



Twelfth Night: CSF Shakespeare & Violence Prevention

Twelfth Night

By William Shakespeare
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Directed by Anastasia Davidson

Produced by the Colorado Shakespeare Festival
Shakespeare & Violence Prevention
©2024-2025
Recommended for grades 3-5

In partnership with the Center for the Study and Prevention of Violence and the Department of
Theatre and Dance at CU Boulder
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Distribution of Roles

ACTOR 1: Orsino, Andrew, Captain, Sebastian
ACTOR 2: Viola, Malvolio
ACTOR 3: Olivia, Toby

Bilingual tracks: Sir Toby and Olivia (in some longer sections, the English text is offered alongside
the Spanish translation, separated by a “/”

Note: if you plan to use this script, please be sure to include the following statement in your material:

*“This program was developed by the Colorado Shakespeare Festival, the Center for the Study and
Prevention of Violence, and the Department of Theatre & Dance, departments at the University of
Colorado at Boulder.”*

Please also inform the Colorado Shakespeare Festival Education Department of your use of the
script at csfedout@colorado.edu or (303) 735-1181



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INTRODUCTION

As students enter the theatre, actors coach students in creating a storm. Let them know we'll need their help to make storm sounds early in the show. Waves, wind, thunder sounds, etc.

ACTOR 1

Hello, **SCHOOL NAME**! We're actors from the Colorado Shakespeare Festival.

ACTOR 2

And we're here to perform Shakespeare's comedy *Twelfth Night*.

ACTOR 3

This play originally has seventeen characters, but we are only *three actors*, so we have to get creative in performing this for you.

ACTOR 2

For example, I'll play...(put on Viola hat or costume piece)

ALL

Viola!

ACTOR 2

...a shipwreck survivor who washes ashore here in Illyria.
But when Viola disguises herself as a boy, she calls herself...

ALL

Cesario! (*ACTOR 2 demonstrates change*).

ACTOR 2

As Cesario, she is sent by her boss, Orsino, to win the heart of...

ALL

Olivia!

ACTOR 3

...a countess who is grieving for her brother and not interested in a relationship, thank-you-very-much! (*demonstrates change*.) Lady Olivia has a snooty butler, named...

ALL

Malvolio! (*ACTOR 2 changes*)

ACTOR 3

Olivia also has an uncle, the rowdy knight, Sir Toby Belch, who is here to have a good time. (*Toby belches...or something*)



ACTOR 1

And I'll play...basically everybody else.

ALL

Orsino!

ACTOR 1

---the Duke of Illyria (*Orsino approaches Olivia*) who is madly in love with Olivia.

ACTOR 3

(as Olivia)

As if.

ALL

The sea captain!

ACTOR 1

Who rescues Viola from the shipwreck.

ALL

Sir Andrew!

ACTOR 1

Sir Toby's best friend and foolish suitor to Olivia.

ACTOR 3

Talk to the hand, funny man.

ALL

Sebastian!

ACTOR 1

Viola's twin brother, who was lost in the shipwreck (*slips on a hat that matches Viola*).
(*gesturing to their matching hats*) Twins, see? Same hat!

ACTOR 1

This project is part of a Shakespeare & Violence Prevention series. We chose this play because we see a lot of examples of characters mistreating others---

ACTOR 2

Shakespeare understood human behavior and this play teaches us a lot about how people treat each other.



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ACTOR 3

With that in mind, we'd like you to be on the lookout for any time you see a character BULLY another character. We'll talk about it at the end of the play.

ACTOR 1

And like many stories of love and adventure, this one begins with a shipwreck.

Thunder tube, and actors encourage students to make storm sounds.



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SCENE 1

Enter VIOLA and a CAPTAIN

(ACTOR 2) VIOLA

What country, friend, is this?

(ACTOR 1) Captain

Esto es Illyria, lady.

(ACTOR 2) VIOLA

And what should I do in Illyria?

Who governs here?

(ACTOR 1) Captain

Orsino.

(ACTOR 2) VIOLA

Orsino! I have heard my father name him:

He was a bachelor then.

(ACTOR 1) Captain

And so is now, or was so very late;

But now he seeks the love of fair Olivia.

(ACTOR 2) VIOLA

What's she?

(ACTOR 1) Captain

The sister of a count

That died some twelvemonth since.

(ACTOR 2) VIOLA

O that I served that lady!

(ACTOR 1) Captain

That were hard to compass;

Because she will admit no kind of suit,

No, not the duke's.

(ACTOR 2) VIOLA

There is a fair behavior in thee, captain;

I prithee, and I'll pay thee bounteously,

Conceal me what I am; I'll serve this duke.

Thou shall present me as a serving man to him.



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(ACTOR 1) Captain

Be you his servant, and your mute I'll be:
When my tongue blabs, then let mine eyes not see.

(ACTOR 2) VIOLA

Gracias: lead me on.
Exeunt

TRANSITION: VIOLA puts on CESARIO disguise, and begins singing or playing an instrument to mark passage of time. By the time the next scene begins, she has started working for Orsino as Cesario.

REFLECTION, Christina Aguilera (1998 version)

*Look at me
You may think you see
Who I really am
But you'll never know me
Every day
It's as if I play a part*

Scene 2

Enter DUKE ORSINO. CESARIO stops playing/singing

(ACTOR 1) DUKE ORSINO

If music be the food of love, play on;
Give me excess of it!

Cesario plays more from "Reflection"

*Now I see
If I wear a mask
I can fool the world
But I cannot fool my heart*

(ACTOR 1) DUKE ORSINO

Enough; no more;
Tis not so sweet now as it was before.
How now, Cesario! what news from Olivia?

(ACTOR 2) VIOLA

So please my lord, I might not be admitted;

(ACTOR 1) DUKE ORSINO

Be not denied access, stand at her doors
And tell her, there thy fixed foot shall grow
Till thou have audience.

(ACTOR 2) VIOLA

Say I do speak with her, my lord, what then?

(ACTOR 1) DUKE ORSINO

O, then unfold the passion of my love!

(He becomes a Backstreet Boy)
*You are my fire
The one desire
Believe when I say
I want it that way*

Viola swoons, and they have a moment. Then snap out of it.

(ACTOR 1) DUKE ORSINO

Or something like that.



SHAKES
PEARE
FESTIVAL

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(ACTOR 2) VIOLA

I'll do my best

To woo your lady:

(Aside) Yet, a barful strife!

Whoe'er I woo, myself would be his wife. *Exit.*

Scene 3:

TOBY ENTERS, playing House of Pain's "Jump Around" on a boom box. Then SIR ANDREW enters and they jump around and dance together.

(ACTOR 3) SIR TOBY BELCH

What a plague means my niece, Olivia, to take the death of her brother thus? I am sure care's an enemy to life. / Estoy seguro de que la preocupación es enemiga de la vida.

(ACTOR 1) SIR ANDREW

By my troth, Sir Toby, you must come in earlier o' nights and confine yourself within the modest limits of order.

(ACTOR 3) SIR TOBY BELCH

Confine!/Confinar! I'll confine myself no finer than I am.

(ACTOR 1) SIR ANDREW

That quaffing and drinking will undo you: I heard Olivia talk of it yesterday; and of a foolish knight that you brought in one night here to be her wooer.

(ACTOR 3) SIR TOBY BELCH

Who, thou, Sir Andrew?
Pobrecito, when did I see thee so put down?

(ACTOR 1) SIR ANDREW

Methinks sometimes I have no more wit than an ordinary man has. I am a great eater of beef and I believe that does harm to my wit.

(ACTOR 3) SIR TOBY BELCH

No question.

(ACTOR 1) SIR ANDREW

I'll ride home tomorrow, Sir Toby.

(ACTOR 3) SIR TOBY BELCH

Porque, my dear knight/pobrecito (caballero)?

(ACTOR 1) SIR ANDREW

What is 'POR-kee'? O, had I but followed the arts! Olivia will not be seen; or if she be, it's four to one she'll none of me: the count himself here hard by woos her.

(ACTOR 3) SIR TOBY BELCH

She'll none o' the count: I have heard her swear't. Tut, there's life in't, man. / Vamos, hay esperanza, hombre.

(ACTOR 1) SIR ANDREW

I'll stay a month longer. I am a fellow o' the strangest mind i' the world.

(ACTOR 3) SIR TOBY BELCH

Art thou good at these kickshawses, knight?

(ACTOR 1) SIR ANDREW

As any man in Illyria. Faith, I can bust a move. *He demonstrates some sweet dance moves, probably from "The Ketchup Song (Asereje)" by Las Ketchup.*

<https://youtu.be/QCKKGMfFa9c?si=C5bdMYWPn7pPn6--&t=36>

(ACTOR 3) SIR TOBY BELCH

Wherefore are these things hid? wherefore have these gifts a curtain before 'em?

(ACTOR 1) SIR ANDREW

Shall we set about some revels?

(ACTOR 3) SIR TOBY BELCH

What shall we do else? Were we not born under Taurus? Let me see thee caper; ha! higher: ha, ha! excellent!

SCENE 4:

Quick change: Toby into Olivia; Malvolio makes a stern entrance, shushing the audience, scolding some students, asking them "That wasn't any of you, was it, making all that noise?"

(ACTOR 2) MALVOLIO

Madam Olivia.

(ACTOR 3) OLIVIA

Yes, Malvolio?

(ACTOR 2) MALVOLIO

There is at the gate a young gentleman much desires to speak with you.

(ACTOR 3) OLIVIA

From the Count Orsino, is it?

(ACTOR 2) MALVOLIO

I know not, madam.

Hands her dark sunglasses, exits (quick change to Viola).

(ACTOR 3) OLIVIA (to Malvolio)

I'll once more hear Orsino's embassy.

Olivia "hides" in the audience, puts on the sunglasses, some ad libbing to cover the quick change.

Enter Viola

(ACTOR 2) VIOLA (looking around audience)

The honourable lady of the house, which is she?

(ACTOR 3) OLIVIA

Speak to me; I shall answer for Olivia. Your will?

(ACTOR 2) VIOLA

Most radiant, exquisite and unmatchable beauty,--

To audience

I pray you, tell me if this be the lady of the house, for I never saw her: I would be loath to cast away my speech, for besides that it is excellently well penned, I have taken great pains to con it.

(ACTOR 3) OLIVIA

Are you a comedian?

(ACTOR 2) VIOLA

Are you the lady of the house?

(ACTOR 3) OLIVIA

Where lies your text?

(ACTOR 2) VIOLA

In Orsino's bosom.

(ACTOR 3) OLIVIA

Have you no more to say?

(ACTOR 2) VIOLA

Good madam, let me see your face.

(ACTOR 3) OLIVIA

Have you any commission from your lord to negotiate with my face? You are now out of your text: but we will draw the curtain and show you the picture. Look you, sir, is't not well done? *Removes glasses*

(ACTOR 2) VIOLA

Excellently done, if God did all.

(ACTOR 3) OLIVIA

Were you sent hither to praise me?

(ACTOR 2) VIOLA

The Duke Orsino loves you!

(ACTOR 3) OLIVIA

Orsino knows my mind; I cannot love him:
He might have took his answer long ago.

(ACTOR 2) VIOLA

If I did love you in Orsino's flame,
In your denial I would find no sense;
I would not understand it.

(ACTOR 3) OLIVIA

Why, what would you?

(ACTOR 2) VIOLA

Make me a willow cabin at your gate,

And call upon my soul within the house;
Write loyal cantons of contemned love
And sing them loud even in the dead of night;
Halloo your name to the reverberate hills
And make the babbling gossip of the air
Cry out 'Olivia!' O, You should not rest
Between the elements of air and earth,
But you should pity me!

(ACTOR 3) OLIVIA

You might do much.
What is your parentage?

(ACTOR 2) VIOLA

Above my fortunes, yet my state is well:
I am a gentleman.

(ACTOR 3) OLIVIA

Get you to your lord;
I cannot love him: let him send no more;
Unless, perchance, you come to me again,
To tell me how he takes it. Fare you well:

(ACTOR 2) VIOLA

Farewell, fair cruelty.
Exit

(ACTOR 3) OLIVIA

'What is your parentage?'
'Above my fortunes, yet my state is well: I am a gentleman.' I'll be sworn thou art. How
now? /Juro que lo eres! Vaya! Even so quickly may one catch the plague?
Bueno, let it be.
Where is my messenger?

*(pre-determined audience plant, a teacher we have identified before show begins. They
have a handout explaining their job—see end of script)*

MESSENGER FROM AUDIENCE

Here, madam, at your service.

(ACTOR 3) OLIVIA

Run after that same peevish messenger,
He left this ring behind him. Tell him I'll none of it.
If that the youth will come this way to-morrow,



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I'll give him reasons for't: hie thee!

Improv if possible. "Do you understand the assignment? Give him THIS ring. And tell him to come visit me tomorrow, got it?" etc

Shoos the messenger offstage with the ring - a Ring Pop lookalike. Actor playing VIOLA preps the messenger during the following two speeches

(ACTOR 3) OLIVIA

I do I know not what, and fear to find

Mine eye too great a flatterer for my mind / Que mis ojos son demasiado aduladores
para mi mente.

Exit



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Scene 5

Enter Sebastian (washed ashore). This is all addressed directly to audience.

(ACTOR 1) SEBASTIAN

My stars shine darkly over me.

My name is Sebastian. My sister, Viola, and I were both born in an hour.

A lady, though it was said she much resembled me, was yet of many accounted beautiful. She bore a mind that envy could not but call fair. She is drowned already, with salt water. Forgive me your trouble. I am bound to the Count Orsino's court: farewell.

Exit



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Scene 6

*Clever entrance timed to Sebastian's exit, so we see the twins onstage at same time.
Enter Viola chased by the audience messenger.*

*Improvised bit about delivering the ring. Viola refuses it, saying Olivia stole it. Actor
playing Viola can coach the volunteer a bit. "Anything else you need to tell me?"*

(ACTOR 2) VIOLA

Let's all give it up for Olivia's messenger!

Shows volunteer back to their seat.

I left no ring with her: what means this lady?
Fortune forbid my outside have not charm'd her!
She made good view of me; indeed, so much,
That sure methought her eyes had lost her tongue,
She loves me, sure;
Poor lady, she were better love a dream.
How will this fadge? Orsino loves her dearly;
And I, poor Viola, fond as much on him;
And she, mistaken, seems to dote on me.
What will become of this?
What thriftless sighs shall poor Olivia breathe!
O time! thou must untangle this, not I;
It is too hard a knot for me to untie!
Exit

Scene 7

Enter SIR TOBY BELCH and SIR ANDREW

(ACTOR 3) SIR TOBY BELCH

Acercarse, Sir Andrew: not to be abed after midnight is to be up betimes.

(ACTOR 1) SIR ANDREW

Nay, by my troth, I know not: but I know, to be up late is to be up late.

(ACTOR 3) SIR TOBY BELCH

Thou'rt a scholar; Now let's have a catch. *(sings the last word)*

Andrew echoes the melody of "catch"

(ACTOR 3) SIR TOBY BELCH

A mellifluous voice, as I am true knight.

Toby drops a beat.

(ACTOR 1) SIR ANDREW *[sings - Haddaway's "What Is Love" mixed with Shx original lines]*

What is love? Baby, don't hurt me
Don't hurt me no more

SIR TOBY AND SIR ANDREW

What is love? 'tis not hereafter
What's to come is still unsure:

Enter MALVOLIO with a hair bonnet and a teddy bear.

(ACTOR 2) MALVOLIO

Foolish knights, are you mad? or what are you? Have ye no wit, manners, nor honesty, but to gabble like tinkers at this time of night? Do ye make a mockery of my lady's house? Is there no respect of place, persons, nor time in you?

(ACTOR 3) SIR TOBY BELCH

We did keep time, sir, in our catches. Sneek up! / ...señor, en nuestras canciones. ¡cállase!

(ACTOR 2) MALVOLIO

Sir Toby, I must be round with you. My lady bade me tell you, that, though she harbors you as her kinsman, she is very willing to bid you farewell.

(ACTOR 3) SIR TOBY BELCH

Art any more than a steward? Dost thou think, because thou art virtuous, there shall be no more cakes and ale? Anda, señor, rub your chain with crumbs.

(ACTOR 2) MALVOLIO

Olivia shall know of it, by this hand.

Exit Malvolio

(ACTOR 1) SIR ANDREW

Go shake your ears.

(ACTOR 3) SIR TOBY BELCH

Sweet Sir Andrew, be patient for tonight: For Señor Malvolio, let me alone with him.

(ACTOR 1) SIR ANDREW

What wilt thou do?

(ACTOR 3) SIR TOBY BELCH

I will drop in his way some obscure epistles of love; donde se encontrará representado de manera muy sentida. I can write very like my niece: en un asunto olvidado apenas podemos distinguir nuestras manos.

(ACTOR 1) SIR ANDREW

Excellent! I smell a device. He shall think, by the letters that thou wilt drop, that they come from Olivia, and that she's in love with him.

(ACTOR 3) SIR TOBY BELCH

My purpose is, indeed, a horse of that color.

(ACTOR 1) SIR ANDREW

O, 'twill be admirable!

(ACTOR 3) SIR TOBY BELCH

Sport royal, I warrant you: For this night, to bed, and dream on the event. Adiós.

(ACTOR 1) SIR ANDREW

Vamos, vamos; 'tis too late to go to bed now: come, knight; ven, caballero.
Exeunt ANDREW and TOBY.

Scene 8

Enter Sir Toby, tiptoeing in, directly addressing the audience.

(ACTOR 3) SIR TOBY BELCH *(to audience)*

Obsérvalo: Malvolio's coming down this walk: por amor a la burla; for I know this letter will make a contemplative idiot of him. Lie thou there. *(Drops a letter)*

Andrew enters, sees Toby, and they hide together. Enter MALVOLIO

(ACTOR 2) MALVOLIO

'Tis but fortune; all is fortune.

(ACTOR 3) SIR TOBY BELCH

Here's an overweening rogue!

(ACTOR 1) SIR ANDREW

O, peace!

(ACTOR 2) MALVOLIO

To be Count Malvolio!

(ACTOR 1) SIR ANDREW

Ah, rogue!

(ACTOR 3) SIR TOBY BELCH

Peace, silencio!

(ACTOR 2) MALVOLIO

What employment have we here?

picks up the letter

(ACTOR 1) SIR ANDREW

Now is the woodcock near the gin.

(ACTOR 3) SIR TOBY BELCH

Silencio, peace!

(ACTOR 2) MALVOLIO

By my life, this is my lady's hand. *[Reads]* 'To the unknown beloved, this, and my good wishes:!--her very phrases! To whom should this be?

(ACTOR 1) SIR ANDREW

This wins him, liver and all.

(ACTOR 2) MALVOLIO

Reads

Jove knows I love: But who?

Lips, do not move;

No man must know.

'No man must know.' If this should be thee, Malvolio?

laughter from Andrew and Toby.

(ACTOR 2) MALVOLIO

'M, O, A, I, doth sway my life.'

'I may command where I adore.' Why, she may command me: I serve her; she is my lady. Softly! M, O, A, I,--M,--Malvolio; M,--why, that begins my name.

(ACTOR 3) SIR TOBY BELCH

Did not I say he would work it out? / No dije que lo resolvería?

(ACTOR 2) MALVOLIO

M, O, A, I; Every one of these letters are in my name. Soft!- Here follows prose.

Reads

"In my stars I am above thee; but be not afraid of greatness: some are born great, some achieve greatness, and some have greatness thrust upon 'em. Remember who commended thy yellow stockings: I say, remember." I will be point-devise the very man. For my lady loves me. I will be strange, stout, in yellow stockings. Here is yet a postscript. *Reads*

"Thou canst not choose but know who I am. If thou entertainest my love, let it appear in thy smiling; thy smiles become thee well." Jove, I thank thee: I will smile; I will do everything that thou wilt have me.

Exit.

(ACTOR 3) SIR TOBY BELCH

If you will then see the fruits of the sport, mark his first approach before Olivia.

Toby exits.

(ACTOR 1) SIR ANDREW

He will come to her in yellow stockings, and 'tis a colour she abhors.

Andrew starts to leave. Transition into next scene; Andrew eavesdrops from the audience as Viola enters.

SCENE 10

Enter VIOLA, prepared to woo, ukulele in hand, practicing her song as she enters

"Kiss Me" by Sixpence None the Richer

*Kiss me down by the broken tree house
Swing me upon its hanging tire
Bring, bring, bring your flowered hat
We'll take the trail marked on your father's map*

Olivia harmonizes with Viola. It becomes a moment.

*Oh, kiss me, beneath the milky twilight
Lead me out on the moonlit floor
Lift your open hand
Strike up the band and make the fireflies dance
Silver moon's sparkling
So kiss me*

(ACTOR 2) VIOLA

Most excellent accomplished lady, the heavens rain odors on you!

(ACTOR 3) OLIVIA

What is your name? / Cuál es tu nombre?

(ACTOR 2) VIOLA

Cesario is your servant's name, fair princess.

(ACTOR 3) OLIVIA

My servant, sir! You're servant to the Count Orsino, youth.

(ACTOR 2) VIOLA

Madam, I come to whet your gentle thoughts
On his behalf.

(ACTOR 3) OLIVIA

For him, I think not on him. I did send,
After the last enchantment you did here,
A ring in chase of you: So let me hear you speak.

(ACTOR 2) VIOLA

I pity you.

(ACTOR 3) OLIVIA

That's a degree to love.

(ACTOR 2) VIOLA

'Tis very oft we pity enemies.

(ACTOR 3) OLIVIA

Why, then, methinks 'tis time to smile again.
There lies your way, due west.

(ACTOR 2) VIOLA

You'll nothing, madam, to my lord by me?

(ACTOR 3) OLIVIA

Stay: I prithee, tell me what thou thinkest of me.

(ACTOR 2) VIOLA

That you do think you are not what you are.

(ACTOR 3) OLIVIA

If I think so, I think the same of you.

(ACTOR 2) VIOLA

Then think you right: I am not what I am.

(ACTOR 3) OLIVIA

I would you were as I would have you be!

(ACTOR 2) VIOLA

Would it be better, madam, than I am?

(ACTOR 3) OLIVIA *To audience*

O, what a deal of scorn looks beautiful
In the contempt and anger of his lip!

To Viola

Cesario, by the roses of the spring, / Cesario, ¡por las rosas de la primavera,
By maidhood, honour, la verdad and every thing,
I love thee so! / te amo tanto!

(ACTOR 2) VIOLA

By innocence I swear, and by my youth
I have one heart, one bosom and one truth,
And that no woman has; nor never none
Shall mistress be of it, save I alone.
And so adieu, good madam: never more
Will I Orsino's tears to you deplore. *Exits*



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(ACTOR 3) OLIVIA

Yet come again!

Chases after him.

Sir Andrew, who has been hiding, stands up heartbroken, "Who WAS that guy?" I have a good voice too, etc. "Kiss Me" reprise: "Kiss me, I have money / Kiss me, I am funny"

SCENE 11

Quick transition for Actor 3. Enter SIR TOBY BELCH.

(ACTOR 1) SIR ANDREW *(emerging from his hiding spot)*

She loves him? She'll none of me. No, faith, I'll not stay a jot longer.

(ACTOR 3) SIR TOBY BELCH

Thy reason, querido veneno, give thy reason.

(ACTOR 1) SIR ANDREW

Marry, I saw your niece do more favours to the count's serving-man than ever she bestowed upon me.

(ACTOR 3) SIR TOBY BELCH

She did show favour to the youth in your sight only to exasperate you.

If you desire the spleen, and will laugh yourself into stitches, follow me. Yond gull Malvolio is in yellow stockings. Obedece cada punto de la carta que dejé a traicionarlo (He does obey every point of the letter that I dropped to betray him). I can hardly forbear hurling things at him.

Exit SIR TOBY, leaving SIR ANDREW onstage. He starts singing "Baby One More Time" ("My loneliness is killin' me (and I) I must confess I still believe (still believe) When I'm not with you I lose my mind...")

Enter OLIVIA

(ACTOR 3) OLIVIA

Sir Andrew! Dónde está Malvolio?

(ACTOR 1) ANDREW

He's coming, madam; but in very strange manner. He is, sure, possessed, madam; he does nothing but smile.

(ACTOR 3) OLIVIA

Go call him hither.

Exit ANDREW

I am as mad as he,

If sad and merry madness equal be.

(ACTOR 2) MALVOLIO

(off) Sweet lady!

(ACTOR 3) OLIVIA

How now, Malvolio!

ANDREW enters with MALVOLIO, who carries a boom box and plays "Can't Touch This" in his yellow Hammer pants.

(ACTOR 2) MALVOLIO

(enters) ho, ho.

(ACTOR 3) OLIVIA

Smilest thou? I sent for thee upon a sad occasion.

(ACTOR 2) MALVOLIO

Sad, lady! I could be sad.

(ACTOR 3) OLIVIA

Why, how dost thou, man? what is the matter with thee?

(ACTOR 2) MALVOLIO

Not blue in my mind, though yellow in my legs.

MC Hammer reprise: "Can't Touch This"

(ACTOR 3) OLIVIA

Wilt thou go to bed, Malvolio?

(ACTOR 2) MALVOLIO

To bed! ay, sweet-heart, and I'll come to thee.

(ACTOR 3) OLIVIA

God comfort thee! / Dios te consuele!

Why dost thou smile so and kiss thy hand so oft?

(ACTOR 2) MALVOLIO

'Be not afraid of greatness:' 'twas well writ.

(ACTOR 3) OLIVIA

What meanest thou by that, Malvolio?

(ACTOR 2) MALVOLIO

'Some are born great,'--

(ACTOR 3) OLIVIA

Ay!

(ACTOR 2) MALVOLIO

'Some achieve greatness,'--

(ACTOR 3) OLIVIA

What sayest thou? / Qué dices?

(ACTOR 2) MALVOLIO

'And some have greatness thrust upon them.'

(ACTOR 3) OLIVIA

Heaven restore thee!

(ACTOR 2) MALVOLIO

'Remember who commended thy yellow stockings,'--

(ACTOR 3) OLIVIA

Thy yellow stockings! / Tus medias amarillas!

Why, this is very midsummer madness. Let this fellow be looked to. Where's my Uncle Toby? Let some of my people have a special care of him.

Exit OLIVIA (Quick change to TOBY)

(ACTOR 2) MALVOLIO

Go off; I discard you: let me enjoy my privacy: go off.

Enter SIR TOBY BELCH

(ACTOR 1) SIR ANDREW

My lady prays Sir Toby to have a care of you.

(ACTOR 2) MALVOLIO

Ah, ha! does she so?

(ACTOR 3) SIR TOBY BELCH

How do you, Malvolio? How is't with you?

(ACTOR 2) MALVOLIO

You are idle shallow things: I am not of your element: you shall know more hereafter.

Exit

Andrew chases him offstage. Quick change to Sebastian.

(ACTOR 3) SIR TOBY BELCH (to audience)

Come, we'll have him in a dark room and bound. Olivia is already in the belief that he's mad: we may carry it thus, for our pleasure and his penance!

Sebastian enters from SL. Toby is mystified, thinking it's Cesario.

(ACTOR 3) SIR TOBY BELCH

Cesario?

(ACTOR 1) SEBASTIAN

Sebastian.

(ACTOR 3) SIR TOBY BELCH

Sebastian.

Sebastian exit USR

Viola ent USL

(ACTOR 3) SIR TOBY BELCH

Sebastian?

(ACTOR 2) VIOLA

Cesario...

(ACTOR 3) SIR TOBY BELCH

Cesario.

Toby exits

(ACTOR 2) VIOLA

He named Sebastian: I my brother know
Yet living in my glass; even such and so
In favour was my brother, and he went
Still in this fashion, colour, ornament,
For him I imitate: O, if it prove,
Tempests are kind and salt waves fresh in love.
Exit



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Scene 12

Enter SEBASTIAN, pursued by OLIVIA

(ACTOR 3) OLIVIA

Cesario!

(ACTOR 1) SEBASTIAN

Cesario?

(ACTOR 3) OLIVIA

Te ruego, dear Cesario, go with me to my house, thou shalt not choose but go, do not deny.

(ACTOR 1) SEBASTIAN

What relish is in this? how runs the stream?

Or I am mad, or else this is a dream:

Let fancy still my sense in Lethe steep;

If it be thus to dream, still let me sleep!

(ACTOR 3) OLIVIA

Nay, come, I prithee; would thou'ldst be ruled by me!

(ACTOR 1) SEBASTIAN

Madam, I will.

(ACTOR 3) OLIVIA

O, say so, and so be!

Exeunt

Scene 13

Theatrical staging of Malvolio entering the prison. In our production, he stood blindfolded between two coat racks.

Enter SIR ANDREW and SIR TOBY

(ACTOR 1) SIR ANDREW

Nay, I prithee, put on this mustache; make him believe thou art Sir Topas the priest.

(ACTOR 3) SIR TOBY BELCH

Well, I'll put it on, and I will dissemble myself in't.

(Becoming Sir Topas)

Bonos dies, Sir Andrew.

(ACTOR 1) SIR ANDREW

The knave counterfeits well; a good knave.

(ACTOR 2) MALVOLIO

[Within] Who calls there?

(ACTOR 3) SIR TOBY BELCH

Sir Topas the curate, who comes to visit Malvolio the lunatic.

(ACTOR 2) MALVOLIO

Go to my lady. Sir Topas, never was man thus wronged: Do not think I am mad: they have laid me here in hideous darkness.

(ACTOR 3) SIR TOBY BELCH

Sayest thou that house is dark? Why it hath bay windows transparent as barricadoes.

(ACTOR 2) MALVOLIO

I am not mad, Sir Topas: I say to you, this house is dark.

(ACTOR 3) SIR TOBY BELCH

Fare thee well. Remain thou still in darkness.

(ACTOR 2) MALVOLIO

Sir Topas, Sir Topas!

(ACTOR 1) SIR ANDREW

I would we were well rid of this knavery.

Exit Andrew and Toby. Malvolio has a final moment in his prison, then exits.

Scene 14

Enter SEBASTIAN

(ACTOR 1) SEBASTIAN

This is the air; that is the glorious sun;
I do feel't and see't;
And though 'tis wonder that enwraps me thus,
Yet 'tis not madness. There's something in't
That is deceiveable. But here the lady comes.

Enter OLIVIA in white veil

(ACTOR 3) OLIVIA

Blame not this haste of mine. If you mean well,
Plight me the full assurance of your faith;
What do you say?

(ACTOR 1) SEBASTIAN

I'll marry you my love, and go with you;
And, having sworn truth, ever will be true.

(ACTOR 3) OLIVIA

Then lead me home; (*exit SEBASTIAN*) and heavens so shine,
That they may fairly note this act of mine!

Olivia sings a love song. Enter ORSINO and VIOLA.

(ACTOR 1) DUKE ORSINO

Here comes the countess: now heaven walks on earth.

(ACTOR 3) OLIVIA

What would my lord, but that he may not have,
Wherein Olivia may seem serviceable?
Cesario, you do not keep promise with me.

(ACTOR 2) VIOLA

Madam!

(ACTOR 1) DUKE ORSINO

Gracious Olivia--

(ACTOR 3) OLIVIA

What do you say, Cesario? Good my lord,--

(ACTOR 2) VIOLA

Orsino would speak; my duty hushes me.

(ACTOR 3) OLIVIA

If it be aught to the old tune, my lord,
It is as fat and fulsome to mine ear
As howling after music.

(ACTOR 1) DUKE ORSINO

Still so cruel?

(ACTOR 3) OLIVIA

Still so constant, lord.

(ACTOR 1) DUKE ORSINO

Live you the marble-breasted tyrant still;
Come, boy, with me.

(ACTOR 3) OLIVIA

Where goes Cesario?

(ACTOR 2) VIOLA

After him I love
More than I love these eyes, more than my life,
More, by all mores, than e'er I shall love wife.

(ACTOR 3) OLIVIA

Ay de mí, detested! how am I beguiled!

(ACTOR 2) VIOLA

Who does beguile you? who does do you wrong?

(ACTOR 3) OLIVIA

Hast thou forgot thyself? is it so long?

(ACTOR 1) DUKE ORSINO

Come, away!

(ACTOR 3) OLIVIA

Whither, my lord? Cesario, esposo, stay.

(ACTOR 1) DUKE ORSINO

¿Esposo? Husband!

(ACTOR 3) OLIVIA

Ay, husband: can he that deny?

(ACTOR 1) DUKE ORSINO

Her husband, sirrah!

(ACTOR 2) VIOLA

No, my lord, not I.

(ACTOR 3) OLIVIA

Fear not, Cesario; take thy fortunes up.

(ACTOR 1) DUKE ORSINO

O thou dissembling cub!

Adios, and take her; but direct thy feet

Where thou and I henceforth may never meet.

He storms off

(ACTOR 2) VIOLA

My lord, I do protest—

She grabs Orsino's costume piece as he exits to quick change to Sebastian

(ACTOR 3) OLIVIA

O, do not swear!

Enter SEBASTIAN

(ACTOR 1) SEBASTIAN

Olivia!

You throw a strange regard upon me, and by that

I do perceive I have offended you:

Pardon me, sweet one.

(ACTOR 3) OLIVIA

One face, one voice, one hat, and two persons,

Maravilloso!

(ACTOR 1) SEBASTIAN

Do I stand there? I never had a brother;

I had a sister.

Were you a woman, as the rest goes even,

I should my tears let fall upon your cheek,

And say 'Thrice-welcome, drowned Viola!'

(ACTOR 2) VIOLA

I am that Viola!

Jubilant twin reunion with a special handshake (omigod, how are you/I've missed you/thought you were drowned!)

(ACTOR 3) OLIVIA

Huh???

(ACTOR 1) SEBASTIAN

[To OLIVIA] So comes it, lady, you have been mistook:
You are betroth'd both to a maid and man.

(ACTOR 3) OLIVIA

WHAT? I'm totally bugging!

Quick change from Sebastian to Orsino. Olivia holds the Sebastian costume

(ACTOR 1) DUKE ORSINO

If this be so, as yet the glass seems true,
I shall have share in this most happy wreck.
To VIOLA
Give me thy hand.

(ACTOR 2) VIOLA

Your servant quits you; I shall from this time be
Orsino's lady.

(ACTOR 3) OLIVIA

A sister! you are she.
Orsino, so please you, these things further thought on,
To think me as well a sister as a wife,
One day shall crown the alliance on't, so please you,
Here at my house and at my proper cost.

(ACTOR 1) DUKE ORSINO

Madam, I am most apt to embrace your offer.

Viola hands her costume to Orsino, transitions to Malvolio.

(ACTOR 2) MALVOLIO

Madam!

(ACTOR 3) OLIVIA

How now, Malvolio!

(ACTOR 2) MALVOLIO

Madam, you have done me wrong,
Notorious wrong.

(ACTOR 3) OLIVIA

Have I, Malvolio? no.

(ACTOR 2) MALVOLIO

Lady, you have. Pray you, peruse this letter.
You must not now deny it is your hand:
Why have you suffer'd me to be imprison'd,
Kept in a dark house, visited by the priest,
And made the most notorious geck and gull
That e'er invention play'd on? tell me why.

(ACTOR 3) OLIVIA

Alas, Malvolio, this is not my writing,
Though out of question 'tis Sir Toby's hand.
This practise hath most shrewdly pass'd upon thee.
What say you, Sir Toby?

Olivia quick transition to Toby

(ACTOR 3) SIR TOBY BELCH

Buena señora, escúcheme hablar,
I did write the letter.
How with a sportful malice it was follow'd,
May rather pluck on laughter than revenge;
If that the injuries be justly weigh'd / Si se pesan justamente las injurias
That have on both sides pass'd. / Que han pasado de ambos lados.

(ACTOR 1) ORSINO

Alas, poor fool, how have they baffled thee!

(ACTOR 3) SIR TOBY BELCH

And thus the whirligig of time brings in his revenges.

(ACTOR 2) MALVOLIO *(slowly pointing at the whole audience)*

I'll be revenged on the whole pack of you.
Exit, takes his place upstage, back to the audience.



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(ACTOR 3) OLIVIA

He hath been most notoriously abused.
Pursue him, and entreat him to a peace.

(ACTOR 1) ORSINO

When that is done and golden time convents
A solemn combination shall be made
Of our dear souls.

*Remaining actors turn upstage, backs to the audience. And prepare for final song.
Suggested song: "You Gotta Be" by Des'ree.*

FULL CAST *coming downstage*

[Sings]

Listen as your day unfolds
Challenge what the future holds
Try and keep your head up to the sky
Lovers, they may cause you tears
Go ahead, release your fears
Stand up and be counted
Don't be ashamed to cry

You gotta be
You gotta be bad, you gotta be bold, you gotta be wiser
You gotta be hard, you gotta be tough, you gotta be stronger
You gotta be cool, you gotta be calm, you gotta stay together
All I know, all I know, love will save the day.

ACTOR 1

- Thanks for being a great audience!
- I'd like to invite _____ (your counselor/principal, etc) up to join us for this conversation-- . Let's give _____ a round of applause!
- This project is a way to think about some of the patterns of violence, and mistreatment we see in our own world, using Shakespeare's plays.
- Now, let's get a show of hands: **How many of you have seen a Shakespeare play before this one?**

ACTOR 2

- Great! You can put your hands down.
- We have some questions about what you saw in the play. If you would like to share an answer, please raise your hand and speak up nice and loud, so everyone can hear you. If you can't remember a character's name, don't worry about it; just do your best to describe them.
- **What examples of mistreatment or violence did you see in the play? (Take examples)**
- **We use the term "upstander" for someone who steps in to prevent violence. Who in the play could have been an upstander?** There are so many people who could have helped!

ACTOR 3

- In this play, we see so many examples of preventable violence.
- **Here in your school, how can one person make a difference in preventing mistreatment and violence?**
- Please raise your hand if you'd like to share your idea.
- (If no responses) Sometimes you don't know what you're going to do until the moment, and that's okay too! Here are a few things that might work:
 - Trusted adult
 - Support the person being mistreated
 - Safe2Tell

ACTOR 1

- **By show of hands, how many of you have heard of Safe2Tell?**
- Safe2Tell is an anonymous way to report dangerous behavior. There are lots of ways to help when we're aware of mistreatment. If you don't feel you can directly interrupt the behavior, or talk to an adult who will help, Safe2Tell is another tool for you. You can report through the Safe2Tell mobile app, online at Safe-2-(the number 2) Tell Dot Org, or there's a number you can call. If you know of a situation that is unsafe, we hope you know that it's no less courageous to help anonymously.



- Of course, you have adults here at your school who are here for you, and who care about your safety. If possible, we hope you will approach a trusted adult first. But if that's not possible, Safe2Tell is a safety net for you.
- *(To school representative)* Anything else you would like to add?

ACTOR 2

Thank you for being part of the audience today. We are going to do workshops with some of you in classrooms. But if we aren't doing workshops with you, we encourage you to keep this conversation going. Remember: we have the power, as upstanders, to speak up when we know something isn't right. It takes bravery, and it takes practice, but we know you can make a difference.

Now, I'd like you to stay seated and quietly look to your teachers and they will tell you where to go. Thank you!



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MESSENGER INSTRUCTIONS

Thanks for volunteering to be part of our production!

Olivia (pink jacket) will say: “Even so quickly may one catch the plague? Bueno, let it be. Where is my messenger?”

You will stand up, walk onto stage where Olivia is and say: **“Here, madam, at your service.”**

Olivia will then send you through the Center Curtain and you will follow one of the actors backstage.

When your big moment comes (an actor will tell you when to enter), you have **three jobs**:

- **Give Cesario the ring**
- **Tell Cesario that Olivia doesn’t want it**
- **Tell Cesario to visit Olivia tomorrow**

The actor may improvise with you a bit, and send you back to your seat when you’re done.

Thank you, and break a leg!