



*Twelfth Night  
(Or What You Will)*

*By William Shakespeare*

# The Monmouth College Theatre Department Presents:



**BY:**

William Shakespeare

**ADAPTED AND DIRECTED BY:**

Dr. Emily Rollie

The Wells Theater

April 24-27, 2014

## 2014-2015 MC Theatre Season

September 5

**1ST ANNUAL FUSION FEST:  
A 24 HOUR PLAY FESTIVAL**

Fusion Theatre



November 6-10

**FRANKENSTEIN**

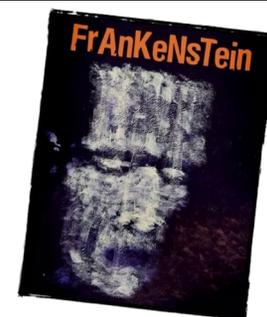
Fusion Theatre

November 23 & 24

**DIRECTORS' SHOWCASE: ONE ACT  
PLAYS**

Student Directors of THEA 377 Class

Wells Theatre



February 26-March 1

**STUDENT-DIRECTED PRODUCTION**

Title will be announced on May 3

Fusion Theatre

April 23-26

**A YEAR WITH FROG & TOAD**

Directed by Dr. Rollie

Fusion Theatre (& tour to local schools)



## *Dramaturg's Notes: A Little More About Steampunk*

ALTHOUGH THE TERM "STEAMPUNK" ORIGINATED IN THE 1980S AS A VARIATION OF "CYBERPUNK," THE GENRE OF STEAMPUNK EMERGED MUCH EARLIER AS A SUB-GENRE OF SCIENCE FICTION. USED AS A CONCEPT FOR EARLY BRITISH NOVELS, STEAMPUNK IS DEFINED AS THE REIMAGINING OF VARIOUS MODERN TECHNOLOGIES AS IF THEY WERE ALL POWERED BY STEAM OR CLOCKWORK; STEAMPUNK WORKS ARE USUALLY SET IN VICTORIAN ENGLAND, THE AMERICAN WILD WEST, A POST-APOCALYPTIC FUTURE IN WHICH STEAM TECHNOLOGY HAS BEEN REBORN, OR A FANTASY WORLD THAT RUNS ON STEAM. MANY CREDIT VICTORIAN SCIENCE FICTION WRITER JULES VERNE FOR CREATING THE STYLE OF STEAMPUNK WITH HIS NOVEL *20,000 LEAGUES UNDER THE SEA*, THE STORY OF A FANTASTIC SUBMARINE EXPEDITION QUITE LITERALLY 20,000 LEAGUES UNDER THE SEA. THE AESTHETIC OF STEAMPUNK IS OFTEN DESCRIBED TO INCLUDE AT LEAST ONE OF THREE ELEMENTS — TECHNO-FANTASY, RETRO-FUTURISM, AND NEO-VICTORIAN — AND OFTEN COMBINES A MIX OF THESE ELEMENTS. FOR OUR PARTICULAR USE OF STEAMPUNK IN *TWELFTH NIGHT*, WE USE ELEMENTS OF RETRO-FUTURISM, THE CREATIVE REPURPOSING OF STEAM TECHNOLOGIES, AND NEO-VICTORIANISM, THE REIMAGINING OF VICTORIAN ERA STYLES AND FASHIONS.

IN ORDER TO FULLY IMMERSE YOURSELF INTO THE WORLD OF STEAMPUNK AND *TWELFTH NIGHT*, YOU MUST PUT THE MODERN WORLD OUTSIDE BEHIND YOU, AND IMAGINE THESE FEW BITS OF INFORMATION. FIRST, YOU MUST IMAGINE THAT THE PHONE OR IPRODUCT ON YOUR PERSON DOES NOT EXIST. SECOND, YOU MUST IMAGINE THAT MOST OF THE TECHNOLOGY AROUND YOU, INCLUDING THIS STAGE, IS STEAM POWERED, AND NOT ELECTRICALLY POWERED. WE ALSO INVITE YOU TO EXPLORE THE LOBBY DISPLAY DURING INTERMISSION AND AFTER THE SHOW TO LEARN MORE ABOUT *TWELFTH NIGHT* AND THE STEAMPUNK MOVEMENT.

WE HOPE THAT YOU ENJOY THIS STEAMPUNK, SHAKESPEAREAN PERFORMANCE.

-Bill Armonda, Assistant Dramaturg

## *The Cast*

<i>Viola/Cesario</i>	ELLEN JOHNSON
<i>Olivia</i>	SARAH SCHMITT
<i>Count Orsino</i>	JOSHUA CARMONA
<i>Sir Toby Belch</i>	MICHAEL JOHN BENNETT
<i>Sir Andrew Aguecheek</i>	JOHNNY WILLIAMS III
<i>Fabian</i>	DEE RASHEED
<i>Maria</i>	ROWAN WILLIAMSON
<i>Malvolio</i>	T.J. HILL
<i>Valentine/Officer</i>	MARISA FRANKS
<i>Feste</i>	JONATHAN ZIEMER
<i>Sebastian</i>	COREY CAMPPELL
<i>Antonio</i>	ANTHONY OCCHIPINTI
<i>Sea Captain/Officer</i>	KYLE DICKSON
<i>Sailors</i>	RACHEL WITZIG TIA GRAHAM

The Production Team

Stage Manager.....	<b>NATALIE STORTONI</b>
Assistant Stage Managers..	<b>ADAM DUFFIELD</b> <b>HAYLEE GUSTAFSON</b>
Scenic Design.....	<b>COURTNEY JONSSON*</b>
Assistant Scenic Design.....	<b>NICK DADDS*</b>
Lighting Design.....	<b>NICK SARGIS*</b>
Assistant Lighting Design....	<b>TARA OAKES</b>
Sound Design.....	<b>BILL ARMONDA</b>
Props Design.....	<b>RACHEL WHITLOCK*</b>
Costume Design.....	<b>MERISSA LEWISTON*</b>
Dramaturg.....	<b>ELIZABETH JOHNSON</b>
Assistant Dramaturg.....	<b>BILL ARMONDA</b>
Hair and Make Up.....	<b>SONIA RODRIGUEZ -RUIZ</b>
Publicity/Box Office.....	<b>ELLEN JOHNSON</b>

Crew

Sound Board Operator.....	<b>DEONTA MOTLEY</b>
Light Board Operator.....	<b>EMMA GAWRON</b>
Make Up.....	<b>ARIANNA KELEHER</b> <b>KATIE CARTER</b>
Costume.....	<b>ALEX MACKLEY</b>
Props.....	<b>ROSS LANGLOIS</b>
Run.....	<b>CHAD THOMPSON</b> <b>MARCUS GERALDS</b>

## A Note from Our Director

WHEN ASKED WHAT SHAKESPEAREAN PLAY I WOULD LIKE TO DIRECT THIS SEASON, I WAS QUICK TO RESPOND, “*TWELFTH NIGHT!*” THIS FAST-PACED, GENDER-BENDING COMEDY ABOUT A YOUNG WOMAN WHO, WHEN SEPARATED FROM HER TWIN BROTHER BY A SHIPWRECK, TAKES HER FATE INTO HER OWN HANDS BY DISGUIISING HERSELF AS A BOY AND PUTTING HERSELF INTO SERVICE TO THE LOCAL DUKE IS MY FAVORITE SHAKESPEAREAN COMEDY.

WHAT IS MOST STRIKING TO ME ABOUT *TWELFTH NIGHT* IS THE WAY IT SPEAKS TO THE FLUIDITY OF GENDER AND THE MANY DIFFERENT TYPES OF LOVE. AT ITS CORE, IT IS A PLAY ABOUT LOVE IN ITS MANY FORMS AND DISGUISES. IN ADDITION TO THE GENDER-BENDING LOVE TRIANGLE BETWEEN OUR HEROINE VIOLA/CESARIO, THE DUKE ORSINO, AND THE COUNTESS OLIVIA, SHAKESPEARE SHOWS THE DEEP BOND OF SOULMATES IN THE RELATIONSHIP THAT DEVELOPS BETWEEN VIOLA’S BROTHER SEBASTIAN AND HIS RESCUER ANTONIO. MOREOVER, THE UPPER CLASS SIR TOBY FALLS IN LOVE WITH OLIVIA’S LADY’S MAID MARIA, AND THE STEWARD MALVOLIO IS DECLARED “SICK OF SELF LOVE.” INDEED, THE PLAY’S SUBTITLE, “OR WHAT YOU WILL,” SEEMS TO IMPLY THAT LOVE CAN AND SHOULD TAKE WHATEVER SHAPE OR FORM IT NEEDS TO. AND IN A CULTURAL MOMENT DURING WHICH MARRIAGE EQUALITY AND DIVERSITY ARE TOPICS OF DISCUSSION AND SOCIAL MEDIA ALLOWS PEOPLE TO CONNECT WITH FREQUENCY AND REGULARITY, THESE MANY FACES AND TYPES OF LOVE SEEM PARTICULARLY PERTINENT.

OF COURSE, THE CHALLENGE OF BRINGING SHAKESPEARE TO THE CONTEMPORARY STAGE IS FINDING A WAY TO ILLUMINATE THE LANGUAGE AND THE PLAY’S PERTINENT THEMES. FOR *TWELFTH NIGHT*, I FELT THAT THE STEAMPUNK AESTHETIC PROVIDED A CREATIVE AVENUE THROUGH WHICH TO APPROACH THE TEXT. A TYPE OF SCIENCE FICTION AND FANTASY, STEAMPUNK AS A GENRE AND TERM EMERGED IN THE LATE 1970S –EARLY 1980S, AND IT HAS QUICKLY GAINED POPULARITY. ALTHOUGH STEAMPUNK ASSUMES A VARIETY OF FORMS, IT IS, AT ITS CORE, AN IMAGINATIVE AESTHETIC THAT CONSIDERS THE PAST – USUALLY THE VICTORIAN ERA AND THE STEAM TECHNOLOGY OF THAT ERA – AND REINVENTS IT WITH IMAGINATION AND A CREATIVE TWIST. STEAMPUNK EXPOSES THE INNER WORKINGS OF MACHINES AND STEAM TECHNOLOGY TO SHOW AND, ON MANY OCCASIONS, RE-CONSIDER THE INTERCONNECTED NATURE OF OBJECTS AND HUMANS. FILLED WITH WHIRLING COGS, GRINDING GEARS, TICKING CLOCKS, AND BULKY, CLANGY STEAM TECHNOLOGY, STEAMPUNK USES THE TECHNOLOGIES OF THE PAST TO EXPLORE ITS ALTERNATIVE POSSIBILITIES.

OF ALL OF SHAKESPEARE’S PLAYS, I THINK *TWELFTH NIGHT* IS PARTICULARLY SUITED FOR A STEAMPUNK RENDERING. A KEY COMPONENT OF STEAMPUNK IS ITS GROUNDING IN STEAM TECHNOLOGY OF THE VICTORIAN ERA SUCH AS STEAM SHIPS AND TRAINS. TO ME, THE ACTION OF *TWELFTH NIGHT* MIRRORS THE ACTION OF A STEAM ENGINE. ONCE THE CHARACTERS’ PLOTS BEGIN, THEY BEGIN TO GAIN MOMENTUM, AND BEFORE THE CHARACTERS REALIZE IT, THE PLOTS ARE MOVING FASTER AND FASTER AND, IN SOME CASES, CANNOT BE STOPPED UNTIL THEY ARE FULLY PLAYED OUT – FOR BETTER OR FOR WORSE. *TWELFTH NIGHT*, FOR ALL OF ITS CHAOTIC FUN AND ROMANCE, ALSO IS TINGED WITH MELANCHOLY AND LOSS –A SIMILAR FEELING TO THE STEAMPUNK AESTHETIC THAT CREATIVELY REIMAGINES AND, TO SOME DEGREE, LONGS FOR THE PAST THAT NEVER WAS.

ULTIMATELY, HOWEVER, *TWELFTH NIGHT* IS A COMEDY, AND TRUE TO FORM, THIS PLAY HAS KEPT THE CAST AND ME LAUGHING THROUGHOUT THE REHEARSAL PROCESS. WE ARE PLEASED TO SHARE THIS STEAMPUNK WORLD WITH YOU AND HOPE YOU ENJOY THE FRUITS OF OUR LABOR.

-Dr. Emily Rollie

## Upcoming Events

APO Spring Showcase

Monday, May 5th, 7:30pm

Wells Theater, Monmouth College

**THE SPRING SHOWCASE IS A WONDERFUL CHANCE TO SHARE YOUR TALENTS WITH THE CAMPUS WHETHER IT IS SINGING, ACTING, DANCING, ETC!**

**IF YOU ARE A MONMOUTH COLLEGE STUDENT AND ARE INTERESTED IN PERFORMING IN THE SHOWCASE, PLEASE CONTACT RACHEL WHITLOCK!**

**RWHITLOCK@MONMOUTHCOLLEGE.EDU**



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David and Alice Rubenstein.

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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

## Very Special Thanks!

Doug Rankin

Bill Wallace

Robbie Thompson Jr.

Lori Ferguson

Tim Stiles

George Burnette

Dan Carlson

Teri Ott

President Ditzler

Daniel Chapman

Dr. Stacy Cordery

Dean St. Ledger

Dr. Marlo Belschner

The Students of English 362

## General Information

- \* denotes member of Alpha Psi Omega, national theatre honorary
- Restrooms and drinking fountains are located in the lobby
- **No photography** of any kind is allowed
- **No recording** of any kind is allowed
- Please silence cell phones
- If you would like to be on the theatre mailing list, email: theater@monmouthcollege.edu
- Please join us for the talk-backs after the show!

**THURSDAY, 24TH: OPENING NIGHT RECEPTION**

**FRIDAY, 25TH: DESIGNER AND CAST**

**SATURDAY, 26TH: DIRECTOR & SHAKESPEARE SCHOLAR, DR. BELSCHNER. FOLLOWED BY KCACTF RESPONDENT.**

## Farewell to the Seniors

ALTHOUGH I HAVE BEEN A FACULTY MEMBER AT MONMOUTH ONLY SINCE JULY, I HAVE HAD THE GOOD FORTUNE TO WORK WITH YOU, THE MC THEATRE SENIORS, OFTEN AND IN A VARIETY OF CAPACITIES, AND TIME AND TIME AGAIN, I HAVE BEEN IMPRESSED BY YOU AND YOUR WORK — BOTH IN THE CLASSROOM AND IN THE REHEARSAL HALL. AS ARTISTS, YOU ARE EXTREMELY TALENTED AND DEDICATED TO YOUR CRAFT, AND YOU HAVE SET THE BAR HIGH FOR THE STUDENTS WHO FOLLOW YOU. WHETHER YOU WERE CRAMMED INTO MY OFFICE, RELATING SILLY STORIES FROM YOUR LIVES, OR YOU WERE HARD AT WORK IN THE THEATRE ON A DESIGN OR DIRECTING PROJECT, YOU HAVE BLESSED OUR DEPARTMENT WITH YOUR BOUNDLESS ENERGY AND DYNAMIC LEADERSHIP. TO BORROW THE WORDS OF SHAKESPEARE (CONVENIENTLY FROM *TWELFTH NIGHT* ITSELF), “I CAN NO OTHER ANSWER MAKE BUT THANKS. AND THANKS, AND EVER THANKS.” THANKS TO YOU, SENIORS, FOR YOUR LEADERSHIP, DEDICATION, ENTHUSIASM, PASSION, AND INSPIRATION. I AM CERTAIN EACH OF YOU WILL GO FAR, AND I EAGERLY AWAIT HEARING ABOUT WHAT WILL CERTAINLY BE VERY GRAND, SUCCESSFUL ADVENTURES.

Emily Rollie

IT IS WITH MIXED EMOTIONS THAT I SAY GOODBYE TO OUR SENIORS. AS OUR YOUNG DEPARTMENT HAS PROGRESSED TOWARD ENABLING OUR STUDENTS TO TAKE ON MORE RESPONSIBILITIES THAN MOST THEATRE DEPARTMENTS, OUR SENIORS HAVE STEPPED UP TO AN IMPRESSIVE DEMONSTRATION OF LEADERSHIP. THIS PRODUCTION BENEFITS FROM THE HARD WORK OF FOUR OF OUR SENIORS ON THE DESIGN TEAM AND ONE ACTOR WITH A LEADING ROLE. WE WILL MISS THEM, BUT PROUDLY SEND THEM OFF INTO THE WORLD KNOWING THEY ARE CONFIDENT AND COMPETENT ARTISTS WHO WILL DEMONSTRATE THEIR TALENT AND PASS IT ON TO FUTURE GENERATIONS. AS THESE FINE STUDENTS LEAVE THE COLLEGE STAGE, WE ARE HEARTENED KNOWING ANOTHER GROUP OF STRONG UNDERCLASSMEN ARE WAITING IN THE WINGS.

Doug Rankin

## From the Theatre Faculty!

IT HAS BEEN AN ABSOLUTE JOY WATCHING YOU GROW OVER THE LAST YEAR. AS A NEW MEMBER OF THE FACULTY, YOUR WELCOMING AND ACCEPTANCE HAVE MADE THIS PAST YEAR ONE OF GREAT COLLABORATION AND GREAT ART. I LOOK FORWARD TO GREAT THINGS FROM YOU IN THE FUTURE AND COUNT MYSELF BLESSED TO HAVE BEEN A PART OF YOUR JOURNEY HERE AT MONMOUTH COLLEGE.

I ASK THAT YOU GO OUT AND GIVE YOURSELF FREELY AND SELFLESSLY TO THE WORLD. YOUR GIFTS HAVE UNDOUBTEDLY CHANGED THE MONMOUTH COLLEGE THEATRE AESTHETIC. IF YOU CONTINUE TO RISK AND PERSEVERE WITH YOUR ART, YOU WILL CHANGE YOUR SURROUNDING COMMUNITIES AND EVENTUALLY THE WORLD. I HAVE GREAT CONFIDENCE IN YOU AS THE NEXT GENERATION OF THEATRE ARTIST. I FEEL A GREAT COMFORT KNOWING THAT AS YOU DEVELOP AS STORYTELLERS THE PEOPLE WILL TAKE NOTICE AND WILL BE TOUCHED BY YOUR DEDICATION, COMMITMENT AND COMPASSION.

I WISH YOU ALL THE BEST WITH ART, LOVE, AND SPIRIT.

Robert Thompson Jr.

THE PAST FOUR YEARS HAVE BEEN FUN, INTERESTING, AND FLEW BY QUICKLY...WE CAN BRACKET THE LAST FOUR SEASON STARTING WITH MOLIÈRE'S *THE LEARNED LADIES* IN FALL, 2010 AND ENDING WITH SHAKESPEARE'S *TWELFTH NIGHT*...NOT BAD BOOKENDS. MUSICALS, TOURS, SHOWS IN THE WIT AND THE FUSION, CHANGES IN STAFFING AND CURRICULUM — THE SENIORS HAVE SEEN IT ALL. SOME HAVE BEEN INVOLVED IN EVERYTHING, SOME PERHAPS ONLY ONE SHOW, BUT ALL HAVE “PLAYED THEIR PARTS”. TO ALL THE SENIORS, THANK YOU FOR YOUR TALENT, HARD WORK, AND CONTRIBUTIONS TO THEATRE AT MONMOUTH. TO THE THEATRE MINORS, ENJOY WORK IN PR BUT DON'T FORGET THE WORLD OF THE THEATRE...TO THE THEATRE MAJORS, SAVOR THE MEMORIES AND FRIENDSHIPS YOU MADE, THE “FIRSTS” YOU ACCOMPLISHED, AND ALWAYS REMEMBER TO “TELL A STORY AND HAVE FUN WITH THE SHOW”.

BEST,

Bill Wallace