

February 26–March 6, 2016  
Oscar G. Brockett Theatre

# *Twelfth Night*

BY WILLIAM

SHAKESPEARE





# Twelfth Night

BY WILLIAM SHAKESPEARE

FEBRUARY 26, 27, MARCH 1–5 AT 7:30 P.M.  
FEBRUARY 27, 28, MARCH 6 AT 2:00 P.M.

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**Andrea Beckham** – Choreographer • **Lawrence Bennett** – Technical Director  
**Samuel Blake** – Dramaturg • **Charlotte Campbell** – Stage Manager  
**Quetta Carpenter** – Text Coach • **Yi-Tai Chung** – Lighting Designer  
**Andie Day** – Costume Designer • **Kate Ducey** – Projection Designer  
**Billy Henry** – Sound Designer • **Robynn Rodriguez** – Director  
**Teena Sauvola** – Scenic Designer • **Kevin Squires** – Fight Choreographer

## CAST (IN ORDER OF APPEARANCE)

Feste ..... Trey Curtis  
Viola ..... Kristen Raney  
Sea Captain/Priest ..... Chance Steward  
Sailor/Fabian ..... Sam Kerner  
Sailor/Antonio ..... Jadon Hatley  
Orsino ..... Keith Machekanyanga  
Curio ..... Jose Alejandro Figueroa  
Valentine ..... Teddy Santiesteban  
Musician ..... Josh Cole  
Sir Toby Belch ..... Austin Greenawalt  
Maria ..... Adriana Scamardi  
Sir Andrew Aguecheek ..... Ian Price  
Olivia ..... Rama Tchuente  
Malvolio ..... Adolfo Lambert  
Sebastian ..... Jake McDermott

There will be one 15-minute intermission

There will be a post-show discussion following the 2:00 p.m. performance on February 28, 2016 featuring members of the creative team.

Videography and photography are strictly prohibited.

COVER PHOTO: LAWRENCE PEART

## THE HARMONY OF LOVE AND LOSS

When we meet the major characters in Shakespeare's *Twelfth Night*, we find them trying to cope with great loss. Olivia mourns the deaths of her father and brother; Viola mourns her dead father and her twin brother, whom she fears was lost at sea; Orsino is tortured by his unrequited love for Olivia and Sebastian mourns the loss of his sister. Miraculously, in *Twelfth Night*, comedy exists in conjunction with tragedy. If love and loss are essential to the plot of the play, then laughter is too.

The twelfth day of Christmas is known as the "Feast of the Epiphany." Epiphany can be defined as "...a sudden, intuitive perception of or insight into the reality or essential meaning of something." Epiphanies abound in the inevitability of a new year, as it tends to be a time of reflection. People analyze and chronicle the highs and lows of the past year. They make lists of resolutions, hoping to avoid the mistakes of the past while they anticipate the bright promise of a new beginning. This spirit of epiphany is central to the magic, wonder and hope in *Twelfth Night*.

Like England, Illyria is an island nation. Surrounded by ocean, it is a changeable, mysterious place. Anyone who has experienced the power of an undertow or the fury of a crashing wave knows it is impossible to look at any seascape without a sense of awe. In *Twelfth Night*, there is a shipwreck. Lives are lost. Survivors are separated. A brave, frightened girl takes on the guise of her twin brother in order to find her way in a strange new world.

—Robynn Rodriguez, Director



The Department of Theatre and Dance is a world-class educational environment that serves as the ultimate creative incubator for the next generation of artists, thinkers and leaders in theatre and performance.



## A NOTE FROM THE DRAMATURG

"Are all the people mad?" —*Twelfth Night* (4.1.26)

Madness abounds throughout *Twelfth Night*. The play's setting of Illyria depicts a world that defies order and logic. We encounter characters mad from grief, from love, from self-importance and from drink. The only character who seems unaffected by, and thus native to, this topsy-turvy world is Feste the fool. Illyria's disorder mirrors festivities associated with the twelfth night of Christmas, which were common during Shakespeare's life. Communities would appoint a Lord of Misrule to preside over raucous celebrations that upended social order.

Shakespeare wrote *Twelfth Night* sometime between 1600 and the beginning of 1602, just after writing *Hamlet* between 1600 and 1601. Madness was clearly on Shakespeare's mind at this time, as was separation and grief. Writing *Hamlet* undoubtedly prompted Shakespeare to revisit the death of his son, Hamnet, just four years earlier in 1596. Hamnet left behind his twin sister Judith, so it cannot be coincidence that we first meet *Twelfth Night*'s Viola thinking she has just lost her twin brother. As in *Hamlet*, *Twelfth Night* explores themes of madness and loss but does so through comedy, putting the madness of profound grief alongside the madness of profound love. In Illyria, Shakespeare conceives a world where emotional extremes in many forms can be explored; where the lost can be found; where fools take care of madmen. Perhaps he created a world that he needed; that he thought his daughter Judith might need; indeed that we all need to help make sense of the rain in life, which Feste reminds us "raineth every day."

## CAST



Trey Curtis



Kristen Raney



Chance Steward



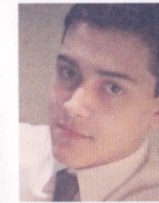
Sam Kerner



Jadon Hatley



Keith Machekeanyanga



Jose Alejandro Figueroa



Teddy Santiesteban



Josh Cole



Austin Greenawalt



Adriana Scamardi



Ian Price



Rama Tcheunte



Adolfo Lambert



Jake McDermott



ANDREA BECKHAM (*Choreographer*) creates movement for physical theatre. Her work has included *Big Love*, directed by Franchelle Stewart Dorn; *Spring Awakening*, directed by Michael Baron (ZACH Theatre) and *Colossal*, directed by Will Davis (The Cohen New Works Festival, 2013). She has developed new work with her company, **Andrea Beckham Collaborative Dance**, since 1989 in the United States, Mexico, Taiwan and Europe, and new media explorations with Yacov Sharir in Holland, Portugal, Israel and China. Beckham teaches dance and runs the Pilates-evolved Laboratory at The University of Texas at Austin, where she received the Regents' Outstanding Teaching Award.

LAWRENCE BENNETT (*Technical Director*) hails from Houston, Texas by way of Chicago, Illinois. He received his B.F.A. from the Conservatory of Theatre Arts at Webster University and his M.F.A. from The University of Wisconsin in technical direction and theatre technology, respectively. Bennett has been the technical director and lighting designer at the University of Wisconsin-River Falls, as well as the technical director at the University of South Florida. He has worked at various summer stock productions across the country, including Williamstown Theatre Festival, Utah Shakespeare Festival and the Opera Theatre of Saint Louis.

SAMUEL BLAKE (*Dramaturg*) is an M.A. candidate in the Performance as Public Practice program whose research focuses on the queer youth theatre movement in the United States. He is also a professional director, dramaturg and performer whose theatrical work involves devised, activist theatre. In Austin, Texas, Blake recently appeared in *Emma When You Need Her*, a devised play based on the life and activism of the radical anarchist, Emma Goldman.

CHARLOTTE CAMPBELL (*Stage Manager*) is a fourth-year B.A. in Theatre and Dance student with a focus in stage management.

At Texas Theatre and Dance, Campbell has worked on *Fame The Musical*, *In The Heights* and Dance Repertory Theatre's *Roots and Wings*. She served as a member of the stage management team for the Houston Ballet's production of *The Nutcracker*. After graduating, she plans to move to the United Kingdom to pursue a postgraduate degree in management.

QUETTA CARPENTER (*Text Coach*) teaches acting at The University of Texas at Austin. She works professionally as an actress in theatre at the Illinois Shakespeare Festival, Utah Shakespeare Festival, Southwest Shakespeare Company, Seacoast Repertory Theatre, The Purple Rose Theatre Company, Shaw Chicago, Chicago Dramatists, Pennsylvania Centre Stage, New Paltz Repertory and Childsplay; in television shows including *American Crime*, *The Leftovers* and *Revolution*, as well as voice overs, independent film and commercials. Carpenter serves as co-producer of The Cohen New Works Festival and artistic associate of Southwest Shakespeare Company.

YI-TAI CHUNG (*Lighting Designer*), originally from Taiwan, is an M.F.A. in Design and Technology candidate with a focus in lighting design. Chung has worked as a freelance lighting designer, assistant, technician and stage manager in various theatre productions. His recent work includes *After: A Post-Gay Vaudeville* (The Cohen New Works Festival, 2015) and *Ears, Eyes + Feet*.

ANDIE DAY (*Costume Designer*) is a third-year M.F.A. Design and Technology candidate with a focus in costume design who hails from Dallas, Texas. Day is a member of the International Alliance of Theatrical Stage Employees, Local 484. She has worked as a freelance costume designer and costume professional for television, film and live performance since receiving her undergraduate degree from Baylor University. Her recent work includes HBO's *The Leftovers* and ABC's *American Crime*.

THE SILENT  
WOMAN  
BY LYDIA ELAISDELL

THE ORANGE  
GARDEN  
BY JOANNA GARNER

381 BLECKER  
BY GIA MAROTTA

GIRLS IN CARS  
UNDERWATER  
BY TEGAN MCLEOD

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## CREATIVE

KATE DUCEY (*Projection Designer*) hails from Los Angeles, California and is in her second year as an M.F.A. candidate in Design and Technology with a focus in integrated media for live performance. Previous productions in Austin include *Ears, Eyes + Feet*; *Refugia*, a collaborative new work created by Texas Theatre and Dance and The Moving Company; and *Emma When You Need Her* (Vortex Theatre).

BILLY HENRY (*Sound Designer*) teaches sound design for theatre at The University of Texas at Austin where he has served as a sound designer for numerous plays and musicals including last season's production, *Refugia*. His music can be heard before every football game at Darrell K. Royal-Texas Memorial Stadium. Henry has received several awards for his compositions including multiple ADDY Awards and served as an engineer on the Grammy Award-winning album *Los Super Seven*. Henry has worked with numerous artists including Don Henley, Sheryl Crow, Neal Young and the Dixie Chicks.

ROBYNN RODRIGUEZ (*Director*) made her directorial debut at the Utah Shakespeare Festival where she directed *King John* and *The Two Gentlemen of Verona*. For 22 seasons, Rodriguez was a member of the resident acting company at the Oregon Shakespeare Festival. As an actor, her work has been seen at the Berkeley Repertory Theatre, Guthrie Theater, John F. Kennedy Center for

the Performing Arts, Denver Center Theatre Company, Intiman Theatre, The Shakespeare Theatre and La Jolla Playhouse, among others. Rodriguez received her M.F.A. from the American Conservatory Theatre in San Francisco. She will direct *Richard III* at PCPA Pacific Conservatory Theatre later this year.

TEENA SAUVOLA (*Scenic Designer*) is a third-year M.F.A. in Design and Technology candidate with a focus in scenic design. Her recent designs include *Ring of Fire* at TexArt (Lakeway, Texas), *The Marriage of Figaro* at Butler Opera Center and *A Streetcar Named Desire* at Texas Theatre and Dance. Sauvola is currently working on a collaborative stage adaptation of *Moby Dick* and recently concluded her thesis project, which included an installation about characters and the objects they collect. Upon graduation, she plans to move to Los Angeles to pursue a career in film and theme parks.

KEVIN SQUIRES (*Fight Choreographer*) is certified through the Society of American Fight Directors (SAFD) and has studied at the American Musical and Dramatic Academy (New York City), The Royal Academy of Dramatic Arts (London) and received his B.F.A. in Film Production from The New York Film Academy. For the past 20 years, Squires has performed and choreographed combat scenes ranging from hand-to-hand combat, all manner of sword and bladed weapons, fire arms, precision driving and full-armored jousting.

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THEATRE & DANCE

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## DIRECTOR'S COUNCIL

The Texas Theatre and Dance Director's Council is a premier volunteer group designed to foster strong and collaborative connections between The University of Texas at Austin and the local community by supporting initiatives in fundraising and community relations. As advocates for the department, this group of alumni, parents and fine arts supporters play a key role in continuing to build a professional theatre and dance training program serving thousands of talented Texans for generations.

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Russ Sartain  
Nancy Scanlan  
Marc Seriff  
Laura Sheffield  
Karen Skolnik  
Leah Stolar  
Sharon Watkins



## CAST

TREY CURTIS (*Feste*) began performing at a young age at Theatre Under the Stars in Houston, Texas. At Texas Theatre and Dance, Curtis has performed as "Usnavi" in *In the Heights* and "Eddie Mackrel" in *The Wild Party*. After graduating in May 2017 with a B.F.A. in Acting, he plans to move to Los Angeles to pursue a career as an entertainer.

KRISTEN RANEY (*Viola*) is a second-year B.F.A. in Acting major. Her recent credits include *The Diary of Anne Frank* as "Margot Frank," *As You Like It* as "Celia" and *Lyla School (UTNT (UT New Theatre))* as "Mary." After graduating, Raney plans to move to California to further pursue a career in acting.

CHANCE STEWARD (*Sea Captain/Priest*) is a third-year B.F.A. in Acting major. He began performing in high school in Denton, Texas. Most recently, he performed in *The Diary of Anne Frank* as "Mr. Kraler," *As You Like It* as "Orlando" and in various works as part of The Cohen New Works Festival (2015). After graduating, Steward plans to pursue a career in film.

SAM KERNER (*Sailor/Fabian*) is a first-year student in the B.F.A. in Acting program at The University of Texas at Austin. He began performing in middle school in Plano, Texas. Past roles include "Claudio" in *Much Ado About Nothing*, "Clyde Barrow" in *Bonnie & Clyde* and "Jamie" in *The Last Five Years*.

JADON HATLEY (*Sailor/Antonio*) was first introduced to theatre in high school in Seminole, a small town in West Texas. Recent performances include *The Diary of Anne Frank* as "Mr. Dussel" and *Kinderliminal* as "Alex Weaver." Hatley plans to graduate with a B.F.A. in Acting in May 2018.

KEITH MACHEKANYANGA (*Orsino*) is a third-year B.F.A. in Acting major. Machekanyanga was born in Zimbabwe before moving to the United States in 2000. He began performing in high school in the

Dallas area while also playing football. Recent credits include "Detective Tupolski" in *The Pillowman*, "Gusev" in *Gusev*, "Detective Leon Zat" in *Speaking in Tongues* and "Stanley Kowalski" in *A Streetcar Named Desire*.

JOSE ALEJANDRO FIGEROA (*Curio*) began acting in Pharr, Texas where he attended Pharr-San Juan-Alamo North High School. He recently performed as "The Beast" in Disney's *Beauty and the Beast* and as "Bill Fordham" in *August: Osage County*. After graduating, Figueroa plans to pursue acting and directing both on stage and in film.

TEDDY SANTIESTEBAN (*Valentine*) is a second-year B.F.A. in Acting major who began performing in high school in Denton, Texas. Most recently he performed as "Hamlet" in *Hamlet*, "Sylvius" in *As You Like It* and "Nick" in *Speaking in Tongues*.

JOSH COLE (*Musician*) fell in love with acting in high school and has been performing ever since. He was a member of the ensemble in *Refugia*, a new work created through collaboration between The Moving Company and Texas Theatre and Dance, and is currently working on short films with the Department of Radio-Television-Film. After graduating, he plans to pursue acting in television and film.

AUSTIN GREENAWALT (*Sir Toby Belch*) began performing in the Dallas area at a young age. He is a first-year B.F.A. in Acting major. Greenawalt recently performed as "Raymond Shaw" in *The Manchurian Candidate*. After graduating, he plans to move to Los Angeles to pursue acting.

ADRIANA SCAMARDI (*Maria*) is a first-year B.F.A. in Acting student at The University of Texas at Austin. She attended The High School for the Performing and Visual Arts in Houston, Texas where she

## CAST

performed as "Mother Abbess" in *The Sound of Music*, "Velma" in *Hairspray*, "Georgeanne" in *Five Women Wearing the Same Dress* and "Gertie" in *Fuddy Meers*.

IAN PRICE (*Sir Andrew Aguecheek*) is a fourth-year B.A. in Theatre and Dance and B.S. in Radio-Television-Film dual major with a focus in acting. He has recently been seen in *The Diary of Anne Frank* as "Mr. Van Daan," *When the Rain Stops Falling* as "Henry Law" and can be heard as the voice of "Virgil" in The World's Greatest Adventurer Productions' audio drama, *Night Warrior*. After graduating, Price plans to move to Los Angeles to focus on becoming a voice actor.

RAMA TCHUENTE (*Olivia*) is a second-year B.F.A. in Acting student who began performing at Cedar Ridge High School Visual and Performing Arts Academy. Most recently she performed in *Enter A Woman*, *Pretty Enough* as "Sarah" (Texas Theatre and Dance) and *TwentyEight* as "Micah" (The Cohen New Works Festival, 2015). After graduating,

Tchuenta plans to travel and pursue art-based social entrepreneurship.

ADOLFO LAMBERT (*Malvolio*) is a fourth-year student from San Antonio, Texas. Lambert has worked across several disciplines in productions in San Antonio and Austin including *Macbeth* as "Macbeth," *Danny and The Deep Blue Sea* as "Danny," *Romeo and Juliet* as "Romeo" and *Poor Boys' Chorus* as "Poor Boy I." Lambert recently received the BroadwayWorld San Antonio Regional Award for Best Featured Actor in a Musical for his work as "Scotty" in *Evil Dead: The Musical* (Cameo Theater).

JAKE MCDERMOTT (*Sebastian*) began acting in high school in the Houston area. Last year, he performed in Alpha Psi Omega's *Rumors* as "Glenn Cooper," *Road Trip* as "Peter" (The Cohen New Works Festival, 2015) and in *As You Like It*. McDermott is a junior in the B.F.A. in Acting program and plans to pursue a career in television and film in Los Angeles upon graduating.

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JAKE MCDERMOTT  
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CHAZ SANDERS

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**MEDIA BOARD SUPERVISOR**  
MATTHEW SMITH

**MEDIA BOARD OPERATOR**  
OLIVIA HOLMES

**MEDIA CREW**  
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ROBERT DI DONATO  
KAIWEN FA  
JANICE FABUNAN  
CHRISTIAN HENLEY  
JORDAN MARANTO  
CAMERON MELLIN  
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LAWRENCE PEART

**GRAPHIC DESIGNER**  
MORGAN BATHE

# JOIN THE CONVERSATION

## #UTTwelfthNight



Texas Theatre and Dance will host a series of Twitter talk-backs during the run of *Twelfth Night*. Members of the cast and crew will discuss the following topics:

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### **Love and Loss in *Twelfth Night*** **Saturday, February 27 at 5:00 p.m.**

The journey of *Twelfth Night* begins with the loss of a loved one, setting the characters on an exploration of land and sea, of lost love, of love that seems perpetually out of reach. How do you cope with the loss of a loved one? How do you hold on to hope when love seems out of reach?

### **Ask the Dramaturg: A Conversation with Samuel Blake** **Sunday, February 28 at 5:00 p.m.**

The dramaturg for this production of *Twelfth Night*, Samuel Blake, will answer audience questions.

### **Identity, Expectation and Disruption** **Thursday, March 3 at 5:00 p.m.**

The characters of *Twelfth Night* shift through varying versions of themselves, sometimes denying their true nature for the sake of others. This discussion focuses on the reasons we hide our true selves for the purposes of survival, meeting expectations and self-preservation.

### **Love and Discovery** **Friday, March 4 at 5:00 p.m.**

*Twelfth Night* begins in disaster, but ends in revelation. The protagonists find love, both old and new, with each other and within themselves. How does this concept of love and discovery lend itself to the meaning of the play and the ways in which we come to understand the world around us?

### **Post-Production Conversation** **Sunday, March 6 at 5:00 p.m.**

Share and discuss what you thought of the show.