

THE MINISTRY OF EDUCATION
IN ASSOCIATION WITH
THE MINISTRY OF FOREIGN AFFAIRS
& CULTURE
PRESENT
THE MANOEL THEATRE
ACADEMY OF DRAMATIC ART
IN
WILLIAM SHAKESPEARE'S

*Twelfth
Night*

DIRECTED BY JON ROSSER

UPPER SECONDARY THEATRE VALLETTA
November – December 1982

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*"If music be the food of love, play on,
Give me excess of it, that, surfeiting
The appetite may sicken and so die."*

Twelfth Night

THE CAST

Assembled from the current student-body at the Manoel Theatre Academy of Dramatic Art.

ORSINO (Duke of Illyria) Frederick Testa.
VALENTINE Joseph Mifsud.
CURIO Gentlemen attending on the Duke Paul Schembri.
VIOLA Marie Connor.
SEBASTIAN (Viola's twin) Nazzareno Galea.
A SEA CAPTAIN Joseph Mamo.
ANTONIO (Another sea captain) Benny Calleja.
OLIVIA (A Wealthy Countess) Celia Drabble.
SIR TOBY BELCH (Olivia's Uncle) Christopher Gatt.
SIR ANDREW AGUECHEEK (Olivia's suitor) Anthony Ellul.
MALVOLIO (Olivia's steward) Alex Grech.
FESTE (A clown to Olivia) Pierre Stafrace.
FABIAN (Servant to Olivia) Paul Parker.
MARIA (Olivia's maid) Mary Anne Muscat.
A PRIEST Antonio Anastasi.

THE CREW

Stage Manager Raymond Spiteri
Audio John Bruno
Lights John Borg
Book Mariella Pisani
Make-up Lina Galea Cumbo
Wardrobe Roselle Anastasi
Stage hands Denise Torpiano
Daniela Mamo
Miriam Panayiotou

Shakespeare's last comedy *Twelfth Night* centres on the vision of happiness through love, seen by a high-born heroine who is condemned to serve out her love in a strange country, disguised as a boy. The love awareness of the heroine is set against a gallery of posers.

Feste represents the classical wise-fool role, being largely detached from the ongoings as an onlooker. In *Twelfth Night* Shakespeare sprinkled affectation everywhere, among the heroic as among the foolish, among the central characters as among the marginal ones. And self-sacrifice is necessarily involved if it is to be defeated.

Joyous extensions of personality, brilliant teasing comments and famous speeches on the melancholy of imagined fate are intertwined in a beautifully poetic abandonment of love. The situation is highly lyrical, even if illusory, and it cannot be overpowered by wit. This is to say that *Twelfth Night* is not a comedy of wit. However, the combination of wit and sentiment serves to keep the comedy from extremes of either harshness or pulpiness.

Twelfth Night is in essence the most poetical and musical of Shakespeare's comedies; this is not to say that a higher proportion of the lines are poetry, but that it is more shot through and through by the lyrical abandon of poetic utterance.

LIAISON DRAMA UNIT

(Education Department)

DIRECTED BY JON ROSSER

(M.T.A.D.A.)

The successful undertaking of last season's *The Merchant of Venice* in a North London Polytechnic production venued by the local Ministry of Education in Valletta has prompted the continuation of such drama projects related primarily to the needs of Maltese high-grade students taking English literary texts for their studies.

For this season the Ministry of Education and the Ministry of Culture and Foreign Affairs have joined forces to present an Edwardian-styled version of Shakespeare's *Twelfth Night* in an exclusively all-Maltese cast constituted from the student crop at the Manoel Theatre Academy of Dramatic Art (MTADA).

Such undertakings will enable local students to realise the animation and the dramatic enlargement of their literary texts and also lend the opportunity to the general public to assist to the full range of Shakespearean evocation.