Twelfth Night (Lite)
or (A Little Of) What You Will

Setting – the departure lounge at an airport in Illyria, 75 minutes before boarding the plane home, with just time to tell the story of their island holiday. Costumes are produced from suitcases, roller banners and pot plants become a backdrop of the exotic location, an instant photo-booth is used as a quick change area, entrance and exit.

Casting – 2F, 1M

Orsino	Actor 2 (M)
Valentine	Actor 3 (F)
Curio	Actor 3 (F)
First Officer	
Second Officer	
Viola	Actor 1 (F)
Sebastian	Actor 1 (F)
Captain	Actor 3 (F)
Antonio	Actor 3 (F)
Olivia	Actor 3 (F)
Maria	Actor 1 (F)
Sir Toby Belch	Actor 2 (M) / Actor 1
Sir Andrew Aguecheek	Actor 3 (F)
Malvolio	Actor 2 (M)
Fabian	Actor 1 (F)
Feste	Actor 2 (M)
A Priest	
A Servant	

Musicians, lords, sailors, attendants

Challenges

The format will offend the purists

- A ‘Tempest’-style prologue can be used to frame the format and setting.
- The title and style makes it clear that this is a reduced-Shakespeare style show.

There are too many characters for three actors

- Character changes can be introduced with asides.
- The framing device lends itself to quick changes, and ‘in-scene’ changes.
- Musical leitmotifs can be used as a reminder. ie- the courts of Orsino and Olivia.
- Elision of characters. ie- some of Fabian’s lines can be attributed to Belch.

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There is too much text for the time

- Cuts.
- Abbreviation of lengthy material in to song.

The language could be inaccessible for younger audiences

- Focus also on action and comedy.
- Footnote asides, to explain anachronisms.
- Present-day setting.
- Use of recap.

Gender-blind casting will get confused with the cross-gender plot characters

- Leading female and male roles keep their original gender.
- Sub-characters are cast gender-blind.

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