

SL SHAKESPEARE COMPANY
TWELFTH
NIGHT

ACT 1: NOVEMBER 2008 PREVIEW

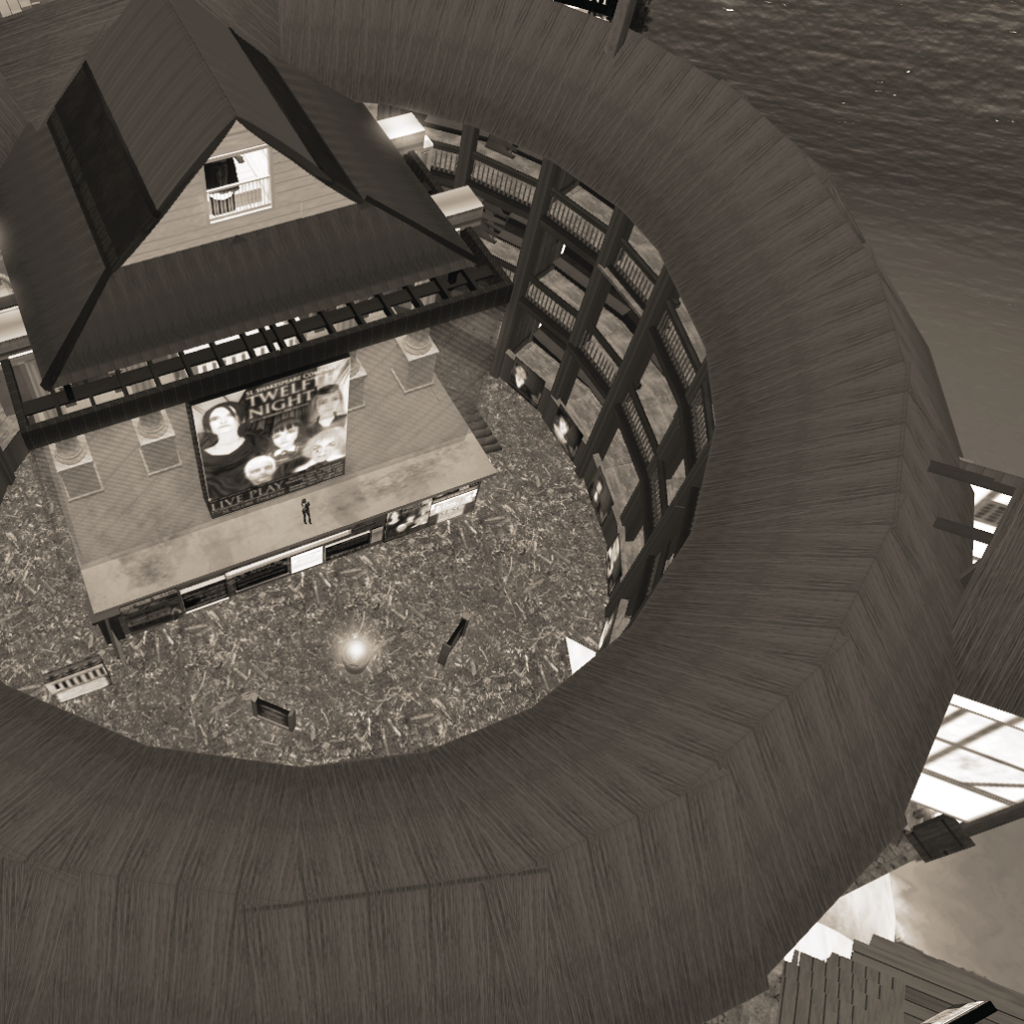


FALL 2008 MINISEASON

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PROGRAMME



Twelfth Night is the story of Shakespeare's Mulan. Our heroine Viola takes on the role of an eunuch named Cesario in order to make her way in Illyria, where she lands after being shipwrecked. There, comical complications arise resulting from her choice to go incognito as a boy, and we also get to meet some Illyrians, who might actually seem like characters we know in real life.

It's one of Shakespeare's most accessible plays, and we found it quite fun with its motley cast of characters to make it into a Second Life production for the enjoyment of a Second Life audience. For our 2008 production, we have subtitles available in English, German, and Italian. We also present our first production using multiple sets—where we jumped through quite a few burning hoops to make the set changes feasible under high audience loads.

The play is not set in a historic location, but, rather, in the fictional land of Illyria. We were thus not required to create based on historical motifs, as we had to with Hamlet. Thus, the general look of the production is of the “generic past”: the outfits procured do not necessarily exist in a single era or location, nor do the sets.

But, as you'd hopefully see, the SL Shakespeare Company's tradition of visual and theatrical extravagance still exists in this production.

TWELFTH NIGHT: ACT 1
A SL SHAKESPEARE COMPANY PRODUCTION
FALL SEASON 2008

DRAMATIS PERSONAE

* ANDREW, VIOLA	MADAMETHESPIAN UNDERHILL
* CAPTAIN, DUKE, MALVOLIO	JOFF FASSNACHT
* CURIO, MARIA	LUDO MERIT
* FESTE	PROSPERO FROBOZZ
* OLIVIA	MAEDIN TUREAUD
* TOBY, VALENTINE	LORNE HARLEQUIN

DIRECTOR: INA CENTAUR
VOICE DIRECTOR: ENNIV ZARF
MUSIC: THOM DOWD
SET DESIGN: INA CENTAUR
PARTICLE EFFECTS: KLYKS KLEES

INTERNATIONALIZATION: PARADISE TAVOULARIS (LEAD)
GERMAN: PARADISE TAVOULARIS; ITALIAN: MICALITA WRITER & BETTY BREEN

AUDIENCE TUTOR & SILENT ACTOR DIRECTOR: YUU NAKAMICHI

SILENT ACTORS: CARITA MARAMA, CASWIN HAX, DUKE BARRACUDA, ESKI HOWLETT,
KOHANA YIYUAN, LASCH AVRO, LORNE HARLEQUIN, YUU NAKAMICHI (S. DIRECTOR)

DYNAMIC CAMERA & STORM TECHNICIAN: PROSPERO FROBOZZ

GLOBAL LIGHTING TECHNICIAN: MAEDIN TUREAUD

SET PLACEMENT TECHNICIANS: LORNE HARLEQUIN, LUDO MERIT, MAEDIN TUREAUD

SET DESIGN AUXILIARY

- * ASUKA MARTIN OF DERNIER CRI
- * BARON GRAYSON OF RELIC
- * BETTIEPAGE VOYAGER OF BP*
- * CARTBOY KITCHENSINK OF VIP - VERY IMPORTANT PIXELS
- * ELIKAPEKA TIRAMISU OF ETD - ELIKAPEKA TIRAMISU DESIGNS
- * CEL EDMAN OF PIXELLAB
- * DONPAIN BABENCO (LIBRARY SCULPTY)
- * INA CENTAUR OF INA CENTAUR ARCHITECTURE
- * KLYKS KLEES OF BASIC ELEMENTS
- * KRISS LEHRMAN OF BOTANICALS
- * LUNATA LUPINO (FLOOR FLOWERS!)
- * NOMASHA SYAKA (LIBRARY SCULPTY)
- * PUMPKIN TRIPSA OF CHAKRA NOVA
- * RON HUBBARD (LIBRARY SCULPTY)
- * JULIA HATHOR OF CREATIVE FANTASY (SPELLBOUND WOODS)
- * SASAYA KAYO OF HPMD HAPPY MOOD
- * TEIZUS MILES OF KEEP IT GREEN GARDEN CENTER
- * TOMHA ZYMURGY (COLUMNS)
- * VOONER VOOM OF VOOMERS!
- * ZAZU ZENOVKA (LIBRARY SCULPTY)

WARDROBE DEPT

- * INA CENTAUR
- * JUNE DION
- * NAERGILIEN WUNDERLICH
- * ZADA ZENOVKA

COSTUMES

- * AIR WINX OF ARGRACE
- * AVA LU OF PAPER COUTURE
- * BETTIEPAGE VOYAGER OF BP*
- * CORA LU OF PAPER COUTURE
- * DMAT ALLEN
- * ELIKAPEKA TIRAMISU OF ETD - ELIKAPEKA TIRAMISU DESIGNS
- * FALASTEAR AEON OF LITTLE HEAVEN
- * INA CENTAUR OF IC-SKINS
- * JUNE DION OF BARE ROSE
- * KUMII YOSHIKAWA OF ::69::
- * NAERGILIEN WUNDERLICH OF WUNDERLICH'S

ANIMATIONS

- * CRAIG ALTMAN
- * INA CENTAUR
- * JOFF FASSNACHT
- * KABUKI EWING
- * LUDO MERIT
- * NAXOS LOON
- * PROSPERO FROBOZZ
- * SYLVA PETROV
- * YOUKONO1 FURSE

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SCENIC DESIGN
SL SHAKESPEARE COMPANY'S
TWELFTH NIGHT: ACT 1



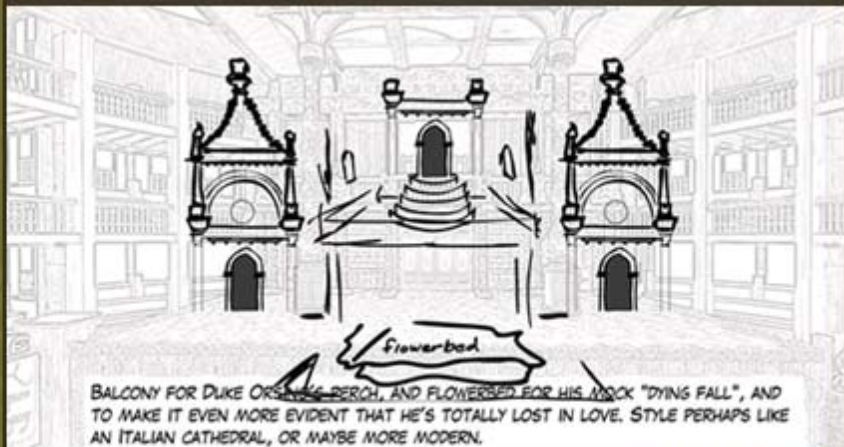
Although, the designs do not belong to a particular era or location, the set design for this play continued our tradition of adapting the sets to work with the basic structure of the Globe Theatre stage.

Preserved in each design is the placement of parts to account for the Globe's characteristic two columns, balcony, and conjectural stage door locations. Thus, each set was designed to "fit" like a sort of jacket or cap onto the existing stage features, rather than to disregard them.

During the active season, all of the sets are available for your visual enjoyment. They are stored backstage in the Thames River Courtyard. The following pages provide a quick visual overview with some minimal commentary on each set.

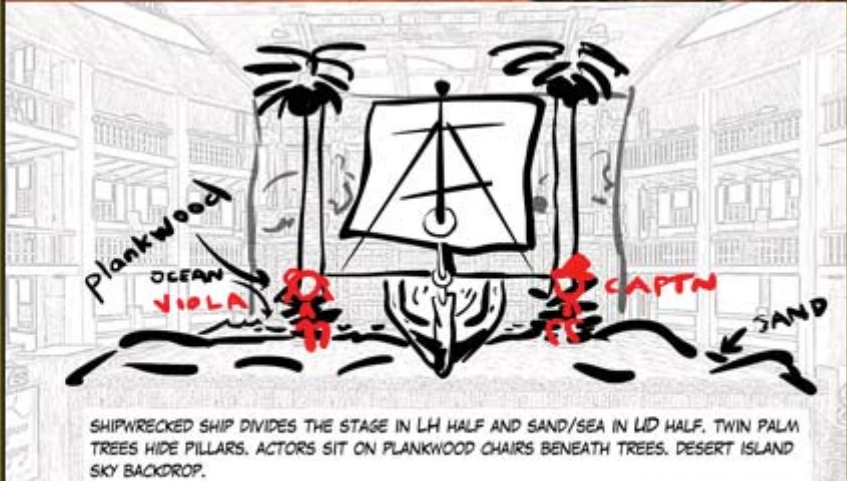
For further details, please visit:

<http://TwelfthNight.SLshakespeare.com>



Duke Orsino's palace has both an upper level and a lower level. The Duke himself only enters on the balcony, lost in love and at a distance from what's going on around him—though the statue-etchings of cupids with bows do all have their arrows pointed at him! It's roughly mid-morning, and sunlight streams through upper level windows into the scene, while multimedia-projector-esque shadows dance in the corridor background. Curio, house left, eats a hart and asks about hunting, but Orsino takes him to mean the heart, and goes off a tangent explaining how in love with love he is. Musicians congregate in house right to play “the food of love.”

“I think the first thing people notice in this set is that there's a rather bulky and large and well-padded flowerbed right in front of you, and that's what saves Orsino as he just flutters off the balcony. (Ideally, he'll fall backwards, so from a cinematic angle, when he lands, this might look like a sort of gay version of the rose petals scene from American Beauty.)” —A.D. Ina Centaur



Perhaps the most daring set attempted yet, with sand and storm and sky and sea all in it, the design does conform to the Globe Theatre stage's structure—the columns are neatly hidden by palm trees, and the top and Heavens by storm clouds. A shipwrecked ship sits between the gap of distance between the twin palm trees beneath which Viola and the Captain sit.

“This isn’t *The Tempest*, but we have a big storm complete with lightning anyway—we also have global lighting set to stormlight, to give everything a totally stormy glow. I do like the dramatic effect you get from wind-blown hair in real life, but I really love how the sculpted character clothing and makeup basically stay unchanging through the storm! Anyway, though, believe it or not, this scene was inspired by this thing I’ve totally always wanted to do—turning the stage pillars into palm trees!” —A.D. Ina Centaur



OLIVIA'S HOUSE EXTERIOR. "GENERIC"/TIMELESS ILLYRIAN-ITALIAN LOOK, WITH PLASTER WALLS. LARGE DRAMATIC PORCH, WHERE ANDREW & TOBY SIT AFTER MARIA LEAVES. MARIA ENTERS FROM THE MID-UPPER LEVEL/OLIVIA'S HOUSE AND TOBY FROM TALIRUS.

The set features a “generic” Italian look—timeless and nearly placeless, a “conjunctural Illyrian street.” This exterior scene has buildings with plaster walls, mixed with some Tudor architecture, especially for Taurus Tavern. At its center are large dramatic porch steps leading to Olivia’s house door, slightly out-of-proportions, smaller than a regular door, through which Maria enters.

“The name of the tavern would have been the ‘Mermaid Tavern’ if I wasn’t stuck in my literal-animal symbolism phase... Toby’s ‘born under Taurus’ was taken literally—as it was with the canary and the hart. ‘Mistress Mall’ posters advertise an offbeat idea at an extremely well-tuned tailored Shakespearean Marketplace, with stores like Shylock’s Usury (exchange) and One True Apothecary (SLface skin store with items ‘boxed’ in potion vials—that turns you into a new person—in looks at least). Other than that, it’s a minimal ‘generic past’ street scene, with some old haystacks given away as freebies during Halloween, and a skeleton of a tarp stand not quite covering a forgotten canary in a cage. It’s complete when Andrew sets down his bottle of Castiliano Vulgo next to the cage—after Maria dumps him, ‘barren.’” —A.D. Ina Centaur



NEARLY THE SAME AS 1-1, EXCEPT THE FLOWERBED REPLACED WITH A SLAB, A SORT OF MID-LEVEL SCAFFOLD FOR VIOLA TO TALK TO ORSINIO. MUSICIAN'S CHAIRS AND HART ALSO REMOVED.

With the exception of adornments, original textures are used and created from scratch in all sets. Of note in this one, the plaster is actually generated using Luxology ImageSynth from several pieces of photo-sampled plaster in Raphael's "School of Athens."

"Scene 4 is basically a reprise of Scene 1, but with the flowerbed replaced by a weird slab-ish-looking-thing. (We're at a sort of dollhouse view, so the glow of the 'SLSC' logo on the side of the slab doesn't make the characters lose their place like the penny in Somewhere in Time.) Symbolically, this represents Viola's replacing the bed of violets—Orsino defaults to Viola as embassy to Olivia, rather than gravity in a fall to flowers, canopied with bowers. Also, symbolism in height of posts is used—Viola is at a level closest to Orsino now for someone who's not blood." —A.D. Ina Centaur



UPPER CLASS HOME INTERIOR. SIMILAR BALCONY IDEA OF CLASS AND CHARACTER ALOOFNESS AS I-I. OLIVIA ON THE BALCONY, AND CESARIO AND FESTE ENTER BELOW, AND ASCEND STAIRS ONLY WHEN THEY'RE ABOUT TO WIN OLIVIA'S SERIOUS REGARDS.

Rectangular motifs block out the essence of this multi-level set. The upper level balcony looks like the perch of a court judge. Huge black mourning curtains denote the boundaries of a large window on house left, and stairways block out most of house right. Much of the house is bare, perhaps Olivia has ordered furniture thrown out in her depression over her brother's passing. Yet, there's the single conjectural painting of Olivia and her brother sitting on top of the entrance to the scenes.

"I had originally wanted grand rounded stairways, the kind that you see in stereotypical neoclassical mansions or Phantom-of-the-opera-operahouses. A high quality version of such a construction isn't possible without too much labor on SL, so I stuck with a square-angled look. It worked out well, I guess—Olivia is really more angled than round in personality, so the set reflects her: though she's fickle from her sudden change from brother-mourning to Cesario-loving, there's a sharpness in her that lets her way become decree." —A.D. Ina Centaur



SL SHAKESPEARE COMPANY
TWELFTH NIGHT: ACT 1

WARDROBE

“Dressing a virtual cast lets you not only clothe the actors, but also design their faces, shape their bodies—create their characters for the purpose of rendering their lives in a dramatic and cinematic 3d fashion.”

—Ina Centaur

While most outfits were combined from existing outfit components, most of the skins were custom made or custom-fit for the characters of Twelfth Night. The outfit choices followed naturally after consideration of each character’s state during Act 1 of the play.

This production of Twelfth Night, set in a non-historic and non-location-dependent “fictional world” of Illyria, has its atmosphere created by the sets in the preceding pages, and its people created by the wardrobe of the twelve characters in Act 1 shown in the pages to follow.



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TWELFTH NIGHT

Sir Andrew Aguecheek

SIR ANDREW AGUECHEEK

"I would not undertake her in this company.
Is that the meaning of 'accost'?" Liiii.169

"A great eater of beef... as tall as any man in Illyria," Sir Andrew Aguecheek is a knight with 3000 ducats a year, and with hair like flax on a distaff. He delights in masques and revels, sometimes all -together, and doesn't actually speak three or four languages.

Hair by Kumii Yoshikawa. Skin, eyes, shape by Ina Centaur. Clothing and shoes by June Dion.



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TWELFTH NIGHT

Viola as Cesario



VIOLA AS "CESARIO"

"Good beauties, let me sustain no scorn; I am very comptible, even to the least sinister usage." I.v.4.69

"Not yet old enough for a man, nor young enough for a boy... speaks very shrewishly; one would think his mother's milk were scarce out of him. I.v.4.48" With lips more smooth and rubious than Diana's lip, her voice and demeanor as if a woman's, the perfect person for Duke Orsino to send to woo the Lady Olivia?

Hair by DMAT Allen. Skin, eyes, shape by Ina Centaur. Clothing by June Dion. Shoes by Damen Gorilla.



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TWELFTH NIGHT

Duke Orsino



DUKE ORSINO

"If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die." I.i.1

The man in love with the concept of love itself, a graver nuncio himself, and who would never actually meet the person he'd jump off a balcony into a flowerbed for - despite all his flowery speeches, Orsino is perhaps too myopic a Duke.



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TWELFTH NIGHT

Feste the Clown



FESTE THE FOOL

"... for what says Quinapalus?
Better a witty fool, than a foolish wit." I.v.326

To some, a dry fool, to others a foolish wit, and to himself a witty fool. An old fool, whom Malvolio doesn't think highly of, but who can still prove the Lady Olivia a fool in her mourning.



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Olivia

TWELFTH NIGHT



LADY OLIVIA

"Get you to your lord;
I cannot love him; let him send no more;
Unless, perchance, you come to me again." I.v.572

For a brother's love: "Like a coistress, she will veiled walk / And water once a day her chamber round / With eye-offending brine," and yet too quick to become obsessed with Orsino's new nuncio with parentage above his fortunes, a gentleman.



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TWELFTH NIGHT

Valentine

**VALENTINE**

"So please my lord, I might not be admitted;
But from her handmaid do return this answer: ..." I.i.28

Orsino's first nuncio to Olivia, the one who couldn't get past Maria, and while he has few lines, he is the one who tells Cesario that the Duke is indeed not inconstant in his favors. (It wouldn't quite be proper for Curio to be the one.)



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TWELFTH NIGHT

Viola

**VIOLA**

"I prithee, and I'll pay thee bounteously,
Conceal me what I am..." I.I.I.101

Stranded after a shipwreck in the brave new land of Illyria, she chooses to go about incognito as a boy named "Cesario." Naivety would have her finding herself drawn to working for the famous Duke lost in love with the elusive Olivia.

Hair by Kin Keiko. Skin, eyes, shape by Ina Centaur. Clothing by June Dion. Feet by EloH Eliot.



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TWELFTH NIGHT

Captain

**CAPTAIN**

“Be you his eunuch, and your mure I’ll be:
When my tongue blabs, then let mine eyes not see.” I.i.iii

Though venerable in looks, he’s the kind of guy who would say yes to disguising a pretty young girl as an eunuch.



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TWELFTH NIGHT

Malvolio



MALVOLIO

"Not yet old enough for a man, nor young enough for a boy; as a squash is before 'tis a peascod, or a cooling when 'tis almost an apple." I.v.4.48

“Sick of self-love... and taste with a distempered appetite,” a bitter but arrogant old butler of a man who seems a peasant echo of Toby.



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TWELFTH NIGHT

Sir Toby Belch



SIR TOBY BELCH

"Excellent; it hangs like flax on a distaff; and I hope to see a housewife take thee between her legs and spin it off." I.iii.208

He belches as the kind of man who would spend his time drunk all the time, and flattering a richer man (and obtaining his pricy clothing thusly).



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TWELFTH NIGHT

Maria

**MARIA**

"That if one break, the other will hold; or, if both 375
break, your gaskins fall." - J. 1375

While she complains quite a bit, she's clever and has more guile than you'd expect.

Skin, eyes, shape by Ina Centaur. Hair and clothing by Naergilien Wunderlich.



SL
Shakespeare
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TWELFTH NIGHT

Curio

**CURIO**

"Will you go hunt, my Lord?"
"The hart." I.1.17

In this production, Curio is Duke Orsino's cousin (short and stout - from the countryside), who's apparently more obsessed with the hunting (and feasting) of the hart than Orsino's heart.

Skin, eyes, shape by Ina Centaur. Hair and cap by ATR Winx. Clothing and shoes by Bare Rose.

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To Hamlet
♥
Ophelia

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