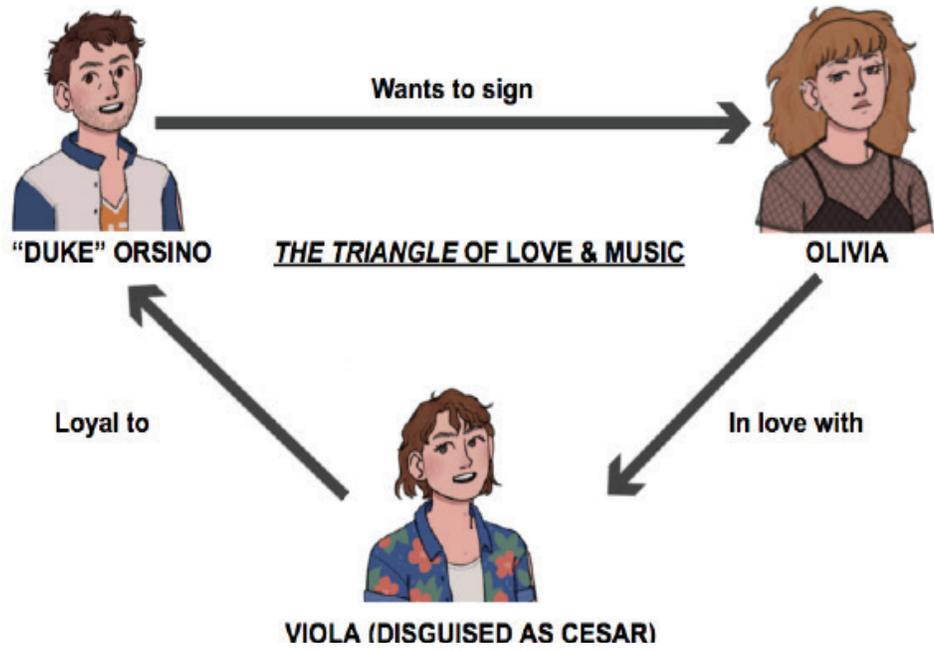


OWL Theatre presents

12th NIGHT

May 26 - 27, 2021





ORSINO'S ENTOURAGE

- VALENTINE 
- CURIO 
- CRAIG 
- CESAR 

OLIVIA'S ENTOURAGE

- MARIA 
- FESTE 
- MALVOLIO 



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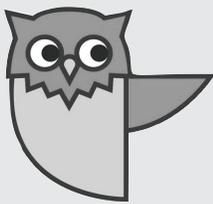
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640 Humboldt Avenue, Saint Paul, MN 55107
PHONE 651.293.867
open.spps.org • David Gundale, principal

OWL theatre's mission is to create a space for students to create original work, study the classics, and explore perspectives.

OWL Theatre Program

EDITOR Leo Bickelhaupt

GRAPHIC DESIGNER Paloma Leone-Getten

CONTRIBUTORS: All writing and art work for this program was produced by OWL's Advanced Placement Literature class.

An Interview with the Director

By Karina Bary

Q: Why did you choose to do Twelfth Night?

R: Rebekah: Twelfth Night is a play I've wanted to do for a couple years. I really love plays about mistaken identity, and everyone knows I love doing Shakespeare. For this show, Iris Carroll, one of the seniors, came to me and was like, "I wanna do Twelfth Night but I wanna make it modern," so really Iris had the vision for this.

Q: What has it been like adapting the show and working with a team of all student writers?

R: What I really love about this year is having an Advisory Board, [which is] a group of students who have been in the program for years and get to help make the choices about the show itself. Also, Leo and I worked together on having the AP [Literature] class work on the program for the play, so having a lot of different hands was helpful. My favorite part is always the brainstorming of, like, "here's what happens in the original, what could we do to make this relevant and modern and fun for us?"

Q: How is this production bringing something new to the story?

R: So the biggest change is exploring it from a musical perspective. It's set in the music scene in L.A. in the early 2000s. What that does for the script is instead of focusing on the love triangle or the



Leo Bickelhaupt

romance, it really puts the focus on the question of "What do we do about my creative identities as artists, and where do we go from here?"

Q: What has the rehearsal process been like, and how has COVID affected it?

R: Starting school in the fourth quarter kind of pushed our usual rehearsal process back. Usually, we would start the spring play almost in January, but instead, we did virtual auditions in March, which is our first time doing that. So overall it's a much shorter rehearsal process than we usually have. But for rehearsals, we've been doing them outdoors, wearing masks, and practicing blocking six feet apart.

Q: What are you most excited about for this production?

R: I'm so excited for everything! I'm excited for the costumes because we were able to see some of them already. There was one day when the tech students were cutting out little jean patches from all these baby jeans, and then the next day Daniel Meekin (Malvolio) shows up in a pretty incredible jean creation. That alone is going to be exciting. And I'm actually really excited for the kids who wrote it to get to come see it. Because it's changed and grown but also, it really kind of took the whole village to make it, so it's nice to have people come see the final product.



Setting

Twelfth Night takes place in Los Angeles, California, in the early 2000s.

Run Time

Approximately 90 minutes with a 10 minute intermission.

Acknowledgements

Leo Bickelhaupt, Lisa Schibel, Michaele Caron, Tammy Plaman, Ginger Carroll, Kristin Peterson, Kristen Koll, Natalie Sawyer, Marie Wonders, Kevin Hansen, Jim Paterson, Andy Kunkel, Preston West, Grace Kellar-Long, Elba Frazier, Dave Gundale, Betsy Bagley, Adam Randall, and all of our fabulous parent volunteers! Special Thanks to the Minnesota Boat Club for donating their lovely space!

Dramaturgy

Provided by OWL's Advanced Placement Literature class.

Script

This version of William Shakespeare's *Twelfth Night* takes place in a contemporary setting and the language has been adapted to fit the era. The adaptation was overseen by Iris Carroll.

Director - Rebekah Rentzel

Assistant Director - Avery Koll

Stage Manager - William Moberg

Design Advisor - Michaele Caron

Assistant Stage Manager - Jonas Ruberg

Stage Manager Techie - Birhane Nord

Backstage Manager - Roya Slinger

Final Song Arrangement - Kevin Hansen

Twelfth Night

by William Shakespeare

Cast

Viola/Cesar	Nora Verner
Orsino	Carter Peterson Antin
Olivia	Maggie Morris
Feste	Mirabelle Iwaszek
Toby Belch	Avery Koll
Antonio	Helena Squires Mosher
Maria	Mae Wrigley
Curio	Jaielle Galbreath
Malvolio	Daniel Meekin
Andrew Aguecheek	Hazel Carroll
Sebastian	Otis King
Craig	Cy Christensen

Design

Sets Leads: Iris Carroll, Isabella Graziani
Lead Artists: Nox Gebben-Green, Alice Weiland
Techies: Aria Grace Merwin, Juniper Krings

Costumes Lead: Anabel Weiland
Lead Artists: Emi Sisson, Veronica Rhode, Anna Nowatzki
Techies: Elly Schibel, Emilia Hulson, Claire Hulson

Props Lead: Mylie Peterson-Antin
Ani-Maria Moore, Gwen Stender, Violet Baer-Benson, Caitlyn Christensen, Rhoda Wonders

Sound Lead: Karina Bary

Who, What, When, Where?

Act 1

By Max Muench

Act one introduces us to Orsino "The Duke" and his entourage. We learn about his desire to sign Olivia, the backbone of the play. In scene two we meet Viola and Sebastian and learn a little bit about their love-hate relationship. Viola steals the identity of the Latvian Heartthrob Cesar Armstrong and as a result has to act like a boy for the rest of her time in Los Angeles in order to get a shot at signing with Orsino. Scene three introduces us to Olivia's group and gives us some useful background about why she is so upset -- hint, it's because her band split up. In scene four, Viola (now Cesar) is already in Orsino's good graces, and he assigns her a very important task -- get Olivia to sign with him. Cesar manages to talk to Olivia and things start to get interesting; lots of romantic tension.

"Malvolio, your vanity is really harshing the vibe."



Act 2

By Liam Borer-Seabloom

As act two opens, we see Antonio and Sebastian discussing how Sebastian's ended up getting separated from his sister. Sebastian explains that they had a big shot at an audition, but he messed it up, and after yet another fight they decided it would be better to part ways for a while. Sebastian comes to realize that he really misses his sister, and decides to go look for her, but tells Antonio to stay out of it. The scene ends with Antonio deciding that he really wants to help, regardless of what Sebastian says. Malvolio -- acting as a go-between -- attempts to give back the mixtape that Cesar (Viola) supposedly threw at Olivia. Cesar (Viola) has cause to be confused. Eventually, Viola comes to realize that her guise as Cesar is working perhaps a little bit too well and that Olivia has . . . feelings for her. Oh dear! Orsino overhears Feste singing and tries to sign Feste, but Feste will have none of it. Orsino remains bent on convincing Olivia to sign with him, and he has romantic interests as well. Toby, Maria, and Andrew, meanwhile, are busy setting up a prank for Malvolio, as he is disliked by many people for being too cocky. Will he fall for it? All signs point to yes.

Act 3

By Frankie Buettner

The separate storylines come together in act three, which starts out with heated banter between a disguised Viola and Feste. Viola is still trying to act strong, but it's not easy. Olivia confesses her love for Cesar, who tries to let her down gently. Olivia begins to grow self conscious after being rejected and starts to wonder if Cesar is only around for Orsino. She still holds out hope that she will win Cesar over. We then see more of the bromance between Sebastian and Antonio, who clues Sebastian into his feud with Orsino. Because of it, he can't come along, so he persuades Sebastian to take his wallet. The Malvolio prank, meanwhile, goes according to plan. Toby and Andrew's annoyance with Cesar grows, and tempts them to dance battle. Andrew begins to dance when Antonio comes in, ready to back up his friend, mistaking Cesar (Viola) for Sebastian. When Curio and Valentine enter the scene to discover Antonio, they take action. When Cesar -- who is not Sebastian -- doesn't respond to pleas to return his wallet, Antonio is left distraught and confused. As the scene closes, we see Viola beginning to put the pieces together.

"Who even is this man I've fallen for?"

Act Summaries of Twelfth Night

Act 4

By Albert Dohrer

In act four, the twins' paths are finally starting to intertwine; both Sebastian and Viola encounter each other's new friends. This creates some confusion. Viola has already met Antonio, and in scene one Sebastian meets Toby, Feste, and Andrew, who, confusing Antonio for Cesar (Viola), challenge him to a real live fight this time. The fight gets physical and is starting to escalate before Olivia shows up. Like a fairy damsel, she saves Sebastian, who of course she thinks is Cesar, and asks if she can take care of him and make it up to him.

The plot is definitely thickening! Act four is where the confusing knot gets tighter with no end in sight. Some of the characters can't decide whether they prefer reality, or the warped world created by the collective misunderstanding.

"Is this the city of Angels?... Let me bask in the luxury of my ignorance, and if this is a dream, don't pinch me now," says Sebastian.

**"Is this the city of Angels?
How runs the Rio Hondo?"**



Act 5

By Ben Lodahl

Here is where the knot of confusion that has held the play together thus far starts to gradually become untied. The fifth act starts out with Orsino and Feste in conversation, and then things start to get heated when Cesar, Orsino, Curio, and Antonio start talking about the fight. Different peoples' stories start contradicting one another. Then Orsino calls out Olivia and Cesar for being together, and when Cesar denies it Olivia gets mad -- she thought they were together too. Andrew and Toby rush

in because Toby needs a doctor. Andrew says that it was Cesar, but then Sebastian walks in and apologizes. Confusion reigns. Then Sebastian and Viola stand next to each other and, well,

everything starts to fall into place. Sebastian sees Antonio and they realize that it wasn't actually Sebastian who pretended to not know him. They reveal their mutual feelings for one another and agree to create the world's first internet music streaming service. Olivia and Viola, meanwhile, come to an agreement that although Viola isn't interested in romance, they decide it would be okay to make some music together. Maria goes to get Malvolio while Orsino talks to Olivia about signing him, and she agrees -- under certain conditions.



Leo Bickelhaupt

Who are they?

Character Biographies



Olivia / Maggie Morris

Olivia was happy being a part of her epic band, Riot Grrrl, and when it broke up, she was devastated. Even though there are record labels interested in her, she has been melancholy for weeks and refuses to give anyone the time of day. She cares a lot about music and showing her talent, and she feels like new record

labels are trying to use her for her looks, and they don't care about her as an artist. Orsino is desperate to sign her, but Olivia's answer is a firm no.



Orsino / Carter Peterson Antin

"And hey, I thought I told you to call me 'The Duke!'" Orsino is a big shot. Just ask him. As the leader of one of the top record labels in LA, he is conscious of his power and influence. He has a fancy office, an entourage, and even a title -- if he could just convince more people to use it. However, there is one thing he does

not have and desperately wants -- Olivia. He heard her Riot Grrrl band play, became obsessed, and decided that he must sign her to his label. Good luck with that Orsino.



Viola (Cesar) / Nora Verner

"Wooing riot grrrls while disguised as a man was not in the job description!"

Viola is a young singer trying to make it big with her brother, Sebastian. However, tensions rise between them when he shows her up for a big audition. Viola angrily leaves him and finds work herself. She ends

up working hard for Orsino, but at what cost? When she is only able to find work as an altered version of herself, chaos takes *the stage*.



Maria / Mae Wrigley

"No, stop, you have to tell me where you've been. You're late again, Olivia's pissed, and I'm sick and tired of making excuses for your sorry ass. I'd hate to see what she'd do to you if you were late again." Maria is the quick witted, feisty best friend to

Olivia. Although she is shown to be somewhat of a prankster, she always has Olivia's best interest in mind. She is tasked with keeping Sir Toby and the others in line while Olivia mourns her brother's death. After she and Malvolio get into an argument, she develops an elaborate scheme to trick Malvolio into acting like a fool in front of Olivia. Hijinks ensue.



Malvolio / Daniel Meekin

"Quiet you babbling fool! I'm far superior to you."

Malvolio is part time Olivia's manager, and part time pain in the neck. Malvolio believes he is far superior to those around him, and isn't afraid to show it. With no true allies, Malvolio falls victim to some not-so-harmless pranks, testing him beyond his limits.



Toby Belch / Avery Koll

"I can take perfectly good care of her daughter while still getting my drinking in."

Toby is Olivia's uncle, as well as Andrew's former band mate. Toby is an all-nonsense kind of guy, especially when he's drinking (which is always). Although not the most helpful or reliable, Toby is sure to get a good laugh out of everyone.



Antonio / Helena Squires Mosher

"I have to help him, even if he'll hate me for it!"

Known to some as the "Napster Bandit", Antonio is a former employee of Orsino who lets Sebastian crash at his place. A year before the play begins, Antonio got fired for leaking two unreleased albums from Orsino's record. Despite his complicated past, Antonio is a very loyal friend to Sebastian and cares about him deeply. When the twin goes to search for his sister, Antonio can't help but follow, even if it leads him back into Orsino's territory.



Sebastian / Otis King

"Ah, yeah, well, I'll figure something out. I always do."

Sebastian is at one of those crossroads in life that would make it awkward to write about him in the family holiday letter. He's a talented singer who has worked as a duo with his twin sister Viola, but Sebastian recently blew an audition for the two of them that left both of them feeling like maybe it was time for a fresh start. Unsure about what to do next with their careers, they head to Los Angeles to try their luck in the music scene there -- but everyone agrees it might be better if they go their separate ways for now.



Andrew Aguecheek / Hazel Carroll

"Don't worry, I'm coming. I'd rather be boiled alive than miss this"

Andrew and Toby go way back. They used to be in a band together. Nowadays he's up to no good around Olivia's place. He's not the most ambitious guy around LA, but he's loyal, quick with a joke, and always up for an elaborate prank.



Curio / Jaielle Galbreath

Curio has been Orsino's ride-or-die right hand man since back in the day. Long before he ever wanted to be called "The Duke." While Curio has his doubts, he would do anything for Orsino and is eager to please. Curio is less than excited when this Cesar guy shows up and nabs his job as Orsino's #1. BOO CESAR.



Craig / Cy Christensen

Craig works for Orsino as a lowly assistant. Orsino, you might say, takes him for granted. He is a high and mighty record producer, and Craig is one of his peons. He doesn't seem too bothered by his treatment, and generally forget intentionally that Orsino likes to be called "The Duke." Craig replaced Antonio after "the piracy incident".



Feste / Mirabelle Iwaszek

Feste is Olivia's sound guy -- or was -- until her band broke up. Now you can find them hanging around the studio cracking jokes, singing, or maybe playing a drum. Feste's here for a good time, but won't be on time. Feste is a fool, a genius, and will roast you.

TheSlap.com

By Freya Ebbesen and Maggie Morris



Adapting Twelfth Night

By Zoe Champion

Twelfth Night: unrequited love, comic relief, and confusion abound. Ships are wrecked, castles are visited, and men wear yellow cross stitched stockings. As you sit in the audience before the curtains rise, I'm sure you are mentally preparing for an evening of vague understanding of Shakespearean sonnets and eloquent monologues that will leave your mind slightly reeling by the close of the final act. So allow me to stop you before you pull out the Shakespearean English translator. In this version of "to be or not to be", the OWL Theater Department has chosen not to be.

Flash forward four centuries and trot across half the world. Put away the 16th century frocks and swords and take out the low rise jeans and microphones. Because tonight Twelfth Night will be taking you in a totally new direction: the record scene of early 2000s California. Instead of rich families living in castles, record labels and former girl band members will be gracing the stage.

According to lead adapter Iris Carroll, the idea of the music scene was born from the brainstorming efforts of the OWL Theater Advisory Board. To begin the play writing process, the Board brainstormed ideas on setting and

the best approaches. When the music idea was brought up, they immediately began to see how the plot would unfold and how characters would weave into the story. "I was trying hard to avoid having the play be set in a school or business," said Iris, "So that's really why the music idea was chosen. It was new and it was fun." Once a setting was established, the Board was able to start writing a script, with the goal of crafting a play that would be relatable to a modern audience.

With an adaptation of this scale, different challenges arose in the process of creating a cohesive production. The amazing thing about the OWL version of Twelfth Night is that the hands of many students went into creating the final product. But this also meant extra work in lining up characters and story lines, as different students worked on writing each scene. And many of Shakespeare's original plot points don't easily jive with the new setting of early aughts Los Angeles.

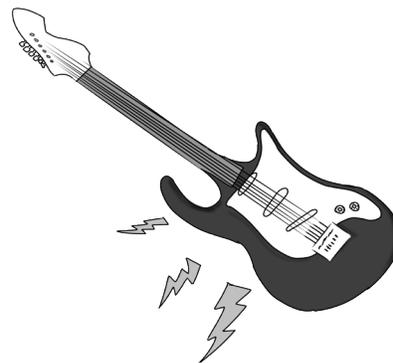
Iris reflected that, "Since we are

adapting to a modern setting we had to change some characters, some plot threads didn't make sense. It's interesting going through and modernizing the original text because you notice some weird things Mr. Willy Shakes wrote that aren't so ok today." She points out that one act in particular was a challenge to work through. "The part of the play that we found the hardest to adapt was Act 5. Since it's the act where everything comes together, we needed to know roughly where all of the characters were going to end up before writing," Iris said.

As you can see, this Twelfth Night, thanks to the hard work of the students of the OWL Theater Advisory Board, will be a whole new roller coaster, one better suited for a modern audience and full of new twists and turns one would never expect. Watch out for

twin music duos, overbearing record labels, scheming sound technicians, and washed up 80s rock stars looking to create trouble. Welcome to OWL's

new and improved Twelfth Night.



Old Script vs. New Script

Orsino	If music be the food of love, play on. Give me excess of it, that surfeiting, The appetite may sicken and so die. That strain again, it had a dying fall. O, it came o'er my ear like the sweet sound That breathes upon a bank of violets, Stealing and giving odour. Enough! No more! 'Tis not so sweet now as it was before. <i>[Music stops.]</i> O spirit of love, how quick and fresh art thou That, notwithstanding thy capacity, Receiveth as the sea. Naught enters there, Of what validity and pitch soe'er, But falls into abatement and low price Even in a minute. So full of shapes is fancy That it alone is high fantastical.
Curio	Will you go hunt, my lord?
Orsino	What, Curio?
Curio	The hart.



ORSINO: Put on some music, Curio! I've listened to too much in my time. I'm hoping that if I listen to more, I'll get sick of it and I might finally lose my musical appetite. *(pause)* That part again! *(CURIO presses the rewind button a couple times)* Listen to that decrescendo. That voice is like flowers in springtime. I can almost smell it! *(pause)* Ok, enough. It was better the first time. *(music stops.)* How quickly music loses its luster and fades into obscurity. *(sigh)* But that voice! What a refreshing voice. No matter the song, that voice delivers so many emotions and images. She is just so good.

CURIO: Are you still trying to hunt her down?

ORSINO: *(distracted)* Hunt what down?

CURIO: Olivia! You know, your popstar.

ORSINO: Oh, right, yes absolutely. *(pause)* Man, when I saw her sing live, with her little Riot Grrrl band, I swear... they purified the freakin air, dude! In that moment, I knew she was a pop star, and ever since that day—

CURIO: You knew you had to get her to sign with you. Yeah, Orsino, heard that before.

ORSINO: *(sarcastically)* Oh, ha ha. *(seriously)* And hey! I thought I told you to call me "The Duke!"

Theater During a Pandemic

An actor's perspective

By Mae Wrigley

My hands felt completely numb. Everyone around me was just as freezing, hands turning blue, huddling in doorways to keep warm. I know you must be thinking that this was likely in the dead of winter, in the middle of some dark cold woods.

Instead, this delightful weather is what we experienced on April 19th, during our first in person rehearsal of this spring's play *Twelfth Night*. Despite what felt like December in the North Pole conditions, everyone was undoubtedly thrilled to be there. For so many of us, this was the first in person theatrical experience we had done in over a year. So even though it was less than cheery outside on that particular Minnesota April day, it was absolutely amazing to be there.

The past year has been extremely difficult for everyone. It presented several challenges to overcome as a community, such as discovering how to do school completely online or creating a vaccine. For artists, especially those who love to perform in front of others, this pandemic has presented a very unique challenge: how do we create art in a safe, distant, fashion?

This is a question that the

Owl Theater Advisory Board had been asking itself for the entirety of the school year. The Owl Theater Advisory Board is a group of 11th and 12th graders here at Owl -- including myself -- who are very passionate about theater. It is our job to aid our amazing theater director, Rebekah Rentzel, in picking plays, advertising auditions and performances, and generally giving insight into areas where Rebekah wants student input.

This year especially it was our job to help answer the question of how we can create theater in a time when large crowds are highly discouraged or, in some cases, even against the law. There were a lot of things to plan, so thankfully we knew exactly what show we wanted to do: a modernized version of Shakespeare's classic play *Twelfth Night*.

Due to the uncertainty of this unique time that we are living through, it was hard to start anything without knowing what the spring would look like. But once SPPS announced that students could return to school full time starting in April, the plan became very clear.

As a group, we decided to do an outdoor performance with extensive safety precautions.

These precautions dictated that all performers and audience members must be masked and socially distant from each other. But this seemed like a small price to pay to be able to perform live, something we've all missed out on for the past year. This decision was incredibly exciting for me personally, as both an actor and a member of the advisory board, I was incredibly thrilled and grateful to be able to help with all stages of the planning process: writing, planning, and performing.

Overall, planning a play amidst a global pandemic has been a highly rewarding and insightful experience for me personally. It opened my eyes to a highly complicated tangle of factors that teachers and directors have to deal with every time they put on a play or event, factors that are only exasperated by COVID 19 and the safety restrictions that go along with it. I definitely have a newfound respect for those teachers and directors, especially Rebekah, who continue to create art in these trying times because of the sheer benefit it provides to both students and the community.

Theater During a Pandemic

By Nora Verner

As I step out onto the four square court, a huge gust of wind hits and all my new script pages flap so vigorously I think they might rip themselves free from my binder and escape into the warmth of the school building. But I pin them down and squint to read the translated Shakespeare.

Soon enough, the wind blows again but this time I've got my grip tight, plus, I'm too busy being instructed by Orsino to go run his errand for him. I step towards him and reach to take a letter. But wait! I freeze. I'm too close. We pause the scene and I move back to my six-foot safety bubble, thinking about how no play I've done has ever been like this one.

Pre-covid -- as any theater kid will attest -- theater is a loud, strange and incredibly freeing environment. Each show you get the opportunity to become close to your castmates. In part because you spend nearly 10 hours after school each week with them, but also because you have to be physically close with them too. In all plays characters will meet and shake hands, or they'll fight and punch each other, maybe they'll even get married and kiss. Theater is a contact sport, and our arena is the stage.

But now, most of that is



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impossible. In this play we aren't inside, we can't touch nor can anyone see you smile. Instead we practice outside at the four square court where backstage is behind a tree and teachers will frequently walk through our "stage" to get to their parked cars. We have to remain 6ft apart, there's no sharing props, and of course everyone is wearing a mask. These rules change some of the most basic theater tools.

The easiest ways to communicate to the audience is always done through touch or facial expressions. But now each time I'm quietly reacting in the back of a scene I'm always wondering if anyone can actually read the disgust in my eyes or do I just look like the sun is hitting me at a bad spot? What's even more challenging is remembering these rules when you are trying to be a different person who's living in a pandemic-less world. I will often

be in a scene and subconsciously move closer to my scene mate, then somehow have to find an awkward way to step back so that I remain out of their six-foot bubble.

While talking about the challenges of this production in covid, junior Maggie Morris said, "Blocking is hard, especially in love scenes. I can't even hold their hands." Junior Mae Wrigley added, "Yeah, the dynamic between actors is hard to figure out." But if nothing else, seeing theater prevail without some of its most basic techniques is a testament to the fact that although theater might always be seen as entertainment, at its core it's just community. I might not be able to touch, to smile at or even share a prop with my castmates, but I am grateful that I get the chance to step out on the four square court and recite some words someone else wrote.

Creating the costumes

By Anabel Weiland

Looking back on the Tudor era of fashion, one might imagine brilliant colors, large skirts, fantastic doublets, intricate beading, and embroidery. But this is not entirely accurate; during Queen Elizabeth's reign Supplementary Laws were implemented as a means of separating and identifying certain social classes. For example the color purple was reserved for only the highest ranking nobility.

Due to the separation of class, those who weren't in high ranking positions were rarely able to see the extravagant clothing worn by nobility. Some of the only times they were allowed to view what was worn by nobility was at The Globe Theatre, watching one of Shakespeare's many productions.

Theater costumes have always provided a window into history and culture.

When designing costumes for a production, the first step is to thoroughly read through the script. While reading through the script it is important to look out for any specific mentions of what the characters are wearing, pop culture references, or characterization that may play a role in the way the character is dressed. For example in *Twelfth Night* the

character Malvolio is uptight and all business, meaning the character's costume should reflect these traits.

After examining the script for context clues about each character, the next step is to research the era that the play takes place in for fashion trends and influences. Since this adaptation takes place in the early 2000s, the costume department researched a variety of trends and celebrities relevant to both the characters and the era. But it was also important to include elements of Shakespeare's original character traits. We found influences such as Courtney Love, Tony Hawk, Leonardo DiCaprio, Mark Zuckerberg, NSYNC, Paris Hilton and many more.

After completing the research, designers will create character sketches as a blueprint for both the director and the other designers, as we search for garments. Once all of the sketches have been completed, the actors' measurements are taken. These measurements are used to find clothing for actors, adjust garments, and design patterns. Once enough garments have been gathered a fitting can be scheduled.

At a fitting the actors, directors and designers can see how the clothes fit the character



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and how they move. During a fitting both the director and actor can give notes on how the costume can be improved. After the fitting designers will take those notes and apply them to the costume. After all the adjustments and notes have been applied to the costumes, they will be ready for the dress rehearsal and eventually the performance.

Researching, sketching, designing, and pulling together costumes for a production takes a lot of collaboration and time management. But once the costumes are completed and are being worn by the actor and put with all the other design elements, it's truly incredible to see the end product.

Twelfth Night Bingo

By Charlotte Marboe and Nora Leifheit

Toby is drunk	The audience is confused (FREE)	Someone says Cesar is attractive	Orsino insists people call him The Duke	Malvolio is a simp
Someone says Cesar is attractive	Toby gets absolutely roasted	Feste makes fun of someone	Orsino says something that would get you to block him	Olivia is thirsty
Antonio flirts with Sebastian	A mixtape is exchanged	Character says "dude" (FREE)	Justin Timberlake is mentioned	Orsino says something lowkey sexist
Early 2000's fashion is regrettable	Andrew and Toby act like an old married couple	Cesario is a fratbro	A priest is involved	Flip phone usage
Someone lies (FREE)	Orsino hits on Cesario	Cesario sings to people	High School Musical is mentioned	Sebastian is oblivious to Antonio's flirting

