

OUR NEXT PRODUCTION

SHELAGH STEPHENSON's

The Memory of Water



A heartfelt, funny play focussing on how three sisters deal with the death of their mother. Each have different memories of the same events causing them to bicker about whose memories are true.

16-19
JULY 2014
7.45pm

After years of separation, many of the sisters' hidden lies and self-betrays reach the surface.

2000 Olivier Award for Best Comedy

SUPPORT ACT

GOLD CARD HOLDER

EIGHT TICKETS for LESS THAN the price of SIX!



Vouchers for 4 tickets ("Single") or 8 tickets ("Double") included - you choose which plays to use them for & how many!

PLUS

- ⇒ Free Season Preview Evening Invitation
- ⇒ Free Quarterly Newsletter, *Prompt Please*
- ⇒ Advance Notification of News and Events

- JOIN NOW - £ 28.00 (Single) / £ 50.00 (Double)

See Front of House / Brochure for details

www.banburycrossplayers.co.uk

WILLIAM SHAKESPEARE's

TWELFTH NIGHT



www.banburycrossplayers.co.uk



May/June 2014

A Warm Welcome to Banbury Cross Players'

Spring production – William Shakespeare's *Twelfth Night*. In the Bard's time, this reference to the final night of the twelve day long Christmas season, evoked the medieval tradition of 'looser' morals, playful skulduggery and general revelry. This inspiration is woven through the fabric of this play. Perhaps one of Shakespeare's best-loved comedies, *Twelfth Night* explores an impressive range of emotions and dramatic styles.



In the last 69 years, BCP have produced 17 of Shakespeare's plays - comedies all - with the exception of 'The Scottish Play'. We are excited to present to you a fresh perspective on a favoured classic with the addition of original music written by one of our members, Philip Fine.

Not resting on our laurels, we invite you to join us at an Open Air Performance of *Twelfth Night* on 22 June 2014, 2pm, when we shall have the sumptuous grounds and surroundings of Sulgrave Manor as our backcloth and stage.

This production marks the end of my two year tenure as Chairman of this dynamic and talented society and I now turn my attentions to our Summer production when I will be making my directorial debut for BCP with Shelagh Stephenson's Olivier Award-winning *The Memory of Water*. This tale of three sisters, returning to their childhood home in a snowbound coastal town in North England sees them making final preparations for their mother's funeral. A sharp and witty piece, incredibly funny and, above all, honest, this production is multi-layered with human experience that each audience member cannot fail but relate to.

We encourage anyone with a love of theatre to come and see what Banbury Cross Players do, firsthand. With many opportunities to be involved onstage or off, more information is available on our website www.banburycrossplayers.co.uk.



Thank you for your continued support of Banbury Cross Players.

Curtain up!

Tara Lacey
Chairman

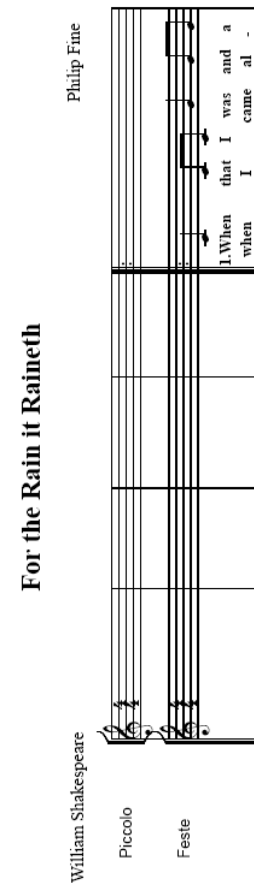
Shakespeare wrote over 100 songs in his plays, and numerous settings have been composed, and previously, I have set three of his sonnets for voice and piano. *Twelfth Night* is an ideal play for which to compose music, as it contains four 'songs' for *Feste* as well as a catch (a round). As a singer myself, I have had the opportunity to sing settings by Ivor Gurney, Roger Quilter and Erich Korngold, among others. So when it came to the current production I did my best to put those ideas out of my head and create something original that would fit the mood required.

When I was first asked to compose, the play was not cast and there were no firm views about what forces I would be writing for and indeed whether we would use live musicians or recorded music. At this stage I worked on ideas for the songs for voice and piano, and discussed these ideas with the directors. Once the play was cast, it was a joy to have in Ray Atkinson a *Feste* who could accompany himself on the guitar, and I was able to hand over to him the melodies and chords that I had composed by that time, and give him free rein to 'make them his own'. So what you hear tonight are *Feste's* songs, composed by me but arranged and realised by Ray.

I was then asked to compose incidental music. For this, I took two of the songs, *The Rain it Raineth* and *Come Away, Death* and adapted them for larger forces, including drum, guitar, harp, woodwind and strings.

I have had great pleasure in composing the music for this production and trust that it adds to your overall experience of *Ilyria* and all those that therein dwell.

Philip Fine



THE COMPANY

Directors

Linda Shaw & Bruce Walton

Stage Manager

Liz Riley

ASM

Helena Boughton

Lighting

John Hicks
Robin Williams

Sound

Mark Neale

Props

Janice Lake
Trish Thompson

Costume

Jane Shanahan

Hair

Anne Twigg

Prompt

Brenda Williams

Production Manager

Tara Lacey

Original Music

Philip Fine

Prologue Video

Robin Williams

Young Viola & Sebastian

Libby & Owen Griffiths

Richard Ashby for hanging the cloth,
Peter Bloor for painting the Sulgrave
flats and Alan Hall for making
Malvolio's "Prison"

TWELFTH NIGHT

CAST

Orsino
Curio
Valentine
Viola / Cesario
Sea Captain / Priest
Sebastian
Antonio
Olivia
Maria
Sir Toby
Sir Andrew
Malvolio
Fabian
Feste

Marc Griffiths
Rosanna Edwards
Marilyn Fairbairn
Lorna Gemmell
Becs Calverley
Peter Griffiths
John McCormick
Helen Watson
Kate Groves
Ian Nutt
Heward Simpson
Alisdair Brown
Grace Lothian
Ray Atkinson

Ilyria

*.. here .. there .. wherever your imagination (and our play)
may take you ..*

Patrons are requested to switch off mobile phones before the performance begins and are reminded that photography and video recording is strictly prohibited.

Emergency exits are to the left of the stage area and to the rear of the auditorium.

In case of emergency, please follow instruction from Front of House staff.



Front of House Managers

Dave Ellis, Mike Jack

Foyer Display

Clare Lester

Members of the Society
built the Set and
staffed Front of House

The Mill Management & Staff
Banbury Guardian
The Banbury Cake
Hanwell Fields Community Centre
Great Bourton Village Hall
Castle Quay Shopping Centre
Fairprint UK
Pan Designs
Mr Fenemore
St Mary's Church
KallKwik
Holt Hotel
Marlborough Rd Methodist Church
Banbury Town Council
Cymon Snow and Staff at
Sulgrave Manor
Scenechange Studios
Mike Watling
Jim Muller & George Sainsbury -
A D & D Photographic Society

Combat Specialist - Sven da Wota

ACKNOWLEDGEMENTS

BCP on the WEB

Having no royalty fees or copyright laws to consider has afforded BCP the opportunity to make *Twelfth Night* the most video'd production of recent years. Find our **tumblr.**

YouTube *Twelfth Night* blog on Tumblr or search for *Banbury Cross Players* on YouTube to watch rehearsal footage.

Join our Facebook group to keep up with all the news and gossip and, of course, our own flagship website will tell you all you ever needed to know about BCP!



Our *Prologue* video will be available to view following this Production.



www.banburycrossplayers.co.uk

**BCP on the ROAD
22 JUNE 2014, 2pm**

Sulgrave Manor
NORTHAMPTONSHIRE

Take a Tour of the Tudor and Georgian Manor house, home of George Washington's ancestors. Have some lunch and then join BCP for their Outdoor Performance of *Twelfth Night*.



www.sulgravemanor.org.uk
01295 760205

Most of us have no idea what it would be like to lose a twin in a shipwreck before cross-dressing as a singing eunuch, only to discover that we are in love with a man, who is in love with a woman, who is in love with our disguise. *Twelfth Night* is a comedy about a cross-dressing, shipwreck surviving, poetry-loving girl who finds herself at the centre of a not-so-average love triangle.

It is most famous today for being a so-called 'Transvestite Comedy'. In Elizabethan London, all stage plays were performed by male actors who cross-dressed in order to play the parts of women. *Twelfth Night* is provocative and interesting, since the role of its heroine, *Viola*, would have been played by a boy actor, who was cross-dressed as a female character, who cross-dresses as a boy.

Viola's cross-dressing may be no big deal for audiences today, but 16th century Puritans found it a big no-no. Theatre critics argued that cross-dressing was sinful, wicked and monstrous, and that it promoted sexual deviance turning women into hermaphrodites. Its popularity today is perhaps *because* of its rebellious portrayal of gender ambiguity.

It was popular in Shakespeare's day too but for different reasons. Law Student, John Manningham attended a performance at Middle Temple in 1602. His diary reads "A good practice .. to make a Steward believe his Lady Widow was in love with him, by counterfeiting a letter". It's interesting he focuses on the *Malvolio* sub-plot, which isn't always what contemporary audiences do. The diary suggests that, for him, the play's ridicule of the social-climbing Puritan figure, *Malvolio*, was the most interesting and entertaining part of the performance. Several decades later, King Charles I may have thought the same thing. In his copy of Shakespeare's works, he crossed out the title *Twelfth Night* and wrote in *Malvolio!* as a replacement.

Of course, Queen Elizabeth I sat on the throne when *Twelfth Night* was penned. What did *she* think of the play, we wonder ..

www.schmoop.com

Charlie McLeod

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