Dear Friends,

Welcome to Illyria, the romantic and fanciful setting for one of the greatest comedies in Western literature: Twelfth Night, Or What You Will. Characteristically ahead of its time, William Shakespeare’s bawdy and beautiful play will take you through a full range of emotions, making you both laugh out loud and question why you’re laughing! It will present complex arguments about gender politics and identity and, above all, immerse you in one woman’s story of finding love—and herself—in an unfamiliar land. We hope you enjoy the ride!

To introduce you to the world of Twelfth Night, we open this issue of The Brief Chronicle with an examination of gender dynamics in Shakespeare’s time, especially as it pertained to those who worked in the theatre. We will then delve into the etymology of the title of the play—Twelfth Night, Or What You Will—to uncover the reasoning behind Shakespeare’s festive naming of the piece.

After checking in with the cast about the continued importance of live theatre and Shakespeare’s work, we will introduce you to the newest members of the WT Education team who continue to grow our programs and expand our reach throughout the Chicagoland area. Keep an eye out for them as you visit the Theatre this season!

We are thrilled to be bringing Shakespeare back to our stage, and we thank you for celebrating with us this holiday season. If you’re still looking for the perfect gift for that special someone, consider giving the gift of live theatre with a package of tickets or a gift certificate (our highly-anticipated productions of August Wilson’s Ma Rainey’s Black Bottom, A Number by Caryl Churchill and Tom Kitt and Brian Yorkey’s musical Next to Normal are just around the corner)!

Now, we invite you to lean forward and engage with William Shakespeare’s comedic, romantic masterpiece: Twelfth Night, Or What You Will!

With deepest thanks and gratitude,

Michael Halberstam
Artistic Director
Kathryn M. Lipuma
Executive Director

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Twelfth Night is considered to be Shakespeare’s greatest comedy. I think the play earns this accolade because although it is filled with the usual stretches of imagination that come with twins, mistaken identities and cross-dressing, it is also deliciously human and utterly contemporary in its sensibilities. The fact that William Shakespeare, four hundred years ago, was exploring themes of gender and sexual fluidity, class transition, the infinite divide between puritanism and hedonism and eternal themes of unrequited love and cultural displacement is an amazing thing to contemplate. Furthermore, the achingly familiar relationship dysfunctions that permeate the play result in deliciously hilarious circumstances.

Much of the humor finds its foundations in confusions of sexual desire. It is important to note that while Elizabethan attitudes towards sexuality were rather different than our own, in many ways they were remarkably similar which is why, I believe, we find the play so pleasing. It feels wonderfully contemporary. I occasionally receive emails when we produce plays with profanity, or sexually specific language suggesting that if Shakespeare didn’t use profanity, why should so many contemporary playwrights feel the need to write so explicitly? In fact, Shakespeare’s plays are brimming with the wit of bawdy language and Twelfth Night is no exception.

Here is one of the milder exchanges between Maria, Olivia’s serving woman, and Feste, the clown:

MARIA: My lady will hang thee for thy absence.

FESTE: Let her hang me. He that is well hanged in this world needs to fear no colors.

It is also worth noting that also unlike today, there was a significant rift between the practices of Elizabethans and Jacobins and the moral laws of the time. Codes for sexual indiscretions were strict but behavior was not even remotely curbed. Prostitution, sex outside of the bonds of marriage and sexually transmitted diseases were rampant (it is likely that Shakespeare himself died of venereal disease). In the Puritan Malvolio, Shakespeare seeks to illuminate the dangers of sexual repression and exploits it to maximum comedic effect. When Malvolio’s desires are unleashed, his passion knows no bounds and he makes an utter fool of himself—we cannot help but laugh at him. And yet this revelry leads to a rather ominous prophesy from him at the conclusion of the play.

Gender and sexual fluidity were very much a part of the Elizabethan conversation. Although they were not yet sophisticated enough in comprehension to engage in the conversations that are happening today, they were highly intrigued by androgyny owing, perhaps, to having such a strong Queen who was compelled to adopt male attitudes and titles (“Prince”) to rule a patriarchal culture. Shakespeare’s plays are filled with such ambiguities—particularly As You Like It and Twelfth Night (which has the alternative title What You Will).

In As You Like It famously, Rosalind, who would have been played by a young man or boy, is forced to dress as a man to disguise herself and then pretends to be a woman while still wearing male clothing to test Orlando whether he really loves her. In Twelfth Night, Viola dresses as Cesario to work in Orsino’s court and promptly falls in love with him. Orsino in turn is very confused when he starts to develop feelings for his young, seemingly male servant, and in the meantime, Olivia falls in love with Cesario as well. The gender confusion is delicious, hilarious and mind-expanding.

Twelfth Night, or What You Will

STATE OF THE ART

by Michael Halberstam, Artistic Director

Shakespeare seeks to illuminate the dangers of sexual repression and exploits it to maximum comedic effect.
Shakespeare gives us no small amount of laughter and yet leaves us thinking and pondering—particularly when it comes to love!

The more we explore gender identity in the modern world and move away from simple binary thinking, the more we start to see that gender identity runs along an infinite spectrum. Shakespeare seems to have fore-knowledge of this way of thinking and begins the conversation to enormous dramatic and wonderfully appropriate comedic effect.

In *Twelfth Night*, all of the characters are living in a state of extremity which, of course, creates some of the play’s greatest moments. Toby has slipped into a massively dysfunctional drunkenness; Olivia is extreme in her mourning for her dead brother and then extreme in her love for Cesario; Orsino refuses to accept that Olivia cannot love him and diminishes the ability of women to love when confronted with opposition; Viola/Cesario, relentlessly optimistic, head over heels in love with Orsino for Olivia, Antonio for Sebastian and unable to perceive the truth that lies before them. Only Toby and Maria seem to know that they are right for each other, but of course there is a significant class separation between the two, and although Toby is penniless, the fact that Maria is a serving woman would have been quite scurrilous for an Elizabethan audience.

The title of *Twelfth Night* and its connection to the holiday season has particular relevance and connection to the story being told, and was one of the factors that contributed to our decision to stage the piece. You can read more about the meaning behind the title later in this magazine!

Finally, I’d like to share a few thoughts about the physical production. I’m not much of a fan of seeing Shakespeare in Elizabethan costumes. Firstly, Elizabethan fashion is incredibly unflattering and, in contemporary terms, unsexy. There’s a reason we no longer wear pumpkin pants and hoop skirts. In Shakespeare’s day, insofar as we can piece together, the actors showed up at the theatre in their finest street clothes and added pieces (a toga, a suit of armor) to convey a sense of time and place creating a hybrid look of both contemporary and historical design. Consequently, it is always best to find a period for production that helps tell the right story, but which lives in between now and then. Our design team and I decided to place the play somewhere between 1750 and the early 1800s. We were looking for a period in which iconic looks for men and women existed that could then be transgressed by the gender confusion that Viola’s decision to disguise herself as Cesario creates. However, we are embracing no small amount of modernisms to make sure that our world is defined by Shakespeare’s gorgeous and incredibly specific text. Plays are fictional, not living documents of a moment.

So what will your experience of the play be in the theatre? It should stir your heart with the beautiful words spoken about love. You should laugh at the follies of human beings and the blindness that sometimes draws us into ridiculous behavior. You should fall in love with the music written by Writers Theatre resident composer, the award-winning Josh Schmidt. You should revel in the beautiful costumes by Mara Blumenfeld who thrilled us with her designs for *The Importance of Being Earnest*, and William Boles’s beautiful set, as lit by John Culbert’s gorgeous lighting design. All this will play host to some of the most magnificent language ever written for the stage. You should therefore be completely entranced by the perfect engagement of word and artist as we say goodbye to 2018 and look towards 2019. Happy holidays!
Theatre as an art form has a long history of pressing the boundaries of gender. The tradition of men portraying women on public stages dates back to the theatre of the Ancient Greeks, and is present in several other theatrical traditions from around the world. The reasons for the development of these traditions, which were to endure to various degrees for thousands of years, are intricately connected to how concepts of gender and sex were understood, and specifically the role of women in society. Ancient Greek women, like many women of Shakespeare’s England, did not have the right to vote or own property, and were expected to remain at home and rear children. Many of these same concepts were to form the core of 17th century English gender dynamics. During the time of Shakespeare and the reigns of Queen Elizabeth I and King James I, English ideas of sex and gender, the legal rights of women and the social expectations of femininity all played a significant role in the way that theatre was performed, the stories it told and who told them. In addition to other legal restrictions on the rights of women, there was considerable social pressure on women to behave according to specific social roles. Women were expected to be subservient, quiet and homebound, with their primary ambitions entirely confined to marriage, childbirth and homemaking; granted, social status and economic class played into what degree these expectations manifested, with the chief example being Queen Elizabeth I herself.

Acting was, in some ways, the exact opposite of those expectations, and female actors were associated with sexual incontinence, prostitution, lasciviousness and indecency. Though there is evidence that women acted in street performances, and in other notorious venues, all commercial acting companies of the time were made up entirely of men and it was illegal for women to act on stage professionally until 1661. Despite the profession of acting having a less than virtuous reputation, as well as a growing orthodox Christian objection to the theatre, these all-male companies were deemed as socially legitimate because they did not threaten gender hierarchy. Only the idea of women was portrayed and embodied on stage, and not the reality. These professional companies were often financed by royal patronage, for example, The King’s Players.

To have a greater understanding of why the practice of young men playing women was an accepted convention in Elizabethan England, and why women were legally restricted from the stage, it is helpful to examine contemporary concepts of gender. There were two central influences in the way that sex and gender were constructed in Early Modern England: medicine and religion. Medical science of the time relied heavily upon the work of Greek and Roman philosophers like Plato, Hippocrates and Galen among many others, to understand and treat the human body. This medical tradition held that female humans were essentially incomplete or unfinished males; a phenomenon caused by a lack of heat that would have otherwise resulted in the formation of male genitalia. It followed that women were understood as being weaker, more prone to psychological and physical ailment and in need of supervision, control and at times restraint by the one true sex, men.

Curiously, biblical ideas conflicted with secular ones about sex and gender; the Bible made room for two distinct yet unequal sexes: Adam and Eve. Though the English crown had split from the Roman Catholic Church during the 15th century, in the reign of King Henry VIII, Christian biblical values still governed much of the way that gender was understood and coded. Though there are conflicting messages about sex and gender in the Bible, it was deployed by Early Modern English society to enforce the idea that women were in need of domination and stewardship by men. Additionally, the Bible was used to enforce gender expectations for all people, and to prohibit the practice of "cross-dressing."

Despite a few differences, these two main influences manifested in similar legal and social expectations for women of the time and enforced a strict binary between...
men and women. When a woman of this period transgressed gender boundaries and dressed in men’s clothing in public, it associated her with the same social stigma that faced female actors, except that she was subject to arrest and imprisonment. One such woman was named Mary Frith, who was nicknamed Moll Cutpurse. Mary regularly went out in public dressed in men’s clothing and was associated with London’s criminal underground. She was also the subject of the 17th century play The Roaring Girl. Such behavior was understood as a threat to gender hierarchies of the time, and any woman apprehended “cross-dressing” was understood to be in rebellion against her betters, i.e. men. Any man caught in similar circumstances was also punished, as dressing in women’s clothing was understood as a perversion of masculinity and a sign of moral and sexual degeneration.

Though the consequences for what is referred to as “cross-dressing” in public were considerable on a legal and social level, the theatre was a unique arena in which gender could be manipulated and toyed with in public, albeit by men only. Whether or not the practice of men playing women was generally perceived as a legitimate threat to masculinity is open for interpretation; it also can’t be said for sure whether or not such a practice constituted an intentional challenge to the hierarchy or construction of gender in Early Modern England. Regardless, it was standard theatrical practice for men to portray women on stage in mannerism and in costume and for playwrights to write towards this expectation, just as it was convention for audiences to be fully aware of this practice.

During Shakespeare’s time, theatres were experiencing social and legal pressure from the growing conservative Puritanism of the era. Tracts against the theatre often pointed to the moral and spiritual danger present in contemporary theatrical practices, including the portrayal of women by young men. These tracts also pointed to the danger in the act of public commercial theatre in general, especially because it destabilized gender expectations for women. The theatre was a commercial interest where women were, in Puritan imagination, at risk of overthrowing their rightful masters by exercising economic and social independence. These Puritan interests succeeded in shuttering the theatres for a period between 1642 and 1660, during the political turmoil of the English Civil Wars and Restoration.

Even after 1661, with the rule of King Charles II, when women were legally allowed to act professionally, the negative social stigma of acting and the attending gender expectations were still in effect. As time passed and women of all races fought and agitated for expanded rights and privileges both in England and its colonies, and then later in what is now known as the United States, gender roles and expectations continued to change. In addition to the law, these changes were reflected (and sometimes caused by) evolutions in style, business, education and art. As women continued to be involved in theatre, gender play of a different sort emerged.

Perhaps one of the most famous examples of a woman portraying a man is Sarah Bernhardt’s 1899 performance as Hamlet. In fact, by the turn of the 20th century it had become increasingly common for women to portray men in what was termed “breeches” roles. Scientific constructions of sex and gender have continued to shift since the time of Shakespeare alongside an ever-evolving social understanding of sex and gender. Of special note are current social trends with regard to gender non-conformity and gender variance amongst humans that are inviting new and exciting questions into the performance of Shakespeare’s storied work. At a time when gender non-conforming people are becoming more accepted in mainstream entertainment, the possibilities and challenges of Shakespeare’s texts deepen.

All female companies such as Phyllida Lloyd’s all-female Henry IV, and companies that include trans and gender non-conforming actors, such as Chicago’s own Eclectic Full Contact Theatre’s As You Like It, are continuing to push boundaries and discover new interpretations.
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LEAN FORWARD AND ENGAGE!

Join us for these exciting events, tailored to enhance your WT experience! For more information and to RSVP visit writerstheatre.org/events.

SUNDAY SPOTLIGHT:
This free one-hour event about the themes of the play begins at 11:30am, leaving you plenty of time for coffee or lunch before the 2pm Sunday matinee performance begins! Seating is limited, RSVP is required. Past audiences have discussed ghost stories and their legacies for The Hunter and The Bear with Randall Colburn, culture writer for The AV Club and Consequence of Sound, and dug into the legacy of the Leo Frank case in Parade with Rabbi Steve Lowenstein from Am Shalom.

Save the date for the Sunday Spotlight for Twelfth Night, Or What You Will on Sunday, December 2nd at 11:30am before the matinee performance.

THE MAKING OF...
Join us for an engaging Q&A to look at the making of a production from a new perspective. Seating is limited, RSVP is required. Past events have featured scholars on hip-hop and rap for Vietgone, how the choreography of Company came together and what it was like for the cast of Arcadia to be the first performers in the Nichols Theatre.

Save the date for The Making of... Twelfth Night, Or What You Will on Monday, December 10th at 6:30pm.

FROM PAGE TO STAGE
Writers Theatre and select North Shore libraries and community partners are proud to present this series of special events, lectures and workshops designed to enhance your appreciation of the art. From Page to Stage is generously sponsored by Randy L. and Melvin R. Berlin. For an up-to-date list of new events, visit writerstheatre.org/fpts.

WT FILM SERIES
For the third year in a row, we are excited to present this curated film series to complement our six productions. Join us for these special screenings and compare themes with the plays in our 2018/19 season. RSVP is requested, $10 admission.

Save the date for Shakespeare in Love on Sunday, November 18th at 2:00pm. Hosted by the Wilmette Theatre, 1122 Central Ave, Wilmette.

POST-SHOW CONVERSATION: THE WORD
Join us after every Tuesday evening performance (excluding First Week and any extension weeks) of every production in our 2018/19 Season for a 15-minute discussion of the play facilitated by a member of the WT Artistic Team.

POST-SHOW CONVERSATION: THE ARTIST
Join us after every Wednesday evening performance (excluding First Week and any extension weeks) of every production in our 2018/19 Season for a 15-minute discussion with actors from the production facilitated by a member of the WT Artistic Team.

PRE-SHOW CONVERSATION: UP CLOSE
Join us at 6:45pm in the Atrium before every Thursday evening performance (excluding First Week and any extension weeks) for a 15-minute primer on the context and content of the play, facilitated by a member of the WT Artistic Team.

SOCIAL HOUR AT WT
Remember that our Concessions Center is open for an hour before and after our performances. You are welcome to enjoy a snack or beverage and discuss the play in the Litowitz Atrium, on our Grand Gallery Walk or on the Stephanie and Bill Sick Rooftop Terrace.
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BMO Harris Bank is proud to be Season Sponsor of Writers Theatre.
“Twelfth Night” was a holiday celebrated in medieval and Tudor England during the end of the Christmas season, the night before the Epiphany.

Stemming from pagan customs such as the ancient Roman holiday Saturnalia, the festival was held on either January 5th or 6th. During this time, everything was turned upside down. Masters would serve their staff, men would dress as women, and people would traditionally play practical jokes on one another all while consuming much food and drink. A popular tradition among Twelfth Night revelers was that of baking a bean and a pea into a cake, referred to as the Twelfth-cake. Whichever man found the bean in his piece of cake and whichever woman found the pea in hers became King and Queen for the rest of the night.

Shakespeare’s Twelfth Night, Or What You Will was written to be performed during the Twelfth Night festivities. It mirrors the traditions of reality being turned upside down. Viola disguises herself as a man and Malvolio mistakenly thinks he can rise above his caste and become a nobleman, much like a gentleman who has found a bean in his piece of cake. The play also features excessive amounts of food, drink...
and practical jokes. And as a comedy, it lends itself well to the celebratory nature of the festival. Scholar E.S. Donno comments that the play’s second title, What You Will, meaning “whatever you like,” evokes “the mood of the twelfth-night holiday: a time for sentiment, frivolity, pranks, and misrule.”

Although shown during or near Twelfth Night, there is debate over when the play was first performed. A lawyer, John Manningham, remarked in his journal on February 2, 1602, that he saw a performance and enjoyed it, comparing it to The Comedy of Errors and Plautus’ Menaechmi. However, some scholars argue that it might have been presented before this, during court on Twelfth Night in 1601 for Queen Elizabeth I and Virgilio Orsini, the Duke of Bracciano and a visitor from Italy. While Shakespeare’s troupe, the Lord Chamberlain’s Men, performed in court from time to time, the records of this particular performance contain no title. The play was described as one “that shalbe best furnished in rich apparell, have greate variety and change of Musicke and daunces, and of a Subject that may be most pleasing to her Maiestie.” This is a fitting description of Twelfth Night, but also could allude to some of Shakespeare’s other plays, namely Much Ado About Nothing. Regardless, it is widely assumed that the first performance happened even earlier, most likely at the Globe Theatre in 1600 or 1601.

Two main sources exist for Shakespeare’s version of Twelfth Night: Nicolo Secchi’s Italian play Gl’ Ingannati and Barnabe Riche’s “Apolonius and Silla” which was part of his popular book, Riche his Farewell to Military Profession. Both feature a pair of twins, one male and one female. The female, due to being madly in love, cross-dresses and disguises herself as a man to get closer to a love-sick Duke. Both of these sources also contain a figure very closely related to Olivia, and end with the female twin revealing her true identity. Shakespeare was definitely aware of Riche’s story, since it was written in English. And even though no English translation of Secchi’s play exists, it is possible Shakespeare knew of it due to a traveling Italian theatre troupe.

Twelfth Night is set in a country called Illyria. Although there was a kingdom in the Balkans referred to as Illyria during the early Roman Empire, it was dissolved into differently named provinces in 10 A.D. The name completely fell out of use after the Ottomans invaded in the 14th century. Despite this, Shakespeare’s Illyria is meant to be a fictionalized version, sharing the same name but no other details with the one from classical antiquity. In fact, Twelfth Night is one of very few Shakespearean plays set in someplace fictional, the other notable one being The Tempest. Therefore, it is worth asking why, since this was clearly a conscious choice that Shakespeare made when he was writing the play. A popular consensus is that Shakespeare intentionally set the play somewhere very distant from England so that he could safely and subtly comment on his own society. Illyria also lends itself to the theme of everything being turned upside down. Viola and Sebastian are introduced through a shipwreck, which is a rather violent example of that theme but still very fitting. Through the unfamiliarity, the upside down, the audience is left to discover the joys of love, laughter, food, drink and practical jokes, which is very much in the spirit of the Twelfth Night holiday.

“In an increasingly digital world, why does live theatre still matter?”

**JENNIFER LATOMORE (Viola)**

Live theatre gives us the chance to keep finding ways to interact with other humans. Because we can access so much information at the tips of our fingers, it becomes more and more difficult to find reasons to talk to our fellow humans. Live theatre makes us see ourselves in other people and sympathize with myriad human experiences. It reminds us to listen and be vulnerable.

**ANDREA SAN MIGUEL (Olivia)**

I believe live theatre connects us to each other, satisfying the need to share in empathetic communion. No doubt the digital world has revolutionized communication and entertainment but the value of a live performance lies in the millennia of its tradition throughout every culture of the human race. It is something we collectively need. It binds us to the human experience, forces us into a fellowship of strangers to share a story, unique to that night, by which all languages, and all creeds, and all walks of life may be nourished. When you sit in a theater and intermission comes, do you not look to your neighbor, unfamiliar as they are, and ask “what d’ya think?” If not, I challenge you to do so for this production. You have the opportunity. Theatre enables us to think, to commiserate, to communicate, and most importantly, to come together.

**KAREN JANES WODITSCH (Maria)**

There is something, and I’m sure it can be scientifically proven if it hasn’t been already, about sharing a story between actors and audience when you are breathing the same air, and hearts are beating in unison. The audience does not simply see the story unfold, they are part of it. The energy we receive when the audience
reacts, even if that reaction is a deafening silence, that energy goes into the story. I read something about an audience member watching Sir Alec Guinness on stage. He entered alone on stage, walked to a table, opened a drawer, and looked in the drawer. And at that moment as he looked in the drawer his demeanor changed imperceptibly and the audience member said the temperature in the theatre seemed to drop 10°. That is the power of a live performance. And it is a unique, unrepeatable performance every night. So when you experience it, it truly is just for you, that night. And then it’s gone. There is something magical about that.

SCOTT PARKINSON (Sir Andrew Aguecheek)
Studies are proving that our smartphone addiction is causing us to be less empathetic. Big duh, right? And yet we can’t seem to break our addiction. In the last year I’ve tried to consciously uncouple from my own relationship with social media, after nearly every interaction I had with it left me feeling depressed and drained. There are people with whom I get along beautifully in person but from whose online personas I recoil in horror; I once lost a decades-long friendship via text! When life is not lived in person, face to face, it’s just too easy to be less conscious versions of ourselves. I’ve heard the experience of sitting with an audience at a play described as “collective dreaming”; truth be told, I find myself longing for more collective dreaming these days and less of the collective reality we find ourselves in.

“Is there something that your character experiences in Twelfth Night or about the play in general that really resonates with you and intersects with your life?”

KAREN JANES WODITSCH (Maria)
Twelfth Night is my favorite of Shakespeare’s comedies. It is fantastical, romantic and terribly clever. But all the characters love hugely and because of that beautiful things happen, and terrible harm is inflicted. So many actions stem from great need and appetite with little regard to how the actions might affect others. It is extraordinarily human. And beautiful.

CASEY HOEKSTRA (Antonio/Curio)
I think what most resonates with me about the play right now, before we’ve even begun rehearsal, is how many people in this story are seeking connection, fellowship, companionship—LOVE. That at the end of the day each of us just doesn’t want to be alone. We want to be able to share our experiences with another person, and by sharing them, our experiences are somehow more real, and more meaningful, than the swirling universe of thoughts we live in when we are alone.

“What was your first experience with Shakespeare? Or Twelfth Night, if you have a story about this specific play?”

KAREN JANES WODITSCH (Maria)
I was cast in what turned out to be a terrible production of Twelfth Night back in... perhaps 1989. This was in my early non-Equity days. We performed in an octagonal church out in the western suburbs. I played one of Olivia’s ladies-in-waiting in a 100% polyester dress in 90+ degree heat in a church with no air conditioning but with huge industrial sized fans blowing during the entire performance. I also understudied Olivia. Olivia was played by a friend of the director’s and was a puppeteer from California. She hadn’t had much experience outside her area of expertise. I also at that time went to a book signing of Kenneth Branagh’s. I told him I was understudying Olivia. He signed my book “Good luck with Olivia et al.” The following week the woman playing Olivia said she had a bad back and could I please go on for her. I did the show as she watched from a removed place in the audience. The other actors were amazed that there were pages of dialogue that they had rehearsed but often times the other Olivia didn’t do and that I actually kissed Sebastian instead of kind of air kissing around him. I had the distinct feeling the bad back was feigned and she just wanted to see how someone else might do the role. I only went on as Olivia the one time and had fun...that night. I think it was Mr. Branagh’s doing.
MEET THE WT EDUCATION TEAM!

WT Education welcomes new Education Manager and Education Coordinator for the 2018/19 Season

In Summer 2018, while school was out, new WT Education staff members came in! Kelsey Chigas, who previously served four seasons as the department’s Education Outreach Coordinator and one season as Education Manager, was promoted to Director of Education—a role in which she will oversee the vision and management of all WT Education initiatives. Following this transition, two new players joined the WT Education team.

**Peter G. Andersen** has been named WT’s new Education Manager. He will be primarily responsible for managing WT Education’s touring production *The MLK Project: The Fight For Civil Rights* and administering the WT Internship Program. He will also continue to serve as a Teaching Artist for Writers Theatre’s residency programs, *The Novel Series, Write On! and ACTIVATE*.

Peter is a graduate of Emerson College where he obtained his BFA in Acting. Since then, he has gone on to work for Steppenwolf Theatre Company as the Steppenwolf For Young Adults Apprentice and Multicultural Fellow. In addition to Writers Theatre, he has worked as a teaching artist for Northlight Theatre, Actor’s Shakespeare Project, Company One, Steppenwolf Theatre Company and Shakespeare & Company. He has also worked at TimeLine Theatre, Company One, Huntington Theatre Company, Oregon Shakespeare Festival, Yale Repertory Theatre, American Players Theatre and Writers Theatre as an assistant director (having assistant directed at WT just last season on *The Importance of Being Earnest*). As an actor, Peter has performed professionally in Boston, The Berkshires, New York and Chicago.

Education Coordinator **Evelyn Reidy** first joined WT’s Audience Services team in 2016, eventually being promoted to Box Office Lead. She will take over the administration of The Novel Series, WT Education’s pillar residency program, and will serve as the primary liaison between schools, teaching artists and Writers Theatre to ensure the smooth delivery of this program. In addition to coordinating the project, Evey will serve as a teaching artist in the classroom on *The Novel Series, Write On! and ACTIVATE*.

Evey is a Chicago-based actress and teaching artist and is absolutely thrilled to be joining the Education Department at Writers Theatre. As a teaching artist she has worked with The Viola Project, Chicago Youth Shakespeare and the Boston Shakespeare Project. Evey also serves as Director of Communications for Chicago Youth Shakespeare, a local nonprofit dedicated to bringing Shakespeare education to teenagers. A graduate of Tufts University with a double major in Drama and English, Evey’s scholarly work has explored how Shakespeare writes about gender identity and mental illness. Evey also studied in London with the British American Drama Academy as a part of their Shakespeare Program. As an actor, Evey has performed professionally for both stage and film in the Chicagoland area.
COMING SOON TO  WRITERS THEATRE

AUGUST WILSON’S
MA RAINEY’S BLACK BOTTOM
Written by August Wilson
Directed by Ron Oj Parson
Begins February 6th
Performed in the Alexandra C. and John D. Nichols Theatre

A NUMBER
Written by Caryl Churchill
Directed by Robin Witt
Begins March 20th
Performed in The Gillian Theatre

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- Doorbell at the main entrance to request assistance with the front doors
- Courtesy wheelchair to assist with entering the building and theatre spaces
- Wheelchair-accessible seating*
- Elevator Access to second-level seating, Grand Gallery Walk and Stephanie and Bill Sick Rooftop Terrace and Garden

*Depending on your preference, you may transfer into a theatre seat or request to have the theatre seat removed to remain in the wheelchair. When purchasing your tickets, please let the Box Office know if you would like the theatre seat removed.

For People Who Are Deaf or Hard of Hearing
We are pleased to offer assistive listening devices in each of our performance spaces. Contact the Box Office with questions or for advance reservations. Assistive listening devices are offered free of charge.

In all of the performance spaces in our new theatre center, we have t-coil induction loop technology. For anyone with a telecoil built into their hearing aid or cochlear implant, by switching it on you will be able to hear our performances with additional amplification and clarity. Check with your audiologist for specific instructions on how to operate your personal telecoil-equipped device.

We are happy to connect you with scripts for our shows to read prior to your attendance. For details, review our Script Policy at writerstheatre.org/script-policy or contact the Box Office.

For People Who Are Blind or Have Low Vision
Large print programs are available at every performance at the Box Office.

Braille programs are available by prior request through the Box Office. Contact the Box Office at least two weeks prior to your scheduled performance with this request.

We can accommodate seating needs for guests with service animals. Contact the Box Office to request this accommodation.

Writers Theatre offers Open-Captioned and ASL-Interpreted performances on select dates for each production. For additional information on accessibility services and subscriptions, contact access@writerstheatre.org or 847-242-6014.

Open-Captioned performance: Thursday, December 13, 2018 at 7:30pm
ASL-Interpreted performance: Saturday, December 15, 2018 at 7:30pm

The Accessibility Fund is a gift of Doris Conant and the Conant Family Foundation.

Box Office: 847-242-6000
WT BAR

WINE

RED
Nature Tempranillo .......................................................... $9
Smith & Perry Pinot Noir .................................................. $9
Alpamanta Malbec ............................................................ $8
Garrigue du Midi Cabernet Sauvignon ............................... $12

WHITE
Santome Chardonnay .......................................................... $8
Van Duzer Pino Gris .......................................................... $8
Yorkville Cellars Sauvignon Blanc ...................................... $9

SPARKLING
Charles de Dere Curvee Jean Louis ................................... $12
Hillinger Sparkling Rose secco ........................................ $9
Sgajo Processo (single serving/bottle) ................................ $9/$36

LIQUOR
A selection of Koval and other premium liquors

DESSERTS
Assorted cookies ............................................................... $4
Assorted bars ................................................................. $5
Miracle Bar ................................................................. $3
Ethereal Confections chocolate bar ................................. $7

SNACKS
Charcuterie & Cheese ...................................................... $7
Nuts and Dried Fruit ...................................................... $6

ADDITIONAL CONCESSIONS
Coffee (Regular, Decaf) .................................................. $3
Rishi Hot Tea (Chamomile, Earl Grey, Peppermint) .......... $2
Soda (Coke, Diet Coke, Sprite, Ginger Ale) ................. $2
Water ................................................................. $2

Our beer and wine products are subject to change, please ask your bartender for an up to date listing of our current selection.
CUSTOM COCKTAILS

Enjoy a custom cocktail from our Concessions Center—specially created for each of our productions by Mixed metaPours!

STAY IN TOUCH WITH WRITERS THEATRE
JOIN THE CONVERSATION!
#TwelfthNightWT

Share your thoughts on the show!

Take this survey about Twelfth Night, Or What You Will: bit.ly/WTTwelfthNight
Write a review of your experience on Yelp: bit.ly/WTyelp
Find us on Facebook: facebook.com/writers-theatre
Follow us on Twitter: @WritersTheatre
Follow us on Instagram: @writers_theatre
Check in to Writers Theatre on Swarm
Sign up for our email list to receive news updates, backstage stories, photos, videos and more: writerstheatre.org/email
Follow our company on LinkedIn: linkedin.com/company/writers-theatre
Join our circle on Google+

We look forward to hearing from you!

YU’LE LIKE THIS!

UNICORN BLACK CURRANT MEAD
DRY SPARKLING WINE
ROSEMARY SPRIG

Custom cocktail creations are designed by WT Cocktail Consultant Cheryl Rich Heisler & Glencoe-based Mixed metaPours.
312-613-7499 | www.mixedmetapours.com
# TWELFTH NIGHT, OR WHAT YOU WILL

## NOVEMBER

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- **Private Event**
- **D** Post-Show Conversation
- **U** Pre-Show Discussion
- **M** The Making of...
- **S** Sunday Spotlight
Artistic Director
Michael Halberstam

Executive Director
Kathryn M. Lipuma

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BMO Harris Bank

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writerstheatre.org
847-242-6000

Student tickets only $20 (with valid student ID).

Ticket discounts are available for groups of 10 or more. Call 847-242-6005 for more details.