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TWELFTH *Night*

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Key Characters in *Thin Air* Shakespeare's Adaptation

Viola: A young woman of aristocratic birth, and the play's protagonist. Washed up on the shore of the Illyria Island Resort when her yacht is wrecked in a storm, Viola decides to make her own way in the world. She disguises herself as a young man, calling herself "Cesario," and becomes a page to Duke Orsino, a local nightclub owner. She ends up falling in love with Orsino—even as Olivia, the woman Orsino is courting (and the owner of the Illyria Island Resort), falls in love with Cesario. Thus, Viola finds that her clever disguise has entrapped her: she cannot tell Orsino that she loves him, and she cannot tell Olivia why she, as Cesario, cannot love her. Her poignant plight is the central conflict in the play.

Duke Orsino: The owner of a local nightclub nearby the Illyria Island Resort. Orsino is lovesick for the beautiful Olivia, owner of the Illyria Island Resort, but becomes more and more fond of his handsome new assistant, Cesario, who is actually a woman—Viola. Orsino is a vehicle through which the play explores the absurdity of love: a supreme egotist, Orsino mopes around complaining how heartsick he is over Olivia, when it is clear that he is chiefly in love with the idea of being in love and enjoys making a spectacle of himself.

Olivia: The wealthy owner of the Illyria Island Resort, Olivia is courted by Orsino and Sir Andrew Aguecheek, but to each of them she insists that she is in mourning for her brother, who has recently died, and will not marry for seven years. She and Orsino are similar characters in that each seems to enjoy wallowing in his or her own misery. Viola's arrival in the masculine guise of Cesario enables Olivia to break free of her self-indulgent melancholy.

Sebastian: Viola's twin brother, who shipwrecked alongside her. She believes he is lost at sea but actually arrives safely at the Illyria Island Resort, traveling with Antonio, his close friend and protector. Upon his arrival, Sebastian discovers that many people think that they know him. Furthermore, the beautiful Olivia, whom he has never met, wants to marry him.

Malvolio: The straitlaced Director of Guest Services at the Illyria Island Resort. Malvolio is very efficient but also very self-righteous, and he has a poor opinion of drinking, singing, and fun. His priggishness and haughty attitude earn him the enmity of Sir Toby, Sir Andrew, and Maria,

who play a cruel trick on him, making him believe that Olivia is in love with him.

Feste: The house comic at the Illyria Island Resort, Feste moves between the Resort and Orsino's nightclub. He earns his living by making pointed jokes, singing old songs, being generally witty, and offering good advice cloaked under a layer of foolishness.

Sir Toby Belch: Olivia's uncle. Olivia lets Sir Toby Belch live with her at the Resort, but she does not approve of his rowdy behavior, practical jokes, heavy drinking, late-night carousing, or friends (specifically the idiotic Sir Andrew). Sir Toby also earns the ire of Malvolio.

Maria: The Illyria Island Resort's clever, daring Head of Housekeeping. Maria is remarkably similar to her antagonist, Malvolio, who harbors aspirations of rising in the world through marriage. But Maria succeeds where Malvolio fails—perhaps because she is a woman, but, more likely, because she is more in tune than Malvolio with the anarchic, topsy-turvy spirit that animates the play.

Andrew Aguecheek: A friend of Sir Toby's. Sir Andrew Aguecheek attempts to court Olivia, but he doesn't stand a chance. He thinks that he is witty, brave, young, and good at languages and dancing, but he is actually an idiot.

Antonio: A man who rescues Sebastian after his shipwreck. Antonio has become very fond of Sebastian, caring for him, accompanying him to Illyria, and furnishing him with money.

Captain: The captain of Viola and Sebastian's sunken yacht. After they reach land, the Captain assures Viola that Sebastian was still alive when they were separated. He also helps her establish a new life in Illyria by informing her about Orsino and Olivia as well as disguising her as Cesario.

Fabian: The Director of Activities at the Illyria Island Resort. Fabian often accompanies Sir Toby and Maria, and he enjoys partaking in their scheme to embarrass Malvolio.

William Shakespeare was born around April 23, 1564, in Stratford-upon-Avon. He was the son of John Shakespeare, a glove-maker, and Mary Arden. At eighteen, he married Anne Hathaway, a woman seven or eight years his senior. Together, they raised two daughters: Susanna, who was born in 1583, and Judith (whose twin brother Hamnet died at age 11), born in 1585.

Little is known about Shakespeare's activities between 1585 and 1592, but it seems probable that shortly after 1585 he went to London to begin his apprenticeship as an actor. Due to the plague, the London theaters were often closed between June 1592 and April 1594. In 1594, Shakespeare joined the Lord Chamberlain's company of actors, the most popular of the companies acting at Court. In 1599, Shakespeare joined a group of Chamberlain's Men that would form a syndicate to build and operate a new playhouse: **the Globe**, which became the most famous theater of its time.

While Shakespeare was regarded as the foremost dramatist of his time, evidence indicates that both he and his contemporaries looked to poetry, not playwriting, for enduring fame. Shakespeare's sonnets were composed between 1593 and 1601, though not published until 1609. That edition, *The Sonnets* of Shakespeare, consists of **154 sonnets**, all written in the form of three quatrains and a couplet that is now recognized as Shakespearean.

Shakespeare wrote **more than thirty plays**. These are usually divided into four categories: histories, comedies, tragedies, and romances. His earliest plays were primarily comedies and histories such as *Henry VI* and *The Comedy of Errors*, but in 1596, Shakespeare wrote *Romeo and Juliet*, his second tragedy, and over the next dozen years he would return to the form, writing the plays for which he is now best known: *Julius Caesar*, *Hamlet*, *Othello*, *King Lear*, *Macbeth*, and *Antony and Cleopatra*. In his final years, Shakespeare turned to the romantic with *Cymbeline*, *A Winter's Tale*, and *The Tempest*.

Only eighteen of Shakespeare's plays were published separately in quarto editions during his lifetime; a complete collection of his works did not appear until the publication of the First Folio in 1623. Nonetheless, his contemporaries recognized Shakespeare's achievements. The Chamberlain's Men rose to become the leading dramatic company in London, installed as members of the royal household in 1603.

Sometime after 1612, Shakespeare retired from the stage and returned to his home in Stratford. He drew up his will in January of 1616, which included his famous bequest to his wife of his "**second best bed**." He died on April 23, 1616 and was buried two days later at Stratford Church.



Biography of William Shakespeare (1564-1616)

Twelfth Night Synopsis

In Illyria, a nightclub owner named Orsino lies around listening to music, pining away for the love of Olivia, the wealthy owner of the local Illyria Island Resort. He cannot have her because she is in mourning for her dead brother and refuses to entertain any proposals of marriage. Meanwhile, off the coast, a storm has caused a terrible shipwreck. A young, wealthy woman named Viola is swept onto the Illyrian shore. Finding herself alone in a strange land, she assumes that her twin brother, Sebastian, has been drowned in the wreck, and tries to figure out what sort of work she can do. A friendly sea captain tells her about Orsino's courtship of Olivia, and Viola says that she wishes she could go to work for Olivia at the Resort. But since Lady Olivia refuses to talk with any strangers, Viola decides that she cannot look for work with her. Instead, she decides to disguise herself as a man, taking on the name of Cesario, and goes to work at Duke Orsino's nightclub.

Viola (disguised as Cesario) quickly becomes a favorite of Orsino, who makes Cesario his assistant. Viola finds herself falling in love with Orsino—a difficult love to pursue, as Orsino believes her to be a man. But when Orsino sends Cesario to deliver Orsino's love messages to the disdainful Olivia, Olivia herself falls for the beautiful young Cesario, believing her to be a man. The love triangle is complete: Viola loves Orsino, Orsino loves Olivia, and Olivia loves Cesario—and everyone is miserable.

Meanwhile, we meet the other members of Olivia's household: her rowdy drunkard of an uncle, Sir Toby; his foolish friend, Sir Andrew Aguecheek, who is trying in his hopeless way to court Olivia; Olivia's witty and pretty Head of Housekeeping, Maria; Feste, the clever house standup; and Malvolio, the dour, prudish Director of Guest Services. When Sir Toby and the others take offense at Malvolio's constant efforts to spoil their fun, Maria engineers a practical joke to make Malvolio think that Olivia is in love with him. She forges a letter, supposedly from Olivia, addressed to her beloved (whose name is signified by the letters M.O.A.I.), telling him that if he wants to earn her favor, he should dress in yellow stockings and crossed garters, act haughtily, smile constantly, and refuse to explain himself to anyone. Malvolio finds the letter, assumes that it is addressed to him, and, filled with dreams of marrying Olivia and becoming noble himself, happily follows its commands. He behaves so strangely that Olivia comes to think that he is mad.

Meanwhile, Sebastian, who is still alive after all but believes his sister Viola to be dead, arrives in Illyria along with his friend and protector, Antonio. Antonio has cared for Sebastian since

the shipwreck and is passionately attached to the young man—so much so that he follows him to Orsino's domain, in spite of the fact that he and Orsino are old enemies.

Sir Andrew, observing Olivia's attraction to Cesario (still Viola in disguise), challenges Cesario to a duel. Sir Toby, who sees the prospective duel as entertaining fun, eggs Sir Andrew on. However, when Sebastian—who looks just like the disguised Viola—appears on the scene, Sir Andrew and Sir Toby end up coming to blows with Sebastian, thinking that he is Cesario. Olivia enters amid the confusion. Encountering Sebastian and thinking that he is Cesario, she asks him to marry her. He is baffled, since he has never seen her before. He sees, however, that she is wealthy and beautiful, and he is therefore more than willing to go along with her. Meanwhile, Antonio has been arrested by Orsino's officers and now begs Cesario for help, mistaking him for Sebastian. Viola denies knowing Antonio, and Antonio is dragged off, crying out that Sebastian has betrayed him. Suddenly, Viola has newfound hope that her brother may be alive.

Malvolio's supposed madness has allowed the gleeful Maria, Toby, and the rest to lock Malvolio into a small, dark room for his treatment, and they torment him at will. Feste dresses up as "Sir Topas," a priest, and pretends to examine Malvolio, declaring him definitely insane in spite of his protests. However, Sir Toby begins to think better of the joke, and they allow Malvolio to send a letter to Olivia, in which he asks to be released.

Eventually, Viola (still disguised as Cesario) and Orsino make their way to Olivia's Resort, where Olivia welcomes Cesario as her new husband, thinking him to be Sebastian, whom she has just married. Orsino is furious, but then Sebastian himself appears on the scene, and all is revealed. The siblings are joyfully reunited, and Orsino realizes that he loves Viola, now that he knows she is a woman, and asks her to marry him. We discover that Sir Toby and Maria have also been married privately. Finally, someone remembers Malvolio and lets him out of the dark room. The trick is revealed in full, and the embittered Malvolio storms off, leaving the happy couples to their celebration.

Adapted from SparkNotes

► <https://www.sparknotes.com/shakespeare/twelfth-night/summary/>

Inside the Design

We sat down with *Twelfth Night*'s set designer, Tina Anderson, to talk about her vision for the set and how it all came to life.

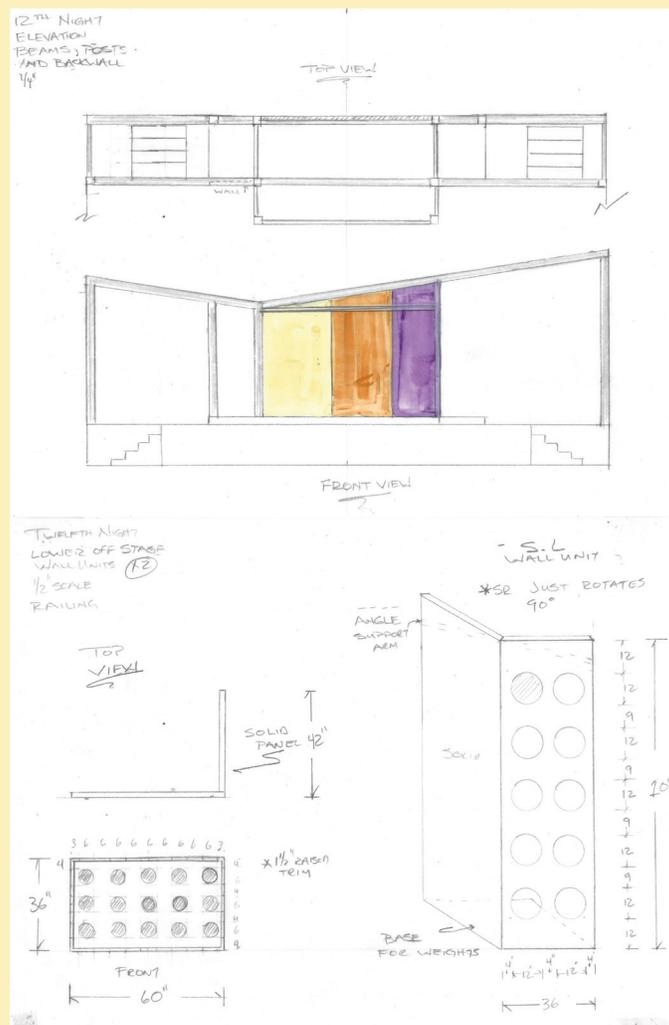
Tina Anderson is a scenic designer based in Colorado and is, according to the *Denver Gazette*, "the most prolific Colorado theater scenic designer of the past 20 years." Her most recent designs for Off Square Theatre are *SWEENEY TODD* and *ANNAPURNA*. Other designs include for *BETC*, *THE WHITE CHIP*, *HOPE AND GRAVITY*, *LITTLE WOMEN*, *WHAT THE CONSTITUTION MEANS TO ME*, *COAL COUNTRY* (True West Award), *EDEN PRAIRIE*, 1971, (nominated for a Henry Award) & *THE ROYALE*. Arvada Center, *DRACULAR A FEMINIST REVENGE FANTASY*, *REALLY & THE LARAMIE PROJECT*. Cherry Creek Theatre *HEARTBEAT OF THE SUN*, *HEADLINERS*, *MOON FOR THE MISBEGOTTEN*. Thunder River Theatre Company *POTUS & HURRICANE DIANE*.

What drew you to *Twelfth Night*? What resonates with you about this play?

It's the ultimate love triangle story and I am always a sucker for love stories. I also appreciate the aspect of Viola feeling like she had to dress as a boy to get work and to fend for herself. It seems like, as women, we are still trying to figure out how to fend for ourselves. And almost, unknowing morphing in different situations to succeed.

How did you interpret the play's setting—the Illyria Island Resort—and what inspired your design?

The play's setting was discussed in length with the director, Edgar Landa. He had an idea of 1950's and 60's. I suggested 60's Mod and it morphed into a combination of 60's Shag inspired by the artist Josh Agle, with a mix of Mid Century architecture and Atomic. An eclectic blend of the 60's Mod. I thought Edgar's idea of an ocean front resort would be fun with all the color



Tina Anderson's original drawings for the set of *Twelfth Night*

represented from that era. The existing building behind the stage lent itself to the color blocks and enhance the architectural aspect of the design.

Can you talk about designing for an outdoor space (The Center Amphitheater)? How is this different from designing for an indoor theater?

Designing for an outdoor space is different in the fact that you have to consider Nature's elements, rain and wind being of the major concern. You must consider how set pieces are built and attached so it is safe. I kept this design open and minimal so the wind wouldn't possibly destroy it. You also have to consider the audience and their view points as well. Sitting on the ground or lawn chairs is not as cohesive as in an indoor theatre. And, you can not rely on lighting to enhance or help create different locations when creating outside. The sun washes out any attempt of lighting so it just isn't a factor.



Tina Anderson's original model for the set of Twelfth Night

What do you hope the audience notices or feels when they first see the set?

*"I hope they walk up and experience something they never have before in this location and **feel transported** to another place and time. I feel it is a snapshot of the **groovier side of the 60's.**"*

Inside the Music

We sat down with *Twelfth Night*'s music director, Clay Humphrey, to talk about creating the musical world of *Twelfth Night*.

Twelfth Night is widely considered the most musical of Shakespeare's plays. Beginning with Duke Orsino's famous opening line ("If music be the food of love, play on!"), the play contains several songs with lyrics from Shakespeare, mostly sung by Feste.

For *Thin Air* Shakespeare's take on the show, set at an island resort in the swingin' 60s, music director Clay Humphrey created the musical world of the play using jazz standards - and even wrote an original song to close out the show!

What drew you to this project?

I love the language of Shakespeare. It's musical even when it isn't explicitly intended to be sung - each line acutely attentive to the aural qualities of spoken English. *Twelfth Night* uses diegetic music to propel its plot and pull its characters together, and I was excited by the prospect of finding music which would suit the needs of the narrative.

How does music, and in particular your music selections, help create the world of *Twelfth Night*?

Twelfth Night deploys its music for comedy and for feeling in turns, but our song selections needed to evoke our mid-century setting as well as the emotions and intentions of the text. This meant drawing from the deep well of jazz standards with an eye for their language and for the way they could replace Shakespeare's lyrics. I'm really happy with the way our songs fit into the story.

What's your favorite song of the show?

"I Fall in Love Too Easily" is one of my favorite songs, let alone jazz standards. I love its use in the show by Feste as a gibe at Malvolio. Also, if there's anything Shakespeare's characters are guilty of, it's that they fall in love too easily.

You wrote an original song, "I Was Adored Once Too," that ends our performance. Tell us about the process of composing new music for live theatre!

I had a hard time finding a jazz standard which felt like it belonged at the end of this show, so I wrote something to the purpose. I've been playing jazz standards since I was a teenager - it's a pretty familiar palette for me as a songwriter. The tunes we chose for the show are a mix of endearing and besotted love songs, and I wanted the song to speak that language; "I was adored once, too," is a line from the show that I thought conjured the right impression of lovelorn longing.



Clay Humphrey

Clay Humphrey is a multi-instrumentalist, songwriter, and composer born and raised in Jackson. He was brought up in the bluegrass and western music traditions of the Bar J Chuckwagon, which his family ran for 44 years and on whose stage he performed.

He now teaches private lessons in guitar, bass, mandolin, ukelele, banjo, piano, violin, and songwriting at Teton Music School. Clay has jumped at every opportunity to work in Jackson's thriving artistic community. He performs with local artists and ensembles, including the jazz-funk ensemble Cache Funk. Clay has participated in numerous stage productions with Off Square Theatre - most recently in the wonderful pit orchestra of *Shrek: The Musical!*

Twelfth Night's Songs

1. **Fever** (Eddie Cooley & Otis Blackwell)
2. **I've Got You Under My Skin** (Cole Porter)
3. **There Will Never Be Another You** (Harry Warren & Mack Gordon)
4. **I Get a Kick Out of You** (Cole Porter)
5. **Goodnite, Sweetheart, Goodnite** (Calvin Carter & James Hudson)
6. **All of Me** (Gerald Marks & Seymour Simons)
7. **(I Would Do) Anything For You** (Alex Hill, Claude Hopkins, & Bob Williams)
8. **I Fall In Love Too Easily** (Jule Styne & Sammy Cahn)
9. **L-O-V-E** (Bert Kaempfert & Milt Gabler)
10. **Cry Me a River** (Arthur Hamilton)
11. **I Was Adored Once, Too**
(Clay Humphrey)

Twelfth Night Band

PIANOClay Humphrey
DRUMS David Bundy
TRUMPET. Rachel Bundy
UPRIGHT BASS . . .Dillon Hanna
VOCALISTSElsie Harrington
& Jeffrey Scott Stevens

