


**Welcome** to the winter production of Knox Theatre's 2011-12 mainstage season. The three faculty-directed shows we present this year cover a wide range of periods and styles, selected to provide both the students involved in the productions and our audiences with a variety of experiences. While some of the students performing in and otherwise contributing to those shows are majoring in Theatre, many are not. And acting opportunities are available to students regardless of age and year; the cast of *Twelfth Night* includes students from all four years and all four academic areas, and Theatre veterans and students making their debuts on the Harbach stage.

This year's season will close with a contemporary American play directed by Jeff Grace in Studio Theatre: Charles L. Mee's *Under Construction*. Mee is an innovative and acclaimed writer, associated in particular with an approach that involves creating collage-like theatre pieces from source material as varied as Greek tragedy and the paintings of Magritte. *Under Construction* draws on both the work of the 1950s artist Norman Rockwell and the installations of contemporary artist Jason Rhoades.

We currently are in discussion regarding next year's season, which is a Repertory Term Year. Neil Blackadder will direct the fall production, Liz Carlin Metz and Jeff Grace will direct in Rep Term, and we anticipate a guest artist will help to create the spring production. Also in the fall, we will welcome Chicago designer Ian Zywica, who will be in residence during Craig Choma's sabbatical term.

  
THANK YOU FOR SUPPORTING THE  
KNOX COLLEGE DEPARTMENT OF  
THEATRE



Poster & Program Design for *Twelfth Night* by Erin Ford



shakespeare's

TWELFTH  
NIGHT

Directed by Liz Carlin-Metz  
Wed.-Sat., February 22-25, 2012

theatre

# ON STAGING 'TWELFTH NIGHT OR WHAT YOU WILL'



Frank Kermode characterizes *Twelfth Night* as, "... a comedy of identity set on the borders of wonder and madness."<sup>(1)</sup> The denizens of Illyria seem to be living in a topsy-turvy world slightly askew, where delight and romance are the order of the day. Though the play is a romantic comedy with the focus on disguised and mistaken identities, romantic triangles, and mischievous pranks, subtle currents of yearning for the unattainable, grappling with loss, and the consequences of self-deception flow through the play. These themes ripple like grace notes and mostly serve to make the pursuit of love more poignant. Ultimately, romance and revelry dominate and are the chief pursuits that occupy the town.

We have placed Illyria in Italy. Given the Puritanism of Malvolio and the gender role commentary inherent in the play, it was necessary to find a time-period in which social values are in collision and change is taking place right before our eyes. We chose the 1920s as the final death knell of Victorian custom and the onset of the Jazz age, when gender roles were subjected to ambiguity and experimentation. Women were bursting the restraints of corsets, clamoring for the right to vote, and exploring what it was like to have the same rights and liberties as men, civil and sexual. Men relaxed in between the two world wars, slicked back their hair as they lolled about with cocktails, and seemed more concerned with the crease in their trousers than the instability of the global markets. It was a whirlwind rush into the last great party.

The title *Twelfth Night* references the 12th day of Christmas, Epiphany in the Catholic and Anglican liturgical calendars, celebrated in England not only with the church service called "The Feast of Lights," but also with pagan holdovers of bon-fires, feasts, and dancing hosted by the Lord of Misrule—perhaps the *What You Will* part of the title. It is a celebration where class boundaries are ignored and social censors are discarded. We translated that celebration to Italy to *Carnivalé*—the lively and colorful pre-Lenten celebration where much the same social upheavals herald the 40 days and nights of restraint and privation that precede the celebration of the Passion and the Resurrection. This long weekend of festival invites masked and mistaken identities, romantic license, and spontaneous parties throughout the streets of the city. Music, dancing, and love rise to a crescendo even as the bells toll the coming reality of the return to sensibility and order once more. However, for tonight, "If music be the food of love, play on!"

**-Liz Carlin-Metz, Director**

1. Lothian, J.M., Craik, T.W. *The Arden Shakespeare Twelfth Night*. Methuen: London. 1975.

## CAST

AVERY WIGGLESWORTH  
GRACE MORAN  
CHRISTOPHER BAKKA  
NELLIE OGNACEVIC  
BENJAMIN YODER-HENLEY  
ROBERT DAVID CAREY  
ISAAC ALLEN MILLER  
JOSEPHINE DUDEK  
NEIL PHELPS  
JONATHAN PLOTNICK  
SAM AUCH  
ROSE DOLEZAL  
JACK DRYDEN  
STEVE SELWA  
RODRIGO ARCIBAR  
JORDYN STEWART  
ALEX JOSEPH LINDGREN

VIOLA  
REVELER  
SEBASTIAN  
FESTES  
REVELER  
SIR TOBY BELCH  
SIR ANDREW AGUECHEEK  
MARIA  
ANTONIO/FIGHT CAPTAIN  
CAPTAIN/OFFICER  
REVELER  
OLIVIA  
DUKE ORSINO  
CURIO/VALENTINE  
REVELER  
FABIA  
MALVOLIO/SAILOR

## PRODUCTION & DESIGN TEAM

LIZ CARLIN-METZ  
MARINA CAPIZZI  
REBEKAH HEUSEL  
KATRINA RUDOLPH  
SAMANTHA NEWPORT  
KATHRYN HAYNES  
CRAIG CHOMA  
JAKE HAWRYLAK  
JOSH HOSMER-QUINT  
SAM BROWNSON  
JACKIE HEWELT  
BARBARA SEIFERT\*  
JJ GATESMAN\*  
KYLA TULLY  
FRANZESCA MAYER  
MARGO SHIVELY  
EMILY HARVEY

DIRECTOR (FACULTY)  
STAGE MANAGER  
ASSISTANT STAGE MANAGER  
ASSISTANT STAGE MANAGER  
ASSISTANT TECHNICAL DIRECTOR (STAFF)  
PROPS MASTER  
SCENIC & LIGHTING DESIGNER (FACULTY)  
ACCORDIAN & MELODICA  
MANDOLIN  
MUSIC DIRECTOR & COMPOSER  
SOUSAPHONE, TROMBONE & DRAMATURG  
FIGHT CHOREOGRAPHER  
ASSISTANT FIGHT CHOREOGRAPHER  
CHOREOGRAPHER  
COSTUME DESIGNER  
COSTUME SHOP SUPERVISOR & FACULTY DESIGNER  
SOUND DESIGNER

\*MFA CANDIDATE FROM WESTERN ILLINOIS UNIVERSITY

## COSTUME SHOP CREW

LENA BRANDIS  
HANNAH COMPTON  
KATE O'CONNOR  
KATHLEEN DONOGHUE  
ALYSSA KENAMER (COSTUME SHOP FOREMAN)  
EVELYN LANGLEY  
MIRANDA LOEBER  
PAUL LURENZ III  
AISHA MERGAERT  
PAT TOPPING

## DESIGNERS' STATEMENTS

### ON DESIGNING 'TWELFTH NIGHT'

BY CRAIG CHOMA,  
SCENIC & LIGHTING DESIGNER

The initial production meetings were focused on discussions regarding the type of environment in which to place the action for our version of *Twelfth Night*. As that discussion progressed, we chose the festival of *Carnivalé*, which takes place in Venice, as the visual center of the overall aesthetic from which to pull the primary scenic and costuming ideas.

As I continued to contemplate *Carnivalé* as an overall aesthetic direction, a few ideas emerged. I was drawn to the overtly colorful atmosphere as one being ripe with possibilities for translation to the stage. The notion that *Carnivalé* is a time in which people are free to take on new identities through costuming and masks, creating false façades appealed to the entire design team. In terms of how this would affect the direction the scenery would take, the choice was made to represent the physical space in non-realism, presenting whimsical façades of architectural elements that suggest location and space, but are two dimensional in form. To further abstract these architectural elements, I chose to manipulate scale, proportion, and perspective (referencing the surrealist artist Giorgio de Chirico) creating a skewed semblance of reality, and not a depiction of real life.

Further abstracting the overall environment, and continuing to push the design further toward non-realism, I sought a very open, painterly, and colorful approach to how the suggestive two dimensional façades would be painted. Bright colors employed through a color wash, watercolor technique highlighted the sense of romance and revelry that is at the heart of the dramatic action of this play.

The overall goal of the design was transport us to a fantastical place and to be as open and flexible as possible to allow all of the different scenes and locations to happen fluidly in one giant space, with very little actual scenery shifting. Through creative use of staging, coupled with selective lighting, the space comes alive in a variety of ways representing the multiple locations with ease.

### THE MUSIC OF ILLYRIA

BY SAM BROWNSON, MUSIC DIRECTOR

Both romance and revelry are, in a sense, indulgent forms of madness. Romance, on the one hand, suggests a sort of vulnerability and emotional dependency, while revelry implies a sort of transient invulnerability. With the music of Illyria, we've tried to create an ensemble and soundscape that explores the interaction between these two very volatile states (the guitar and mandolin associated with romance and whimsy, the sousaphone and accordion associated with revelry), while re-

## SCENE SHOP CREW

NATHAN JOHLAS  
HANNAH BLACK  
AVACEENA HOLLINGSWORTH  
JACOB SCHNEIDER  
EMILY COONEY  
SARAH TILLERY  
IVY REID  
ELIZABETH PICURRO  
EMILY HARVEY  
JACK DRYDEN  
PAUL KENNY  
STEVE GALDEK



Special thanks to the Knox College Music Department, Kurt Killam, Bruce Shively, Kathy Groat, Gregor Mortis and Vitalist Theatre, Holmes Shoe Store, Carl Sandburg Mall, Rachel Syphiewski, Claire Falck, Dean Lawrence Breitborde, and Toby Santerelli

maining true to the backdrop of 1920s Italy. The compositions themselves are strongly influenced by the driving melodic and rhythmic sensibilities of traditional Italian folk music (namely polkas, canzonettas, tarantellas, and waltzes) combined with the fluid harmonic style of Tin Pan Alley jazz.

I would like to thank the musical ensemble, who are some of the best musicians I know and worked their tails off learning this music, contributing ideas, and running around on stage despite having extremely busy schedules. You made this possible. Also, thanks to the entire cast and crew for being patient and cooperative with a first-time music director who has a lot to learn. Lastly, special thanks to the music department for lending us both the tambourine and the souphophone.

### **CHOREOGRAPHING 'TWELFTH NIGHT' BY KYLA TULLY, CHOREOGRAPHER**

The movement vocabulary presented in this production was inspired by a combination of Italian folk dance, social dances of the 1920's, such as the Charleston and the polka, and Roman *Carnivalé* street dances. On top of a broad dance vocabulary, the revelers were also trained in basic circus arts such as stilt walking and acrobatics to further enhance the world of *Carnivalé*.

### **COSTUMING CARNEVALÉ BY FRANZESCA MAYER, COSTUME DESIGNER**

Last October I was given the opportunity to wander through the canals of Venice myself. I entered a fantasy world where everything sparkles and there seems to be an accordion accompanying your every step. When the festivities of *Carnevalé* consume the floating city, the sparkle explodes like fireworks of warm happiness and seductive mystery. I sprinkled that imagery on top of the whirling, progressive world of the 1920's, and began to see the motley mash-up that constructs the fantastical costumes for *Twelfth Night*. The celebratory mood is reinforced by the vibrancy of the color palette, inspired by the photography of Ricardo Bevilacqua.

The world of *Twelfth Night* is a world of contradictions, gender-play, and Commedia dell'Arte. Olivia represents the new horizons presented to women around the 1920's. The two men in her upper-class family have passed away and Olivia has been given power that had not been offered to women before this time. Her suit walks the line between a disguise and a statement of independence, between owning her femininity and casting it off completely. Viola's suit, on the other hand, is very simply a disguise to protect her virginity, and the male revelers wearing dresses are just celebrating the holiday. As soon as the men exit the world of *Carnevalé*, they take off their masks and put on the socially acceptable outer-skin of patriarchal Italy in the 1920s. We can see the Shakespearean plot-twists echoed in the confusion that ensues when we mix these two worlds together.

### **THE LANGUAGE OF TWELFTH NIGHT BY JACKIE HEWELT, DRAMATURG**

Language plays an important role in any work of William Shakespeare, but especially in this celebratory comedy of mistaken identity. In addition to the intricate and articulate barbs of his native tongue, the Bard draws from the language wells of other countries including Spain, France and, of course, Italy. In researching *Twelfth Night*, great care was given to analyzing the text and compiling a mini-dictionary of unfamiliar Shakespearean terms in order to make the vocabulary completely understood. Additionally, compiled lists of festive Italian phrases and proverbs bridged the gap between the Elizabethan era and the 1920s: the sounds of *Carnevalé* ring through Harbach Theatre as the *Signore e Signori* of *Twelfth Night* cry out "a carnevalé ogni scherzo vale!": anything goes during *carnivalé*!



### **STUDENTS INVOLVED IN THE PRODUCTION OF 'TWELFTH NIGHT', THEIR MAJORS/MINORS & GRADUATION YEAR**

Avery Wigglesworth (Theatre, 2013), Grace Moran (Theatre & Spanish, 2014), Christopher Bakka (Literature & Theatre, 2012), Nellie Ognacevic (Theater/Psychology, 2012), Benjamin Yoder-Henley (Psychology, 2014), Robert David Carey (French, 2012), Isaac Allen Miller (Creative Writing, 2012), Josephine Dudek (Spanish/French & Philosophy, 2012), Neil Phelps (Theatre & Creative Writing, 2014), Jonathan Plotnick (Creative Writing/Theatre, 2013), Sam Auch (Undecided, 2015), Rose Dolezal (Art History, 2013), Jack Dryden (Theatre, 2012), Steve Selwa (Theatre/Creative Writing, 2013), Rodrigo Arcibar (Undecided, 2015), Jordyn Stewart (Theatre, 2014), Alex Joseph Lindgren (Music, 2012), Marina Capizzi (Theatre, 2012), Rebekah Heusel (Theater & Classics, 2014), Katrina Rudolph (Theatre & Creative Writing, 2014), Kathryn Haynes (Theatre/Creative Writing, 2012), Jake Hawrylak (Music, 2013), Josh Hosmer-Quint (Psych/Music, 2013), Jackie Hewelt (Undecided, 2014), Jackie Hewelt (Undecided, 2014), Kyla Tully (Self Designed Dance Studies), Franzesca Mayer (Theatre, 2013), Lena Brandis (Secondary Education & Modern Languages, 2013), Hannah Compton (Theatre, 2014), Katie O'Connor (Studio Art, 2012), Kathleen Donoghue (Theatre & English Literature, 2012), Alyssa Kenamer (Studio Art & German, 2014), Evelyn Langley (Self-Designed Major in Religion and Culture, 2014), Miranda Loeber (Theatre, 2014), Paul Lurenz III (Modern Languages, 2012), Aisha Mergaert (Biochemistry, 2012), Pat Topping (Creative Writing, 2012), Nathan Johlas (Math & Theatre, 2014), Hannah Black (AnSo, 2014), Avaceena Hollingsworth (Psych, 2014), Jacob Schneider (Undeclared, 2014), Emily Cooney (Environmental Studies, 2014), Sarah Tillery (Creative Writing, 2014), Ivy Reid (Theatre & Creative Writing, 2012), Elizabeth Picurro (Theatre, 2012), Emily Harvey (Theatre, 2014), Jack Dryden (Theatre, 2012), Paul Kenny (Theatre, 2014), Steve Galdek (Biology, 2012), Sam Brownson (Philosophy, 2012)