

COMING ATTRACTIONS
AT THE SCHOOL OF DRAMA

SEEING DOUBLE

By The San Francisco Mime Troupe
Glenn Hughes Playhouse
February 26-March 9

THE VOYSEY INHERITANCE

By Harley Granville-Barker
Penthouse Theatre
March 12-23

WOMEN BEWARE WOMEN

By Thomas Middleton
Meany Studio Theatre
April 23-May 4

A MOUTHFUL OF BIRDS

By Caryl Churchill and David Lan
Glenn Hughes Playhouse
May 7-18

HAPPY END

By Bertolt Brecht and Kurt Weill
Book and Lyrics adapted by Michael Feingold
Meany Studio Theatre
May 21-June 1

Call 543-4880 for Subscription and Ticket Info

SCHOOL OF DRAMA

FACULTY

Executive Director--Barry Witham

Theatre History--Sarah Blackstone

Theory--Sarah Bryant-Bertail

Acting--Jack Clay

Playwriting--M. E. Comtois

Design--Robert A. Dahlstrom

Design--Dick Devin

Acting--Max Dixon

Design--William Forrester

Design--Sarah Nash Gates

Associate Director--Jack Wolcott

Technical Director--Jay O. Glerum

Acting--Robyn Hunt

Theatre History--Richard Lorenzen

Design--Richard Paulsen

Theory--Michael Quinn

Acting--Judith Shahn

Acting--Robin Smith

Child Drama--Aurora Valentinetti

Directing--M. Burke Walker

RETIRED AND EMERITUS FACULTY

James Crider

Vanick Galstaun

Agnes Haaga

Paul Hostetler

Robert Loper

Warren (Tyke) Lounsbury

Geraldine Siks

Jack Sydow

PART-TIME FACULTY

David Boushey

Jeff Caldwell

Mark Jenkins

Shirley Jenkins

Jan Johnston

Catherine Madden

Diana Smith

Scott V

STAFF

Library Technician--Cindy Blanding

Stage Technician--Malcolm Brown

Stage Technician--Alex Danilchik

Librarian--Liz Fugate

Costumer--Josie Gardner

Program Manager--Arlene Hamilton

Publicist--Denise Jarrett

Program Assistant--Dorothy Kerst

Office Assistant--Jennifer Kohn

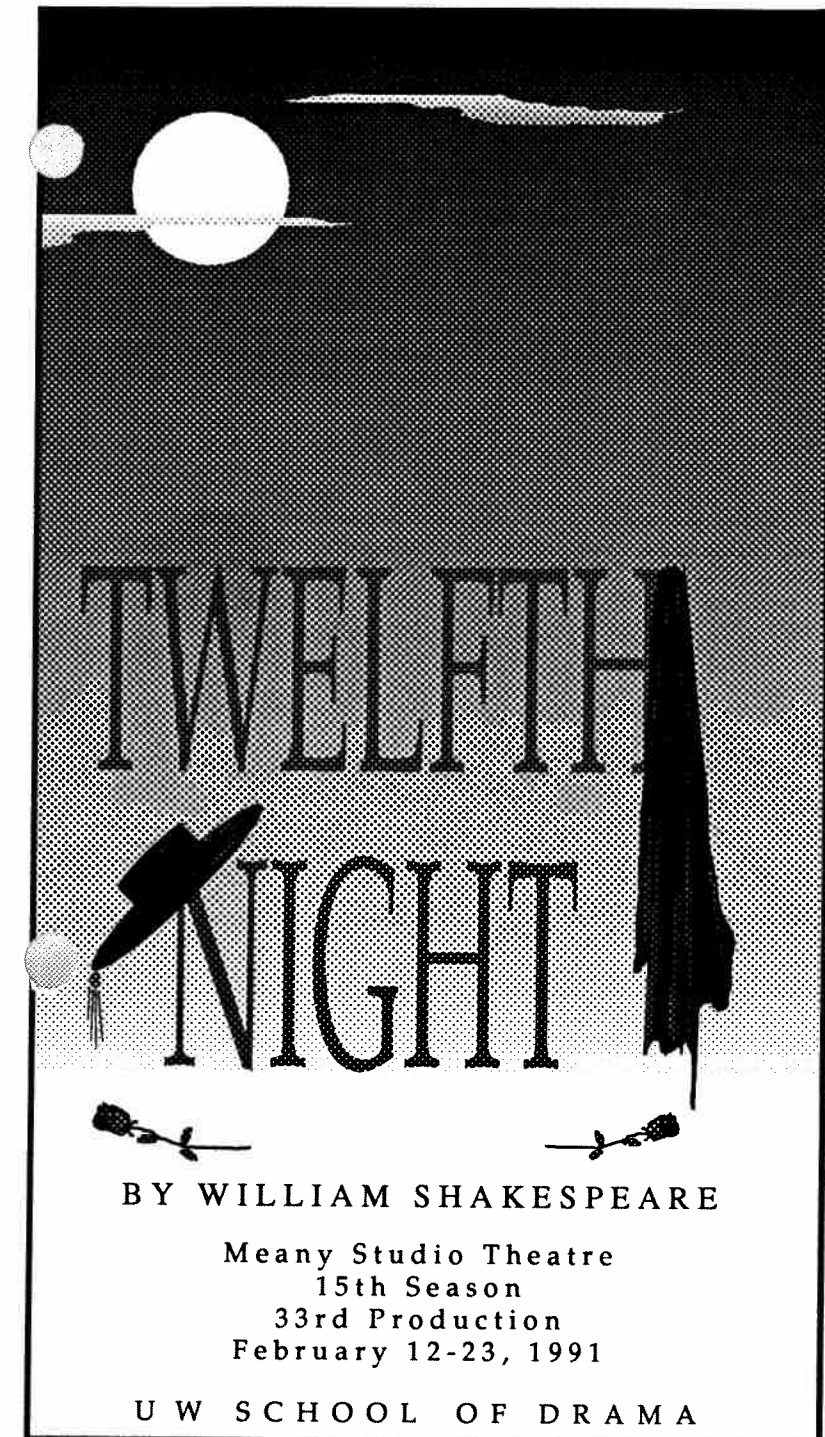
Secretary--Diana Smith

Production Manager--Anne Stewart

Costumer--Meri Wada

Costumer--Jim Wauford

Stage Technician--Alan Weldin



TWELFTH NIGHT

By William Shakespeare

Directed By Peggy Shannon

Set Designer	Norman Scrivner
Costume Designer	Rachel Boughton
Lighting Designer	Rick Paulsen
Sound Designer	Steve Barker
Fight Choreographer	David Boushey
Dance Choreographer	Diana Smith
Stage Manager	Laura Downing
Technical Director	Alan Salm

CAST (in order of appearance)

Orsino	Alban Dennis*†
Curio	Craig Evans
Valentine	Aaron Rodenhurst
Viola	Gina Panzeca*
Captain/Priest/Vendor	Ray Jarol
Sir Toby Belch	Jim Gall*
Maria	Annette Toutonghi*
Sir Andrew Aguecheek	Daniel Tierney*
Feste	Mark Williams*
Olivia	Shelley Reynolds*
First Servant	Margarita Hernandez-Sutton
Second Servant	Steffani Jesus
Malvolio	Scott Webster*
Antonio	Alan Craig DiBona
Sebastian	William O'Conner*
Fabian	Jason Cannon
First Officer/Sailor	Steve Mays
Second Officer/Sailor	D.J. Berg

*Member of the Professional Actor Training Program

†Recipient of the Klopfenstein Scholarship

Setting: The mythical, Mediterranean country of Illyria,
at the turn of the century.

-- There will be one fifteen-minute intermission. --

About The Play

In *Twelfth Night*, a drunken Sir Toby reminds us of the twelve days of Christmas when he misquotes the old song which begins, 'On the first day of Christmas, my true love sent to me . . .' *Twelfth Night*, the last day of Christmas revels, 'was traditionally a time of Misrule, a Saturnalia, when Jack was as good as his master and things went topsy turvy.' The following day, the populace went back to work and order was once again restored.

Although Shakespeare does not literally set his play during *Twelfth Night* revels, its spirit pervades the play. This magical kingdom of Illyria is infected by love--everyone is touched by its passion and everyone (except the puritan Malvolio) is affected by love's restorative powers.

Wisdom and folly are recurring motifs in the play and through the character of Feste, the professional clown, we are reminded that a truly wise man admits he is a fool. The theme of deception, of the putting on of masks, is seen clearly throughout the play: Viola plays the role of a boy, Cesario; Orsino falls in love with the idea of love but believes he is in love with Olivia; Olivia is in mourning, says she will receive no suitors and yet in an instant falls in love with Cesario. And so it goes. Shakespeare shows us our frailties in love; and how our true selves, often hidden behind the mask of love, are revealed.

It is said that to do a true flamenco, the dancers and singers must lose themselves in their performance; they must be possessed by the emotion of the music, so they appear lost or swept away. By placing this production in a mythical early 20th Century Spanish setting, we hope that this flamenco spirit soars through Shakespeare's characters and sends them reeling and spinning in their passions and follies.

-- Peggy Shannon

¹ M.C. Bradbrook, Robert Armin and *Twelfth Night*

Recommended Reading

The Masks of Twelfth Night by Joseph H. Summers.
Twelfth Night and the Morality of Indulgence by John Hollander.
Robert Armin and Twelfth Night by M.C. Bradbrook.

Production Credits

Assistant Stage Manager	Stacey Warner
Propmaster	Scott Atherton
Makeup Design	Ron Heneghan, Carol Johnson, James Ludi
Hair Design	J.D. Featherston
Master Electrician	William Spaulding
Sound Engineer	Patrick Decker
Running Crew	Melinda Anderson, Kirstie Bingham
	Nicole Cascio, Marilyn Chang
	Kelly Fowler, Nancy Gentemann,
	Phillip Heier, Kara Heiser
	Anne Purcell, Naho Shioya
	Eric Weber, April Youngblood
Set Construction Crew	Edward Cage, Mark Minerich, Alan Salm
	Norman Scrivner, Devin Thompson
	and Drama 101 and 210 Students
Costume Construction Crew	Cynthia Abbott, Rachel Boughton
	Laura Downing, Marybeth Gagner
	Jacky Kennedy, Karen Ledger
	Chandra D. Robinson, April Youngblood
	and Drama 101 and 211 Students
House Management	Vic Begay, Roland Frantz, William Hill
	Heather Jones, David Morden
Flyers/Program Graphic	Bruce Cochran
Production Office Staff	Robert Menna, S.P. Miskow
	Tom Rowan

Acknowledgements

Lenore Bensinger, Seattle Repertory Theatre, The Empty Space Theatre,
The Seattle Opera, Seattle Children's Theatre, The Bathhouse Theatre.

Please note: The taking of photographs during the performance is strictly prohibited. Please leave all beepers and paging devices and your name with the house manager. Also, in consideration of the performers and other audience members, we discourage the attendance of children under the age of four.