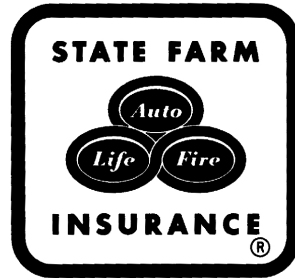


The Deep River Players present

William Shakespeare's



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# Twelfth Night

*(or What You Will)*



July 2004

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The DRCA hosts this site to inform area residents of upcoming events. It is also designed to help community groups coordinate their events. All non-profit community groups are invited to submit information on the 2004 events. They will be publicized on this website, on the calendar in the DRCA office and in the NRT's "This Week" column.

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Photography: Jen Fung

# Thanks to...

The Yacht and Tennis Club for sharing their awesome facility with the Deep River Players, with special thanks to Mira Anghel and Sue Lightfoot.

Shannon and Ray Dickson, historical consultants, dance co-ordinators and enthusiastically indispensable right hands.

Log House Antiques, Deep River Musical Society, Donna Wright, Bhaskar Sur, Deep River Youth Theatre, Town of Deep River, Summerfest, Mackenzie High School, Pharmaplus, Deep River Musical Society, Patti Stack, Malcolm and Christine McIvor, Chris Fraser, Martha and Zdenek Zdrazil, Ryan's Camp Site, North Renfrew Times, Jim Bourgois, our friends and families for supporting us in this adventure.

Our sincere apologies to anyone whose name was inadvertently missed.



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Keep an eye out for the next production  
from the Deep River Players:

### "Southern Fried Murder"

....a murder mystery dinner directed  
by Kristen Glowa, coming before Christmas.



### Act III

Scene one: Viola once again visits Olivia to profess the Duke's love. As is expected, Olivia refuses to listen and finally confesses her own passion for Viola. Sir Andrew's jealousy is aroused by Olivia's attentions to Viola.

Scene two introduces a second sub-plot: Sir Toby and Fabian's plan to have some sport at Sir Andrew's expense. They encourage Sir Andrew to challenge Viola, knowing that in such a challenge the foolish knight will make himself ridiculous.

#### *15 minute intermission*

Scene 3 prepares the way for further plot complications as we are assured of the arrival of Antonio and Sebastian in Illyria. Antonio's gift of his purse to Sebastian provides the basis for Antonio's later charge of ingratitude when he mistakes Viola for her twin brother.

Scene 4 is the meeting place of the main plot and the two sub-plots. The joke on Malvolio has succeeded beyond expectation but the plotters are not yet satisfied, and announce their intention of humiliating Malvolio even further. Meanwhile Sir Toby and Fabian stage a farcical duel between the two unlikeliest competitors, Sir Andrew and Viola. The complication intensifies when Antonio arrives and mistakes Viola for Sebastian.

### Act IV

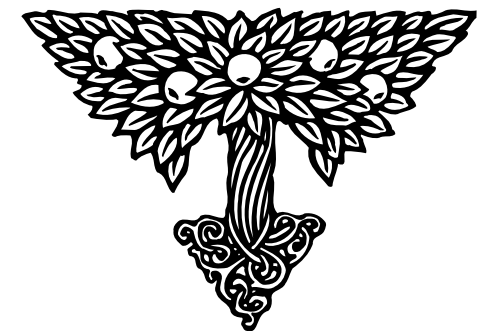
In scene one mistaken identities continue and reach a feverish pitch until Olivia mistakes Sebastian for her previously unwilling love, Viola, and is finally successful in wooing the object of her affection.

Scene two provides an opportunity for Feste, who takes on the disguise of a priest, to taunt Malvolio.

In scene three Sebastian shows his bewilderment regarding the 'flood of fortune' which has fallen upon him: namely, Olivia's love. And Olivia takes no chance that he'll change his mind. She marries him!

### Act V

The road to 'happily ever after' has a few twists and turns in the final act, often resulting from more mistaken identities. But finally the twins appear at the same time, the riddle is solved and love triumphs.



## Act I

Scene one introduces the theme of *Twelfth Night*: love. Duke Orsino pines for Countess Olivia, who refuses to return his affection.

Scene two introduces Viola who, with her twin brother Sebastian, has been shipwrecked on the coast of Illyria. She does not know whether her beloved twin has survived so she decides to disguise herself as a young man and become part of the Duke's household.

In scene three we meet Olivia's boisterous uncle, Sir Toby Belch, and Sir Andrew Aguecheek, a foolish knight whom Sir Toby has invited to Olivia's house to be her suitor (and his benefactor!).

Scene four reveals that Viola (now called Cesario) has become a valued member of the Duke's Court but has also fallen in love with Orsino....which complicates her unwelcome task of being Orsino's messenger to Olivia.

In scene five we meet Olivia and her household and watch how everyone reacts to Viola's plea on behalf of the Duke, a message delivered with such spirit and fervour that Olivia falls in love with 'the messenger'.

## Act II

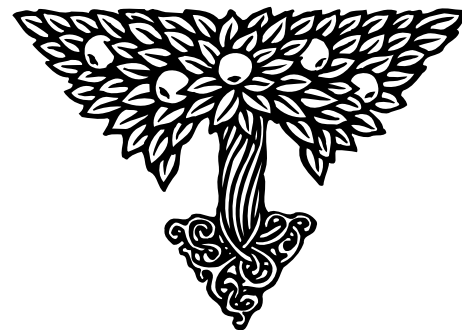
Scene one: The plot thickens when Viola comes to understand that Olivia is hopelessly in love with her.

Scene two: More complications are revealed as we learn that Sebastian did survive the shipwreck and we anticipate the fun of mistaken identities.

Scene three introduces one sub-plot: the hilarious plan to make a fool of Malvolio, Olivia's pompous steward, by suggesting that his mistress, Olivia, is in love with him.

Scene four: Viola comes close to confessing her love for the Duke as she listens to Feste's beautiful song. The music has its impact on the Duke, as well.

Scene five is pure comedy as Malvolio falls into the trap set by Sir Toby, Sir Andrew, Maria and Fabian.



On the Twelfth Night (or what you will) there takes place a remarkable story. At its center is a triangle of lovers; three unhappy souls who are each loved by the person to their right, but in turn dote on the person to their left. Who are these three: a noble Duke, a beautiful Countess and a messenger. The first, a Duke called Orsino, is wooing the Countess who lives on a nearby estate. Orsino is enjoying his state of fickle fancy more than actually loving the lady. Second is the messenger whom Orsino sends with his messages of love. This messenger is in fact a woman Viola, of noble birth, who being shipwrecked on the coast of this country, has taken a man's appearance in order that she might survive in this friendless place. She loves the Duke but cannot tell her love; instead she faithfully bears his entreaties on his behalf. The third is the same Countess, who has long known of the Duke's desires but has no affection for him. She has recently lost both a father and a brother and is in a state of mourning, until a handsome messenger appears with whom she falls helplessly in love.

How will that situation be resolved?



While these noble people are so entangled, there is another part to our tale. At the Countess Olivia's house there are two guests, her uncle Toby who is seldom found sober, and a foolish knight; one Sir Andrew Aguecheek. Sir Andrew is rich and Sir Toby has convinced him that he can win Olivia's hand, only to prolong his company, so that he may finance their life of indulgence. Sir Toby holds the Countess' chambermaid Maria in great affection. The pair of drunken knights fall out of favour with Olivia's steward Malvolio. He is her chief servant and efficient manager, but a man of little humour and filled with self-importance. Sir Andrew, Sir Toby and Maria hatch a plot to shame Malvolio, using his own pride to trick him.

The triangle is resolved by the fact that our shipwrecked messenger has a twin brother, Sebastian who also survived that tragic accident. When he appears there is at first great confusion, but then relief as each lover may happily possess the object of their affections.

# Dramatis That Was Then



Duke Orsino: Terry Myers



Viola: Kate Guerout



Olivia: Kristen Glowa



Malvolio: Bill Graham



Feste: Alastair McIvor

Curio: Jodie-Lee Primeau  
Court member: Karen Shewchuk  
Court member: Charleena Booth  
Court member: Nicole Vanderhorn  
Valentine: Julia LeConte  
Second Officer: Paul Jones  
First Officer: Marie Corriveau

Captain: Pat Hoelke  
First Sailor / Priest: Sheela Sur  
Second Sailor: Tony Waker  
First Lady: Margaret Booth  
Second Lady: Heather Graham  
Court member: Jenny Dickson

Going to a play in Shakespeare's time was a completely different experience from going to a play today. Theatres were mainly outside the walls of London...and away from the religious authorities (radical Protestants!) who condemned playgoing. They preached that plays, being stage illusions, were acts of deception and therefore sinful. Luckily for playgoers, the monarchs Elizabeth and James were more tolerant of the amusements offered by the stage and were often members of the audience.

Because the plays couldn't be advertised, the players adopted a method of raising a flag to announce the day's performance (white for comedy, black for tragedy and blue for history); offered a pre-show of dancing and music; and sounded a trumpet fan-fare to begin the play.

Outdoor theatres offered little decoration or frills and audiences had to imagine what was not represented on the stage: storms, time and place changes and elaborate sets and props.

Costumes were the one main asset of a theatre company and were often more spectacular than historically accurate.



# Director's Note Personae



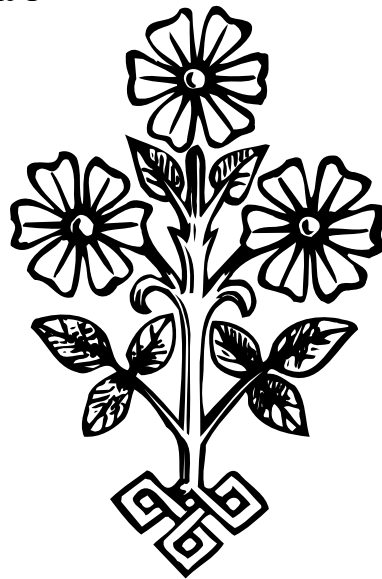
"It all started....." four years ago in room 105 at Mackenzie High School, watching Joe Cochrane, Dan Festarini, MJ Gareau and Maeve Jones cavorting around phony trees and bushes rehearsing the 'Malvolio finds the letter' scene in grade 9 English class. It, being the dream to share the hilarious joys of *Twelfth Night* with Deep River audiences, has finally happened and I'm so grateful to so many people for their willingness to take on the daunting task of a Shakespeare play. Each person listed in this program should share equally in that gratitude because each has contributed

in a unique and indispensable way. The process of preparing this play has truly been a team effort and we all thank you for coming tonight to share our passion for live Shakespearean theatre.

The simplicity of sets, props and lights reflects the Elizabethan tradition of 'experiencing the words and ideas' of a great writer. Not so simple, however, are the costumes, which reflect the Elizabethan actor's passion for texture, pattern and elegance. To Marlene Cole I extend my deepest thanks for taking on the mammoth task of costuming our cast. She and her sewing crew spent too many hours to count and I know you will be amazed at the result.

July in Deep River might not be the season of 'twelfth night' but it certainly captures the spirit of 'twelfth night'.....a time of merry-making and carefree fun on our beautiful Ottawa River. So, welcome to the fantastical land of Illyria where love comes, often disguised, in numerous shapes, moods and twists; and where 'almost' everyone's story has a happy ending!

Judy Dickens



Sir Andrew Aguecheek:  
Kevin Myers



Maria: Phyllis Heeney



Sir Toby Belch:  
Jeremy Whitlock



Antonio: Tony Leclair



Fabian: Duncan Griffiths



Sebastian: Kyle Ross



# Crew

Director Judy Dickens  
Producer Kate Osborne and  
Alison McIvor  
Assistant Producer Marion Thompson  
Stage Manager Ike Dimayuga  
Stage Crew Kay McQuade,  
Jan Oswald,  
Jen Fung,  
Jennifer Griffiths,  
Al Hartwig,  
Clara Chaplin,  
José Dimayuga.  
Music Team Ray Dickson,  
Susan Morris,  
Alastair McIvor,  
Jeremy Whitlock  
Choreographers Ray & Shannon Dickson  
Set Design Kristen Glowa  
Set Construction Gene Kasaboski  
Set Decoration Suzanne Lortie  
Costume Mistress Marlene Cole  
Costume Assistant Mary Chisholm  
Costume Crew Marlene Cole,  
Mary Chisholm,  
Margaret Booth,

Costume Crew Shannon Dickson,  
Dale Lade,  
Anne Davies,  
Suzanne Lortie,  
Judy Dickens,  
Emily Cole,  
Candace Graham,  
Katharine Myers,  
Kaitlin Graham.  
Maurice Cole,  
Ray Dickson,  
Wendy Sur  
Properties Megan Krause and  
Christine Desrochers  
Make-up Crew Chiefs Kate Osborne,  
Jeannette Desrochers,  
Kate Guerout,  
Grace Myers,  
Sheela Sur,  
Charlee Booth,  
Shannon Dickson,  
Candice Ball,  
Kara Foley,  
Margaret Booth  
Hair Crew Mike Atfield  
Lighting Designer

Photography Chris Fraser, Jen Fung  
Web-site Jeremy Whitlock  
Prompts Ray Dickson,  
Megan Morris  
Treasurer Anne Davies  
Publicity Marjorie Alburger  
Graphic Design Alastair McIvor  
Box Office Suzanne Lortie  
Front of House Janet Melnyk  
Ushers Nancy Winegar,  
Neil Smith,  
Taylor Booth,  
Charlie McIvor,  
Kathy Hughes,  
Lindsay Hughes  
Mary McCafferty,  
Janet Melnyk,  
John Davies,  
Anne Davies  
Refreshments Ray & Shannon Dickson  
Historical Consultants Jodie-Lee Primeau and  
Advertising Sales Julia LeConte

## *Musicians*

Susan Morris  
Megan Morris  
Anne Dickson  
Carolyn Franklin  
Lynne Wills  
Stasys Fidleris  
Katie Hinds  
Sheela Sur  
Alastair McIvor

## *Dancers*

Charlee Booth  
Jenny Dickson  
Ray Dickson  
Shannon Dickson  
Heather Graham  
April Morris  
Karen Shewchuk  
Erin Sullivan  
Sheela Sur  
Erin Swedfager  
Courtney Thompson  
Tony Waker  
Sarah Zacharuk

