***TWELFTH NIGHT: a serious comedy for trivial people or, what you will***

***by William Shakespeare and friends.***

*Inspiration and text from: Disney’s Aladdin and Mulan, Stardust, Grease, Jeeves and Wooster, The Washington Post Style Invitational, An Ideal Husband, The Wizard of Oz, The Picture of Dorian Gray, The Importance of Being Earnest, Lady Windermere's Fan, Top Gun, How the Grinch Stole Christmas, Toy Story 3, The Five-Year Engagement, and Sherlock Holmes and its pastiche*

***SCENE 1***

*We begin with a fierce rainstorm. VIOLA and SEBASTIAN are separated in the fray. SEBASTIAN and ANTONIO are SL, VIOLA and Sea Captain SR.*

**VIOLA** What country, friend, is this?

**Sea Captain** This is Illyria, lady.

**VIOLA** And what should I do in Illyria?

My brother he is in Elysium.

Perchance he is not drown'd: what think you, sailor?

**SEBASTIAN** My sister and I, both born in an hour: if the heavens had been pleased,

would we had so ended!

**Sea Captain** Assure yourself, after our ship did split,

I saw your brother, bind himself

To a strong mast that lived upon the sea;

**VIOLA** Mine own escape unfoldeth to my hope,

**SEBASTIAN** A lady, was of many accounted beautiful and she bore a mind that envy could not but call fair. She is drowned already, sir, with salt water, though I seem to drown her remembrance again with more.

**VIOLA** Know'st thou this country?

**Sea Captain** Ay, madam, well

**VIOLA** Who governs here?

**Sea Captain** A noble duke, in nature as in name.Orsino.

**VIOLA** Orsino! I have heard my father name him:

He was a bachelor then.

**Sea Captain** And so is now, or was so very late;

He did seek the love of fair Olivia.

**VIOLA** What's she?

**Sea Captain** A virtuous maid, the daughter of a count

**VIOLA** O that I served that lady

**Sea Captain** That were hard to compass;

Because she will admit no kind of suit,

No, not the duke's.

**VIOLA** I prithee, conceal me what I am, and be my aid.

Captain, I wish for you to make me a man!

**Sea Captain** All right!

*A rack of costumes rolls onstage*

*(as Genie from Aladdin, rifling through the clothes)* This fez and vest combo is much too third century. These patches--what are we trying to say--beggar? No! Let's work with me here.

*Voilà! Viola is transformed.*

I like it, muy macho!

*The men of the company assemble, each doing various hyper-masculine activities. VIOLA and the Sea Captain approach, tentatively.*

Okay this is it, time to show them your man walk. Shoulders back chest high, feet apart, and strut!

**VIOLA** They’re disgusting.

**Sea Captain** They’re men, and you’re going to have to act just like them.

***SCENE 2***

*SIR TOBY, SIR ANDREW, and FABIAN stumble into the scene. MARIA meets them.*

**SIR TOBY** O knight thou lackest a cup of canary: when did I see thee so put down?

**SIR ANDREW** Never in your life. I think I'll ride home to-morrow, Sir Toby.

**SIR TOBY** Pourquoi, my dear knight?

**SIR ANDREW** What is 'Pourquoi'? do or not do? I would I had bestowed that time in the tongues that I have in fencing, dancing and bear-baiting: O, had I but followed the arts!

**FABIAN** Then hadst thou had an excellent head of hair.

**SIR ANDREW** But it becomes me well enough, does't not?

**FABIAN** Excellent.

**SIR ANDREW** Faith, I'll home to-morrow. Sir Toby, your niece will not be seen; or if she be, she'll none of me.

**MARIA** By my troth, Sir Toby, you must come in earlier o' nights: your cousin, my lady, takes great exceptions to your ill hours.

**SIR TOBY** Why, let her except, before excepted.

**MARIA** If you don’t watch it, you’ll be on her steward’s chopping block.

**SIR TOBY** AwJeeze**,** Malvolio's a real Peg-a-Ramsey. Am not I consanguineous? am not I of her blood?

**MARIA** What are you gonna do?

**SIR TOBY** I just ain’t gonna take any of his crap, that’s all. I don’t take no crap from nobody.

*MALVOLIO enters. He is dry and surly and doesn’t like fun.*

**FABIAN** What, ho Master Malvolio.

**MALVOLIO** Kindly do not address me in that familiar way. Toby, what is the meaning of this?

**SIR TOBY** I’m just...going for a walk.

**MALVOLIO** You were just dawdling, weren’t you?

**SIR TOBY** Yes ma’am.--sir

**MALVOLIO** Are you going to stand there all day?

**SIR TOBY** Yes sir-- I mean No, sir-- I mean, um

**MALVOLIO** Which is it? Yes or no?

**SIR TOBY** No, sir.

**MALVOLIO** Good. Then move.

**MARIA** (*As they exit)* I’m glad you didn’t take any of his crap, Toby.

**SIR ANDREW** You really told him off, huh?

***SCENE 3***

*DUKE ORSINO enters, preferably carried onstage on a divan. While eating grapes. There’s music. Maybe there’s some glitter. VIOLA, dressed as a man, is one of his attendants.*

**DUKE ORSINO** If music be the food of love, play on;

Give me excess of it, that, surfeiting,

The appetite may sicken, and so die.

Enough; no more. *(Music stops)*

'Tis not so sweet now as it was before.

*VALENTINE enters. ORSINO has been sending VALENTINE as an embassage to OLIVIA for months, and he has yet to be successful. ORSINO resents this deeply.*

How now! what news from Olivia?

**VALENTINE** So please my lord, I might not be admitted;

**DUKE ORSINO** *(infuriated)*Who saw Cesario, ho?

**VIOLA** On your attendance, my lord; here.

**DUKE ORSINO** Thou know'st no less but all. Good youth,

Address thy gait unto her.

Be not denied access, stand at her doors,

And tell them, there thy fixed foot shall grow

Till thou have audience.

She will attend it better in thy youth

Than in a nuncio's of more grave aspect.

**VALENTINE** *(amazed)* He hath known you but three days, and already you are no stranger.

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

**DUKE ORSINO** O, then unfold the passion of my love,

Surprise her with discourse of my dear faith.

Prosper well in this.

**VIOLA** I'll do my best

To woo your lady.

*(Aside)* Yet, a barful strife!

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

*Exeunt*

***SCENE 4***

*Enter OLIVIA with MALVOLIO* *attending. MARIA enters from the opposite direction.*

**MARIA** Madam, there is at the gate a young gentleman much desires to speak with you.

**OLIVIA** From the Count Orsino, is it? *(MARIA nods)*

Orsino really does nothing but propose to me. He proposed to me last night in the music-room, when I was quite unprotected, as there was an elaborate trio going on.Go you, Malvolio. If it be a suit from the count, I am sick, or not at home, what you will, to dismiss it.

*Exit MALVOLIO*

*(to MARIA)* Musical people are so absurdly unreasonable. They always want one to be perfectly dumb at the very moment when one is longing to be absolutely deaf.

*Re-enter MALVOLIO*

**MALVOLIO** Madam, yond young fellow swears he will speak with you.

**OLIVIA** What kind o' man is he?

**MALVOLIO** He is very well-favoured and he speaks very shrewishly.

**OLIVIA** Let him approach. Give me my veil.

We'll once more hear Orsino's embassy.

*Enter VIOLA, bearing ORSINO’s message*

**VIOLA** The honourable lady of the house, which is she?

**OLIVIA** Speak to me; I shall answer for her.

Your will?

**VIOLA** Most radiant, exquisite and unmatchable beauty,--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.

**OLIVIA** Are you a comedian?

**VIOLA** No, my profound heart: and yet, by the very fangs of malice I swear, I am not that I play.

**OLIVIA** What are you? what would you? Speak your office.

**VIOLA** What I am, and what I would, are as secret as maidenhead. To your ears: divinity, to any other's: profanation. It alone concerns your ear.

**OLIVIA** Give us the place alone. We will hear this divinity.

*Exeunt all but OLIVIA and VIOLA*

Now, sir, what is your text?

**VIOLA** Most sweet lady,--

**OLIVIA** A comfortable doctrine, and much may be said of it.

Where lies your text?

**VIOLA** In Orsino's bosom.

**OLIVIA** In his bosom! In what chapter of his bosom?

Have you no more to say?

**VIOLA** Good madam, let me see your face.

**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?

**VIOLA** Excellently done, if God did all.

**OLIVIA** I admit that I think that it is better to be beautiful than to be good. But on the other hand, no one is more ready than I am to acknowledge that it is better to be good than to be ugly.

Were you sent hither to praise me?

**VIOLA** My lord and master loves you--

**OLIVIA** Then a passionate celibacy is all that any of us can look forward to.

**VIOLA** If I did love you in my master's flame,

With such a suffering, such a deadly life,

In your denial I would find no sense;

I would not understand it.

**OLIVIA** Why, what would you?

**VIOLA** Make me a willow cabin at your gate,

And call upon my soul within the house;

Write loyal cantons of contemnèd 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!'

**OLIVIA** You might do much. What is your parentage?

**VIOLA** Above my fortunes, yet my state is well.

*(clears throat and lowers voice)* I am a gentleman.

**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:

I thank you for your pains: spend this for me.

**VIOLA** I am no fee'd post, lady; keep your purse:

My master, not myself, lacks recompense.

Farewell, fair cruelty.

*Exit*

**OLIVIA** 'What is your parentage?'

Even so quickly may one catch the plague?

Cesario is an extremely, I may almost say an ostentatiously eligible young man. He has nothing, but he looks everything. What more can one desire?

What ho, Malvolio!

*Re-enter MALVOLIO*

**MALVOLIO** Here, madam, at your service.

**OLIVIA** Run after that same peevish messenger,

He left this ring behind him.

I wish, Malvolio, you would speak to him, and tell him that once a week is quite often enough to propose to anyone.

Hie thee, Malvolio.

**MALVOLIO**

Madam, I will.

*Enter VIOLA, MALVOLIO following*

**MALVOLIO** Were not you even now with the Countess Olivia?She returns this ring to you, sir: you might have saved me my pains, to have taken it away yourself. *(throws it at her feet)* If it be worth stooping for, there it lies in your eye. If not, be it his that finds it.

*He exits.*

**VIOLA** I left no ring with her: what means this lady?

Fortune forbid my outside have not charm'd her!

Poor lady, she were better love a dream.

How will this fadge? My master loves her dearly.

And I, poor monster, fond as much on him;

And she, mistaken, seems to dote on me.

What will become of this?

O time! thou must untangle this, not I;

It is too hard a knot for me to untie!

*Exit*

***SCENE 5***

*Enter SIR TOBY BELCH, FABIAN and SIR ANDREW, drunk and singing*

**SIR TOBY** Maria, I say! a stoup of wine!

**SIR ANDREW & FABIAN: (***Singing)* Aaaaaavvveeeee Maaarriiiiiiaaaaa….

**MARIA** What a caterwauling do you keep here!

**SIR TOBY** What is thy excellence in a galliard, knight?

**SIR ANDREW** Faith, I can cut a caper.

**FABIAN** And I think I have the back-trick simply as strong as any man in Illyria.

**SIR TOBY** Is it a world to hide virtues in? Shall we set about some revels?

**SIR ANDREW** What shall we do else? Were we not born under Taurus?

**SIR TOBY** Faith, here’s a marvellous good caper:

“O proud left foot, that ventures quick within

Then soon upon a backward journey lithe.

Anon, once more the gesture, then begin:

Command sinistral pedestal to writhe.

Commence thou then the fervid Hokey-Poke,

A mad gyration, hips in wanton swirl.

To spin! A wilde release from Heavens yoke.

Blessed dervish! Surely canst go, girl.

The Hoke, the poke — banish now thy doubt

Verily, I say, 'tis what it's all about.”

*ALL burst into raucous laughter. Enter MALVOLIO*

**MALVOLIO** Do ye make an alehouse of my lady's house? Is there no respect of place, persons, nor time in you?

**SIR TOBY** We did keep time, sir, in our catches. Sneck up!

**MALVOLIO** Sir Toby, I must be round with you. My lady bade me tell you, that, though she harbours you as her kinsman, she's nothing allied to your disorders. She is very willing to bid you farewell.

**SIR TOBY** Uh-oh… I think...he's lost that loving feeling.

**MARIA** He's lost... no, he hasn't.

**FABIAN** Yes, he has.

**MARIA** He has not lost that lov...

**SIR ANDREW** I hate it when he does that.

**SIR TOBY:** (*Singing)* You never close your eyes anymore when I kiss your lips.

There's no tenderness like before in your fingertips.

**SIR ANDREW** You're trying hard not to show it...

*all joining in:*...but, Baby, believe me, I know it.

You've lost that lovin' feeling. Whoa, that lovin' feeling.

You've lost that lovin' feeling. Now it's gone, gone, gone.

Whoa-oh-oh.

**MALVOLIO** How long have you had this act?

**SIR TOBY** Oh, I don't know. Since...

**MALVOLIO** Puberty?

**SIR TOBY** Right. Puberty.

A stoup of wine, Maria!

**MALVOLIO** Mistress Mary, if you prized my lady's favour at any thing more than contempt, you would not give means for this uncivil rule: she shall know of it, by this hand.

*Exit MALVOLIO*

**MARIA** *(mimicking)* “She shall know of it” Oh, Let me alone with him.

**SIR TOBY** What wilt thou do?

**MARIA** I will drop in his way some obscure epistles of love; I can write very like my lady your niece.

**FABIAN** Excellent! I smell a device.

**SIR ANDREW** I have't in my nose too.

**SIR TOBY** He shall think, by the letters that thou wilt drop, that they come from my niece, and that she's in love with him.

**MARIA** My purpose is, indeed, a horse of that colour.

**SIR ANDREW** What kind of a horse is that? I've never seen a horse like that before!

**FABIAN** O, 'twill be admirable!

**MARIA** Sport royal, I warrant you: I know my physic will work with him. For this night, to bed, and dream on the event. Farewell.

*Exeunt*

***SCENE 6***

*Enter DUKE ORSINO, VIOLA, and others*

**DUKE ORSINO** Give me some music.

That old and antique song we heard last night:

Methought it did relieve my passion much,

Come, but one verse.

*Music plays*

Come hither, boy. If ever thou shalt love,

In the sweet pangs of it remember me.

*They share a moment enjoying the music together.*

How dost thou like this tune?

**VIOLA** It gives a very echo to the seat

Where Love is throned.

**DUKE ORSINO** Thou dost speak masterly:

My life upon't, young though thou art, thine eye

Hath stay'd upon some favour that it loves:

Hath it not, boy?

**VIOLA** A little, by your favour.

**DUKE ORSINO** What kind of woman is't?

**VIOLA** Of your complexion.

**DUKE ORSINO** She is not worth thee, then. What years, i' faith?

**VIOLA** About your years, my lord.

**DUKE ORSINO** Too old by heaven:

**VIOLA** My lord,

Say that some lady, as perhaps there is,

Hath for your love a great a pang of heart

As you have for Olivia…

**DUKE ORSINO** Make no compare

Between that love a woman can bear me

And that I owe Olivia.

**VIOLA** Ay, but I know--

**DUKE ORSINO** What dost thou know?

**VIOLA** Too well what love women to men may owe:

In faith, they are as true of heart as we.

My father had a daughter loved a man,

As it might be, perhaps, were I a woman,

I should your lordship.

**DUKE ORSINO** And what's her history?

**VIOLA** A blank, my lord. She never told her love,

But with a green and yellow melancholy

She sat like patience on a monument, smiling at grief.

**DUKE ORSINO** But died thy sister of her love, my boy? *(sympathetically putting his arm around her)*

**VIOLA** I am all the daughters of my father's house,

And all the brothers too: and yet I know not.

*(pulling away)* Sir, shall I to this lady?

**DUKE ORSINO** Ay, that's the theme.

To her in haste. Give her this jewel. Say,

My love can give no place, bide no denay.

*They each exit in separate directions, both stopping to look back at the other as they leave.*

***SCENE 7***

*Enter SIR TOBY BELCH, SIR ANDREW, FABIAN. Enter MARIA.*

**SIR TOBY** *(singing)* **“**Maria - the most beautiful sound I ever heard. Maria! Maria Maria Maria.. Mari--”

**MARIA** Get ye all three into the box-tree: Malvolio's coming down this walk.

*Throws down a letter. They all hide behind the rack of clothes US.*

*Enter MALVOLIO*

**MALVOLIO** What employment have we here? (*Taking up the letter)*

**FABIAN** Now is the woodcock near the gin.

**MALVOLIO** By my life, this is my lady's hand these be her very C's, her U's and her T's and thus makes she her great P's.

*“*To the unknown beloved, this, and my good wishes:*”*

--her very phrases! 'Tis my lady. To whom should this be?

*“*Jove knows I love, But who? Lips, do not move; No man must know.*”*

No man must know? What follows? 'No man must know:'

*“*With bloodless stroke my heart doth gore: M O A I doth sway my life.*”*

‘M O A I doth sway my life.’ If I could make that resemble something,-- M O A I--M, M,--why, that begins my name!M O A I Every one of these letters are in my name!

*“*She thus advises thee that sighs for thee. Remember who commended thy yellow stockings. If thou entertainest my love, let it appear in thy smiling*”*

My lady loves me! Jove, I thank thee: I will smile; I will do everything that thou wilt have me.

*Exit MALVOLIO*

**SIR TOBY BELCH** I could marry this wench for this device.

**SIR ANDREW** So could I too.

*Enter OLIVIA and VIOLA, unaware of TOBY and ANDREW*

**VIOLA** Most excellent accomplished lady, the heavens rain odours on you!

**OLIVIA** Give me your hand, sir.

**VIOLA** Dear lady,--

**OLIVIA** I am sorry you did not stay away longer. I like being missed.

I did send a ring in chase of you…

**VIOLA** I pity you.

**OLIVIA** That's a degree to love.

**VIOLA** No, not a grize; for 'tis a vulgar proof,

That very oft we pity enemies.

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

**VIOLA** That you do think you are not what you are.

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

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

**OLIVIA** I would you were as I would have you be!

Cesario, by the roses of the spring,

By maidhood, honour, truth and everything,

I love thee so, that, maugre all thy pride,

Nor wit nor reason can my passion hide.

**VIOLA** Passion…?

**OLIVIA** You silly Cesario! If you knew anything about...anything, which you don't, you would know that I adore you. Yes, I love you - love you as I have never loved any living thing. From the moment I met you I loved you, loved you blindly, adoringly, madly! You did not know it then - you know it now! Oh, Cesario there are moments when one has to choose between living one’s own life, fully, entirely, completely - or dragging out some false, shallow, degrading existence that the world in its hypocrisy demands. You have that moment now. Choose! Oh, my love, choose.

*She kisses her.*

**VIOLA** I -- I must go. *Exits*

**OLIVIA** Yet, come again! for thou perhaps mayst move

That heart, which now abhors, to like his love.

*Exeunt*

*Re-enter SIR TOBY, SIR ANDREW, and FABIAN who have been eavesdropping.*

**SIR ANDREW** Marry, your niece does more favours to the count's serving-man than ever she bestowed upon me;

**FABIAN** She did show favour to the youth in your sight only to exasperate you, to put fire in your heart and brimstone in your liver. You should have banged the youth into dumbness.

**SIR TOBY** Build thy fortunes upon the basis of valour. Challenge the count's youth to fight with him; hurt him in eleven places: my niece shall take note of it.

**FABIAN** There is no way but this, Sir Andrew.

**SIR ANDREW** Will either of you bear me a challenge to him?

**SIR TOBY** Go, write it in a martial hand; go, about it!

*Exit SIR ANDREW*

**FABIAN** This is a dear manikin to you, Sir Toby.We shall have a rare letter from him:

**SIR TOBY** For Andrew, if he were opened, and you find so much blood in his liver as will clog the foot of a flea, I'll eat the rest of the anatomy.

*Enter MARIA*

**MARIA** If you desire the spleen, and will laugh yourself into stitches, follow me. You have not seen such a thing as 'tis.Yond gull Malvolio...

**SIR TOBY** Come, bring us, bring us where he is.

*Exeunt*

***SCENE 8***

*Enter OLIVIA and MARIA*

**OLIVIA** I have sent after him: he says he'll come;

How shall I feast him? what bestow of him?

For youth is bought more oft than begg'd or borrow'd.

I speak too loud. Where is Malvolio?

*Abruptly, MALVOLIO enters to the sounds of Spanish Guitars, grabs her, yanks her to him. As OLIVIA stands awkwardly, MALVOLIO pulls a red rose from his yellow stocking, places it in his mouth and performs a solemn, impassioned courtship dance around her. Finally, MALVOLIO takes OLIVIA in his arms.*

**MALVOLIO** ¡Ven conmigo! ¡Te mostraré las maravillas de la galaxia, y juntos lucharemos contra toda la ciudad de Illryia!

*At that moment, VIOLA enters the garden. OLIVIA leaves MALVOLIO, runs to VIOLA.*

**OLIVIA** Cesario! *They exit*

**MALVOLIO** ¡El Mensajero! Nada de lo que es podra interponerse entre mi y mis esperanzas.

***SCENE 9***

*Enter SIR TOBY, SIR ANDREW and FABIAN*

**SIR ANDREW** Here's the challenge, read it: warrant there's vinegar and pepper in't.

**FABIAN** Is't so saucy?

**SIR ANDREW** Ay, is't, I warrant him: do but read.

**SIR TOBY** If this letter move him not, his legs cannot: I'll give't him.

**MARIA** You may have very fit occasion for't: he is now in some commerce with my lady.

**SIR TOBY** Go, Sir Andrew, Away!

**FABIAN** Here he comes with your niece:

*OLIVIA enters with VIOLA*

**OLIVIA** I beseech you come again to-morrow.

fare thee well:

A fiend like thee might bear my soul to hell.

*OLIVIA exits. SIR TOBY stops VIOLA.*

**SIR TOBY** Gentleman, God save thee.

**VIOLA** And you, sir.

**SIR TOBY** Thy intercepter, full of despite, attends thee at the orchard-end: dismount thy tuck, for thy assailant is quick, skilful and deadly.

**VIOLA** You mistake, sir; I am sure no man hath any quarrel to me.

**SIR TOBY** You'll find it otherwise, I assure you.

**VIOLA** I pray you, sir, what is he?

**SIR TOBY** He’s a monster, sir.

His heart's an empty hole.

His brain is full of spiders.

He’s got garlic in his soul.

Why, I wouldn't touch him with a Thirty-nine and a half foot p[ole](http://www.lyricsmode.com/grinch_your_a_mean_one_mr_grinch/you-re-a-monster-mr-grinch-your-heart-s-an-empty-hole-your-brain-is-full-of-spiders-you-ve-got-garlic-in-your-soul-mr-grinch-i-wouldn-t-touch-you-with-a-thirty-nine-and-a-half-foot-pole/1475).

**VIOLA** I am no fighter. This is as uncivil as strange. I beseech you, do me this courteous office, as to know of the knight what my offence to him is.

**SIR TOBY** I will do so.

[*To SIR ANDREW]* Why, man, He’s a vile one.

He has termites in his smile,

He has all the tender sweetness of a seasick crocodile,

And, Given the choice between the two of them, I'd take the seasick crocodile.

**SIR ANDREW** Pox on't, I'll not meddle with him.

**SIR TOBY** [*To VIOLA*] There's no remedy, sir; he will fight with you.

**VIOLA** [*Aside*] Pray God defend me! A little thing would make me tell them how much I lack of a man.

**SIR TOBY** Come, Sir Andrew, there's no remedy; the gentleman will, for his honour's sake, have one bout with you;

**SIR ANDREW** Pray God!

**VIOLA** I do assure you, 'tis against my will.

**SIR ANDREW** I haven't any courage at all. I even scare myself. Look at the circles under my eyes. I haven't slept in weeks.

**VIOLA** Why don't you try counting sheep?

**SIR ANDREW** That doesn't do any good -- I'm afraid of 'em.

*They draw, each quivering, Enter ANTONIO*

**ANTONIO** Put up your sword. If this young gentleman

Has offended you then I shall duel you in his place and protect you with my life.

*Whistles, Enter Officer*

**Officer** Antonio, I arrest thee at the suit of Count Orsino.

**ANTONIO** Preposterous! You have the wrong man.

**Officer** No, sir, no jot; I know your favour well,

Though now you have no sea-cap on your head.

I charge you, in the Duke’s name, stand!

**ANTONIO** I must obey.

*To VIOLA* I’ll be needing back the money I lent you.

**VIOLA** What money, sir?

**ANTONIO** Will you deny me now?

**VIOLA** I know you not by voice or any feature.

**Officer** Come, sir, I pray you, go. The time goes by. Away!

**ANTONIO** Sebastian, you shame yourself!

**Officer** Come, come, sir.

*Exit with Officer*

**VIOLA** Methinks his words do from such passion fly,

That he believes himself: so do not I.

Prove true, imagination, O, prove true,

That I, dear brother, be now ta'en for you!

He named Sebastian. O, if it prove,

Tempests are kind and salt waves fresh in love.

*Exit VIOLA*

**SIR TOBY** A very dishonest paltry boy, and more a coward than a hare

**FABIAN** A coward, a most devout coward, religious in it.

**SIR ANDREW** 'Slid, I'll after him again and beat him.

**TOBY & FABIAN** How?

**SIR ANDREW** How?

Courage.

What makes a king out of a slave? Courage.

What makes a flag on the mast to wave? Courage.

What makes the elephant charge his tusk

In the misty mist or the dusky dusk?

What makes the muskrat musk his musk? Courage.

What makes the sphinx the seventh wonder? Courage.

What makes the dawn come up like thunder? Courage.

What makes the Hottentot so hot? What puts the “ape” in apricot?

What have they got that I ain’t got?

**TOBY & FABIAN** Courage.

**SIR ANDREW** You can say that again, hah! -- Huh?!

**SIR TOBY** Come, sirrah. Go you to your adversary!

***SCENE 10***

*They approach SEBASTIAN who has appeared downstage. SIR ANDREW tries to turn back several times, until SIR TOBY and FABIAN eventually shove him at SEBASTIAN.*

**SIR ANDREW** Now, sir, have I met you again? Put ‘em up, put ‘em up! (*Strikes him)*

**SEBASTIAN** Are you mad? (*Strikes him back.)*

**SIR ANDREW** What -- what did you do that for? I didn't bite you.

**SEBASTIEN** No, but you tried to. Most irrational behavior.

**SIR ANDREW** Well, you didn't have to go and hit me, did you? Is my nose bleeding?

**SEBASTIEN** Well, of course not. My goodness, what a fuss you're making.

**SIR ANDREW** I'll have an action of battery against him, if there be any law in Illyria.

**SEBASTIAN** Taunt me no further gentleman or I shall be forced to execute a series of staggeringly lethal fencing techniques. (*Draws sword)*

**SIR TOBY** *(Draws sword, ready to fight...then registers)* What, what?

*Enter OLIVIA*

**OLIVIA** Hold, Toby; on thy life I charge thee, hold!

**SIR TOBY** Madam!

**OLIVIA** Out of my sight! Rudesby, be gone!

*Exeunt SIR TOBY, SIR ANDREW, and FABIAN*

Be not offended, dear Cesario.

I prithee, gentle friend, go with me to my house,

Thou shalt not choose but go. Do not deny.

**SEBASTIAN** *(Aside)* What relish is in this? how runs the stream?

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

I’ll play along, the game is afoot!

*(To OLIVIA)* Madam, I will.

**OLIVIA** O, say so, and so be!

Blame not this haste of mine. To speak frankly, I’m not in the favor of long engagements.

**SEBASTIAN** ??Engag--

**OLIVIA** I am not punctual myself, I know, but I do like punctuality in others. And waiting, even to be married, is quite out of the question.

So come hither, We have some fast decisions to make.

*Two small bands assemble. (Or maybe for practicality’s sake, they are two record options?)*

String quartet or a New Orleans brass band?

**SEBASTIAN** Uh, New Orleans brass band.

**OLIVIA** New Orleans brass band! Alright!

*The string quartet exits. Several religious leaders assemble.*

Okay, do you want Jewish, Christian, extreme Christian, Buddhist, or Justice of the Peace?

**SEBASTIAN** Justice of the Peace.

**OLIVIA** Justice of the Peace!

*The forsaken religious leaders exit. The Sea Captain appears with a rack of clothing options.*

Okay, tuxes! I’ve got three tuxes. Standard, vintage, Hawaiian casual.

**SEBASTIAN** Uhm vintage!

**OLIVIA** Vintage! Okay! No time, no time!

*They quickly change into their wedding gear behind sheets held up by the ensemble. They walk to alter, Olivia prattles about her hair, the sheets are dropped revealing wedding dress, BOOM they get married.*

***SCENE 11***

*Enter ORSINO, VIOLA, Officer dragging ANTONIO in, he is struggling*

**DUKE ORSINO** What's the matter?

**Officer** Orsino, this is that Antonio that once, in a sea-fight, 'gainst your galleys

did some service.

**DUKE ORSINO** Notable pirate!

**VIOLA** He did me kindness, sir, drew on my side;

But in conclusion put strange speech upon me.

**DUKE ORSINO** When came he to this town?

**ANTONIO** Today, my lord. And for three months before kept company with this man.

**VIOLA** How can this be?

*Enter OLIVIA and Attendants quickly*

**DUKE ORSINO** Here comes the countess: now heaven walks on earth.

But for thee, fellow; fellow, thy words are madness:

Three months this youth hath tended upon me;

Take him aside.

**OLIVIA** Cesario, you do not keep promise with me.

**VIOLA** Madam, I--

**DUKE ORSINO** Gracious Olivia,--

**OLIVIA** What do you say, Cesario?

**VIOLA** My lord would speak; my duty hushes me.

**DUKE ORSINO** Still so cruel?

**OLIVIA** Even what it please my lord,that shall become him.

**DUKE ORSINO** Hear me this: I partly know the instrument

That screws me from my true place in your favor,

The only way to get rid of temptation is to yield to it. I had no idea that you could have been so weak.

**OLIVIA** Weak? Oh, I am sick of hearing that phrase. Weak? Do you really think, that it is weakness that yields to temptation? I tell you that there are terrible temptations that it requires strength, strength and courage, to yield to. To stake all one's life on a single moment, to risk everything on one throw, whether the stake be power or pleasure, I care not. There is no weakness in that.

**DUKE ORSINO** Live you the marble-breasted tyrant still;

But this your minion, whom I know you love,

Him will I tear out of that cruel eye.

Come, boy, with me.

**VIOLA** And I, most jocund, apt and willingly,

To do you rest, a thousand deaths would die.

**OLIVIA** Where goes Cesario?

**VIOLA** After him I love.

**OLIVIA** Ay me, detested! how am I beguiled!

**VIOLA** Who does beguile you? who does do you wrong?

**OLIVIA** Hast thou forgot thyself? is it so long?

**DUKE ORSINO** Come, away!

**OLIVIA** Whither, my lord? Cesario, husband, stay.

**VIOLA** Husband?

**OLIVIA** Husband.

**DUKE ORSINO** Husband!

Farewell, and take her; but direct thy feet

Where thou and I henceforth may never meet.

**VIOLA** My lord, I do protest--

*SIR ANDREW bursts upon the scene, clutching a bandage to his face.*

**SIR ANDREW** For the love of God, a surgeon!

**OLIVIA** What's the matter?

**SIR ANDREW** He has broke my head across and has given Sir Toby a bloody coxcomb too: for the love of God, your help!

**OLIVIA** Who has done this, Sir Andrew?

**SIR ANDREW** The count's gentleman, one Cesario. We took him for a coward, but he's the very devil incardinate.

**DUKE ORSINO** My gentleman, Cesario?

**SIR ANDREW** 'Od's lifelings, here he is!

**VIOLA** I never hurt you:

You drew your sword upon me without cause;

But I bespoke you fair, and hurt you not.

**SIR ANDREW** If a bloody coxcomb be a hurt, you have hurt me.

**OLIVIA** Get him to bed. Who had made this havoc with him?

*VIOLA and an attendant escort SIR ANDREW off, Enter SEBASTIAN from the opposite direction, he crosses to OLIVIA.*

**SEBASTIAN** I am sorry, madam, I have hurt your kinsman.

**OLIVIA** ???

**SEBASTIAN** You throw a strange regard upon me, and by that

I deduce I have offended you.

**DUKE ORSINO** One face, one voice, one habit, and two persons,

A natural perspective, that is and is not!

**SEBASTIAN** Antonio, *(sees his shackles)* O my dear Antonio!

**ANTONIO** Sebastian are you...?

*VIOLA re-enters*

**OLIVIA** How have you made division of yourself?

**DUKE ORSINO** An apple, cleft in two, is not more twin

Than these two creatures.

**OLIVIA** Most wonderful!

**ANTONIO** Which is Sebastian?

**OLIVIA** This suspense is terrible. I hope it will last!

**SEBASTIAN** Do I stand there?

**VIOLA** You come to fright us.

**SEBASTIAN** What kin are you to me? What countryman? What name? What parentage?

**VIOLA** Of Messaline. Sebastian was my father.

**SEBASTIAN** Mine too. He had a mole on his--

**VIOLA** Brow! And he died when I was but--

**SEBASTIAN** Thirteen! Yes!

And yet, I never had a brother. *(reminiscent music plays)* I had a sister,

Whom the blind waves--

*Music is cut off by MALVOLIO’s sudden entrance. He is followed by SIR TOBY, SIR ANDREW, MARIA and FABIAN, snickering.*

**MALVOLIO** Madam, you have done me notorious wrong!

**OLIVIA** Oh! dear, what..

*He hands her the letter. She reads*

Alas, Malvolio, this is not my writing,

Though, I confess, much like the character

But out of question 'tis Maria's hand.

*At this, the merry band fall over themselves laughing.*

**MALVOLIO** AAAAAGGGGGHHHHHHHHHHHHH!!! (*chasing them offstage,* *shouting in Spanish)*

**SEBASTIAN** Right, well as I was saying: *(reminiscent music begins anew)* I never had a brother. I had a sister,

Whom the blind waves and surges have devour'd.

Were you a woman, I should my tears let fall upon your cheek.

And yet…

*(Pause)*

**OLIVIA** I hate to seem inquisitive, but would you kindly inform us what is going on?!

*(This jerks SEBASTIAN out of his contemplation and he looks around, as if he’s noticing the rest of the crowd for the first time.)*

**SEBASTIAN** Of course, you have yet to arrive at the conclusion that I reached 3.7 minutes ago, the moment I first met this apparent doppelgänger. It’s really quite simple. You see,

*(the following should be said as quickly as possible)*

Three months ago myself and this gentleman here were shipwrecked along the coast of Illyria. Countless facts pointed towards the death of my sister, which in the beginning, I too surmised to be true, until now. Clue number one: Sir Toby and Sir Andrew approached me at the inn, calling me by a strange name.

Clue number two: YOU (*pointing to Olivia)* Followed suit, not only calling me this peculiar name, but insisting that we be married which, I, being curious as to how this excellent fortune should sort out, agreed to.

Clue number three: This final clue was a bit of hairy business--literally. The sea captain helped me choose my tux for the wedding which was in desperate need of a lint roller, and fortunately so, because it contained hair, the very hair of my sister, which meant she had tried on that very tux, which meant she was cross dressing and therefore would look EXACTLY LIKE ME!

*Everyone Gasps!*

**VIOLA** OH SEBASTIAN! You’re alive!

**OLIVIA** Thats amazing!

**SEBASTIAN** It's elementary my dearest Olivia, now if we can all put this behind us and be merry and married. Duke and my sister? *He looks at them expectantly.*

**DUKE ORSINO**  Boy, thou hast said to me a thousand times, thou never shouldst love woman like to me.

**VIOLA** And all those sayings will I overswear;

And those swearings keep as true in soul

As doth that orbed continent the fire

That severs day from night.

**DUKE ORSINO** Give me thy hand;

You shall have my whole being.

**VIOLA** Orsino! [They embrace] At last!

**OLIVIA** Sebastian! [Caught up in the moment, they embrace] At last!

*SIR TOBY stumbles center stage and let’s out a triumphant West Side Story: MARIIIIIAA. Everyone looks at him with surprise. MARIA runs to him. They embrace and cry AT LAST!*

**THE END**