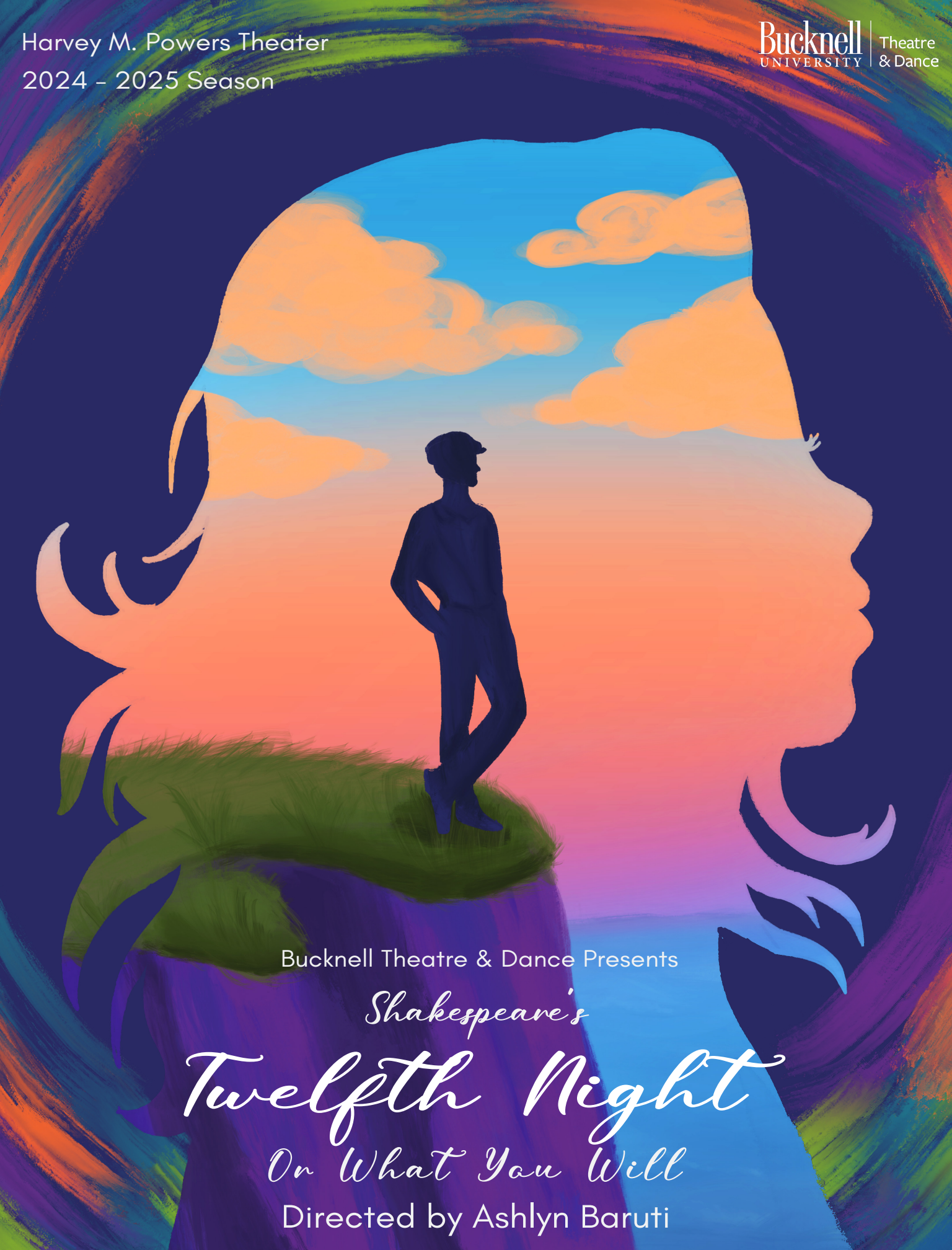


Harvey M. Powers Theater
2024 - 2025 Season

Bucknell
UNIVERSITY | Theatre
& Dance



Bucknell Theatre & Dance Presents

Shakespeare's

Twelfth Night

Or What You Will

Directed by Ashlyn Baruti

Bucknell University Department of Theatre & Dance presents

Twelfth Night

Or What You Will

by William Shakespeare

Directed by Ashlyn Baruti

Stage Management: Jennaye Pointer '26

Scene Design: F. Elaine Williams

Costume Design: Carly Holzwarth

Lighting Design: Alice Jackins '25

Sound Design: Heath Hansum

Assistant Director: Zoe Fleury '27

Assistant Costume Designers: Natalie Shoch, Eliana Estes

Intimacy Coordinator: Matthias Bolon

Vocal Coaching: Bob Gainer

Cast

Sir Toby	Matthew Alexander '26
Malvolio	Austin Alvarez '28
Viola	Katheryn Brown '25
Antonio	Miles Dust '28
Sir Andrew	Kadence Hsieh '28
Olivia	Rachel Klemm '28
Captain/Officer	Bella Kowalski '28
Understudy	Charley Miklus '28
Orsino	Luke Saracoglu '28
Feste	Sasha Shectman '28
Maria	Abby Spitzmiller '28
Valentine/Priest	Claudia Stutzman '28
Sebastian	John Wallace '25

CONTENT AND ENVIRONMENTAL WARNING: Please be advised that this play contains brief strobe/lightning effects and loud sound effects.

— There will be a 10 minute intermission —

Please Note: Taking photographs, and the use of recording devices are strictly prohibited. Please turn off your cell phones and other electronics before the performance begins. Thank you.

Production Staff

Assistant Stage Managers.....	Izzie Hyman '27, Javeon Robinson '27, Ava Zappulla '27, Niamh O'Meara '28
Assistant Costumer	Eliana Estes
Costume TAs	Caroline Williams '26, Kayla Murphy '27, Katie Raso '28, Sasha Sheckman '28
Properties	Caitlyn Hickey '26
Scene Painting.....	Evelyn Pierce '25, Grace Woodhouse '25, Julia Fleur Carey '26, Caitlyn Hickey '26
Makeup and Hair Design	Zoha Nadeer '25, Carly Holzwarth
Wardrobe	Zoha Nadeer '25, Defne Gumus '27, Ava Zappulla '27, Jenna Raiss '28
Lightboard Operator	Tales Carneiro Passos '25
Sound Operator	Javeon Robinson '27
Fly Crew	Defne Gumus '27, Ava Zappulla '27, Julia Fiorello '28, Niamh O'Meara '28, Jenna Raiss '28
Scenery and Lighting Production Crew	Joe Dox '25, Alice Jackins '25, Evelyn Pierce '25, Cory Sanderson '25, Austin Bennett '26, Brenna Eckart '27, A'Treu Flores '28, Will Paul '28
Publicity.....	Clea Ramos '25, Paige Gilmartin '26, Aisling McGrath '26, Jennaye Pointer '26, Jaycee Birkemeier '27, Abby Campion '27, Zoe Fleury '27
Poster Design	Clea Ramos '25, Jaycee Birkemeier '27

Upcoming Theatre & Dance Events

Spring Dance Concert

Friday & Saturday, May 2 & 3, 7:30 p.m.
Weis Center for the Performing Arts

Auditions for Fall Mainstage: *The Welkin*

Monday - Wednesday, April 21 - 23

The Department of Theatre and dance respectfully acknowledges and recognizes our responsibility to the original and current caretakers of this land, water and air: the Susquehannock peoples and all of their ancestors and descendants, past, present, and future. We live and create our art here within the Bucknell community and we strive to honor those caretakers of this homeland in our presence and work.

Director's Note

Ashlyn Baruti

Twelfth Night, or *What You Will*, first performed in 1602, takes the first half of its title from the English holiday celebrated on the Twelfth Day of Christmas, otherwise known as the Feast of the Epiphany. In Elizabethan England, Twelfth Night was a feast of unruliness, a festival of drinking, dancing, and storytelling. *What You Will*, the second half of the play's title, speaks both to this season of chaotic revelry and to the space of fantasy and wish fulfillment that is the theatre. However, not everyone in the world of Illyria can afford the space of fantasy. Yes, some of the play's characters do find that their fantasies come true, but others find themselves cruelly punished for daring to fantasize at all.

We encounter the world of Illyria towards the end of the interwar period between World War I and World War II, a time greatly concerned with freedom and social upheaval. The Treaty of Versailles, meant to establish lasting peace and to prevent further wars, is failing to do so. What was intended to ensure the ultimate freedom has, instead, laid down an inescapable path towards an even greater conflict. It is on this path that we find our players, also greatly concerned with social upheaval and with enacting their own liberties.

Freedom, and the movement it allows, appears on a sliding scale in *Twelfth Night*. Duke Orsino and Lady Olivia, both wealthy, young, and powerful, have bountiful freedom and opportunity at their disposal and yet they are "melancholic" and passive. Orsino can't even muster the strength to woo Olivia himself, opting instead to send various messengers on his behalf. Olivia is sick in mourning for her brother's death and seems displeased with and unimpressed by the autonomy that death has allowed her within her household. Olivia's mourning, "addicted to a melancholy," is in utter contrast to the way Viola, Illyria's newest arrival, mourns for the loss of *her* brother, Sebastian. Viola's response to what she believes to be her brother's death is resourceful and active and embraces movement. Viola's lively spirit acts as a cure to the willful nonparticipation of both Olivia and Orsino. However, inactive or not, Orsino's liberty is beautiful to Viola, who swiftly falls in love with him and it.

Viola herself is encountering a wider range of autonomy and movement, provided to her by her masculine disguise. Identical twins are a trope Shakespeare has played with before, in *Comedy of Errors*, but for *Twelfth Night* he makes an important change: our twins are of different sexes. This enables us to witness the freeing function of erotic ambiguity and sexual disguise. Viola's disguise liberates her from the societal limitations of her gender, but it also frees Orsino and Olivia from their respective melancholies and passivities.

Sir Toby, seemingly, has all the opportunity which accompanies an upper-class gentleman, but he is trapped under the weight of his post-war trauma and the alcoholism it inspires. Malvolio, Olivia's manservant, is abused for his awareness of his place as a high-ranking employee in the household and for his daydreams of aristocratic elevation. His social climbing fantasies are rebuked within the play, and his onstage imprisonment is highly emblematic of the static nature of his social standing. Maria, alternatively, is rewarded for very similar behavior and for her upwardly mobile intentions. She ultimately attains her desired ascension in her match with Sir Toby. Gender, it seems, colors the lens by which certain fantasies are viewed and played out.

Themes of freedom and social mobility are staggeringly relevant today. The liberty of movement that some bodies enjoy over others is still noticeable and the passivity that is often found amongst those with the greatest of freedoms has not narrowed. Who is forgotten at the end of this play as we applaud two marriages? What happens to Malvolio after *Twelfth Night* has ended? What becomes of Sir Andrew and Antonio, and all those who have aided our heroes and heroines, only to be discarded upon resolution of plot? Amidst this complex picture of Illyria, we are left with what Marjorie Garber describes as "a beautiful and profound vision of humankind in the midst of a tragic universe." Finally, Feste the Fool is left onstage at the play's end. With that, *Twelfth Night* reminds us that within this tragic universe we must listen to our fools and, above all else, we mustn't forget to laugh.

Cast & Crew Biographies

MATTHEW ALEXANDER '26 he/him (**Sir Toby**) - Bucknell Theatre & Dance: *The 25th Annual Putnam County Spelling Bee* (Carl Dad/Ensemble), Cocktail Theatre: *Play House* (Director), *Gross Indecency: The Three Trials of Oscar Wilde* (Alfred Wood), Cocktail Theatre: *Ever-Fixed* (The Man with the Yellow Flowers), *Kodachrome* (History Professor).

AUSTIN ALVAREZ '28 he/him (**Malvolio**) - Bucknell Theatre & Dance: Cocktail Theatre: *Abstracted* (Ron), *One Christmas Eve at Evergreen Mall* (Robert).

KATHERYN BROWN '25 she/her (**Viola**) - Bucknell Theatre & Dance: *The Sweet Science of Bruising* (Matilda "Matty" Blackwell), *Men on Boats* (William Dunn), Cocktail Theatre: *Fuck Tori Amos* (Audrey).

MILES DUST '28 he/they (**Antonio**) - Bucknell Theatre & Dance: Spring Dance Showcase '25 (Lighting Designer), *Macbitches* (Assistant Lighting Designer), Fall Dance Showcase '24 (Lightboard Operator), *One Christmas Eve at Evergreen Mall* (RJ).

ZOE FLEURY '27 she/her (**Assistant Director**) - Bucknell Theatre & Dance: *The Sweet Science of Bruising* (Polly Stokes), *The 25th Annual Putnam County Spelling Bee* (Jimmy), *Men on Boats* (The Ashley Crew), *University: A New Generation* (Woman L/Ellen).

KADENCE HSIEH '28 they/them (**Sir Andrew**) - Bucknell Theatre & Dance: Fall Dance Showcase '24 (Dancer), *One Christmas Eve at Evergreen Mall* (Stephen).

IZZIE HYMAN '27 she/her (**Assistant Stage Manager**) - Bucknell Theatre & Dance: Fall Dance Concert '24 (Lightning Operator).

RACHEL KLEMM '28 she/her (**Olivia**) - Bucknell Theatre & Dance: Fall Dance Showcase '24 (Dancer).

BELLA KOWALSKI '28 she/her (**Captain/Officer**) - Bucknell Theatre & Dance: Cocktail Theatre: *People Don't Change (They Just Change Their Hair)* (Jen), *The Sweet Science of Bruising* (Wardrobe Crew), *One Christmas Eve at Evergreen Mall* (Abbie).

CHARLEY MIKLUS '28 she/they (**Understudy**) - Bucknell Theatre & Dance: Cocktail Theatre: *Real Men Cry At The End Of Home Alone (1990 Dir. Chris Columbus)* (Hank), *The Sweet Science of Bruising* (Wardrobe Crew), *One Christmas Eve at Evergreen Mall* (Darla/Joellen).

NIAMH O'MEARA '28 she/her (**Assistant Stage Manager**) - Bucknell Theatre & Dance: *Macbitches* (Assistant Stage Manager), *The Sweet Science of Bruising* (Assistant Stage Manager).

JENNAYE POINTER '26 she/her (**Stage Manager**) - Bucknell Theatre & Dance: *The Sweet Science of Bruising* (Stage Manager), Spring Dance Concert '24 (Assistant Stage Manager), Spring Dance Showcase '24 (Lighting Designer), *The 25th Annual Putnam County Spelling Bee* (Assistant Stage Manager), *Men On Boats* (Stage Manager), Spring Dance Showcase '23 (Stage Manager), *Gross Indecency: The Three Trials of Oscar Wilde* (Assistant Stage Manager/Projection Operator), *The One-Act Play That Goes Wrong* (Assistant Stage Manager), Fall Dance Concert '22 (Assistant Stage Manager), *Lost Girl* (Assistant Stage Manager), *Kodachrome* (Stage Manager).

JAVEON ROBINSON '27 he/him (**Assistant Stage Manager**) - Bucknell Theatre & Dance: *The Sweet Science of Bruising* (Run Crew).

LUKE SARACOGLU '28 he/him (**Orsino**) - Bucknell Theatre & Dance: Spring Dance Showcase '25 (Dancer), *Macbitches* (Assistant Stage Manager/Light Operator), Fall Dance Concert '24 (Fly Operator), *The Sweet Science of Bruising* (Gabriel Lamb/Lord Cavendish).

CAST & CREW BIOGRAPHIES CONTINUED

SASHA SHECTMAN '28 she/her (**Feste**) - Bucknell Theatre & Dance: Fall Dance Showcase '24 (Dancer), Cocktail Theatre: *Real Men Cry At The End Of Home Alone* (Travis), *One Christmas At Evergreen Mall* (Taylor).

ABBY SPITZMILLER '28 she/her (**Maria**) - Bucknell Theatre & Dance: *Macbitches* (Hailey Hudson U/S), Cocktail Theatre: *Admittance* (Mackenzie), *One Christmas Eve at Evergreen Mall* (Jenny).

CLAUDIA STUTZMAN '28 she/her (**Valentine/Priest**) - Bucknell Theatre & Dance: *Macbitches* (Wardrobe Crew), *One Christmas Eve at Evergreen Mall* (Linda).

JOHN WALLACE '25 he/him (**Sebastian**) - Bucknell Theatre & Dance: Cocktail Theatre: *Play House* (Adam), Cocktail Theatre: *Birthday Beer* (Dean), *Gross Indecency: The Three Trials of Oscar Wilde* (Fred Atkins), *The One-Act Play That Goes Wrong* (Chris Bean).

AVA ZAPPULLA '27 she/her (**Assistant Stage Manager**) - Bucknell Theatre & Dance: *Macbitches* (Wardrobe Crew), Cocktail Theatre: *Admittance* (Director), *The Sweet Science of Bruising* (Wardrobe Crew), Spring Dance Concert '24 (Dancer), *The 25th Annual Putnam County Spelling Bee* (Wardrobe Crew), Fall Dance Showcase '23 (Dancer).

Special thanks to Bob Gainer, Anjalee Desphande Hutchinson, and Matthias Bolon.

Department of Theatre & Dance

Catri Barba.....visiting dance technique
Ashlyn Baruti.....visiting theatre history, dramatic literature and performance
Nicole Blodig.....entertainment technology assistant
Katie Hanes.....academic assistant
Heath J. Hansum, co-director of theatrelighting and sound design
Carly Holzwarth.....costume design and history
Anjalee Deshpande Hutchinson, chairacting, directing, devising
Mark Hutchinson, co-director of theatre.....technical coordination, stage management
Kelly Knox, director of dancedance technique and theory
Dustyn Martincich.....theatre and dance technique and theory (on leave spring 2025)
Natalie Shochcostume studio manager
Eliana Estesassistant costumer
Bryan M. Vandevendertheatre history, dramatic literature (on sabbatical)
F. Elaine Williams.....scenography
Jaruum Xavier.....dance technique and theory

Theatre & Dance Affiliates

Dr. Jaye Austin Williams, Associate Professor of Critical Black Studies

Dr. Meenakshi Ponnuswami, Associate Professor of English

Dr. Elena Machado, Professor of English



The Kennedy Center

*The Kennedy Center American College Theater Festival, part of the Rubenstein Arts Access Program, is generously funded by **David M. Rubenstein.***

Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center for the Performing Arts' Kennedy Center American College Theater Festival.

Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; and the Dr. Gerald and Paula McNichols Foundation.

Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,500 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

2024-2025 Theatre & Dance Contributors

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Generous support by the Bucknell Association for the Arts, Richard A Klein Theatre and Dance Endowment, the Skvarla Family, the Office of the President, and the Benson Fund have made guest artists' residencies, master classes and workshops for our 2024-25 artistic season possible.