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Twelfth Night

William Shakespeare

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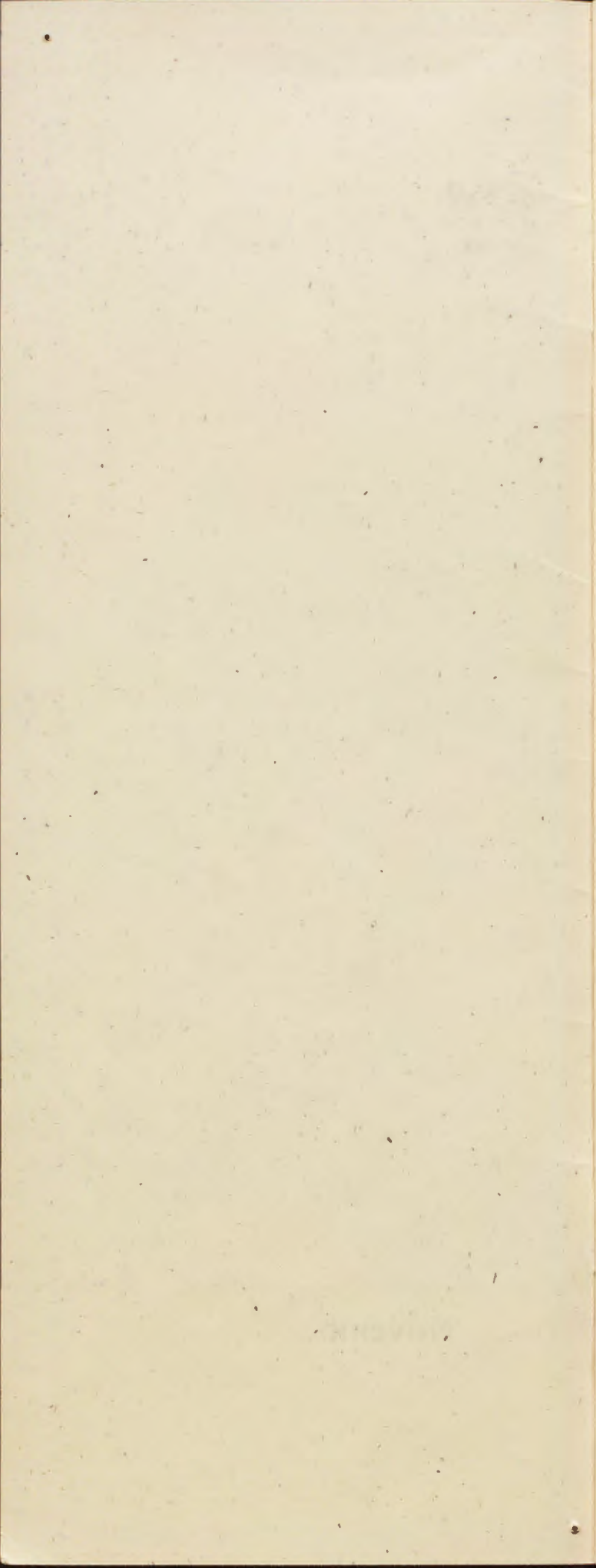
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John Carroll University
Department of Communications
presents



Twelfth Night

Kulas Auditorium
Nov. 1, 2 • Nov. 7, 8 • Nov. 9 — 8:00 p.m.
Nov. 3 & 10 — 2:00 p.m.
Call: 397-4428 For Ticket Information



**JOHN
CARROLL
UNIVERSITY**
Department of
Communications

Proudly Presents

***Twelfth
Night***

**by William
Shakespeare**

**Directed by
Karen Gygli**

Kulas Auditorium
November 1, 2, 7, 8
and 9 at 8 PM
November 3 and 10
at 2 PM

and Countess, for whom the Fool works, are among the most silly and confused. Malvolio, the pompous steward who keeps the household in order, is kept confined in a dark closet and accused of being an unruly madman by the Fool. Such opposing forces are kept in balance by Shakespeare as he juggles each plot development and character. Only a mature playwright assured in his craft could do so, and in fact, Shakespeare is believed by some scholars to have been working on this play and on *Hamlet* simultaneously.

The social poses and roles that the characters take on (such as Olivia's determined mourning and Orsino's determination to be the most lovelorn lover), the seacoast environment and most especially, the sense of liberty and license, a vacation, which comes to an end when order is restored and misunderstandings cleared up, reminded me of the South of France, perhaps Cannes, around 1939. That year, the last glorious season of aristocratic British tourists (such as the Duke and Duchess of Windsor) before World War II began, was remembered as both dazzling and disturbed, while Hitler began his conquest of Europe. It seemed to me to be a perfect metaphor for the poignant sense of celebration in the face of passing time and mortality found in the play, the contest between Sir Toby's love of disorder and reveling, vs. Malvolio's insistence on order and business-like behavior. Certainly too much reveling and liberty could become anarchic, yet indeed, the orderliness imposed by such Fascist leaders as Mussolini, who "always made the trains run on time" as the cliché goes, is dehumanizing and evil. *Twelfth Night* is a juggling act, a tightrope upon which comedy and sadness spar. We hope you enjoy our production. Thank you for coming.

Karen Gygli
Director

DIRECTOR'S NOTE

Where is love? 'tis
not hereafter;
Present mirth hath
present laughter;
What's to come is still
unsure.
In delay there lies no
plenty,
Then come kiss me,
sweet and twenty;
Youth's a stuff will not
endure.

--The Fool's song from
Twelfth Night

Dost thou think,
because thou art
virtuous, there shall
be no cakes and ale?

--Sir Toby Belch,
Twelfth Night

Twelfth Night is one of Shakespeare's most beloved comedies, and one of his most complex as well. It is named for a holiday--the twelfth night after Christmas, a time for inverting order and reveling in comic disorder (during such medieval church celebrations as the Feast of Fools, a day that church services and leaders were satirized by deacons and choir boys)--yet it is edgy in its constant perception of the passing of time. It celebrates life and marriage because its characters are so intensely aware of death. Characters in *Twelfth Night* fall in love with illusory lovers--the Duke with the Countess Olivia, a woman he has only seen once, Olivia with "Cesario," who is Viola in disguise as a boy, and then with Sebastian, Viola's twin brother, rescued from the sea and mistaken by Olivia for Cesario/Viola. The Fool, in true Shakespearean fashion, is often the smartest character on stage, and the Duke

Twelfth Night, or What You Will

Much of what Shakespeare was after in *Twelfth Night, or What You Will* is suggested by the play's title. "Twelfth Night" refers to January 6, the feast of the Epiphany, and so the play begins with Orsino speaking of food and music (as well as love) and later we find out that Sir Toby, Andrew, and Feste the wise fool take every opportunity to indulge in such communal delights. To Toby, "care's and enemy to life." "What you will" likewise suggests the characters' freedom to do as they please and pursue such pleasures, yet Shakespeare also reveals a darker side to this idea. In contrast to the communal enjoyment of a holiday feast, a self-involved willfulness leads some characters into isolation. Orsino, rebuffed by Olivia before the play opens, seems to willfully wallow in self-pity and quickly employs Cesario to woo Olivia for him, perhaps to avoid another rejection. Olivia herself is at first determined to remain in willful isolation, mourning overlong for her dead brother before her affection for Cesario brings her out of such foolish behavior. Finally, the self-absorbed steward Malvolio (a name which alludes to "bad will"), is determined to control the festive atmosphere Toby so values. Throughout Shakespeare is asking the same two questions that are the basis of his earlier comedies. On the one hand, what allows people to recognize their limitations and thus join in a community with others? On the other, what blinds us to our own foibles and blocks our ability to know others?

The catalyst for the exploration of these questions, and what drives the plot of *Twelfth Night*, is in fact a biological impossibility that the dramatist expects us to simply accept. The play presents identical twins of a different sex, Viola and Sebastian, with Viola complicating things by disguising herself as her brother. This is not the first time

Shakespeare has dressed up a woman as a man (and we would do well to recall that all the female parts in the Renaissance were played by boy actors), and Viola seems to instantly adjust to playing a person, we must imagine, who looks exactly like her brother Sebastian. The plot device of a twin unaware that his or her other twin is in the vicinity produces some wonderful moments of farcical confusion and, by the end, marriages in which Jack will have Jill and, hopefully, nought will be ill. Gender bending fun has Olivia fall in love with a woman disguised as a man, and then end up with a man who looks exactly like the disguised woman. What could this have to do with us, we might ask? *Twelfth Night* is a perfect play for our own culture, where confusion over shifting and uncertain gender roles leads to both comic delight and painful confrontation.

Shakespeare wrote *Twelfth Night* when he was coming to the end of a six or seven year interest in comedy and preparing for what would become his great tragedies. There are darker tones to *Twelfth Night* than his earlier comedies and repeated reminders that romantic love, like physical beauty, is temporary. Some of the laughs, especially Malvolio's comeuppance at the hands of Maria, Sir Toby, and Feste, seem both appropriate and painful at the same time. There is a curious juxtaposition of pleasure and pain throughout, as Feste points out more than once, and so the deeper we drink the worse things might be the next day. Feste's final song offers a thoughtful coda to the action. The first three verses and the refrain, "for the rain it raineth every day," point to our inevitable decline. Yet the song ends by reminding us we can escape such thoughts and return to the theater, where actors "strive to please you everyday." At its best, *Twelfth Night* is exactly that, a pleasant escape that lets us laugh with others at ourselves and our own folly in love, without much concern for the cares that love also inevitably brings.

Chris Roark
Department of English

***Alpha Psi Omega**

Alpha Psi Omega is the national theater honorary fraternity. Members of Alpha Psi Omega are committed to the production of quality collegiate theater throughout the United States. Induction eligibility into the fraternity is determined by participation in theater.

Please Note

Please refrain from eating, drinking or smoking in Kulas Auditorium. Taking flash pictures during the production is distracting and potentially dangerous to the actors, as it may disorient them-- please wait until after the performance.

Synopsis of Scenes

The action takes place in Illyria, the South of France, and the seacoast near it.

There will be one ten-minute intermission.

CAST

Orsino, Duke of Illyria.....Joseph Kilbane*

Olivia, Countess of Illyria.....Christine

Castro*

Viola.....Anne Ordway

Sebastian.....Steve Beaudry

Antonio.....Patipan Paktipatt

Maria.....Beth Wood

Sir Toby Belch.....Bill Sindelar*

Sir Andrew

Aguecheek.....Trishalana Kopaitich*

Fabian.....Amy Abdelnour

Malvolio.....Brian Bossick

Feste.....Marty Hoehler*

Valentine.....Sarah Bania-Dobyns

Curio.....Molly Meehan

Captain.....Ben Kuhlman*

Priest.....Jon Mayo

Sailors.....Joseph Halaiko

and Jesse Basch

Attendant.....Jon Mayo

Officers of the Law.....Joseph Halaiko

and Ben Kuhlman*

Hair.....Anthony Marotta

Set Crew.....Mike Buck, Patrick

Scanlon, Joseph Kilbane*,

Marty Hoehler*, Jeff Norris,

Tom Artale*, Jim Boland,

Tyler Dorsey, Rob LeVoy,

Christine Quinn, Ted Rosati,

John Taberski, Mike Molloy

Running Crew.....Mike Buck, Patrick

Scanlon, Jeff Norris,

Katie Farrell

Microphones.....Eileen Conner

Properties.....Jeff Norris, Katie

Farrell, Melissa Somrack*

Program.....Eileen Conner

Publicity.....Rene Thomas, Karen Gygli*

House Manager.....Valerie Williams*

Ticket Sales.....Jennifer Brosius, Mike

Gildea, Kelly Dick

Box Office.....Neil P. Ryan*, Kelly Dick

PRODUCTION

STAFF

Director.....Dr. Karen Gygli*

Stage Manager.....Melissa Somrack*

Assistant Director.....Lisa M. Foster

Asst. Stage Manager.....Maureen DeMers

Scenic Designer.....Keith B. Nagy

Lighting Designer.....James E. Parker*

Graphic Designer.....John Yasenovsky

Costume Designer.....Gilda Scapell

Costumer and Seamstress.....Jill Gates

Musical Director.....Leonard Di Cosimo

Composer: "Come Away Death", "I'll Be

Gone Sir".....Leonard Di Cosimo

Accompanist.....Leonard Di Cosimo

Master Electrician.....Deborah Chute

Light Board Operator.....Deborah Chute

Master Carpenter.....Melissa Somrack*,

James Grant Jr.

Electrician.....Mike Molloy

Costume Assistant.....Leah Kramer,

Liz Hemsworth,

Kathleen Upper

Wigs.....Beth Thompson

ABOUT THE CAST

Amy Abdelnour (Fabian) is a freshman from St. Clair Shores, Michigan and an intended communications major. She was in several plays in high school and had the role of "Nancy" in *Little Mary Sunshine*. She is excited to be in this production and would like to thank her family and friends for everything they have done for her.

Sarah Bania-Dobyns (Valentine) is a senior at Shaker Heights High School. She has appeared in *Oliver!*, *Our Town*, *Gathering Nuts* and *Taming of the Shrew* at Shaker. She also participated in a two week seminar at the Oregon Shakespeare Festival this past summer. She plans to major in theater next year at Sarah Lawrence College.

Jesse Basch (Sailor) is a sophomore communications major at JCU.

Steve Beaudry (Sebastian) is a sophomore political science major from Cleveland, Ohio. This past summer he appeared in the Huntington Playhouse production of *Camelot*. Past roles include "Jigger" in *Carousel*, "Senex" in *A Funny Thing Happened on the way to the Forum*, and "Geronte" in *Scapino*. He is thrilled to be in his first JCU production.

Brian Bossick (Malvolio), a freshman this year at John Carroll, is a pre-med psychology major. His previous theater experience includes "Hysterium" in *A Funny Thing Happened on the way to the Forum*, "Clarence Odbody" in *It's a Wonderful Life*, and "Dewey Maples" in *Diviners*. He would like to thank his family, friends, and members of Montero Theater for all of their help and support. Best wishes to Jeff Victor who is pursuing an acting career in New York.

Christine Castro (Olivia) is a junior communications major from Broadview Heights, Ohio. She has appeared here at

JCU's Marinello Little Theater and Kulas Auditorium in *The Runner Stumbles* and in last fall's *Prelude to a Kiss*. Locally, she has performed in community theater plays and musicals, including last year's *The Realistic World I* at the Dobama Theater. Christine would like to thank her family and friends for their continued enthusiasm and support.

Joe Halaiko (Sailor, Officer) is a sophomore political science major from Akron, OH.

Marty Hoehler (Feste) is.

Joseph Kilbane (Orsino) is thinking about joining the circus.

Trishalana Kopaitich (Sir Andrew Aguecheek) will graduate this May from John Carroll with a BA in English. She has performed in *The Good Woman of Setzuan*, *The Destiny of Me*, and *The Playboy of the Western World* at John Carroll. She also performed in *Rumors*, as Cassie Cooper, at Rabbit Run Theater. In the past year, she has appeared in four shows at the Dobama Night Kitchen. Trish enjoys Tilk's dance parties, freaky C's cast parties, her new home, crossdressing, and being impolite to drunken savages when she's at work. Rock on, my sisters, and help me land a Mentos commercial.

Ben Kuhlman (Captain, Officer) needs no introduction.

Jon Mayo (Priest, Attendant) loves to sleep. Goodnight.

Molly Meehan (Curio) is a junior communications major from Chicago, Illinois. After appearing mostly in musicals back in Chicago, this is her first experience on the John Carroll stage as well as her first Shakespearean play.

Anne Ordway (Viola) is a sophomore English/philosophy major from Bryan, Ohio. Her previous theater experiences at Carroll include *Prelude to a Kiss* and *The*

Good Woman of Setzuan. She would like to dedicate her performance to her ever patient parents. Sir Edward de Vere, I hope my performance does your genius justice.

Patipan Paktipatt (Antonio), an international student from Bangkok, Thailand, returns for his second appearance after *The Good Woman of Setzuan*...and loving it! Thanks to those who put up with listening to his monologue during audition. And sincerest gratitude to his friend under the tree house.

Bill Sindelar (Sir Toby Belch), a senior, has more lines in this show than all three of his other JCU roles combined. You may recognize him from the "Hotel Clyde and Seamore" at Sea World where he works with the best friends a person can have. He would like to thank everyone for their support, especially his acting teacher Rohn Thomas of "B&B Appliance" fame for helping get his feet off the ground. Look for his feature film debut next spring in "Telling Lies in America." He plays a very cool restaurant patron. No autographs, please! Bill dedicates this performance to his friend Pam. I know you would be here if you could.

Beth Wood (Maria), a sophomore business management major from Westerville, Ohio, is appearing in her third production here at JCU. Audiences may remember her as "Maria" in *Man of La Mancha* and "God #3" in *The Good Woman of Setzuan*. Her favorite roles outside of JCU have included "Elaine" in *Arsenic and Old Lace* and "The Lesbian," one of ten characters she played in *The Dining Room*. She would like to dedicate her performance to the best mom in the world and the best friend a gal could have, Chuckie.

ABOUT THE PRODUCTION STAFF

Dr. Karen Gygli (Director) has been an assistant professor and director at John Carroll University since 1990. Her productions at JCU include *Holiday*, *The Eighth Order*, *A Midsummer Night's Dream*, *The Wake of Jamey Foster*, *The Playboy of the Western World*, and *The Good Woman of Setzuan*.

Keith Nagy (Scenic Designer) is an assistant professor of communications and served as Director of Production at Cleveland Opera for the last 15 years. He also acts as a resident designer for Cleveland Opera and has designed sets and lights for such Cleveland Opera favorites as *The Turk in Itlay*, *Hansel and Gretel*, *Così fan Tutte*, *Rigoletto*, *La Traviata* and *Carmen*. His design work has included opera, ballet, movies, live theater and industrial shows. Some of the companies he has designed for are Seattle Opera, Opera Carolina, Lyric Opera of Kansas City, Michign Opera Theater, Connecticut Opera and Opera de Puerto Rico. His work has also been seen locally at Great Lakes Theater Festival, Karamu, Porthouse Theater and Berea Summer Theater. Other work includes being head charge artist (in Cleveland) for the movie *Paradise* starring Don Johnson and Melanie Griffith and scenic artist for the movies *Double Dragon* and *The Babe* starring John Goodman. Keith is a member of United Scenic Artists local #829 and is the former Chairperson for the United States Institute of Theater Technologists/Ohio Valley (U.S.I.T.T.). Keith earned his Bachelor of Arts degree in Theater from California State Polytechnic University, Pomona and his Master of Fine Arts degree in Production Design from Ohio University.

James E. Parker (Lighting Designer) is a 1993 graduate of John Carroll. He has numerous credits including set design for

Melissa Somrack (Stage Manager) is a junior communications major who was pulled into the magic of theater by the genius of Jim Henson. She has lived and breathed numerous shows here at John Carroll and is very much indebted to all who have given her the opportunity and encouragement to imagine and create.

Lisa M. Foster (Assistant Director) is a freshman English and Spanish major. She participated in numerous plays in high school, acting as well as doing tech work. She is an Honor Thespian in the International Thespian Society and served as the president of her school's chapter of the Thespian Society.

SPECIAL THANKS

The director, cast and crew of *Twelfth Night* would like to thank the following people for their support: Dr. Jackie Schmidt, Dr. Alan Stephenson, Dr. Chris Roark, The Cleveland Playhouse, The Cleveland Opera, Pat Cusak of the Parents Association, Neil Ryan, Bonnie Kaminski, Big Fun, The Eldred Theater, and Anthony's Coiffures.

DON'T MISS

The John Carroll Department
of Communications next
production

February 14, 15, 20, 21, 22
at 8pm

February 16 and 23
at 2pm

Speed the Plow, sound design for *Wake of Jamey Foster*, light design for *Big River* and *The Good Woman of Setzuan*. He also directed *The Diviners*.

Leonard Di Cosimo (Composer, Accompanist, Musical Director) has performed in a variety of musical settings, backing up artists ranging from Phyllis Diller to the Fat Boys. He was an original member of the cast *Forever Plaid* at the Allen Theater, and he can be heard as a character voice for Sega-Genesis home computer games. As a freelance musician, Leonard has appeared regionally with the Cleveland Playhouse, Great Lakes Theater Festival, Cleveland Opera, Cain Park Theater and Cleveland Ballet. Leonard holds degrees in composition from Cleveland State University and Carnegie-Mellon University, and his music is performed and recorded under various auspices.

Gilda Scapell (Costume Designer) currently manages the costume shop at Case Western Reserve University's Eldred Theater, where she recently assisted in creating costumes for *The Changeling*. Other recent design works include *Miss Ever's Boys*, *Dearly Departed*, *Stepping Out*, and others at Cuyahoga Community College's Metro campus. She has also designed costumes for *Ladies of Quality* and *Pippin* at Lorain Community College. She designed the costumes for *The Good Woman of Setzuan* at John Carroll last spring. Ms. Scapell was part of the costume staff of Great Lakes Theater Festival and of Lyric Opera of Cleveland for five seasons and managed the costume shop of Lyric Opera Cleveland last summer. She is a graduate of the University of Texas.

Jill Gates (Costumer and Seamstress) earned her Master of Fine Arts degree in costume design from The Ohio State University and designed extensively for the dance department there. She currently resides in University Heights.