A LONG DAY'S JOURNEY INTO TWELFTH NIGHT: THE CREATION AND PERFORMANCE OF OLIVIA IN SHAKESPEARE'S TWELFTH NIGHT

A Thesis

Presented in Partial Fulfillment of the Requirements for

the Degree of Master of Fine Arts in the

Graduate School of The Ohio State University

By

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* * * * *

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ABSTRACT

The following is a documentation of the process I undertook while preparing, rehearsing, and performing the role of Olivia in William Shakespeare's comedy *Twelfth Night or What you Will*. This document is divided into five chapters. Chapter One contains research done in order to play the role: researching the history of the play, reading different actress's approaches to playing the role and researching Kristin Linklater's voice techniques as they apply to playing a Shakespearean character. Chapter Two details the production circumstances. Chapter Three is made up of my scored script, my acting methodology and terminology. Chapter Four contains my production journal. This journal is my personal documentation of the production process, beginning with the assignment of my thesis role in April 2002 through the last performance of the show in November 2002. Chapter Five is a summary of the entire project. Appendices found at the end of the document include all promotional materials for the production. In this document I have given a description of the process that occurred during each phase of the creation and execution of this role.
ACKNOWLEDGEMENTS

I wish to thank my adviser and thesis committee chair, Bruce Hermann, for his support and direction while writing my thesis and while performing my thesis role in Twelfth Night. I also wish to thank my committee member and Twelfth Night director, Mo Ryan, for her generosity and guidance during this process. Her advice and encouragement were invaluable to me. I must also include my third committee member, Dr. Alan Woods, for his patience and input on my writing.

I am indebted to Mandy Fox for sharing her knowledge of Kristin Linklater’s vocal techniques and for the extra time she spent at rehearsals taking detailed notes and giving specific feedback. She also provided me with support, both vocally and emotionally, during the run of the show. She went above and beyond her duties as a professor and became a mentor, and for that, I am truly thankful.

I am especially grateful to my husband, David, for his unconditional and sustaining love. His, along with my parents’, long-distance encouragement has inspired me to continue pursuing my goals.

I also wish to thank Regina Rockensies for serving as my personal thesis editor and Katie Whitlock for her time spent on my Appendix. I also thank my class and cast-mates, Tarashai Lee and Donald Clark, for the camaraderie shared during this project and Tiffany Soule for her friendship, within and outside of Twelfth Night.
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CREATIVE PROJECTS

<p>| Actor, The Ohio State University | 2002 | Olivia | Twelfth Night |
| Actor, The Ohio State University | 2002 | Vi | The Memory of Water |
| Actor, The Ohio State University | 2002 | Jane | The Shoemaker’s Holiday |
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| Actor, PCPA Theatrefest | 2000 | Principle | The Circuit |
| Actor, PCPA Theatrefest | 1999 | Godmother | Cinderella |</p>
<table>
<thead>
<tr>
<th>Year</th>
<th>Role/Production Name</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1999</td>
<td>Judge Jody</td>
<td>The True Story of the Three Little Pigs</td>
</tr>
<tr>
<td>1999</td>
<td>Teresa Salaeri</td>
<td>Amadeus</td>
</tr>
<tr>
<td>1999</td>
<td>Ensemble (US)Carrie Pipperidge</td>
<td>Carousel</td>
</tr>
<tr>
<td>1998</td>
<td>Apple Tree/Ensemble (US) Glenda/Aunt Em</td>
<td>The Wizard of Oz</td>
</tr>
<tr>
<td>1998</td>
<td>Snow White</td>
<td>Snow White and the Seven Dwarfs</td>
</tr>
<tr>
<td>1997</td>
<td>Barbara</td>
<td>Run For Your Wife</td>
</tr>
<tr>
<td>1996</td>
<td>One-woman show: Senior Project</td>
<td>The Search for Signs of Intelligent Life in the Universe</td>
</tr>
<tr>
<td>1996</td>
<td>The Baker’s Wife</td>
<td>Into The Woods</td>
</tr>
<tr>
<td>1996</td>
<td>Ester</td>
<td>To Gillian on her 37th Birthday</td>
</tr>
<tr>
<td>1995</td>
<td>Ms. Drudge</td>
<td>The Real Inspector Hound</td>
</tr>
<tr>
<td>1995</td>
<td>Police Officer</td>
<td>J.B.</td>
</tr>
<tr>
<td>1995</td>
<td>Clarice</td>
<td>Steel Magnolias</td>
</tr>
<tr>
<td>1994</td>
<td>Sophie</td>
<td>Becoming Memories</td>
</tr>
<tr>
<td>1994</td>
<td>Madame Pace</td>
<td>Six Characters in Search of an Author</td>
</tr>
<tr>
<td>1993</td>
<td>Lady Caroline</td>
<td>Dear Brutus</td>
</tr>
<tr>
<td>1992</td>
<td>Principle</td>
<td>Wee Little Wigwams</td>
</tr>
<tr>
<td>1996</td>
<td>Scenic Shop Crew Head, Samford University</td>
<td>Into the Woods</td>
</tr>
<tr>
<td>1995</td>
<td>Lighting Crew Head/Board Operator, Samford University</td>
<td>The Night Throu</td>
</tr>
<tr>
<td>1994</td>
<td></td>
<td>Spent in Jail</td>
</tr>
<tr>
<td>1993</td>
<td>Assistant Director, Samford University</td>
<td>Joseph and the Amazing Technicolor Dreamcoat</td>
</tr>
<tr>
<td>1992</td>
<td>Assistant Stage Manager, Samford university</td>
<td>Kiss Me Kate</td>
</tr>
</tbody>
</table>

**FIELD OF STUDY**

Major Field: Theatre
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abstract</td>
<td>ii</td>
</tr>
<tr>
<td>Acknowledgements</td>
<td>iii</td>
</tr>
<tr>
<td>Vita</td>
<td>iv</td>
</tr>
<tr>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td><strong>Chapters:</strong></td>
<td></td>
</tr>
<tr>
<td>1. Research</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>1.1 Shakespeare and Elizabethan times</td>
</tr>
<tr>
<td></td>
<td>1.2 Production history of <em>Twelfth Night</em></td>
</tr>
<tr>
<td></td>
<td>1.3 The role of Olivia</td>
</tr>
<tr>
<td></td>
<td>1.4 Kristin Linklater and her vocal method</td>
</tr>
<tr>
<td></td>
<td>1.5 Chapter summary</td>
</tr>
<tr>
<td>2. Production circumstances</td>
<td>31</td>
</tr>
<tr>
<td>3. The script</td>
<td>35</td>
</tr>
<tr>
<td></td>
<td>3.1 Acting methodology</td>
</tr>
<tr>
<td></td>
<td>3.2 Script analysis</td>
</tr>
<tr>
<td></td>
<td>3.3 Scored script</td>
</tr>
</tbody>
</table>
3.4 Glossary of terms ....................................................................................87
3.5 Chapter summary ....................................................................................89
4. Rehearsal and performance log .................................................................90
  4.1 Rehearsal and performance journal ...................................................90
  4.2 Rehearsal and performance schedule ..............................................141
  4.3 Chapter summary ..............................................................................145
5. Evaluation and conclusion .......................................................................146

Appendices:
 Appendix A ..................................................................................................151
 Appendix B ...............................................................................................155
 Appendix C ...............................................................................................157
 Appendix D ...............................................................................................166
 Appendix E ...............................................................................................171
 Bibliography .............................................................................................173
INTRODUCTION

This thesis is a documentation of my process of researching, creating, and performing the role of Olivia in Twelfth Night Or What You Will by William Shakespeare. Ohio State faculty member Maureen Ryan, as part of the Ohio State University Department of Theatre’s 2002-2003 season, directed this production. It was presented in Bowen Theatre located in the Drake Performance and Events Center, November 6-24, 2002.

Twelfth Night was not the final production I participated in at the Ohio State University, but it was the culmination of my academic training. Olivia was a unique challenge for me as an actress because of the high emotional nature of her character. These emotional requirements called on all of my skills training, acting, movement, and especially voice. This emotional and vocal challenge made this the perfect thesis role for me.

My first memorable acting role was as one of the ensemble members in a high school production of 42nd Street when I was in the ninth grade. My roles did expand through the next three years of school at Battle Ground Academy, but we only produced one show per year, which left me craving more time on stage. I chose to attend Samford University in Birmingham, Alabama, when I received an acting scholarship. Four years of amazing quality shows and challenging roles ensued.
Samford was a small liberal arts Southern Baptist college whose theatre department had an excellent reputation for quality productions and a small number of theatre majors per faculty member. For four years I studied theatre where I was well mentored and made many close friendships. I graduated with my Bachelor of Arts degree in theatre in 1996. Three months later I was married to my college sweetheart and we moved to the central coast of California. I took a job as a personal nanny but I missed being in theatre so I go to know some of the people in the local civic theatre and was cast in a show. While rehearsing for this show, the director encouraged me to audition for the Equity theatre-training program in town, The Pacific Conservatory for the Performing Arts or PCPA Theatrefest. I investigated the program and realized the two-year professional training program would be the perfect stepping-stone between my undergraduate work and attending graduate school.

After two grueling mass auditions starting with over 2,000 applicants, I was chosen to be a part of the twenty-five students to make up the class of 1999. For two years I studied under Equity actors in the classroom as well as on the professional stage. I was, for the first time, taught and encouraged to sing and I learned to love it. When I graduated in 1999, I was asked to return for another year as an acting intern. This was the first time in the history of PCPA that they asked an actor to join the intern program the year after graduation. I was honored. I spent the next year playing the best roles of my life in an Equity company and acting in two touring children's productions, which opened my eyes and heart to the importance of children's theatre. It was during this year I was encouraged by a close friend in the business that my next step should be graduate school. I also learned that my husband was being transferred to Ohio so I decided to
audition for the MFA program at the Ohio State University. Several of my instructors at PCPA graduated from the MFA program at the University of California, Irvine and were classmates with the voice professor at Ohio State, Phil Thompson. I respected these instructors and knew their training was excellent, therefore I knew Phil was a future professor I could respect and his teaching would be in the vein I had been studying for the past two years. It was so relaxing to audition for him, knowing he knew and respected so many people on my resume. I was accepted into the program a week later.

I have since spent the last three years here at Ohio State University in the MFA program refining my skills in acting, voice, movement, and even teaching. My thesis project provided me the opportunity to reflect on and directly apply the training I have acquired over my lifetime and especially here at Ohio State. My work in *Twelfth Night* was most assuredly a culmination of my graduate studies and a personal milestone in my career in both academic and professional theatre.

The central problem I explored in my thesis project was the use of the Linklater vocal technique, primarily *Freeing Shakespeare’s Voice*, to delve honestly and truthfully into the emotional world that Olivia lives out on the stage. To even remotely understand the characters in *Twelfth Night*, I had to understand the crazy, haphazard, passion-filled, emotional world that Illyria is and why. Through my research I discovered that the Elizabethans lived in a world that was literally in touch with their emotions, unlike our society today. In creating the role of Olivia, it was essential to find the emotional arc of each scene. This was the only way to be able to assess her complete emotional journey; by knowing her so well as to be able to identify what in the scene triggers her to change so drastically from one moment to the next.
The bulk of my research was dedicated to analyzing Kristin Linklater’s approach to actor vocal training. I spent the summer of 2002 reading her two books. The first is *Freeing the Natural Voice*, which Linklater considers the cornerstone to the use of one’s voice on stage. The second is *Freeing Shakespeare’s Voice*, which, by nature of its name, is more specifically geared toward acting and speaking Shakespeare’s texts on stage. I also used the exercises in these books with Olivia’s text in order to start to process all of the skills Linklater suggests an actor needs to possess when tackling Shakespearean text. Through this process I hoped to achieve a foundation of knowledge to head into the rehearsal process with. It also gave me a much deeper and fuller understanding of who Olivia is and how she can act the ways she does.

This thesis is divided into five chapters. Chapter One details the research I did for the role: reading and watching some of Shakespeare’s other works, researching Elizabethan England and its theatre at the time he wrote *Twelfth Night*, and researching Shakespeare’s life. I also researched the character of Olivia, along with the production history of *Twelfth Night*. And, finally I performed research on Kristin Linklater and her voice methods. Chapter Two gives the details of the production circumstances. Chapter Three holds my scored script, an explanation of my acting methodology, and definitions of acting terminology used within the scored script and methodology sections. Chapter Four contains my account of the production process, beginning with the assignment of my thesis role of Olivia up through the closing night of the run of the show. Chapter Five is a summary of the entire project, its challenges and its rewards. Appendices at the close of the document include the promotional materials for *Twelfth Night*, reviews of the production, and other documentary and support materials.
CHAPTER 1

RESEARCH

This first chapter is comprised of my research and is divided into four sections. The first section contains historical information on William Shakespeare and his times. The second section is documentation of the historically renowned productions of *Twelfth Night*. In the third section I provide detailed character research as it applies to the creation and portrayal of the role of Olivia. The final section is background information on Kristin Linklater and thorough explanation of her method of voice and speech training for the actor.

1.1

The first record the world has of William Shakespeare is the date of his baptism, April 26, 1564 at the Church of the Holy Trinity in Stratford-on-Avon, eldest son of eight children to John Shakespeare and Mary Arden. His father, by trade was a leather worker, who became one of Stratford’s most prominent citizens, serving as a burgess (member of the town council), magistrate and also bailiff or mayor for a short time when William was a baby. His mother was from a fairly wealthy family, which aided in the Shakespeare family climbing the social and political ladder.
It is assumed that William began his education at the local grammar school because in those days he was entitled to free tuition being that he was the son of a burgess. He did not go on to study in a university, so he was not regarded as a man of learning within his own society.

On November 28, 1582 William Shakespeare married Anne Hathaway, a farmer’s daughter from Stratford-Upon-Avon, when Anne was twenty-six years old and William was only eighteen. Susanna, their first daughter, was baptised on May 26, 1582. A set of twins, Hamnet and Judith, were born two years later; Hamnet only lived to age eleven and there is no record found on the cause of his death. Between 1585 and 1592 no records of William Shakespeare have been found and this period of his life is usually referred to as “The Lost Years”. Some scholars have speculated that he either became a schoolteacher or a butcher’s apprentice during these years.

William Shakespeare resurfaced in London in 1592. He had established himself as a playwright and an actor. Shakespeare’s acting company, initially named the Lord Chamberlain’s Men and became The King’s Men in 1603 when James I took the throne, was comprised of all males. Young men or boys played the women’s roles except for older women characters, especially the comic roles, which would have been played by adult men. Historians are uncertain of the exact number of members in the company, but the largest number on record is twenty-five, so obviously roles were often doubled. In The King’s Men the number of shareholders, or permanent members, was between ten and twelve at all times, and the rest of the members were on a per-show-hiring basis. Sometimes a company would have a permanent playwright as a shareholder, but otherwise the shareholders would buy scripts and then the scripts became their property.
to do with as they wished, usually revising them as they declined in popularity. Actors
would not receive copies of the full scripts, but would be given “sides” which were
comprised of that particular actor’s lines plus the cue lines preceding his spoken lines, his
entrances and exits. The playwright was usually present for rehearsals and was able to
help tailor his writings to the actors he was writing for.

It is documented in theatre records from 1636, that date back to 1606, that
performances were given on approximately 214 days of the year. The company worked
in repertory, meaning that they had two to three plays running at one playhouse at one
time and added plays every two and a half to three weeks. For example, the comedy
would play Monday, Wednesday, and Friday while the history or drama ran Tuesday,
Thursday, and Saturday, leaving Sunday for the church. But a company’s active
repertory included about forty-five plays; this means that one actor had between twenty-
five and thirty scripts in his mind at once, not to mention the different number of
characters he was playing in each. Therefore the actor’s memorization and retention
skills had to be excellent to fulfill his basic job requirements.

The members of The King’s Men, became the best known of the companies in the
Elizabethan era because Shakespeare was among the shareholders and a fellow player.
The leading actor in the company was Richard Burbage, who created such roles as
Richard III, Hamlet, Lear, and Othello, and is known to this day to be the greatest actor
of his time. Theatre historian Oscar Brockett says that the style of acting of the
Elizabethan performer can only be guessed at. Some scholars describe it as ‘formal’
while others label it ‘realistic’. The formal style opinion arrives from the known facts
that men played the female roles, the non-realistic nature of the plays themselves, and the
“conventionalized” staging and sets. The argument for the realistic style of acting include Shakespeare’s own ideas on acting, as expressed in Hamlet in the “advice to the players,” historical documentation of Burbage’s characterizations, the proximity of the audience to the actors on the stage, and Shakespeare’s truthful writing, especially on the human condition. According to many accounts, the actors were able to move the audiences with the “power and truth of their playing.” But this doesn’t reveal much about the style that was acceptable in Elizabethan times, so the most one can say is that the more talented actors were cast in the most emotionally demanding roles.

Shakespeare’s plays do show that he was well versed in Latin and French along with a minimal knowledge of several other foreign languages. He also had an immense knowledge of history, both ancient and modern, and was obviously well read in literary fiction and poetry of both periods as well. But he is better known for his wealth of general information.

His frame of reference is so far-ranging, and he is so concretely versed in the tricks of so many trades, that lawyers have written to prove he was trained in law, sailors about his expert seamanship, naturalists upon his botanizing, and so on through the professions. If this be paradox, it is resolved by Fielding’s remark that Shakespeare was “learned in human nature.” So far as education has genuine meaning, he must be viewed as a genuinely educated man. (Riverside, 4)

A typical Shakespearean play proceeds as follows: characters and situations are established clearly in the opening scenes and the action then develops from this exposition. A number of plots are interwoven, usually beginning independently and then running into and through each other as the denouement draws near, so that the resolution of one leads to that of the others (Brockett, 160).

As Oscar Brockett points out in his History of the Theatre, no playwright uses language as productively as Shakespeare did. His use of poetic and figurative dialogue
not only induces precise emotions, moods, and ideas, it establishes a "network of complex associations and connotations that transcends the immediate dramatic situation". Shakespeare wrote in both prose and poetry. Those actors studying Shakespeare must be aware of the reasons for the two styles (see 1.4) and his use of iambic pentameter in his poetry. Shakespeare uses iambic pentameter as a base for his verse and then strays from it usually for specific dramatic reasons, such as high emotion, or unstable situations. He chose to write in this form since the basic rhythm of the English language was and is iambic, meaning a weakly stressed syllable followed by a strongly stressed syllable or de-DUM, because, "by the end of the sixteenth century, the development of prosody ("the art or science of versification") had determined five to six the most satisfying number of iambic feet per line for English dramatic, or heroic, verse" (Linklater, 122). So one foot of iambic pentameter sounds like this: de-Dum, de-Dum, de-Dum, de-Dum, de-DUM or i Wish you'd Take me With you To the Beach or, in Shakespeare's own words, since Brass nor Stone nor Earth nor Boundless Sea.... Therefore the rhythm of the language is in place to assist the actor speaking, not hinder him/her.

No discussion of Elizabethan language should be complete without a referral to the Elizabethan experience of the "human being as a microcosmic model of the cosmos, because that experience was indivisible from the Elizabethan process of thinking and speaking" (Linklater, 57). While the thought of words and ideas being intricately woven into one's organic and bodily functioning may be foreign to the actor in 2002, for Elizabethans it was implicit. They believed that every part of a human's body corresponded to its equivalent in nature, meaning that, for the Elizabethans each organ of the body contained different "humors." They thought the main humors were the bodily
fluids blood, phlegm, yellow bile (choler), and melancholy (black bile). These humors corresponded to the elements earth, air, fire, and water. Blood corresponded with fire and it resided in the liver, phlegm corresponded with air and it lived in the lungs, yellow bile was earth and it lived in the gall, and melancholy was water and it resided in the bile. So the balance or imbalance of these four humors determined a person’s mental health. In today’s day and age these physical terms are merely symbols, a turn of phrase: “I don’t have the heart to do it” or “It takes guts to do it.” For Elizabethans, speaking these phrases meant feeling the physical effect as well. For the present day actor it is imperative to have this knowledge. “All sorts of acting choices open up when a decision not to treat as metaphor any reference to an organ of the body is accompanied by the experience of thought and word in the organ itself” (Linklater, 58).

The first permanent theatre building in London was the Red Lion, built in 1567 by John Brayne. But the most significant permanent theatre was the second one, built by Brayne’s brother-in-law James Burbage, a prominent shareholder and eventual owner of Shakespeare’s company, in 1576 called The Theatre. It was built just northeast of the cities limits to avoid the city laws that often forbid performances within the city itself. The theatre most associated with Shakespeare and his plays and company is The Globe, built 1599-1613 and 1614-1644. It was a round structure that surrounded a playing area in such a way as to accommodate a large number of paying spectators. It had a bit of roof over the galleries, where the seats were, and over a part of the stage so everyone was exposed to the current weather conditions to an extent. In the center was the “yard” or the “pit” that historians believe was sloped toward the stage. This aided in seeing the action of the play that played four to six feet higher than the yard. This area is where the
“groundlings” stood for performances. Groundlings were the common, lower class Elizabethan citizen who couldn't afford a seat, and almost certainly drank, ate and socialized during the performances, occasionally heckling the actors, if only because they were drunk. This was just one more challenge faced by the actors. The performances began at two o'clock p.m. and lasted for two to three hours, so no lighting effects were or could be used. However, the use of music/song and sound effects is documented especially within Shakespeare's own scripts. Many theatres had orchestras comprised of six instrumentalists plus the trumpeters and drummers who added sounds to battle scenes and announced the arrival of royalty, not to mention the start of each show and the occasional accompaniment to a scene.

According to his burial monument, Shakespeare died on April 23, 1616, and this day is also celebrated as his birthday. Shakespeare is credited with the writing of thirty-eight plays, some of which were taken from other sources or were partly written by other people but re-worked them to make them singularly his own creations. Shakespeare’s first play(s), Henry VI, parts 2 and 3 is/are dated 1590-1591 and his last known plays, Henry VIII and Two Noble Kinsmen are placed at 1612-1613 with Twelfth Night or What You Will falling almost exactly in the middle of his career. It is the only one of his plays given an alternative title. The word “will” meant for Elizabethans what in modern terms would be “wish” or “inclination,” and that’s what Shakespeare meant for his audiences to take from it...what they wanted to.

1.2

Scholars agree that the first performance of Twelfth Night is documented in a diary kept by John Manningham when he was studying law at the Middle Temple and
this diary entry dates the show in February of 1601, which is 1602 by the present day way we count the years. It was presented at a feast held for the students. Manningham’s entry reads as follows:

At our feast wee had a play called Twelue night or what you will/. /much like the comedy of errors / or Menechmi in Plautus / but most like and neere to that in Italian called Inganni / / a good practise in it to make the steward beleue his Lady widdowe was in Loue wth him by counterfayting a lett / as from his Lady in generall tearmes / telling him what shee liked best in him / and prescribing his gesture in smiling his apparraile /&c/. And then when he came to practise making him beleue they tooke him to be mad / : /

Although this is not precisely the way the plot works out, there is no question that this is indeed Twelfth Night that he was writing about. Manningham did not, however, mention it was the first time this play had ever been performed, so most scholars agree that probably wasn’t. But this is the first recorded documentation of the play, therefore Twelfth Night is given the birthdate of 1602 (48).

Manninham’s reference to both Menaechmi and what he probably meant to write as G’Ingannati suggests that Shakespeare had read them and borrowed some of the main themes and plot ideas and that the play had been around long enough for well-educated students to be talking about its possible sources (Lothan xxvi - xxviii). But the Malvolio-Toby-Maria-Aguecheek-Feste-Fabian plot is one hundred percent Shakespeare’s brainchild.

The next performances of Twelfth Night we have accounts of are performances by the King’s Men, which took place on 6 April 1618 and on 2 February 1623, under the title Malvolio. After the theatre closings during the Restoration, Twelfth Night was produced consistently from 1661 to 1703. It wasn’t produced again until 1741 and continued to run on a regular basis until 1820. Since then it’s run regularly and had many
different versions created, many being musical versions that included songs for, apart from those Shakespeare wrote for Feste to sing, Olivia, Sebastian and, of course, Viola. The most recent musical "version" was an off-Broadway production of a new musical entitled Illyria, book, lyrics, and music by Peter Mills, directed by Cara Reichel and with musical direction by Daniel Feyer. Illyria was first performed in 1996 at the Georgia Shakespeare festival, and after great success there moved to the Hudson Guild Theatre in New York and was performed by the Prospect Theatre Company, April 12 – 28, 2002 where it received smashing reviews and a very short run.

Since the 1800s there have been thousands of productions of Twelfth Night, so it is impossible to include them all. Here they have been narrowed down to some of the most historic in the past twenty years and the most recent productions in our local community of Columbus, Ohio and the vicinity.

In the 1950s there were two historic productions in London, one at the Old Vic and one by the famous Shakespeare Memorial Theatre. John Gielgud directed the Shakespeare Memorial Theatre production in 1955. It starred Laurence Olivier as Malvolio and Vivian Leigh as Viola, who were praised more than the over-all production. In 1958 Peter Hall produced Twelfth Night with a darker view of the script. The most controversial aspect of Hall's production was his casting of Geraldine McEwan as Olivia. She was a "bombshell" and was reviewed by J.C. Trewin as follows: "The susceptible poseuse...has needed a candid performance...This pouting doll, this gawky, giggling coquette with the voice that cackles and squeaks...The verse is utterly lost...(but) Olivia needed this exposure"
(Birmingham Post, 23 April 1958). Most patrons, however, were not ready for this modern, sensual woman.

In 1966, the most memorable production recorded was directed by Clifford Williams. He cast Diana Rigg, the star of the popular television show The Avengers, as Viola. And in 1969, the esteemed Shakespearean director, John Barton created an acclaimed production designed by Christopher Morley, that “achieved a unity" that many past shows had lacked. “Barton and Morley had managed a unique combination of the nostalgically ‘historical’ and the generally ‘poetic’...A production of heart rather than sex or sensuality” (Gay 31). Barton cast Judi Dench as Viola, who was praised by reviewers for her “sunniness” and her “untarnished freshness.” “She is never just a jaunty boy, she is desperately vulnerable and there are tremendous areas of great sadness in her although she is the catalyst in the play” was Dench’s own assessment of the part and all the reviews agreed. This production ran in rep for several years, ending in the early 1970s. In 1979-1980 the Royal Shakespeare Company put on a production directed by Terry Hands that was quite contemporary for its time. Hands was one of the first directors to insist on the characters “problematic” sexuality and it was not ignored by the critics:

In Illyria love is a sudden and alarming affliction, a variety of gradular fever.... Antonio seems much more than ordinarily besotted with Sebastian, and Gareth Thomas’s Orsino is not the usual droopy musicophile but a grizzled gentleman-pirate dangerously likely to succumb to his unpredictable impulses and cut a throat or two. (Benedict Nightingale, New Statesman, 22 June 1979)

Olivia’s obvious sexual frustration was pushing the envelope at this time in Twelfth Night history and set the tone for the entire production.
Next on the time line of historic productions is John Caird’s production in 1983. It was thought to be very contemporary in its approach to the “hopeless love” that abounds in Illyria; the “energy of desire that fuels the desire has been oppressed and dissipated. It was turned into a play about a group of exiles who can support anything except reality – the reality being, presumably, the contemporary failure of romantic love” (Gay 42). Mr. Caird cast Zoe Wanamaker as Viola who was reviewed to have played the “sad truth of Viola’s experience” (Sunday Times, 24 April 1983) and that she (Wanamaker) was placed “at a disadvantage in a show that reserves its main sympathies for the losers” (The Times, 21 April 1983).

In 1998, we here in America were graced with a production of Twelfth Night at Lincoln Center in honor of its thirtieth Anniversary Gala Celebration. It was directed by Nicholas Hytner and starred Helen Hunt as Viola, Kira Sedgwick as Olivia, and Paul Rudd as Orsino, all recognizable television and film actors. It was a very well conceived ensemble piece and, although the verse wasn’t always at the forefront, the meaning or the clarity of the text was and sense was made of every scene. It was also a visual feast, having usable pools of water all over the stage and in the second act, creating an actual rainstorm on stage. The rainstorm alone received a standing ovation. And The Public Theatre/New York Shakespeare Festival created the most recent noteworthy production of Twelfth Night this past summer [2002] for their Shakespeare in Central Park series that is performed annually. It was directed by Brian Kulick and ran from June 25 through August 11. It starred young film actress Julia Stiles as Viola, who was not reviewed favorably for her portrayal and Kristin Johnston as Maria, who was reviewed quite well for her work.
In and around Columbus, *Twelfth Night* has been produced twice in the past year and a half. The first was in the summer of 2001, taken on by the Actor’s Theatre of Columbus, directed by Noel Koran. Two Ohio State theatre students were cast in the show: Carie DeVito, a second year MFA candidate in acting at the time, played the role of Maria and Colin Sweet, an undergraduate student, played Sebastian. It ran from June 15 through July 8 and was presented outside in Schiller Park and received mediocre reviews. The second was this past summer, 2002, at the outdoor drama, *Tecumseh!* in Chillicothe, Ohio. The famous outdoor drama employed thirty of its regular actors to perform three shows of *Twelfth Night* July 21, August 4 and 18 in the Sugarloaf Amphitheatre. This production was well received by several critics, especially the humorous secondary plot involving Sir Toby, Maria, Fabian and Sir Andrew Aguecheek.

Of course, there have been hundreds of thousands of productions of Shakespeare’s most beloved comedy, but those included here are recorded as historic and memorable, if not for the quality of the show itself, for those acting in the various productions who were able to bring these larger than life characters to realization.

1.3

“O when mine Eyes did see Olivia first,
Me thought she purg’d the Air of Pestilence;” (lines 18-19)

This is the first description the audience hears of Olivia. Quite a tall order to fill by any actress. But Orsino continues:

That instant was I turned into a hart;
And my desires, like fell and cruel hound,
E’er since pursue me. (Lines 20-23)


“This woman is benevolent enough to destroy disease in the air we breathe, but she also
provokes a chase to the death – in fact violence within oneself, because at the sight of her
he [Orsino] was divided into two, his own hunter and quarry” (37). Throughout the play,
there is reference after reference to her extraordinary beauty, but little is spoken by other
characters of her manner. But that, the audience soon realizes is because she wears who
she is on her sleeve; she hides nothing from them.

We are told in the first two scenes that Olivia is in mourning for her dead brother,
who died only one year after her father. She is in such grief that she has vowed to mourn
for seven years, keeping herself away from society all the while. It is revealed that when
Olivia makes a decision, sometimes the decision is made in haste, and when she does
make a decision, she is extreme and passionate in her follow through. She explains when
she falls in love with Cesario, “people are frequently driven by feelings and desires they
do not understand” (Scott, 13). Perhaps too, she is overwhelmed by the responsibility left
to her in her brother’s absence. Being a Countess, she would have been taken care of
under the rule of her father and then her brother, a Count. When he died, he left her,
quite suddenly, in charge of a full household with numerous property holdings and lands
to manage and much wealth that also had to be carefully looked after and the power of
life and death, at least over Feste. It is possible she found this to be too much to deal with
on top of coping with the death of her brother and her father, and so felt pressured to
make extreme choices.

Her rash nature is but one way she resembles Orsino. She and Orsino seem to be
the perfect match. Like the Duke, she is attractive, wealthy and of noble birth. She rules
her household with a firm but kind hand. But her steadfast refusal of Orsino’s love is
equal to his determination to woo her. Why can she not love the man who is best suited
for her in birth as well as being so similar? That seems to be the reason; there is no sport in it, no passion but that of persistence. And that is what Olivia seeks, a rule-breaker, a challenge. This is why Olivia even allows Cesario to be admitted. Her curiosity is peaked when Malvolio describes the saucy servant at her gate. And after Cesario enters and is a bit of a spitfire, Olivia is entranced. "Viola is alive at every nuance, fights back at every turn, and her bravado and cheek cut through convention. She is rude. What a relief for Olivia, a distraction from her mourning and Sir Toby’s tiresome behavior. Until Viola appears it is only Feste, the other outsider, who can distract her" (Fielding, 17). Viola is full of life in this household of mourning and this brings life back into Olivia, even to the point of playfulness.

But, unlike Orsino, Olivia pursues the one she loves personally and directly. She knows that it is foolish, lacking in dignity and unwise, but she continues and never gives up hope that it may come to fruition. A good example is this short exchange:

Olivia: ...a Cypress, not a Bosom
         Hides my Heart. So let me hear you speak.
Viola: I pity you.
Olivia: That’s a Degree to Love. (130-132)

Olivia is willing to be pitied if it gets her in the thoughts of Cesario.

Olivia is compassionate. She stands up for both Feste and Malvolio in Act I, scene 5 when they begin to argue and will not allow either of them to make fun of the other. She takes care of Sir Toby, although his rude ways and annoying habits must offend her high sensibilities. She feels genuinely sorry for Malvolio in Act V, when he returns from the dark house, having been "most notoriously abused" by Sir Toby, Fabian, Maria, and Feste. But her compassion does not get in the way of her quick wit and thinking, verbally sparing with both Feste and Cesario. She is also a good judge of
character. She knows and confronts Malvolio with the fact that he is “sick of self-love.” She realizes her uncle, Sir Toby, is a drunk and has him looked after when he’s been on a binge. She even assesses Orsino correctly; she says that he is “wealthy, noble, smart, and even brave, and that his only problem is that he insists that he loves a lady who will not have him” (Scott, 13).

So why does such an intelligent and shrewd woman make such a terrible error when she falls in love? At the end of Act I, scene 5, Olivia says she does not know the reason herself. Some critics believe it is her impulsiveness - Cesario does make a strong impression on Olivia when they first meet. So does Olivia immediately give him her heart? Other critics see it as Viola’s impassioned plea for Olivia’s love on Orsino’s behalf, or the ‘willow cabin’ speech, that wins Olivia on the spot, but for the deliverer of the speech and not the sender of the message. Can it be some of both? Whatever Olivia’s motivation may be, “her behavior helps to make clear that love can make otherwise rational people act in an irrational fashion” (Scott, 13-14).

Many notable women have portrayed Olivia over the years, so as in section 1.2, the women included here will be from the most notable shows of the past fifty years. The earliest covered here is from the John Gielgud production in 1955. Most reviewers commented favorably and approvingly on the warm ‘femininity’ of Maxine Audley’s Olivia, saying she was mature and of good sense. She was also quite a bit older than Olivia is usually cast in today’s theatre.

Gielgud and his actress were simply following tradition: Trewin and Sprague point out that Olivia ‘used to be a stately Countess.’ One of their reasons was the average age of the leading actress. It was a more mature theatre world than today’s, and Olivia could never have been allotted to the company’s ingénue. (Gay, 21)
Peter Hall’s production in 1958 and revived in 1960, was specifically controversial for Hall’s direction of Geraldine McEwan as Olivia. In most reviews of Twelfth Night the role of Olivia rarely gets a mention, but Hall wanted to change that, and he did by the sexualizing of Olivia. Ms. McEwan put a “bombshell under her role, to the delight of the more open-minded critics”. J.C. Trewin wrote:

The susceptible poseuse...has needed a candid performance...This pouting doll, this gawky, giggling coquette with the voice that squeaks...[T]he verse is lost...[but] Olivia needed this exposure. (Birmingham Post, 23 April 1958)

It was a very modern conception of Olivia, and some audience members welcomed it and others did not. Some reviewers thought it to be out of kilter with a style that was otherwise darkly beautiful and nostalgic. In 1966, Estelle Kohler was noted for her Olivia’s similarity to McEwan’s interpretation, in Clifford Williams’ production starring Diana Rigg as Viola.

The next notable production was directed by John Barton in 1969. It was a production of heart rather than sexuality. Lisa Harrow played Olivia and was noted to be very young and according to Ronald Bryden of the Observer Olivia found Viola/Cesario, played by Judi Dench, attractive because she/he had “none of the adult danger and urgency of sex” (24 August 1969).

By the 1970’s women’s lib had become quite popular and it was reflected in the way Kate Nicholls played Oliva in the Royal Shakespeare Company’s production directed by Terry Hands. She was described by the Daily Telegraph as a “tall jolly-hockey-sticks-type, flirtatiously rubs up against Malvolio...and proceeds to astonish Cesario-Viola with the physical frankness of her unruly emotions...leaping at her, cuddling her, and pursuing her pellmell through the garden” (14 June 1979).
Deborah Findlay portrayed Olivia in 1987 in a London production directed by Bill Alexander and was harshly reviewed for being too un-sexual. Oh, how times change. She was said to have lacked interest in Cesario and was perpetually melancholy. But Kira Sedgwick’s Olivia in the Lincoln Center production in 1998 was completely the opposite. She was goofy, giddy and she and Cesario (Helen Hunt) even had a passionate, albeit humorous, kiss. She had so little melancholy it was hard to remember at times, that she was still grieving for her brother.

The result of all of the research makes apparent that no two actresses will play Olivia with the same approach to the role, nor will any two scholars agree on the how’s and why’s behind her textual character make-up. Since the role of Olivia has no set tradition in the playing of the role, it leaves the role open to personal interpretation and, as long as one honors the text and does not try to please everyone, it is hard to go wrong.

1.4

Born in Scotland in 1936, Kristin Linklater, the current Chairperson of Columbia University’s Theatre program and former co-director of the Company of Women, developed her approach to actor voice and speech training from a method she studied from her mentor, Iris Warren. Kristin met and worked with Iris at the London Academy of Music and Dramatic Art (LAMDA). Until she met Kristin, Iris had refused to allow anyone else to work on students’ voices, or to train an assistant or successor. But Warren was impressed with Linklater’s natural abilities and how easily Linklater took to Warren’s training and therefore decided to accept her as an assistant in her classes. Iris gave her little help, saying, “I don’t want her to be a carbon copy of me. She must find it out for herself, as I’ve done.” And that is exactly what Kristin has done, expanding the
work from her own experience, systematizing it and producing two books, *Freeing the Natural Voice* and *Freeing Shakespeare’s Voice*.

Ms. Warren developed her method of teaching by combining two major influences on actor training in the 1930s: Elsie Fogerty’s method of speech training based on the physical mechanics of the voice and F. Matthias Alexander’s body posture and awareness (and therefore tools for physical re-conditioning) discoveries, which have been an integral part of voice and speech training ever since. Iris is known for being the first to address the problem of actors training their voices when expressing heightened emotions, “not by dealing directly with the suffering voice but by unblocking the emotions,” shifting the focus from the physical to the internal and psychological in order to free the actor *through* his voice (Linklater 3). In 1951 Iris joined the LAMDA faculty which enabled her to bring her revolutionary vocal training system to the attention of major theatres all over London which were themselves developing methods of training actors to use their bodies as sensitive, integrated, creative instruments. It was perfect timing.

Kristin began working with Iris in 1952, when she entered LAMDA as a student. In 1957 Kristin was asked to return as a student-teacher of voice under the direction of Ms. Warren and she did so for six years, when Kristin made the decision to move to America and open her own private voice studio. Her matured approach to training the actor’s voice was the perfect match for the American preferred method of Stanislavski based acting; meaning actors were trained to explore the psychological and emotional life in a character, working form the inside outwards. She also continued her own personal training in the New York University Theatre Program studying under acting teacher Peter
Kass. Since she began her work in America she not only has influenced and trained thousands through her private studio classes but she has also worked as the vocal coach for many acting companies. Some of the more prestigious companies that have had the privilege of her employment include The Tyrone Guthrie Theatre, the Lincoln Center Repertory Company (under Elia Kazan and Robert Whitehead), the Negro Ensemble Company and the Open Theatre. She has also established two sites in the United States where one can attend a ten-week intensive training course to become Linklater certified to teach her technique. One is with Shakespeare and Company, of which she was a founding member, in Massachusetts and the other is at the Denver Center in Denver, Colorado.

The objective of her basic system, Freeing the Natural Voice, aims to “present a lucid view of the voice in the general context of human communication and to provide a series of exercises to free, develop and strengthen the voice – first as a human instrument, then as the human actor’s instrument” (Linklater 1). Linklater says her approach to vocal training is designed to liberate the natural voice rather than to develop a vocal technique. She is interested in freeing the emotional and psychological self by getting rid of the body’s habitual tensions and to create a body that is sensitive so one is able “to incorporate the voice into the union of self and body” (Linklater 4). Her technique is based on two core assumptions. The first is that all humans possess a voice capable of conveying a range of emotion, intricacy of mood and “subtlety of thought” (Linklater 1). The second assumption is that the effectiveness of that voice is greatly diminished, to the point where communication becomes distorted, because of the tensions, inhibitions, negative worldly influences, etceteras, humans amass just living in this day and age.
Therefore, Linklater's training system is an attempt to remove these blocks in order to achieve "a voice in direct contact with emotional impulse, shaped by the intellect but not inhibited by it" (Linklater 1). She goes on to explain that the natural voice reveals, not describes, the impulse of emotion and thought so that the person is heard and not the voice.

According to Linklater, there are several things a person must do in order to "free" the voice. First and foremost a person must be relaxed and physically aware. The body's muscles must be free to respond to the impulses coming in from the brain that produce speech. A person must also expand his/her capacity for breath in order to create effective sound and then he/she must connect that to thought and feeling in order to honestly respond to and release the impulses and eliminate the physical blocks explained in the previous paragraph. In order to fill this tall order, Linklater created a systematic series of exercises, using imagery infused with specific technical knowledge of the voice and how it works. These exercises are designed to educate the person on his or her own vocal habits, patterns and blocks in order to recondition his/her "habitual way of communicating" (Linklater 2). And she attributes this successful systematic approach to Iris Warren.

In 1976 all of the above stated ideas, after years of practice and refining, came together in her first book Freeing the Natural Voice. After years of working with this text and system on hundreds of productions, Ms. Linklater realized that classical, primarily Shakespearean, texts required some special attention. She knew that the basics of her technique were still appropriate for these works but she also knew it took even more to be able to speak Shakespearean poetry with an honest and deep emotional connection to the
text. She had discovered in her years of working with actors, as well as acting herself, that Shakespeare was held at such high regard that actors were afraid of the text. She began to realize it is because we, in the twenty-first century do not express our passions on a regular basis, as is required for performing Shakespeare. So in 1992 she wrote her second book, *Freeing Shakespeare’s Voice*, in which she undertakes the mammoth task of de-mystifying Shakespeare’s texts for the actors charged with speaking them. She employs the same format as she does in *Freeing the Natural Voice*, using a system of exercises that would “arouse organically the desire for the necessary result and provide casual stimulus for its realization; for that reason my guide to speaking Shakespeare is experiential rather than prescriptive,” thereby creating not a “how to” system but a “how to allow” approach to the work (Linklater 1). Her goal in writing this book was for the actor to “find an organic approach to the language which s/he may not find elsewhere”; but she also includes her own methods on speaking verse and ideas on Elizabethan language structures and Shakespeare’s word use (Linklater 1). Therefore she has not written a verse-speaking manual, but has instead created exercises to:

Recondition both mind and body so that the voice can express the visceral and spiritual urgency that was its subject matter in Shakespeare’s day . . .

Shakespeare’s text integrates words, emotions, objectives, intentions and actions, and in so doing it accurately reflects the Elizabethan society to whom it spoke. (Linklater 2)

She does advise that the exercises in *Freeing the Natural Voice* be the base and preparation for the work she introduces in *Freeing Shakespeare’s Voice*. One must have a handle on her ideas of relaxation, breath capacity, impulse of thought and freedom of expression before s/he takes on the challenge of these new exercises.
Linklater's *Freeing Shakespeare's Voice* is an incredibly thorough textbook covering historical background of the Elizabethan era interspersed with her systematic exercises in an attempt to educate the actor which will, in turn, enable the actor to honestly speak such rich text. She divides this book into three major sections: *The Context: Language, The Form: Verse and Prose* and *The Contexture*. Each of these three sections is sub-divided into the mini-chapters that contain the exercises for each topic.

Under the section of *Context: Language*, she explains her theory on the heightened language Shakespeare uses, breaking words down to their essential elements, vowels and consonants, so that actor may start finding meaning within the mere construction of the word. She explains her theory as follows:

> When words are mainly expressed in the head and the mouth they convey cerebral meaning. In order to transfer from page to the stage, words must connect with the full human range of intellect and emotion, body and voice. They must be allowed to rediscover old neuro-physiological routes of appetite to bring back taste and texture to speaking, and to spark the animal response mechanisms which fire creative processes long buried under layers of 'civilized' and 'rational' behavior. Only the fullest access to the humanity of the speaker allows one to speak Shakespeare fully. (11)

So she takes the basis of all words, vowels and consonants, and leads the actor through an exploration of sounds. Her exercises are based on the idea that the vowels, which are basically breath with sound, carry the emotion of the word. Because of this deep, direct and uninterrupted connection to the source of the breath, vowels connect with emotion. The consonants, on the other hand, "provide a sensory experience which can translate into mood and they can curb and channel the vowel in ways that make sense of its emotion" (Linklater 15). Linklater’s consonant/vowel formula aids the actor in achieving a complete balance of emotion and intellect and the result is productive, capable speaking. She then takes these bits of language and puts them into Words and Images.
This set of exercises takes words out of their context within a sentence and asks the actor to examine them individually, becoming aware of images that arise and feelings that accompany the image and only then is one ready to speak the word. “Once it has gone beyond its printed, grammatical persona and has aroused something, however intangible, in you, let it speak out loud” (Linklater 43). She is asking the actor to feel and speak at the same time and it will take time to remind the body how to do such a radical yet basic thing. In the next chapter she takes the words and incorporates them into phrases.

Linklater believes that now that the words are full of the actor’s energy and life they are literally looking for relationships. She compares the previous work on the words as “vertical thought energy.” But speaking text is linear communication, or horizontal thought energy in order to communicate a thought. So her goal is to coach the actor to be conscious on both a vertical and horizontal level simultaneously in order to speak at a heightened level of consciousness which she feels is a must for Shakespeare’s texts.

Once this occurs the words will find their relationships and the phrase will be felt as well as communicated effectively. In the next three chapters she tackles Shakespeare’s use of words by: one, discussing the historical context of time in which he wrote his plays in the chapter entitled “Organically, Cosmically and Etymologically Speaking”; two, rigorously picking out all the clever way Shakespeare crafted his phrases in the chapter “Figures of Speech” and giving techniques for communicating them each effectively; and three, breaks down some of the basics found in every Shakespearean script that an actor might hastily brush over in the Interlude “Stage Directions; Double Meanings; Bawdry; Thee’s, Thou’s and You’s.”
The second section of *Freeing Shakespeare’s Voice* is entitled “The Form: Verse and Prose” and that’s exactly what she covers. The first chapter is “Iambic Pentameter” which begins with educating the actor on simply what iambic pentameter is and then expanding on the idea by showing examples that do not fall into the rule of iambic pentameter. She warns the actor not to fall in love with the rhythm and form of the poetry because alone it has no life; the actor will speak verse instead of “acting Shakespeare” (Linklater 121). “The actor who would play Shakespeare well has to unify form and content, discovering that the skeleton of form is the life support for the poetic content and *vice versa*” (Linklater 121). Linklater basically lays down the rules of iambic pentameter and then educates the actor on when to break them. The second chapter is “Rhyme” in which she tackles rhyming couplets. She uses *Twelfth Night* as her major reference for this particular chapter because every scene that is in verse ends with a rhyming couplet. She encourages the actor to be aware, even savor these rhyming moments but to focus on speaking the sense of the words, not the rhyme. Trust that the rhyme will carry itself without any help from the actor because “if the rhyme is dwelt on, however, beyond the sustaining power of the image or the thought, they will back fire and thump him and us down to earth” (Linklater 146). She also points out that rhyming, especially in *Twelfth Night*, is a key to a character’s emotional state, as in Act III, scene 1 when Olivia bursts out into rhyming couplets. It is a clue to the actor who can, after acknowledging the sudden shift in emotion, approach the playing of the scene with an “organic key” (Linklater 151). The third chapter is “Line-endings” and is a class on carrying one complete thought on one breath. It’s not necessarily how-to physically, but how to experience the words fresh each time they are said because the thought and breath
are working simultaneously, and a breath at the beginning of each new thought is what creates the impulse to speak in the first place. The last chapter of the section is “Verse and Prose Alternation.” Here she explains Shakespeare’s habit of writing verse for a character who is emotionally charged and expressing something of with great passion, or for one of high birth, rank, or education. Prose was written generally for the lower class characters or more informal situations. Linklater stresses that prose is not less than verse, just treated differently, and an educated actor will know the difference so when a shift from prose to verse (or vice versa) occurs, the actor will look to the text to discover why, knowing there is an important reason behind it.

The last section “The Contexture” Linklater offers some points of view she holds in terms of playing the context or “contexture” of Shakespeare’s texts. The following are Linklater’s own words to describe what she has and has not attempted to do with her final four chapters, “Today’s Actor in Shakespeare’s World,” “Shakespeare’s Voice in Today’s World,” “Which Voice: The Texts” and “Whose Voice: The Man”:

Chapter ten does not tell the actor everything s/he needs to study to create a character in Shakespeare’s plays – it suggests a contexture within which to pursue the study; Chapter Eleven does not offer a clear picture of the place Shakespeare occupies in our theatre — it opens a particular argument about his relevance in our world; Chapter Twelve and Thirteen present some thoughts on the text and the author which are important to me. (186)

1.5

In summary, section 1.1 includes my research on the playwright, William Shakespeare and the Elizabethan times in which he wrote his plays, including Twelfth Night. Section 1.2 is a brief production history of Twelfth Night, mainly focusing on the past fifty years of notable performances. Section 1.3 contains my research on the character of Olivia, both historically in productions and analyses of her by numerous
scholars. And section 1.4 details Kristin Linklater’s method for actor vocal training along with some background information on Linklater herself and how she created and developed her voice training system.
CHAPTER 2

PRODUCTION CIRCUMSTANCES

Twelfth Night was presented in the Bowen Theatre in the Drake Performance and Events Center at The Ohio State University, November 6-24, 2002. The Bowen Theatre is a 250-seat thrust style theatre. The stage depth is 34'-2" and the stage width is 26'-3 1/4". The stage height is 13 1/2" above the house floor. The grid height is 16'-0" above the stage floor. Bowen theatre is also equipped with an ETC Obsession 2 Lighting console with 150 dimmers per dimmer circuit, single channel Clear-Com production Communications, a backstage monitor system, and stereo sound capabilities.

Twelfth Night was directed by assistant professor Maureen (Mo) Ryan. Mo was hired into The Ohio State University Theatre Department last spring after serving as a Guest Lecturer in the department for the 2001 – 2002 school year. She was also a Guest Artist in the previous season when she directed The London Cuckolds. In addition to her responsibilities at Ohio State, Mo is also the Artistic Director of Red Herring Theatre Ensemble in Columbus where she oversees artistic and administrative operations. She had just finished directing The Lonesome West by Martin McDonagh when she began Twelfth Night rehearsals. She also serves as President of the Board of the Ohio Theatre Alliance.

31
Mo Ryan returned to Columbus in 1997 after living in Chicago where she was a member of the ensemble theatre group, Famous Door Theatre Company. She was initially employed in Columbus by Contemporary American Theatre Company (CATCO) as the Sales Manager and Education Coordinator, but also worked there as a director and dramaturg. She has also taught and directed at Denison University and Kenyon College. Mo currently teaches acting and directing at The Ohio State University.

Associate Chair, Mark Shanda served as the producer for The Ohio State University’s production of *Twelfth Night*. The stage manager was undergraduate Buckly Stephens and undergraduate Justin Hagoovsky was the assistant stage manager. The scenic designer for the show was graduate student Carla Chaffin. Melissa Bialko, who is also a graduate student, designed costumes. The lighting designer was graduate student Drew Ward. This production had two musical directors, Igor Karacha and Natasha Kaurin-Karacha, who composed the music used in the show as well as teaching it to and rehearsing with the band who performed in *Twelfth Night*. There was also a sound designer, undergraduate Eric Mayer. Doctoral candidate Kristin Crouch served as the text coach. Faculty member Mandy Fox came into rehearsals and acted as the vocal coach. Doctoral candidate J. Briggs Cormier and faculty member Jeanine Thompson were the movement/physical awareness coaches. Cast member Donald Clark choreographed the sword fights and acted as fight coach throughout the run of the show.

*Twelfth Night* opened The Ohio State University’s 2002-2003 season, titled “A Global Season.” It was the first of three productions I was involved in as an actor in that season. Auditions for *Twelfth Night* were held as a part of the Department of Theatre’s unified auditions held June 6 and 7, 2002 in the New Works Lab on the third floor of The
Drake Performance and Events Center. One other production, Maria Irene Fornes' The Conduct of Life directed by doctoral candidate Peach Pittenger, was casting out of this audition. It was presented in the Fall Quarter of 2002 in Mount Hall Studio Theatre.

Callbacks for Twelfth Night were held on June 9, 2002 and the three of us with thesis roles in the show, Tarashai Lee, Donald Clark, and I, were all present to read with those being called back for other roles. The cast list was posted June 10, 2002 as follows:

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
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<tr>
<td>PRIEST:</td>
<td>Jonathan Barnes</td>
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<td>OLIVIA:</td>
<td>Sara Borgeson*</td>
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<td>1ST OFFICER:</td>
<td>Tim Burhennie</td>
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<td>SEBASTIAN:</td>
<td>Nikhil Chopra</td>
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<td>MALVOLIO:</td>
<td>Donald Clark*</td>
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<td>SIR ANDREW:</td>
<td>Dean Evans</td>
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<td>FABIAN:</td>
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<td>ORSINO:</td>
<td>James Harper</td>
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<td>Zach Hartley</td>
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<td>Mike Holmes</td>
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<td>Tarashai Lee*</td>
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<tr>
<td>FESTE:</td>
<td>Colin Sweet</td>
</tr>
<tr>
<td>CAPTAIN:</td>
<td>Ben Waters</td>
</tr>
</tbody>
</table>
BAND MEMBERS:  
Stephen Kennedy  
Aiyana Marcus  
Katy McAfee  
Luke Mess  
Chris Storer  
Mary Yaw  

(* Denotes partial fulfillment of MFA Degree in Acting)

The rehearsal period of *Twelfth Night* ran from September 18 to November 5, 2002. Rehearsals took place in Room 107 in the Drake Performance and Events Center until October 2 when we moved rehearsals into Bowen Theatre until the opening on November 6, 2002. Technical rehearsals for *Twelfth Night* took place from October 30 to November 1 and dress rehearsals were from November 2-5. Performances of *Twelfth Night* spanned three weeks from November 6 – 24, with eleven evening performances, two afternoon matinees and three high school morning matinees. The post-performance discussion for the production was held on December 3, 2002 with cast members and faculty in attendance.

This chapter has provided an account of the production circumstances and the creative team that participated in The Ohio State University’s production of *Twelfth Night* in the 2002-2003 season. In the next two chapters I will document my script analysis which I used to create the role of Olivia during rehearsal and performances of *Twelfth Night*.  

34
CHAPTER 3

THE SCRIPT

This chapter is a detailed description of my acting methodology. I will also include an explanation of the script analysis terminology, my scored script, and a summary of the chapter. I provide a key, which defines any scoring terms and abbreviations. This chapter is divided into five sections: Description of my Acting Methodology, Explanation of my Script Analysis Terminology, my Scored Script, Glossary Terms, and the Chapter Summary.

3.1

Kristin Linklater’s vocal technique, as explained in her two books, Freeing the Natural Voice and Freeing Shakespeare’s Voice is the cornerstone to the methodology I applied to playing the role of Olivia in Twelfth Night. But it is only the cornerstone; I also used my training in the Stanislavski technique and Meisner technique. Both of these acting techniques have been an integral part of my graduate school training at The Ohio State University. Although both of these methods of acting were designed as approaches to realistic scripts, I found them imperative to my process when preparing to perform my role in this Shakespearean comedy. I felt I needed to base my work in psychological realism so that I could create a believable character, who just happens to live in the less-than-realistic world of Illyra, with whom the audience could identify.
I began my process by exploring the text through the exercises outlined in Kristin Linklater’s book, *Freeing Shakespeare’s Voice*. I decided my first job in creating the role of Olivia was to “own” the text, meaning I had to create a personal connection to these poetic words Shakespeare has given me to tell his story. Many actors, myself included, often put Shakespeare on a pedestal and, as a consequence, are not able to bring a personal sense to the text. This causes the text to stay removed from the actor and audience, and neither have a positive experience with Shakespeare. This is why I decided to begin my work on this role with Linklater’s “de-mystifying approach” to speaking Shakespeare’s text in order to find the personal truth within the beautiful poetry that makes a Shakespearean play.

When the words are *seen, tasted, touched, felt*, they penetrate and break up patterns of thought. They reach into emotions, memories, associations, and they spark the imagination. They bring life. The way you speak Shakespeare’s words will determine the *depth* at which you plumb his meaning…. the words must *be* the senses, must *be* the emotions because only then will they plumb the depths of the human condition and tell the truth. (Linklater, 31)

As I approached the role of Olivia I was given some of the best advice I received during the entire rehearsal and performance processes. Mandy Fox, my current voice and speech instructor at The Ohio State University, advised that I let the text be the event. In other words I didn’t need to invent anything or add anything to it; everything is all there in the text. Even Shakespeare tells actors to “Suit the action to the word and the word to the action.” And Kristin Linklater believes and teaches the same. In the first half of her book, *Freeing Shakespeare’s Voice*, Linklater provides the actor with exercises on the context of Shakespeare’s text, breaking words down into their essential parts, Vowels and Consonants, and then building up to words and images, then phrases. Then she explains
all of the figures of speech found in Shakespeare's text so that the actor is educated on
the text s/he'll be acting. The second half of the book is dedicated to the form of
Shakespeare's text. She tackles both prose and verse, and delves into the verse,
explaining iambic pentameter, rhyme, line-endings, and the meaning behind all of these
forms (see 1.4). These exercises were where I began my journey into developing the
character of Olivia. I spent time going word by word, uncovering personal emotional
connections to the sounds within the words, before I even attached a meaning to the word
itself. It gave me immediate insight into who Olivia would develop into because of the
relationship I created to the words Olivia speaks. This was a long process, but it paid off
immensely when I began the rehearsal process and my character work based in the
Stanislavski and Meisner techniques.

When rehearsals began, I found I was having a hard time pinning down Olivia's
super-objective (the over-all goal of a character; her greatest need that drives her action),
or at least making it specific enough. So I jumped into breaking Olivia's scenes into
beats, or smaller units of text in which my character pursued a specific objective. I found
this the best way for me to discover Olivia's specific super-objective; to find out what she
wanted beat by beat and let that lead or inform me to what she wanted over-all.

In order to achieve these objectives within the beats of the scenes, the character
must take action to get what she wants and in order for it to be a true action, it must be
active or stated as a verb, for example, to charm. And while pursuing objectives through
these actions, the character will encounter an obstacle, which works against her getting
what she wants. This obstacle is what causes the character to choose different and
specific actions throughout the beat and the scene to achieve her objectives. Once the
objective is fulfilled, or, more often, when a new problem is presented, a new beat begins because there is now a new objective to pursue. And as I began to clarify and specify each beat I played, Olivia's super-objective became more specific and clearer.

This procession of textual analysis is outlined by Constantin Stanislavski in his book *An Actor Prepares*, which provides a way to achieve the physiological realism I desired with the role of Olivia. This structure makes the play easier to work on, from an actor's point of view, because one can approach it in much smaller chunks, instead of trying to tackle an entire scene at once. The smaller units of text and actions allow an actor to craft each of the character's moments with detail and specificity.

But this work was only part of creating an authentic character. I also had to investigate my given circumstances, or the facts provided by Shakespeare about the character of Olivia. What the given circumstances did was allow me to create my relationship with the other characters that Olivia encounters and interacts with on her journey through the play. My research over the summer of 2002 was a crucial supplement to the text as was my Linklater work on the text. The research I gathered on Shakespeare's world at the time he wrote *Twelfth Night* helped me to establish a solid foundation for Olivia's belief system and her approach to her social interactions. The Linklater work clued me into how Olivia uses language to pursue her objectives and helped me choose actions appropriately suited to her given character traits.

Sanford Meisner's approach to acting was also an integral step in creating the role of Olivia. The use of this work came into play once the work on the script, using the Stanislavski and Linklater systems, was in place and rehearsals began. Listening and responding, that is the basis of the Meisner technique. So, once we began to rehearse, the
listening to my fellow actors' words could begin and I could start to form Olivia's opinions of what they were saying. Linklater preaches the importance of listening in her book as well:

In acting terms this means that the most important element in the playing of the scene is LISTENING. The characters do not know that they are speaking in a series of brilliant antitheses. They HEAR/FEEL what is said, and the words that they hear/feel stimulate a related and oppositional word/feeling response. The actor's process must be to absorb the form and logic of the text and then LISTEN for the trigger words in what the other person is saying. The trigger words spark the apparently unpremeditated response. (85)

The Meisner work also helps the actor raise the stakes in every scene, because you will always have an opinion about what you hear the other characters say in the scene, even if you do not respond with text. This keeps the actor active, whether the character has a textual response or not. And if the character has an honest opinion on everything she hears, then everything is of the greatest importance, life or death. This was crucial to telling the story of Twelfth Night because of the ridiculous nature of the story. Yes, the audience is going to know that Viola is really Cesario and that both Viola and Sebastian are in Illyria. So it would be very easy for them to not care about the outcome of the story if the actors do not create a world where the characters believe these things with all of their hearts and fight to the death to get what they most desire. As long as I was present in each scene, listened and responded to what I heard and saw, and believed in the moment-to-moment action, the poetic lines Shakespeare gave us to tell his story with were the ONLY responses possible.

I was blessed to work on a Shakespearean play as my thesis role in that he gives you all the information you need to play his roles right there in the text; the objectives
and the actions are incredibly clear. And they use the text to achieve what they want. So I, as the actor, had to trust the written text completely. This was made easier with all of the preparation and research I completed over the summer, but it was also necessary to have the knowledge of these techniques I have explained above and create a solid base from which I could jump into a scene using that text. The process sounds so easy. It is actually a lot of hard and concentrated work and requires a leap of faith that is never comfortable. I have never found it easy to just trust that I have done the work and allow myself to just “ride the beast.” But these afore mentioned techniques and tools allowed me to face this challenge with confidence and a playful attitude that I had never found before.

3.2

The next section of the chapter is comprised of the key to my script scoring terms and the abbreviations I used along with my scored script for Twelfth Night. The following key uses definitions derived from Stanislavski’s works and are found in the book A Practical Handbook for the Actor.

Key to Scoring Terms and Abbreviations

1. **Script Analysis Terms** (These appear in the left-hand column of the scored script.)

   (A) **Action**: The physical pursuit of a specific goal (what you do to get what you want). Expressed in verb form. The verb will appear in boldface, i.e. *to charm* Viola.

   (B) **Beat** (labeled as B1, B2, etc.): A single unit of action.

   (O) **Objective**: What the character wants in a given scene.
(PA) Physical Activity: A specific bit of stage business the actor chooses to aid his/her action.

II. The Text (This appears in the center column with only essential stage directions.)

(1) Glossary terms are indicated with a superscript number and are defined in section 3.4.

III. Blocking Notation Terms (These appear in the right hand column of the scored script.)

(SL) Stage Left (DSL) Down Stage Left (USL) Up Stage Left
(SR) Stage Right (DSR) Down Stage Right (USR) Up Stage Right
(CS) Center Stage (DSC) Down Stage Center (USC) Up Stage Center
(X) To Cross

(SLV) Stage Left Vom
(SRV) Stage Right Vom
ACT 1, SCENE 5

(O): I want to make an example of Feste

FESTE:
Wit, an't be thy will, put me into good fooling! Those wits that think they have thee, do very oft prove fools: and I that am sure I lack thee, may pass for a wise man. For what says Quinapalus? 'Better a witty fool than a foolish wit.' God bless thee, lady!

(PA): Unveil face

(A): To Dismiss

OLIVIA:
Take the fool away.

FESTE:
Do you not hear, fellows? Take away the lady.

OLIVIA:
Go to, y'are a dry fool: I'll no more of you. Besides, you grow dishonest.

FESTE:
Two faults, madonna, that drink and good counsel will amend: for give the dry fool drink, then is the fool not dry; bid the dishonest man mend himself, if he mend, he is no longer dishonest; if he cannot, let the botcher mend him. Anything that's mended is but patched: virtue that transgresses is but patched with sin, and sin
that amends is but patched with virtue. If that this simple syllogism will serve, so: if it will not, what remedy? As there is no true cuckold but calamity, so beauty's a flower. The lady bade take away the fool, therefore I say again, take her away.

(A): To Squash

OLIVIA:
Sir, I bade them take away you.

FESTE:
Misprision in the highest degree! Lady, cucullus non facit monachum: that's as much to say, as I wear not motley in my brain. Good madonna, give me leave to prove you a fool.

(A): To Challenge

OLIVIA:
Can you do it?

FESTE:
Dexteriously, good madonna.

OLIVIA:
Make your proof.

FESTE:
I must catechize you for it, madonna. Good my mouse of virtue, answer me.

(A): To Ostracize

OLIVIA:
Well sir, for want of other idleness, I'll bide your proof.
FESTE:
Good madonna, why mourn'st thou?

OLIVIA:
Good fool, for my brother's death.

FESTE:
I think his soul is in hell, madonna.

OLIVIA:
I know his soul is in heaven, fool.

FESTE:
The more fool, madonna, to mourn for your brother's soul, being in heaven. Take away the fool, gentlemen.

OLIVIA:
What think you of this fool, Malvolio, doth he not mend?

MALVOLIO:
Yes, and shall do, till the pangs of death shake him. Infirmity, that decays the wise, doth ever make the better fool.

FESTE:
God send you, sir, a speedy infirmity, for the better increasing your folly! Sir Toby will be sworn that I am no fool, but he will not pass his word for twopence that you are no fool.
Olivia:
How say you to that, Malvolio?

Malvolio:
I marvel your ladyship takes delight in such a barren rascal. I saw him put down the other day with an ordinary fool, that has no more brain than a stone. Look you now, he’s out of his guard already! Unless you laugh and minister occasion to him, he is gagged. I protest I take these wise men, that crow so at these set kind of fools, no better than the fools’ zanies.

Olivia:
O you are sick of self-love, Malvolio, and taste with a distempered appetite. To be generous, guiltless, and of free disposition, is to take those things for bird-bolts that you deem cannon-bullets. There is no slander in an allowed fool, though he do nothing but rail; nor no railing in a known discreet man, though he do nothing but reprove.

Feste:
Now Mercury endue thee with leasing, for thou speak’st well of fools!

Enter Maria

Maria:
Madam, there is at the gate a young gentleman much desires to speak with you.
OLIVIA: From the Count Orsino, is it?

MARIA: I know not, madam; 'tis a fair young man, and well attended.

OLIVIA: Who of my people hold him in delay?

MARIA: Sir Toby, madam, your kinsman.

OLIVIA: Fetch him off, I pray you: he speaks nothing but madman. Fie on him!

Exit Maria

B5 (O): I want Malvolio to get rid of the messenger
(A): To Involve

Go you, Malvolio. If it be a suit from the Count, I am sick, or not at home. What you will, to dismiss it.

Exit Malvolio

B6 (O): I want Feste to know he went too far
(A): To Instill

Now you see, sir, how your fooling grows old, and people dislike it.

FESTE: Thou hast spoke for us, madonna, as if thy eldest son should be a fool: whose skull Jove cram with brains! For here he comes.
Enter Sir Toby.

(O: I want Toby to tell me who is at the gate.

(A: To Jump Start

OLIVIA:

By mine honor, half drunk. What is he at the gate, cousin?

SIR TOBY:

A gentleman.

OLIVIA:

A gentleman? What gentleman?

(A: To Draw Out

SIR TOBY:

'Tis a gentleman here--[Falls to the ground-Passes Gas] A plague o’ these pickle-herring! How now, sol?

FESTE:

Good Sir Toby!

(A: To Chastise

OLIVIA:

Cousin7, cousin, how have you come so early by this lethargy?

SIR TOBY:

Lechery? I defy lechery. There’s one at the gate.

(A: To Prod

OLIVIA:

Ay, marry, what is he?

SIR TOBY:

Let him be the devil and he will, I care not: give me faith,
B8
(O): I want Feste to help me.
(A): To Stroke

OLIVIA:
What's a drunken man like, fool?

FESTE:
Like a drowned man, a fool, and a madman: one
draught above heat makes him a fool, the second mads
him, and a third drowns him.

(A): To Enlist

OLIVIA:
Go thou and seek the coroner, and let him sit o' my coz: 125
for he's in the third degree of drink—he's drowned. Go
look after him.

FESTE:
He is but mad yet, madonna, and the fool shall look to
the madman.

Exit.

B9

(O): I want Malvolio to tell me
who is at the gate.

Enter Malvolio

MALVOLIO:
Madam, yond young fellow swears he will speak with
you. I told him you were sick; he takes on him to
understand so much, and therefore comes to speak with
you. I told him you were asleep; he seems to have a
foreknowledge of that too, and therefore comes to
speak with you. What is to be said to him, lady? He's
fortified against any denial.
OLIVIA:
Tell him, he shall not speak with me.

MALVOLIO:
‘Has been told so; and he says he’ll stand at your door like a sheriff’s post, and be the supporter to a bench, but he’ll speak with you.

OLIVIA:
What kind o’ man is he?

MALVOLIO:
Why, of mankind.

OLIVIA:
What manner of man?

MALVOLIO:
Of very ill manner: he’ll speak with you, will you or no.

OLIVIA:
Of what personage and years is he?

MALVOLIO:
Not yet old enough for a man, nor young enough for a boy: as a squash is before ‘tis a peascod, or a codling when ‘tis almost an apple. ‘Tis with him in standing water, between boy and man. He is very well-favored, and he speaks very shrewishly. One would think his mother’s milk were scarce out of him.
(A): To Activate

OLIVIA:
Let him approach. Call in my gentlewoman.

MALVOLIO:
Gentlewoman, my lady calls. Exit.

Enter Maria

Stand and X DS

(O): I want us to play a trick on the messenger

OLIVIA:
We’ll once more hear Orsino’s embassy. 155

(A): To Set into Motion

Enter Viola.

Sit on DS bench

(PA): Place veil over face

VIOLA:
The honorable lady of the house, which is she?

(A): To Put Off Balance

OLIVIA:
Speak to me, I shall answer for her. Your will?

VIOLA:
Most radiant, exquisite, and unmatchable beauty-I pray you tell me if this be the lady of the house, for I never saw her. I would be loath to cast away my speech: for besides that it is excellently well penned, I have taken great pains to con it. Good beauties, let me sustain no scorn; I am very comptible, even to the least sinister usage.

(PA): Laugh at messenger

(A): To Disarm

OLIVIA:
Whence came you, sir? 165
VIOLA:
I can say little more than I have studied, and that
Question's out of my part. Good gentle one, give me
modest assurance if you be the lady of the house, that I
may proceed in my speech.

OLIVIA:
Are you an actor?

VIOLA:
No, my profound heart: and yet, by the very fangs of
malice, I swear, I am not that I play. Are you the lady of
the house?

OLIVIA:
If I do not usurp myself, I am.

VIOLA:
Most certain, if you are she, you do usurp yourself: for
what is yours to bestow is not yours to reserve. But this
is from my commission. I will on with my speech in
your praise, and then show you the heart of my
message.

OLIVIA:
Come to what is important in't: I forgive you't the praise.

VIOLA:
Alas, I took great pains to study it, and 'tis poetical.
(A): **To Put him in his Place**

OLIVIA:
It is the more like to be feigned; I pray you keep it in. I heard you were saucy at my gates, and allowed your approach rather to wonder at you than to hear you. If you be mad, be gone: if you have reason, be brief: ’tis not that time of moon with me to make one in so skipping a dialogue.

MARIA:
Will you hoist sail, sir? Here lies your way.

VIOLA:
No, good swabber, I am to hull here a little longer. Some mollification for your giant, sweet lady!

(52)

(A): **To Challenge**

OLIVIA:
Sure you have some hideous matter to deliver, when the courtesy of it is so fearful. Speak your office.

VIOLA:
It alone concerns your ear. I bring no overture of war, no taxation of homage; I hold the olive in my hand: my words are as full of peace, as matter.

(4)

(A): **To Counter**

OLIVIA:
Yet you began rudely. What are you? What would you?

VIOLA:
The rudeness that hath appeared in me have I learned from my entertainment. What I am, and what I would,
are as secret as maidenhead: to your ears, divinity; to any other's, profanation.

B11  
(O): I want the messenger to "spar" with me

OLIVIA:
Give us the place alone: we will hear this divinity.

Exeunt Maria and Attendants.

(A): To Engage

Now, sir, what is your text?

VIOLA:
Most sweet lady-

(A): To Zing

OLIVIA:
A comfortable doctrine, and much may be said of it.

Where lies your text?

VIOLA:
In Orsino's bosom.

(A): To Mock

OLIVIA:
In his bosom? In what chapter of his bosom?

VIOLA:
To answer by the method, in the first of his heart.

OLIVIA:
0, I have read it: it is heresy. Have you no more to say?

VIOLA:
Good madam, let me see your face.
OLIVIA:
Have you any commission from your lord to negotiate with my face? You are now out of your text: but we will draw the curtain and show you the picture. [Removes her veil] Is't not well done?

VIOLA:
Excellently done, if God did all.

OLIVIA:
‘Tis in grain, sir, ’twill endure wind and weather.

VIOLA:
‘Tis beauty truly blest, whose red and white Nature’s own sweet and cunning hand laid on. 220
Lady, you are the cruell’st she alive
If you will lead these graces to the grave
And leave the world no copy.

OLIVIA:
0 sir, I will not be so hard-hearted: I will give out divers schedules of my beauty. It shall be inventoried, and every particle and utensil labeled to my will. As Item: two lips indifferent red; Item: two brown eyes, with lids to them; Item: one neck, one chin, and so forth. Were you sent hither to praise me?

VIOLA:
I see you what you are, you are too proud:
But if you were the devil, you are fair. 230
My lord and master loves you: 0, such love
(O): I want the messenger to fall for me

OLIVIA:
Could be but recompens'd, though you were crown'd
The nonpareil of beauty!

(A): To Draw

VIOLA:
How does he love me?

With adorations, fertile tears,
With groans that thunder love, with sighs of fire.

OLIVIA:
Your lord does know my mind, I cannot love him.
Yet I suppose him virtuous, know him noble,
Of great estate, of fresh and stainless youth;
In voices well divulg'd, free, learn'd, and valiant,
And in dimension, and the shape of nature,
A gracious person: but yet I cannot love him.
He might have took his answer long ago.

VIOLA:
If I did love you in my master's flame,
With such a suff'ring, such a deadly life,
In your denial I would find no sense,
would not understand it.

OLIVIA:
Why, what would you?

VIOLA:
Make me a willow cabin at your gate,
And call upon my soul within the house;
Write loyal cantons of contemned love,
And sing them loud even in the dead of night;
Halloo your name to the reverberate hills,
And make the babbling gossip of the air
Cry out 'Olivia!' 0, you should not rest
Between the elements of air and earth,
But you should pity me.

(A): To Melt

OLIVIA:
You might do much.
What is your parentage?

VIOLA:
Above my fortunes, yet my state is well:
I am a gentleman.

(A): To Instill

OLIVIA:
Get you to your lord:
I cannot love him: let him send no more--
Unless, perchance, you come to me again,
To tell me how he takes it. Fare you well.
I thank you for your pains, spend this for me.

(A): To Caress

VIOLA:
I am no fee'd post, lady; keep your purse.
My master, not myself, lacks recompense.
Love make his heart of flint that you shall love,
And let your fervor like my master's be
Plac'd in contempt. Farewell, fair cruelty.

Exit.

B13
(O): I want the audience to help me figure this out.

Backing up 2-3 steps
OLIVIA:
What is your parentage?
Above my fortunes, yet my state is well;
I am a gentleman.' I'll be sworn thou art:
Thy tongue, thy face, thy limbs, actions, and spirit
Do give thee five-fold blazon. Not too fast: soft, soft!
Unless the master were the man. How now?
Even so quickly may one catch the plague?
Methinks I feel this youth’s perfections
With an invisible and subtle stealth
To creep in at mine eyes. Well, let it be.
What ho, Malvolio!

Enter Malvolio

MALVOLIO:
Here, madam, at your service.

OLIVIA:
Run after that same peevish messenger
The County’s man. He left this ring behind him,
Would I or not. Tell him, I’ll none of it;
Desire him not to flatter with his lord,
Nor hold him up with hopes: I am not for him.
If that the youth will come this way tomorrow,
I’ll give him reasons for’t. Hie thee, Malvolio.

MALVOLIO:
Madam, I will.
OLIVIA
I do I know not what, and fear to find
Mine eye too great a flatterer for my mind.
Fate, show thy force; ourselves we do not owe.
What is decreed, must be: and be this so. 290
Exit. Exit SL Door

ACT 3, SCENE 1

(O): I want Sir Toby and Sir Andrew to leave

Olivia's garden.

VIOLA:
I will answer you with gait and entrance; but we are prevented.

SIR ANDREW:
That youth's a rare courtier: 'rain odors'—well!

VIOLA:
My matter hath no voice, lady, but to your own most
Pregnant and vouchsafed ear.

SIR ANDREW:
'Odors', 'pregnant', and 'vouchsafed'; I'll get 'em all!
Three ready.

(A): To Push

B2

(Let the garden door be shut, and leave me to my
hearing. Exeunt Sir Toby, Sir Andrew and Maria.

(O): I want "Viola" to return

Give me your hand sir.
my affections

(A): To Befriend

VIOLA:
My duty, madam, and most humble service.

OLIVIA:
What is your name?

VIOLA:
Cesario is your servant’s name, fair princess.

(A): To Play With

OLIVIA:
My servant, sir? ‘Twas never merry world
Since lowly feigning was call’d compliment; Y’are servant to the Count Orsino, youth.

VIOLA:
And he is yours, and his must needs be yours:
Your servant’s servant is your servant, madam.

(A): To Straighten Out

OLIVIA:
For him, I think not on him; for his thoughts, Would they were blanks, rather than fill’d with me.

VIOLA:
Madam, I come to whet your gentle thoughts
On his behalf.

OLIVIA:
O, by your leave, I pray you!

(A): To Disarm

I bade you never speak again of him;
But would you undertake another suit, XCS

(A): To Arouse

I had rather hear you to solicit that,
Than music from the spheres.

Skip SR and hold out hand to “Viola”
VIOLA: Dear lady—

OLIVIA:

(A): To Put on a Pedestal
Give me leave, beseech you. I did send,
After the last enchantment you did here,
A ring in chase of you. So did I abuse
Myself, my servant, and, I fear me, you.
Under your hard construction must I sit,
To force that on you in shameful cunning
Which you knew none of yours. What might you think? XDSR to Cesario
Have you not set mine honor at the stake,
And baited it with all th'unmuzzled thoughts
That tyrannous heart can think? To one of your receiving

(PA): Hug from behind

Enough is shown; a window, not a bosom,
Hides my heart. So, let me hear you speak.

(A): To Embrace

VIOLA:
I pity you.

OLIVIA:
That's a degree to love.

(A): To Flatter

VIOLA:
No, not a grize: for 'tis a vulgar proof
That very oft we pity enemies.

(PA): Turn out to audience

Olivia: Why then methinks 'tis time to smile again.
O world, how apt the poor are to be proud!

(A): To Release
If one should be a prey, how much the better
To fall before the lion than the wolf!
(A): To Dismiss

The clock upbraids me with the waste of time.
Be not afraid, good youth, I will not have you.
And yet when wit and youth is come to harvest
Your wife is like to reap a proper man.
There lies your way, due west.

Xing through SC to SL platform

(A): To Kindle

(A): To Usher Out

VIOLA:
Then westward ho!
Grace and good disposition attend your ladyship.
You'll nothing, madam, to my lord by me?

(PA): Sit on middle bench

OLIVIA:
Stay!
I prithee, tell me what thou think'st of me.

(PA): Stand

(A): To Pop

OLIVIA:
That you do think you are not what you are.

(A): To Impassion

OLIVIA:
If I think so, I think the same of you.

(A): To Sex

VIOLA:
Then think you right; I am not what I am.

OLIVIA:
I would you were as I would have you be.

VIOLA:
Would it be better, madam, than I am?
I wish it might, for now I am your fool.

XSR to Cesario – he stops me

Run DSR

Begin circling US onto platform
(A): To Enlist the Audience

OLIVIA:

[Aside] O what a deal of scorn looks beautiful
In the contempt and anger of his lip!
A mard'rous guilt shows not itself more soon
Than love that would seem hid. Love's night is noon.
Cesario, by the roses of the spring,
By maidhood, honor, truth, and everything,
I love thee so, in spite of all thy pride,
Nor wit nor reason can my passion hide.
Do not extort thy reasons from this clause.

XCS

(A): To Glorify

For that I woo, thou therefore hast no cause;
But rather reason thus with reason fetter 3:

145 Xing SR to Cesario

(A): To Nip in the Bud

Love sought is good, but given unsought is better.

150 XDSR to embrace Cesario

(A): To Titillate

She dodges and I turn US

VIOLA:

By innocence I swear, and by my youth,
I have one heart, one bosom, and one truth,
And that no woman has; nor never none
Shall mistress be of it, save I alone.
And so adieu, good madam; never more
Will I my master's tears to you deplore.

155

(A): To Win-Over

OLIVIA:

Yet come again: for thou perhaps mayst move
That heart which now abhors, to like his love.

160 Exeunt. Exit SLV

ACT 3, SCENE 4

B1

(O): I want the audience to help me with my plan.

Olivia's garden: enter Olivia and court.

Enter with ladies through USR Gate.
OLIVIA:
[Aside] I have sent after him, he says he’ll come:
How shall I feast him? What bestow of him? For youth is bought more oft than begg’d or borrow’d.
Enough!
Where’s Malvolio? He is sad and civil,
And suits well for a servant with my fortunes:
Where is Malvolio?

MARIA:
He’s coming, madam, but in very strange manner, he is sure possessed, madam.

OLIVIA:
Why, what’s the matter? Does he rave?

MARIA:
No, madam, he does nothing but smile; your ladyship were best to have some guard about you if he come, for sure the man is taint’d in’s wits.

OLIVIA:
Go call him hither. [Exit Maria] I am as mad as he
If sad and merry madness equal be.

Enter Malvolio with Maria.

How now, Malvolio?

MALVOLIO:
Sweet lady, ho, ho!
(A): To Chip Away

OLIVIA:
Smil'st thou? I sent for thee upon a sad occasion.

MALVOLIO:
Sad, lady? I could be sad: this does make some obstruction in the blood, this cross-gartering; but what of that? If it please the eye of one, it is with me as the very true sonnet is: 'Please one, and please all.'

(A): To Dig

OLIVIA:
Why, how dost thou, man? What is the matter with thee?

MALVOLIO:
Not black in my mind, though yellow in my legs. It did come to his hands, and commands shall be executed. I think we do know the sweet Roman hand.

(A): To Relieve

OLIVIA:
Wilt thou go to bed, Malvolio?

MALVOLIO:
To bed? Ay sweetheart, and I'll come to thee.

(A): To Disarm

OLIVIA:
God comfort thee! Why dost thou smile so, and kiss thy hand so oft?

MARIA:
How do you, Malvolio?

MALVOLIO:
At your request? Yes, nightingales answer daws!
MARIA: Why appear you with this ridiculous boldness before my lady?

MALVOLIO: 'Be not afraid of greatness': 'twas well writ.

(A): To Prod

OLIVIA: What mean'st thou by that, Malvolio?

MALVOLIO: 'Some are born great—'

(A): To Interrupt

OLIVIA: Ha?

MALVOLIO: 'Some achieve greatness—'

(A): To Press

OLIVIA: What say'st thou?

MALVOLIO: 'And some have greatness thrust upon them.'

(A): To Reject

OLIVIA: Heaven restore thee!

MALVOLIO: 'Remember who commended thy yellow stockings—'
OLIVIA:
Thy yellow stockings?

(PA): Shield eyes

MALVOLIO:
‘And wished to see thee cross-gartered.’

OLIVIA:
Cross-gartered?
MALVOLIO:
‘Go to, thou art made, if thou desir’st to be so—’

(A): To Enlist Maria’s Help

OLIVIA:
Am I made?

MALVOLIO:
‘If not, let me see thee a servant still.’

(A): To Stop

OLIVIA:
Why, this is very midsummer madness.

Enter servant.

SERVANT:
Madam, the young gentleman of the Count Orsino’s is returned; I could hardly entreat him back. He attends your ladyship’s pleasure.

(A): To Confirm

B5

OLIVIA:
I’ll come to him. [Exit Servant] Good Maria, let this fellow be looked to. Where’s my cousin Toby? Let some of my people have a special care of him; I would not have him miscarry for the half of my dowry.

X USR to second level of platform
Exeunt Olivia and Maria different ways.

*************

Enter Olivia and Viola.

FABIAN:
Here he comes with your niece. Give them way till he take leave, and presently after him.

SIR TOBY:
I will meditate the while upon some horrid message for a challenge.

Exeunt Sir Toby, Fabian, and Maria.

OLIVIA:
I have said too much unto a heart of stone,
And laid mine honor too unchar'y on't.
There's something in me that reproves my fault,
But such a headstrong potent fault it is
That it but mocks reproof.

VIOLA:
With the same 'havior that your passion bears
Goes on my master's griefs.

OLIVIA:
Here, wear this jewel for me, 'tis my picture:
Refuse it not, it hath no tongue to vex you.
And I beseech you come again tomorrow.
What shall you ask of me that I'll deny,
That honor say'd may upon asking give?
VIOLA: Nothing but this: your true love for my master.

OLIVIA: How with mine honor may I give him that Which I have given to you?

VIOLA: I will acquit you.

OLIVIA: Well, come again tomorrow. Fare thee well; A fiend like thee might bear my soul to hell. Exit. 

Exit USR through gate

ACT 4, SCENE 1

B1
(O): I want to stop Toby

(PA): Cock and shoot gun. Point it at Toby

(A): To Scare

(SIR TOBY: Madam!

(A): To Threaten Will it be ever thus? Ungracious wretch, Fit for the mountains and the barbarous caves Where manners ne’er were preach’d! Out of my sight! Be not offended, dear Cesario.

Enter Olivia.

OLIVIA: Hold, Toby! on thy life I charge thee, hold!

Enter running from USL ramp with gun
(A): To Threaten

Rudesby, be gone!

45

Exeunt Sir Toby, Sir Andrew, and Fabian.

I prithee, gentle friend,
Let thy fair wisdom, not thy passion, sway
In this uncivil and unjust extent
Against thy peace. Go with me to my house,
And bear thou there how many fruitless pranks
This ruffian hath botch’d up, that thou thereby
May’st smile at this. Thou shalt not choose but go:
Do not deny. Beshrew his soul for me!
He started one poor heart of mine, in thee.

50

XDSL to Cesario/Sebastian

XUSC to bottom of ramp

Exit USL ramp

(A): To Comfort

(B2)

(O): I want Cesario to forgive this situation

(PA): Drop gun

(A): To Comfort

SEBASTIAN:

[Aside] What relish is in this? How runs the stream?
Or I am mad, or else this is a dream:
Let fancy still my sense in Lethe steep;
If it be thus to dream, still let me sleep!

55

Enter USL ramp – stop C of ramp top platform

OLIVIA:

Nay, come, I prithee; would thou’dst be rul’d by me!

SEBASTIAN:

Madam, I will.

OLIVIA:

O, say so, and so be.

Exeunt.

Exit USL ramp with Cesario/Sebastian

(A): To Ally

(PA): Pick up gun

(A): To Ally

SEBASTIAN:

[Aside] What relish is in this? How runs the stream?
Or I am mad, or else this is a dream:
Let fancy still my sense in Lethe steep;
If it be thus to dream, still let me sleep!

55

Enter USL ramp – stop C of ramp top platform

OLIVIA:

Nay, come, I prithee; would thou’dst be rul’d by me!

SEBASTIAN:

Madam, I will.

OLIVIA:

O, say so, and so be.

Exeunt.

Exit USL ramp with Cesario/Sebastian

(A): To Allure

B3

(O): I want Cesario to come with me

(A): To Allure

OLIVIA:

Nay, come, I prithee; would thou’dst be rul’d by me!

SEBASTIAN:

Madam, I will.

OLIVIA:

O, say so, and so be.

Exeunt.

Exit USL ramp with Cesario/Sebastian

(A): To Titillate
ACT 4, SCENE 3

(O): I want Cesario to agree to marry me
(PA): Motion Priest to hide behind bush.
(PA): Make out with Cesario and motion Priest on
(A): To Kindle

Enter Olivia and Priest.

OLIVIA:
Blame not this haste of mine. If you mean well,
Now go with me and with this holy man
Into the chapel by; there before him,
And underneath that consecrated roof,
Plight me the full assurance of your faith,
That my most jealous and too doubtful soul
May live at peace. He shall conceal it
While you are willing it shall come to note,
What time we will our celebration keep
According to my birth. What do you say?  

SEBASTIAN:
I'll follow this good man, and go with you,
And having sworn truth, ever will be true.

(PA): Kiss Cesario

(A): To Embrace

OLIVIA:
Then lead the way, good father, and heavens so shine,
That they may fairly note this act of mine!

Exit USR ramp with Cesario/Sebastian.

XUSR a few steps

Enter USR gate with Priest XDCS
ACT 5, SCENE 1

B1
(0): I want Orsino to tell me why he’s here.

Enter SL through door with court.
X CS on ramp

PA: Curtsey to Orsino

ORSINO:
Here comes the Countess: now heaven walks on earth!
But for thee, fellow—fellow, thy words are madness.
Three months this youth hath tended upon me;
But more of that anon. Take him aside.

Enter Olivia and Attendants.

(A): To Indulge

OLIVIA:
What would my lord—but that he may not have—
Wherein Olivia may seem serviceable?

(A): To Tickle

Cesario, you do not keep promise with me.

(A): To Gratify

VIOLA:
Madam?

(A): To Halt

ORSINO:
Gracious Olivia—

OLIVIA:
What do you say, Cesario? [To Orsino] Good my lord—

XDSL to Cesario

VIOLA:
My lord would speak; my duty hushes me.

OLIVIA:
If it be aught to the old tune, my lord,

Xing US along platform
It is as fat and fulsome⁴⁵ to mine ear
As howling after music.

ORSINO:
Still so cruel?

OLIVIA:
Still so constant, lord.

A: To Dismiss

ORSINO:
What, to perverseness? You uncivil lady,
To whose ingratitude and unsuspicious altars
My soul the faithfull' st offering hath breath'd out
That ever devotion tender'd—What shall I do?

OLIVIA:
Even what it please my lord that shall become⁴⁶ him.

A: To Slap

ORSINO:
Why should I not, had I the heart to do it,
Like to th' Egyptian thief at point of death,
Kill what I love?—a savage jealousy
That sometimes savors nobly! But hear me this:
Since you to non-regardance cast my faith,
And that I partly know the instrument
That screws me from my true place in your favor,
Lose you the marble-breasted tyrant still.
But this your minion, whom I know you love,
And whom, by heaven, I swear I tender dearly,
Him will I tear out of that cruel eye
Where he sits crowned in his master's spite.
Come, boy, with me; my thoughts are ripe in mischief:
I'll sacrifice the lamb that I do love,
To spite a raven's heart within a dove.

XCS

Begin to XDSR

Xing backwards DR

B2

(O): I want Cesario to help me
VIOLA:
And I most jocund, apt, and willingly,
To do you rest, a thousand deaths would die.

(A): Get out of Orsino's way
(PA): To Pull Back

OLIVIA:
Where goes Cesario?

VIOLA:
Afler him I love
More than I love these eyes, more than my life,
More, by all mores, than e’er I shall love wife.

(A): To Prove

OLIVIA:
Hast thou forgot thyself? Is it so long?
Call forth the holy father. [Exit an Attendant] XCS

ORSINO:
Come, away!

(A): To Beg

ORSINO:
Whither, my lord? Cesario, husband, stay!

B3

(O): I want Cesario to own-up to our relationship

(A): To Press

ORSINO:
Husband?

OLIVIA:
Ay, husband. Can he that deny?

ORSINO:
Her husband, sirrah?
VIOLA: No, my lord, not I.

OLIVIA: Alas, it is the baseness of thy fear
That makes thee strangle thy propriety. Fear not, Cesario, take thy fortunes up,
Be that thou know'st thou art, and then thou art
As great as that thou fear'st.

Enter Priest.

(A): To Strengthen

O welcome, father!
Father, I charge thee by thy reverence
Here to unfold—though lately we intended
To keep in darkness what occasion now
Reveals before 'tis ripe—what thou dost know
Hath newly pass'd between this youth and me.

PRIEST:
A contract of eternal bond of love,
Confirm'd by mutual joinder of your hands,
Attested by the holy close of lips,
Strengthen'd by interchangement of your rings,
And all the ceremony of this compact
Seal'd in my function, by my testimony;
Since when, my watch hath told me, toward my grave
I have travell'd but two hours.

ORSINO:
O thou dissembling cub! What wilt thou be
When time hath sow'd a grizzle on thy case?
Or will not else thy craft so quickly grow
That thine own trip shall be thine overthrow?
Farewell, and take her; but direct thy feet
Where thou and I henceforth may never meet.

VIOLA:
My lord, I do protest—

OLIVIA:
O do not swear!
Hold little faith, though thou hast too much fear.

Enter Sir Andrew.

B4
(O): I want Sir Andrew to tell me what happened.

SIR ANDREW:
For the love of God, a surgeon! Send one presently to Sir Toby.

(A): To Draw-Out

OLIVIA:
What’s the matter?

SIR ANDREW:
'Has broke my head across, and has given Sir Toby a bloody coxcomb too. For the love of God, your help!

(PA): Examine cut on his head

(A): To Stroke

OLIVIA:
Who has done this, Sir Andrew?

SIR ANDREW:
The Count’s gentleman, one Cesario.

ORSINO:
My gentleman, Cesario?
SIR ANDREW:
Here comes Sir Toby, halting.

ORSINO:
How now, gentleman? How is't with you?

SIR TOBY:
That's all one; 'has hurt me, and there's th' end on't.
so't, didst see Dick Surgeon, so't?

FESTE:
O, he's drunk, Sir Toby, an hour agone; his eyes were set
at eight i' th' morning.
SIR TOBY:
Then he's a rogue. I hate a drunken rogue.

OLIVIA:
Away with him! Who hath made this havoc with them? 195  X one step SR to Feste

SIR ANDREW:
I'll help you, Sir Toby, because we'll be dressed together.

SIR TOBY:
Will you help? An ass-head, and a coxcomb, and a
knave, a thin-faced knave, a gull!

OLIVIA:
Get him to bed, and let his hurt be looked to.

*Exit Feste, Fabian, Sir Toby, and Sir Andrew.*

B5
(O): I want this person to explain who he is.

*Enter Sebastian.*
SEBASTIAN:
I am sorry, madam, I have hurt your kinsman:
But had it been the brother of my blood,
I must have done no less with wit and safety.
You throw a strange regard upon me, and by that
I do perceive it hath offended you:
Pardon me, sweet one, even for the vows
We made each other but so late ago.

ORSINO:
One face, one voice, one habit, and two persons!
A natural perspective, that is, and is not!

SEBASTIAN:
Antonio! O my dear Antonio,
How have the hours rack'd and tortur'd me,
Since I have lost thee!

ANTONIO:
Sebastian are you?

SEBASTIAN:
Fear'st thou that, Antonio?

ANTONIO:
How have you made division of yourself?
An apple cleft in two is not more twin
Than these two creatures. Which is Sebastian?

OLIVIA:
Most wonderful!
SEBASTIAN:
Do I stand there? I never had a brother;
Nor can there be that deity in my nature
Of here and everywhere. I had a sister,
Whom the blind waves and surges have devour'd.
Of charity, what kin are you to me?
What countryman? What name? What parentage?

VIOLA:
Of Messaline. Sebastian was my father;
Such a Sebastian was my brother too:
So went he suited to his watery tomb.

SEBASTIAN:
Were you a woman, as the rest goes even,
I should my tears let fall upon your cheek
And say, 'Thrice welcome, drowned Viola.'

VIOLA:
My father had a mole upon his brow.

SEBASTIAN:
And so had mine.

VIOLA:
And died that day when Viola from her birth
Had numbered thirteen years.

SEBASTIAN:
O, that record is lively in my soul!
He finished indeed his mortal act
That day that made my sister thirteen years.
VIOLA:
If nothing lets to make us happy both,
But this my masculine usurp’d attire,
Do not embrace me, till each circumstance
Of place, time, fortune, do cohere and jump
That I am Viola; which to confirm
I’ll bring you to a captain in this town,
Where lie my maiden weeds; by whose gentle help
I was preserv’d to serve this noble Count.
All the occurrence of my fortune since
Hath been between this lady and this lord.

SEBASTIAN:
[To Olivia] So comes it, lady, you have been mistook.
But nature to her bias drew in that.
You would have been contracted to a maid;
Nor are you therein, by my life, deceiv’d:
You are betroth’d both to a maid and man.

ORSINO:
If this be so, as yet the glass seems true,
I shall have share in this most happy wreck.
[To Viola] Boy, thou hast said to me a thousand times
Thou never should’st love woman like to me.

VIOLA:
And all those sayings will I over-swear,
And all those swearings keep as true in soul
As doth that orbed continent the fire
That severs day from night.
ORSINO:
Give me thy hand,
And let me see thee in thy woman's weeds.

VIOLA:
The captain that did bring me first on shore
Hath my maid's garments. He upon some action
Is now in durance at Malvolio's suit,
A gentleman and follower of my lady's.

OLIVIA:
We shall enlarge him and will fetch him hither.
And yet alas, now I remember me,
They say, poor gentleman, he's much distract.

Enter Feste with a letter, and Fabian.

(A): To Aid

B7

(O): I want Feste to tell me the news on Malvolio

How does Malvolio, sirrah?

FESTE:
Truly, Madam, he holds Beelzebub at the stave's end as well as a man in his case may do. 'Tis here writ a letter to you. I should have given't to you today morning, but as a madman's epistles are no gospels, so it skills not much when they are delivered.

(A): To Enlist

(PA): Sit on bench

OLIVIA:
Open't, and read it.

FESTE:
Look then to be well edified, when the fool delivers the madman. [Reads like a madman] By the Lord, madam—
(A): To Cut-off

OLIVIA:
How now, art thou mad?

FESTE:
No, madam, I do but read madness: an' your ladyship
will have it as it ought to be, you must allow vox.

(A): To Instill

OLIVIA:
Prithée, read i' thy right wits.

FESTE:
So I do, madonna. But to read his right wits is to read
thus: therefore, perpend, my princess, and give ear.

(A): To Shut-up

OLIVIA:
[To Fabian] Read it you, sirrah.

FABIAN:
[Reads]
By the Lord, madam, you wrong me, and the world
shall know it. Though you have put me into
darkness, and given your drunken cousin rule over
me, yet have I the benefit of my senses as well as
your ladyship. I have your own letter that induced
me to the semblance I put on; with the which I
doubt not but to do myself much right, or you much
shame. Think of me as you please. I leave my duty a
little unthought of; and speak out of my injury.
The madly-used Malvolio.

(A): To Involve

OLIVIA:
Did he write this?
FESTE:
Ay, madam.

ORSINO:
This savors not much of distraction.

OLIVIA:
See him deliver'd, Fabian, bring him hither.

[Exit Fabian]

My lord, so please you, these things further thought on, To think me as well a sister, as a wife; One day shall crown th' alliance on't, so please you, Here at my house, and at my proper cost.

ORSINO:
Madam, I am most apt t'embrace your offer.

[To Viola] Your master quits you; and for your service done him,
So much against the mettle of your sex,
So far beneath your soft and tender breeding,
And since you call'd me master for so long,
Here is my hand; you shall from this time be Your master's mistress.

OLIVIA:
A sister! You are she.

(A): To Enlist
(PA): Stand

B8
(O): I want Orsino to accept my offer and smooth things over

(A): To Befriend

(A): To Embrace
(PA): Viola and I embrace

Enter Fabian with Malvolio.
B9

(O): I want Malvolio to tell me why he wrote the letter

(A): To Involve

(A): To Support

ORSINO:
Is this the madman?

OLIVIA:
Ay, my lord, this same.

MALVOLIO:
How now, Malvolio?

Notorious wrong,

OLIVIA:
Madam, you have done me wrong,

Have I, Malvolio? No!

(PA): Take the letter

MALVOLIO:
Lady, you have. Pray you, peruse that letter.
You must not deny it is your hand:
Write from it if you can, in hand or phrase,
Or say 'tis not your seal, not your invention.
You can say none of this. Well, grant it then,
And tell me, in the modesty of honor,
Why you have given me such clear lights of favor,
Bade me come smiling and cross-garter'd to you,
To put on yellow stockings, and to frown
Upon Sir Toby, and the lighter people?
And acting this in an obedient hope,
Why have you suffer'd me to be imprison'd,
Kept in a dark house, visited by the priest,
And made the most notorious geck and gull
That e'er invention play'd on? Tell me, why?

(PA): Turn US to face Malvolio

XDS – slowly xing along the DS edge of stage

320

(PA): Fold up letter

OLIVIA:
Alas, Malvolio, this is not my writing,
Though I confess much like the character:
But, out of question, 'tis Maria's hand.
And now I do bethink me, it was she
First told me thou wast mad; then cam'st in smiling,
And in such forms which here were presuppos'd
Upon thee in the letter. Prithee, be content;
This practice hath most shrewdly pass'd upon thee.
But when we know the grounds and authors of it,
Thou shalt be both the plaintiff and the judge
Of thine own cause.

FABIAN:

Good madam, hear me speak,
And let no quarrel, nor no brawl to come,
Taint the condition of this present hour,
Which I have wonder'd at. In hope it shall not,
Most freely I confess, myself and Toby
Set this device against Malvolio here,
Upon some stubborn and uncourteous parts
We had conceiv'd against him. Maria writ
The letter, at Sir Toby's great importance,
In recompense whereof he hath married her.
How with a sportful malice it was follow'd
May rather pluck on laughter than revenge,
If that the injuries be justly weigh'd
That have on both sides pass'd.

OLIVIA:

Alas, poor fool, how have they baffled thee!

FESTE:

Why, 'Some are born great, some achieve greatness, and
some have greatness thrown upon them.' I was one, sir,
in this interlude, one Sir Topas, sir—but that’s all one. ‘By the Lord, fool, I am not mad.’ But so you remember: ‘Madam, why laugh you at such a barren rascal; an’ you smile not, he’s gagged?’ And thus the whirligig of time brings in his revenges.

MALVOLIO:
I’ll be reveng’d on the whole pack of you! Exit. 365

OLIVIA:
He hath been most notoriously abus’d.

ORSINO:
Pursue him, and entreat him to a peace. He hath not told us of the captain yet. When that is known, and golden time convenes, A solemn combination shall be made Of our dear souls. Meantime, sweet sister, We will not part from hence. Cesario, come— For so you shall be while you are a man. But when in other habits you are seen. Orsino’s mistress, and his fancy’s queen.

[Exeunt all except Feste] Exit SRV after Orsino and Viola

FESTE:
When that I was and a little tiny boy,
With hey, ho, the wind and the rain,
A foolish thing was but a toy,
For the ran it raineth every day.
(PA): Take hands with Orsino and Sebastian and all four walk in a circle, then exit on Sebastian’s arm

But when I came to man’s estate,  
With hey, ho, the wind and the rain,  
‘Gainst knaves and thieves men shut their gate,  
For the rain it raineth every day.

But when I came, alas, to wive,  
With hey, ho, the wind and the rain,  
By swaggering could I never thrive,  
For the rain it raineth every day.

But when I came unto my beds,  
With hey, ho, the wind and the rain,  
With toss-pots still ‘had drunken heads,  
For the rain it raineth every day.

A great while ago the world begun,  
With hey, ho, the wind and the rain,  
But that’s all one, our play is done,  
And we’ll strive to please you every day.

[Exit]
3.4

Glossary of Terms

1. **dry**: dull
2. **idleness**: pastime
3. **bide**: endure
4. **distempered**: diseased
5. **free**: magnanimous
6. **bird-bolts**: blunt arrows for shooting small birds
7. **Cousin**: kinsman (here, uncle)
8. **forgive you**: excuse you from repeating
9. **make one**: take part
10. **office**: business
11. **comfortable**: comforting
12. **in grain**: fast dyed
13. **schedules**: inventories
14. **utensil**: article, item
15. **labeled**: added as a codicil
16. **indifferent**: somewhat
17. **praise**: (a pun on “appraise”)
18. **In...divulged**: well spoken of
19. **free**: generous
20. **gracious**: graceful, attractive
21. **five-fold blazon**: heraldic description
22. **Unless...man**: i.e., unless Cesario and Orsino changed places

23. **flatter with**: encourage

24. **owe**: own, control

25. **‘Twas...compliment**: things have never been the same since affected humility (like calling oneself another’s servant) began to be mistaken for courtesy

26. **music from the spheres**: music too exquisite for human ears to hear

27. **hard construction**: harsh interpretation

28. **receiving**: capacity, intelligence

29. **smile**: i.e., cast off love’s melancholy

30. **how...proud**: how ready the unfortunate and rejected (like myself) are to find something to be proud of in their distress

31. **to fall...wolf**: i.e., to fall before a noble adversary

32. **but...fetter**: but instead control your reasoning with the following reason

33. **of**: on

34. **sad and civil**: sober and decorous

35. **sad**: serious or melancholy

36. **miscarry**: come to harm

37. **unchary on’t**: recklessly

38. **like**: resembling

39. **Rudesby**: ruffian

40. **extent**: attack

41. **beshrew**: curse

42. **He...thee**: i.e., he alarmed half of my heart, which lies in your bosom
43. **come to note**: become known

44. **fairly note**: look upon with favor

45. **fat and fulsome**: gross and offensive

46. **become**: suit

47. **strangle thy propriety**: i.e., deny what you are

48. **Hold little faith**: keep at least a little part of what you promised

49. **enlarge**: release

50. **so please...on**: if you are pleased on further consideration of all that has happened

51. **crown...on't**: i.e., serve as occasion for two marriages confirming our new relationship

52. **proper**: own

53. **out of**: beyond

54. **shrewdly**: mischievously

55. **passed**: been perpetrated

3.5

In summary, section 3.1 contains a description of my Acting Methodology used in creating the character of Olivia in Ohio State's production of *Twelfth Night*. Section 3.2 is a brief explanation of my Script Analysis Terminology and how it would appear within the scored script to follow. Section 3.3 is the Scored Script. And Section 3.4 is a Glossary of Terms, identified within the scored script with a superscript number.
CHAPTER 4

THE PROCESS: REHEARSAL AND PERFORMANCE LOG

This chapter is a log of my experiences during Twelfth Night. The first section of this chapter is my rehearsal log/journal. The log was kept starting with the pre-production process in April of 2002 when I was assigned my thesis role. It continues through the table work sessions, including my descriptions of the director’s concept and design concepts. I include all of the working rehearsals, including my goals, discoveries, struggles, and so forth. I then logged all of the technical rehearsals and all of the performances. Lastly I logged the forty-five minute post-performance discussion held on December 3, 2002. The second section of the chapter is a rehearsal and performance schedule. The last section is a chapter summary.

4.1

April 12, 2002

Today I met with Sue Ott Rowlands to be assigned my thesis role for next year. I will be playing Olivia in Shakespeare’s Twelfth Night or What You Will. I was hoping for this role, not because I’ve always wanted to play it or think that I’m perfect for the part, but for the opposite reasons, because I don’t think I may ever get the chance to play
this role again because I am not necessarily the “right type” to play this role and therefore it will be quite a challenge. I also know it will be a challenge to do a major role in a Shakespearean play, which I have never done before. I am nervous but excited at the challenge.

Sue will be directing the show and so I think I will want her as the chair of my thesis committee. I also want Dr. Alan Woods to serve on my committee as a member of the history and literary criticism side of the faculty. I haven’t decided on my third committee member because I am waiting to see if I may be allowed to choose the new voice and speech faculty member they hire. Since I have focused on voice and speech since I have been a student at Ohio State, it would really benefit me to have an expert in the field on my committee. I also think my main thesis question will probably involve my study of Kristin Linklater’s voice and speech method, and therefore it would be almost critical to have a voice and speech faculty member as a part of my committee.

April 19, 2002

I met with Sue again today to discuss my idea for my main thesis statement/question. I have decided it is this: How to honestly delve into the emotional life of the character of Olivia mainly using the techniques of Kristin Linklater in her books Freeing Shakespeare’s Voice and Freeing the Natural Voice. She agreed that this was a good journey for me to undertake for the next year and it would be one that would incorporate my last two years of learning here at Ohio State.

I also picked my thesis committee. Sue Ott Rowlands will be my Chair, Bruce Hermann and Dr. Alan Woods have also agreed to serve. My only disappointment is that I do not have a “voice and speech” person on my committee because it will be Mandy
Fox’s first year at Ohio State next year and serving on a thesis committee right off is too much, says Sue. I hate that my main thesis question is directly related to voice and speech and I don’t have an “expert” on my committee to help me out in that area.

We set a meeting for next week where Tarashai, Donald, and I will meet with Sue to discuss a schedule for the writing process of the thesis and questions we might have going into the research for the summer.

April 25, 2002

Sue Ott Rowlands announced to us (the 2nd year MFAs) that she will be leaving Ohio State as of June and taking a job in Toledo at a university there to be the Chair of their theatre department. We were all shocked. We all figured she was getting ready to leave, but we thought she would stay on through our last year and leave with our class, seeing as they aren’t bringing a new MFA class in next year. She was supposed to direct Twelfth Night as well as Chair all three of our thesis committees. It was a blow, to say the least. She mentioned that they are talking to Mo Ryan about directing the show now and that would be awesome! I had my best experience at OSU so far in the show Mo directed, London Cuckolds. We work very well together and I trust her implicitly. But there is still a lot of rearranging to do, as far as my thesis committee is concerned.

April 29, 2002

Tarashai, Donald, and I were to meet with Sue today to discuss schedules for the writing of the thesis and help us reorganize our committees and give suggestions on who we might want to choose since she is leaving. Donald never showed up. We came to a schedule pretty quickly, and now we have dates for everything we need to turn in for the next year, right up to scheduling the defense! It’s pretty overwhelming to look at this
thing in such a big chunk – pretty scary! But it’s nice to have due dates for everything up front so you know what you’re working with/against and it keeps you on schedule. Otherwise, I’d be a mess, down to the last minute trying to write a 200 page paper!

Sue suggested we ask Bruce Hermann to chair our committees. I was thinking along those lines anyway. She also opened up Mandy Fox, the new voice and speech professor, as an option for a committee member, but not a chair. She said we’d have to personally ask her to make sure it was alright, so I hope to get her e-mail address soon to do just that. I really need a voice and speech instructor on my committee if it’s to hold any water. But until we get her o.k. we can just put TBA in the space of the 3rd committee member.

Our first draft of our thesis proposal is due Friday, so we got to ask a few questions about that and Sue photocopied Regina Rockensies’ proposal for us to use as an example. That is a huge help! Now I understand what it needs to contain and say. Before, I was really fuzzy on it. I think I can do this.

September 18, 2002

Our first rehearsal back from our summer “break.” We’re all a little nervous…not really knowing what to expect from this process. Mo put us right at ease, somehow sensing our trepidation. She assured us that she was going to make this a positive experience for us, citing her own very bad MFA thesis experience. Apparently her director didn’t give her ANY notes the entire rehearsal process; she promised to give us plenty. Is that a good thing? It did help a little with the nerves, but I know I still feel months behind in the process, even though we just began. Tarashai and I talked about how we spent all summer researching and reading but we both still feel like we know so
little. And character work...what character work? Besides the historical research, I have
done little but read the play over and over again. I did find one book extremely helpful in
both the research department and insights on the character department and that’s Michael
Pennington’s *Twelfth Night: A Users Guide*.

Anyway, Mo gave us her concept for the show and she got her inspiration from
several cubist painters and their works, specifically Juan Greese and Picasso. She
explained that the look of the cubist paintings embodied the idea of *Twelfth Night* – a
fractured whole; seeing one thing in many parts all at once. Not being able to see the one
ting as a whole, but are only able to see certain pieces of the whole at one time. It also
hits on the fact that the audience is able to see things from multiple perspectives at
once...where as the characters of the play cannot. This cubist idea also plays into the one
line that Mo found jumped out at her. It’s from Act 5 and Feste says to Malvolio “And
thus the whirligig of time brings in his revenges.” The idea of the whirligig of time being
in control of Illyria, the force behind the people of Illyria.

Mo also told us her overall feeling of the play is Passion, incredible, crazy, do
anything no matter the cost to get what you want, Passion. That rung a bell with me and
made sense of some of my research, I just hadn’t been able to put a name to it yet.
Passion! Yes, that’s it! That’s why Illyria is this nutty place – because people do
passionate things in passionate ways to pursue their passions!

**September 21, 2002**

There were a few more of us at rehearsal today and we began reading some of the
scenes. Mo had Kristin Crouch come in to help us with our language and scansion. She
shared with the group the chapter on scansion found in Linklater’s *Freeing Shakespeare’s*
Voice. That was nice, to feel up to speed on something! Having studied Linklater’s texts all summer and even basing my character work on her techniques has me feeling, if not confident, at least like I know what I’m doing in the scansion department. This discussion led Mo into talking about her Passion idea, repeating what she’s shared with us on the 18th. She expanded the idea saying that these characters are all emotionally deep and that they use this beautiful language to help them express it. It’s impossible for us (the actors playing the characters) not to use this language to our benefit, to allow us to go where we are required to go emotionally by the text. Again, it all fits right in to my thesis research. This is the “problem” I came up with for the focus of my thesis. It put my mind at ease a bit to hear that Mo considers this a focus of the entire process, not just mine.

We began to read a couple of scenes and Mo pointed out that nothing is bright and sunlit (love) without having a sizable shadow next to it (mourning). This highlights the extremes of the play: Orsino’s love, Olivia’s persistence, Malvolio’s dedication, etc…, which plays back into our idea of Passion. The extremes are a result of the Passion of these characters. We read Act 1, scene iii, iv, v, and Act 2, scene iv where these ideas came up over and over again. We also discovered the word “plague” used several times and Kristin and Mo told us that this word will keep appearing throughout the play, that it is used on purpose every time it’s spoken. I put a note in my script to note it every time Olivia hears it or speaks it. It was also a little nerve-wracking reading for the first time in front of these people. It’s like I should be so ahead of the game, being one of the MFA’s and this being my thesis role…I keep wondering if they’re all sitting there wondering why the hell I got this role; I know I am! Me, playing the most beautiful woman in
Illyria, what a joke! Everybody has to be thinking there were so many beautiful women in this department who could have believably played this role. I don’t know how I’m going to get myself to buy into it so I can play the role at all! This is going to be tough!

**September 22, 2002**

So, we have even more of the cast here today…not sure if it was the full cast; I don’t think it was, but it was close. This worry about what the others are thinking just got worse. I hear these words Orsino says about Olivia, a.k.a. me, and I look at James and think No One Is Ever Going To Buy This!!! How are we going to make the audience believe the hot guy passionately wants the chubby, average looking girl? How am I going to believe this? I have no answer for this as of yet.

We read Act 1, scene iii, Act 2, scenes I, iii, and v, and Act 3, scene i. I got to sit back and listen for the most part today. I was able to just glean information from Kristin, our text coach and listen to Mo’s ideas and visions for the scenes I wasn’t in. It was a great opportunity to get a hold of the parts of the script I had only spent minimal time on. It was interesting to put the pieces of this story together and start connecting the dots between characters and events that happen while Olivia is not on stage, but that would obviously affect Olivia in some aspect or another…even if not until Act 5! It was a gift I was given early and I am glad for this time of just listening.

We did read Act 3, scene i, which I am in. It was interesting to investigate Feste’s protection of Olivia. He is immediately suspect of Viola/Cesario. He saw her earlier in Orsino’s court and witnessed what had “transpired” between the two of them during his song. Now he sees Olivia, his beloved friend, falling for this “false” boy. He is in a sticky position; he can’t come out and say what he wants to, but he makes his feelings
known to Viola and then she is left to deal with that. That plays a huge part in the scene that transpires between Olivia and Cesario/Viola.

September 25, 2002

Today was the first rehearsal that the entire cast was present for. Tonight was the Design Concepts Presentations from our set designer, our costume designer, our lighting designer, and even a sound and music designer. We didn’t meet the composer of our music but he and his partner might be at rehearsal on Sunday for our first read through.

Set design: Carla Chaffin is designing our set. She and Mo have talked and Carla went with the Cubist idea. It is an extremely bright and colorful set. The set is split into several worlds: the two courts and then a common area. Orsino’s side of the stage (Stage Right) is done in hues of blues and purples and is in the shape of a piano. Olivia’s side of the stage (Stage Left) is in warm tones; yellows and oranges, and is in the shape of a guitar – an illusion to Feste’s presence in the household. I do find it odd that my (Olivia) side of the stage, my household, is yellow, considering the stink made about Olivia “abhoring” the color yellow. But anyway...The set also has lots of chunky levels in order to carry through the cubist idea. The only other drawback I see to the set as of now is the fact that it’s a proscenium set and it’s a thrust stage and house. Carla even created a proscenium structure on the sides as a part of the set. This worries me. It’s hard to act for a thrust house on a set that doesn’t support that. What she didn’t show us was any of her research. She didn’t give any explanations as to how she arrived at any of her choices she made for shape or function or color (except Mo’s cubist idea). I personally wanted more information to help inform me, the actor, as to why this place is “home.” Seeing her research could have aided mine as well.
Costume design: Melissa Bialko is designing our costumes. She described them as angular and fitted. The renderings were lovely. The colors of the two courts that appear on the stage are also carried through in the costumes – Orsino’s people in cool blues, greens, and purples and Olivia’s house in warm yellows, peaches, oranges, and of course black when in mourning. I am a little skeptical about the designs for me. One, because the renderings are done on a “figure” much different than mine, a.k.a. skinny. And two, because I personally have tried on clothing that resembles these styles and my being, shall we say, well endowed, makes these styles appear more like maternity styles rather than form fitting/flattering as Melissa described. And again I question why my character would wear a dress that is partly yellow when I supposedly hate yellow. Again, there was no showing of research of period, culture, etc…..

Lighting Design: Drew Ward is our lighting designer. He explained that this is very early in the lighting designer’s process, so he really could only show us his conceptualized ideas at this point. He said he was planning to focus on layers, patterns, and color.

Then Mo read (for the whole cast) from Harold Bloom’s book The Invention of the Human. This is where she found a lot of her inspiration for the show and her ideas on Passion and the whirligig of a comedy. This took her into talking about the idea of Passion and how it moves the entire land of Illyria. She pointed out that the music and poetry of Twelfth Night creates the depth of feeling boarding on madness that so many of the characters in Illyria feel and operate on. Feste warns us not to miss out on the passion of life, especially in his final song. Mo also talked about the meeting of Viola and Sebastian in Act 5; Orsino’s line “One face, one voice, one habit…” supports her cubist
idea of the fractured whole. The use of the word whirligig was a child’s toy but also a torture device. This was also an idea that led Mo to the cubist theme. Lastly, she touched on Lost Love and the passionate need to recapture it, some way, some how, at any cost. All of this left me with a lot to think about as I re-read the script tonight.

We then watched the first Act of Lincoln Center’s production of Twelfth Night with Helen Hunt, Paul Rudd, and Kira Sedgwick. It reminded me just how funny this show really is! It also reminds me how nutty Illyria is; a completely make-believe world that these characters live and believe in fully. It was great to watch someone else’s interpretation of Olivia. I don’t think it will affect my choice making in rehearsals, except to open up more possible options.

September 26, 2002

We went over our rehearsal schedule today. We actually got a schedule for the entire rehearsal process! That’s almost unheard of here at OSU! Of course, Mo reminded us that it can change at any time, but it was so nice to receive a rehearsal schedule before we even really get into the process, instead of the day before or even the day of the rehearsal. My stomach did do a flip-flop when I saw the off-book dates; only 13 days until we start rehearsing scenes off-book! Tarashai and I exchanged terrified looks when Mo pointed that out. But we made a pact to help each other by running lines and running our scenes together as much as possible before October 9. We figure we’ll only get all of this (meaning learning the lines, thesis paper stuff, etc…) done by doing it together.

We spent the rest of rehearsal reading and doing table work on Act 3, minus the first scene that we did on the 22nd. This made for a pretty easy night for me. I only had
to read the parts of scene iv that I am in. That includes the infamous Malvolio scene when he comes in wearing yellow stockings. I have to say it didn’t read well at all. Not funny, not anything. I don’t know if we were pushing it to make it funny because we know it is funny, or what. Tiffany and I talked about it and we figure once we see Donald in his “yellow stockings” ensemble it won’t be nearly as tough! Then there was the second section of that scene between Cesario and me and that is the first piece of text that seemed to resonate with me…so far. Maybe this is something I should investigate. Why did it resonate? What is that about for me, the actress? But since we aren’t acting yet, I’ll try not to over analyze it.

September 27, 2002

Our text coach, Kristin Crouch, spent over an hour on some basic text devices used in Shakespearean texts, meaning what we’re going to run into in Twelfth Night. It was a review, for the most part, for me, but it was incredibly helpful to be reminded of all of these things as we go through the text, line by line. Yes, I knew most of the information she presented to us, but I needed to be reminded to look for all of these things in my lines and scenes. She gave us a very helpful handout with the different devices and their definitions so we can keep them with our scripts as we continue the table work.

She took some time to explain scansion, using Linklater’s book to help illustrate. She then gave hints on when to look for variations in the scansion, and when you find the variations, how to interpret what they mean. She then talked about alliteration and the possible meanings behind it in different places in the text. She also pointed out that these
devices, specifically alliteration, can aid the actor in making informed and intelligent acting decisions, ones that Shakespeare may have intended the actor to make.

We then continued with the table work, reading through Acts 4 and 5 in preparation for our read-through of the entire script tomorrow. It was fun to get to much of the “action” of the script. Most of the plot begins to twist here in these last acts. It was nice to read with Nikhil for the first time. I want to make sure I am completely comfortable with him, so our relationship on stage is believable. He is the only person that I interact with extensively on stage that I didn’t know before this show. I also enjoyed hearing Act 5 out loud. I was able to see how each chunk of action could flow from one to the other seamlessly, which I was not able to do just reading it.

September 29, 2002

We had a pretty good read through today. Everything was fairly clear and understandable, and I’d say that was due completely to the thorough table work we’ve been doing for the past week. It made me feel like we’d already made some progress, even though we didn’t start blocking until after we were finished with the read through. I was only called to “walk through” the top of Act 1, scene iii, so I had a little time to work on finishing up my Research Chapter of my written thesis. All I have left to do on that is the Introduction and it will be ready to format. I am so glad that Regina is helping me with the formatting. I was spending ¾ of my time this summer on formatting and not on the writing. I kept thinking that this was not how it should work. What do I get out of learning to format this thing. Shouldn’t I be spending that time proof-reading and re-writing to make the writing better, not trying to figure out why the margins won’t stay put every time I go to another page! And without David here to walk me through it, I realized
I was screwed. So my Dad (an editor himself) suggested I “hire” someone to format it for me. The same day Colin Sweet mentioned to me that Regina Rockensies, who graduated from the MFA program last year, was looking to make some extra money doing just that, formatting and proof-reading papers for people. It was Kismet! So, now I am spending a lot more time refining my writing, and not worrying about the formatting at all. It’s worth the money already.

Anyway, I will finish it up tonight at home and then I can concentrate on rehearsals and getting off book. I feel this is where my concentration needs to be anyway.

September 30, 2002

I worked during our class time today from 4:30 – 5:25. It was just Tarashai and I and we worked on our section of Act 1, scene 5. Man, Olivia goes through so many changes throughout the scene, especially at the end when she addresses the audience and then decides to use Malvolio in her little ring plot.

So, just working, one on one, she and I, the “I am nervous about having to fall for a girl” thing just went away, like it was never even there. Yea!!! It was like, just listen to the words this person (not boy or girl, just person) is saying and how can you NOT be moved? It had very little to do with the person in front of me and had a lot to do with the words; the energy of the words and the energy of the person and the Idea of the person saying those beautiful words! It had more to do with the emotional state I come into the scene with, the history of Olivia’s pain and sadness, than the physical appearance of the messenger. If it began as physical then Olivia would have chosen Orsino right off the
bat. But it is so much more than that and because of this discovery, having to pretend I think Tarashai is a male never entered the picture.

The evening rehearsal was much of the same that we were working on during class, except we added the first part of the scene to it, so I got to play with the full arch of the scene: where I start emotionally and where I end up. Wow! That scene in itself is quite a journey! It will be an amazing challenge. I have already played with this scene using the Linklater exercises with the vowels and consonants, but I want to go back and do it again now that I have a picture in my head of those I’m working with and the general idea of the blocking. I have no idea if it will make a difference, or even if it should, but I want to try it out and see for myself.

October 2, 2002

We got to move into Bowen tonight. It feels so good to be back in this space. It’s the space I feel most comfortable in and I so enjoy working on a thrust stage. I love the way it allows the actor to really communicate with the audience and bring them into the show.

We did a stumble through of Act 1 and it went surprisingly well! The blocking for my scene (Act 1, scene v) was off – the dimensions of the stage are just different from room 107. The relationship (I mean physically on the stage and in the space) was not quite right, so we were kind of off. I could see it in Tarashai’s face, as I’m sure she could in mine, that it wasn’t all there from when we worked on it in class last week. So that was disappointing. But it was just a stumble through and for that we all did really well over all.
I am nervous about being off book by next Friday! I am such a slow memorizer, I am afraid it won’t happen. Tarashai is so far ahead of me on that. I feel like I’m slacking or something, but I’m not. I use the time I have to go over them. Man, without David here to run them with me every night, it’s tough. I’m just used to having that built in help. It just makes it even harder to have him be so far away.

Mandy Fox was at rehearsal tonight and suggested I try using the Standard American sounds in my speech, especially the “a” sound. I think Mo was hip to that idea. Mo seemed pleased with the stumble through, even letting us out of rehearsal at 9:30. She says she likes the sense of fun we found with it and not to lose that.

**October 3, 2002**

3:30 – 5:30 Rehearsal: Well, the other actors in Act 3, scene i didn’t show up, so Mo just worked with Tarashai and me for most of the class time on our section of the scene. This is going to be a tough scene for me – lots of emotion just spilling out uncontrollably on this amazing text and then rhymed couplets! That is scary! It is obviously there because my (Olivia) emotions have gotten so high I have no other way to express myself – kind of like singing in musicals – but I haven’t figured it out in my body yet. Sure, that makes sense in my head but translating that into my body is another story. I’ll go to the Linklater exercise and, going word by word, find images for each of the words in the scene and see if that frees anything up.

Evening Rehearsal: We worked on Act 3, scene iv and we ran away behind tonight. It was another hard scene. It is obviously Malvolio’s scene, but I feel I need to rise to the occasion comically, which means right now, it is forced, not funny. Plus, trying to get off book for this scene is killing me; not sure why yet. Tiffany and I agree – it’s easy to slip
into playing the obstacle in this scene and that would be disastrous for the scene. We had this one pegged from the beginning. Again we made the point that once we see Donald in his costume it'll probably come easier!

October 4, 2002

We worked on Act 4, scene i this afternoon, it’s the Hold, Toby scene. I came in with ideas of how I might stop Toby, but it ended up being a group effort. We came to the idea of a shotgun! I’m not sure that it’ll fit the style of show we’re doing, but maybe it won’t matter because I would really like to try it! It would be so funny to see me with a shotgun because it is so out of my league — but so fun at the same time. It started with Mike telling us about the Stratford production where Olivia came on with a battle-ax, which seemed damn funny; then, someone bumped up the stakes to a gun (London Cuckolds revisited). Then Mo even mentioned having a bird fall from the grid again after I shoot it. Then Mo bumped up the stakes again to a double barrel shot gun and then Dean added the idea of the “Terminator style” cocking of the gun, with one arm, like Linda Hamilton. I almost died! I hope I get to try it...just once. And Sebastian’s/Cesario’s reaction is splendid and motivates me right into the rest of the scene. He is amazed, stunned; yet willing, which propels me into my last lines of victory!

October 5, 2002

We rehearsed Act 4, scene iii, a.k.a. the kissing scene. It was short and sweet and to the point. I was a little nervous about locking lips with this unknown man; I don’t know Nikhil really at all. But he is obviously as weirded out as I am, but we both just went for it, for the most part. After we had to “take it back to the kiss” several times, it
just got a little old and we just kind of hugged and nuzzled to launch ourselves into the 
Priest interrupting us. A cute moment that Mo devised is that I wave the priest on stage 
mid-kiss and then I get lost in the moment and the priest surprises us both. So far, I think 
it will work really nicely – not too comedic to take the tenderness out, but enough to 
remind us how absurd it is for this woman to spring marriage on this guy who has just 
agreed to go inside her house for the first time! It seems really cute and fun.

October 7, 2002

Tarashai and I worked in class today (3:30-5:15) on our part of Act 1, scene v. 
We really went delving into the language. Mo was there to help us dig through the text 
and really find and play up the verbal banter/antithesis that is present. It is crazy how you 
can think you are doing something and it not be playing or reading at all to the outside 
listener. It got a little frustrating in that aspect. But the challenge was so exciting, that 
the frustration kind of fed the process instead of taking away from it. Tarashai was great 
to “play” with. We just tried all kinds of choices and allowed the other to experiment. 
So even though it was tough, it was rewarding to just get in there any try stuff using the 
language devices present.

We staged Act 5 tonight...well, most of it. What a bear of a scene! Yes, it did 
take as long as we thought it would; lots of people on a small stage. We had to make 
several adjustments in the text because of who we had to leave off stage simply because 
of the stage space. Like who heard Olivia ask/tell about Malvolio being angry? The Fool 
answers but he wasn’t on stage to hear it...strange. I have a feeling this scene will really 
be Olivia’s strongest scene – she/I goes through so much in a short span of time. This
scene is the core of my thesis “question.” It will be quite a challenge and if I can find my way through it, it will be an incredible pay off.

October 8, 2002

We did a stumble through of Act 2 tonight. It was not nearly as good as our Act 1 stumble, which was disappointing. Mo seemed to be really disappointed, to the point of being angry about it. She actually stopped Tarashai and I in Act 3, scene i and made us go back to the beginning and “put some meaning behind it.” We were rather surprised and actually a little hurt by that. At this point we feel this is the best we can do; we’re trying to get off book, going through our blocking for the first time since we blocked it initially. At this point we have to, for our own sanity, have to put meaning on the bottom of the list. And then we were the only ones stopped for this reason, which was also hurtful. There were fellow actors doing much less with their scenes than we were. So, yeah, we were a little ticked off for those comments…and it made us care a lot less about the rest of the stumble through. We felt attacked, actually, and felt she was expecting: 1) Too much for where we are in the process and 2) felt a little picked on. Anyway, I’m sure we’ll get over it and move on, but it made for a pretty terrible night.

October 9, 2002

I showed up to class at 4:15 to work with Tarashai. I waited until about 5:00 and at that point I figured that they weren’t going to be getting to me today, so I just left. I hope I don’t hear about it tonight! I doubt it. I don’t think Mo even remembered I was going to show up to work with Tarashai. I did get some good time in working on learning my lines. Mary saw me out in the hall and sat with me most of the time and ran lines with me. Tarashai and I met earlier today (between 3:00 and 3:30) and ran our
scenes with each other several times trying to get off book. She’s way ahead of me, but I think it helped her to run them as well.

I had my second costume fitting today and it doesn’t seem they are much further along than they were at my last fitting. Everything was way too big, even though they were just muslin mock-ups. I have lost some weight, but I know it’s not that much. Not sure what measurements of mine they are using. They had some pants for me to try on with a tank top to wear under what they’re building for Act 1. They were really comfortable, like pajamas. I also tried on the mock-up of my second act shirt/top (but no skirt). It was huge! Like wearing a sack! Melissa was even surprised at how large it was. So we spent lots of time pinning every part of it to be taken in. I also mentioned to them that my shoes were getting stretched out and that I need insoles, even for rehearsal.

We did a stumble through of the whole show tonight and it went all right – much better than our Act 2 stumble yesterday. It wasn’t earth shattering but I was a little surprised at the lack of huge mistakes. Mo reminded us of the fun we had found with Act 1 and to bring that back into the equation now that we are to be off book. To be ready to jump into these scenes and explore and mine the gold in them. Tarashai and I both agree that our Act 3, scene i is not working. We aren’t sure why – we think it may be the blocking. It’s just kind of hokey, like we’re playing it for the humor not what’s really happening in the scene. We’re working on it in class Monday and we’ve decided to tell Mo about what we’re feeling. We’ll see what happens.

October 10, 2002

I didn’t have to be at rehearsal until 8:30 tonight and then only for Act 1, scene 3 where Mo has added a bit at the top where I (Olivia) walk through with her court in a
funeral type procession. We open the scene, with my ladies playing their flutes and a rain stick in my funeral march that Igor composed. They are still learning it, so it wasn’t really ready tonight but they hummed it a bit and we could at least run it for timing. We just process in, establishing whom Olivia is physically (since she’s been talked about a lot but not seen so far) for the audience. I get to the edge of my side of the stage and kneel in prayer and then leave. It was an easy night for me. Then Mo let me go home. I was only there for about forty minutes. So I spent the rest of the night running over my lines for tomorrow, since we are now officially off book! I think this is one of the scariest times in rehearsal – putting down the safety of the script and having to start doing this thing for real, making choices and really listening and responding. It’s exciting, but scary.

October 11, 2002

David flies in to see me tonight! I can’t wait! It’ll be hard to keep my mind on rehearsal tonight. We get a whole weekend together with no rehearsals! It’ll be heaven!

O.K. we rehearsed Act 1, scene 5 tonight. I was off book, but I didn’t trust that I was at first, so I had a bumpy start but I evened it out soon enough, especially during my stuff with Tarashai. We knew that scene really well and it was nice to sit and listen to that beautiful language again and not have to worry about what I was supposed to say. I just knew it, a really nice feeling! The work on the scene went well. Mo really worked with Colin and getting him freed up and comfortable and in a place where he could relax into the scene and just listen and respond. I felt like she didn’t work too much with Tarashai and I; I guess since we’ve had some extra time during the class rehearsals to work. But she just let us go through it once with no interruptions and then gave us some
feed back and then we ran our section again and then ran the whole scene again. It was
nice taking what we worked on in room 107 during class and bring it into the real space
and really give it a go. We found some things didn’t time out like they did in 107, so we
had to make some adjustments, but for the most part, Mo just let us explore for ourselves
and try stuff out. It was rewarding. And now I get to go pick David up from the airport
for our weekend together! The boys, a.k.a. James and Donald asked me why I looked so
nice! Thanks guys...good to know how I look every other day I’m with you! But I know
they meant it as a compliment, so I took it as such.

October 14, 2002

We had our first run through of Act I off book tonight. It went o.k. But it was a
bit belabored. My head is somewhere else. I just dropped David off at the airport to fly
back to Colorado Springs and I am really sad. I’m having a hard time shaking it off to “be
in rehearsal.” Not very professional, I know and right now, I just don’t care! Maybe
that’s why Mo gave me the note to have more fun with Cesario in our scene, not to be so
 bitchy or maybe I just haven’t figured out how Olivia mourns and still plays with this
stranger at the same time...or when exactly she realizes she’s having fun and not
mourning any more. But does she feel guilty about it when she realizes it? If so, is that
what’s coming across bitchy? I don’t have a clue yet! I want to understand it all right
now! But I don’t understand it all, so I continue to struggle. Then Mo surprised us with a
speed through! I sped but felt completely unconnected, even though we were supposed
to be able to do both at the same time, I just couldn’t. But that was to get us to drive
through the scenes, not wallow in them as we did in the run through.
From 4:00-4:30 Tarashai and I went line by line through Act 3, scene i and found antithesis, word play, and alliteration that we can use to play the scene instead of pushing so hard to make it work. We can quit trying so hard and just let the “text be the event.”

October 15, 2002

We worked on Act 3, scene i and Tarashai and I tried to bring in our work from yesterday afternoon. We tried to keep it simple and I think we were fairly successful. Mo sensed that the original blocking wasn’t working so we spent much of the rehearsal re-blocking the scene...or rather, allowing the scene to re-block itself. She liked the simplicity of our speech and wanted us to find that in the blocking. So she just allowed us to follow our instincts and move when we felt like it, when we felt the language required us to move. We ended up with a completely different scene than what we came in with. Right now we have something with very little movement and we just communicate the words. Neither Tarashai nor I feel this is the end result that we need, but it is a good start to get to a better place with it. This scene is turning out to be a tough one. We can feel when it’s not working, but have trouble finding when it is. Maybe it’s not working at all and that’s why we can’t find it! But we both have lots to think about as we leave rehearsal – we know it is our scene and it is up to us to fix it, to find the physical path through the language.

October 16, 2002

We were set to work Act 3, scene iv for the whole session tonight. I thought to myself that that seemed like an awfully long time to work that scene. Of course, I completely forgot that my two mini-scenes comprise about a fourth of the entire scene! Most of this scene is the joke that “the trouble makers” play on Malvolio to make him
think he is crazy. So I had a lot of down time to work on my lines for tomorrow night, which was helpful.

Well, the mini-scene with Malvolio is still a bug-a-boo. We’re all still pushing the comedy, which just ruins the scene. I really feel like I am playing the obstacle, even though I have gone through and named actions for myself. They seem to fly out of the window as soon as I get into the scene. I am also struggling with the address to the audience at the top of the scene. It just isn’t working yet – it’s fake and I know it’s fake and so does everyone else. We are talking about involving the ladies of my court in it the next time we run it. I think that will help tremendously. I can still address it to the audience, but I have my familiar court around me. Why are these audience addresses so scary? I can still play all the actions I want to, but for some reason, it feels so fake!

October 17, 2002

I was only at rehearsal for an hour tonight to work on Act 4, scene i. It was actually a lot of fun. We are going on the assumption that I will be allowed to use a gun for the scene, so I got a prop gun to play with. This scene is pretty short for me, so I don’t have very much to report. But Mo did stop me and tell me to “Really threaten Sir Toby.” Don’t just come in and start yelling…remember why I am running in with a gun! Duh!!! I think Toby is about to kill my love and I have to stop him! It’s that important! It’s Life or Death, not just a funny scene where I finally get hooked up with Sebastian instead of Cesario/Viola. Her little reminder made all the difference in the world! It just turned that scene up for me…and I think for the rest of the cast involved in the scene. I feel really good about the leap made in that scene tonight!
Class rehearsal time: It was just Nikhil and I in to rehearse Act 4, scene iii. Most of the time Mo spent with Nikhil on his monologue at the beginning of the scene. Trying to get him to really express what’s going on, to use the language to make the statement instead of “acting it.” I have very little to do in the scene besides come on and make out with Sebastian and then admit my plan. The only part I really had a problem with was the very end about “heaven so shine that they may fairly note this act of mine.” I hadn’t really personalized that for myself before I went in there. So, of course, Mo caught that and gave me the direction to figure out what that is about for me the actress, what that means to me personally as Olivia. As soon as she mentioned it, I was able to emotionally connect to the idea of wanting heaven to bless this crazy union and what I want from my brother, who is in heaven. It all made it a lot more emotionally connected and true.

Evening rehearsal: We worked the first half of Act 5. And it took all of tonight’s rehearsal to get through half of it. It is very complicated, trying to wrap up all of the plot lines in one gigantic scene! I’m glad that’s Mo’s job and not mine. She spent a lot of time on the top of the scene, with Fabian and Feste. It was obvious that Joe (Fabian) didn’t have a clue what he was saying, nor was he very solidly off book. That made the process even slower, Mo having to spoon feed Joe the meaning of his lines to him. It kind of ticked me off. Do your homework, I mean, really! Colin was really trying, but he was struggling, too. We decided that my entrance into the scene would be musical – I love that! My girls will be playing my “theme song” (I love that I have a theme song!) before we even enter and that’s how Orsino knows I am approaching. How cool. It was also fun to get on stage with Orsino for the first time in the entire play. We both talk
about each other through the play, but only appear on stage together in Act 5. I found James to be a bit melodramatic with his lines, but it’s early in the process, so I’m not too worried!

October 19, 2002

We ran Act 2 for the first time off book and it went very well! It was really exciting, actually. Our note from Mo for the run through is to go back to the text – look at the language and how it feeds what we are playing. Spend time with the script to prepare for the run through of the entire show on Monday. No problem. That feeds right into my thesis process and it really seems to be working!

Mo’s notes to me specifically were very positive. She says I’m headed in the right direction and that everything seems to be falling into place for Olivia. She said to take that presence in the “gun scene” and find other places to use it in the show. She called it a “business-like” quality. I thought I kind of was in my first scene, Act 1, scene v, dealing with Feste and a bit with drunk Toby, and “hearing Orsino’s embassy,” but maybe I need to go further with it – play it balls to the wall, but not bitchy! It’s a delicate balance. I could use it in the final scene with Orsino and when Toby becomes belligerent. Become the Mistress of the House more, sure of my decisions. Is it a possible progression throughout the show? I’ll explore that.

I am having more fun with the language, using sounds and antithesis, and especially the use of the same word multiple times. I am starting to allow the text to run things…in a few places, at least. I am pleased with my progress so far, but am still dealing with a lot of personal demons. Still wrestling with the idea of being Olivia, not
just playing her. Who am I to be this gorgeous woman who can put an end to all sickness with her beauty? I haven’t found a way around that one yet.

October 21, 2002

Notes from the first run through of the entire show off book:

**Mandy, Jeanine, and Mo’s Notes:**

-Couldn’t hear “Take the Fool away.”

-Try “Can you do it?” as a challenge, a game.

-Try open mouth breath on walk through in Act 1, scene iii.

-Use rhymed couplets at the end of the scenes to punctuate it.

-Act on the line – come up with ideas on the line.

-Speed up the thought and carry the thought all the way through. Punch those verbs.

-Play with NOT looking at people when they enter.

-“Your lord does know my mind” – give it more weight.

-“Unless the master were the man” - show the meaning of the line more.

-Try racing through the ring scene with Malvolio.

-Work on Act 3, scene i.

-“The clock upbraids me with the waste of time” – more attitude.

-“I would you were as I would have you be” – SEX.

-“Reason thus with reason fetter” - more breath or no breath. Try both and see.

-“This is very Midsummer Madness” and “I have sent after him...” – take both to the audience.

-Try coming into the end of Act 3, scene iv with having run after Cesario for hours and use that rhymed couplet.
- Try using my left hand more.

This was a very frustrating rehearsal…of course it was, because it was a good rehearsal yesterday! This was also our first time on the set with the platforms and benches in place (sort of). And we all found that it didn’t really match what we had been working with taped out on the stage and in 107. It was so off that it messed up some of the blocking. So a lot of time was spent on fixing what wasn’t working instead of on playing the scenes through. Then we had everyone there giving us notes, which, of course, we need and want but it was a lot to throw at us all at once. Mandy was there for vocal notes, Jeanine and Briggs for movement, Kristin for textual notes, and Mo for, well, everything else! It ended up being too overwhelming for many of us, I have to say. I left completely frustrated and feeling like what I’ve thought of as Olivia isn’t her at all — like I should just start over from scratch. Especially Act 3, scene i. I don’t think it’s working at all! The sensuality of the scene seems completely lost in the way we’ve worked it and now have it staged. It also had no punctuation at the end of it. It just fizzles out; there’s no period to it.

October 22, 2002

Tonight we worked all of the transitions of the show and the music. It was a bit tedious, but so worth every minute and much needed. We gotta’ speed ‘em up, clean ‘em up, and make it run smoothly. And this rehearsal has helped. But it’s like some of the cast doesn’t grasp this concept and still pussy foots around – not entering with a purpose. It was a little frustrating running some of these over and over and people still not committed to simply doing what was required to make it work. It was a nice brain break from the script and running of the acts.
I am not happy with my “Happy Music” yet. It just doesn’t sound happy. As we cross in Act 3, scene iv, it drags and sounds almost dirge-like; not a clue that my mood has changed at all. It’s not motivating me into my aside to the audience at all. It sounds almost as sad as the funeral procession music, if not sadder! It’s just so slow! We gotta’ find some livelier music for that, and I know Mo agrees.

Mo wants to do lots of underscoring – it’s pretty weird having to speak over live music during a monologue all of a sudden and it’s also still a bit loud for speaking over. I’m sure that is just because it was totally new tonight and many adjustments will be made as we go. It also makes me think of a movie, not a play, you know.

October 23, 2002

We did a working run of Act 1. I am only in one scene (plus the funeral procession), all be it, a big one, so I had lots of sitting, watching, and waiting. I realize through this process tonight, that during the run of the show, I’ll have to make sure I keep myself warmed up until I go on and speak for the first time. Just crossing and praying in scene iii isn’t enough to stay warmed up. I tried to be more playful in scene v with Cesario, have more fun at his expense, but also let the reality of what is going on for Olivia emotionally hit me while I am playing. Not an easy thing to do. I still have yet to find that balance of Countess and inner child and sex-starved woman! My work with Feste at the top of the scene seemed better – harsh but challenging to really let what he says about my brother effect me. I’m still trying to figure out how to chide Malvolio and Feste with the love that I feel for both of them. I’m trying not to fall into the trap of taking Malvolio to task because of who everyone else thinks he is. I love him and must remember that. He is a best friend to me and I must keep that in mind. It’s the same with
Feste. But then how to balance that Master/Servant relationship with the love and friendship I feel for them? I just don’t know yet.

October 24, 2002

We did a working run of our Act 2 tonight. I got a chance to put all of my notes from Mandy, Jeanine and Mo to work and it made a huge difference. Especially Act 3, scene i. Using those suggestions, especially in the rhymed couplet monologue, blew that scene out of the plateau we were in. It moves more, it has more levels and layers, and it’s just more fun! It just seems to work so much better – it’s truer and more honest and I connect to it so much more than before.

Also, using my left hand seemed to open up my body to more physicality and more grounded natural movements. I just made the decision to do it and I did it! Mo seemed pleased with all of my work and adjustments, too.

Also, the bit with the flower (Act 3, scene iv) works better now as well, now that I have a concrete, definitive action to play during that aside/monologue and am involving the flute girls more. It is nice to establish a relationship with them on stage. But I still hate those huge, construction paper flowers! Every other prop in this show is realistic and all of a sudden we come out with this comically fake flower...it just seems ridiculously out of place to me. I am trying to use the idea of this is an Illyrian flower and that is why it looks nothing like we’ve seen before, but I’m having trouble getting past all of the other things that aren’t “Illyrian.”

I also found some sensuality in my scene with Cesario...finally! I liked what I found and hope to keep building on it as we keep rehearsing. I’m kind of proud of myself for going there. This is a scary place for Sara, the actress, to go. Not somewhere
I feel comfortable or natural, but the scene is screaming for it, so I just had to make that leap of faith and try it. Well, it was more like a baby step of faith, but I did make it!

October 25, 2002

We got the schedule for October 27th at the top of rehearsal tonight. We will be working on Act 5 from 1:00-2:00. Then we will be working scenes from Mo’s work list that she will compose after the run of the entire show that we had tonight from 2:00-3:00 and then we will run the entire show from 3:00-6:00.

Then we ran the show in its entirety. It ran two hours and twenty minutes. Not too bad, and we should be able to cut that down by at least five to ten minutes, right? The run went all right, but that’s about it, all right. Nothing spectacular happened, no brilliant moments, just mediocre. I think we’re missing that fun we used to have with it; we really need to find that sense of play again. These are the notes I got from Mo on my work tonight:

Act 1:

- “What think you of this fool...” - come in quicker.
- Everyone can find a better sense of ease with the language – don’t point up every word!
- Strengthen the sense of a contest of matching of wits.
- Drive Orsino’s list of virtues.
- Strengthen the meaning behind “If the Master were the Man” line.

Act 2:

- Keep energy up on “Why then me thinks ‘tis time to smile...” until “the clock upbraids...” Don’t let the ball drop there.
-“Most Wonderful!” Needs to support the moment of the twins meeting, make it about them not my discovery. I’m not sure I agree with that or that it will read that way anyway, but I’ll give it a go.

October 27, 2002

We worked on Act 5 to begin today’s rehearsal but we also had Winter Quarter Audition call-backs. It was a little crazy. In rehearsal, then reading for another show, back and forth. It was too much if you ask me, but nobody did.

Then we ran the show, but we were so far behind because of the scenes Mo worked and these call-backs that we were only able to run Act 1. But man, we made huge strides! It clicked! We ran it at a fantastic pace, people making bold choices and people were listening and responding to those new choices – It was so fun! And it seemed to have an ease we’ve been missing. Is it because we were back in room 107 all of a sudden (they’re painting the stage) and people aren’t “trying” as hard, so we’re just doing it? Or has something changed for good? Have we moved to that new level? I guess we’ll have to wait and see tomorrow at crew watch, won’t we!

Notes from Mo:

-Cross self before and/or after prayer in funeral procession.

-“Master were the man” line was much more specific because it was done in a moment of discovery. Yea!

-We are all connecting to it as people who live now, in 2002. Keep moving in this direction.

-Review staging changes we made in Act 5 at the top of rehearsal.

-Mo is proud of our work!
October 28, 2002

Tonight was crew watch and I forget how awful crew watch always is until after I experience another terrible one! It was pretty dismal and after such a good rehearsal yesterday, it was so discouraging!

My Act one was not where it was yesterday. I am so disappointed. I don’t know if I was trying too hard because we had a bit of an audience or what. It was in and out with Tarashai. I was trying to have more fun with her using the language and it kind of fell flat, like my words/intentions didn’t make it to her and just fell to the floor. It felt forced and contorted and unnatural. It was a horrible feeling just being in the middle of the scenes and knowing it wasn’t working, and the harder I tried/pushed, the worse it got.

Notes from Mo:

-Felt we had to “perform” for the crew watch.
-Needs more energy in general: more drive and vocal presence.
-Am I willing to take the challenge of Cesario? Make it more uneasy, less comfortable.
-Get the plan for the ring then call for Malvolio.
-Everyone needs to nail the audience with the asides.
-Working all Olivia and Viola scenes on Wednesday from 3:30-5:20.

October 29, 2002

We worked a few bits and then ran the entire show. Mandy was there to give us notes again, which was incredibly helpful. Mo also gave us notes at the end of the run.

Notes from Mo:

-Everyone needs more vocal energy.
-“Orsino’s embassy” show the peak of curiosity.
-Step out of mourning, don’t break out completely and all of a sudden. (I still haven’t figured out how to DO THIS!)

-Act 3, scene i, drop of energy with the ring and honor stuff, so enliven it physically and vocally!

-Take the squabble between Malvolio and Feste more seriously.

Notes from Mandy:

- More positive choices, in general.

-Use my voice to challenge Feste on “Can you do it” but maintain the physical choice.

-Try something physical on “Five-fold blazon” to punctuate it.

-Why not go all the way with “I think I feel this youth’s perfections…” Where do I feel it? Duh!!

-Divide up who and where I talk to the audience as the beats change in the asides.

-Try the naughty choice with “Have you not baited mine honor…”

-Specify “maidhood.”

-Stay on the pursuit in Act 3, scene iv

-“Hold Toby!” use the “vocal call” to be heard over him.

-Try flipping out more on “Husband, Stay!”

-“Most Wonderful” needs to either be funny or serious; seems wishy-washy right now.

-“The clock upbraids me…” try to take control of the situation with the line; it will leak out that I’m not in control.

-Zip up my emotions, which makes it worse.
This was our first technical rehearsal. Boy, this snuck up on me. You go into this process feeling like you have so much time and then you turn around and we’re about to open! Only one week to refine and craft what we have. I think we’re in pretty good shape, in general, but I feel like I have so much more to discover and figure out. I guess I better put it into overdrive.

I was able to “play” with the gun for the first time tonight. I was surprised at how intimidated and nervous I was. But Jim Knapp talked Justin (the assistant stage manager) and me through the entire process in detail. I feel very comfortable with Justin helping me every night with the gun. I think he is the only one of the stage crew I would be 100% o.k. with doing the preparation on the gun and the hand off every night. I trust him with this duty and I think that is the most important part of the process – trust. I am still not sure how it will come off. I feel like I need to run it a lot at slow speed to get the order and technique down and look comfortable doing it...like it is natural. I am not sure I’ll ever be able to cock it one handed, however, which was disappointing. But I’m still a bit wary of the whole idea of shooting, even though I know it’s just blanks. I was the typical “girly” girl, not being able to handle her weapon. I hated that!

Tech was normal – long and tedious, especially since I have very little to do in Act 1. So I spent much of my time with my notes from Mandy and Mo, with my script, and re-writing the new blocking we worked on from 3:30-5:15 today on Act 3, scene i. Tarashai and I just put our heads together and tried new things and we found much more active while still natural blocking and we are much happier with it as a whole. It just
makes more sense physically to both of us. It also energizes the scene by raising the
physical choice stakes. I think it’ll read much clearer to the audience as well.

October 31, 2002

It was our second night of tech and it went surprisingly smoothly. We actually
got done with the entire show. I can’t remember the last time that’s happened in a show I
was in at Ohio State. Again there was a lot of “hurry up and wait” but that is normal. It
was kind of nice to have the pressure of performing off and just be present to do the work
the technicians needed me to do. It was a good opportunity to just be with my fellow
cast-mates and not have to “impress” anyone. I’m not sure I made any progress acting
wise, but just going through the scenes and getting the feel of what the lights and
sound/music will be. It’s a really exciting time, when my work is put on hold and I get to
help the designers do their work. It’s awesome to watch it all start coming together and
finally physically see what Mo’s vision has been. I truly love this part of the process –
the excitement is electric and tangible. Yes, it is slow and can get frustrating, especially
if actors don’t do their part and disappear or aren’t on top of where we are in the script,
but it is also such a creative atmosphere. I can’t wait for tomorrow when I add my craft
back into this process.

November 1, 2002

It was final tech tonight. I was the most nervous about the gun...and it went o.k.,
but not great, but it did go. The energy for all of us was so-so. It’s been a hell of a long,
agonizing week. I felt pretty general through the whole run until Act 5, which went
remarkably well. The emotional connection was really there and was working for me. I
allowed the words to do the work for and on me and, wow, it was amazing.
We actually re-blocked Act 3, scene i again...adding on to what Tarashai and I came up with earlier this week. It went so much better tonight and was much more specific. Now if I can find that specificity in Act 1, scene 5. I still don’t have that uneasy balance Mo’s looking for. How seriously do I take the Feste vs. Malvolio rivalry? And if it is serious, why do I egg it on? I’m not sure yet. I’m trying to allow some of that confusion into the scene to help it along. I’m not sure if it’s playing or not. I’m still fighting with “the clock upbraids me...” moment. I can’t find the back and forth rhythm yet. It’s getting really frustrating. But the more I think about it, the more it becomes a “thing” and I become more self-conscious and it works even less well! It’s a vicious cycle.

November 3, 2002

Today was First Dress rehearsal with make-up and hair. It’s the first time we’ve done all three on the first day since I can remember. One hour was not quite enough time to get ready since that hour also included a fight call and warm-ups, so it ended up being more like thirty minutes. It didn’t cut it.

It was incredibly frustrating to work with an eight inch train on my costumes, seeing as 1) I had no idea that my costumes even had trains until four days ago and 2) I hadn’t gotten rehearsal clothes to prepare for it. It was also hard working with the really long veils, which, I had been told, would be much shorter and less of a hassle. I was told at my last fitting, only four days ago, that the veils would be half the size they are, so I didn’t even expect them to be a problem. The trains were a bigger problem, with people stepping on them, getting caught on the set, and my blocking, which included a lot of backing up.
The Act 1 costume was a little easier to maneuver in, except for the lace on the train getting caught on rough spots on the set. But it does fit for the most part, unlike my Act 2 costume. It was two to three sizes too big. The skirt was so loose it spun around my waist and the top was just a loose box. It fit the way it did in my last fitting when it was marked to be taken in. I guess that never happened. It was like wearing a sack. It too, got caught on everything, including the set. Especially entering in that ten-inch space that is the “garden gate.” I almost ripped my costume off in both of the times I exit there because of the lack of space and the roughness of the set. It’s completely awkward and i feel, a bit dangerous and not at all natural.

It was just a rough rehearsal with lots of mishaps and incidents and frustrating occurrences. Another question, why don’t I wear any jewelry? I am constantly giving out jewelry to people, yet I wear none. What’s that about? Also the fact that Olivia “abhors” yellow and yet my side of the stage is painted yellow and half of my Act 2 costume is bright yellow! I don’t get it!

It’s just all coming to one big frustrating head! Needless to say, I don’t feel like the most beautiful woman in Illyria! This didn’t help my confidence at all!

November 4, 2002

Tonight was our second dress rehearsal. Over all, it went much better and more smoothly than last night. I am still struggling with costume issues. My Act 2 costume is still way too big and the trains are still an issue. With all of the chunky levels of the set, the trains are constantly getting caught and wrapping around things (me, for example), etc… But the acting of the show was better and more focused. I am struggling with James and his tendency to have that “look lost” when he points his sword at me in Act 5.
I worry for Tarashai, too, the way he whips that sword around and has no clue where she is. So we went to Mo and she told Donald to run it during fight call. Well, obviously Donald told his buddy why we were running it and James completely copped an attitude and didn’t take it seriously, even making sarcastic little comments about skittish females calling him crazy. Hey, jerk, I call a spade a spade and if you are “too” into your character and slash me with the sword…. whatever!!! Even with Mo present, he was completely disrespectful to Tarashai and I, and I was livid! Well, Donald taught him to point the sword over my up stage shoulder. Did he do it during the run – no! Go figure.

Mo gave us notes at the end of the run and I only got a couple – that’s good, right? Or has she given up on me? I don’t know.

-Don’t cross so far down stage for the line “Where is Malvolio?” It’s too dark.
-Play out and include everybody in the asides.
-Temper the pursuit at the end of Act 3, scene i.

I can’t believe we have one more go at this before we open! Holy cow!

November 5, 2002

Our last dress rehearsal! Who knew it would get here so quickly? Mo seems really happy about the show and the level we’ve brought it to and I have to say, I agree. I still hate my Act 2 costume and I think having those trains inhibits my performance, only because I am having to think about them, and nothing else. Anyway, Mo gave me a few notes and she wants to see several of us during the class time tomorrow. Surely we’re not rehearsing something? That makes me a little nervous.
Mo’s Notes:

-Warm up my chest resonators before I go on.

-Don’t ever cross all the way DS to the vom to say a line – it’s always too dark.

-“Husband Stay” line has been deeper and more resonant and open. Bring it back.

I’m still having the problem with James and his sword. We ran it again in fight call and again he didn’t do it in the run. What is his problem? I do not like acting with people I can’t trust to do their work and stay in control. Tarashai feels the same way and is getting even more angry than I am! He has no idea how stupid it is to get on her bad side. He doesn’t seem to care about anyone, really, and that’s what gets me. It’s so frustrating! It would be nice to run this show without having to worry about things. I wonder what kind of performance I could give with 100% of my concentration on just doing the show and not all of this other junk?

We open tomorrow!!! The only thing I regret is that David won’t be here to see it and be with me as I open my thesis show. He is coming this weekend, and for that I am so grateful, but I will miss having him in the audience on opening night.

November 6, 2002

OPENING NIGHT!

We had lots and lots of friends and people from the department in the audience, so there was a lot of love and enthusiasm there to support us. Lots of Laughter...I’m sure it’s because these people know us, but it was still nice. I think this may have spoiled us for the rest of the audiences who aren’t as familiar with us and with Shakespeare. But it was so nice to open with all of that support. It helps to get the jitters out of the way so we can just do the play now. I felt I was a little careful in places; not allowing myself to just
do the action, fully play the intention because of some opening night tension that crept into the performance. Every time I felt it, I tried to just breathe, not think of anything else but just breathe...and it did work for the most part.

It was weird not having David out there. This is the first opening night he has had to miss since we’ve been in Ohio. But I didn’t think about that once I got out on stage. I am still having the problem with James pointing his sword at my throat! We worked on it again in fight call and again, he got in the moment and forgot to point it to my shoulder. I am less frightened than I was because I am so irritated by it! But I didn’t let it ruin a very good opening night. I am glad it’s over and we can get on with doing this show!

November 7, 2002

It was a quiet audience tonight. I expected that but it always is a bit of a let down, even if you know it’s coming. But because they were quiet, we worked harder and I think we had a much better show than last night because of that, go figure. We really drove it tonight – got on it and rode the beast until the last beat was played. Tarashai and I had the best scenes we’ve had so far. The stakes went way up, we were working for every point we scored, and even though the audience didn’t respond loudly/verbally, you could sense that they were all with us and supported our journey and went on the ride with us. It was a great feeling to take the show to an even higher level than opening – the way it should be!

We had archive photos tonight. I hate doing these the night after we open. Everyone is so exhausted with having gone through tech rehearsals, then dress rehearsals, then opening and now we’re kept here even later for photos. It’s just a little much. They
actually went pretty smoothly and somewhat quickly, which was a happy surprise. I just want to make sure I get a little rest before David flies in here tomorrow! Yea!

November 8, 2002

David got here today – Boy, had I missed him! But unfortunately I may have let my excitement of him being here affect my performance. I am really rather ashamed of that. He didn’t come to see the show tonight, but just the fact of him finally being with me again may have caused me to let the stakes drop some. Therefore I ended up kind of faking it in places when I would realize I didn’t have the “back up” to support a movement. I apologized to Tarashai and she said she actually felt the same way of her performance, so we agreed to let it go and just get re-focused for the two shows tomorrow.

Two of my closest friends are coming to see the show tomorrow afternoon and to go out to dinner. Some other women friends of mine are also coming to see the show in the afternoon, too. Then David is coming to see the show tomorrow night, so I am excited about both shows tomorrow.

November 9, 2002

2:00 Performance

Well, Buckly (our stage manager) and most of the boys decided since “there was no one important in the audience” that they would play a little game during the show. Buckly said he would buy anyone the CD of his or her choice for sticking the word “tangerine” into his or her scene. I can’t put into words how livid I was! I mean, are we in High School people?!?! I have never been so angry during a show in my life. Not only is this completely unprofessional and juvenile, I did have important people in the
audience, at least they are important to me – two of our very best friends in the world (one happens to be the casting director at Great Lakes Theatre in Cleveland) and another friend of mine and her best friend. They deserve the same show we give everyone else, a real show, not one being messed around with! But, honestly, this anger propelled me into the best Act 2 I’ve had yet. I was cooking, baby! The stakes were so high and I was fighting for what I wanted. I’ve never been so connected to a script in my life...so far. So, good did come from this little stunt and hopefully I can use this feeling in my other shows to get to this same level of connection and emotion without the anger at my fellow cast members.

It also felt good to let my cast mates and stage manager know that I was less than pleased with this little stunt. Donald approached me backstage at the top of Act 2, goofing around, just being Donald, whatever. When I didn’t respond to his jokes he asked me if I was o.k. and I responded “you need to stay away from me right now.” He got the message loud and clear. I sent our stage manager the same message when he had his assistant ask me to participate in the game.

8:00 Performance

Donald offered an apology to the entire cast – I’d like to think I had a little something to do with that. Several of the girls didn’t believe him, even going so far as to call it “an act.” At this point, I don’t really care if he means it or not – I’m just glad he did it in front of the undergraduates who we (as grad students) are supposed to be setting an example for.

On to more exciting news. David was in the audience tonight for the most interesting show I’ve had yet. I don’t say “the best show” or even “a good show”
because it wasn’t. But it was definitely interesting. My Act 2 skirt was ripped off! Well, not completely off, but as close as you can get without it falling off. Somehow, during the “gun scene” with Toby, Andrew, and Sebastian, I came running in with the gun and the train of my skirt got caught on the metal triangles (what are those things anyway?) hanging from the grid along the back wall. I, not knowing I was hung up, kept running and the skirt stayed on the triangles until it had ripped all the way up the seam of the skirt and stopped at my waistband, which yanked me backwards. This is what kept the skirt on my body, but almost sent me over the top edge of the up stage left ramp. I was really afraid I was going to fall off – which helped me be less self-conscious of the amount of flesh I was showing the audience in my ripped skirt. David said he was more concerned (from the audience) that the metal triangles, which, due to the force of my body, began to swing pretty drastically, might break loose and fall on me. It was also quite loud, those metal things banging around. I finished out the scene kind of ignoring the breeze I felt along my leg and then, as soon as I was off stage, stripped my skirt off and ran to the dressers who already knew what had happened. All of the women available started to work on pinning it up, and we got it to where it was “wearable” for Act 5. I have never been so freaked in my life! And it just so happens that Melissa, our costumer, was seeing the show that night. Now that was a funny coincidence.

November 12, 2002

9:45 a.m. High School Matinee. Again, strange things are happening during the show. Mike Holmes (Sir Toby) fell down the stairs and seriously hurt his ankle, to the point where he couldn’t even take curtain call and went to the emergency room after the show. Thank goodness it happened just before the last scene when he “comes in halting.”
Also, the gun, or rather the blank, was a dud. I pulled the trigger and it made a sort of “poof” noise and some smoke came from the barrel. Not too scary and it really impressed the high schoolers, let me tell you! I cocked it again, trying to eject that blank to shoot it again, this time for real, and I must have ended up jamming it or something because it would not shoot again.

The kids (audience) were decent. I’ve done lots of “Brat Mats” before and this group was pretty typical. Lots of groans on the “icky” stuff and loved the sex jokes and physical comedy. There is a reason the mantra for children’s theatre is “louder, faster, funnier.” There was quite a bit of whispering during the scenes, but very normal for a high school audience. Some of my fellow cast members were not at all pleased with the behavior and really let it affect their performance. Tarashai even said that she “had to make everything important so they would understand the play.” I completely disagree! That slowed the show way down and also made it much harder to understand the play. It also affected my character because it seemed as if Cesario was talking down to Olivia, like she was stupid or slow. I reacted in the moment at first, but soon realized that doing so didn’t support the story we were trying/supposed to be telling, so I just went back to driving through the scenes, the way we rehearsed. I was a little disappointed in my cast mates.

November 13, 2002

I had my worst show yet! I faked so many moments; I almost had to laugh at myself! I also got stuck all over again in these trains on my costumes. My first big scene, Act 1, scene v, I sat on the bench for the first half of the scene and when I finally got up to cross, the train was caught on the bench. I simply grabbed the train and yanked
it free so I could continue the scene. I knew by the sound I had ripped it pretty good and sure enough when I got off stage and Tiffany (my dresser) and I looked at it, there was a huge rip in the lace covering the train; it was a really bad tear. I am so sick of having to worry about whether I’ll be able to move on stage without ripping my costumes! It is really getting in the way of my acting, of just playing the story. Tonight is a great example of that. Some of the Actors from the London Stage were in the audience and saw this horrible show where I ripped one costume and got caught two other times on the stage. I was embarrassed.

I also had to personally re-hem my Act 2 costume train. It got ripped out on Saturday when the entire skirt was ripped from my body. The costume shop re-stitched the side seam (during Act 1 before I had to wear it in Act 2), but didn’t bother to re-hem the train, which is where the damn thing got caught in the first place! And I had to do it myself because my dresser was busy doing my hair and the shop just didn’t do it! It feels like after the show is open the costume shop is as hands off as possible, to the extent of not doing the basic repairs needed from show to show. That’s not cool!

**November 14, 2002**

This performance was much better than last night’s, that’s for sure! Sue Ott Rowlands was here along with friends and MFA graduates Damian Bowerman, Carie DeVito and her boyfriend Chris. It was so nice to have their comforting laughs in the audience. Also Mo’s laugh was re-assuring to hear again, as well. This helped to get our feet back underneath us, I think. It looks like the curse has been broken.

I had fewer costume problems, which was a relief and the gun operated and went off perfectly. I did get caught for a half second on the garden gate platform, but Jonathan
(Priest) was quick to help me by bending down and removing my train from its edge.

Thank you Jonathan!

Tonight was the “Afterwords” with Kaara. She talked about the darkness of the comedy in *Twelfth Night* and about the sexual dysfunction. Yes, we talked about this during table work and rehearsals, but I don’t think it was the focus of the show. I just found it an odd choice of topic for the Afterwords, especially considering the typical attendees of this talk (elderly patrons). She also liked to hear herself speak, if you know what I mean. It was too long and we felt very little need to even be there because we were not all that involved.

**November 15, 2002**

We had a fantastic show! All of us, as a whole, not just me, but everyone had good, solid performances. It felt like we were working together as a team again, like we were back in sync. What a great feeling to come out at the end of it all with everyone feeling good about the show. I think we’re all back on the same page. We had lots of appreciative audience members who wanted to love the show and laugh. Also some of the cast members’ parents/family were out there, which helps.

Lots of families and friends of the cast coming to tomorrow night’s show:

- My Mom and my Aunt
- Tarashai’s Mom and sister
- Donald’s family plus brother-in-law
- Mary Yaw’s family
- Nikhil’s wife and several friends
- Katie’s family
This should make for a really good show. We are all looking forward to it. What a great feeling!

November 16, 2002

It was our best show yet! It was so much fun and everyone did a fantastic job. The stakes were so high, the language was clear, and we were having so much fun! Tarashai said afterwards “Every show should feel like this!” Amen to that, sister! I think all of the family and friends in the audience made a big difference, too. Wow! What a high! I just wish David could have been here to see it. It’s my only regret. It was awesome to have Mom and Aunt Barbara there to see it. I was so proud to show them my work and the work of my fellow cast mates. I really don’t have any more to say – we’re all just riding the high of this night.

November 19, 2002

We had the most horrendous High School Matinee today. Besides having to be at school at 8:00 a.m., the kids were behaving terribly. They were uneducated, animals – so incredibly rude and disrespectful to the point where I almost considered stopping the show and calling one particular kid out. The cast kind of looked to me to either stop the show or continue; if it had gotten to the point it did earlier than Act 5, I would have stopped it. Donald was shooting looks to the kid who was really the worst, even talking right to him with his lines; it did no good. What I didn’t understand is why all of the teachers were sitting in the front rows, not among their students. They also had to be ignoring all of the behavior going on. Isn’t it their job to nip this before it gets out of hand? Being a teacher myself, I know who the “problem kids” are in my classes. I know who shouldn’t be sitting next to each other if we were going on a field trip and behavior
is important. So I know these teachers know this as well and did nothing to prevent it...in fact they encourage it with their silence and ignoring the behavior. The kid actually yelled out during Act 5, for no particular reason or at any pivotal point in the show “OHIO!” and yelled out “DIG DEEP” when Viola and Orsino kissed. These were the biggest interruptions. The rest of the show he and his little followers chatted, giggled, and were just loud and obnoxious for most of the show. I have never seen Tarashai so mad! Man, she doesn’t hide anything, not even on stage. She made it quite clear during Act 5 that she was wishing she could punch the kid in the face rather than even trying to be in the moment! We were all trying to just rely on each other and get to the end of the show. I know many of us didn’t even want to do a curtain call for this one, but there were about four girls sitting down toward the front on each side who gave us a standing ovation, as if to apologize for their classmates’ behavior.

November 20, 2002

My aunt and uncle drove up from Louisville to see my show tonight along with a friend from TRI and her son. I was really touched that my aunt and uncle would do this for me. We’ve never been that close, but I see them once or twice a year. This was a special thing they did for me. They even came prepared. They had gone online and downloaded a plot synopsis and character analyses so they would be prepared. I thought that was so cute. They are also kind of shi-shi and see lots of good theatre in Louisville, so I was a little afraid of letting them down. But we gave them a great show; it was a very special show. It was the twelfth night/performance of Twelfth Night and magic seemed to be in the air! New discoveries, new tactics, fun, and relaxed all describe the show, at least for the scenes I was in. Nikhil agreed with me as we waited for curtain
call. It was a magical show, a little mysterious and delightful, and scrumptious! My aunt and uncle loved the show and raved to my other relatives who commented how much they wish they could have seen it as well! It made me feel great.

November 21, 2002

We had a great house, pretty full for a Thursday night. I guess the Theatre 100 students are realizing that they only have a few nights left to see it. But if they were Theatre 100 students they were very interested in the show (more than normal) and were following us the whole time. After the fun magic of last night, it didn’t feel as good, as spontaneous a show, but it felt comfortable, like we knew our way around this place but were still on our toes to respond to the unexpected. It was a good, solid show, all in all. We are also realizing this thing is about to come to an end. Tarashai got a little sappy on us, telling us she was actually going to miss this whole process. I agree! I have come to love these ladies (I have to say, I could do without most of the men) and will miss the bond we have developed. I also feel like I have so much to learn from Olivia and more to give to this role. I had no idea I would end up loving Olivia as much as I do. This show has been full of surprises.

November 22, 2002

High School Matinee 9:30 a.m.

We had a fantastic audience this morning! They have helped restore my faith in teen-age humanity. These kids were so on top of everything. It showed us that the difference between this audience and the others high schoolers was these guys were prepared for the show. They had obviously read the play before hand and being familiar with the plot made a huge difference! I think it helped some of my cast mates realize all
children’s theatre/shows are not horrible experiences full of unappreciative kids. The kids today were so grateful for our effort and really loved the show -- we even got a standing ovation from them. What a difference between Tuesday’s and today’s audience! It was really gratifying to do the matinee this morning – it almost made it worth getting to school at 8:00 a.m.! Almost!

Evening Performance 8:00 p.m.

My dad was here for the show tonight and so was Jeanine. It was funny having my dad out there; his laugh is very recognizable and quite loud. And let’s just say he really enjoyed the show, laughing loud and often! Jeanine even commented to him, before she even knew who he was, that he was the best audience member she can remember being at a show. When she learned that he was my dad, she said it all made sense. Is that a good thing? I’ll take it as a compliment. Dad also sat in the front row stage left, right in my sight line for many of the scenes, which did distract me once or twice. I’m not sure why I let that get me, but I did. But, over all, I had a good and solid show, keeping the stakes high and having a good time just playing out there. I realized tonight that I only have one more time to give this a shot. That makes me sad.

November 24, 2002

CLOSING NIGHT!

I can’t believe it’s over! It seems to have just flown by, and yet it was a good place to end it. I know that I could have gone even further with this role, because I feel like I have grown with each show, but it was also time to put this one to bed. We need to move on to new challenges. The girls will all miss one another. Not seeing these ladies every night will be a let down, but we all agreed it was good to end it while we still loved
each other! I don’t want to over analyze this last show. I want to enjoy where I left
Olivia, where we brought each other and what I learned from her. It’s very sacred and I
am glad and better for the experience.

Strike was run more efficiently than usual and the actors were actually used for
the skills we have to offer, not brushed aside after the first hour like usual. We even got
through about a half-hour early, which was good because I was pooped out. I wish we
had a couple of days off to just recoup. But, it is now on to Thanksgiving and then finals
and then we’re done for autumn quarter! Where did the time go? I guess I better get
back to writing the rest of this thesis, huh?

December 3, 2002

Post-Show Discussion

Mo’s comments were that she was really pleased with the show in general. She
liked the process: table work, to on your feet blocking, off book, working runs, etc.…
She feels we told the story clearly and that was the goal of the show, so she feels like we
did what we set out to do. We were simple storytellers. She is glad that music was an
integral aspect. Both Jeanine and Bruce commented that the music helped tell the story
and was a good choice.

Everyone was pointing out all of the good stuff about the show, so I felt it my
duty to bring a little reality to this session and talk about the problems with it so
hopefully they won’t happen again. I brought up the problem that my costumes on that
set design caused. It was obvious that the two designers didn’t communicate at all and it
caused some serious problems. It then came out from the producer, Mark Shanda, Mo
and Jeanine that they hadn’t heard any of the problems – from my clothes being ripped
off to the eight people who fell down the center stage ramp. I was stunned! I can’t believe that Buckley didn’t even put these things into the production reports. He counted how many times I got caught per show. Why else would he do this if he wasn’t going to report it? He never reported our complaints (multiple) about the slippery conditions of the ramp and James’ baby oil drippings that caused people to fall mid-show! I am so angry...beyond words! He literally told us that he had reported these things and that the higher-ups were taking care of them. So he blatantly lied to us? Why? That is inexcusable in my book!

4.2

REHEARSAL SCHEDULE – TWELFTH NIGHT

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<th>Date</th>
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<tr>
<td>Wednesday 9/18</td>
<td>Table Work</td>
<td>10:00-2:00</td>
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<td>Saturday 9/21</td>
<td>Table Work</td>
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<td>Sunday 9/22</td>
<td>Table Work</td>
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<td>Wednesday 9/25</td>
<td>Design Presentations</td>
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<td>Table Work</td>
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<td>Thursday 9/26</td>
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<td>Friday 9/27</td>
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<td>Table Work</td>
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<td>Sunday 9/29</td>
<td>Read Through</td>
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<td>Stage I, 1</td>
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<td>8:30-9:15</td>
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<td>Tuesday 10/1</td>
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<td>9:30-10:30</td>
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<td>Wednesday 10/2</td>
<td>3:30-5:15 (No Musicians)</td>
<td>Stage III, 1</td>
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<td>6:30-7:15</td>
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<td>7:30-10:15</td>
<td>Stumble Act 1</td>
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<td>Thursday 10/3</td>
<td>6:30-7:15 (Musicians needed)</td>
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<td>7:15-8:15</td>
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<td>8:15-9:00</td>
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<td>9:00-10:30 (Only through line 110)</td>
<td>Stage III, 4</td>
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<td>Friday 10/4</td>
<td>3:30-5:15</td>
<td>Stage IV, 1</td>
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<td>6:30-10:30 (We will run the whole scene after blocking is finished)</td>
<td>Stage III, 4</td>
</tr>
<tr>
<td>Saturday 10/5</td>
<td>10:00-11:30</td>
<td>Stage IV, 2</td>
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<td></td>
<td>11:30-12:30</td>
<td>Stage IV, 3</td>
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<td></td>
<td>12:30-2:00 (through line 85)</td>
<td>Stage V, 1</td>
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<tr>
<td>Monday 10/7</td>
<td>3:30-5:15</td>
<td>Work II, 2</td>
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<tr>
<td></td>
<td>7:00-10:30</td>
<td>Stage V, 1</td>
</tr>
<tr>
<td>Tuesday 10/8</td>
<td>6:30-10:30 (Work TBA after stumble)</td>
<td>Stumble Act 2</td>
</tr>
<tr>
<td>Wednesday 10/9</td>
<td>3:30-4:15</td>
<td>Work II, 1</td>
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<tr>
<td></td>
<td>4:15-5:15</td>
<td>Work Olivia/Viola</td>
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<tr>
<td></td>
<td>6:30-10:30</td>
<td>Stumble Play</td>
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</table>
Note: From this point on you will need to be off book for the sections we are working.

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Activity Notes</th>
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<tbody>
<tr>
<td>Thursday 10/10</td>
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<tr>
<td>Work I, 1</td>
<td></td>
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<tr>
<td>Work I, 2</td>
<td>7:30-8:30</td>
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<td>Work I, 3</td>
<td>8:30-10:30</td>
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<td>Friday 10/11</td>
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<tr>
<td>Work I, 4</td>
<td>3:30-5:15</td>
<td>(Valentine, Viola, Orsino)</td>
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<tr>
<td>Work I, 4</td>
<td>6:30-7:30</td>
<td></td>
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<tr>
<td>Work I, 5</td>
<td>7:30-10:30</td>
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<tr>
<td>Sunday 10/13</td>
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<tr>
<td>Work II 1&amp; II, 2</td>
<td>12:00-12:45</td>
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<tr>
<td>Work II, 3</td>
<td>12:45-2:45</td>
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<tr>
<td>Work II, 4</td>
<td>2:45-5:00</td>
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<td>Monday 10/14</td>
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<tr>
<td>Work II, 5</td>
<td>3:30-5:15</td>
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</tr>
<tr>
<td>Work III, 1</td>
<td>3:30-5:15</td>
<td>(Viola and Olivia only)</td>
</tr>
<tr>
<td>Work II, 5</td>
<td>6:30-7:30</td>
<td></td>
</tr>
<tr>
<td>Run Act 1</td>
<td>7:30-10:30</td>
<td>(Work TBA after run)</td>
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<tr>
<td>Tuesday 10/15</td>
<td></td>
<td></td>
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<tr>
<td>Work III, 1</td>
<td>6:30-9:30</td>
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</tr>
<tr>
<td>Work III, 2</td>
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<td>Wednesday 10/16</td>
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<td>Work III, 3</td>
<td>3:30-5:15</td>
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<td>Work III, 4</td>
<td>6:30-10:30</td>
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<td>Thursday 10/17</td>
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<td>Work IV, 1</td>
<td>8:00-9:00</td>
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<td>Work IV, 2</td>
<td>9:00-10:30</td>
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<td>Friday 10/18</td>
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<td>Work IV, 3</td>
<td>3:30-5:15</td>
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<td>Work V, 1</td>
<td>6:30-10:30</td>
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<tr>
<td>Saturday 10/19</td>
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<tr>
<td>Work V, 1</td>
<td>10:00-11:00</td>
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</tr>
<tr>
<td>Run Act 2</td>
<td>11:00-2:00</td>
<td>(Work TBA after run)</td>
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<tr>
<td>Monday 10/21</td>
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<tr>
<td>Date</td>
<td>Activity</td>
<td>Time</td>
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<tr>
<td>Tuesday 10/22</td>
<td>Run Play</td>
<td>6:30-10:30</td>
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<td></td>
<td>Music/Transitions</td>
<td>6:30-10:30 (Full Company)</td>
</tr>
<tr>
<td>Wednesday 10/23</td>
<td>Working Run Act 1</td>
<td>6:30-10:30</td>
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<tr>
<td>Thursday 10/24</td>
<td>Working Run Act 2</td>
<td>6:30-10:30</td>
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<tr>
<td>Friday 10/25</td>
<td>Run Entire Play</td>
<td>6:30-10:30</td>
</tr>
<tr>
<td>Sunday 10/27</td>
<td>Work Act 5, 1</td>
<td>1:00-2:00</td>
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<td></td>
<td>Work List</td>
<td>2:00-3:00</td>
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<td></td>
<td>Run Play</td>
<td>3:00-5:00</td>
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<tr>
<td>Monday 10/28</td>
<td>Crew Watch</td>
<td>6:30-10:30</td>
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<tr>
<td>Tuesday 10/29</td>
<td>Run Play</td>
<td>6:30-10:30 (TBA work to follow)</td>
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<tr>
<td>Wednesday 10/30</td>
<td>First Tech Rehearsal</td>
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<td>Thursday 10/31</td>
<td>Tech Rehearsal</td>
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<td>Friday 11/1</td>
<td>Tech Rehearsal</td>
<td>6:30-10:30</td>
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<td>Sunday 11/3</td>
<td>First Dress Rehearsal</td>
<td>12:00-4:00</td>
</tr>
<tr>
<td>Monday 11/4</td>
<td>Dress Rehearsal</td>
<td>6:00-10:30</td>
</tr>
<tr>
<td>Tuesday 11/5</td>
<td>Dress Rehearsal</td>
<td>6:00-10:30</td>
</tr>
<tr>
<td>Wednesday 11/6</td>
<td>Opening Night</td>
<td>7:30 p.m. go time</td>
</tr>
</tbody>
</table>
Thursday 11/7  8:00 p.m.
Friday 11/8  8:00 p.m.
Saturday 11/9  2:00 p.m.
              8:00 p.m.
Tuesday 11/12  9:30 a.m. go time
Wednesday 11/13  8:00 p.m.
Thursday 11/14  8:00 p.m.
Friday 11/15  8:00 p.m.
Saturday 11/16  8:00 p.m.
Tuesday 11/19  9:30 a.m. go time
Wednesday 11/20  8:00 p.m.
Thursday 11/21  8:00 p.m.
Friday 11/22  8:00 p.m.
Sunday 11/24
Closing Show  2:00 p.m.
Strike        4:30-until dismissed

4.3

This chapter is a detailed log of my Twelfth Night process at the Ohio State University. I have provided a day by day account of my journey through the pre-production process, all of the rehearsals, the technical and dress rehearsals, the performances and the post-production discussion. I also included a rehearsal and a performance schedule.
CHAPTER 5

EVALUATION AND CONCLUSION

The approach I took in creating the role of Olivia in my thesis show *Twelfth Night* provided me with both personal and creative challenges. These challenges were numerous and most were met with success, and my life-long actor training equipped me with the tools necessary to attack these challenges in a way that was more useful and beneficial to my process, working for me instead of against me.

The research segment of my thesis process was immensely useful to establish a jumping off place for developing the character of Olivia. To be able to use the summer of 2002 to research Shakespeare, his life and his plays, and different productions of *Twelfth Night* along with other actresses’ approaches to playing Olivia was the best and most beneficial way to begin my work on this thesis role and the complexities of this heightened text. There is no way I would have made even half of the progress I did on this role during the formal rehearsal process without the in-depth research I accomplished in those three months. I am aware that I may not always have this luxury of months of time to research a role before rehearsing for it. However, I do know now that some research needs to be a mandatory part of my process in order to have an educated and
informed place from which to start developing a character. The more I can be familiar with the given circumstances of the world of the play and the history behind the play, the more specifically I can choose my actions and objectives, playing my character as accurately and informed as I possibly can. I found that research is the best way to give me, the actor, an advantage before beginning rehearsals. It also boosts my confidence in contributing during the table work sessions and when it comes time to begin making those decisions about objectives and tactics.

Of course, all of the research in the world does not guarantee a smooth and problem-free rehearsal process. Even with all of my advanced work on this role, I had trouble believing it was enough. Shakespeare’s texts are daunting undertakings and I still questioned myself as I prepared for the role. But the rehearsal process proved to be a safe environment in which to bring my work and try out my creative ideas. I find, in hindsight, that the mistrust of ideas and self-worth came from within myself, not my director or fellow cast members. I still have not found a way around these feelings all together, but I did find that being prepared helped to diminish them from what they have been in past processes.

I also learned that my creative instinct and the director’s creative instinct will not always be the same. This is where compromise becomes essential to a positive and productive process. We all come to the table with different visions and each person’s vision will have an effect on every one else, thus morphing all these different visions into one, making a completed puzzle of each person’s different visionary pieces. I learned to let go of some of my original assumptions about Olivia and open myself up to discovering whom she was in the moment of the action, by listening and responding to
my fellow actors during our scenes. I also learned to incorporate my ideas with those of my director to come up with an Olivia that neither of us could have created without the other. Ultimately, I learned exactly how collaborative this art form has to be in order to achieve the successful final outcome that we did.

During the performances of Twelfth Night I grew nightly, deepening my emotional connection that was begun with the Linklater work before and during rehearsals and continued by my commitment to responding honestly in the moment to moment action occurring on stage. I also benefited from leading the physical and vocal warm-ups each night before the performances. I was discouraged by the lack of participation by many of my cast mates, but it was always helpful for me to connect with each of them before we began the show each day, not to mention the benefits of the warm-up itself. I discovered how vitally important it is to warm-up before a performance. A warm-up helped me to relax and ground myself before each show and to physically and mentally prepare my body and voice for the job ahead of me. Shakespeare’s text requires immense vocal flexibility as well as physical availability to respond to impulse, and these nightly warm-ups were the preparation I found necessary to give my best and freshest performances while making new discoveries.

In terms of meeting the creative goal, the one outlined in my thesis and agreed upon by my thesis chairperson Bruce Hermann and Mo Ryan, the director of Twelfth Night, I believe that I was successful. I think I could have gone even further in this direction of emotional connection to the text, but I do think I arrived at the emotional truth of Olivia more closely than I have with any character I have played previously. And I believe that my work on the text with Kristin Linklater’s exercises in Freeing
Shakespeare’s Voice was the key to my success in this area. I found that the exercises allowed me to use the text to help me pursue my actions more effectively, almost as if the text was an action unto itself. I also discovered by doing the preparation for the role with Linklater’s technique that I had less to worry about and focus on during the rehearsal process. Having all of that work under my belt ahead of time meant I was mentally available to my cast mates on stage and I could respond truthfully to what I was being given in the moment. Of course, this didn’t happen immediately, but it did happen and therefore I was able to dig deeper into the mental and emotional depths of this character.

I also feel this work helped free me up physically, as well, but I don’t think I achieved the physical agility that I found vocally. I do wish I had explored the physical world of Olivia in more depth. In hindsight, I find that I had a sort of tunnel vision when it came to my thesis role. I was so focused on my stated thesis goal, that I didn’t give myself the freedom to push myself further in other areas. I also find in reading my journals that the impulses to do so were present, but I always found “reasons” that I couldn’t or shouldn’t pursue them. I would say that my idea of Olivia’s physicality was a bit more free and aggressive than that of director Mo Ryan’s. This is where compromise and collaboration came into my process. But this wasn’t the reason I didn’t achieve the specific physicality. I believe it was my creative “tunnel vision” on my thesis goal and my fear of really taking those big physical risks that I had imagined. Even if Mo didn’t agree with them, at least I would have had the satisfaction of knowing I had gone there and tried them out instead of immediately backing down and settling for the safety of the familiar. But, overall I am pleased with the risks I did take, especially vocally, and with the person Olivia became during rehearsals and throughout the three week run of the
show. She is the deepest I have allowed myself to go, emotionally, and that has enriched my experience as an actor more than any role I have portrayed to date.

The personal and creative journey of creating a character is unique to every actor. Every life experience that the actor comes to the role with contributes to the final product the audience sees on stage. I believe the ability to use these personal issues, both positive and negative, to further the growth and expansion of the character comes with practice and patience and the drive to move forward in one’s craft. I found in my creation of Olivia in Shakespeare’s *Twelfth Night* that a solid foundation of preparation before the rehearsal process even began was an effective way to get some of the personal “junk” out of the way and begin the work in a freer, more confident place. I also discovered that a creatively safe rehearsal process is necessary for me to explore the darker, scarier places of myself; and that this exploration is necessary in order to build a complex and honest character, such as Olivia. I know that I have yet to give myself over fully to this exploration, but I found through the *Twelfth Night* process that I do own the tools to chip away at it as I continue to practice my art as an actor.
Appendix A: Director’s Concept
DIRECTOR’S CONCEPT

Thoughts on Twelfth Night

I’m a big fan of Harold Bloom not only because he really knows his Shakespeare, but also because he’s passionate about it. I suspect that is why his essay on *Twelfth Night* in *Shakespeare: The Invention of the Human* has shaped my understanding of this play more than anything else I have read. In this Introduction he states, “Shakespeare’s function is to bring life to mind, to make us aware of what we could not find without Shakespeare.”

So I had to ask myself, what do I find in *Twelfth Night* that I couldn’t find without it? The answer is complex, but it boils down to “passion.” The characters in *Twelfth Night* function with a passion that can only be revealed in music and poetry. These characters are motivated by an impulsive depth of feeling that truly borders on madness and can lead to either happiness or ruin. They indulge in flights of fancy, rancorous plots of revenge and absolutely wacky schemes without looking back.

It is the incredibly lovesick, overly sentimental but genuinely passionate Orsino who introduces us to the world of Illyria. In Bloom’s words it is Orsino’s “amiable, erotic lunacy [that] sets the tone of *Twelfth Night,*” and it is an appropriate tone for the play filled with “unloved people [who] yearn for someone, as do those who have lost parts of their families.” (Michael Pennington, *Twelfth Night: A User’s Guide*)
Pennington, in his initial conceptualization of the play made these further comments:

“Here one side of the street can be sunlit and the other in deep shadow...there is no bright surface in Twelfth Night without a shadow running along side it.” (User’s Guide) This is an astute visual sense of the play because the passion of Twelfth Night’s characters springs from two opposing sources based in the alternative title of this play, What you Will. For characters like Orsino, Viola, Olivia, Sebastian and Antonio, passions spring from a spirit of good will, but in the case Malvolio, Maria, Toby, Fabian and Andrew there is a strong aspect of ill will at work. And in the end, the Puritan spirit of Malvolio (who vows revenge) looms like a dark shadow over the happy ending.

The final word (or song) in the play is given to Feste, and Bloom argues that he is the only sane character in the play. Feste appreciates the passion that surrounds him, certainly comments on the folly of it and sometimes ignites it with his singing, but doesn’t actually indulge himself in it. He has been weathered by “the wind and the rain” for too long now. But, it seems that his melancholy message at the end of this “whirligig” of a comedy is in some ways an admonition to us not to miss out on the passion of existence, of what it means to be human. In four stanzas he presents the four ages of man. The message seems to be that, almost in an instant, the wind and the rain can wash a human life away.

We’d truly be fools to let the Malvolios of the world deaden our experience of it. Shakespeare was responding specifically to the moralizing of Ben Jonson and Puritan sensibilities when he created the character, but we have our own Malvolios to contend with, as will future generations. Just as Viola and Sebastian struggled passionately against the wind and the rain to live and to be reunited, so must we fight for the right to
experience the passion of existence. Hopefully, Shakespeare’s profound message can make our young and generally dispassionate audiences aware of this very notion, which, just maybe, they could not find without him.

**Visual Metaphor**

One face, one voice, one habit, and two persons!  
A natural perspective, that is, and is not!

And thus the whirligig of time brings his revenges.

These two lines impart a strong visual sense of the piece to me. The “whirligig of time” suggests a spinning top of past, present and future whirling madly by, and the “natural perspective that is and is not,” sent me directly to the cubist works of Gris, Braque and Picasso. The cubists’ ability to reveal different perspectives of an object simultaneously seems to connect to the fracture whole of the separated twins.

This does not mean that the play is set at the beginning of the twentieth century. I suggest that we explore the possibility of allowing the cubist style to help us integrate a strong sense of past, present and future in the spinning whirligig of time that comprises the landscape of Illyria.
Appendix B: **Twelfth Night** Publicity Poster
William Shakespeare's
Twelfth Night
Directed by Maureen Ryan
November 6-24, 2002
Roy Bowen Theatre
Appendix C: Twelfth Night Program Copy
Department of theatre presents

William Shakespeare's

Twelfth Night

Directed by Maureen Ryan

November 6-24, 2002
Roy Bowen Theatre
CAST
(in alphabetical order)

Priest .......................................................... Jonathan Barnes
Olivia .................................................................. Sara Borgeson
First Officer .................................................... Tim Burhenne
Sebastian .......................................................... Nikhil Chopra
Malvolio .......................................................... Donald Clark
Sir Andrew ........................................................ Dean Evans
Fabian ............................................................. Joseph Gianfagna
Orsino ............................................................. James Harper
Antonio ............................................................. Zachary Hartley
Sir Toby ............................................................. Michael Holmes
Viola ................................................................. Tarashhai Lee
Cuno ................................................................. Joe Maloney
Valentine ............................................................ Joey Schultz
2nd Officer ......................................................... Peter Schwartz
Maria ................................................................. Tiffany Soule
Feste ................................................................. Colin Sweet
Captain ............................................................ Ben Waters
The Band .......................................................... Stephen Kennedy, Aiyana Nicole Marcus, Katy McAfee, Luke Mess, Christopher R. Storer, Mary E. Yaw

There will be one 15 minute intermission.

This production includes one or more loud gunshots. It may be disturbing or harmful to some persons. If you think you might be affected, please identify yourself to house personnel before the performance begins.

Audio and visual recording devices are prohibited in the theatre.
In consideration of the actors, please turn off all cellular phones and beepers.

SPECIAL THANKS
Mandy Fox, Jeanine Thompson
PRODUCTION STAFF

Chair/Director Of Theatre ........................................... Lesley Ferris
Producer ........................................................................ Mark Shanda
Director ......................................................................... Maureen Ryan
Scenic Designer/Artist .................................................. Carla Chaffin
Costume Designer .......................................................... Melissa B. Bialko
Lighting Designer ........................................................... Andrew Ward
Sound Designers ............................................................ David Atkinson & Eric H. Mayer
Music Designer/Director ............................................... Igor Karacha & Natasa Kaunin-Karacha
Technical Director .......................................................... Jim Knapp
Production Coordinator .................................................. Jim Knapp
Stage Manager ................................................................ Buckley Stephens
Assistant Stage Manager .................................................. Justin Hagovsky
Movement Coach ........................................................... J. Briggs Cormier
Vocal/Text Coach ............................................................. Kristin Crouch
Fight Choreographer ...................................................... Donald Clark
Dramaturg ....................................................................... Tonia Krueger
Box Office Manager ......................................................... Rachel E. Barnes
Poster And Program Design ............................................ Laura Sipe

PRODUCTION CREW

Scene Studio Supervisor ................................................... Chad Mahan
Assistant to the Technical Director ................................... Sarah Reese
Properties Manager ......................................................... Carla Chaffin
Scenic Studio Teaching Associates ................................... Carla Chaffin, Amanda Hart,
Who Jeong Lee, Brad Steinmetz
Scenery Construction Crew ........................................... Shane Ahmed, Cassandra Apperle,
Douglas Avery, Morgan Beethan, Tim Burhenna, Heather Burley, Laura Butler,
Catherine Cote, Tom Dole, Crystalyn Donavan, Dean Evans, Shawna Fancher,
Dan Federer, Megan Fellers, Jodi Genter, Westie Grosh Nate Hahn, Todd Henderson, Jonathan Ho, James Harper, Erin Katz, Christa J. Keim, Stephen
Kennedy, Jordan Lightner, Andrew Long, Christina Martin, Amanda Mead,
Luke Moss, Shawn Miller, Allyson Morgan, S. Morgan, Brendette Prouse,
Sarah Rankin, Charles Shuford, Jeff Slack, Amy L. Stauffer, Jody Stevenson,
Jonathan Thimdit, Jason Tuttle, Nick Willson
Scenery Run Crew ........................................................... Timothy Veite
Costume Studio Supervisor ................................................. Julia Weiss
Stitchers ................................................................. Tatjana Longero, Nadine Slayn
Costume Studio Teaching Associates .... Melissa B. Blak, Jocelyn R. Jettina,
................................................................. Meagan Kimball, Adam M. West
Costume Construction Crew ...... Bianca Carson, Elisha Teague, Sue Wiermar
Costume Run Crew ......................... Tiffany Forrester, Benjamin Jones, Sean Russell
Lighting Studio Supervisor ............................................... Matt Hazard
Lighting Studio Teaching Associates ...... Jim Hutchison, Anjaenee Stokes,
                                                          Andrew Ward
Production Electrician .............................................. John Kirkman
Assistant Electricians .............................................. Keri Godsey, Brandon Lewis
Lighting Console Operator ........................................... Nikki Heinlein
Lighting Crew ............... Emily H. Alexander, David Atkinson, Carla Chaffin,
                           Joinice Cooper, Betsy Cutler, Lisa Evans, Shawna Fancher, Nikki Heinlein,
                           Nancy Kephart, John Kirkman, Brandon Lewis, Steve McCarty, Joe
                           Neikirk, Chris Pine, Sarah Reese, Chris Ross, Shawn Suchan, Anjaenee
                           Stokes, Satarah Thomas, Shaun Zimper
Sound Console Operator ........................................... Steven McCarty
Box Office Graduate Associate ......................... Elizabeth Dekker
Box Office Staff .................................................. Amy Brenner, Josh Bozila, Ariel Webb
Box Office Associates ................. Marie Dauer, Jennifer Doelger, Lisa Hawkins,
                                 Wendy Hoop, Jessica Hudson, Aiyana Marcus, Maggie Moore, Chris Storer
House Managers ...... Lindsey Carr, Wendy Hoop, Katie Miller, Marsha Woody

The Crisha L. Siebert Fund in Theatre Technology and Design was
established by her parents in 2001 to honor the memory of Crisha Siebert,
MFA Scenic and Lighting Designer (1993) who died in the explosion of TWA
Flight 800. Income from the fund can be used annually to support extraordinary
production expenses that go above and beyond the department’s standard
allocation for production and specifically will be used to support unique require-
ments of production design. Part of the cost of the lighting design for this
production was supported by Crisha’s Fund. Crisha designed the lights for
ABOUT THE AUTHOR

William Shakespeare was born in Stratford-upon-Avon in April 1564. The eldest son of John Shakespeare, a merchant who later became a bailiff and justice of the peace, William grew up in relative comfort. In 1582 he married Anne Hathaway, a woman eight years his senior, and they had three children, Susanna and twins Judith and Hamnet. By the time William Shakespeare had reached his early thirties he had become an established theatre artist with the Lord Chamberlain’s Men, later the King’s Men, in London, where he wrote plays, performed, and eventually managed the company. Shakespeare is believed to have written *Twelfth Night* at approximately the same time he wrote *Hamlet*, in 1601 a few years after his son Hamnet died. It is interesting to speculate that the two plays together form a sort of eulogy for Shakespeare’s only son. In that case *Twelfth Night* would serve as a celebration of Hamnet’s survival in the image of his twin sister Judith. William Shakespeare died in April 1616. Saved during Cromwell’s Commonwealth when theatres in England were shut down for several decades, William Shakespeare’s plays have been continuously performed on the English-speaking stage and in translation since their original composition. Because of their status as classics the plays have lent themselves to numerous interpretations including the American Shakespeare Festival’s 1961 Civil War *Troilus and Cressida* to John Gielgud’s 1985 Kabuki *King Lear*.

**Special Engagement!**

*Much Ado About Nothing*

featuring Actors from the London Stage

November 15 & 16, 2002

Thurber Theatre

Join this 5-member troupe of professional British actors as they present Shakespeare’s masterful romantic comedy.
ABOUT THE PLAY

Twelfth Night, Or What You Will was probably written in 1601. Its first recorded performance took place 2 Feb 1602 at the Middle Temple, an Elizabethan law school, although tradition has it that its original performance was on twelfth night (Epiphany, the last day of Christmas Revels) before Queen Elizabeth I herself. In keeping with aspects of the revels in which celebration was prime and authority inverted, Twelfth Night tells a story in which a countess falls in love with a servant who is actually a girl disguised as a boy, in which a Puritan is induced by love to indulge in the most ridiculous of behaviors, in which a woman marries someone who is not who she thinks but turns out to be the right one after all, and in which a fool is the wisest person of the lot.

Research by Tonia Krueger, Dramaturg

After Words

You’ve seen the performance and now you are eager to talk about it. Here’s your chance! For each production an invited guest will give a brief response to the play and lead a discussion with the audience. Join us on Thursday, November 14:

Dr. Kaara Peterson,
Guest Instructor, Department of English
Coming this winter:

Science and Theatre

Join us as we combine science and theatre in dramatically different ways!
Contact our Box Office for more information: 292-2295.

*Comic Potential*, by Alan Ayckbourn
February 12 - March 1, 2003
Roy Bowen Theatre
Director: Valerie Lucas

A sci-fi comedy-thriller, *Comic Potential* is set in a TV studio in the near future, where an alcoholic director and his assistants make a typically appalling daytime soap opera. The difference? They use actoids (robots programmed to act) and no scriptwriters. When the idealistic nephew of the millionaire station owner decides he wants to write classic comedy, he falls in love with one of the actoids and everything is turned upside down as she grows more human and the line between TV-robot and human diminishes.

*Oxygen*, by Carl Djerassi and Roald Hoffmann
February 28 - March 8, 2003
Thurber Theatre
Director: Bruce Hermann

In *Oxygen*, the Nobel Foundation decides to award a "retro-Nobel" for the discovery of oxygen... but should it go to Antoine Lavoisier, Joseph Priestley or Carl Wilhelm Scheele? The action alternates between 1777 and 2001, the tensions and ambiguities of the 18th century mirrored in the 21st. The play opens in a sauna in Stockholm, where the wives of the three scientists reveal the rivalry among their husbands. *Oxygen* is an imaginative addition to the long list of publications by the distinguished authors. Djerassi is professor of chemistry at Stanford and perhaps best known as inventor of the birth-control pill. Nobel Prize winner Hoffmann is the Frank H. T. Rhodes Professor of Humane Letters at Cornell University.
Much Ado About Nothing
by William Shakespeare
Guest Artist Residency: Actors from the London Stage
November 15 and 16, 2002

The Conduit of Life
by Maria Irene Fornes
November 19 – 24, 2002

The Arkansaw Bear
by Aurend Harris
February 9, 2003

COMIC POTENTIAL
by Alan Ayckbourn
February 12 – March 1, 2003

Oxygen
by Carl Djerassi and Roald Hoffmann
February 28 – March 8, 2003

MFA New Works
Featuring Kendrick Hardy and Maria Angeles Romero
March 4 – 8, 2003

Sleep Deprivation Chamber
by Adam P. and Adrienne Kennedy
May 7 – 23, 2003

The Fire Still Burns
Deviled and Directed by John Griffin
May 21 – 31, 2003
Appendix D: *Twelfth Night* Production Photos
Twelfth Night production photo
Act I Scene v – Olivia’s entrance

Also Pictured, left to right:
Mary Yaw and Katy McAfee

Photographer: Adam West
Twelfth Night production photo
Act I Scene v – First meeting with Cesario

Also Pictured, left to right:
Mary Yaw, Katy McAfee, and Aiyanna Marcus

Photographer: Adam West
Twelfth Night production photo
Act I Scene v – Detail of costume train

Also Pictured, left to right:
Mary Yaw and Katy McAfee

Photographer: Adam West
Twelfth Night production photo
Act V – Confrontation with Orsino

Also Pictured:
James Harper

Photographer: Adam West
Appendix E: *Twelfth Night* Review
THEATER REVIEW | TWELFTH NIGHT

OSU season off to amusing start with Shakespeare production

By Michael Grossberg
THE COLUMBUS DISPATCH

Inventive, playful, silly, sexy and swooningly romantic, Ohio State University's Twelfth Night overflows with youthful spirits. Director Maureen Ryan's beguiling production of Shakespeare's gender-bending romantic comedy offers a promising and amusing start to the Theater Department's season.

From the imaginative sets and costumes, which span many centuries and cultures, to the emerging talents on sixth display, the production is a Shakespearean revival brimming with color, personality and eclectic wit. The costumes range from Renaissance robes and Napoleonic uniforms to Edwardian suits, 1930s ball gowns, 1960s hippie styles and even a ridiculously skimpy modern bathing suit.

Meanwhile, Carla Chaffin's rich scenic design borrows from Braque's cubist paintings, art-deco styles and even a bit of Dr. Seuss' cartoonish landscapes. Tarashai Lee is lovely as Viola, who secretly adores Count Orsino (James Harper), who pines after Olivia (Sara Borgesom), who falls in love with Cesario — who is actually Viola in disguise. Harper projects an athletic masculinity tempered by unexpected tenderness — and some amusing confusion as deeper feelings develop for "Cesario.

Although Lee's ultrafeminine Cesario doesn't fool anyone watching offstage, her modesty, dignity, shyness and sweetness lend heart and emotional weight to a production that otherwise tends to overemphasize the flashy and the farcical.

That can be a mixed blessing — almost too much of a fun thing — but most college-age audience members at Wednesday's opening seemed to be laughing too hard to notice.

Overconfident about his appeal to women and oblivious to how he is being manipulated, Donald Clark's Malvolio is one of the funniest I've seen.

Also making a strong impression: Borgeson's love-starved aristocrat, Michael Holmes' jovial Sir Toby, Colin Sweet's happy-go-lucky Feste, Tiffany Soule's Maria and Nikhil Chopra's ardent Sebastian.

Music plays an ample role with supporting actors playing instruments and singing Igor Karacha's original music to open and close each act.

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Review from The Columbus Dispatch, Friday, November 8, 2002.
BIBLIOGRAPHY


