

WILLIAM SHAKESPEARE'S
TWELFTH NIGHT
A SHOCKTACTICS PRODUCTION

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CAST LIST

Alex Micallef	Orsino
Peter Chappell	Olivia
Gabriel Agranoff	Viola
Kavana Crossley	Sebastian
Denzel Allunga	Antonio
Jack Tapperell	Malvolio
Nikhil Vyas	Sir Toby Belch
Harrison Gower	Sir Andrew Aguecheek
Kane Walpole	Maria
Conrad Jeffries	Feste
Jacob Bastable	Fabian
Ben Pearson, Jemil Seelan	Sea Captain
Jemil Seelan, Ben Barry	Household Staff
Ben St Clair-Gray	

Production Team

- Director** Ben Kavanagh
Technical Director Kevin Hemmings
Costume Designer Barbara Cvejik-Reeve
Assistant Costume Anna Gvozdenovic
- Stage Manager** Aran Kalogroulis
Backstage Crew Marcus Christie, Michael Alvarado, Patrick Kirby,
Alex Keen,
Arthur Ingamells, Matt Hill,
Aaron Mallett, Jamie Barry, Louis Mueller, Rio
McElvenny, Christopher Gotts
- Band Co-ordinator** Jack Robertson
Singers Satchit Srikanth, Samuel Leggett, Maddie O'Neill,
Jack Robertson
Guitar Will Porter, Jack Robertson
Bass Guitar Ewan Robertson
Drums Jason Tavares
Keyboards Kiwoon Park
Trumpet Michael Ahearn
Saxophone Jonathan Mash, Nicky Page

Special Thanks JEFF SHAW. FINANCE TEAM

Our Production

Twelfth Night is without a doubt one of Shakespeare's most famous and beloved comedies. Characters like Malvolio and Viola have now become common touchstones in the dramatic canon, featuring in high-profile Hollywood blockbusters like *Shakespeare in Love* and now being regarded as a rite-of-passage performance for any budding thespian. Due to the plays endless television, radio, film and theatre revivals, the main challenge with our own production has been to make the play as fresh and vivid as possible without corrupting the truth of the text.

Our interpretation has been set in the New Romantic phase of the 1980s- an era of hedonistic opulence which perfectly reflects the play's own strange world of deception and disguise—androgyny being such a clear mark of the 1980's pop scene. We've built this production upon that time in every way possible- characters such as Feste, and Olivia were modelled upon Boy George and Madonna respectively, while no better analogy for the straight laced, prudish Malvolio than good old Maggie Thatcher. Furthermore, the traditional folksy ballads that feature in this play have been replaced with crowd-pleasing beltors from the likes of David Bowie, Culture Club and The Human League. In doing this update, we hope to give the play the farcical decadence and sheer lunacy it deserves, as well as making it unique and memorable- which it certainly has been for us!

Written by Nikhil Vyas

What is Twelfth Night?

For us, the twelve days following Christmas is just a period to get over the lingering hangover and the guilty feeling about how much food has been consumed. Yet in Shakespeare's time, this period was almost as important as Christmas day itself, and saw wide-scale festivities and hedonism, with food and drink taking the centre stage of the occasion. There would have been a specially appointed official to oversee the celebrations, known as the 'Lord of Misrule' - who can be best compared to Sir Toby Belch. An important theme in these revels was the idea of role reversal, or upsetting the natural order of things. In the play, this best reflected through Viola's cross-dressing antics or Malvolio's dreams of joining the upper classes. While such an extended period of government-condoned chaos may seem extraordinary to us, the Twelve Days of Christmas were an important historic tradition which stretched back in to the Middle Ages.

Cast Interviews

Conrad Jeffries- FESTE

I relished the opportunity to play Feste purely because there are so many different characters rolled into his part. He is funny, malicious, cunning, and friendly, all simultaneously throughout the play. Nobody knows where he comes from, or where he goes during his disappearances from Olivia's court.

Dressing up as Boy George was a first, to say the least, although I could get used to dreadlocks!

Jack Taperell- MALVOLIO

I'd read Twelfth Night for AS English, and I'd always really enjoyed the character of Malvolio, so naturally when the opportunity came I went straight for it! He's a nasty guy and a spoilsport, but at the end truly pathetic; I want the audience to come away with mixed feelings of sympathy, loathing and even a little guilt. There are aspects of Maggie Thatcher's mannerisms running through my Malvolio - so it's up to you to decide whether you love him or hate him!

Jacob Bastable- FABIAN

At first when I got the part of Fabian i was sceptical of how good it would actually be. Then the first rehearsal came along and I felt as if i really fit into the part. I have to say that i am definitely going to miss playing the idiot of the show.

My character also really relates to me in the way of injuring myself. In the play I get punched in the face and in one rehearsal I also almost broke my arm during a scene- it's all part of the job though!