Twelfth Night
Feb 8 – March 22
Wurtele Thrust Stage
Twelfth Night is considered one of Shakespeare’s great comedies, and many productions play up the laughs. Rightfully so, as delight and romance are ever-present in the text. There are love triangles and courts filled with clowns and jubilant musical interludes that keep everyone in Illyria, including the audience, feeling exceedingly merry. But vibrating beneath all the wit and gaiety is an undercurrent of grief, loss and longing — complex matters of the heart that we all experience as we walk through the world.

When we first began talking about the production as a creative team, director Tom Quaintance didn’t want to set the play in a specific period. He envisioned an entire ecosystem created from scratch that was firmly rooted in the text but felt contemporary and not confined to one era or environment. As a result, this broader vision provides space for the audience to see themselves in Olivia’s mourning, Viola’s heartbreak and Orsino’s desire.

And who better to convey the emotional ups and downs of this complicated love story than an all-local, powerhouse cast backed by an ingenious creative team? Their commitment to telling Twelfth Night with their whole hearts and selves has been inspiring to watch, and I’m thrilled for you to be immersed in the wonderful, whimsical world they’ve created together.

Illyria may be an imaginary land, but what happens there is undeniably real. It’s a place where we are invited to examine our ideas about identity, disguise, pain, joy and, most of all, love.

Thank you for joining us, and enjoy the show!

Yours,

From Artistic Director
Joseph Haj

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Yours,
Twelfth Night
by William Shakespeare

Cast
in alphabetical order

MARIA
ORSINO/OFFICER
OLIVIA/VALENTINE
SIR ANDREW/CAPTAIN
ANTONIO/MUSICIAN
VIOLA
SEBASTIAN/OFFICER/MUSICIAN
MALVOLIO/CURIO
FESTE
SIR TOBY

Members of the acting ensemble also appear as Musicians and Sailors.

Creative Team

DIRECTOR
Tom Quaintance
Naomi Dawson
Ann Closs-Farley
Yi Zhao
Sartje Pickett
Carl Flink
Michael Hanna*
Carla Steen
Jill Walmsley Zager
Aaron Preusse
Jennifer Liestman
Jason Clusman*
Jane E. Heer*
Anna J. Crace

McCorkle Casting, Ltd.
Katelynn Barker (costumes)
Ryan Connealy (lighting)
Reid Rejja (sound)

*Member of Actors’ Equity Association

Sponsored by
usbank

This production is part of Shakespeare in American Communities, a program of the National Endowment for the Arts in partnership with Arts Midwest.

The Guthrie gratefully recognizes Benjamin Y.H. & Helen† C. Liu as Platinum Producers and Tyrone & Delia Bujold as Associate Producers.

†In Rememberance

Setting
Illyria and the sea coast. Most of the action occurs in and around Orsino’s palace and Olivia’s house.

Run Time
Approximately 2 hours, 40 minutes (including intermission)

Understudies
Christian Bardin* (Viola), Shá Cage* (Olivia/Valentine/Sir Andrew/Captain), Austen Fisher (Antonio/Sebastian/Officer/Musician), Nathan Keepers* (Malvolio/Curio/Feste), Juan Rivera Lebron* (Orsino/Officer), Mo Perry* (Maria/Sir Toby)

Understudies never substitute for performers unless announced prior to the performance.

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Synopsis

“If music be the food of love, play on; give me excess of it.”

– Orsino in Twelfth Night

A storm at sea separates twins Viola and Sebastian. Viola washes ashore on the coast of Illyria and disguises herself as a man (Cesario) to work in the court of Duke Orsino, who promptly tasks Cesario (aka Viola) with wooing the countess Olivia on his behalf. Like Viola, Olivia is mourning a brother and has refused Orsino’s advances, but she agrees to hear Cesario out, which results in her quickly falling in love with “him.” Viola suddenly finds herself in a complicated position: She herself is in love with Orsino, who in turn pines for Olivia. And things only get more confusing when the thought-to-be-lost Sebastian and his friend Antonio turn up in Illyria.

Amidst all the wooing and pining, several members of Olivia’s household embark on adventures of their own. Olivia’s uncle Sir Toby encourages his friend Sir Andrew to be a suitor to Olivia. Dampening their drunken merriment is Olivia’s steward Malvolio, who tries to maintain decorum in a house of mourning. In retaliation, Olivia’s gentlewoman Maria devises a practical joke to be played on Malvolio. From hijinks to romances, everything in Illyria happens in a spirit that befits the revelry of the play’s title.
William Shakespeare was born in 1564 to John and Mary Arden Shakespeare and raised in Stratford-upon-Avon, Warwickshire, in England’s West Country.

Much of the information about him comes from official documents such as wills, legal forms and court records. There are also contemporary references to him and his writing. While much of the biographical information is sketchy and incomplete, for a person of his class and as the son of a town alderman, quite a lot of information is available.

Young Shakespeare would have attended the Stratford grammar school, where he would have learned to read and write not only English, but also Latin and some Greek. In 1582, at age 18, Shakespeare married Anne Hathaway, and the couple would have three children: Susanna in 1583 and twins Hamnet and Judith in 1585.

After an eight-year gap where Shakespeare’s activity is not known, he appeared in London by 1592 and quickly began to make a name for himself as a prolific playwright. He stayed in London for about 20 years, becoming increasingly successful in his work as an actor, writer and shareholder in his acting company. Retirement took him back to Stratford to lead the life of a country gentleman. His son Hamnet died at age 11, but both daughters were married: Susanna to Dr. John Hall and Judith to Thomas Quiney.

Shakespeare died in Stratford in 1616 on April 23, which is thought to be his birthday. He is buried in the parish church, where his grave can be seen to this day. His known body of work includes at least 37 plays, 100 long poems and 154 sonnets.

**ABOUT TWELFTH NIGHT**

*Twelfth Night* was written sometime between 1600 and 1602 during Shakespeare’s mature period, and it was performed at the Middle Temple in London in February 1602. Written slightly after *As You Like It*, the play marks the pinnacle of Shakespeare’s great comedies.

The play’s source is the 1531 Italian play *Gl’Inganniati* or *The Deceived Ones*. Shakespeare likely knew of it from other plays that borrowed its mistaken twins plot. The subplot involving Malvolio is Shakespeare’s invention. *Twelfth Night* was first published in the First Folio in 1623.

*Twelfth Night* has previously been produced at the Guthrie in 1968 (Robert Lanchester, director), 1984 (Liviu Ciulei, director) and 2001 (Joe Dowling, director). The Guthrie has also presented two all-male, British productions of *Twelfth Night*: Mark Rylance played Olivia in an “original practices” production by Shakespeare’s Globe in 2003 and Propeller produced *Twelfth Night* in repertory with *The Taming of the Shrew* in 2013.
Tom Quaintance is the producing artistic director of Virginia Stage Company, where he has directed *Pride and Prejudice*, *The Secret Garden* and *Matilda the Musical*. He was previously the artistic director of Cape Fear Regional Theatre, where he produced over 35 plays and directed the world premiere of *Downrange: Voices From the Homefront* by Mike Wiley, which is based on interviews with military spouses from Fort Bragg.

Directing highlights at Cape Fear Regional Theatre include *Amadeus* and *A Midsummer Night’s Dream* with the Fayetteville Symphony Orchestra, *Sweeney Todd*, *Jesus Christ Superstar* and *Henry V*, in which he played Chorus.

An associate artist at PlayMakers Repertory Company, Quaintance has directed *An Enemy of the People*, *Shipwrecked! An Entertainment* and *The Little Prince*, and he co-directed *Nicholas Nickleby* with Guthrie Artistic Director Joseph Haj.

Quaintance is the founder of FreightTrain Shakespeare in Los Angeles where he earned a Drama-Logue Award for his direction of *Pericles*. Other Los Angeles credits include *Henry V* (with Haj as King Henry), *Nicholas Nickleby* (with Haj as Nicholas), *King Lear* and *The Devil With Boobs*. He received a B.A. in Theater and Economics from Wesleyan University and is a graduate of the University of California, San Diego’s M.F.A. directing program.

“*Twelfth Night* is not just another play for me. I grew up two blocks from the original Guthrie on Vineland Place. The Guthrie is where I first worked as an usher during my college summers and where I eventually took a directing internship that changed my life.”

– Tom Quaintance on his Guthrie directorial debut
Who’s Who in *Twelfth Night*

- **Olivia**: A countess in mourning
- **Antonio**: Sebastian’s rescuer
- **Viola (Disguised as Cesario)**: Works in Orsino’s household
- **Orsino**: Duke of Illyria
- **Sebastian**: Viola’s twin brother
- **Maria**: A gentlewoman in Olivia’s household
- **Feste**: A fool in Olivia’s household
- **Sir Andrew**: Sir Toby’s friend
- **Sir Toby**: Olivia’s uncle
- **Malvolio**: Olivia’s steward
- **Viola**: A countess in mourning
- **Olivia**: A countess in mourning

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**Illyria**

- Mall of Illyria
- I Swoon for Balloons Factory
- The Elephant Inn
- Olivia’s House
- Winter of Our Discount Tent Rentals
- Malvolio
- Out Damned Spot
- Dog Walkers
- To Brie or Not to Brie Deli
- Duncan’s Donuts
- Hathaway’s Marital Counseling
- Divorce, Divorce, My Kingdom for a Divorce Lawyers
- Merlots by Any Other Name
- To Thine Own Self Be Tattoo
- Shakes Pier
Ushers to Artists: A Friendship Story

The friendship between director Tom Quaintance and movement director Carl Flink goes all the way back to the soccer field. Their brotherly bond was on full display when we asked them to reminisce about what’s transpired in their lives and careers since they both were ushers at the original Guthrie. Find out why working on *Twelfth Night* together is the artistic homecoming of their (and our) dreams.

**TOM QUAINTEANCE:** Thanks for helping me get a job at the Guthrie back during our soccer-playing days. How did you end up working as an usher?

**CARL FLINK:** When I was a sophomore at West High School in Minneapolis, one of my buddies knew I was looking for a job with flexible hours that fit our soccer schedule. He told me to come work with him at the Guthrie because you could see shows, and I started ushering.

**TQ:** During my first summer at the Guthrie, I saw *Great Expectations*, *Cyrano de Bergerac* and *A Midsummer Night’s Dream* directed by Liviu Ciulei. It was mind-blowing in terms of what theater could be and what a director could do. I had no idea theater could be funny and sexy.

**CF:** It’s interesting you bring up the plays we saw. I don’t have any formal arts degrees, so I consider that time at the Guthrie as my artistic education. It’s where I began discovering my artistic voice.

**TQ:** We both took unusual paths to becoming artists. I wasn’t directing plays with my friends growing up. We were throwing crabapples at each other and playing soccer. I didn’t direct a play until I was in college at Wesleyan University.

**CF:** And I was going to be a politician. After dancing at the University of Minnesota to improve my soccer skills, someone suggested I pursue a dance career. Until then, it had never occurred to me that I would do anything other than politics. So I moved to New York City at 23, convinced I would pretend to be an artist for a year and then get back to my “life.” Ten years later, I was dancing with the Limón Dance Company.

**TQ:** I had no idea what I wanted to do in college. I was an economics major and only became a theater major because I had nearly enough credits. But after directing *The Indian Wants the Bronx* my junior year, I realized I wanted to pursue directing. After that, I directed *Cyrano de Bergerac* and worked as a directing intern at the Guthrie on *Candide* and Shakespeare’s History Cycle.

**CF:** Working at the Guthrie introduced me to a cultural space I had never encountered before. I remember helping [former costume director] Jack Edwards in the costume shop and sitting in the Box Office observing the excitement on opening night. That energy made me believe a dance career was possible. It was so different than the prescribed paths of economics or political science.

**TQ:** Speaking of your career, you spent over a decade in New York City, toured around the world as a dancer and eventually came back to Minnesota to practice law.

**CF:** When I was 30, I performed at the White House with the Limón Dance Company. I remember doing this big leap and landing 3 feet in front of President Clinton, thinking how crazy it was that my first time at the White House was as a dancer. Shortly after that, I reached a crossroads in my career, and I decided to enroll in Stanford Law School. After I graduated, I came back to Minnesota and worked for Farmers’ Legal Action Group as a public interest attorney. The University of Minnesota asked me to teach dance classes, and suddenly I was living this dual life of practicing law and dancing. After my first daughter was born, I realized I had to choose one or the other. Both careers were fulfilling, but I was far more passionate about dancing.

**TQ:** I thought I’d go to law school and become a lawyer like my dad, but I ended up teaching high school in Los Angeles. I found myself in a similar quandary at 30:
Do I keep teaching or make a change? I was toying with the idea of law school, and I asked your advice. You told me to enroll only if I saw it as my true career. Around that same time, I directed a production of *Metamorphoses* that Joseph Haj saw. He said if I felt called to teach, I should make that my life. But if I felt called to direct, I should return to professional theater. Both you and Joe helped catapult me back into directing.

**CF:** I’m so grateful we stayed connected throughout our careers, from offering notes on each other’s work to writing film scripts. And now we’re working on *Twelfth Night* together. At the Guthrie!

**TQ:** We’ve had so many great creative collaborations, like when I wrote that monologue for our Dungeons & Dragons campaign. [laughs]

**CF:** Yes, our true bond is that we’re both Dungeons & Dragons nerds. [both laugh] What I enjoy most about our working relationship is that it’s not precious. There’s a hurly-burly to it. By the end of a project, I’m not sure if I made it or you made it. And it doesn’t matter.

**TQ:** Right. We just want to make good work together. With *Twelfth Night*, there are great depths of love and loss in the story we’re telling. Through the movement you’re building, the characters can connect in a way that isn’t based solely in language. With Shakespeare, you can get stuck in the words, so having a visceral, physical language to explore those depths is incredibly valuable.

**CF:** The fluidity of gender dynamics in the play shows love in all its permutations: siblings, friends, lovers. Movement can help portray a deep bond between Feste and Maria that doesn’t lead us to believe they’re lovers. It allows the audience to interpret the complexities of each relationship in different ways.

**TQ:** Something you and I share is that we’ve both lost a sibling. It’s difficult to understand the gravity of that loss unless you’ve experienced it. Telling this story with someone who understands that grief is a gift.

**CF:** We’ve shared many experiences — artistic, professional, familial — that inform the intellectual and instinctual places we’re working from. I’m also a dad to twins, which adds another layer. When they go into twin mode, it’s frightening and glorious all at once. Viola and Sebastian have an intense, genetic connection as twins. When they’re torn apart, it’s tectonic.

**TQ:** *Twelfth Night* honors that sense of loss and allows delight and love to come through the darkness. That’s what I hope we communicate to the audience. Living in the world is hard work, but it’s worth it when we walk through the darkness and find joy, love and light.
 Connecting Local Youth With the Arts

Our community partner for Twelfth Night is Legacy Arts Group — a nonprofit on a mission to create arts immersion experiences that provide a platform for the next generation of artmakers in the Twin Cities. This spring, their students will participate in post-play discussions at the Guthrie and perform in the Dowling Studio. Artistic Assistant Morgan Holmes recently caught up with Tamiko French, founder and artistic director, to chat about her heart for local youth and the arts.

MORGAN HOLMES: Tell me about your work with Legacy Arts Group.

TAMIKO FRENCH: Legacy Arts Group exists to assist students in finding mentorship and a safe space to express their feelings through art-making. They are able to explore and apply the arts education they receive to theater, dance, visual arts, vocal performance, broadcast recording and fashion design.

MH: What sparked your interest in partnering with the Guthrie around Twelfth Night?

TF: Young people often feel they aren’t in control of their futures. Being mentored by this all-local cast allows them to see that the process, through lines and scaffolding are the same as theirs. Anything is possible. Listening to director Tom Quaintance talk about his personal connection to Twelfth Night was so inspiring. That’s what I’m trying to reflect to my students. It means something to me to make art and build a career in my hometown. It’s an investment in the future.

MH: How do your students feel about theater’s relevance to their lives?

TF: Theater helps students dig into issues they feel they can’t speak about: being different, experiencing love, having family difficulties, wrestling with demons in their head, struggling to connect with others. Cultural relevancy is part of our mission. We want to develop the next generation of artmakers by helping them understand history and how past generations affect and reflect back their modern voices.

MH: What do you hope your students understand about Shakespeare?

TF: The themes in Twelfth Night — grief, survival, doing something daring to find your identity, love so blind that you forget who you are and then suffer — are prevalent in every culture and transcend boundaries of race and age. Artists break stories, abstract them and use them as a model to speak their own language. So we must understand stories of the past in order to reflect, fragment and transpose them in the present.

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PHOTO: COURTESY OF LEGACY ARTS GROUP
10 Actors, One Challenge

We put 12 seconds on the clock and asked the cast of *Twelfth Night* to boil down Shakespeare’s sweeping romantic comedy into a super-short synopsis. And they didn’t miss a beat. Or did they?

WATCH THE TRAILER

Say it with Shakespeare.

Friends, lovers, siblings, clowns — everyone has something to say in *Twelfth Night*. Our collection of keepsakes will do the talking for you, from punny mugs to show-themed gifts.

Visit us on Level One or shop online at guthriestore.com.