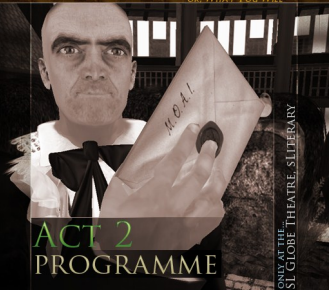


METAVVERSE SHAKESPEARE COMPANY

TWELFTH NIGHT

OR, WHAT YOU WILL



ACT 2
PROGRAMME

ONLY AT THE...
SL GLOBE THEATRE, SLITERARY

TWELFTH NIGHT: ACT 2
A SL SHAKESPEARE COMPANY PRODUCTION
THE OPEN-ENDED RUN - 2010

DRAMATIS PERSONAE

* ANDREW, CURIO	KERRY TAKASHI
* ANTONIO, MALVOLIO.....	CONSTANTINE PAULINO
* DUKE, TOBY, SEBASTIAN.....	CALIBAN JIGSAW
* FABIAN, FESTE.....	PIPSQUEAK ALBATROSS
* MARIA	ALESTRIA CORYYONG
* VIOLA	INA CENTAUR

DIRECTOR: INA CENTAUR

MUSIC DIRECTOR: ALESTRIA CORYYONG

MUSIC: TRADITIONAL

SET DESIGN: INA CENTAUR

AUDIENCE TUTOR: YUU NAKAMICHI AND BLUEGIRL BOMBASTIC

SILENT ACTORS: EOS AKINA, EXUBERANCE LAFLEUR, MOSLEY SPERBER,
SNOWY MONTPARK, YUU NAKAMICHI

INTERNATIONALIZATION: LORIS TALON (MANAGER)

ESPERANTO: WILLIAM AULD, ADAPTED BY INA CENTAUR

FRENCH: VICTOR HUGO, TRANSCRIBED BY MOSLEY SPERBER

GERMAN: PARADISE TAVOULARIS

ITALIAN: NICOLETTA ROSATI BIZZOTTO TRANSCRIBED BY ASHA THARNABY

JAPANESE: JIRO OZU, TRANSCRIBED BY CLIONE CLARY

MANDARIN CHINESE: ELEALORA WRITER AND INA CENTAUR

SPANISH: LUPE PELOUS

WARDROBE DEPT

- * INA CENTAUR
- * JUNE DION
- * NAERGILIEN WUNDERLICH
- * SENSUALITY CORDEAU

COSTUMES AUXILIARY

AIR WIND, ALUTMAN HYKOWA, BETTIEPAGE VOYAGER, BUBBLES CLAWTOOTH, DAMEN GORILLA, DMAT ALLEN, EPONYMOUS TRENCHCOAT, INA CENTAUR, FALASTAEAR AEON, JACKAL ENNUJ, JUNE DION, LORD KUISAWA OF RYUJI, NAERGILIEN WUNDERLICH, REI GULLY, TRUTH HAWKS

ANIMATIONS

CRAIG ALTMAN, HIKARI YAMAWOTO, INA CENTAUR, MEDHUI SIMONI, ROBIN SOJOURNER, SIMON4 EMET

SET DESIGN AND PROPS TEAM

* PLANTS

- o ALCHEMY/IMMORTALIS CYANNI
- o KRISS LEHMANN OF BOTANICALS
- o SIMATAROU LITTLE OF STILL LIFE
- o TEIZUS MILES OF KEEP IT GREEN GARDEN CENTER (GNURIE)

* ANIMALS

- o BIRDS - SASAYA KAYO
- o CHICKLETS AND EGGS - ROBINN MAGIC
- o PIGS - VOONER VOOM
- o FROGS - MOSLEY SPERBER
- o RABBIT - JON HASKELL, COURTESY OF HUNNYBUNNY
- o RATS - FALCON RAYNA

* PAINTINGS

- o JOOS VAN CLEVE VIA BERTRAND CELCE ("WINETER,ROIRS")

* SCULPTURES

- o PATIENCE ON A MONUMENT AND - PUMPKIN TRIPSA
- o RUNNING HORSE - NOMASHA SYAKA

* AUXILIARY

- o CARTBOY KITCHENSINK
- o INA CENTAUR
- o PUMPKIN TRIPSA
- o TOMHA ZYMURGY
- o WISDOM STREETER

[IC]
SKINS



Twelfth Night is a vibrant story with plentiful songs and bawdry topsyturviness. On one hand it's the story of a shipwrecked girl named Viola, whose choice to go incognito as a boy eunuch results in myriad complications—including a gender-bending love triangle. On another, it chronicles the fallacious rise and tragic fall of a Puritanical steward named Malvolio, who becomes a victim of his too-lefty dream. Act 2 sets the basis for his downfall—his dysfunctional relationship with the other servants provokes a practical joke involving a certain forged letter; his all-too-accepting nearly-innocent open-belief in the “greater fortunes thrust upon [him]” by the letter would eventually ruin him.

Act 1 established the love triangle of Orsino loves Olivia, Olivia loves Viola (disguised as the eunuch Cesario), and Viola loves Orsino.

Act 2 begins with the introduction of Sebastian, Viola's twin brother, supposedly lost at sea—escaping his own sort of a same-gender relationship with his savior, he goes into Illyria to look for her... He won't find her until a later Act—but, we've already got more than enough for your hour's worth with our 2010 production...

Plenty of spectacles abound on-stage, with all the technologies introduced in Act 1, and also the usage of physics on-stage, prim-based automaton 'actors', and avatar shape-change in instilling facial expression.

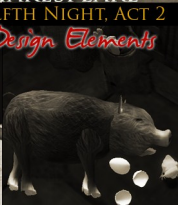
This booklet attempts to capture the basics of the play's visuals. More pages will be dynamically added, in time.



SHAKESPEARE

TWELFTH NIGHT, ACT 2

Set Design Elements



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.

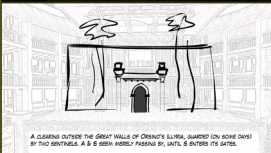
Preserved in each design is the placement of parts to account for the Globe's characteristic two columns, balcony, and conjectural stage door locations. Thus, each set was designed to "fit" like a sort of jacket or cap onto the existing stage features, rather than to disregard them.

Some elements literally illustrate certain motifs.

During the active season, all sets are available for your perusal. They are stored back-stage 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.mShakespeare.com>

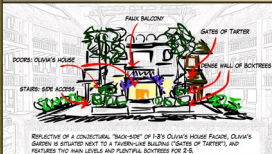


A CLEARING OUTSIDE THE GREAT WALLS OF ORSINO'S ELYRIA, GUARDED (ON SOME DAYS) BY TWO SENTINELS. A & B SEEM MERELY PASSING BY, UNTIL B ENTERS ITS GATES.

Tall, formidable, and ever-so-unclimbable, the walls of Illyria keep out most of the sand, but not always the travellers whose “determinate voyage is mere extravagancy.” Decorated via “crowdsourced interactive set design,” the wall features graffiti and flyer ideas submitted from the cast and audience members.

During the Show: Antonio and Sebastian walk up the side-stairs, from the pit to the main stage level, covered in sand—both meander a bit and then both go through the set’s main doorways.

“It turned out, the palm trees wouldn’t fit over the columns in the right proportion for a wall—it’d either involve tiny-frond leaves or too much column-exposing space above the wall. So, trees were scraped in favor of just hiding the columns behind a huge imposing wall. The arched doorway was actually a last minute replacement to add flair to the set.” —Ina Centaur on Set Design



Olivia's Garden (bordering the Gates-of-Tartar backside of Taurus Tavern from Liii) features a raised level, surrounded by boxtrees. Various flowers and foliage adorn this garden, as well as a small menagerie of animals—and the gravestone of Olivia's late brother.

During the Show: Scene 2—Malvolio follows Viola out, then throws a ring at her. Scene 3—Maria bustles in center, throws down a letter, commands Fabian, Andrew and Toby to hide behind boxtrees, then leaves; Malvolio enters "down the wall", does M.O.A.I., leaves, then Maria returns through the same door.

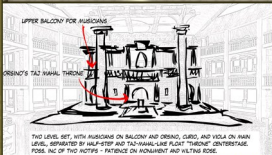
"Whatever else the garden had to have, it definitely needed to have box trees. So, we toyed around with maze-like designs, but then finally stuck with this one, which has its boxtrees surrounding a raised stage level for Malvolio's M.O.A.I. monologues, and the height of these mini-boxtrees was just tall enough to cover the heads of Scene 3's three eavesdroppers. The idea had been to use trees to cover the Globe's columns again, due to tree leaves distortion, light-flared plaster columns were used instead."—Ina Centaur on Set Design



A TWO OR POSSIBLY THREE LEVEL SET WITH AN "INNER" LOW-CEILING'D FIRST LEVEL (FEELING OF "UNDERGROUNDNESS"), MADE EVEN LOWER BY 1/2 LEVEL. TOBY/ANDREW/FESTE MESS ABOUT ON THE LOWER LEVELS. MARIA DESCENDS FROM UPSTAIRS (HOUSE LEFT).

Late night, Toby and Andrew descend down the stairs to Olivia's Cellar after some good revelry; Feste joins them in a caterwauling racket before Maria comes down the side stairs, to tell the trio to shut up—but, Malvolio catches the trio anyway. The scene's center is a pulpit of sorts, where Feste will give his 'song of foreshadowing' to Toby and Andrew, Malvolio tries to shut them all up through threat, and Maria announces her intentions of duping Malvolio.

"By design, this scene was created to be 'self-sufficient' and also a tie-in for Lili. Upstairs, is the main floor of Olivia's House, and the interior of the entrance in Lili set, Maria cross-stitches, waiting patiently for Toby's return. Toby and Andrew enter through another door, descending straight to the cellar. Some of the scene's words are interpreted literally—Toby fills up an unfilled can, as a man might betimes; and, later, he saunters into a Rococo-esque closet, coming out in an Marie Antoinette dress, when he complains that Malvolio would rid his 'supply' of 'cake and ale'. The dress's bulkiness then helps him 'bully-push' Malvolio around... And then, there's the motif of drink. Toby toasts Marian (hence the painting of the Virgin Mary), and later, he incites Malvolio's rage through a stoup of wine, from Maria." —Artistic Director Ina Centaur on Set Design



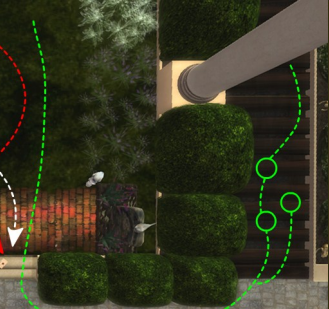
Constructed from the same characteristic dusty marble of Orsino's Court in Act 1, Orsino's Court II features two distinct levels—an upper balcony level, where the musicians ("extras") convene in their music-making, and a lower level, where Orsino, Feste, and Viola (as Cesario) convene. Fitting of a Duke like Orsino, his throne sits atop a Taj-Mahal-like float—and, his fancies prefer, much, the several statues revealing of the female form.

During the Show: Curio, Orsino, and Viola enter center-doorway. Curio leaves to fetch Feste. Viola and Orsino discuss a bit about love. Curio enters with Feste, who sings a song, and then everyone leaves, but for Viola and Orsino, who talk yet a bit more about love.

"The scene's beauty lies in its motifs, which the set tries to adorn visually. House Left: A rose with petals slowly falling off, like the one from *Beauty and the Beast*. House Right: Patience on a Monument, based on the one on Louis XII's tomb, sculpted by SL artist Pumpkin Tripsa."—Artistic Director Ina Centaur on Set Design



OLIVIA'S GARDEN



ACT 2, SCENE 5 - THE GAMEPLAN



MALVOLIO'S COMING DOWN THIS WALK...

Malvolio walks down an “infinite corridor,” having spent (in his mind, at least) an eternity prancing about, practicing lofty movements with his shadow—before finally arriving in the grassy boxtree-ness of Olivia’s Garden, perfect prey for a certain letter addressed to M.O.A.I.. Here in the open, he’d step into becoming the bait of a subplot that would go far enough to challenge the limits of human decency—



METVERSE SHAKESPEARE COMPANY'S
TWELFTH NIGHT: ACT 2 MINI-PRODUCTION



Antonio



Sebastian



Duke as Cassio



Malvolio



Antonio Agoodman



TWELFTH NIGHT, ACT 2
Mug Shots



'Felix Plaus' Eubank



'Felix Plaus' Eubank



'Felix Plaus' Eubank



'Felix Plaus' Eubank



'Felix Plaus' Eubank



Tobias



Maria in Nightgown



'Felix Plaus' Eubank



Cassio

The crux of the art in dressing an archetypal cast, whose avatars can be used in future productions of the same play, lies in being able to portray the “essence” of a character visually. Custom mShakespeare-brand photorealistic skin design and colorful, idiosyncratic outfit combinations help portray each identity—to the point where, you can simply look at an actor alt and declare with absolute certainty, “Why, that *must* be Malvolio!”

This long-standing mShakespeare tradition (ranging from the days of the SL Shakespeare Company) of creating avatars from the “skin up,” when melded with the right voice casting, help transcend the avatar from the virtual to the real.

The following pages will show a face shot and outfit summary photo for each character design in *Twelfth Night, Act 2*.



M

SHAKESPEARE
company

TWELFTH NIGHT

Antonio



ANTONIO

"But come what may, I do adore thee so,
That danger shall seem sport, and I will go." II.i.42

A man with a pastel-shade sense of fashion; he saves Sebastian, clothes him in like garb—begs our dear fraternal twin not to go to Orsino's, a place filled with the man's enemies, but goes off after him anyways.



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SHAKESPEARE
company

TWELFTH NIGHT

Sebastian



SEBASTIAN

"No, sooth, sir; my determinate voyage is mere extravagancy... My name is Sebastian, which I called Rodorigo." II.i.9 and 15

Manly, so as to appear himself, rather than his twin sister Viola, and yet with a disposition towards shedding tears, and the flitting moodiness of adolescence.



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SHAKESPEARE
company

TWELFTH NIGHT

Viola as Cesario



VIOLA AS "CESARIO"

"A blank, my lord. She never told her love,
But let concealment, like a worm i' the bud
feed on her damask cheeks..." II.iv.109

Young, but in love with the male chauvinist who just happens to be the Duke of Illyria, what else can she do, especially disguised as his eunuch, but try to convince him of the tragedy of her potential unrequited love.

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



m
SHAKESPEARE
company

TWELFTH NIGHT

Malvolio



MALVOLIO

"Daylight and champagne discovers not more! This is eyes... Jove, I thank thee! I will smile. I will do everything that thou wilt have me." II.ii.194

Nothing allayed of his own disorders, he aspires to be greater than his class, believes that all love him, and treats everyone with an effeminate repugnance. Vanity, vanity—omnias vanitas...

Skin, eyes, shape by Ina Cestauc. Clothing and shoes by June Dion.



SHAKESPEARE
company

TWELFTH NIGHT

Maria in Nightgown



MARIA (NIGHTGOWN)

"Sweet royal, I warrant you, I know my physic will work with him. I will plant you two... where he shall find the letter." II.iii.664

With her hair as if sprouting horns, reflective of her brooding devilish wit, in II.iii, she descends the stairs in her nightgown, barefoot, throwing her verbal gauntlet at the man who would steal the play of its fun.

Skin, eyes, shape by Ima Contrast. Hair by Bubbles Clawtooth. Clothing by Jane Dion. Shoes by Jackal Fenza.



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SHAKESPEARE
company

TWELFTH NIGHT

Maria



MARIA (DAY DRESS)

"Get ye all three behind the boarree. Malvolio's coming down this walk. Observe him for the love of mockery, for I know this letter will make a contemptive idiot of him!" II.iv.105

In haste, but in one of her finer dresses, she drops a certain letter on a path in Olivia's Garden... to level back at a certain Puritanical yet domineering steward named Malvolio via a practical joke.



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SHAKESPEARE
company

TWELFTH NIGHT

Sir Toby "Marie" Belch



SIR TOBY BELCH

“To the gates of Tartar, thou most excellent devil of wit!” II.viii.68

Jaunting about drunk betimes at the wee hours of the night, the man's outfit has gang markings—and, provides easy and quick relief, especially in light of an unfill'd can! His brazen, but free, flowing hair goes well with a certain outfit he keeps in a Rococo closet...

Hair by Evi Gally. Skin, eyes, shape by Ina Cetrace. Clothing by Jane Dixon.



TWELFTH NIGHT

Sir Toby "Marie" Belch



SIR TOBY 'MARIE' BELCH

"Art thou any more than a steward? Dost thou think, because thou art virtuous, there shall be no more cakes and ale?" II.ii.100

Despite all that outwards brawn, he has a feminine side that would delight in drag—especially with bulk enough to push a certain steward off his pulpit. Then again, he might just be drunk off his rockers...

Hair by Evi Gully. Skin, eyes, shape by Ina Contrass. Clothing by Naregilen Wanderlich.



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SHAKESPEARE
company

TWELFTH NIGHT

By Andrew Aguecheek



SIR ANDREW AGUECHEEK

"I have no exquisite reason for't, but I have reason good enough...
If I do not, never trust me, take it how you will." (Lin.169)

Dressed also in a jacket with a gang emblem, Toby's garb is brighter, more innocent looking than Toby's. His shirt also shows off his relative affluence, compared to Toby's.



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SHAKESPEARE
company

TWELFTH NIGHT

Feste the Fool



FESTE THE FOOL

"I did impetuously thy gratuity; for Malvolio's nose is no whipp-
stock, my lady has a white hand, and the Myrmidons..." I.iii.24

Eerily perceptive, and back in the garb of a traveling bard, Feste the Jester, speaks in riddles and songs that betray his keen perception and understanding of the crux of the relationship among the characters in the play. But, no matter—he's merely the fool.

Hair by Palastear Acon. Skin, eyes, shape by Ina Centaur. Clothing and shoes by June Dion.



SHAKESPEARE
company

TWELFTH NIGHT

Curio



CURIO

"He is not here, so please your lordship, that should sing it." II. i. 68

In this production, Curio is Duke Orsino's cousin, who is rather more in-it, knowing the difference between the voices of the Court's two star "eunuch's". He's dressed in his hunter's outfit from Act 1's interpretation of Curio, going for the "Hart of the Hunt"

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

TWELFTH NIGHT


SHAKESPEARE
company



Duke Orsino



DUKE ORSINO

"There is no woman's sides
Can hide the beating of so strong a passion
As love doth give my heart..." *Il Juvè*

The Fool would tailor him in "changeable taffata," reflective of a fickle opal mind, but he's already clad in colorful embroidered silk, with a cape that simply flows, in a way that inheritance's queen of gems pranked him in—an extravagantly material man, of course, he'd give off a rich jewel as a token of his love.

Hair by Truth Hawks. Skin, eyes, shape by Ina Centaur. Clothing and shoes by June Dion.



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SHAKESPEARE
company

TWELFTH NIGHT

Fabian



FABIAN

"I will not give my part of this sport for a pension of thousands from the Sophy." II, iii, 173

In this production, Fabian is an amateur (but master!) Bear-Baiter (who'd really only needed Olivia's Garden that one time as starting venue), and he's dressed in his festival fineries, to catch the gull...

Hair by Autumn Hlykova. Skin, eyes, shape by Ina Centaur. Clothing and shoes by Just Dion.

METAVERSHAKESPEARE COMPANY'S
TWELFTH NIGHT: ACT 2 MINIPRODUCTION

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METAVERSHAKESPEARE COMPANY'S
TWELFTH NIGHT: ACT 2 MINI-PRODUCTION

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