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Family Plays



William Shakespeare's

Twelfth Night

***Adapted into a one-act play
by***

Cecil Picket



Twelfth Night

Cecil Pickett's skills at cutting long plays to contest length are well demonstrated in this adaptation of Shakespeare's comedy about the twins, Viola and Sebastian, who were shipwrecked and washed ashore in Illyria. Using clowns and jesters to make the simple scene changes, Mr. Pickett produces a fast-moving 35-minute play uninterrupted by blackouts or curtains. The favorite characters—Sir Toby Belch, Sir Andrew Aguecheek, Malvolio, Maria, the beautiful countess Olivia, and the handsome duke Orsino—are all present to help entertain audiences and win contests.

Shakespeare Comedy. Adapted by Cecil Pickett *Cast Size: 5m, 2w. Twelfth Night* is one of Shakespeare's best-loved comedies, and it demonstrates two of the Bard's favorite comic devices: a girl disguised as a boy, and the confusion caused by identical twins. The girl-as-boy device was particularly funny to Elizabethan audiences because all roles were played by men. Thus they watched a male actor portray a female character who in turn masqueraded as a male. The fact that Shakespeare used this double transformation in several plays indicates that his audiences thought it was hilarious. The double-take surprise of confronting identical twins has produced laughs throughout the ages. But this device does create a small problem for directors not fortunate enough to have identical twins available for casting. But it really is just a small problem. The distance from actor to audience and the willingness of audiences to see what they are told they are seeing enable the costume and make-up crews to turn an actor and an actress who look a little alike into acceptable carbon copies. Production Notes in the playscript offer suggestions. In addition to the main characters, the adapter has promoted Shakespeare's clowns, Feste and Fabian, to the role of narrator, and has added six clowns (who may be reduced to two if it is necessary to reduce the size of the cast) to change the set and provide a background for the action. It takes time and skill to reduce a two- or three-hour play to 35 minutes. Full detailed stage directions show how Cecil Pickett staged this prize-winning adaptation. *Approximate running time: 35 minutes. Code: TS2.*

Cecil Pickett was a member of the drama faculty of the University of Houston well known for his genius as a director of the plays of Shakespeare and Molière. Beginning his career as a director for nine years at Houston's Bellaire High School, Mr. Pickett used his own adaptations of the classics to win the state championship of the University Interscholastic League one-act play contest a record-breaking five times.

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(TWELFTH NIGHT)

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TWELFTH NIGHT

Dramatis Personae

***Clown 1** }
***Clown 2** } musicians
***Clown 3** }
***Clown 4** }
Clown 5 } members of the troupe
Clown 6 }
Feste, a narrator
Fabian, a narrator
Orsino, Duke of Illyria
Olivia, a Countess
Viola (Cesario), Sebastian's twin sister
Sebastian, a young gentleman of Messina
Sir Toby Belch, an aging Falstaffian knight
Sir Andrew Aguecheek, suitor to Olivia
Malvolio, Olivia's pompous steward
Maria, Olivia's female servant

Place: Illyria

*Clowns 1 and 2 may be omitted if recorded music is used. Clowns 5 and 6 may play the roles of Clowns 3 and 4 if it is necessary to reduce the size of the cast.

ABOUT THE PLAY

This prize-winning one-act adaptation of **TWELFTH NIGHT** is intended for use in contests, classrooms, workshops, and other situations in which the full play cannot be used. As with all adaptations of the classics published by I. E. Clark, Inc., it is hoped that this shortened version will induce actors and audiences to read and study Shakespeare's original and to watch for opportunities to see the entire play on stage.

TWELFTH NIGHT is one of Shakespeare's best-loved comedies, and it demonstrates two of the Bard's favorite comic devices: a girl disguised as a boy, and the confusion caused by identical twins. The girl-as-boy device was particularly funny to Elizabethan audiences because all roles were played by men. Thus they watched a male actor portray a female character who in turn masqueraded as a male. The fact that Shakespeare used this double transformation in several plays indicates that his audiences thought it was hilarious.

The double-take surprise of confronting identical twins has produced laughs throughout the ages. But this device does create a small problem for directors not fortunate enough to have identical twins available for casting. But it really is just a small problem. The distance from actor to audience and the willingness of audiences to see what they are told they are seeing enable the costume and make-up crews to turn an actor and an actress who look a little alike into acceptable carbon copies (see the Production Notes at the end of this book for suggestions).

TWELFTH NIGHT tells the story of the twin Viola and Sebastian, who are shipwrecked and—unbeknownst to each other—washed, healthy and alive, upon the shore of Illyria. Viola disguises herself as a boy named Cesario and finds employment as a servant to Orsino, Duke of Illyria, and falls in love with him; but, alas, in her disguise as a male, she finds it awkward to flirt with him. To further complicate things, Orsino is in love with the Countess Olivia—and she, in turn, is interested only in his servant, Cesario (Viola in disguise). Abetting this comic situation are the mischievous antics of Sir Toby Belch and Sir Andrew Aguecheek. The prank they pull on poor, stupid Malvolio would be cruel indeed if it weren't for Malvolio's pompous attitude which invites a take-down.

In addition to these main characters, the adapter has promoted Shakespeare's clowns, Feste and Fabian, to the role of narrator, and has added six clowns (who may be reduced to two if it is necessary to reduce the size of the cast) to change the set and provide a background for the action.

Cecil Pickett, the adapter, is a member of the drama faculty of the University of Houston well known for his genius as a director of the plays of Shakespeare and Moliere. Beginning his career as a director for nine years at Houston's Bellaire High School, Mr. Pickett used his own adaptations of the classics to win the state championship of the University Interscholastic League one-act play contest a record-breaking five times. It takes time and skill to reduce a two- or three-hour play to 35 minutes. This adaptation of TWELFTH NIGHT is a good example of Mr. Pickett's skill.

I. E. Clark, Inc. is proud to be able to offer our customers several of Mr. Pickett's prize-winning adaptations. Please see our current catalog for other titles.

PRODUCTION NOTES

Properties

4 stools
 2 guitars (may be practical or prop instruments)
 Tambourine
 Percussion wood block
 Table
 2 discs (3' in diameter) attached to 6' poles. One disc has "Twelfth" on it, the other "Night." Colorful ribbons hang from the base of each disc.
 2 standards on 6' poles. One standard has coat of arms for Orsino, the other for Olivia.
 6' stained glass window with handles on the back so it can be carried (paper resembling stained glass may be purchased from theatre supply companies; stained glass may also be simulated with theatrical gelatin).
 Cut-out of a street lamp attached to a pole
 2 twigs of greenery
 2 poles with branches. Branches have leaf cut-outs and flowers.
 2 scrolls
 4 tankards
 2 trays
 Jug
 10' strip of sheer blue material (dowel rods in either end)—the sea
 Bottle of sack (white wine)
 Book
 Wheelchair
 2 pillows
 2 foils
 2 swords or foils
 2 letters
 Letter with wax seal
 Staff
 Steward's chain
 Monocle
 Linen cloth
 Hand mirror
 Rose
 Lantern
 Ring

Note: Stage properties should be colorful and theatrical.

Costumes and Make-up

The costumer has a wide choice of styles. Actors in Shakespeare's day wore their own clothes, regardless of the period of the play. Modern experimental productions have used virtually every conceivable type of costumes. Cecil Pickett's stage directions specify particular costume requirements, including Malvolio's yellow stockings and cross-garters. Elizabethan men wore cross-garters both below and above the knee.

"This production should be played in the style of the *commedia dell'arte*," Cecil Pickett suggests. "The clowns should be costumed as Scapino, Scaramouche, or Harlequin. Clowns 1, 2, 3, and 4 should be masked" [black domino masks].

Costuming and make-up are essential ingredients in producing the twins, Sebastian and Viola. The starting point is choosing an actor and an actress similar in size and weight. Wigs can give them hair of the same color and style. Cesario's costume must be identical in every way with Sebastian's, from hat to shoes. Equally important are distinctive style and color. Two people in white T-shirts and blue jeans may not make a matching pair. But put them in identical vivid colors with the image of a *commedia* character (like Ruzzante or Narcisino) and you have twins. There are other factors that can enhance the illusion: similar basic posture and an identical posture gimmick, such as an identifiable stance or walk; a characteristic gesture (such as pulling an ear or brushing hair out of the eyes). The two performers must practice imitating each other in every way.

Music and Sound Effects

"Music may be either traditional or, if you choose, rock," Mr. Pickett advises. A vocal score of the music from *Twelfth Night* can be purchased from Samuel French, Inc. Recordings and tapes of the music from Shakespeare's plays are available in many music stores. Directors who cannot find skilled guitarists or banjo or lute players may delete Clowns 1 and 2 and use recorded music, or Clowns 1 and 2 may mime playing guitars or lutes.

The Set

This adaptation of *Twelfth Night* is designed for a bare stage. The Clowns bring on and take off stage props to indicate the various scenes. It is of utmost importance that the movement of the Clowns be sprightly, stylish, and well coordinated—virtually a ballet. Graceful gesture should accompany the placement and removal of the set pieces. And there must be no delay—not even enough pause for a snap of the fingers. Precisely at the moment that two Clowns are exiting with their props, two more should be entering with theirs.

TWELFTH NIGHT

Stage Directions and Notes

[Numbers below correspond to numbers on the page opposite.]

1. Two stools are preset on the apron Down Left and Down Right of the proscenium. FESTE and FABIAN, dressed in traditional harlequin costumes, step out through the center of the curtains and smartly open two scrolls.

2. FESTE and FABIAN take the curtains and pull them open only halfway to reveal CLOWN 1 and CLOWN 2 (guitarists) seated on two three-foot stools. CLOWNS 3 and 4 (tambourine and sound block) are kneeling Left and Right facing the guitarists. The group sings the first two lines of "O Mistress Mine" and then plays under the dialogue.

3. CLOWNS 1, 2, 3, and 4 segue to a lively dance. FESTE and FABIAN push the curtains open. CLOWNS 3 and 4 dance in a circle Right and Left Center, keeping rhythm with the guitarists, then exit as CLOWNS 1 and 2 cross Down Center, pivot Right and Left, and cross to the preset stools at Right and Left. FESTE and FABIAN cross Center, pick up the three-foot stools, and exit Right and Left as CLOWNS 5 and 6 enter Up Right and Up Left with two colorful discs on poles proclaiming the title "Twelfth Night." They meet Up Center, pivot, and march Down Center. FESTE and FABIAN enter Down Left and Down Right, kneel by the side of Clowns 5 and 6 and give a sweeping gesture to the title. CLOWNS 5 and 6 pivot Right and Left and exit. FESTE and FABIAN rise, cross Center, turn, face the audience, and begin a "mime" walk. As CLOWNS 5 and 6 exit, CLOWNS 3 and 4 return Left and Right with colorful standards bearing the coats of arms for the houses of Olivia and Orsino, stop Down Right Center and Down Left Center and face out full front. CLOWNS 5 and 6 enter Left and Right placing a stool below each standard. Each CLOWN bows as ORSINO enters Right, crosses to the stool Right, sits.

4. As Orsino begins his speech, CLOWNS 1 and 2 (seated on stools Down Left and Down Right) softly play "O Mistress Mine."

5. OLIVIA, carrying a hand mirror, enters Left and crosses to her stool and sits. ORSINO sends a rose by CLOWN 5 to her. She rejects it and CLOWN 5 returns to Orsino.

6. FESTE and FABIAN stop their mime walk. FABIAN crosses to Olivia and assumes the physicalization of a court jester. FESTE mirrors this action to the left of Orsino.

TWELFTH NIGHT

Adapted by Cecil Pickett

FABIAN. [1] Our play tonight . . .

FESTE. Our play tonight needs music. So, [2] Minstrels, if you please! Thank you.

FABIAN. Now in a land far far away where the sun shines bright and the moon is always new, we tell our tale of love.

MINSTRELS. O mistress mine, where are you roaming?

O stay and hear; your true love's coming,
That can sing both high and low;
Trip no further, pretty sweeting;
Journeys end in lovers meeting.
Every wise man's son doth know.

FESTE. Excellent good, in faith!

FABIAN. A mellifluous beginning for our tale of lovers and of their broken hearts which must be mended ere the play is done!

FESTE. Aye! But it is also a tale of fools!

FABIAN. Fools such as we who gambol and meddle in the shadow of broken hearts!

FESTE. But enough of this—let us call forth our company of players.

FABIAN. And let the play begin in celebration. [3] A lively tune, good minstrels!

FESTE. And our play begins . . .

FABIAN. Good fool, what country is this?

FESTE. This is Illyria.

FABIAN. And who governs here?

FESTE. A noble Duke in nature as in name . . . the Duke Orsino.

ORSINO. [4] If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken and so die.
O, when mine eyes did see Olivia first,
Methought she purged the air of pestilence.

FESTE. [5] You see, dear fool, our noble Duke suffers with a broken heart. He seeks the love of the fair Olivia. She will none of him. He sends her epistles of love which she rejects. [6]

FABIAN. But why?

7. *The stage picture should now be arranged in this manner: CLOWNS 3 and 4 are Down Left and Down Right with the standards. ORSINO and OLIVIA are seated on stools below the standards. CLOWNS 5 and 6 stand facing front to the right and left of Olivia and Orsino. FESTE and FABIAN form the Center group, FABIAN kneeling to the right of Olivia and FESTE kneeling to the left of Orsino. As Fabian assumes the role of jester, the music segues to an old English country dance. The musicians (CLOWNS 1 and 2) are seated on the stools Down Right and Left.*

8. *CLOWN 6, standing left of Olivia, lifts her veil from her back and places it over her face. OLIVIA rises and crosses Left Center. ORSINO rises and crosses, meeting OLIVIA Center. He bows to her but she turns and exits Left quickly.*

9. *CLOWN 3 exits Left following Olivia and followed by CLOWN 6. FABIAN crosses Center and sits at the feet of Orsino as CLOWN 3 and CLOWN 6 exit with standard and stool. ORSINO directs his speech to Feste and Fabian. FESTE is seated mirroring Fabian.*

10. *ORSINO whirls and exits Right snapping his fingers to CLOWNS 4 and 5, who follow him with stool and standard.*

11. *FESTE and FABIAN rise facing Down Center. They read aloud from the scrolls. CLOWNS 5 and 6 enter upstage and stretch a long strip of sheer blue material across the upstage area. They create the illusion of the sea by moving the material with a rippling motion. VIOLA enters above this material and stops Up Center. CLOWNS lower the material to the floor as VIOLA crosses Down Center slowly. CLOWNS 1 and 2 underscore the entire "Viola" scene with their music.*

12. *FESTE and FABIAN turn Left and Right and bow to Viola. CLOWNS 5 and 6 stretch the blue material tightly, making it into a backdrop for the scene.*

13. *FESTE offers his hand to VIOLA. They exit together Right.*

FESTE. Let the Countess Olivia answer that question!

FABIAN. You mourn, sweet lady, why?

OLIVIA. For my brother's death, good fool.

FABIAN. I think his soul is in hell, madonna. [7]

OLIVIA. I know his soul is in heaven, fool.

FABIAN. The more fool, madonna, to mourn for your brother's soul being in heaven. So take away the fool.

OLIVIA. By my life, you grow weary. Give me my veil: Come, throw it o'er my face. [8]

FESTE. [9] So, like a cloistress, she will veiled walk
And water once a day her chamber round
With eye-offending brine: All this to season
A brother's dead love which she would keep fresh
And lasting in her sad remembrance.

ORSINO. O, she that hath a heart of that fine frame
To pay this debt of love but to a brother.
Away before me to sweet beds of flowers;
Love-thoughts lie rich when canopied with bowers. [10]

FABIAN. A broken heart! [11]

FESTE. Aye, two broken hearts.

FABIAN. And so many days now pass. The script says: One morning
the sun rose to see a virtuous maid named Viola arrive in Illyria.

FESTE. From the very jaws of the sea and a shipwreck she came to
these shores. It says further that 'twas her twin brother who lashed her
to the back of a dolphin.

FABIAN. And that same dolphin brought her to safety.

FESTE. And now she is alone and in a strange country! What can
she do?

VIOLA. What country, friends, is this? [12]

FABIAN. This is Illyria, lady.

VIOLA. And what should I do in Illyria?

FESTE. 'Tis said the Duke Orsino needs a serving boy.

VIOLA. O then conceal me what I am, and be my aid
For such disguise as haply shall become
The form of my intent. I'll serve this duke.
Only shape thou thy silence to my wit.

FESTE. Be you his eunuch, and your mute I'll be;
When my tongue blabs, then let mine eyes not see. [13]

VIOLA. I thank thee: Lead me on.

14. *FABIAN faces front, opens his script.*

15. *FESTE enters Right and crosses to Fabian at Center. He smartly opens his script and reads aloud. CLOWNS 5 and 6 create the illusion of the sea upstage again. SEBASTIAN enters Up Left and the same stage directions used in No. 11 are repeated. CLOWNS 1 and 2 underscore the "Sebastian" scene.*

16. *SEBASTIAN turns and crosses upstage looking at the strange new country. FESTE and FABIAN speak to each other in sotto voce.*

17. *SEBASTIAN crosses Center between Feste and Fabian, exiting on "I bid you good day."*

18. *CLOWNS 1 and 2 begin a lively country dance on their guitars. CLOWNS 5 and 6 exit Left with the "sea" material. CLOWNS 2 and 3 enter Right with a table and two stools, which they place Center. They bow to each other and exit Right and Left. FESTE and FABIAN cross Down Left and Down Right and kneel facing center. FESTE and FABIAN introduce BELCH and MARIA with sweeping gestures as they enter.*

19. *BELCH bows and MARIA curtsies.*

20. *BELCH empties a jug of sack then puts his finger to his belly and belches loudly. MARIA scolds Sir Toby by calling his name aloud. BELCH responds by attempting to become suddenly very sober. He crosses to table Center and sits on stool.*

21. *MARIA crosses Center above Sir Toby. She straightens his collar, takes off his hat, and tries to arrange his tousled hair.*

22. *BELCH slaps his hat on his head in anger. He then peers into his jug to see if there is any sack left.*

23. *MARIA sits on Sir Toby's lap and puts her arms around his shoulders.*

24. *TOBY pushes Maria off his lap and crosses downstage a step or two. SIR ANDREW enters Left and raises a fresh bottle of sack in salute. ANDREW crosses on second greeting and meets TOBY Center. They embrace and slap each other on the back.*

FABIAN. [14] So into the service of the noble duke goes Viola, disguising her feminine virtues in the weeds of a youthful boy.

FESTE. [15] Days pass and days pass, then one morning the sea gave up a young man called Sebastian. There are those among us who believed him drowned.

FABIAN. Good stranger, may we ask of you your name?

SEBAST. My name is Sebastian. Perhaps you have heard of my father, Sebastian of Messaline. He left behind him myself and a sister both born in an hour. And if the heavens had been pleased, would we had so ended. But that was altered. Before I was taken from the breach of the sea was my sister, Viola, drowned. [16]

FABIAN. Shall we tell him?

FESTE. No, the script says not yet.

SEBAST. A lady, sir, though it was said she much resembled me was yet of many accounted beautiful.

FABIAN. May we show you our country, Illyria, kind sir?

SEBAST. No, fare you well, my bosom is full of kindness and I am yet near the manners of my mother that upon the least occasion mine eyes will tell of me. [17] So, I bid you good day.

FESTE. And so Sebastian goes grieving for a sister whom he thinks is drowned. Now the new moon rises and 'tis time for the fools to gambol. Set the scene for the fools! [18]

FABIAN. Sir Toby Belch, uncle to the Countess Olivia! [19]

FESTE. Maria, serving-woman to that same Countess!

TOBY. [20] What a plague means my niece to take the death of her brother thus?

MARIA. [21] By my troth, Sir Toby, you must come in earlier o' nights! Your cousin, my lady, takes great exceptions to your ill hours! You must confine yourself within the modest limits of reason.

TOBY. [22] Confine! I'll confine myself no finer than I am!

MARIA. [23] This quaffing and drinking will undo you! I heard my lady talk of it yesterday and of a foolish knight you brought in one night here to be her wooer.

TOBY. Who, Sir Andrew Aguecheek?

MARIA. Aye, he!

TOBY. He is as tall as any man in Illyria and he has three thousand ducats a year!

MARIA. They add, moreover, he's drunk nightly in your company.

TOBY. [24] With drinking healths to my niece: I'll drink to her as

25. *SIR TOBY speaks in a sotto voce, nudges Andrew in the ribs, and points his thumb toward Maria.*

26. *ANDREW crosses Right to Maria and bows to her. TOBY gives Left and turns to watch this meeting.*

27. *ANDREW crosses Left to TOBY, who has turned his back on him to conceal his laughter. ANDREW whispers the question to Toby.*

28. *MARIA picks up the empty jug on the table and starts to exit Left.*

29. *ANDREW steps in front of her.*

30. *ANDREW extends his hand to Maria. MARIA takes his hand and lets it drop. She exits Left blowing Toby a kiss before exiting. CLOWN 2 enters Up Right with tray and tankards.*

31. *TOBY crosses to Clown 2 Up Right Center and takes a tankard from the tray he is holding. He moves and sits on stool Right at table. ANDREW crosses to Clown 2 and picks up tankard.*

32. *ANDREW sits on stool Left at table and bangs his tankard on the table.*

33. *TOBY rises from the table; ANDREW does the same after his question.*

34. *TOBY takes a step or two back, unsheathes his foil, raises it high in the air.*

35. *TOBY swings foil back and forth near Andrew's feet. ANDREW jumps to avoid being cut. TOBY laughs. ANDREW and TOBY exit Left. CLOWN 2 exits Right. FESTE and FABIAN rise and open their scrolls.*

36. *CLOWN 4 enters Up Left bearing the Orsino standard. He stops Center above table.*

37. *ORSINO enters Down Right reading a book. VIOLA (now dressed as a boy and in identical costume as Sebastian) enters Down Left.*

38. *CESARIO (VIOLA) crosses to Right Center and bows. ORSINO crosses to Left Center to her. He puts his arm around her. After his speech, he takes a letter from the book and gives it to Cesario. CESARIO takes the letter, bows, turns Left, crosses a few steps, and stops.*

long as there is a passage in my throat and drink in Illyria. What, wench! Castiliano vulgo! for here comes Sir Andrew Agueface.

ANDREW. Sir Toby Belch!! How now, Sir Toby Belch!

BELCH. Sweet Sir Andrew!

ANDREW. Bless you, fair shrew.

MARIA. And you too, sir.

TOBY. [25] Accost, Sir Andrew, accost.

ANDREW. What's that?

TOBY. My niece's chambermaid.

ANDREW. [26] Good Mistress Accost, I desire better acquaintance.

MARIA. My name is Mary, sir.

ANDREW. Good Mistress Mary Accost,—

TOBY. You mistake, knight: "accost" is "front her, board her, woo her, assail her."

ANDREW. By my troth, I would not undertake her in this company. [27] Is that the meaning of "accost"?

MARIA. [28] Fare you well, gentlemen.

ANDREW. [29] Fair lady, do you think you have fools in hand?

MARIA. Sir, I have not you by the hand!

ANDREW. Marry, but you shall have; and here's my hand.

MARIA. [30] Marry, now I let go your hand. I am barren.

TOBY. [31] O knight, thou lack'st a cup of canary: when did I see thee so put down?

ANDREW. When? [32] I shall tell you when! Sir Toby, your niece, Olivia, will not be seen. She will none of me and the Count Orsino himself hard by woos her.

TOBY. She'll none of the Count, for 'tis you she wants. By the by, knight, you needs send home for more money. [33]

ANDREW. I have money, so shall we set about some revels?

TOBY. What shall we do else? [34] Were we not born under Taurus?

ANDREW. Taurus! That's sides and heart?

TOBY. No sir! Thighs and legs, so let me see thee caper! [35] Higher . . . ha ha! Higher! Ah, excellent!

FESTE. The sun rises on these fools as they revel the night away. Now back to our script. [36] It says Viola is now a serving boy in the court of Orsino. [37]

FABIAN. And answers to the name of—

ORSINO. Cesario! Who saw Cesario, ho?

VIOLA. [38] On your attendance, my lord, here.

39. *ORSINO exits Right.*

40. *CESARIO exits Left. CLOWN 4 exits Right as CLOWN 5 enters Left (bearing the coat of arms standard for Olivia), stops Center above table.*

41. *MALVOLIO enters Right carrying a hand mirror which he gazes into. He is dressed from hat to toe in black. He carries a long staff in his upstage hand. A steward's chain and a monocle hang from his neck. Music in and under.*

42. *OLIVIA and MARIA enter Right and Left. OLIVIA carries several letters from Orsino. She is reading one of the letters when she enters. MARIA has a small brass tray which she is polishing with a linen. OLIVIA sits at table Right. MALVOLIO crosses to her side and hands the mirror to her. MARIA sits table Left.*

43. *TOBY starts singing offstage Left. He enters a few steps and freezes when he sees Olivia and Maria. He is very, very drunk.*

44. *TOBY belches. After his belch, he crosses to the right of Malvolio.*

45. *Knocking is heard offstage Left. MALVOLIO exits Left.*

46. *TOBY exits Down Right doing a drunken jig. His singing fades offstage after exit.*

47. *MALVOLIO enters Down Left a few steps and stops.*

48. *MALVOLIO exits Down Left again. MARIA rises, crosses above Olivia, lifts her veil and places it over Olivia's face. MARIA crosses to table Left and sits. She takes the linen and places it over her face like a veil.*

49. *CESARIO (VIOLA) enters Left and crosses below table Center. She looks back and forth from Olivia to Maria. This action prompts the line, "The honourable lady of the house . . ." MALVOLIO enters Down Left staring at Viola through his monocle.*

50. *MARIA laughs and pulls the linen from her face and points to the veiled Olivia. VIOLA crosses to Olivia's right and kneels.*

51. *MARIA rises, curtsies to Olivia, and crosses Left below VIOLA. MALVOLIO exits Left. VIOLA kneels to left of Olivia.*

ORSINO. Cesario, thou know'st no less but all; I have unclasped
To thee the book even of my secret soul:
Therefore, good youth, address thy gait unto her;
Be not denied access, stand at her doors,
And tell them, there thy fixed foot shall grow
Till thou have audience.

VIOLA. Say I do speak with the fair Olivia, what then?

ORSINO. O, then unfold the passion of my love. [39]

VIOLA. I'll do my best

To woo your lady [*Aside*] yet, a barful strife!
Whoe'er I woo, myself would be his wife. [40]

FESTE. And the youth now called Cesario bears an epistle of love to
the Countess Olivia. [41] The pompous steward, Malvolio, is the man
you see standing there preening himself. He believes that all who look
upon him love him! [42]

MALV. My lady, I must protest the conduct of your uncle, Sir Toby.
He is drunk nightly. He carouses with a foolish knight. He is vulgar and
loathsome; I marvel your ladyship takes such a delight in such a barren
rascal!

OLIVIA. O you are sick of self-love, Malvolio, and taste with a
distempered appetite.

MALV. [43] Very well, your ladyship.

TOBY. [*Singing*] Hold thy peace, I prithee, hold thy peace . . .

OLIVIA. Oh, by mine honour and half-drunk! What is it you seek,
Uncle?

TOBY. 'Tis a gentleman at the gate! [44] A plague on these pickle-
herring! [*To Malvolio*] How now, sot?

OLIVIA. Oh cousin, [45] how have you come so early by this leth-
argy?

TOBY. Lechery? I defy lechery! There's one at the gate! [*Sings*]
Hold thy peace and I prithee hold thy peace. [46]

MALV. [47] Madame, yon young fellow at your gates swears he will
speak with you.

OLIVIA. O very well, let him approach. [48] Maria, my veil: come,
throw it o'er my face. We'll once more hear Orsino's embassy. [49]

VIOLA. The honourable lady of the house, which is she? [50]

OLIVIA. Speak your office.

VIOLA. It concerns your ear alone.

OLIVIA. Malvolio! Maria! Give us this place alone. [51] Now, sir,
what is your text?