: Grease (ASM, Masquerade), Misery (ASM, Masquerade), Matilda (ASM, Masquerade), The Importance of Being Earnest (MADC), Gawhar Misjub (Production Manager, Mikiel Anton Vassalli College)



Teatru Manoel Team

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Stage Artist: Jake Edward Attard

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IT Apprentice: Luca Gatt

Costume Apprentice: Clement Gauci Peresso, Shanaia Zammit

Booking Office: Rambert Attard & Annabelle Schembri

Ushers – Duty Manager: Ruth Fenech

Ushers: Brian Darmanin, Graziella Sammut, Luki Vassallo, Luana Bugeja, Kaya Spagnol, Doris Borg, Rita Demicoli, Kevin Apap, Annabelle Schembri & Rambert Attard.

Reception: Andrew Gauci, Stephania Mallia & Sandra Busuttil

Security: Redeemer Gatt, Katerina Ilich & Marvic Vella

Post Performance Activities

Discussion Questions

Below are some questions that you might want to discuss with your class that talk about the various themes present throughout the play together with character traits.

What do you think about the play's title, "Twelfth Night"? How does it relate to the events and themes in the story?

"Twelfth Night" is a comedy. What elements of humor did you find in the play, and how did they contribute to the overall enjoyment of the performance?

The play explores themes of love and identity. Can you identify examples of mistaken identity, disguise, and love triangles in the story? How do these elements drive the plot forward?

Viola, in her disguise as Cesario, falls in love with Orsino, while Orsino is in love with Olivia, who in turn falls for Cesario. How does this complex love triangle impact the characters and the story's progression?

Malvolio, Olivia's steward, becomes the target of a prank played by Sir Toby Belch, Maria, and Sir Andrew Aguecheek. How did you feel about Malvolio's treatment, and did he deserve it?

Feste, the fool, is a central character in the play. How does he contribute to the themes and humor in "Twelfth Night"? Can you identify any moments where Feste's character provides wisdom or insight?

The play uses a significant amount of wordplay and puns. Can you identify some of these instances and discuss how they contribute to the humor or deeper meanings in the play?

Shakespeare often explores the idea of mistaken identity and cross-dressing in his comedies. How do these themes play out in "Twelfth Night," and how do they relate to the characters' journeys?

The play has both comedic and more serious or melancholic moments. Can you identify the balance between these elements, and how does it impact the overall tone of the play?

Consider the character of Olivia. How does her mourning for her brother impact her interactions with other characters, especially Viola (Cesario)? What does it reveal about her character?

The play concludes with multiple marriages and a sense of resolution. Did you find the ending satisfying, and why or why not? What does the ending suggest about the nature of love and identity in the play?

"Twelfth Night" is a play from Shakespeare's time. How do you think the themes and humor in the play relate to the culture and society of that era? Are there elements that still resonate with audiences today?

Consider the role of gender in the play, particularly with Viola's disguise as a man. How does this affect the dynamics between characters, and what do you think Shakespeare is trying to convey about gender roles and identity?

How did the actors' performances influence your understanding and enjoyment of the play? Were there specific moments or characters that stood out to you?

Debates

Separate the class into 2 separate groups, one of which will present the pros of the argument and the other which will present the cons of the argument.

- Viola's decision to disguise herself as Cesario is a responsible and necessary choice.
- Malvolio's treatment by Sir Toby and Maria is unjust and cruel.
- The theme of love in 'Twelfth Night' is more about infatuation and obsession than genuine affection.
- Feste the fool is the wisest character in the play, offering valuable insights to other characters.
- Olivia's excessive mourning for her brother is self-indulgent and hinders her personal growth.
- The play's humor relies too heavily on mistaken identity and misunderstandings.
- The character of Sir Toby Belch represents the embodiment of chaos and excess in the play.
- Orsino's love for Olivia is shallow and based on appearances, while Viola's love for him is deeper and more genuine.
- The subplot involving Sir Andrew Aguecheek serves no significant purpose in the play.
- Twelfth Night challenges traditional gender roles and expectations, especially through Viola's disguise.
- The ending of the play, with multiple marriages, is too neatly tied up and lacks complexity.
- The character of Malvolio represents the dangers of self-righteousness and ambition.
- Feste's songs and wordplay are essential to the play's overall tone and meaning.
- The concept of 'misrule' during the holiday season is a central theme in 'Twelfth Night.'
- Viola's disguise as Cesario is necessary for her survival and agency in a male-dominated society.



PRESENTS

TWELFTH NIGHT FOR SCHOOLS

DIRECTED BY PHILIP LEONE GANADO

BOV

Bank of Valletta

This resource pack was designed by Nicole Sciberras