

CONASAUGA SHAKESPEARE COALITION  
AND THE CREATIVE ARTS GUILD  
PRESENT

**A Bard Day's Night**  
**TWELFTH NIGHT (OR WHAT YOU WILL)**

Directed by Lane Davies\*  
Musical director Matthew Carlton\*\*

**Cast**

Orsino	Jared Doreck**
Olivia	Jennifer Phinney
Viola	Katie Hartel
Malvolio	Wes Phinney
Sir Toby Belch	Doug May
Maria	Courtenay Cholovich
Feste	Chad Daniel
Aguecheek	Steve Farrow
Fabian	Adam Stark
Antonio	Chase Parker
Sebastian	Nathan Davies
Curio/2nd Officer	Nicholas DiPuma
Valentine/1st Officer	Keenan Pasqua
Captain/Priest	Kirt Johnson

**Ensemble/Student Interns (Sailors, Ladies, Officers, Musicians)**

Ellis Stephens, Lilli Sharp, Noah Alexander, Shepherd McKeehan, Sarai Puentes,  
Emery Merritt, Pablo Salaices, Jack Haley, Sabino Herrera

**Band**

Jack Hitchens, Andrew Chauncey, Les Halman, and Dave Mugge

\*Members of Actors Equity Association

\*\*GUEST ARTIST

## **Production Crew**

Director	Lane Davies
Producers	Chase Parker, Wes Phinney
Musical Director	Matthew Carlton
Stage Manager	Chrystal Ayers
Asst. Stage Manager	Taylor Witherow
Set Design	Steve Ray
Costumer	Meg Phinney
Costume Crew	Jan Bramlett, Sydney Holloway
Lights and Sound	David Pasqua
Choreography	Leticia Deal
Photography	Tiffany Pettit

### Creative Arts Guild

Executive Director	Amanda C.M. Brown
Operations and Events Director	Leanne Martin
Greater Dalton Marketing Director	Sarah Murry

### Conasauga Shakespeare Coalition

President	Wes Phinney
Vice-President	Lane Davies
Secretary	Jeff Burr
Treasurer	Allen Bentley
Board Member	Chase Parker

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Ryan Anderson, Daily Citizen News

WDEF Chattanooga Channel 12, Let's Chatt

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Tammy Stephens | Nicole Wellington

# The Coalition



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# Synopsis

## Act I

### SCENE 1

Orsino, Duke of Illyria, is listening to music with Curio, other friends and servants. He feels the music matches his mood as he thinks about his love for the Countess Olivia. Valentine arrives with a message from Olivia that she does not wish to see him and is still mourning her brother's recent death. Orsino is not put off, believing that if she feels such a 'debt of love but to a brother', she will love him even more.

### SCENE 2

A young gentlewoman, Viola, has been washed ashore in Illyria after a shipwreck. With the ship's captain, but not her brother Sebastian, who she fears may have drowned. She questions the Captain, asking 'What country, friends, is this?' The Captain tells her it is Illyria and is governed by Orsino, in love with Olivia but that Olivia has 'abjured the company and sight of men' because she is mourning her father and her brother. Viola decides to 'serve the duke' and asks the Captain to 'conceal me what I am' and help disguise her as a boy.

### SCENE 3

Sir Toby Belch complains about his niece, Olivia, being in mourning to Maria, Olivia's maid, who tells him Olivia is annoyed by Sir Toby's drinking and partying with 'a foolish knight' Sir Andrew Aguecheek. Sir Toby insists that Sir Andrew is a wealthy gentleman, accomplished in music and languages, but when Sir Andrew arrives it becomes clear he is a fool. Maria easily makes fun of him. Sir Andrew wants to marry Olivia but has decided to leave because she has shown no interest in him. Sir Toby convinces him to try again, and they leave together to 'set about some revels'.

### SCENE 4

Viola is now working for Orsino, disguised as a young man called Cesario. Orsino arrives and tells 'Cesario' to go and talk to Olivia for him and not to take no for an answer. 'Cesario' reluctantly agrees, but Viola shares with the audience her own love for Orsino.

### SCENE 5

Maria is talking to Feste, a jester who has just returned to Olivia's house. She warns him that Olivia is not happy with him for leaving. Olivia enters with her steward Malvolio. Feste gently teases Olivia, and she forgives him. Malvolio, however, insults Feste. Maria announces the arrival of 'Cesario' to Olivia. Olivia is concerned that the gentleman is being held there by her drunken uncle Sir Toby and She sends Malvolio to dismiss the messenger. Sir Toby stumbles in drunk and Olivia asks Feste to look after him. Malvolio returns with news that 'Cesario' refuses to go away. Olivia agrees to meet him but puts on a veil first. 'Cesario' asks to see Olivia's face without the veil. she agrees, and 'Cesario' accuses her of being cruel for leaving the world no copy of her copy by not marrying and having children. Olivia tells 'Cesario' that despite Orsino's good qualities, she cannot love him. But 'Cesario' charms Olivia. impressed. She sends 'Cesario' away, but then confesses to the audience that she has fallen in love with the messenger. She calls Malvolio to return a ring to 'him', even though 'Cesario' left no ring with Olivia.

### SCENE 6

Sebastian tells his new friend Antonio that he is unhappy, believing that his sister drowned when their ship was wrecked. Antonio rescued Sebastian after the shipwreck and offers to be his servant. Sebastian turns him down and leaves, saying he is heading for Orsino's court. Antonio decides to follow him anyway, even though he has 'many enemies' there.

## SCENE 7

As 'Cesario' heads back to Orsino's house, Malvolio catches up with 'him' and holds out the ring Olivia gave him to return to 'Cesario'. 'Cesario' insists 'She took the ring of me, I'll none of it', but after Malvolio leaves the ring at her feet, Viola tells the audience 'I left no ring with her. What means this lady?' Viola realizes that Olivia must have fallen in love with 'Cesario'.

## SCENE 8

It is after midnight and Sir Toby and Sir Andrew are drinking. Feste joins them and they ask him to sing. After Feste sings a sad love song, they all sing a raucous catch until Maria interrupts, telling them to be quiet. Malvolio then appears asking 'Do ye make an ale-house of my lady's house?' The men continue to sing in defiance of Malvolio. After he leaves, Maria hatches a plan to make a fool of Malvolio by writing letters that will make him think Olivia is in love with him. Sir Toby and Sir Andrew are delighted.

## SCENE 9

Orsino sends Curio to fetch Feste to sing the song he sang the night before. He talks to 'Cesario' about love. 'Cesario' admits that 'his' eye 'Hath stayed upon some favour that it loves'. As Orsino questions 'him' about who 'he' loves, it is clear to the audience, but not to Orsino, that 'Cesario' is describing him. After listening to Feste's song about unrequited love, Orsino tells 'Cesario' to go to Olivia again. 'Cesario' suggests he should accept Olivia's answer. Orsino protests but is then moved by Viola's ('Cesario's') tale of untold love, thinking 'Cesario' is talking of a sister.

## SCENE 10

Maria tells Sir Toby, Sir Andrew and Fabian to hide so that they can watch Malvolio discover the letter she has forged. Malvolio arrives, talking aloud of his dreams of marrying Olivia and of how he could then command Sir Toby. He finds and reads the letter. Now convinced that Olivia loves him and wants him to be 'surly with servants', wear 'yellow stockings', be 'cross gartered', and 'smile' in her presence, Malvolio runs off to do 'everything that thou wilt have me'. Sir Toby is so impressed with Maria's prank that he says, 'I could marry this wench for this device'.

# Intermission

## ACT II

### SCENE 1

On the way to see Olivia, 'Cesario' trades witty remarks with Feste, then meets Sir Andrew and Sir Toby, who tells 'him' that 'My niece is desirous you should enter.' but before 'Cesario' reaches the house, Olivia and Maria arrive. Olivia instructs that she be left alone with 'Cesario,' who tells Olivia that 'he' pities her. Olivia tries to argue against what she sees as pride and 'Cesario' tries to explain, without confessing her true identity, why 'he' cannot love Olivia.

### SCENE 2

Sir Andrew tells Sir Toby that Olivia is fond of 'Cesario' and he has therefore decided to leave. Sir Toby and Fabian persuade Sir Andrew to challenge Cesario to a duel. After Sir Andrew has gone to write the letter of challenge, Maria arrives with news that Malvolio obeys every point of the letter.

### SCENE 3

Antonio has caught up with Sebastian and confesses that he cannot walk the streets because he may be recognized for past deeds of piracy against Orsino's ships. Antonio offers Sebastian money and tells Sebastian to meet back at 'the Elephant' as the best place 'to lodge'. Sebastian agrees.

### SCENE 4

Olivia is planning for 'Cesario' to visit again. when Malvolio appears smiling and wearing cross-gartered yellow stockings. Olivia thinks he is unwell. A servant brings news that 'Cesario' has arrived, and Olivia tells Maria to fetch Sir Toby and others to take care of Malvolio. Sir Toby and Fabian arrive and proceed to treat Malvolio as if he is possessed by devils. Malvolio leaves. And Sir Toby, Maria and Fabian plan to lock Malvolio away. Sir Andrew arrives with his challenge to 'Cesario'. Sir Toby reads it and concludes that it is not intimidating enough, so he decides to deliver it to 'Cesario' with stories of Sir Andrew's prowess. At that moment, Olivia enters with 'Cesario' still trying to persuade 'him' to love her. Olivia leaves, and Sir Toby and Fabian tell 'Cesario' that Sir Andrew is waiting to fight him. Fabian offers to go with 'Cesario' and help make peace. Meanwhile, Sir Toby tells Sir Andrew of 'Cesario's' fighting skills. Sir Andrew tells Sir Toby to offer his horse to 'Cesario' not to fight, but Sir Toby tells 'Cesario' that Sir Andrew insists on fighting. Sir Toby then returns to Sir Andrew and tells him 'Cesario' insists on fighting. Sir Andrew and 'Cesario' reluctantly face each other to fight, but Antonio enters and stops them. He defends 'Cesario', who he thinks is Sebastian. Just then, officers of the law arrive and arrest Antonio. Antonio asks the gentleman he thinks is Sebastian for the purse of money he gave him earlier. Confused, 'Cesario' offers half 'his' money since Antonio defended 'him'. Antonio is shocked, believing Sebastian is pretending not to know him. As Antonio is taken away, Viola is left wondering if her brother is alive.

### SCENE 5

Feste has been sent to find Cesario and has instead found Sebastian. Sebastian thinks Feste is behaving oddly by pretending to know him and offers him money to go away. Sir Andrew arrives, backed by Sir Toby and Fabian, and strikes Sebastian, thinking he is Cesario. Sebastian strikes back asking 'Are all the people mad?' Sir Toby and Sebastian are about to fight with swords when Olivia arrives and sends Sir Toby and his friends away. Olivia apologizes to Sebastian and invites him to her house, thinking he is Cesario. Sebastian gladly goes with Olivia.

### SCENE 6

Maria gets Feste to disguise his appearance and voice and become 'Sir Topas the curate', then she and Sir Toby send him to speak to Malvolio who they have locked up in a dark room. Feste/Sir Topas tries to confuse Malvolio, who pleads for 'a candle, and pen, ink, and paper' to write a message to Olivia which Feste promises to bring.

### SCENE 7

Sebastian is amazed at Olivia's behavior towards him and his 'flood of fortune'. He wonders where Antonio is because 'His counsel now might do me golden service'. When Olivia returns to him bringing a priest, Sebastian agrees to go to the church and promise to marry her, adding 'And having sworn truth, ever will be true'.

### SCENE 8

Orsino and 'Cesario' meet Feste and Fabian on their way to visit Olivia. Feste jokes with Orsino who rewards him with money, promising more if Feste fetches Olivia. While Feste is gone, officers bring in Antonio. Orsino recognizes Antonio as a 'Notable pirate.' Antonio denies this and tells how he saved the life of 'Cesario' whom he thinks is an ungrateful Sebastian. Olivia enters and speaks to 'Cesario', ignoring Orsino. Out of jealousy, Orsino threatens to harm Cesario. Olivia calls 'CESARIO' 'husband,' which further angers Orsino, Olivia calls for the priest, who confirms that a marriage between Olivia and 'Cesario'/Sebastian took place between them only hours earlier.

Sir Andrew, followed by Sir Toby, interrupts the confusion, complaining of injuries from 'Cesario'. Sebastian then enters, apologizing to Olivia for hurting her 'kinsman'. Everyone is amazed to see Sebastian and 'Cesario' together. Sebastian and Viola are delighted when they realize the other is not drowned, and Viola admits she is not 'Cesario'. Orsino asks Viola to marry him. Feste enters, followed by Fabian, with the letter written by Malvolio. Malvolio arrives and shows Olivia the letter forged by Maria and Olivia realizes what has happened. Fabian admits the role he and Sir Toby also played and reveals that Sir Toby has married Maria. Malvolio walks out promising revenge, but Orsino sends Fabian to 'entreat him to a peace' and then looks forward to the joint wedding day.

## A TRIBUTE

(Originally Penned in May 2020)

It is with great sadness but fond recollection that we mourn the loss of one of Dalton's finest ladies, Jeanne Burr. Ms. Jeanne was our company's principal benefactor and our favorite supporter.

When considering a moniker for our company back in 2018, we initially thought to call ourselves *Burr's Men* just as Shakespeare's company was *The Lord Chamberlain's Men*, and later *The King's Men*. But Ms. Jeanne would have none of it, preferring as she always did to play nothing more than a supporting role. But what a supporting role it was! Her generosity and love of the arts touched the lives of so many in this community, ours included, and her legacy will be remembered and celebrated by all for years to come.

Shakespeare in Burr Park will return soon, and when it does, the spirit and vivacity of Jeanne Burr will return with it.

"Flights of angels sing thee to thy rest"

We love you, Ms. Jeanne-

Burr's Men (aka The Conasauga Shakespeare Coalition)



THE CSC PRODUCTION OF TWELFTH NIGHT  
IS LOVINGLY DEDICATED TO MISS JEANNE

## “What is Twelfth Night? Whatever you wish it to be.”

Throughout its history, Shakespeare’s *Twelfth Night* has proved to be exactly what its subtitle suggests.

*Twelfth Night* is the eve of the Feast of the Epiphany on January 6; it marks the end of the Christmas festivities and celebrates the arrival of the Magi to see the Christ Child. Although contemporary American society generally celebrates leading up to Christmas Day, older societies began their celebrations on Christmas Day and the festivities lasted through the twelve days of Christmas (hence the song) until January 6. Traditional *Twelfth Night* festivities in Elizabethan England included masquerades and the crowning of a “king of misrule,” usually a servant boy of the lowest station. Role-reversals (nobility acting as servants and servants pretending to be nobility) and the crossing of usually strict social class distinctions were common activities during a *Twelfth Night* celebration. Western civilization is full of examples of festivities Christian in their origin, which over time became excuses for drinking, feasting, and decidedly un-religious behavior (think of modern Mardi Gras and Carnivale celebrations). The title of the play, then, is appropriate even though the action does not take place on or near the *Twelfth Night* holiday. It refers instead to the traditions of the holiday, which form the basis for the plot devices that result in a rollicking comic misadventure.

Written soon after *Hamlet* and *As You Like It*, the play stands at the very center of the Bard’s dramatic career, building on the riotous twinned chaos of *The Comedy of Errors*, and foreshadowing the next stage of his writing career in which he penned his great tragedies. *Twelfth Night* is the only play to which Shakespeare gave a sub-title, *What You Will*. Many scholars interpret the sub-title as an off-hand, casual way of saying, “Call the play whatever you wish.” As is often the case in Shakespearean comedy, romantic love in *Twelfth Night* is both plague and cure- at the climax of the action nearly everyone on stage is in love with the wrong partner, and untangling the mess takes formidable and mischievous dramatic skill. Thus, the insanity of desire is a major theme in *Twelfth Night* (or *What You Will*). According to the Oxford English Dictionary, during the 16th century, the word will could also mean “carnal desire or appetite.” Some scholars, therefore, think the title refers to the sudden passions that many of the characters (Olivia, Orsino, Antonio, Malvolio, Viola, Sebastian) experience. One particularly inappropriate aspect of these romantic attractions that would be obvious to a Shakespearean audience, though less so to a modern audience, is the crossing of social class lines. Sir Toby marries a serving woman (a gentlewoman though not a noblewoman); Olivia falls in love with a page; Malvolio longs to marry a noblewoman and thus become a member of the nobility himself. The rigid Elizabethan social order might be turned upside down in *Twelfth Night* celebrations, but not in the everyday world. By the end of the play, most of these indiscretions are corrected: Olivia learns that she is married to the nobleman Sebastian; Orsino is in love with the noblewoman Viola; but Malvolio has been punished for his audacity in aspiring to marry above his station, thus Shakespeare does not truly allow for the relinquishment of social classes.

In writing *Twelfth Night*, Shakespeare relied on plot devices which were standard in Elizabethan comedy and which he had used himself in other plays. Women disguised as men, for example, was a common occurrence, used to particular comic effect in Shakespeare’s time when women were not allowed on stage. Men played the women’s parts, so, in comedies such as *Twelfth Night*, the Elizabethan audience would see a man playing a woman playing a man, allowing Shakespeare to flirt with and even flaunt Elizabethan censure. Most writers who attacked the theatre were particularly disapproving of the “wanton” practice of men dressed as women, arguing that it encouraged homoerotic fantasies, tempting playgoers to indulge in ungodly “beastly filthiness” and to “play the sodomites or worse.” But most playgoers (indeed most Elizabethans) were ambivalent: even though sodomy was a crime punishable by death, males pretending to be females on stage was not considered criminal, but one of the many skills required of an actor. In *Twelfth Night*, the Bard proves wickedly playful with this device when Viola, disguised as the male messenger Cesario, falls in love with Cesario’s master Orsino, only to find that Orsino’s love interest, Olivia, has fallen in love with Cesario. In *As You Like It*,

Shakespeare builds on this delightful complication when Rosalind, disguised as a man, pretends to be herself in order to help her love Orlando polish his courting, thus giving audiences the most dizzying transformation of all: a boy actor pretending to be a woman pretending to be a man pretending to be a woman.

The “What You Will” interpretation applies equally to the play’s production history. Although an independent record of an unnamed performance before Elizabeth I on Twelfth Night in 1601 may have been the first performance, scholars tend to agree that what they regard as Shakespeare’s most perfect comedy was first performed at London’s Middle Temple, a law college, on February 2, 1602. Unlike most Shakespearean productions, we know a handful of facts about Twelfth Night’s earliest stage productions. For instance, it is likely that the role of Feste was written for the chief clown in Shakespeare’s Company, The Lord Chamberlain’s Men (later King’s Men 1603), Robert Armin (who replaced Will Kempe c. 1599). The play appeared in the 1623 First Folio in an unusually trouble-free text (probably set from a scribe’s copy), but then almost disappeared entirely from the stage following the closure of theaters in 1642. In 1741, it was reintroduced at Drury Lane by Charles Macklin (playing Malvolio), and subsequently became one of Shakespeare’s most popular comedies. In the 19<sup>th</sup> century, Charles Kean opened his series of Shakespearean revivals at the Princess Theater with Twelfth Night in 1850, and the influential Duke of Saxe Meinigen’s company toured Britain with Twelfth Night, The Winter’s Tale and Julius Caesar in 1881, helping to ensure that it remained an integral part of the Victorian repertoire. Throughout the latter part of the nineteenth century and into the early 20<sup>th</sup>, productions experimented with the reworking of the order of the play to alleviate set changes in order to accommodate beautifully ornate and elaborate garden scenes. In 1932, a production at Stratford sought to soften the play’s conclusion by axing the prison scene. Trying to reconcile the comedic and tragic elements of the play also vexed John Gielgud, who directed Laurence Olivier as a campy Malvolio at Stratford in 1955. Three years later, Peter Hall produced a traditional version still cited as the cornerstone production, so well-received that it required a revival in 1960. Also revived was John Barton’s 1969 production, featuring an all-star cast that included Judi Dench as a “powerful but level-headed” Viola. Throughout the late 20<sup>th</sup> century, productions flirted with changes, including a comical conclusion in which Malvolio is brought back into the fold. Two all-male productions of the comedy have been applauded by both critics and audiences: the 1994 (and again in 2012) Royal Shakespeare Company production of Twelfth Night featuring Mark Rylance as Olivia and later Stephen Fry as Malvolio, and Edward Hall’s 2007 production at the Old Vic, which, while featuring an all-male cast was also acclaimed for its strict adherence to the text.

*Which brings us to the 2021 CSC production of the Twelfth Night (or What You Will)*

## **DIRECTOR’S NOTE**

I’d like to say that I had some deep, artistic reason for setting this version of Twelfth Night in 1968, with a Mod/Carnaby Street ambiance. I suppose one could say it demonstrates the universality of Shakespeare’s works, and shows that his wonderful themes and characters can be moved throughout time and space, without corrupting their relevance and appeal. But the simple fact is, it’s just a fun excuse to freshen up a familiar story, insert some colorful costumes and great music, and perhaps make the play more immediate for a modern audience, with a bit of nostalgia thrown in. I sincerely hope you enjoy it.

Lane Davies

## Meet The Cast and Crew



**NOAH ALEXANDER (Ensemble)** Noah is happy to be a part of Twelfth Night and with Conasauga Shakespeare Coalition. Stage credits include: The Disney Melody at Westwood Elementary School, Romeo and/or Juliet, and The Never-Ending Story at Dalton Middle School. He is an upcoming eighth grader at Dalton Junior High, a member of the band playing a contra clarinet, and he loves singing and voice acting when he has the chance.

**CHRYSTAL AYERS (Stage Manager)** Chrystal is a six- time Daytime Emmy winning producer for the Amazon Prime show The Bay and currently nominated for her seventh Emmy. She started her career in theatre before moving into film and television production. With twenty years' experience, she's worked on over 70 productions such as King of Queens, 2 Broke Girls, Wizards of Waverly Place, Shake It Up, and Living With Fran, Mom, The Bay and yA. She utilizes her many years of experience as a writer and producer to work as a talent agent at one of Atlanta's top agencies for the past six years. Now she has gone full circle and is getting back to her roots as stage manager for Conasauga Shakespeare Coalition.



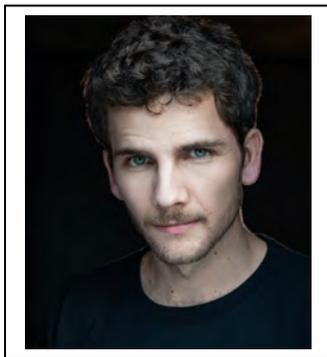
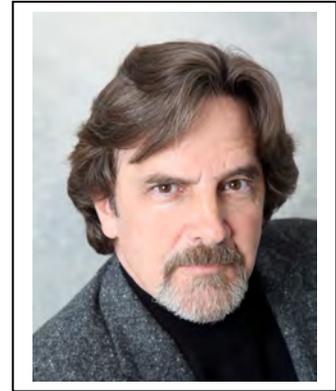
**MATTHEW CARLTON (Musical Director)** Matt is the composer of the full-length original musicals BEGORRAH, TEASERS, and INCIDENTS AND OCCURRENCES DURING THE TRAVELS OF THE TAILOR MAX (Tony Kusner book and lyrics). He has written scores for many of Shakespeare's works: OTHELLO, A MIDSUMMER'S NIGHT DREAM, AS YOU LIKE IT, TWO GENTLEMEN OF VERONA, A COMEDY OF ERRORS, and TWELFTH NIGHT.

**COURTENAY GILLEAN CHOLOVICH (Maria)** is grateful to finally tread the boards again in Conasauga Shakespeare Coalition's much-anticipated second production. Courtenay graduated from Dalton High School then went on to earn a B.F.A. in Acting from the University of Florida and an M.F.A. in Performance from Arizona State University. Following grad school, she spent seven years based in NYC - touring, teaching, and performing internationally on stage and film. She earned a nomination for "Best Supporting Actress" at the NYC Short Film Festival ("The Picnic"). Courtenay is a writer for the New York Times-acclaimed horror/radio drama podcast Fireside Mystery Theatre (available on Stitcher, Audioboom, and Apple Podcasts), the current Dalton Middle School/Hammond Creek Middle School Theatre Arts teacher, and Chattanooga-local actor, director, and stand-up comic. Past acting roles include: Westmoreland in Henry V (Conasauga Shakespeare Coalition); Hermia in A Midsummer Night's Dream (North Carolina Shakespeare Festival); Mary Cavendish in Agatha Christie's The Mysterious Affair at Styles (Chattanooga Theater Centre; Winner - Miss Annie Award for "Outstanding Debut Actress in a Play"); Maggie in Dancing at Lughnasa (Ensemble Theatre); Meg in Crimes of the Heart (Dalton Little Theatre); Miss Prism in The Importance of Being Earnest (Artistic Civic Theatre). Directorial credits include Murder on the Nile (Chattanooga Theatre Centre) and The Never-Ending Story (Dalton Middle School). Courtenay is set to direct the stage adaptation of the cult classic murder mystery film Clue at Artistic Civic Theatre this fall.



**CHAD DANIEL (Feste)** Chad is thrilled to be making his acting debut with the Conasauga Shakespeare Festival! Chad has a Master of Fine Arts degree in Theatre from Southern Methodist University and over thirty years of teaching, acting and directing experience. Chad has acted and directed in London, Lyon, New York, Los Angeles, Dallas, Austin, Nashville, and Chicago. Some of his favorite roles have been Brave Sir Robin in Spamalot, Azor in La Dispute, and Cousin Kevin in The Who's Tommy. He wants to send a big thank you to Lane Davies for giving him this opportunity and to the other actors in this show for making him feel so at home.

**LANE DAVIES (Director)** Lane grew up in Dalton, the son of Bill and Emily Davies. His first substantial stage role was in the Dalton Little Theatre's production of *The Caine Mutiny Court Martial*. Perhaps best known for sardonic roles in television comedy and drama, during 30 years as a stage actor, Lane has performed such roles as Hamlet, Macbeth (4), Richard III, King Lear, Shylock, Prospero, Petruchio (2), Henry V, Claudius, Marc Antony, Oberon (3), Capulet, Benedick, Orsino, Proteus, Tybalt, and *Cyrano de Bergerac* (2) in companies from San Diego to Providence, Rhode Island. More recently, he has been active in Europe with the Prague Shakespeare Company, as Edward IV in *Richard III*, Armado in *Love's Labours Lost*, Cervantes/Quizote in *Man of La Mancha*, and Agamemnon in both *Troilus and Cressida* and *The Trojan Women*. Lane has directed a dozen productions of *A Midsummer Night's Dream*, as well as productions of *Macbeth*, *Hamlet*, *The Comedy of Errors*, *The Two Gentlemen of Verona*, *Romeo and Juliet*, *Twelfth Night*, and *Henry V*, among others. On television, he was the original 'Mason Capwell' on NBC's 80s soap *Santa Barbara*, an international hit which has now played in over 53 countries worldwide. Other television credits include starring roles in four prime-time series, *Good & Evil*, *The Mommies*, *Woops!* and *The Crew*. He appeared regularly as the psychopathic time-traveler 'Tempus' on *Lois & Clark - The New Adventures of Superman* and recurred on *3rd Rock from the Sun* as 'Chancellor Duncan', on *The Practice* as 'Kyle Barrett', and on *Scrubs* as 'Dr. Simon Reid'. Television credits also include seven pilots and some 50 guest-star appearances, including such shows as *Seinfeld*, *Working*, *The Nanny*, *Ellen*, *Jesse*, *Coach*, *Major Dad*, *Clueless*, *Married With Children*, *Just Shoot Me*, and *Good Luck, Charlie*. As Artistic Director for the Santa Susana Repertory Company, a professional resident theater company in Ventura County, Lane produced and/or directed over 40 productions and guided the company from its inception. He also founded and was Co-Artistic Director of the Kingsmen Shakespeare Festival in Thousand Oaks, now in its 22nd season, and was Artistic Director of the Tennessee Shakespeare Festival from 2008 to 2011. Most recently, he appeared in the final season of *Supernatural* as the ghost of Jack the Ripper.



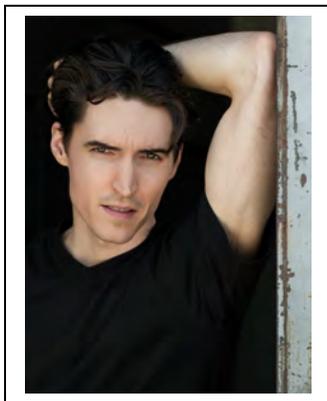
**NATHAN DAVIES (Sebastian)** Nathan is grateful to be returning to the stage for the Conasauga Shakespeare Coalition's 2nd production. Most recently, Nathan could be seen as Jack Worthing in *The Importance of Being Earnest* at the ACT, Colonel Arbuthnot in *Murder on the Orient Express*, also at the ACT, and *Henry V* in the Conasauga Shakespeare Coalition's inaugural production of *Henry V* at Burr Park in 2019. Prior to returning to the Dalton area, Nathan lived in Prague where he enjoyed doing a number of shows with the Prague

Shakespeare Company and acting in various film and television projects. With an eclectic track record of “real jobs”, Nathan has found that he feels most at home in a company of actors.



**LETICIA DEAL (Choreography)** Leticia has been teaching Ballroom Dancing for 16 years. She has danced in many charitable events such as the Dancing Stars of Dalton for 7 years, and raising over \$2 million dollars for The Alzheimer’s Association, Dare To Dance in Chattanooga 4 years to benefit the Kidney Foundation in Chattanooga, and North Georgia Dancing Stars for 4 years benefiting Primary Health Care. Teaching dance is her passion. She feels that being a part of this evening is such an honor.

**NICHOLAS DIPUMA (Curio/2nd Officer)** Nicholas is an Atlanta-based actor and soon to be graduate of Reinhardt University’s musical theatre program, where he has played the roles of Paul in Company, Macbeth in Macbeth, Georg in She Loves Me, himself in The Complete Works of William Shakespeare (abridged) [revised], Uncle Don in The Good Times Are Killing Me, and Neville Craven in The Secret Garden. He has also played Scarecrow in The Wizard of Oz at Elm Street Cultural Arts Village in Woodstock and will be playing Trinculo in The Tempest at the Rome Shakespeare Festival this Fall (if you’re a massive nerd and want to come watch that as well). Enjoy the show!



**JARED DORECK (Orsino)** Jared has worked as a corporate soldier and as a janitor. As a teacher and as a farmhand. As a Shakespearean actor and as a runway model. To celebrate the 400th year anniversary of Shakespeare’s death in 2016, he played in 20 different productions within a single year with the Prague Shakespeare Company (including playing in the Bibliotheca Alexandrina in Egypt for Shakespeare’s birthday/death day.) Also in Prague, he clowned and played ukulele in children’s hospitals with the charity Chance 4 Children. In Costa Rica, Jared was robbed at knifepoint in a small group and forced to get naked. Jared is the author of several poetry books. Ol’ Man Oil: A Satirical Parody, includes a poem in which consciousness flows through humans/animals with Virtual Reality goggles. This poem goes on to a re-creation of the Garden of Eden in

which lovers Adam (race: white) and Eve (race: black) work in a 'fantasy shrine' (a video rental store).

**STEVE FARROW (Aguecheek)** Steve is celebrating 52 years of theatre with this production, beginning with the 1969 DLT production of Peck's Bad Boy. Throughout his lifetime, acting in high school, college, and local productions has been a wonderful hobby. He played the role of the King of France in Henry V, the maiden play of the Conasauga Shakespeare Coalition in 2019. Some of his other favorite stage roles include the Reverend Canon Chasuble in The Importance of Being Earnest, Fagin in Oliver, Detective Anderson in The Bat, Don Quixote/Cervantes in The Man of La Mancha, Joe Hardy in Damn Yankees, Sky Masterson in Guys and Dolls, Norman in The Star Spangled Girl, Bryan in Laughter on the 23<sup>rd</sup> Floor, Mr. Antrobus in The Skin of Our Teeth, Lieutenant J.G. Douglas Roberts in Mister Roberts, Patrick in Mame, Matt in The Fantasticks, and Charlie Brown in You're a Good Man Charlie Brown.



**JACK HALEY (Ensemble)** Jack was introduced to the theatrical arts in Dalton and is proud to continue acting alongside the Conasauga Shakespeare Coalition. Performing in both school and community plays, he is thankful for the multitude of opportunities to refine and pursue a favorite hobby. His most recent credits include Henry V, Me and My Girl, and The Crucible, with significant roles as Arlechinno in Dalton High's Commedia dell'arte The Duchess Mislaid, Vladimir in Sabino Herrera's 1st place Literary Scene from Waiting for Godot, and Dr. Frederick Frankenstein in a graded musical performance of "Together Again" from Young Frankenstein (receiving a score of 29/30). His most notable reward, however, includes the 2019 "Phinney's Best Bud" award. Beyond theatre, Jack is a rising sophomore of Dalton State College and transfer student to the University of Georgia. He has found success in both academics and his boxing career, making the Dean's List with perfect grades while having a flawless record of 3 unanimous decision wins and 0 losses.

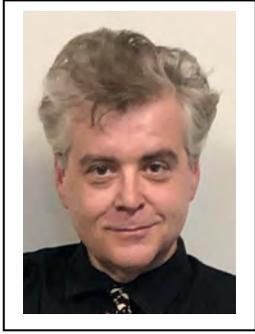


**KATIE HARTEL (Viola)** Katie is an Atlanta-based actor and singer who currently is in the process of earning her BFA in Musical Theatre at Reinhardt University. Some of her more recent credits include Amalia Balash in *She Loves Me*, Daniel in *The Complete Works of William Shakespeare (Abridged) [Revised]*, a Witch in *Macbeth* as well as various roles in *A Midsummer Night's Dream*, *The Good Times are Killing Me*, and *Medea*, as well as a starring role in a short film currently in the works--she hopes you'll keep an eye out for its debut! Katie thanks her family and friends for their support, Lane Davies, Wes Phinney, and the Conasauga Shakespeare Coalition for putting together such a magnificent cast and for giving her the opportunity to be a part of this production. She also wants to thank *The Big Man Upstairs* for making these opportunities possible for her and her cast mates for making this such a fun and vibrant experience that she will never forget. Enjoy the show!

**SABINO HERRERA (Ensemble)** Sabino is excited to participate and act with The Conasauga Shakespeare Coalition. Sabino has been part of several productions, including directing a scene from *Waiting for Godot* for Literary Competition in which Jack Haley and Reyd Mahan won 1st place. He also received high marks for a musical performance as Igor in *Young Frankenstein* alongside Jack Haley as Dr. Frankenstein. Sabino is currently enrolled at Dalton State College and studying to be a History Educator while taking Radio and Voice Acting on the side. Sabino's stage credits include *Shakespeare in Love (Wabash)*, *A Duchess Mislaid (Dr. Graziano)*, *Me and My Girl (Policeman/Major Domo)*, *Shrek Jr. (Shrek)*, *Pirates of Penzance (Pirate)*, *Willy Wonka Jr. (Mr. Gloop)*, *Young Frankenstein (ShoeShine Man)*, *Oklahoma! (Cord Elam)*, *The Complete Works of William Shakespeare [Abridged] (Ensemble)*, *One Man, Two Guvnors (Charlie Clench)*, *The Little Mermaid (King Triton)*, and *Much Ado About Nothing (Signor Leonato)*.

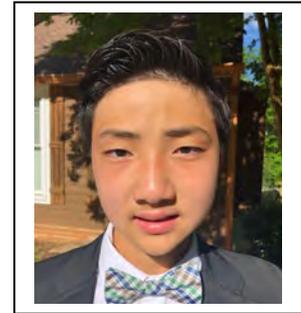


**KIRT JOHNSON (Captain/Priest)** Taking a break from his time as an international man of mystery, this is Kirt's second performance with Conasauga Shakespeare. Favorite previous roles include Uncle Fester from *The Addams Family*, Rev. Hale from *The Crucible*, and the angel Clarence from *It's a Wonderful Life*. Kirt would like to thank his friends and family for their continued love and support. Excelsior!



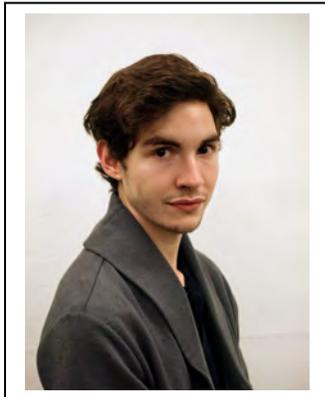
**DOUG MAY (Sir Toby)** Douglas May is thrilled to be making his debut with Conasauga Shakespeare. He most recently appeared right here in Dalton as Hercule Poirot in *Murder on the Orient Express* at ACT. Also in 2019 he appeared in *Mamma Mia* (Harry Bright) at the Colonnade, *Murder on the Nile* (Canon Pennefather) and in the premiere of *Deeper Roots* at the Bachmann Center, later recorded for broadcast by WUTC. After getting his degree in theatre at University of Tennessee Chattanooga, Douglas worked in San Francisco for three seasons at 42nd Street Moon, as well as Guilty Theatre, Playground Emerging Playwrights Festival, the premiere of the long running *Are We Almost There* and a number of independent productions. Since returning to Chattanooga, he has played leading or featured roles in two dozen productions, directed at Oak Street Playhouse and Tennessee Valley Theatre and appeared in twenty local commercials. Favorite roles include Cogsworth (*Beauty and the Beast*), Peachum (*Threepenny Opera*), Cowardly Lion (*Wizard of Oz*), Kulygin (*Three Sisters*), good and evil twins in *As You Like It*, the villainous new landlord John Earl in *Fat Shirley's Trailer Park Opera* and anything with Ballet Tennessee. He is probably best remembered for playing *The Man in Chair* in *The Drowsy Chaperone* as guest artist at Chattanooga State.

**SHEPHERD MCKEEHAN (Ensemble)** is thrilled to be making his debut with the Conasauga Shakespeare Coalition. Recent credits include *The Neverending Story*, *Romeo and/or Juliet*, and *Peter Pan* with Dalton Middle School. He is a rising 8th grader at Dalton Junior High. Shepherd is a 1st degree black belt at Master Seo's Tae Kwon Do and a member of the A team competition demo team. In his spare time, he enjoys reading, mathematics, and playing with his siblings.



**EMERY MERRITT (Ensemble)** Emery Merritt is honored to be part of Conasauga Shakespeare Coalition's presentation of *Twelfth Night*. Her experience includes the productions: *The Neverending Story*, *Romeo/and or Juliet*, and *Peter Pan*, all of which were with Dalton Middle School Drama. She begins her freshman year at Dalton Junior High School in the fall. She is a member of chorus where she enjoys learning and singing with friends. In her spare time, you will find her roller skating, writing, or baking.

**CHASE PARKER (Antonio)** Hailing from Chatsworth, Ga (aka God's Country), Chase has enjoyed delighting (or torturing) an audience for as far back as his recollection stretches. He is quite happy to be a part of this production of Shakespeare's Twelfth Night. In fact, he is quite happy to be a part of this theatre community. Theatre runs very deep in the Dalton area. From at least as far back as 1869, small troupes have formed out of and performed for this community: performed for their neighbors, friends, and family. There have been brief pauses in this ever growing string of productions: the droughts of theatre during the two world wars come to mind. Yet even then, theatre was rooted too deep in the history of our community for a drought to drive it to extinction. Actors and audiences have persisted and, together, they have propelled that history unto us: a history and heritage of live theatre that we share in, this evening. After a year of plague and a too often felt seeming sense of paralysis, what better and more fitting way could there be for this community to mark the closing of one dark chapter and the transition to what we all hope to be a far brighter one than with this: this coming together of actors and audience to help propel history and heritage further into the future. Chase certainly finds it fitting, enjoying fellowship with this cast and anxiously anticipating the presence of you: the audience. Chase is a founding member of the CSC and continues to serve as a member of both the company and Board of Directors.

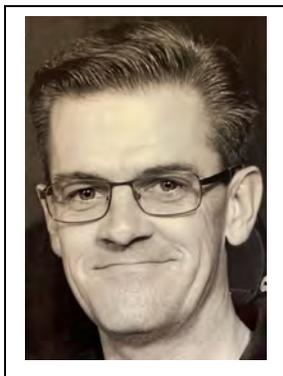


**KEENAN PASQUA (Valentine/1st Officer)** is a rising Junior at Columbus State University completing a BFA in Theatre Performance and is a student in the honors program. He was raised in Dalton, has been acting in theatre since a young age, and has received multiple awards and accolades for his work in high school and community theatre. Most recently, he was awarded Outstanding Featured Actor in a Musical for his performance as Valentine/Chimney Sweep in Chattanooga Theatre Centre's production of Mary Poppins at their 2019-2020 Miss Annie Awards Ceremony. Some of his most notable roles include The Scarecrow in The Wizard of Oz, Rev. Hale in The Crucible, Major General Stanley in The Pirates of Penzance, and the title character from Sammuel Beckett's one-man play, Krapp's Last Tape.



**JENNIFER PHINNEY (Olivia)** Jennifer Phinney is a veteran of the local stage, having appeared in numerous shows at Artistic Civic Theatre, where she also serves as a frequent director. Her most recent roles include *Mistress Quickly* in *Henry V*, the *Housewife* in *Working*, and *Sarah* in *Company*. Her most recent turns as a director include *Murder on the Orient Express*, *Young Frankenstein*, and *Pirates of Penzance* at ACT. Other favorite roles include *Morticia Addams* in *The Addams Family*, *Dido* in *Dido and Aeneas* (with Dalton Chamber Choir), and the *Narrator* in *Joseph and the Amazing Technicolor Dreamcoat*. She studied theater and voice at the University of Georgia. Jennifer is married to Wes Phinney, and together they have three daughters who are active in theater and film in their own right. Jennifer is the Program Specialist for Dual Enrollment for the Georgia Department of Education.

**MEG PHINNEY (Costumer)** is a recent graduate of The University of Tennessee at Chattanooga where she obtained her undergraduate degree in Theatre with a minor in Education. She completed the Disney College Program in Spring of 2019, where she worked in entertainment costuming. On a local level, she has costumed shows such as *Murder on The Orient Express* and *Young Frankenstein* as well as appearing in shows such as *Miss Bennet: Christmas at Pemberley*, *Much Ado about Nothing*, *The Little Mermaid*, *Chicago*, and *Tartuffe*. In the fall, she will be starting graduate school at the Savannah College of Art and Design as a film and television major.

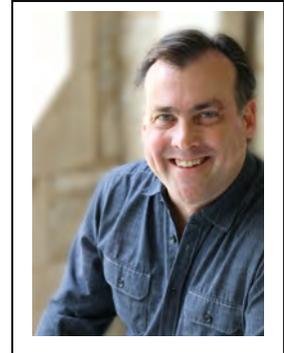


**WES PHINNEY (Malvolio)** Wes is a History Teacher and the Drama Teacher/Director at Dalton High School, where he has directed more than thirty productions, including three *Runner-Up*, three *Region Champions* and one *State Runner-Up One-Act Competition Play*. In 2019, Wes was named *Theatre Educator of the Year* by the Georgia Thesians, an affiliate of the International Thesians Society, a division of the Educational Theatre Association. In 2020, he was inducted into the Georgia Thesians Hall of Fame. Prior to working at Dalton High, Wes was a co-founder and *Managing Director* of Artistic Civic Theatre in Dalton, where he supervised fifteen seasons of community theatre productions, directing and/or performing in more than fifty productions, and

authoring Appomattox, an original Civil War drama and the libretto of an original musical adaptation of Dickens' A Christmas Carol. Wes is a graduate of Auburn University (BA Theatre), and a co-founder of the Conasauga Shakespeare Coalition. He has been happily married to his wife Jennifer for 29 years, and he is the proud father of daughters Emma, Kate, and Meg.

**STEVE RAY (Set Design)** Steve is the Associate Head for the Department of Performing Arts at the University of Tennessee at Chattanooga and the Artistic Director of the UTC Theatre Co. He is a director, scenic designer, and actor who has worked for such organizations as the Birmingham Children's Theatre, Oklahoma Shakespearean Festival, the Chattanooga Theatre Centre, and Theatre Tuscaloosa. He enjoyed performing in the Conasauga Shakespeare Coalition's production of Henry V and is honored to be able to design the set for this production.

[www.steverayplays.com](http://www.steverayplays.com)



**LILLI SHARP (Ensemble)** Lilli is delighted to be making her debut with Conasauga Shakespeare Coalition. Recent credits include The Neverending Story, Peter Pan, Romeo and/or Juliet, and Girl Vs. Troll with Dalton Middle School Drama. She is a rising 9th grader at Dalton Junior High. She is a member of the band where she plays her clarinet named Clarence. In her free time, she reads, writes songs, and plays guitar and piano.

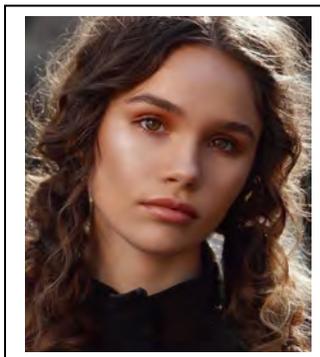
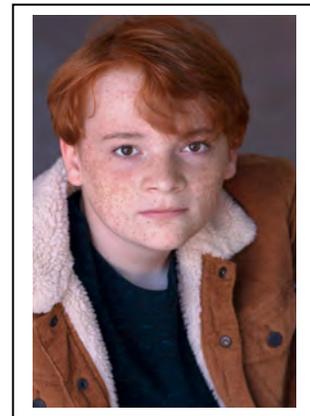
**ADAM STARK (Fabian)** Adam has been in many shows. From Shakespeare's Henry V to Young Frankenstein, his repertoire is varied, and he has worked with Lane Davies in the past. He is excited to be in Twelfth Night.





**SARAI PUENTES (Ensemble)** My name is Sarai. I'm a rising 9th grader. I've been in Peter Pan and The Neverending Story. In my free time I like to bake, paint, and read.

**ELLIS STEPHENS (Ensemble)** an upcoming 9<sup>th</sup> grader at Dalton Junior High School, has been acting for five years. He was cast as "Boy," in the inaugural Conasauga Shakespeare Coalition production of Henry V and is excited to return this year. He has portrayed Billy Elliot in Billy Elliot the Musical, an Ensemble Theatre of Chattanooga production and was most recently Bastian in the Dalton Middle School production of The Neverending Story. He also has been taking various acting classes at Catapult Acting Studios in Atlanta for the previous two years. Besides acting, Stephens has had two podcasts be selected finalist in the national NPR Student Podcast Challenge. He also has been active in the Journalism program at Dalton Middle School as director, editor and producer.



**TAYLOR WITHEROW (Assistant Stage Manager)** Taylor Witherow is nineteen years old and is happy to be doing her second Conasauga Shakespeare production. She was most recently seen as Puck in Northwest High School's award-winning production of A Midsummer Night's Dream and as Murderess Liz in Chicago. She is a rising sophomore at Kennesaw State University and is glad to finally return to the theater somewhat post-covid.