

2-15-2024

Twelfth Night, or What You Will

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TWELFTH NIGHT, OR WHAT YOU WILL

By William Shakespeare

Directed by Tamiko S. Washington

February 15–17, 2024



**College of
Performing Arts**
Hall-Musco Conservatory of Music



A MESSAGE FROM THE DEAN



Dear Friends:

Without you, our audience, the performance you are about to enjoy would be incomplete. On behalf of our students, faculty, and staff, thank you for supporting Chapman University's Department of Theatre through your attendance at today's performance.

Our students are at the core of everything we do in the College of Performing Arts (CoPA), and we are passionately dedicated to providing them the best possible education. Our mission is to help them master their craft and prepare for today's performing arts professions by providing access to all the tools necessary to succeed.

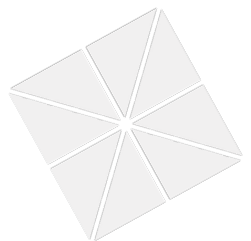
Training artists and transforming lives: that's our focus each and every day. Our students have exceptional opportunities to learn; whether from master artists and residencies or experience performing in venues ranging from intimate studios to state-of-the-art facilities, thanks to the extended support of patrons like you. The end result is a strong record of alumni who have enjoyed rich and diverse careers in the performing arts around the world.

Please enjoy this performance and come back for another CoPA event soon! To view our full season of events, visit [Chapman.edu/tickets-copa](https://chapman.edu/tickets-copa).

Giulio Ongaro, Ph.D.

Dean and Professor
Bertea Family Chair in Music
College of Performing Arts

Chapman University



CHAPMAN UNIVERSITY
DEPARTMENT OF THEATRE PRESENTS

TWELFTH NIGHT, OR WHAT YOU WILL

By William Shakespeare

Directed by Tamiko S. Washington

February 15 & 16, 2024
7:30 p.m.

February 17, 2024
2 p.m. & 7:30 p.m.

MUSCO CENTER FOR THE ARTS

CREATIVE TEAM

Director.....**Tamiko S. Washington**
Scenic Designer.....**Tyler Scrivner**
Costume Designer.....**Rebecca Rankin**
Costume Design Apprentice.....**Kylie Pickering**
Lighting Designer.....**Matthew Schleicher**
Sound Designer.....**Elsie Mader**
Sound Design Consultant.....**Dave Mickey**
Props Master.....**Zelida Solorio**
Hair & Makeup Designer.....**Joyce Cantrell**
Music Director.....**Spencer Pepke**
Fight Captain.....**Ariel Bradshaw**
Dramaturgs.....**Rhea Chhagan**
Victoria Hess
Annabella McConnell
Ruby Mejia

CAST

Viola.....**Kaiya Shivers**
Olivia.....**Sophie Rose**
Maria.....**Maddie Thomas**
Sir Toby Belch.....**Sam Trott**
Sir Andrew Aguecheek.....**Austin Parmley**
Malvolio.....**Isiah Lyons-Sampson**
Feste.....**Eliana Moore**
Fabiana.....**Mae Montgomery**
Duke Orsino.....**Jerry Zou**
Valentine.....**Sydney Feldman**
Curia.....**Olivia Potter**
Sebastian.....**Finn Mackimmie**
Antonio.....**Yulia Belyaeva**
Sea Captain.....**Meridian Harrap**
Priest.....**Henry Davis-Morales**
Orsino's Guards/Attendants.....**Ariya Selvakumar**
Erin Shaw
Sophia Strand

PRODUCTION TEAM

Production Stage Manager.....**Ryan Stanton**

Assistant Stage Manager.....**Ariel Bradshaw**

Assistant Stage Manager.....**Kendyll Conlisk**

FACULTY MENTORS

Lighting.....**Joshua Epstein**

Hair & Makeup.....**Joyce Cantrell**

Practicum.....**Madison Huckaby-Budds**

Dramaturgy.....**Jocelyn Buckner**

Stage Management.....**Lyla Flashman**

DRAMATURGY NOTE

by Ruby Mejia, Rhea Chhagen,
Annabella McConnell and Victoria Hess

This production considers feminism and challenges to societal expectations in both Shakespeare's *Twelfth Night* (1601) and the era of the Roaring Twenties by setting the story in 1928 specifically and exploring connections between Shakespeare's play and the changing social dynamics of New York society a century ago. Women were some of the strongest proponents in the fights for inclusivity in voting and advocating for social reform that began in the nineteenth century with the Seneca Fall Convention in 1848, the creation of the National Woman Suffrage Association in 1869, the suffrage procession in 1913, and many rallies, lectures, and demonstrations advocating for equality. In 1920, the 19th Amendment was passed which granted voting rights to women, though women of color were often excluded or barred from voting. The evolution and liberation of the feminine figure swiftly followed in an uproar of women participating in activities they enjoyed, not what others expected or told them to enjoy, and dressing accordingly.

When men left society to fight in World War I between 1914–1918, women seized the opportunity to work in factories and take over what were traditionally considered “men’s jobs,” which required them to don pants to perform their tasks safely and easily. After men returned from war, the pants revolution was maintained as most women, especially those of the working class, preferred to stay employed and make their own money. Though women working and wearing pants was met with significant opposition from some men and wealthy women of the time, World War I normalized women wearing pants as well as women dressing like men. These societal changes and others were reflected in the fashion of the time. In the 1920s, many women typically wore

DRAMATURGY NOTE

flapper dresses for a fun night out, and resorted to the latest trend of pants and overalls for their jobs during the day. In Shakespeare's *Twelfth Night*, Viola wears pants in order to appear as a man and to get a job in the Duke's court. This notable fashion choice allowed Viola, as well as the women of the 1920s, to take control of their independent lives. In Viola's case, this notable fashion choice was for survival, but pants were a large part of claiming independence for the women of the 1920s as well. In a way, the fashion changes of the time opened the door for women to make a life for themselves away from the societal constraints of the 1920s, allowing them the chance to survive.

As more and more women were seen as an indispensable part of the public world outside the realm of the private home, women began to adopt lives that were originally reserved for men. These changes ushered in the evolved idea of the New Woman, who drew away from traditional feminine expectations of the previous century. Shakespeare's comical references and strong standpoint on gender norms of his own time invites reflection on the feminist point of view and the endless possibilities of gender identity in the Roaring Twenties.

Viola is one of Shakespeare's strongest female characters, navigating her way through chaotic situations with wit, strength, and compassion. Viola drives the plot forward as her journey starts off tragically and slowly unveils itself. Despite her dire circumstances, instead of waiting for help, she takes matters into her own hands and disguises as a man to ensure her survival. Viola remains an influential character in future eras in which women must continue to work against societal constraints by circumventing gender norms and fighting for more space in the world.

DRAMATURGY NOTE

The play *Twelfth Night, or What You Will* was written by William Shakespeare between 1601 and 1602. *Twelfth Night* explores the significance of gender stereotypes and societal expectations for men and women in the Elizabethan Era of 1558 to 1602 and remains one of Shakespeare's most popular and relevant comedies today.

ABOUT THE CREATIVE TEAM

PROFESSOR TAMIKO S. WASHINGTON (director) is an associate professor of theatre and chairs Chapman University's Department of Theatre. Her 27-year history as an accomplished actor, voice, and movement teacher led her to originate American Noh Theatre based on the traditional movements of Japanese Noh Theatre and Suzuki Master Tadashi Suzuki. For the past 12 years, she has continued to perform her highly acclaimed one-woman show (*Los Angeles Times*, *Orange County Register*, *OC Weekly*, *Logan Daily News*, *Kansas City News*) *Incidents in the Life of a Slave Girl* by Harriet Ann Jacobs (adapted for the stage by Deanna Sidoli and Kent Kirkpatrick), with help from the Irvine Foundation and Pacific Bell Telesis Foundation. Her performance of the Nurse in *Romeo and Juliet* with Shakespeare Orange County in 2007 won her critical acclaim in the *Los Angeles Times*. She also has appeared in notable Actors' Equity Association performances at South Coast Repertory, the Old Globe Theatre, the Los Angeles Women's Shakespeare Company, Shakespeare Orange County, Stages Theatre, the Vanguard Theatre and Pacific Theatre Ensemble, among others. Her television credits include co-starring and guest artist roles in the television shows *Pensacola*, *Silk Stalkings*, *High Tide*, *Extreme Blue* and *Vanishing Son*, and two Lifetime Movie Network films, *Two Small Voices* and *Kidnapped*. She also can be seen in the leading role of Fortunda in *Choice of Flight*, and the supporting role as Anna Mae in the independent film *A Few Breaths of Freedom*. She is also the assistant director for the award-winning international short film *The Case for Conrad Cooper*. She is the founding artistic director of Actors Circle Ensemble and Orange County's premiere new-play festival OC-centric.

TYLER REID SCRIVNER, he/him (scenic designer), is a Charlotte-based designer specializing in scenic design for theatre and theme parks. After receiving his associate degree in Theatre Arts from Mesa Community

ABOUT THE CREATIVE TEAM

College, he transferred to Arizona State University where he graduated with a bachelor's degree in Theatre Design and Production in 2015. He moved to California to attend the University of California, Irvine where he received his MFA in 2019. He is currently a creative designer for Cedar Fair Entertainment Company.

REBECCA RANKIN, she/her (costume designer), is excited to be back at Chapman for her second production. She is a travel costume designer and professor who currently teaches art at San Diego City College and also works for the La Jolla Playhouse as a Costume Assistant. Rebecca is thrilled to share her love of costumes and theatre with Chapman University.

KYLIE PICKERING, she/her (costume design apprentice): junior, BA Theatre/Honors program Kylie is so grateful to be on the Twelfth Night design team! After learning to sew in fourth grade, her passion for textiles has followed her to college. Her past design projects include *Much Ado About Nothing* (Costume Designer), *The Yellow Boat* (Costume/Makeup Designer), *It Shoulda Been You* (Costume/Makeup Designer). Her other theatrical interests include acting and directing. She would like to thank Rebecca for welcoming her with open arms as well as her friends for putting up with her fashion jargon!!

MATTHEW SCHLEICHER, he/him (lighting designer), has recently designed *The Exorcist*, *A Midsummer's Night Dream*, and *Inventing Van Gogh* at Golden West College. Other design credits include *The Theory of Relativity* at Chapman University's Musco Center; Tustin's Broadway In the Park productions of Disney's *The Little Mermaid* and *Beauty & The Beast*; Chance Theatre productions including *Next to Normal*, *Hairspray*, and *Lysistrata Jones*; the World Premiere of John Glore's *Night Fairy* at South Coast Repertory. Matt is a professor of Theatre Arts at Rio Hondo

ABOUT THE CREATIVE TEAM

College and teaches courses in Technical Theatre and Design. He is the 2023 recipient of the Kennedy Center American College Theatre Festival Region VIII Gold Medallion.

ELSIE MADER, she/her (sound designer): junior, BA Theatre, Music Technology minor. Chapman credits: audio production roles as a technician, board operator, and, her favorite, sound designer. Outside of the theatre program at Chapman, Elsie has worked with companies such as The Wayward Artist, Pacific Conservatory of Theatre, and Chapman Student Org Productions. She is so excited to bring Twelfth Night to life through audio!

ZELIDA SOLORIO, she/her (props master) is joining Chapman University's theatre department for the first time and is excited to work alongside such a talented cast & design team. She received her BA in Architecture from UC Berkeley and prior to working at Chapman, she has professionally done scenic and prop work for various theaters in the OC area.

SPENCER PEPKE, they/them (music director), regularly performs in and organizes jazz, folk and new music events as part of a community around UCI. This is their second Chapman credit as music director after *Mother Courage and Her Children*.

VICTORIA HESS, she/her (dramaturg): sophomore, BA Theatre/BA Integrated Educational Studies. Chapman credits: assistant stage manager for *Freaky Friday* and *Small Mouth Sounds*.

ANNABELLA MCCONNEL, they/them (dramaturg): sophomore, BA Theatre, Secondary Education minor. This is Annabella's second semester as a transfer student at Chapman University. They are very excited to be

ABOUT THE CREATIVE TEAM

part of this spring production! Annabella is also involved in various clubs at Chapman and can't wait to join more this upcoming semester.

RHEA CHHAGAN, she/her (dramaturg): senior, BA Theatre, Sociology minor. Previously, she has worked on wardrobe for Chapman Celebrates in 2023 and is currently working on costume designing for *Kissing Scene*. She has also performed in *The Mystery Forest Project* and *Gobi's Last Summer*. This is her first Chapman production as a dramaturg and she is very excited to see this play come to life.

RUBY MEJIA, she/her (dramaturg): sophomore, BA Theatre Education, Secondary Education and Organismal Biology minors. Chapman credits: *Our Town* (usher), *Mother Courage and Her Children* (wardrobe), College of Performing Arts (usher), Hall-Musco Conservatory of Music (usher).

ABOUT THE CAST

YULIA BELYAEVA, she/her (Antonio): junior, BFA Theatre Performance. Chapman credits: *Metamorphoses* and *Native Gardens*. Other credits: student-directed premiere of *Bruce and Lee*. Yulia also loves being involved in the student films at Dodge College, with two thesis projects and four advanced productions under her belt. She dedicates her performance to the lifelong friends she has made in the three years at Chapman.

HENRY DAVIS-MORALES, he/him (Priest): sophomore, BA Theatre. Chapman mainstage acting debut; *Small Mouth Sounds* (assistant stage manager), *Mother Courage and Her Children* (makeup designer).

SYDNEY FELDMAN, she/her (Valentine): senior, BFA Theatre Performance, The Modern Experience Themed Inquiry. Chapman credits: *The Yellow Boat*, *Native Gardens*, *Home Unchained: A Night of Devised Theatre*. Other credits: *Much Ado About Nothing*, *As You Like It*, *Romeo and Juliet* (Guerrilla Shakespeare); *The Crooked Star* (CSOP).

MERIDIAN HARRAP, she/her (Sea Captain): senior, BFA Theatre Performance, Musical Theatre minor. Chapman credits: *Freaky Friday: The Musical*, *Metamorphoses* and *Horse Girls*. To my TP '24 class—I love you all immensely, thank you for making these some of the best years yet.

ZAY LYONS, he/him (Malvolio): junior, BFA Screen Acting, Themed Inquiry in Leadership. Zay is from Harlem, NY, where he started acting in high school and found his passion and love for the craft. In his spare time he enjoys thrifting and bingeing movies.

FINN MACKIMMIE (Sebastian): junior, BFA Theatre Performance. Chapman credits: *Small Mouth Sounds* (Jan), *Our Town* (George). Finn is very grateful to the cast and crew of *Twelfth Night* and hopes you enjoy the show!

ABOUT THE CAST

MAE MONTGOMERY, she/her (Fabiana): junior, BFA Theatre Performance, Spanish minor. Chapman credits: *Horse Girls* (Trish), *Metamorphoses* (Lucina/Eurydice/Q). Mae is also a member of Improv Inc. She would like to give a big thanks to her family for their constant love & support.

ELIANA MOORE, she/her (Feste): junior, BFA Theatre Performance, Psychology minor. Chapman credits: *Metamorphoses*. Other credits: *I Never Saw Another Butterfly* (Raja), *She Kills Monsters* (Evil Gabi) and *The Tempest* (Caliban). She gives a huge thank-you to her family and friends for their never-ending support. Eliana is beyond grateful to be a part of the *Twelfth Night* team! Much love to K & J. @elianaRmoore

AUSTIN PARMLEY (Sir Andrew Aguecheek): first-year student, BFA Theatre Performance. Chapman debut. Other credits: *Much Ado About Nothing* (Dogberry), *Peter and the Star Catcher* (Smee), *The Two Gentlemen of Verona* (Launce).

OLIVIA DULCENEA POTTER, she/her (Curia): junior, BFA Theatre Performance, Musical Theatre minor. Other credits: *A Chorus Line* (Maggie Winslow), *Tuck Everlasting* (Winnie). A native of Tucson, AZ, Olivia cherishes every opportunity she's had to perform on stage.

SOPHIE ROSE (Olivia): junior, BFA Theatre Performance, Public Relations minor. Chapman credits: *Mother Courage and Her Children* (Katrin). She cannot wait to share this special play with the audience.

ARIYA SELVAKUMAR, she/her (First Officer/Attendants): senior, BA Theatre, Psychology minor. Chapman mainstage acting debut; *Our Town* and *Freaky Friday* (lightboard operator), *The Storm in the Barn* (projection design apprentice, April 2024). Other credits: *The Crooked*

ABOUT THE CAST

Star (Pirate Ensemble, CSOP), Department Brown Bags and *Songs for a New World* (projection designer, No Square Theatre). Outside of theatre, Ariya is also the director of Chapman's chapter of Kesem, an organization that supports children through and beyond their parent's cancer. She is delighted to be a part of this production and grateful to the BA program and her professors for encouraging her to pursue her passions in design as well as performance.

ERIN SHAW, she/her (Attendant/Officer): first-year student, BA Theatre. Chapman credits: *Small Mouth Sounds* (costume crew). Other credits: *Who Framed Van Gogh* (costume painter).

KAIYA SHIVERS (Viola): junior, BFA Theatre Performance, Advertising minor. Kaiya is from Portland, OR, and has been passionate about acting and singing since she was little. She loves performing in shows and films. *Twelfth Night* is her second mainstage performance at Chapman and she's so excited for you to see the show!

SOPHIA STRAND, she/they (Soldier): first-year student, BFA Theatre Performance. Chapman debut. Sophia is also in Soundcheck, one of Chapman's acapella groups.

MADELEINE THOMAS, she/her (Maria): junior, BFA Theatre Performance, Sociology minor. Chapman credits: *Mother Courage and Her Children* (Ensemble), *Metamorphoses* (Bacchus, Narcissus), *The Storm in the Barn* (Ray, April 2024). Outside of theatre, Maddie is a proud member of and runs the social media for the campus acapella group Simply Vocale. She has a deep passion for the theatre and music and hopes you enjoy this fantastic production!

ABOUT THE CAST

SAM TROTT, he/him (Sir Toby Belch): senior, BFA Theatre Performance, Data Analytics cluster. Chapman credits: *Freaky Friday: a New Musical* (Grandpa; Officer Kowalski), *Our Town* (Sam Craig), *Native Gardens* (Frank Butley), *Tartuffe* (Orgon). Sam is thrilled to be part of his last mainstage show at Chapman University. He would like to thank Professor Washington for this opportunity and all his professors that trained him during his time at Chapman.

JERRY "YI HANG" ZOU, he/him (Duke Orsino): senior, BFA Theatre Performance. Chapman credits: *Icarus's Mother* by Sam Shepard (director, Chapman Student-Directed One-Acts, spring 2024), Chapman Class of 2024 BFA Actor Showcase (spring 2024). Other credits: *Macbeth* (assistant fight director, California State University Los Angeles). Upcoming: *Macbeth* (assistant fight director, California State University Los Angeles), *The Heart of Robinhood* (Musch, The Electric Company Theatre). Jerry holds an Advanced Actor Combatant title with the Society of American Fight Directors, with certification in nine stage-combat weapon disciplines. He has endless gratitude for being in this production with his lovely peers and would like to dedicate his performance as Orsino to every teacher and every friend of his that has taught him a thing or two.

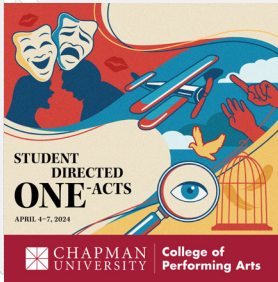
ABOUT THE PRODUCTION TEAM

RYAN STANTON, he/him (production stage manager): junior, BA Theatre/technical theatre area of study. Chapman credits: *Metamorphoses* and *The Curious Incident of the Dog in the Night-Time* (assistant stage manager). Student Organization credits include, *The Crooked Star*, *It Shoulda Been You* (production manager), *Spelling Bee* (assistant stage manager), *Romeo & Juliet* (stage manager). Ryan also serves as the BA Student Ambassador for the Department of Theatre. He would like to thank his family and friends for their constant support. @ryanmstanton

ARIEL BRADSHAW (assistant stage manager): senior, BA Theatre/technical theatre area of study, Leadership Studies minor. Chapman credits: *A Midsummer Night's Dream* (assistant stage manager), *Metamorphoses* (stage manager), *Mother Courage and Her Children* (stage manager). *Twelfth Night* is the tenth production Ariel has worked on at Chapman, and they are incredibly thankful to be part of such a strong team of stage managers, directors, designers, and actors. They are so excited to be the ASM of this amazing production! Ariel looks forward to the rest of their time at Chapman and is very excited for everyone to see the amazing show the *Twelfth Night* team has put together.

KENDYLL CONLISK, she/her (assistant stage manager): sophomore, BA Theatre/technical theatre area of study, Leadership Studies minor. Chapman credits: *Small Mouth Sounds* (stage manager). *The Yellow Boat* (stage manager). Other credits: *If You Love Me For Me* (assistant stage manager/prop designer; C.A.S.T), *The Crooked Star* (props/scenic assistant, CSOP), and *It Shoulda Been You* (assistant production manager; CSOP). Kendyll is very excited to have the opportunity to be a part of this amazing show and to work with all these talented people. She hopes you enjoy the performance!

COMING UP NEXT



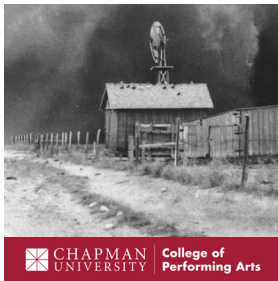
April 4-7, 2024

Student-Directed One-Acts

Theatre students direct and perform a series of one-act plays:

- *Kissing Scene* by Carl Martin, directed by Jane Broderson
- *Trifles* by Susan Glaspell, directed by Sydney Feldman
- *Icarus's Mother* by Sam Shepard, directed by Jerry Zou

Various Times | O.L. Halsell Foundation Studio Theatre



April 26-27 & May 2-4, 2024

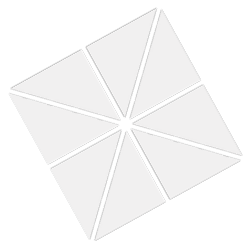
The Storm in the Barn

Adapted by Eric Coble; based on the book by Matt Phelan

Directed by Jeremie Loncka

It is 1937, the height of the infamous Dust Bowl. Young Jack Clark's life consists of being bullied daily, struggling with poverty, and the usual challenges of growing up—until one day, when he encounters a fantastical and mystical presence in a barn, changing his family's life forever.

Various Times | Waltmar Theatre





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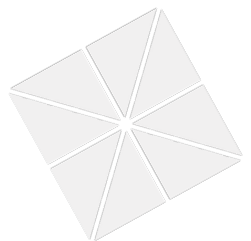
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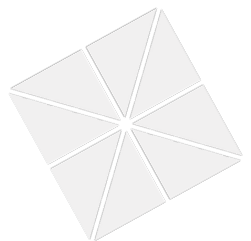
SUPPORT THE STARS OF TOMORROW

One of the best ways to help support CoPA students is to give to the **Fund for Excellence**. This invaluable program gives students access to a variety of high-caliber resources so they can create and perform their best work.

Every dollar donated to the Fund has an immediate impact on the performing arts student experience. Donations are used exclusively to help CoPA students through enhancement of student productions, recruiting professional artists for master classes and supporting touring student ensembles, to name a few. For example, the Fund allowed us to bring Complexions Contemporary Ballet to campus for a week-long intensive with our dance students, giving them a valuable opportunity to train with working professionals from an award-winning, internationally renowned company.

If you're already a contributor to our Fund for Excellence, THANK YOU! And if you haven't yet joined hands with others who support the performing arts at Chapman University, please, consider making a gift today. Any amount helps!

To learn more about how you can make a direct impact on our students' education, contact Bobby Reade at reade@chapman.edu.



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CHAPMAN UNIVERSITY

COLLEGE OF PERFORMING ARTS

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Janelle Asti

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