

WILLIAM SHAKESPEARE'S

# TWELFTH NIGHT



8 PM

FEB. 20-21 &

FEB. 27-28, 2009

JOHNS AUDITORIUM

HAMPDEN-SYDNEY COLLEGE

SPONSORED BY THE DEPARTMENT OF FINE ARTS

# TWELFTH NIGHT

*by William Shakespeare*

The play will be performed in two acts with an intermission.

*We would appreciate your turning off all electronic devices including those used for texting as the light disturbs other audience members.*

## **CAST (IN ORDER OF APPEARANCE)**

Benjamin M. Brown • Orsino, Duke of Illyria  
William Boone • Curio, his attendant (also Second Officer)  
Chris Griggs • Valentine, his attendant (also First Officer & Priest)  
Jay Artis • Sea Captain, Viola's rescuer (also Servant)  
Katic Robey • Viola, Sebastian's twin  
Shaunna Hunter • Olivia, a gentlewoman  
Andrew MacIntire • Sir Toby Belch, her uncle  
Josh Jarrett • Fabian, her attendant  
Jennifer Vitale • Maria, her gentlewoman  
Kevin Dunn • Malvolio, her attendant  
Robert Clemmer • Feste the Clown, her jester  
Jayson Brooks • Sir Andrew, a knight  
Drake Huzek • Sebastian, Viola's twin  
Kevin Jones • Antonio, Sebastian's rescuer

## **PRODUCTION TEAM**

Shirley Kagan • Director  
Carson Wilson • Assistant Director  
Matthew Naab • Assistant Director  
Joshua Young • Stage Manager  
Brad Stoller • Set Design, Technical Director  
Patrick Crandol • Lighting Design  
Shirley Kagan • Costume and Sound Designer

Costumes courtesy of Pierre's of Philadelphia

Setting: The Island of Illyria

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**CAST (IN ORDER OF APPEARANCE) & PRODUCTION TEAM**



Benjamin M. Brown  
Orsino, Duke of Illyria



William Boone  
Curio, his attendant  
(also Second Officer)



Chris Griggs  
Valentine, his attendant  
(also First Officer & Priest)



Jay Artis  
Sea Captain, Viola's  
rescuer (also Servant)



Katie Robey  
Viola, Sebastian's twin



Shaunna Hunter  
Olivia, a gentlewoman



Andrew MacIntire  
Sir Toby Belch, her uncle



Josh Jarrett  
Fabian, her attendant



Jennifer Vitale  
Maria, her gentlewoman



Kevin Dunn  
Malvolio, her attendant



Robert Clemmer  
Feste the Clown, her jester



Jayson Brooks  
Sir Andrew, a knight



Drake Huzek  
Sebastian, Viola's twin



Kevin Jones  
Antonio, Sebastian's  
rescuer



Shirley Kagan  
Director, Costume and  
Sound Designer



Carson Wilson  
Assistant Director



Matthew Naab  
Assistant Director



Joshua Young  
Stage Manager



Brad Stoller  
Set Design,  
Technical Director



Patrick Crandol  
Lighting Design

## DIRECTOR'S NOTE

In Thomas Mann's *Death in Venice*, an observer says of the main character: "You see, Aschenbach has always lived like this"—here the speaker closed the fingers of his left hand to a fist—"never like this"—and he let his open hand hang relaxed from the back of a chair. And now for a spoiler alert! By the end of the novella, the formerly controlled, upstanding, morally rigid, hard-working hero ends up in a condition his former self would surely have condemned: corrupt, lovesick, rouged and ridiculous; more slack than the hand on the back of the chair, he lies prostrate in his deck lounge looking out at the sea. What adds to the tragedy of his outcome is that he is the agent responsible for it. The very control of which he is so proud—denouncing all softness, emotion, passion—when even slightly compromised, leads to a total upheaval in his core.

Aschenbach may, perhaps, have found a soul mate in Twelfth Night's Malvolio, another tightly wound-up character. Malvolio rejects life's passionate side. He cannot unclench himself until a trick played on him, combined with his own intensive mental contortions, allow him to let go. He fools himself into thinking that the love missives he finds are intended for him:

M, O, A, I; - this simulation is not as the former; - and yet, to crush this a little, it would bow to me, for every one of these letters are in my name.

Malvolio sees what he wants to see, though he needs to crush things a little to make them fit. Once he does, the path to all that he formerly scorned is laid out for him: a path that leads to emotional devastation. Like Aschenbach, he betrays himself and ends up a loser, at least by his own standards.

So who wins? If the uptight one breaks out of rigidity, then it is the flexible one, the one capable of bending, yielding, adapting, who reaps life's sweetest rewards: love, happiness, fulfillment. In this play we see this notion reinforced through Olivia, capable of dropping her mourning in favor of her newfound love, and Orsino, who when rejected is capable of bestowing his affections elsewhere. But we see it most of all with the twins. Seemingly prescient of the words in Shakespeare's later work, *The Tempest*:

Full fathom five thy father lies;  
Of his bones are coral made;  
Those are pearls that were his eyes;  
Nothing of him that doth fade  
But doth suffer a sea-change  
Into something rich and strange

Viola and Sebastian heed the call to transform. These creatures are tossed about by a storm that separates them, set adrift on the wide sea and birthed onto the island of Illyria where, rather than cling to their former selves they emerge new minted, stronger and happier with identities and opportunities of which they take full advantage. Rich and strange indeed. We are lucky this time around to have excellent dramaturgical notes courtesy of Cristine Varholy and the students in her Shakespeare class. Over the course of rehearsals, students in this class served as personal dramaturgs to members of the cast, thereby deepening our understanding of the play. For this we are very grateful.

### DRAMATURGICAL NOTES

William Shakespeare's *Twelfth Night, Or What You Will* takes its primary title from a popular holiday that represented a time of warmth and good cheer during midwinter. In England at the turn of the seventeenth century, Twelfth Night was celebrated the evening of January 5, the night preceding the Epiphany, the commemoration of the Christ child's adoration by the Magi; the holiday also had its roots in pagan traditions, like the Roman Saturnalia of midwinter. On Twelfth Night, the world was believed to be turned upside down. The night was celebrated with feasting, dancing, and gift-giving, and, most importantly, by role reversals: often, an alternate king would be chosen for the day, servants would act as masters, and women or children would serve as heads of their households. Because the normal rules of life were suspended, there was a sense that virtually anything could happen on Twelfth Night.

While Shakespeare's play does not represent the actual event of Twelfth Night, it certainly invokes its spirit. The play revels in the chaos that accompanies both the particular holiday and love in general. The audience witnesses not only the celebratory drunkenness of Sir Toby and his friends, but also behavior that would seem unbelievable under ordinary circumstances—a woman perceived as a man, a Puritan dressed in the latest and gaudiest of fashions, an upper-class lady pursuing the love of a servant.

One of the more obvious sources of comedy in the play comes from Viola's disguise as the male servant Cesario, producing a love triangle in which Orsino desires Olivia, who desires Cesario/Viola, who, in turn, desires Orsino. Although a modern audience can find humor in Olivia's ill-fated attempts at wooing a woman who has convinced everyone that she is a man, there was another layer of gender-bending to this scenario when the play was originally produced. Because women were not allowed to act upon the professional stage during Shakespeare's lifetime, Viola would have been played by a young boy, as would have all the other

female characters. Thus, on stage, the character Cesario could be revealed as a man pretending to be a woman pretending to be a man. Certainly, a great deal of meta-humor is intended through the extensive layering, as audiences were well aware of the multiple levels of role-play and gender-bending that were being enacted. In this way, Shakespeare is actively complicating the audience's conception of gender, perhaps suggesting that stereotypical roles and assumptions about the sexes are merely societal inventions.

Shakespeare also offers multiple depictions of desire, desire that cuts across class in both directions and likewise manifests itself in all possible combinations of gender. The play's subtitle, *What You Will*, seems to reflect the fluidity of these relationships. In Shakespeare's England, the word "will" connoted both simple inclination, as it does today, and also uncontrolled desire or passion. In this play, characters' passions are not confined to conventional relationships or modes of expression, and love need not have a specific shape or form. It can be whatever one wills.

In stark contrast to the spirit of merriment, festivity, and fluidity embodied by most of the characters and situations in the play, Malvolio stands alone. According to Maria, Malvolio, whose name means ill will, is "a kind of puritan" (2.3.125). In early seventeenth-century England, Puritans had formed an alternate religious movement since they judged that the Church of England had not gone far enough during the Protestant Reformation to purge itself from its Catholic practices. Because they believed in the depravity of humans and the need for individuals to attempt to live like saints on earth, Puritans lived very austere lives; they eschewed luxuries, opulence, and anything perceived to be decadent. Notably, Puritans disliked the theater. They objected to the basic concept of acting, because it led people to behave deceitfully, and especially to the practice of boys dressing as women, which they felt promoted general licentiousness and particularly homosexual desire.

When Malvolio emerges early in the play as an opponent of foolery, drinking, singing, and general merrymaking, the audience recognizes his overall outlook as Puritan and his stance as anti-theatrical as well. But Malvolio's development during the course of the play aids in further establishing the idea of role reversal. Malvolio, who appears to be a strict, cold-hearted Puritan at the outset, becomes a complete mockery of himself as the play progresses, because he does not consistently follow Puritan beliefs. Malvolio's personality traits of pride and arrogance undercut his religious zeal. His fantasies of marrying Olivia appear to center not on his love or desire for her, but rather on his longings for power and luxurious goods. Further, Malvolio is willing to carry out the absurd fashion request in the fraudulent letter by wearing yellow stockings cross-gartered and to smile constantly, behaviors that are decidedly in contrast to a Puritan demeanor. Through Malvolio's transition from

a conservative Puritan to a materialistic dreamer, we see how his character reflects the chaos that is associated with the holiday atmosphere of the play.

In Shakespeare's England, when the holiday of Twelfth Night ended, social order and traditional practices were restored. In the final act of the play, we see a similar dynamic: mistaken identities are revealed, gender confusion is sorted out, and marriages are solemnized or planned. Feste's final song reminds the audience that holidays are not eternal and that life remains full of difficult challenges; it points the audience toward the ongoing daily existence that lies beyond the shores of the fantastic realm of Illyria and outside the walls of the theater. Although "the rain it raineth every day" (5.1.381), audiences can still enjoy a respite from ordinary existence through a brief holiday at the theater.

---*Class members of English 334*

**CAST AND STAFF BIOGRAPHIES  
(IN ALPHABETICAL ORDER)**

**Jay Artis (Sea Captain, servant)** is a Spanish and Psychology major at Hampden-Sydney College. He was raised in Washington, DC, a few blocks from the Capitol building. This is his first play, and he hopes to continue in more plays with Hampden-Sydney College theatre and did quite a few fashion shows in high school.

**William Boone (Curio)** was born in the Bull City and grew up in Durham, North Carolina. His eldest brother, Martin, died in the Battle of Thermopylae. While on a trek through the Misty Mountains, Martin was ambushed by rabid Tibetan Monks and cast into the fires of Oblivion. William then took up Iaido, the ancient art of Swordsman-ship to defeat his father and bring balance to the force. In middle school he acted in three plays: *Into the Woods*, *A Midsummer Night's Dream*, and *The Wizard of Oz*. Going into high school, he played varsity football and lacrosse. Coming to Hampden-Sydney, he planned on playing lacrosse, but upon arrival, he realized the benefits of an open schedule, so he joined the rugby team instead.

**Jayson Brooks (Sir Andrew)**, a sophomore at H-SC, began his colourful stage life early on in his years in church productions. He quickly moved on to school theatre where he figured out the very thing he wanted to do with his free time: act. He has starred in such grade school productions as *How to Succeed in Business Without Really Trying*, *Annie Get Your Gun*, *Guys and Dolls*, and a magnificent production called *All Shook Up* (his favourite to date). Upon arriving at H-SC, Jayson burst onto the studio stage as a female rat in heat. From there he has traveled into the lands of Assistant Directing and more main stage shows. His most recent participation was in Josh Jarrett's *A Christmas Carol*. Presently he is accepting applications for someone to accompany him to the 2013 Tony Awards and the 2014 Academy Awards. See him personally if you wish to apply.

**Benjamin M. Brown (Duke Orsino)** is a junior majoring in biology and fine arts with minors in international studies, environmental studies, and chemistry. He is the president of Chi Beta Phi national honorary, vice president of the International and Rotaract Clubs as well as the treasurer of Alpha Chi Sigma professional fraternity. After graduating, he will attend MCV with the intention of pursuing an M.D. and Ph.D. in epidemiology. Ultimately, he would like to travel the world and practice medicine in underdeveloped nations.

**Robert Clemmer (Feste, the clown)** was born in a log cabin in the Shenandoah Valley and raised to live off the land. Unfortunately, because of urbanization, he had to adapt to the rigors of city life. The bustling metropolis of Staunton proved



too great for the young man and he learned that in order to survive he had to adopt the methodology of street urchins. Learning to play the ukulele, Robert rose to prominence on the Staunton ukulele circuit. After realizing that there was no future in ukulele-ing, Robert entered Hampden-Sydney, double majoring in history and classical studies. Unfortunately, this is his first performance on the main stage, but at least he has graced the school with his presence as he starred in several one act plays.

**Patrick Crandol (Lighting Designer)** is a sophomore studying computer science, and this is the third production that he's worked on since coming to Hampden-Sydney. He hopes this show will bring down the house... but not the ceiling.

**Kevin Dunn (Malvolio)**, Professor of Chemistry, has been involved with a number of Hampden-Sydney productions. Most recently, he appeared as the Medium in *Rashomon*, Lucky in *Waiting for Godot*, and Corbaccio in *Volpone*. He was the Assistant Director for *Witches and Mayhem* in *Macbeth*. He played Pinch in *Comedy of Errors*, Snug in *A Midsummer Night's Dream* (2 productions), and Dr. Seward in *Dracula*. He was appalled to realize that it had been four years since his last production and is happy to return to the Hampden-Sydney stage.

**Christopher Griggs (Valentine, Priest)** is from South Hill, VA, and he is a freshman here at Hampden-Sydney. He was recently in Josh Jarrett's production of *A Christmas Carol*. Earlier in the year, he was in the fine arts department's production of *Caucasian Chalk Circle*. Chris' interests include film, writing, and theatre, and he plans to major in English. He'd like to thank everybody for being super cool and nice! Enjoy the show!

**Shaunna Hunter (Olivia)** is pleased to be returning to the Hampden-Sydney College stage after a break of several years. Prior to her current role in *Twelfth Night*, she acted in several Hampden-Sydney productions including *Macbeth* and the student-directed play *Music from a Sparkling Planet*, but her favorite role will always be Belinda Blair/Flavia Brent in the exhausting but delightful *Noises Off*. When not on the stage, her day-to-day role is Public Services Librarian at Hampden-Sydney College. She would like to thank the cast and crew for an experience worth all of the hard work and the long hours.

**Drake Huzek (Sebastian)** is a senior. This role marks his third on the Hampden-Sydney College stage, where he previously appeared as Ivan in *Art* and in *King Richard III*.

**Josh Jarret (Fabian)** is a senior in his last semester at H-SC. This show will be his 30th production lifetime, and his 24th as an actor. As this is his last, he hopes everyone enjoys the show as much as he has enjoyed doing them for the past four years. Thank you all for the best years of my life.

**Kevin Jones (Antonio)** is making his long-awaited return to the Hampden-Sydney stage. You may remember him as Tartuffe in *Tartuffe*, or as Brian Runnicles in *No Sex Please, We're British*. Some of Kevin's other roles have included Tony in *West Side Story* and Jerry Lukowski in *The Full Monty* performed at Waterworks Theatre in Farmville. He would like to thank his parents for putting up with him for 21 years, Katie and Jenni for making his life suck just a little less while being here; Ben, Josh, EJ, the best roommate in the world Brandon, my brother from another mother Joe, and my best friend, without whom I probably would not be academically eligible or emotionally stable enough to be here today. Thanks for everything Scott! This one's for all of you! Oh and of course Shirley—there just aren't enough good things to say about her! Enjoy the show!

**Shirley Kagan (Director)** is using this production of *Twelfth Night* to celebrate her twelfth year of teaching theatre at Hampden-Sydney. She wishes to thank the cast and crew for the wonderful work they have done in putting this joyous production together. Kagan is also an associate artist of Richmond Shakespeare. Her most recent appearance with the group was as part of the bicentennial celebrations of Edgar Allen Poe performed with the Richmond Symphony Orchestra's "Kicked Back Classics" series in January.

**Andrew MacIntire (Sir Toby Belch)** is in his third consecutive appearance on the Hampden-Sydney stage this year. Andrew is utterly delighted at the chance to spout tawdry Shakespearean ribaldry as Sir Toby Belch, the best character ever in the best play ever. Essentially *Arsenic and Old Lace* is comparable, but he also played the best character in that back in high school, so it all works out. Andrew is a sophomore double majoring in fine arts and English and spends his spare time wandering about in a confused daze.

**Matthew Naab (Assistant Director)** is a freshman, participating in his third major show here at Hampden-Sydney. This year Matthew has been stage manager for *The Caucasian Chalk Circle* and *A Christmas Carol*, and he acted in the fall '08 one-act festival. In high school he was an active member in the drama club, making it all the way up to the tech position of technical director. He looks forward to other theater productions here at Hampden-Sydney, including the upcoming spring shows and one act festival.

**Katie Robey (Viola)** is a Freshman theatre major and English minor at Longwood University and is thrilled to be performing in her fourth Hampden-Sydney show this year. Past H-SC performances include *A Christmas Carol*, *Deliver Us Not*, and *Caucasian Chalk Circle*. In the future Katie plans to move into John's Auditorium where she will live rent free. She would like to thank her family (most especially her parents Cynthia and David Robey), her friends, the Longwood theatre babies, her dramaturg David Rouen, the AMAZING cast and crew (love to the Tropical Tuesday crew), and the very talented H-SC theatre professors Shirley Kagan and Matt Dubroff. Shout out to the best roomie ever, "Congratulations Jenni—GO DZ!"

**Brad Stoller (Set Designer & Technical Director)** is designing this, his tenth set at Hampden-Sydney where he has also taught introduction to theatre and playwriting. In his life in Charlottesville he is a member of two improvisational theatre companies, teaches the Alexander Technique and has a small practice of drama therapy with autistic spectrum children.

**Jennifer Vitale (Maria)** is an assistant professor of psychology at Hampden-Sydney College. Since arriving at the College, she has been fortunate enough to work with the amazing men and women of Hampden-Sydney theatre on six shows, most recently the Fall '08 production of *Tartuffe* (Dorine). It's always a pleasure and privilege to see just what our students can do!

**Carson Wilson (Assistant Director)** is a month older than Ben Brown and has wasted his life. He would like to thank Shirley and Josh for working extra hard all the times he didn't come to rehearsal, and the Business and Financial Aid offices for making this possible.

**Joshua Young (Stage Manager)** is back at Hampden-Sydney after studying abroad a year in Australia. He is a senior psychology major very much excited to be back in the theatre world and can't wait for everyone to see the show. This will be the second production that he has stage managed. His first one was Gagarin Way which he had a lot of fun doing. He has done main stage plays such as *The Life and Death of Richard the Third*, and one-act plays such as *Deliver Us Not*, and *Medea*. He wants to thank the cast and crew for all their hard work and looks forward to a great show.