



Imogen Stubbs as "Cesario," Helena Bonham Carter as Olivia, and Toby Stephens as Orsino in the 1996 film of *Twelfth Night*.

YOU LIVE MORE WHEN IT'S LIVE

**IRT**

INDIANA  
REPERTORY  
THEATRE

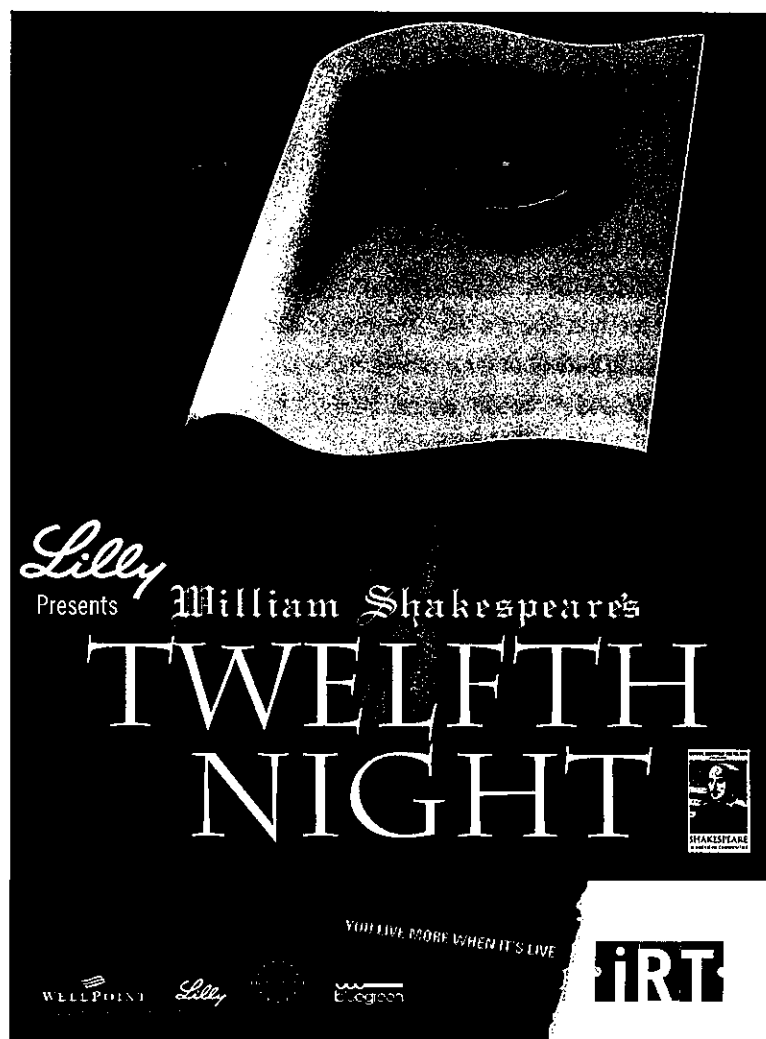
**EXPLORING ...**

## SHAKESPEARE IN OUR LIVES

**W**hy do we study the plays of William Shakespeare? He lived and died almost 400 years ago. He wrote about kings and queens and other people far from our own time. His use of poetry is strange to our ears, and his vocabulary is full of words we don't understand and can't pronounce. How could Shakespeare possibly be relevant to our lives today?

To answer these questions, you only need to look at the way Shakespeare's work has woven its way into the fabric of our world. His plays are produced more often than those of any other playwright who ever lived. There are many theatre companies for whom Shakespeare is their central and defining focus. Every year, more movies are made based on his works; the Internet Movie Database lists 93 just since 2000. Today's writers are continually inspired by his works. *West Side Story* is *Romeo and Juliet* in New York City. *O* is *Othello* at a prep school. *She's the Man* is *Twelfth Night* in a locker room. All actors strive to measure their skills against his words, both on stage and on film.

The characters Shakespeare created may live in exotic places and have fancy titles attached to their names, but they are deeply human characters who experience love, grief, joy, jealousy, and pain, just as we do today. Some of the words he used may have faded from our language over the years, but a minimum of effort to understand those terms yields a maximum of benefit, for Shakespeare's understanding of the human condition is second to none. Shakespeare's plays are a mirror in which we see ourselves. If you look past their strange names and their frilly costumes and listen to their beating hearts, Shakespeare's characters are us.



This production is part of *Shakespeare for a New Generation*, a national theatre initiative sponsored by the National Endowment for the Arts in cooperation with Arts Midwest.

**"IF THIS WERE PLAYED UPON A STAGE NOW,  
I COULD CONDEMN IT AS AN IMPROBABLE FICTION."**

**—*Twelfth Night***

### THE TALE

**V**iolola loses her twin brother, Sebastian, in a shipwreck and washes ashore in Illyria. For protection, she disguises herself as a boy and joins the court of Count Orsino, where she becomes a page. Orsino is madly in love with Olivia, but she has no interest in him; Olivia is in mourning for the death of her brother. Orsino sends Viola (now disguised as the boy "Cesario") to woo Olivia. Viola goes, even though she herself has fallen in love with Orsino.

At Olivia's, Feste the jester encounters Olivia with her humorless steward (household manager), Malvolio. Olivia's sorrow is lightened by Feste's fooling, but Malvolio belittles his talents. "Cesario" arrives, and when even the stern Malvolio is unable to dissuade him, Olivia consents to speak with him. "Cesario" pleads wittily on Orsino's behalf, but Olivia falls in love with "Cesario."

Olivia's uncle, Sir Toby Belch, spends his time carousing with his friend Sir Andrew Aguecheek, a visitor who also seeks Olivia's hand. They are up late drinking and singing with Feste, and when Olivia's lady-in-waiting, Maria, is unable to quiet them, Malvolio is awakened. Pompously he chastizes the party, threatening to report their behavior to Olivia. After he leaves, Maria devises a plan of revenge against him.

As Malvolio fantasizes about marrying Olivia and becoming a count, Maria leaves a forged letter for him to find. He thinks it is Olivia's declaration of love for him, much to the delight of Maria, Sir Toby, and Sir Andrew, who are secretly watching. Malvolio follows the instruc-



Victorian cartoon character Punch as Feste with Malvolio.

tions in the letter and appears before Olivia strangely dressed and trying to be romantic. His odd behavior is so disturbing, Olivia flees, and Sir Toby has Malvolio locked up as a madman. Sir Toby further teases Malvolio by having Feste dress as a priest and "counsel" him.

Meanwhile, Viola's brother, Sebastian, has been rescued by Antonio, a pirate. Antonio must keep a low profile, as he is considered an enemy by Orsino. Antonio gives Sebastian his purse, in case Sebastian needs to buy anything, and the two part for the day.

Olivia meets with "Cesario" once again, and declares her love for "him." Sir Andrew observes the scene, and decides to give up his pursuit of Olivia, but Sir Toby persuades him to challenge "Cesario" to a duel instead. Both Sir Andrew and "Cesario" are terrified, but they have scarce begun to fight when the separate

threads of the plot begin to entangle. Antonio enters, mistakes "Cesario" for Sebastian, and comes to his aid. Maria has Antonio arrested, but when he asks for the money he had given Sebastian earlier, "Cesario" doesn't know what he's talking about. Sir Toby and Maria interpret this denial as cowardice, and Sir Andrew determines to find "Cesario" and fight him again.

Sir Andrew instead finds Sebastian and strikes him, thinking he is "Cesario." Sebastian easily knocks Sir Andrew to the ground. Sir Toby attempts to defend Sir Andrew, but Olivia stops the fight. She also assumes Sebastian is "Cesario," and once again declares her love for him. Instantly lovestruck himself, Sebastian does not refuse when Olivia asks him to marry her.

In the play's final scene, confusion reaches a climax as all the characters from all the separate plot lines find themselves together in the same place for the first time. Orsino finally confronts Olivia face to face, and the two wrangle over "Cesario." Sir Andrew and Sir Toby, beaten once again by Sebastian, accuse the confused and innocent "Cesario." Malvolio, freed from confinement, demands an explanation from the confused and innocent Olivia. The untying of this tangled knot brings Shakespeare's comedy to a conclusion that is touching and romantic as well as funny.

#### TO LEARN MORE

Visit these websites:

<http://absoluteshakespeare.com/>

<http://www.finelinefeatures.com/twelfth/>

# SHAKESPEARE, HIS TH

Although William Shakespeare is generally considered the greatest dramatist in the English language, few facts are known about his life. Only a handful of legal documents verify his existence. Tradition has it that he was born in Stratford-upon-Avon, a small market town, on April 23, 1564. His father was a glove maker who became High Bailiff of Stratford, a position similar to our mayor.

As the son of a leading citizen and public official, Shakespeare would have gone to school as soon as he learned to read and write. The Stratford grammar school was excellent by comparison to similar schools in bigger towns. School was in session year round, and students attended for nine hours a day. The curriculum was limited, consisting almost entirely of Latin: grammar, reading, writing, and recitation. By the time Shakespeare was a youth, many traveling theatre companies of significance had visited Stratford, so it is fair to guess that Shakespeare had seen some of them and admired their art.

At age 18, Shakespeare married Anne Hathaway, who was eight years his senior. Six months later,

Shakespeare's eldest child, Susanna, was born. Two years later he became the father of twins, Hamnet and Judith. Little is known of Shakespeare's life at this time. It is clear that by the early 1590s, however, Shakespeare was a part of the theatrical scene in London, although we know nothing of the circumstances by which he left Stratford and his family to become an actor and playwright in the city. By 1594 Shakespeare was established at the center of theatrical activity, for he is recorded as a shareholder in the Globe Theatre.

Over the next fifteen years, Shakespeare wrote

37 plays, several narrative poems, and over 150 sonnets. He became the most popular playwright in London's highly competitive theatrical world. He was granted a coat of arms, thus officially making him a gentleman, and he bought sizeable pieces of real estate in and around Stratford with his earnings. His plays exhibit not only a fine sense of poetry and stagecraft, but also an excellent awareness of the political and literary atmosphere in which he lived. These were tempestuous times socially and politically, and Shakespeare used his plays metaphorically to suggest how in a changing society order could be made out of chaos.

Shakespeare died on April 23, 1616—his 52nd birthday—and was buried in the church chancel in Stratford. A tribute to his genius occurred in 1623, when two of his fellow actors and a London printer published a collected edition of his plays. This kind of publication was rare in its day, as plays were valued for their commercial appeal on the stage, with little thought of them as literature to be preserved. No doubt some of the texts were reconstructed from memory or from a stage manager's promptbook. In any case the First Folio, as this collection has come to be called, is a

document of great historic and literary importance, for it preserved for posterity some of the greatest writing in the English language, allowing us to study and perform Shakespeare's plays more than 400 years later and for generations to come.

## TO LEARN MORE

### Visit these websites:

<http://www.folger.edu>

### Check out these books:

*Essential Shakespeare*

*Handbook*

by Leslie Dunton-Downer

and Alan Riding

*Shakespeare A to Z*

by Charles Boyce

### Watch this DVD series:

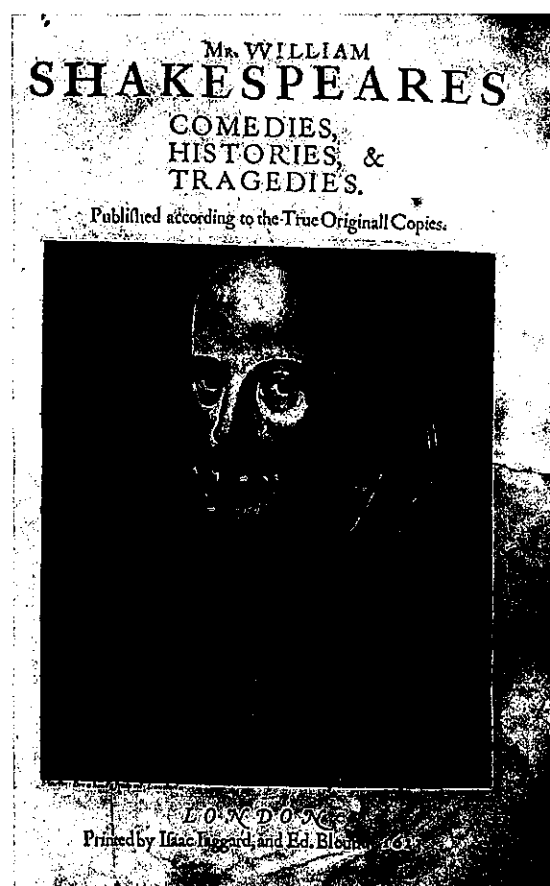
"In Search of Shakespeare"

In Shakespeare's day, playgoing was enormously popular for all classes of people, and new theatres were springing up across London. None was more popular than Shakespeare's home theatre. The Globe functioned in many ways as a metaphor for contemporary concepts of society, civilization, and the universe at large. The name of the theatre itself—the Globe—suggested that the events portrayed on its stage were symbolic of events happening in the world. The building's shape, an octagon, suggested the round shape of the world itself.

The Globe was located on the south bank of the River Thames in a disreputable part of London. Built in 1599, the wood-and-plaster building held more than 2,000 spectators, and popular plays often sold out. The public entered through a narrow door located at the base of a small tower. Inside, the building was open to the sky, and performances took place in the afternoon sun.

The audience surrounding the stage was arranged to reflect society at large. Standing on the ground around the stage itself, in the area known as the Pit, were the penny groundlings—those of the lowest classes who paid the least for admittance. Three surrounding levels of balconies rose above them, with correspondingly rising admission prices; Elizabethan society, from top to bottom, was clearly divided and arranged for all to see. Thus an audience member at the Globe could not help but feel his or her place in the world order.

The stage itself jutted out into the center of the yard. On each side of the stage, two tall columns, known as the Pillars of Hercules, were carved and brightly painted. Underneath the roof, the "heavens" were painted sky blue and decorated with starry signs of the Zodiac. Tucked under that ceiling was a small balcony where the theatre's musicians played "the Music of the Spheres." At the rear of the stage, on each side, were doors to the backstage area, known as the tiring house, through which the players made their entrances and exits. Between the doors, a brightly painted curtain hid a small alcove, the "discovery" area; above was an often-used balcony.



## "WORDS, WORDS, WORDS" —Hamlet

Shakespeare began his career about 100 years after Columbus landed his first ships in America. It was a time of world exploration; trade, diplomacy, and colonization, and wars created new contacts between peoples of many different languages. The increase in publishing and literacy placed a new focus on language. The English language was undergoing a great transformation, more than at any other time in its history, before or since.

It is easy today for us to view language as something fixed, or permanent: a dictionary full of meanings to learn and spellings to memorize. But think about the new words that have been created in the last few years: just from the development of computer technology: e-mail and Internet and Emoticon and down-load, just to name a few. Hip-hop culture has developed almost an entire new language of slang.

In his day, Shakespeare himself coined, or invented, some 1,500 words used for the first time in his plays. Some words he adapted from other languages, such as *bandit* from the Italian *bandito*. From Greek words, he developed *dialogue* and *mimic*. From Latin roots, he created *negotiate* and *manager*. From German, he originated *eyeball* and *puke*.

Here are just a few more of Shakespeare's new words:

advertising	embrace	investment	outbreak	roadway
cater	employer	laughable	partner	soft-hearted
circumstantial	engagement	luggage	premeditated	traditional
cold-blooded	fashionable	misquote	petition	watchdog
courtship	glow	mountaineer	retirement	wormhole
drug	gossip	numb	rival	zany

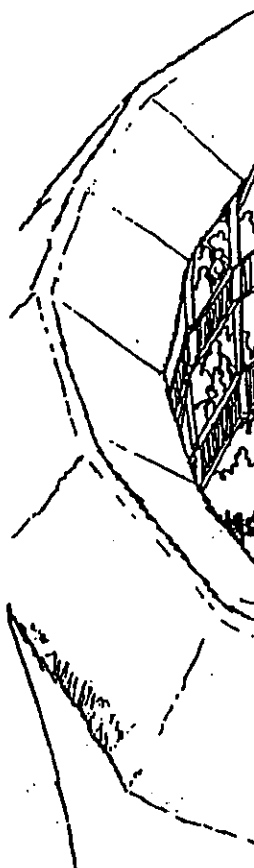
Shakespeare not only invented words, he combined words into new phrases that over the years have become part of our everyday language:

<i>a fool's paradise</i>	<i>I have not slept a wink</i>	<i>play fast and loose</i>
<i>a foregone conclusion</i>	<i>in my heart of hearts</i>	<i>pomp and circumstance</i>
<i>a tower of strength</i>	<i>into thin air</i>	<i>puppy dog</i>
<i>budge an inch</i>	<i>it was Greek to me</i>	<i>shooting star</i>
<i>come full circle</i>	<i>love is blind</i>	<i>skim milk</i>
<i>dead as a doornail</i>	<i>love letter</i>	<i>sorry sight</i>
<i>elbow room</i>	<i>milk of human kindness</i>	<i>too much of a good thing</i>
<i>for goodness sake</i>	<i>my own flesh and blood</i>	<i>well-behaved</i>
<i>good riddance</i>	<i>never-ending</i>	<i>what the dickens</i>
<i>hold a candle to</i>	<i>one fell swoop</i>	<i>wild goose chase</i>

## TO LEARN MORE • Check out these books:

*Coined by Shakespeare* by Jeffrey McQuain & Stanley Malless

*Brush Up Your Shakespeare* by Michael Macrone



# EATRE,

# & TWELFTH NIGHT

There was very little scenery, but richly colored fabrics and trimmings clothed upper-class characters. Soldiers appeared in shining armor, their swords and shields gleaming. Audiences loved noise and spectacle, so the plays had lots of action and violence. Thunder was created by rolling a cannonball across the wooden floor above the stage. Ghosts and other spirits could be raised from below the stage through trap doors or lowered from the “heavens” by a small crane.

At the center of the Globe was the actor. Men played all the parts, since it was against the law for women to act on the stage; young teenage boys played the female roles. The groundlings crowded close to the stage, and the actor-audience relationship was an intimate one.

Shakespeare wrote for an audience who were largely illiterate; most people obtained their news, religious instruction, and entertainment by ear. Without modern stage and lighting effects, location, time, and atmosphere, as well as emotions and ideas, had to be communicated through dialogue.

Shakespeare's plays were very popular, appealing to a wide spectrum of society. Yet his use of language clearly shows that he expected his audience to understand and appreciate puns, paradoxes, and nuances of meaning, complex metaphors, and innovative vocabulary. It may be a bit more challenging in our highly visual age to tune in our ears, but theatregoers of all ages still thrill to Shakespeare's eloquent exploration of the human condition.

## TO LEARN MORE

### Visit this website:

<http://www.shakespearesglobe.org>

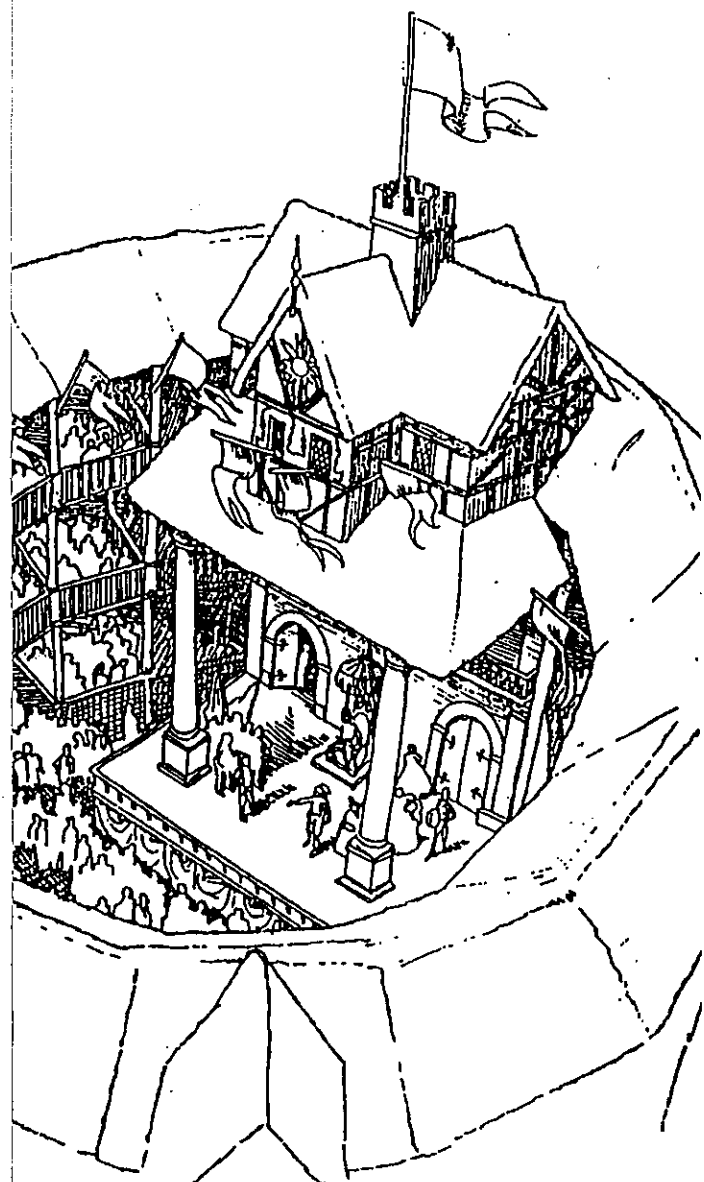
### Check out these books:

*William Shakespeare & the Globe*  
written & illustrated by Alik

*Eyewitness: Shakespeare* by Peter Chrisp

*The Usborne World of Shakespeare*

by Anna Claybourne and Rebecca Treays



## THE TITLE • TWELFTH NIGHT; or, WHAT YOU WILL

Although it is rare today, it was a fairly common practice in earlier times to give plays alternate titles. Shakespeare chose to do this only once, with *Twelfth Night; or, What You Will*. In the Christian church, the twelfth day after Christmas, January 6, is Epiphany, also known as Twelfth Night. Although the play never mentions this holiday, some scholars have been inspired by the title to see the play as a religious allegory. Others think the play was written for a banquet at Queen Elizabeth's court on Twelfth Night in 1601.

Still others believe that *What You Will* was Shakespeare's working title; it has a similar feeling to the titles of his two previous comedies, *Much Ado about Nothing* and *As You Like It*. None of these titles has anything specific to do with its play; they seem to refer to the idea of comedy itself. But when another playwright, John Marston, debuted his *What You Will* first, Shakespeare needed to find a new title for his play. He may have chosen *Twelfth Night* simply for its festive associations. The holiday was also known as the Feast of Fools, and there is plenty of foolish behavior in *Twelfth Night*.

Shakespeare's *Twelfth Night* is set in Illyria, a land on the east coast of the Adriatic Sea, the site of today's Croatia. Illyria is a lyrical word, conjuring up visions of fantasy and escape. It has been called “Shakespeare's Never Never Land.” Shakespeare populates this dreamy landscape with characters who act out a far-fetched plot under the influence of a very real emotion—love.

As our deepest, most joyous, and most painful emotion, love is tied up with our basic ideas of self and identity. Love makes us lose ourselves. Love makes us do ridiculous things. Love makes us lose control, lose our cool. Love is a risk—perhaps the ultimate risk. Orsino claims to love Olivia, but he won't listen to her wishes. Olivia refuses to accept Orsino's proposals; she is focused on mourning. Shakespeare's play demonstrates how those who won't give up control won't find love. Viola, on the other hand, gives up her old identity, creates a new role for herself, and allows what will be to be. By taking a risk, not only does she find love for herself, but she brings love to those around her.

Viola's exchange of her own identity for “Cesario” is only the most obvious of many disguises in the play. Feste disguises himself as a priest (and in the IRT production, also as an officer of the law). Shakespeare's alternate title for the play, *What You Will*, suggests you can be what you want to be. But there is a fine line between fooling other people and fooling yourself. Orsino and Olivia are trapped in their role-play. Sir Andrew is out of touch with his own reality, seeing himself as a sophisticated bon vivant and a valiant swordsman when he is anything but. Sir Toby, with nothing to do and all the time in the world to do it, focuses all his attention on drinking. Malvolio is lost in his social-climbing fantasy of marrying his boss. These characters don't know who they are. Note the similarity of the names Viola, Olivia, and Malvolio. In Shakespeare's Illyria, identity is a slippery slope.

Just as his characters bend the rules of personal identity, Shakespeare himself bends the rules of traditional society in his treatment of women. In his day, women were not allowed to perform on stage, obtain a formal education, or express a political voice. Yet *Twelfth Night* features strong women who take charge. Viola and Olivia have each lost her father and her brother, leaving them single women in a world run by men. Olivia's negative response to Orsino preserves her independence. When she does fall in love—with a social inferior who cannot threaten her status—she proposes to him. Viola, cast on a potentially dangerous for-

eign shore without a man to protect her, adopts the role of a man. Thus she is able to go places she could not go as a woman, meet people she could not meet as a woman, and make her own choices in life. Queen

Elizabeth I—a powerful woman who was the exception to society's rules—was a strong influence on Shakespeare's depiction of women in this and many other plays.

*Twelfth Night; or, What you Will* is open to a broad range of interpretation. Beneath its sunny surface, *Twelfth Night* has a dark undertone. Love in this play is intertwined with death. It begins with two women mourning the loss of their brothers. In the final scene, Orsino threatens to kill both the woman he loves and his best friend. Audiences through the years have sometimes found the treatment of Malvolio disturbing. Yes, he is rude and pompous, but the revenge doled out to him can seem brutal. Noted scholar Harold Bloom says, “Wild

with laughter, *Twelfth Night* is nevertheless almost always on the edge of violence.”

All of Shakespeare's histories and tragedies have moments of comedy, and many of the comedies have their serious moments. After *Twelfth Night*, however, Shakespeare's writing took a turn; he moved away from comedy towards his great tragedies—*Hamlet*, *Othello*, *King Lear*, and *Macbeth*. The darker moments in *Twelfth Night* suggest that Shakespeare was already feeling the need to dig deeper into the human condition.

This mixture of humor and sadness makes *Twelfth Night* perhaps the most intensely human of Shakespeare's comedies. As we watch the play, we recognize our own awkward tangles with love in our own everyday world. The characters in *Twelfth Night* do the same silly things that all of us do when we first fall in love. The jock who loves the class brain, the shy guy who loves the head cheerleader, the slob who loves the ultimate hottie—these are people we recognize. These are people we are. These are people Shakespeare puts on stage to remind us we are all human.

## WRITING PROJECTS

Write a love letter, poem, or song from one of the play's characters to another.

If you were stranded in another land and needed to go into disguise, what would you change about yourself? What things about yourself would be difficult to disguise? Write a journal entry as your new persona.



Queen Elizabeth I

The play ends with three marriages. Which is the most likely to succeed? Which the least? Why?

Olivia says, "You are sick of self-love, Malvolio." What does she mean? In what ways might other characters be said to suffer from the same disease?

Feste is a professional fool, a jester. Do we still have such people in our world today? How might some figures in today's entertainment world be compared to Feste?

Has one of your friends ever asked you to find out if someone else “likes” him or her? How did it make you feel? This situation happens frequently in *Twelfth Night*. What do you think Shakespeare is trying to say about this situation?

Olivia and Viola have both lost their brothers at the beginning of the play. How does each woman respond? What do you think of their choices? For each, how does this initial choice affect their subsequent choices?

Compare how Maria fools Malvolio with the way Sir Toby tricks Sir Andrew and "Cesario" into a fight. What initially motivates these schemes? Are they good-natured pranks or nasty tricks? Does the tone change as the schemes are played out?

What is Orsino's attitude towards love at the beginning of the play? How does his understanding change over the course of the play? Why?

Three characters in the play are in love with Olivia. Who are they? How are their feelings and their ways of wooing different? How are they the same?

Do you feel sorry for Malvolio, or does he deserve what he gets? Did your opinion change over the course of the play? If so, how? If you read the play before seeing it, did your opinion change between reading it and seeing it? If so, how?

Compare and contrast Orsino's first speech of love for Olivia with Olivia's first speech of love for "Cesario." Is one love deeper, or truer, than the other? How does Viola speak of her love for Orsino? How does her love compare to the other two?

Viola and Orsino discuss the different ways men and women love. Do you believe there is a difference? Do you agree or disagree with what Shakespeare says? Why?

In comedy, young lovers are often kept apart by parents, society, money, or politics. What are the different obstacles in *Twelfth Night*? Do these obstacles make the play more or less realistic? More or less comical? Why? Do these obstacles still exist today?

Meanings of some words have changed since Shakespeare's day. What are some of the slang words you use, and how do those words have different meanings for your parents' generation?

Viola disguises herself as a boy in the play. Why does she make this choice? What does she gain and/or lose by living as a man? How do traditional gender roles affect our choices today? Do men and women today put on disguises in their daily lives? If so, how and why?

The answers to some of these questions may be found in this study guide. For other answers, search the Internet or books about Shakespeare.

**Which character speaks these well-known lines?**

1. "If music be the food of love, play on."
  - a. Orsino
  - b. Jaques
  - c. Hamlet
2. "To be or not to be; that is the question."
  - a. Romeo
  - b. Othello
  - c. Hamlet
3. "What should I do in Illyria?"
  - a. Juliet
  - b. Viola
  - c. Ophelia
4. "O Romeo, Romeo, wherefore art thou Romeo?"
  - a. Olivia
  - b. Sir Toby Belch
  - c. Juliet

Love is a many splendored thing in *Twelfth Night*. By the end of the play, who gets together with whom?

5. Viola with ...
    - a. Hamlet
    - b. Horatio
    - c. Orsino
  6. Olivia with
    - a. Sebastian
    - b. Sir Andrew Aguecheek
    - c. Othello
  7. Sir Toby Belch with
    - a. Malvolio
    - b. Rosalind
    - c. Maria
- “The play’s the thing...”**
8. *Twelfth Night* is listed as one of Shakespeare’s
    - a. Histories
    - b. Tragedies
    - c. Comedies
  9. The name Viola assumes in disguise is
    - a. Cesario
    - b. Brad
    - c. Mercutio


**"The play's the thing..."**

8. *Twelfth Night* is listed as one of Shakespeare's
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  - c. Comedies
9. The name Viola assumes in disguise is
  - a. Cesario
  - b. Brad
  - c. Mercutio

10. In the beginning of the play, Olivia is mourning for
  - a. her sister
  - b. her brother
  - c. her best friend
11. Sir Toby Belch is Olivia's
  - a. nanny
  - b. cousin twelve times removed
  - c. uncle
12. The title, *Twelfth Night*, refers to
  - a. the twelfth night after Shakespeare was knighted by Queen Elizabeth
  - b. the Feast of the Epiphany, twelve days after Christmas on the Christian calendar
  - c. the twelfth knight of King Arthur's court
13. The fool who works for Olivia is
  - a. Pompey
  - b. Feste
  - c. Froth
14. Viola and her brother wash ashore in
  - a. Mantua
  - b. Crete
  - c. Illyria
15. Viola is rescued from drowning by the Captain; Sebastian is rescued from drowning by
  - a. Antonio
  - b. Horatio
  - c. Pinocchio
16. Maria, Sir Toby and Sir Andrew get revenge with Malvolio through the use of
  - a. an e-mail
  - b. a letter
  - c. a song
17. Which one of these characters does NOT put on disguise in *Twelfth Night*?
  - a. Malvolio
  - b. Viola
  - c. Feste
18. The recent film adaptation of *Twelfth Night* where a girl plays on the boys' soccer team was called
  - a. *Me, Myself, and I*
  - b. *Who's That Girl*
  - c. *She's the Man*

## Shakespeare and his stage

20. Shakespeare grew up in
  - a. Stratford-upon-Avon
  - b. London
  - c. Yorkshire
21. His father was
  - a. a farmer
  - b. a glover
  - c. a bartender
22. At age 18 he married
  - a. Juliet Capulet
  - b. Mary Arden
  - c. Anne Hathaway
23. Their oldest child was
  - a. Judith
  - b. Susanna
  - c. Hamnet
24. He was a shareholder in which major theatre?
  - a. The Rose
  - b. The Blackfriars
  - c. The Globe
25. He is famous not only for his plays but also for his
  - a. Sonnets
  - b. Advertising
  - c. Costume design
26. Who stood in the Pit of the theatre, closest to the stage?
  - a. the spectators
  - b. the gnomes
  - c. the groundlings
27. The Balcony levels in the theatre were reserved for
  - a. Men without their wives
  - b. The highest-paying customers
  - c. People who smelled good
28. The backstage area of the theatre in the Elizabethan era was called
  - a. the tiring house
  - b. the box-tree
  - c. the loo
29. Shakespeare died at age 52 on
  - a. April 23, 1616
  - b. July 4, 1776
  - c. December 7, 1942
30. What theatre is producing *Twelfth Night* in Indianapolis?
  - a. The IMA
  - b. The ISO
  - c. The IRT



**IRT**

INDIANA  
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**UPCOMING STUDENT MATINEES**

*Gem of the Ocean*  
January 23, 25, 30, 31; February 6, 7

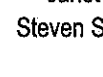
*Death of a Salesman*  
March 6, 7, 8, 13, 20, 21

*Bad Dates*  
March 21, 28, 29; April 3, 4, 18


*The Unexpected Guest*  
April 17, 18, 19, 20, 24, 25, 26; May 1


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