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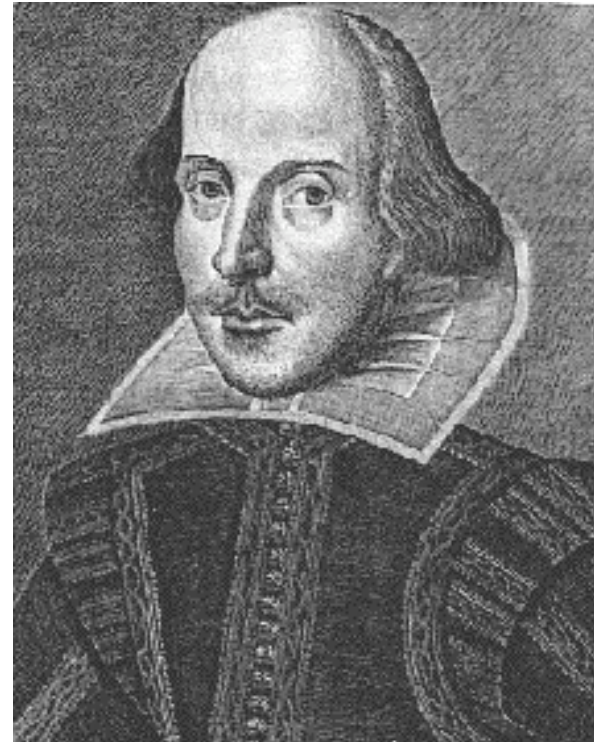
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**chicago park district**

*Celebrating over 30 years of Chase Park Theatre at this location!*

# Twelfth Night or What You Will

By William Shakespeare



*"Dost thou think, because thou art virtuous, there shall be  
no more cakes and ale?" – Sir Toby Belch, to Malvolio*

**Chase Park Theatre, 4701 N. Ashland Ave.  
November 13 – December 18, 2004**



“Cross-gartering” was considered extremely old and ill-fashioned in Shakespeare’s day.



quantum sed dispari et pudentia, bestiarum rursus  
 omni designatum, in quo multi vesi, lauri, et stupida  
 magnitudinis rari, discretis canis et fectis aluntur, qu

### For more information about Shakespeare and Twelfth Night:

- Your Chicago Public Library is a great place to start! Visit your local branch today, CPL has 2,305 books (including audio books) on Shakespeare! [www.chipublib.org](http://www.chipublib.org). It's free!
- Folger Shakespeare Library: [www.folger.edu](http://www.folger.edu)
- MIT, online complete works in modern text: <http://the-tech.mit.edu/Shakespeare/works.html>
- Online Shakespeare: [www.onlineshakespeare.com](http://www.onlineshakespeare.com)
- Schoenberg Center (U. PA): <http://dewey.library.upenn.edu/sceti/furness/>
- U of VA: <http://etext.virginia.edu/shakespeare/folio/> The First Folio is now on line, and several Quartos too!

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These are just a few of the many non-profit companies who do Will well:

- **American Players Theatre** (summer, Spring Green WI): [www.playinthewoods.org](http://www.playinthewoods.org)
- **Chicago Shakespeare Theatre** (Navy Pier): [www.chicagoshakes.com](http://www.chicagoshakes.com)
- **Court Theatre** (Chicago, Hyde Park): [www.courttheatre.org](http://www.courttheatre.org)
- **First Folio Shakespeare Festival** (summer, Oak Brook): [www.firstfolio.org](http://www.firstfolio.org)
- **Oak Park Festival Theatre** (summer, Oak Park): [www.oakparkfestival.com](http://www.oakparkfestival.com)
- **Stratford Festival** (Stratford, Ontario CAN): [www.stratfordfestival.ca](http://www.stratfordfestival.ca) - worth the trip for S'peare lovers!

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### MORE CHICAGO PARK DISTRICT EVENTS AND PROGRAMS

- Theatre on the Lake (summer 2005 season to be announced in May)
- *Chapter Two* by Neil Simon at Sheil Park, Nov 6,7,13,14. Directed by Michael Bratta
- *Deathtrap* by Ira Levin, a touring production appearing at: Revere Park (Nov 5,6,12,13), Independence Park (Nov 19,20), Kilbourn Park (Jan 14,15), Mayfair Park (Jan 21,22,29,30). Directed by Laura Scruggs.
- Check the event listings at [www.chicagoparkdistrict.com](http://www.chicagoparkdistrict.com) for show times, ticket prices and more Park District productions!

# Twelfth Night, or What You Will

By William Shakespeare

### Directed by Karen Fort

Scenic design / asst director: Duane Davy  
Musical director: Fred Butzen  
Stage manager / design consultant: Wayne King  
Lighting design: Sean Mallary  
Lighting consultant: Richard Norwood  
Marketing & public relations: Vanessa Banks  
Fight choreography: Ray Kurut  
Sound design: Keith Fort  
Lighting technician: Jesse Klug  
Scenic Carpenter: Steve Clark

### Setting: Illyria

### Cast (in order of appearance):

**ORSINO**, Duke of Illyria ..... **Dustin Ayers**  
**CURIO**, gentleman attending on the Duke ..... **Ravi "Raja" Jayara**  
**VALENTINE**, gentleman attending on the Duke ..... **Jerry Crotty**  
**VIOLA (CAESARIO)**, sister to Sebastian ..... **Megan Katherine**  
**SEA CAPTAIN**, friend to Viola ..... **D.B. Schroeder**  
**SIR TOBY BELCH**, Olivia's kinsman ..... **Dan Marco**  
**MARIA**, Olivia's gentlewoman-in-waiting ..... **Ravi Batista**  
**SIR ANDREW AGUECHEEK** ..... **Jeff Grygny**  
**FESTE** (Clown), Olivia's jester ..... **Reina Hardy**  
**OLIVIA**, a countess ..... **Lisa Joy Raffety**  
**MALVOLIO**, steward to Olivia ..... **D.B. Schroeder**  
**ANTONIO**, a sea captain, friend to Sebastian ..... **Jonathon Simpson**  
**SEBASTIAN**, brother of Viola ..... **Dave Urlakis**  
**FABIAN**, servant to Olivia ..... **Andrew Carl**  
**OFFICERS** ..... **Jerry Crotty & Ravi "Raja" Jayara**  
**PRIEST** ..... **Jerry Crotty**  
**MUSICIANS** ..... **Fred Butzen, Jeffrey G. Silva**

This performance will have one ten-minute intermission.

## SYNOPSIS of the Play

The Duke Orsino of Illyria is in love. The object of his affections, the Lady Olivia, intends to mourn the death of her brother for seven years and therefore will not accept his suit. Viola, a young woman, has been shipwrecked on the coast and worries that her twin brother, Sebastian, has almost certainly drowned. After consoling her, the sea captain informs Viola about Orsino and Olivia. She decides to present herself, disguised as a man, for employment to the Duke. Sir Toby Belch, Olivia's uncle, believes he has found the perfect suitor for his niece. A gentlewoman in Olivia's service, Maria, disagrees since Toby's choice, Sir Andrew Aguecheek, is a quarrelsome knave, given to drinking and frolicking.

Cesario (Viola, disguised as a man) has quickly won Duke Orsino's affection and is given the duty of wooing Lady Olivia for Orsino. Cesario is reluctant since "he" has fallen in love with the Duke. Feste, the jester, is first scolded by Maria and then by Olivia. His quick wit and comic reasoning win him back into Olivia's good graces, but gain the scorn and disapproval of her steward, Malvolio. Cesario arrives to advance the Duke's suit and Olivia falls in love with "him."

Sebastian (Viola's twin brother) is alive and arrives in Illyria with his rescuer, Antonio, another sea captain, who saved Sebastian in the open sea. Even though it is dangerous for Antonio to be in Illyria, he decides to follow Sebastian to the court of Duke Orsino. Meanwhile, Malvolio is sent after Cesario on his mistress' orders to deliver a ring she claims belongs to "him." After Malvolio departs, Viola/Cesario realizes that Olivia has fallen in love with "him" (her). That night, Sir Toby, Feste, and Sir Andrew are cavorting late at night, when Maria tries to calm them down. They do not, and Malvolio steps out of line in reprimanding them. Maria devises a plan to trick him into believing that Countess Olivia loves him. The next morning, at Orsino's court, he and Cesario (aka Viola) speak of love. In veiled references Viola declares her love for the Duke. Sir Toby, Sir Andrew, and Fabian await the tricking (gulling) of Malvolio in Olivia's garden. Maria sets a forged letter where

### SPECIAL THANKS TO:

Patricia Welsh at North Region HQ for publicity, the Chase & Gill Park staff for all their teamwork, Fort Production Management for pro bono technical services funding, Fred Butzen for pro bono music funding, and all of the previous Chase Park Theatre designers (especially Simon Lashford and Matt Bourque), some of whose design effort is represented onstage here tonight.

### ABOUT CHASE PARK THEATRE:

Chase Park Theatre has been an active community-based theatre program for over thirty years, in two different field house buildings on this site. We are proud to serve as a launching pad for emerging professionals and newcomers to the world-famous Chicago theatrical community. In the past two years, our productions have helped to engender and spin off several new theatre companies and numerous individual actors, including Signal Theatre and Revolution Theatre. Companies in residence here have included Plasticene Theatre and Tri-Arts, and numerous companies use our park for rehearsal space on a daily basis. **Chase Park Theatre needs your support!** Please contact director Karen Fort about how you can help. Please take a moment to write to the Chicago Park District and tell them that you support this program. We love volunteers to assist with our productions, in a great variety of capacities. Thank you for coming to our show tonight and for your support!



*Memoirs*, Kohler Arts Center, Lambchops in *Fame* at Pabst Theater, Elizabeth in *Six Degrees of Separation* at Boulevard Ensemble. In Chicago, she understudied *Hidden Laughter* with Remy Bumpo Theater Company. She would like to thank her friends and family for their unending support.

**D.B. Schroeder (Malvolio / Captain)** was classically trained at The Shakespeare Theatre of New Jersey as a member of their 2003 Apprentice Company. With STNJ he appeared in the Late-Nite Studio productions of *Endgame* as Nagg and as Charles VI in *Henry V*. D.B. is a proud company member of Audacity Theatre Company and recently appeared as Friar Lawrence in their production of *Romeo and Juliet*. He has a B.F.A. in Theatre Performance from Southwest Missouri State University.



**Jeffrey G. Silva (Guitarist)** began his musical studies at the Merit School of Music. He has attended the Domaine Forget summer academy in Quebec, Canada and is currently in his third year at DePaul University studying classical guitar performance and composition. He has participated in master classes with Sergio Assad, Benjamin Verdery, and Larry Coryell. Additionally, he is the music director at Vida Nueva Presbyterian Church.

**Jonathon Simpson (Antonio)** is pleased, no honored, no excited, no delighted, no thrilled, no happy, no thankful, no humbled, no juiced... yes: juiced! Jonathon is juiced at this opportunity – any opportunity, really – to not be Jonathon. Look out for Jonathon in the future, he needs looking after.



**Dave Urlakis (Sebastian)** is making his Chase Park Theatre debut in *Twelfth Night*. He has recently appeared in *King Lear* at Vitalist Theatre, *Coming and Going* at Experimental Theatre Chicago and *What a Novel Idea* at Crossroads Theater. His short plays *Late Fee* and *Leave Your Messiah at the Beep* have been produced by the Orlando Shakespeare Festival.



Malvolio will discover it. Malvolio finds the note and believes that it is a declaration of love from Olivia. Indulging in daydreams of married life with the Countess, Malvolio decides to follow the instructions in the fraudulent letter.

Lady Olivia declares her love to Cesario and is rejected. Sir Andrew has become frustrated because he believes Olivia shows more interest in the youth Cesario than to him. He wants to leave, but Sir Toby convinces him that he should challenge Cesario to a duel to impress Olivia. Antonio gives Sebastian his purse of money and they agree to meet at an inn after Sebastian has done some sightseeing. Olivia encounters the transformed Malvolio – with his yellow stockings, cross-gartered – and deciding he is mad, places him in the care of Maria. Cesario runs into Sir Toby and Sir Andrew, who are intent upon a duel. Before the duel can begin, Antonio arrives and breaks it up, mistaking Cesario for his friend Sebastian. Officers enter and arrest Antonio, who appeals to Cesario for help. As Antonio is led away, Viola wonders if Antonio's mistaking her identity means that her brother is alive. After she departs, Sir Toby, Sir Andrew, and Fabian set off in pursuit, still intent upon the duel.

Feste is sent in search of Cesario, and instead finds the twin brother Sebastian, and mistakes him for Cesario. Sir Toby and Sir Andrew arrive to continue the duel, also believing that Sebastian is Cesario. Olivia breaks up the brawl, and makes another attempt at love, also assuming that Sebastian is Cesario. To her surprise and delight, Sebastian agrees, so they run off to get married. Malvolio has been placed in a dark room as befitting one who is mad. He believes that he talks with the priest, Sir Topas (actually Feste speaking in a disguised voice), and then speaks to Feste as himself. Malvolio convinces Feste to bring him writing utensils so that he can appeal to Olivia.

In the final scene, confusion rises until the re-entrance of Sebastian. After the 'recognition' scene all the diverse plots, themes, complications and mistaken identities are resolved with a happy ending.

## NOTES on the Play

Illyria is modern-day Croatia, or thereabouts. It is the eastern shore of the Adriatic, the Balkans. In the 1600's this area was dotted with Italian colonies. In Shakespeare's day this was a real place name, but it represented a faraway and exotic land of mystery, where local customs were very different than they were in England.

The character of Orsino is named for a famous visitor to England: Orsino, Duke of Bracciano (Italy). During the winter of 1600-01, he was an honored guest at Queen Elizabeth's court. Perhaps he was in love with the Queen, but was rebuffed?

The earliest recorded performance of Twelfth Night was February 2, 1602, in the Middle Temple, one of the Inns of Court in London where lawyers and law students lived and studied. The play is believed to have been commissioned by the Middle Temple, and may well have been performed at an earlier date as part of their Twelfth Night festivities.

The main plot of Twelfth Night is derived from the 1531 Italian comedy, *Gl'Ingannati* ("The Deceived Ones"). This play was then adapted by Bandello in his *Novelle, Part II*, the thirty-sixth story. This story is then further adapted by the Englishman Barnabe Riche, a contemporary of Shakespeare, either directly from Bandello or via its translation in Belleforest's *Histoires Tragiques*. Riche's tale "Of Apolonius and Silla" is published in *Riche his Farewell to Militarie Profession* (1581). Riche made many changes in Bandello's story, including the addition of a shipwreck, although it is not the cause of the twins' separation. The resulting story is very close to the main plot of Twelfth Night. The invention of the subplot – the entrapment Malvolio by an entertaining and riotous group of conspirators – is entirely Shakespeare's own.

Twelfth Night, or the Feast of the Epiphany, was the last day of the Christmas season in old England, the traditional anniversary of the viewing of the infant Jesus by the Magi (the Three Kings). It was a carnival night, celebrated in the tradition of the earlier Roman Saturnalia (or our modern Mardi Gras in New Orleans), with gifting, feasting, and mock defiance of authority.

**Jesse Klug (lighting tech)** helped us get our lighting system together. He graduates Columbia College Chicago in lighting design right about now.

**Ray Kurut (Fight Director)** – Recent stage work includes Oliver/Fight Director in *As You Like It* (Velvet Willies), Mohammed in *Cry Havoc* (Bailiwick Repertory), Romeo and Banquo in *First Folio* Shakespeare's outreach programs and was part of the ensemble in Steppenwolf's *Homebody/Kabul*. Ray received his SAFD certification while studying at Illinois State University where he assisted in combat classes and was Assistant Fight Director on "the Scottish Play".

**Sean Mallary (lighting design)** is a proud ensemble member of the Strawdog Theatre Company. He is happy to be helping out with Chase Park Theatre for the first time, and hopes to do some more involved design work with them in the future.

**Dan Marco (Sir Toby Belch)** has had some tragedy in his life recently, but you don't want to read about that! He has recently appeared with The Velvet Willies in *As You Like It*, with Oak Park Festival Theatre in *Romeo & Juliet*, *Othello* and *As You Like It*, and Open Door Repertory in *Guys & Dolls*. He holds a degree in Theater from Columbia College Chicago, and is a member of the SAFD.



**Richard Norwood (lighting consultant)**, a longtime member of Defiant Theatre, designed *A Clockwork Orange*, and more than a dozen other Defiant shows. Richy's designs include *Automobile Graveyard* for Trapdoor Theatre and *Without Subtitles* for Playwright's Center. He also designs for Zephyr Dance and holds staff positions at the Museum of Contemporary Art and Marriott's Lincolnshire Theatre.

**Lisa Joy Raffety (Olivia)**, originally from Milwaukee, WI, trained at the Professional Theater Training Program at DePaul University and ran off to NYC. Manhattan credits include Broadway's *Nine Girls* at the Kraine Theater, *Metamorphosis* at Theater for the New City, Madame Pampadour in *Masked Balls* at the Looking Glass Theater. Regional credits include Milwaukee Repertory Theater's *Don't Wait Until You See Me*, Nora in *Brighton Beach*



*The Miser*. He studied mind/body performance practices while attending the University of Texas, and taught "Humanities for the Performing Artist" at Columbia College Chicago. He has written, directed, and performed many original theater pieces, including *Umbrella Shamans* at the MCA's Spring Equinox festival, and the wildly successful *The Edwardian Mysteries* at the Performance Loft in 1998. He is delighted to be playing Shakespeare again alongside so many brilliant young actors.



Jeff Grygny

**Reina Hardy (Feste)** is a director and co-founder of The Viola Project ([www.violaproject.org](http://www.violaproject.org)), a Shakespeare performance workshop for girls ages 10-16. She is also a playwright whose works have been produced, read or feted at the following organizations: Breadline Theatre, Metropolis Theatre, Seanachai Theatre, the Side Project and Columbia University, NYC. Several of her monologues will be available in Smith and Kraus anthologies starting 2005. Reina was last seen on stage earlier this fall, as Venus with the Savoyaires.



**Ravi "Raja" Jayara (Curio, Officer)** has been in acting for 2 years now. I am from India but mainly grew up in Chicago. I am a very crazy and fun person that loves acting and hopes to make a career out of it. I love dancing and just hanging out when I can. I hope to learn a lot from this production and use it to make me a better actor.



**Megan Katherine (Viola)**, originally from Portland OR, came to Chicago for The Theatre School, DePaul University where she studied for two years. Megan has recently been on a year long hiatus in New Zealand where she was able to work a few film projects. Megan is ecstatic to be making her debut performance with Chase Park Theatre and has been excited to work in a Shakespearean piece ever since playing Helena in *A Midsummer Night's Dream* years ago. She'd like to thank her family and friends for all the various miles they have traveled to see her.



The idea was to release potentially destructive impulses of rebellion through harmless rituals. Special performances of plays were often a part of the festivities and some scholars believe that *Twelfth Night* was commissioned for such an occasion. To this day, in the Spanish speaking world, Twelfth Night (called Tres Reyes or Three Kings) is widely celebrated.

The Twelfth Night celebration involved a rite whereby the normal hierarchy and roles of household members were upset, or reversed – the servants and retainers “usurping” the masters’ roles. It was common to select a “Lord of Misrule”, and there was traditionally a Feast of Fools as well. Malvolio’s upstart behavior represents the Lord of Misrule, where all of the ordinary hierarchy is turned upside down.

Twelfth Night was originally celebrated on January 17, twelve days after Old Christmas. In 1752, a calendar change (from Julian to Gregorian) moved the festivities to January 5, which had been Christmas Eve in the old calendar. Twelfth Night marked the culmination of the twelve days of merry-making which constituted the Christmas season. Most of the traditions associated with Twelfth Night have little connection to Christianity, and have their roots in pre-Christian England.

During the evening’s festivities, a Twelfth Cake was served. Those who found a bean or pea baked into the cake would become King and Queen of the evening’s festivities (the Lord or Lady of Misrule). This tradition lives on today in New Orleans during Mardi Gras, where the King Cake is very much a living tradition. An enormous meal would follow, accompanied bywassailing (drinking hard cider), much singing and merriment. Morris Dancers or Mummers would provide the evening’s formal entertainment. Mummers would present a mime show, and Morris Dancers featured traditional figure-dancing, with elaborate costumes representing horses. In some communities the entertainment would include bonfires in the wheat fields and costume parades through the town. A successful Twelfth Night event would provide a total escape from the work-a-day world and the mid-winter doldrums.

Thanks to American Players Theatre, whose program notes and synopsis has been used in part and edited here.

## THE PLAYERS AND STAFF

**Dustin Ayers (Orsino)** is excited to be working with Karen Fort in his first production at Chase Park Theater. Dustin is a graduate from The Theater Conservatory at Roosevelt University, where his favorite roles included Jeff in *Suburbia*, Pentheus in *The Bacchae*, and Reverend Hale in *The Crucible*. Last season he worked with Borealis Theater Company, Ivanhoe Theater and Arts Lanes Productions, his favorite roles with them include Austin in *True West* and Lysander in *A Midsummer Night's Dream*. He was last seen as Fag in CityLit's Jeff Recommended *The Rivals*. Dustin would especially like to thank his wife, Jamie, for all her love and support.



**Vanessa Banks (marketing / public relations)**, though primarily an actress and writer, has done marketing and pr for Zebra Crossing Theatre and City Lit.

**Ravi Batista (Maria)** is very happy to make her Chicago debut at the Chase Park Theatre. Other favorite roles include Titania in *A Midsummer Night's Dream*, Zubaida Ula in *The Laramie Project*, and April in *Company*. She would like to thank her family and friends for their love and encouragement, and Karen for the opportunity.



**Fred Butzen (music director)** has played renaissance music with many productions over the past 20 years, including Chase Park's productions of "Romeo and Juliet" and "Much Ado About Nothing". At his day job, he programs telephone-routing applications for Vail Systems, a Chicago-area software company. He is also co-author of several books on computer programming, including "The Linux Network" and "The Linux Database", both published by IDG Books.

**Andrew Carl (Fabian)** is a graduate of Creighton University. He has appeared at Omaha Playhouse in the role of Bo Decker in *Bus Stop* and Nebraska Shakespeare Festival as Benedick in *Much Ado About Nothing*. Other favorite roles include the Elephant Man, Sebastian in *12<sup>th</sup> Night* at the Lied Center, and Bassanius in *Titus Andronicus* at UCCS Theatreworks. He's new to Chicago, and plays the sax.



**Steve Clark (scenic carpenter)** is a proud member of the Chicago theatre community and enjoyed working on *12<sup>th</sup> Night* at Chase Park. He is a founding member of Tantalus Theatre Group and has worked with Strawdog, Scrap Mettle Soul, and Bethel New Life Center.

**Jerry Crotty (Valentine, Officer, Priest)** is a proud graduate of Columbia College Chicago. He has been in several Chicago productions and is thrilled to be making his Shakespeare debut here at Chase Park Theatre. He would like to thank Karen Fort for the opportunity to share the stage with such a lovely and talented group of people. Jerry would also like to say thank you to his mom and dad. He hopes that you all enjoy the show, and he thanks all of you for coming to see it.



**Duane Davy (asst director, scenic designer)**: After short careers as a student (business, architecture and urban design) and as a pilot in the Air Force, Duane retired from his position as cartographer for the City of Chicago this past March. Thanks to Karen for a start in yet another "career".

**Karen Fort (Director - producer)** is a graduate of the Goodman School of Drama. Directing credits include *Hamlet*, *Summer Brave*, *The Tempest*, *The Madwoman of Chailot*, *Romeo and Juliet*, *Much Ado About Nothing*, *Oddkins*, *Sally and Marsha*, *Pastoral*, *Castanets*, and *Motherlove*. She has acted for Victory Gardens, Organic, Pheasant Run, St. Nicholas, Open Eye, taught at The Actor's Center, founded the Young Actor's Program of the Organic, and wrote for The Reader. She was recently recognized by the League of Chicago Theatres as a founding member of "the Class of '79".

**Keith Fort (roustabout, sound)** plays guitar real loud, and loves gardening. Recent accession to empty nester has left him wondering what the heck. Board member at Running with Scissors & Defiant, Organic, Jellyeye, Illustrated. Independent producer.

**Jeff Grygny (Sir Andrew Aguecheek)**, performed for twelve years at King Richard's Renaissance Fair, and directed the fantasy troupes *The College of Wizards* and *Elves of the Green World*. Jeff holds a Master's degree in theater from the U of Minnesota, where he wrote a one-act play about William Blake, and played Harpagon in Moliere's