TWELFTH NIGHT

by William Shakespeare
Music

“Break Up Song (Better Off Alone)” by Dante De Grazia, Elly Williams, and Will Krageschmidt
“Winter Remains” by Skye Newcom
“Bloop Blop” by Dante De Grazia
“Delta Kazoo” by Dante De Grazia and Inga Aleckson
“Carousel (Short Version)” by Dante De Grazia, Inga Aleckson, and Emma Withers
“How Come You Don’t Call Me Anymore” by Prince
“Rabbits (Wordless Version)” by Dante De Grazia
“Separate Plains” by Dante De Grazia, Inga Aleckson, Skye Newcom, and Emma Withers
“Princess Bubble Gravy” by Dante De Grazia, Skye Newcom, and Emma Withers
“Come Away Death” by Skye Newcom
“Floods” by Dante De Grazia and Avery Mossman
“Tan” by Dante De Grazia and Inga Aleckson
“Carousel (Full Version)” by Dante De Grazia, Inga Aleckson, and Emma Withers
“Rabbits (Words Version)” by Dante De Grazia, Skye Newcom, and Emma Withers
“Florence Nightingale” by Dante De Grazia
“Maroon Bassoon” by Dante De Grazia and Inga Aleckson
“Melon Felon” by Dante De Grazia, Inga Aleckson, and Emma Withers
“Rabbits (Reprise)” by Dante De Grazia, Skye Newcom, and Emma Withers
“Break Up Song (Reprise)” by Dante De Grazia, Elly Williams, and Will Krageschmidt
“I Believe In A Thing Called Love” by The Darkness

Place: Illyria.
There will be a 15-minute intermission.
Cast

Viola                     Laila Sahir
Captain/Servant           Anna Becker
Sailor/Officer 1           Noah Tiegs
Orsino                   Eva Gemlo*
Curio                    Jake Porter †
Valentine/Officer 2       Grace Huber
Sir Toby Belch
Maria                   Bailey Fields
Sir Andrew Aguecheek      Miranda Joslin*
Feste                    Matthew Espey †
Olivia                   Emily Garst*
                        Ryan Pierce †
Malvolio                 Adrienne Lee*
                        Andrew Tiede †
Antonio                  Skye Newcom
Sebastian                Gillian Constable*
                        Colin Eral †
Fabian                   Emma Brashear*
                        Josh Weisenburger †
Priest                   Steven Holkesvik
Understudies
Musicians

*Performs on Thursday evening and Saturday afternoon.
†Performs on Friday and Saturday evening.
Production Staff

Director
Assistant Director
Technical Director
Scenic Design
Costume Design
Stage Manager
Assistant Stage Manager

Dramaturg
Web Content
Production Manager
House Manager

Graphic Design

Crew

Light Board Operator
Sound Board Operator
Projectionist

Dresser

Specialty Prop Builder
Inga Aleckson is a junior dance major. She was on the music crew for both *Metamorphoses* and *The Invitation Game*. She has been a part of the Vocal Jazz group for the duration of her time at Luther thus far, and looks forward to another couple fantastic years of Jazz. Thanks Obama!

Anna Becker is thrilled to be appearing on stage for the first time in a Luther College VPA production. She is a sophomore history major with a theatre minor. Her favorite past productions include *Blithe Spirit*, *Curtains*, *Trojan Women*, Sondheim’s *Assassins*, and Agatha Christie’s *The Mousetrap*.

Emma Brashear is a junior theatre major and math minor. She has previously been seen in *Metamorphoses*, *Sunday in the Park with George*, and *The Illusion*. She would like to thank Eloise for being a good cat.

Gillian Constable is a senior theatre major from Sydney, Australia. On Luther’s stage, she has been seen in *Sunday In The Park With George*, *Metamorphoses*, *In The Next Room (Or The Vibrator Play)*, and *La Dispute*. Gillian is so excited to share this play and work with this super cute and talented group of people!
**Dante De Grazia** is a senior English major. He loves playing the piano and he loves breakfast cereal and he loves his family and he would like to thank them all for supporting him through all of his ups and downs.

**Colin Eral** is a senior studying management. While participating in his second play here at Luther he also is a part of Collegiate Choir. He would like to thank Jennie, John, Noah, Sophie, and Sarah for always encouraging him to do what he loves.

**Matthew Espey** is a sophomore theatre major and loves every minute of it! A few of his favorite past credits include *Sunday in the Park with George*, *Cats*, and *Wonderful Town*. Matthew would like to thank his friends and family for putting up with his constant slips into character as he prepared for this role, and most of all, his marvelous cast mates for their support in building this magical show!

**Morgan Fanning** is a first year pursuing a double major in theatre and music and a minor in management. She was most recently seen as Ruth in *The Pirates of Penzance*. On Morgan Fanning is a first year pursuing a double major in theatre and music and a minor in management. She was most recently seen as Ruth in *The Pirates of Penzance*. On campus she is a
**Bailey Fields** is a first year and is very excited to be in her first college production. Bailey is currently pursuing majors in both theatre and music education. She has participated in many shows, most recently *How to Succeed in Business Without Really Trying* as Hedy LaRue.

**Emily Garst** is elated to be a part of this production of *Twelfth Night*. She is a senior theatre major and music minor. Emily would like to thank her family, friends, fellow cast mates, our amazing production crew, and angelic musicians for making this show so stellar.

**Eva Gemlo** is in her final year of stampeding her way through a major in theatre. She was last seen on the Jewel Theatre stage in *Sunday in the Park with George*, *Metamorphoses*, *In the Next Room (or The Vibrator Play)*, *A Thread in the Dark*, *La Dispute*, and *Cabaret*. Thank you to this beautiful cast and production team for this magical experience.

**Steven Holkesvik** is a sophomore here at Luther College. *Twelfth Night* is Steven’s second production here, and he is very excited to continue his acting career at Luther.
Grace Huber is a first year music education major. She has been in many theatre productions, most recently as Miss Andrew in *Mary Poppins* and Morticia in *The Addams Family Musical*. Grace is so excited to get involved at Luther and would like to thank everyone who helped put it all together. As always she dedicates this show to her sister Lily.

Miranda Joslin is a senior art major and Spanish and museum studies minor. This is her second major production here at Luther College, previously performing as Melibea/Isabelle/Hippolyta in *The Illusion*. She is thrilled to be able to share this experience with her friends and family and would like to thank them for their endless love and support.

Jonathan Kuehner is a first year majoring in both theatre and biology. He has participated in a number of shows at the Waterloo Community Playhouse/Black Hawk Children’s Theater, Cedar Falls Community Theater, and Cedar Falls High School. He enjoys reading, being outdoors, and the sound of his own voice.

Ellen Larsen is a senior social work major. Though very active in theatre during high school, this is Ellen’s first production at Luther College, and she is so excited to be doing her first Shakespearean play! Ellen would like to thank her theater friends and her parents for encouraging and supporting her!
Adrienne Lee is a sophomore majoring in elementary education and computer science. Previously she has performed in *Love and Information*, *High School Musical*, and *Most Massive Woman Wins*. She would like to thank her roommate for having an extraordinary amount of patience.

Erik Mandsager is a first year, and this is his first show at Luther! He's also in Norsemen and he'd like to thank his family for support. He'd also like to thank the musicians for being so amazing.

Skye Newcom is a senior theatre major and art minor. He has performed on the Jewel stage numerous times throughout his four years. Skye would like to thank the audience for contributing to the arts and asks them to spend some time after the show to start a conversation with someone about the construction of gender and the varying roles gender holds in American society.

Claire Palmquist is a sophomore who sings in Cathedral Choir and takes part in drama team at Sunday night worship. She performed in *The Man Who* last January at Luther. She is thankful for her unconditionally loving and quirky family, her ridiculously supportive friends, and most importantly, her relationship with God.
Annika Peterson is a psychology and theatre major with a minor in Spanish. She plays on the Luther women’s tennis team and she is a member of Cathedral Choir. Annika would like to thank her parents for supporting her in everything she does.

Ryan Pierce is a senior theatre major and music minor at Luther. Some of his past productions at Luther include *In the Next Room* and *Love & Information* as well as Festival Theatre’s production of *Clue: The Musical*. Ryan would like to thank the Lord for this blessing of a life, this cast of not only peers but close friends, the best girlfriend anyone could ask for, and an amazing and supportive family.

Jake Porter is a senior from Waterloo, IA, studying social work and English. This is his first production at Luther. He thanks Lindsey Row-Heyveld for making him fall irrevocably in love with Shakespeare, which has vastly enriched his life and made him weird at parties.

Laila Sahir is a junior majoring in theatre and psychology and minoring in music. At Luther, she has been seen in *The Illusion* and *The Man Who* and was an assistant stage manager for *Sunday in the Park with George*. Laila would like to thank her family for their endless support and the entire cast, crew, and production team for creating this incredible experience.
Zachary Shure is a first-year who is planning to major in theatre. Some of his past experiences are performing in *1984*, *The Wizard of Oz*, and *All Shook Up*, which he did in high school. He is also involved with Norsemen. He would like to thank his mother, for he would have never gotten this far without her.

Andrew Tiede is honored to have been cast with such an amazing group of people. He is a sophomore studying theatre and communications. This is his third show here, after *The Man Who* and *The Illusion*, and he hopes to be in as many future shows as possible.

Noah Tiegs is a first year and is very excited to be in his first show at Luther College. He would like to dedicate his performance to his parents, Carolyn and Richard, his brother, Jordan, and his Guinea Pigs, Quin and Larabee.

Josh Weisenburger is a senior theatre major, appearing on the Jewel stage for the fifth time. Previous credits include *Cabaret*, *La Dispute*, *Metamorphoses* and *Love and Information*. He would like to thank all the wonderful people in his life that helped him get this far, especially the inexorable march of time, bringing him closer to the real world with each passing second.

Luther College Theatre & Dance 2016-2017
Emma Withers is an elementary education major with a double art endorsement and a theatre minor. In her time at Luther, she has also performed in *Metamorphoses, Sunday in the Park with George*, and *The Illusion*! She is excited to be in this performance where music and theatre are seamlessly fused into a beautiful work of art.

Garret Baumler is a first year majoring in music and minoring in education. This is his first Luther theatre production, and he is also active in choir. Garret would like to thank his family for helping him to get to college and all involved in the making of the show for including him and putting up with his scatter-brain tendencies.

Meghan Gaffney is a junior history major with English and theatre minors. At Luther she was stage manager for *The Illusion* and assistant stage manager for *Sunday in the Park with George*. She is grateful for the opportunity to work with such an amazing production team and performers.

Madeline Geier is a senior theatre major and writing minor. She has most recently directed *The Most Massive Woman Wins*. On campus, she’s involved with Luther Philanthropy Council and SPIN Theatre Company. She sends endless gratitude to her friends for their support and to the cast, crew, and production team for all of their hard work throughout this process.
**Elaena Hoekstra** is a senior theatre major and management minor. This is Elaena’s sixth show at Luther College, and she is thrilled to be stage managing such a fun and dedicated cast. Elaena would like to thank Meghan and Garret for being fantastic colleagues and her family and friends for their love and support.
Set Construction Crew
- Nathan Baldwin
- Collin Boyle
- Emma Brashear
- Jorge Chavez
- Gunnar Ehlers
- Morgan Fanning
- Meghan Gaffney
- Madeline Geier
- Winter Hawley-Bourcier
- Tanner Huppert
- Brandon James
- Diamond Jenkins
- Jonathan Kuehner
- Isaac Logeman
- Ryan Pierce
- Jenna Reimann
- Rebecca Rye
- Emma Schlabach
- Stephen Ster
- Barbara Stier
- Andrew Tiede
- Josh Weisenburger

Costume Crew
- Anna Becker
- Elizabeth Bolthouse
- Emma Brashear
- Tiwonge Chirwa
- Emily Chlapik
- Krysta Chroninger
- Matthew Espy
- Emily Garst
- Eva Gemlo
- Genevieve Heimer-Lang
- Tanner Huppert
- Mary Iralu
- Emma Kmoch
- Alice McNamara
- Laura Schueler
- Andrew Tiede

Special Thanks
- Colleen Bolthouse
- Gracie Griffiths
- Bryan Nikkel
- Joy Okeke
Director’s Note: Our Shipwrecked Lives

Unlike the theatrical shipwreck that leads to Viola washing up on the shores of Illyria, our lives’ shipwrecks tend to be personal in scale if no less devastating. Like Orsino we may wreck upon the pain of unrequited love, our personal idealism, or our limited ability to see beyond ourselves. Like Olivia we may wreck upon sorrow or self-esteem (overly high and low). Like Toby we may drink. Or we may wreck on any of the perils the cast of characters in *Twelfth Night* have dashed on. Sometimes those wrecks are of our own making, sometimes the world does it to us.

Rarely are we able to rescue ourselves. In those times we usually need to be pulled above the waves by someone with compassion greater than our own. Or patience. Or vision. Or bravery. Someone who reveals to us possibilities we’ve been unable to see for ourselves.

They are not superhuman. In fact, as Viola is for the Illyrians, they are all too human. But our rescuers possess some special vantage that allows them to show us some action or thought out of reach for us alone. Just so, Viola meets aggression with kindness, vanity with simple honesty, delusion with reason.

In a year marked by the loss of Prince and David Bowie, I wanted to explore what these artists meant for me (and perhaps for some of you too) and filter that through *Twelfth Night*. Specifically, in the way that they brought to a broader cultural consciousness a different way of performing gender. A younger me was grateful for the revelation that was their performance of masculinity – or rather, the way they managed to perform a masculinity that exposed the *performance of gender* and the slippages possible between a received masculine/feminine binary.

In *Undoing Gender* Judith Butler shows gender as a both conscious and unconscious *doing* – a performance. It is important to see this doing in order to undo what is too commonly a restrictive set of norms that shape our gendered lives. For some those performed norms fit, for others they are restrictive, for others still they painfully contort into a performance that doesn’t suit at all.

The norms can wreck us.
I cannot claim this production dives deeply into the questions of gender identity so important to our time now. Rather, we aim only to echo Viola’s example in Illyria. In an uncertain time and place, she performs a role that is both unlike herself and a deeper revelation of her self. We want to examine gender in performance – so important to identity, but still distinct. I believe this is important because seeing someone else’s performance is a way of seeing the potential for that possibility in you.
Like Viola.
Like David Bowie.
Like Prince.

If no character matches a performance you want for yourself, that is only because the ways to perform are as countless as the stars. Or the grains of sand washed up on an Illyrian shore.

Dramaturg’s Note

William Shakespeare’s *Twelfth Night* is named after—and was likely first performed in celebration of—the Christian festival of Epiphany. Called “Twelfth Night” in Renaissance England because it fell twelve days after Christmas, Epiphany formally celebrated the manifestation of God to the Gentiles, represented by the visit of the Magi to the Christ child. Informally, Twelfth Night was an occasion for revelry and reversals: you drank, you danced, you dressed up in silly disguises. A cake was served with a bean or coin baked inside, and whoever found the bean became the Christmas King who presided over all the mischief and merrymaking. The usual laws that governed the world lifted for just one night, especially laws of hierarchy that placed parents above children, masters above servants, men above women. Twelfth Night gave you the opportunity to play at a different version of the world—and a different version of yourself.

The current of playful upheaval that charged Twelfth Night the festival also powers *Twelfth Night* the play. Here, too, is drinking, dancing, dressing up. In Illyria, fools speak wisdom, powerful people show their weaknesses, and even death is funny. Women are (sometimes) men, and, at least on Shakespeare’s stage, men were women, since male actors performed women’s roles. That practice is recreated and extended in this production with its doubled casts, one of mostly women and one of mostly men. These performers and their performances vividly illustrate questions raised by the play: Is gender fixed or fluid? How are you constrained by your gender? How can you play with it? What gifts do particular gender conventions give you? What can they take away? How important is gender to your identity overall? How does it interact with the other elements of your identity?
Twelfth Night doesn’t offer easy answers to its questions about gender or its many other questions about family, festivity, mourning, hierarchy, cruelty, and love. While some characters’ fantasies come to life, many of those fantasies are just temporary. (Other characters are punished for even having fantasies at all.) Yet, for all of Twelfth Night’s ambiguity, it still has truths to tell. Remember that while the festival of Twelfth Night contained topsy-turvy revelry, it was ultimately a celebration of discovery. “Epiphany” means “manifestation,” the revelation of a deep mystery. And, if you give yourself over to its festivities, Twelfth Night can open up mysteries—as its Fool suggests—about how we survive “the wind and the rain.”

The rain may, indeed, “raineth every day,” but tonight, at least, it’s Twelfth Night.
stained glass
By p. m. strain
October 1, 2016

Twelfth Night
By William Shakespeare
October 6-8, 2016

Who Do You Trust?
Conceived and Choreographed by Jane Hawley
November 17-19, 2016

The Nether
By Jennifer Haley
March 2-4, 2017

Trust Me
Devised by Andrea Vazquez-Aguirre
March 30-April 1, 2017

Becky Shaw
By Gina Gionfriddo
April 28-May 6, 2017

Faculty and Staff
Tom Berger
Lisa Lantz
Jeff Dintaman
Jane Hawley
Andrea Vazquez-Aguirre
Paul Rude
Dr. Bobby Vrtis