

# Twelfth Night Audition Pack



**Auditions on the Tuesday 4th and Tuesday 11th March at  
The Lindens, 86 Lincoln Road, Peterborough, PE1 2SN**



## Audition Information

Firstly, and most importantly, thank you for wanting to be part of Twelfth Night, Mask Theatre's **11th Shakespeare in the Park**. We are so proud of this tradition and hope to carry it on for years to come. This year to celebrate Shakespeare's 450th Birthday, Mask are presenting **ShakespYear**, a whole year of Shakespeare inspired activities. Genius name, no?! And Twelfth Night is the flag ship performance of twelve events happening throughout the year. Also, if that's not enough, we are working with the **Royal Shakespeare Company's Open Stages program** to offer more support and workshop opportunities for all involved, on stage and off, during rehearsals for this production. We have also got to pick up the challenge of creating something bigger and better than last year's Merchant of Venice- bear in mind the NODA review started 'Wow, wow and wow!'

Because of this overwhelming support and recognition we have big ambition for this year's open-air Shakespeare. We will be touring additional outdoor sites for the first time, including places such as Oakham Castle and Moonhenge, Woodwalton. Music will be a key aspect of the action with live music threading through the play. Also, we will be setting it in the present, on a familiar but not so familiar Isle of Wight (we are not touring that far unfortunately). And, as a key part of our ethos, we want NEW members to join and get involved. **We love nothing more than welcoming new people into the cast, so please consider joining in!**

***'60% of last year's cast had never done Shakespeare with Mask Theatre before. 25% had never done Shakespeare before!'***

This pack will be a short (debatable) introduction to the production, its characters and the audition pieces. It is to assist you in preparing for audition, although don't shake in fear about the word 'prepare'. All we ask, before you come, is that you have some sort of idea about the story of the play, its characters and the pieces involving the characters you are interested in auditioning for. There's no exam, or even questions asked of you, it will just help you when we start to explore some of the scenes in auditions.

### 5 important things to know about Twelfth Night auditions

1. **It is very informal** - There is only me (director), Jill (designer) and Jan (Secretary) behind a table, just to make ourselves feel important, and the audition will have a workshop feel. You will be asked to try the scene with script in hand with a few other people.
2. **All is to play for** - Don't worry about age, gender or type... you can audition for anything! We have no prepared idea of what we are looking for, so go for your ideas!
3. **Audition pieces are in the Script** - Audition pieces are allocated by page within the Mask Theatre's version of the script. It is available as a pdf on the website. For a paper copy please e-mail John Crisp: [jandecrisp@aol.com](mailto:jandecrisp@aol.com) - A deposit of £5 will be required for every script. They will be available on the day free of charge.
4. **Standing up** - You will stand up while reading the scene. This is just to see how you use the space. Because you are reading at the same time, we are not expecting miracles but we work a lot with movement on stage so feel it important to see you standing and walking.
5. **Be yourself** - we want to get to know you, so just relax and be you!

# Audition Pieces

Character breakdowns are on next page.

Characters	Pages	Act and Scene	First Line	End Line
<b>Orsino, Curio and Valentine</b>	1-2	Act 1 Scene 1	ENTIRE SCENE	
<b>Viola and Captain</b>	2-3	Act 1 Scene 2	ENTIRE SCENE	
<b>Maria, Sir Toby Belch and Sir Andrew Arguecheek</b>	3-5	Act 1 Scene 3	SIR TOBY: What a plague means my niece, to take the death of her brother thus?	MARIA: Ay, sir, I have them at my fingers' ends: marry, now I let go your hand, I am barren.
<b>Malvolio, Maria, Sir Toby, Sir Andrew and Feste</b>	20-22	Act 2 Scene 3	MARIA: What a caterwauling do you keep here!	MALVOLIO: ... she shall know of it, by this hand. <i>Exit</i>
<b>Orsino and Viola (as Cesario)</b>	24-25	Act 2 Scene 4	ORSINO: Come hither, boy...	VIOLA: To die, even when they to perfection grow!
<b>Malvolio, Maria, Fabian, Sir Toby, Sir Andrew</b>	27-30	Act 2 Scene 5	MARIA: Get ye all three into the box-tree:...	FABIAN: This wins him, liver and all.
<b>Feste and Viola</b>	32-33	Act 3 Scene 1	VIOLA: Save thee, friend, and thy music: dost thou live by thy labour?	VIOLA: ... And to do that well craves a kind of wit.
<b>Viola (as Cesario) and Olivia</b>	34-36	Act 3 Scene 1	VIOLA: Madam, I come to whet your gentle thoughts On his behalf.	OLIVIA: ... That heart, which now abhors, to like his love. <i>Exeunt</i>
<b>Sebastian and Antonio</b>	38-39	Act 3 Scene 3	ENTIRE SCENE	
<b>Sebastian, Olivia and Sir Toby</b>	51-52	Act 4 Scene 1	SEBASTIAN: Let go thy hand.	OLIVIA: O, say so, and so be!

PLEASE NOTE: If you cannot do the audition dates, please e-mail me on [tom@lamphousetheatre.co.uk](mailto:tom@lamphousetheatre.co.uk) to organise another audition slot. Please do this before first audition.

## Twelfth Night - Character Breakdowns

**Viola** - Washed up on the shore of Illyria when her ship is wrecked in a storm, Viola decides to make her own way in the world. She disguises herself as a young man, calling herself "Cesario," and becomes a page to Duke Orsino. She ends up falling in love with Orsino—even as Olivia, the woman Orsino is courting, falls in love with Cesario. Thus, Viola finds that her clever disguise has entrapped her: she cannot tell Orsino that she loves him, and she cannot tell Olivia why she, as Cesario, cannot love *her*. Her poignant plight is the central conflict in the play.

**Orsino** - *'rich with a fondness to the company of musicians'*. A powerful nobleman in the country of Illyria. Orsino is lovesick for the beautiful Lady Olivia, but becomes more and more fond of his handsome new page boy, Cesario, who is actually a woman—Viola. Orsino is a vehicle through which the play explores the absurdity of love: a supreme egotist, Orsino mopes around complaining how heartsick he is over Olivia, when it is clear that he is chiefly in love with the idea of being in love and enjoys making a spectacle of himself.

**Olivia** - A wealthy and noble Illyrian lady, Olivia is courted by Orsino and Sir Andrew Aguecheek, but to each of them she insists that she is in mourning for her brother, who has recently died, and will not marry for seven years. She and Orsino are similar characters in that each seems to enjoy wallowing in his or her own misery. Viola's arrival in the masculine guise of Cesario enables Olivia to break free of her self-indulgent melancholy. Olivia seems to have no difficulty transferring her affections from one love interest to the next, however, suggesting that her romantic feelings—like most emotions in the play—do not run deep.

**Sebastian** - Viola's lost twin brother. When he arrives in Illyria, traveling with Antonio, his close friend and protector, Sebastian discovers that many people think that they know him. Furthermore, the beautiful Lady Olivia, whom he has never met, wants to marry him.

**Malvolio** - The straitlaced steward—or head servant—in the household of Lady Olivia. Malvolio is very efficient but also very self-righteous, and he has a poor opinion of drinking, singing, and fun. His priggishness and haughty attitude earn him the enmity of Sir Toby, Sir Andrew, and Maria, who play a cruel trick on him, making him believe that Olivia is in love with him. In his fantasies about marrying his mistress, he reveals a powerful ambition to rise above his social class.

**Feste** - *'A street musician'* Feste moves between Olivia's and Orsino's homes. He earns his living by making pointed jokes, singing old songs, being

generally witty, and offering good advice cloaked under a layer of foolishness. In spite of being a travelling 'fool', Feste often seems the wisest character in the play.

**Sir Toby** - 'Boris Johnson' - Olivia's uncle. Olivia lets Sir Toby Belch live with her, but she does not approve of his rowdy behaviour, practical jokes, heavy drinking, late-night carousing, or friends (specifically the idiotic Sir Andrew). But Sir Toby has an ally, and eventually a mate, in Olivia's sharp-witted waiting-gentlewoman, Maria. Together they bring about the triumph of chaotic spirit, which Sir Toby embodies, and the ruin of the controlling, self-righteous Malvolio.

**Maria** - Olivia's clever, daring waiting-gentlewoman. Maria is remarkably similar to her antagonist, Malvolio, who harbors aspirations of rising in the world through marriage. But Maria succeeds where Malvolio fails—perhaps because she is a woman, but, more likely, because she is more in tune than Malvolio with the anarchic, topsy-turvy spirit that animates the play.

**Sir Andrew Aguecheek** - 'another babbling politician' - A friend of Sir Toby's. Sir Andrew Aguecheek attempts to court Olivia, but he doesn't stand a chance. He thinks that he is witty, brave, young, and good at languages and dancing, but he is actually an idiot.

**Antonio** - 'a sea man' A man who rescues Sebastian after his shipwreck. Antonio has become very fond of Sebastian, caring for him, accompanying him to Illyria, and furnishing him with money—all because of a love so strong that it seems to be romantic in nature. Antonio's attraction to Sebastian, however, never bears fruit. Despite the ambiguous and shifting gender roles in the play, Twelfth Night remains a romantic comedy in which the characters are destined for marriage. In such a world, homoerotic attraction cannot be fulfilled.

**Curio** \ courtiers attending upon Orsino.

**Valentine** \ "" ""

**Sea-Captain**

**Fabian** 'slightly more presentable politician' - a member of Olivia's household.

**Priest**

**Musicians, Sailors, Lords, Officers, Servants and Attendants.**



## Twelfth Night on the Isle of Wight

Jill (the designer) and I have talked at length about the play already. We have loved finding new and exciting ideas for such a well known story. Although, we have been very passionate about all these new elements and modern setting to compliment the existing world of the play, and not hinder it. We have tried our best to create our own world within the walls of the world that is already there.

In my mind, if I think about the isle that Viola is shipwrecked upon, it is *unfamiliar*, it is *heightened*, *green and rural* but also *royal and business-like*. This island has had its time in the sun, but that has passed and is not as it was.

The history of the Isle of Wight is full of royalty and politicians with holiday homes and getaways. Osbourne House was where Queen Victoria and Prince Albert spent the summer, and also where she mourned when Albert died. Very similar to Olivia's story.

Looking at the nature of the island, you get the contrast of beauty and decay, and the sea and the land, which are all very important within the play. We have also grown fond of the idea of bringing in elements of the Isle of Wight Festival.

The image of the lighthouse will be a central image, being a symbol of visitors by sea to the island. Design is still ongoing so stay tuned for more information.



*(Left, going clockwise) Osbourne House, Bembridge, pile of used pallets, Needles Lighthouse.*



## Production Schedule

*It is crucial for all audition attendees to come with good knowledge of their availability during the period between late May and late July. You will be asked to write down any dates you cannot attend rehearsals. We try not to take this into account when casting but if a member needs substantial time off, we do need to consider that as well as your audition.*

Dates	Times	Event	Venue	Notes
Tues 4th March	7.30pm - 9.30pm	Audition	The Lindens, 86 Lincoln Road, PE1 2SN	You only need to <b>attend one audition date</b> . Please feel free to attend both, but this is not necessary.
Tues 11th March	7.30pm - 9.30pm	Audition	The Lindens, 86 Lincoln Road, PE1 2SN	See above.
Saturday 29th March - Sunday 30th March	All weekend	Royal Shakespeare Company's Actors Workshops	RSC, Stratford-Upon-Avon	Available for 10 members of the company. More info at auditions.
Sun 25th May	2pm - 5pm	All Cast and Crew - First Gathering	Quaker Meeting House	Meet and greet and exploring ensemble scenes and songs.
Tuesdays from 27th May	7pm - 10pm	Evening rehearsals	The Lindens	Not everyone will be called for every rehearsal, or for the whole duration. You will receive a rehearsal schedule beginning of April.
Thursdays from 29th May	7pm - 10pm	Evening rehearsals	The Lindens	See above.
Sundays from 1st June	10am - 5pm	Day time rehearsals	The Lindens	See above.
Tuesday 15th July	7pm - 10pm	Last Dress Rehearsal	The Lindens	
Wednesday 16th July - Saturday 19th July	6pm - 10pm	TOUR	including... Moonhenge Oakham Castle	
Tuesday 22nd July - Saturday 26th July	6pm - 10pm	CENTRAL PARK RESIDENCY	Central Park, Peterborough	
Saturday 26th July	10pm onwards	After run party	TBC	

**PLEASE NOTE:** You will need to be available for tour and residency dates. No understudies will be allocated. We will run a car share system to all 'out of town' dates.

If you have any questions or would like to request any more information please don't hesitate to contact me on [tom@lamphousetheatre.co.uk](mailto:tom@lamphousetheatre.co.uk)

I can't wait to see you at an audition soon!

## Twelfth Night 2014 - Mask Theatre Peterborough

