



The Department of Dramatic Arts presents

William Shakespeare's

# Twelfth Night

Or, what you will

Directed by Gyllian Raby and Danielle Wilson

Set Design by Nigel Scott

Costume Design by Kelly Wolf

Lighting Design by Jason Hand

Musical Direction by Max Holten-Andersen

Photograph by Mitin Vadukul

November 7, 8, 9, at 7:30

Matinee November 8 at 11:30 am

Sean O'Sullivan Theatre, Brock University

For tickets contact the Centre for the Arts Box Office  
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Marilyn I. Walker  
School of Fine &  
Performing Arts

Brock University  
Faculty of Humanities

**A Study Guide by Assistant Director Keavy Lynch**

*Change is in the air-- or perhaps it's love?*

*Caught in the crosswinds fools, lovers, and shipwrecked souls tip into their opposites. In Shakespeare's Illyria as one wise fool puts it, "nothing that is so is so". But bring on a contemporary band of musicians and a Duke who loves the rockabilly blues and –Presto!– everything is "what you will".*

The Department of Dramatic Arts' rendition of *Twelfth Night* gives this classic Shakespearean comedy a 20<sup>th</sup> century twist, setting it in the 1950's and taking audiences to the era of soul-searching country blues.

The magical fictitious kingdom of Illyria is a modern world where 'boys are boys and girls are girls' and subterranean passions blow apart rigid conventions. Fools, lovers, and shipwrecked souls grapple adverse fortunes and comic misunderstandings to find what truth and love might mean. To meet Shakespeare's vision of Illyria as a land where music is "the food of love", we present the fool-musician Feste as the leader of a country blues band.

The production is a directorial collaboration between Dramatic Arts faculty Gyllian Raby and Danielle Wilson, assisted by Keavy Lynch (completing her Honours BA in Dramatic Arts, Concentration in Theatre Praxis, Minor in History). Mentored by Gyllian Raby, Keavy is also the production dramaturge and principal author of this introductory study guide.

Produced and Performed by the Department of Dramatic Arts,  
Marilyn I. Walker School of Fine and Performing Arts, Brock University  
Sean O'Sullivan Theatre, November 7-9, 2013.

## Production Team

Directed by Gyllian Raby\*  
and Danielle Wilson\*, assisted by Keavy Lynch

Set Design by Nigel Scott\*

Costume Design by Kelly Wolf\*

Lighting Design by Jason Hand\*

Music Direction  
by Max Holten-Anderson\*

Stage Management by  
Stephanie Baxter and Derek Ewert,  
*completing their Honours BA in Dramatic Arts,  
Concentration in Production and Design*



*\*asterisks indicate permission of professional associations.*

**Cast:** This first main-stage production of the Department of Dramatics Arts' 2013-14 Season showcases the talents of students in the undergraduate program:

**Viola**, the shipwrecked lady who must disguise herself as **Cesario**

**Sebastian**, Viola's twin brother, thought lost at sea

**Sea Captain**, Captain of the wrecked ship, who befriends Viola

**Antonio**, pirate captain, who befriends Sebastian

**Orsino**, Duke of Illyria with whom Viola falls in love

**Fabian**, carousing friend of Sir Toby Belch

**Valentine**, on trumpet

**Curio**, on bass guitar

**Olivia**, with whom Orsino is romantically obsessed.

**Julia**, maid to Olivia; on piano

**Malvolio**, ambitious steward who disapproves of them all

**Feste**, musician who divides his time between the courts of Orsino and Olivia

**Sir Andrew Ague-Cheek**, Olivia's unwanted wooer

**Sir Toby Belch**, Olivia's unruly cousin

**Maria**, maid to Olivia

**Balthazar**, the Priest, on percussion

Bri Lidstone

Alex Canaran MacFabe

Nick Leno

Evan Bawtinheimer

Omar al-Aufy

Taylor Shannon

Sean Cottrell

Brent Cairns

Rachelle Lauzon

Sean McClelland

Colin Bruce Anthes

Marcus Schwan

Chris Chapman

Sean Rintoul

Kristy Bird

Rob Grady



## Plot Summary

Viola is shipwrecked on the coast of Illyria and she comes ashore with the help of a captain. She loses contact with her twin brother, Sebastian, whom she believes to be dead. Disguising herself as a young man under the name Cesario, she enters the service of Duke Orsino through the help of the sea captain who rescues her. Orsino has convinced himself that he is in love with Olivia, whose father and brother have recently died, and who refuses to see any suitor until seven years have passed, the Duke included. Orsino then uses 'Cesario' as an intermediary to profess his passionate love before Olivia. Olivia however, falls in love with 'Cesario', as she does not realise 'he' is Viola in disguise. In the meantime, Viola has fallen in love with the Duke.



In the comic subplot, several characters conspire to make Olivia's pompous steward, Malvolio, believe that Olivia has fallen for him. This involves Olivia's uncle, Sir Toby Belch; another would-be suitor, a silly squire named Sir Andrew Aguecheek; her servants Maria and Fabian; and her fool, Feste. Sir Toby and Sir Andrew engage themselves in drinking and revelry, thus disturbing the peace of Olivia's house until late into the night, prompting Malvolio to chastise them. Sir Toby famously retorts, "Dost thou think, because thou art virtuous, there shall be no more cakes and ale?" (Act II, Scene III) Sir Toby, Sir Andrew and Maria are provoked to plan revenge on Malvolio. They convince Malvolio that Olivia is secretly in love with him by planting a love letter, written by Maria in Olivia's hand. It asks Malvolio to wear yellow stockings cross-gartered, to be rude to the rest of the servants, and to smile constantly in the presence of Olivia. Malvolio finds the letter and reacts in surprised delight. He starts acting out the contents of the letter to show Olivia his positive response. Olivia is shocked by the changes in Malvolio and leaves him to the contrivances of his tormentors. Pretending that Malvolio is insane, they lock him up in a dark chamber. Feste visits him to mock his insanity, both disguised as a priest and as himself.

Meanwhile, Sebastian (who had been rescued by a sea captain, Antonio) arrives on the scene, which adds confusion of mistaken identity. Mistaking Sebastian for 'Cesario', Olivia asks him to marry her, and they are secretly married in a church. Finally, when 'Cesario' and Sebastian appear in the presence of both Olivia and Orsino, there is more wonder and confusion at their similarity. At this point Viola reveals she is a female and that Sebastian is her twin brother. The play ends in a declaration of marriage between Duke Orsino and Viola, and it is learned that Sir Toby has married Maria. Malvolio swears revenge on his tormentors but Orsino sends Fabian to console him.

**SCENE:** A city in Illyria, and the sea-coast near it.

*from Wikipedia, 29 October, 2013.*

## About the Show

Although it is one of Shakespeare's most popular comedies, the matters at the heart of *Twelfth Night* are not all fun and games. If the layers of fun are excavated, *Twelfth Night* is revealed as an existential meditation about belonging, exile, fate and illusion. Ontario scholar Ralph Berry articulates these qualities in his essay "The Messages of *Twelfth Night*" where he shows that "the ironic and somber elements in *Twelfth Night* are more important than commonly granted" (Berry 198). His insights parallel many of our production approaches and have been an inspiration for our team.

"The main business of *Twelfth Night*" argues Berry, "is illusion, error and deceit" (199). A large number of scenes feature characters making a fool of, or planning to fool, other characters, and those that do not frequently feature the characters making fools of themselves (sometimes on purpose- as in Feste's case). These illusions, errors and deceptions confuse, manipulate, and drive the characters into a seemingly comic panic of where they dash about, despair and duel. Their frenzy muddles reality and fantasy until they hardly know one from the other.

The character of Feste- the wise fool- stands alone outside of the events. Feste, as wandering musician is a liminal figure in this rigid world: he travels freely between Orsino's and Olivia's estates. He is always aware of the games and illusions whirling around him. On occasion, in our production, he even drives them.

It is Feste who conjures the storm that brings Viola to Illyria. Through the storm, and his dispensing of foolish wisdom, he becomes the play's "mediator of reality" (Berry 201). Feste sums up the uncertain existential metaphysics of the play when he states, "Nothing that is so is so" (4.1.8). Viola, who is philosophically in tune with Feste due to her understanding that reality is mutable and in constant flux, confirms his uncertainty about appearances. She tells Olivia "I am not what I am" (3.1.139) and, "you do not think you are what you are" (3.1.141). Importantly, however, Viola demonstrates an ability to accept the way things are in all their complex contradictions, acknowledging that "such as we are made of, such we be" (2.2.32).



Rehearsing our production: Sean Rintoul and Marcus Schwan (l-r).

The first half of the play is packed with scenes of singing, dancing and celebration: activities that are supplanted in the second act by duels and betrayals. These darker elements of the play are visible in the theme of Sir Toby's alcoholism, for example. His abuse of drink, Olivia fears, will cause his fall from foolery to madness and death. "He's in the third degree of drink" she laments, "-he's drowned" (1.5.131). In Shakespeare's day alcohol in excess was known to disrupt the bodily humours, displease God and weaken the spirit. Sir Toby's marriage to Maria, his social inferior, would have been understood as a great punishment for his alcoholic excess. Today, audiences would not draw the same conclusion given Maria's intelligence, wit, and love for him. Nonetheless, her task to distract Sir Toby from the bottle suggests for them a difficult future and is hardly a happy ending.

At the close of the play, although the misunderstandings are corrected and the illusions are revealed, the atmosphere is tinged with loss. Sir Toby's practical joke at Malvolio's expense turns sour when the latter is imprisoned in a dungeon; it goes too far. Malvolio is so severely penalized for the only time in his life he has ever allowed himself love and to play that it is difficult for audiences to continue their support for Toby. Even the jokers themselves feel sickened by the way their prank gets out of hand, "I would we were well rid of this knavery", admits Sir Toby (4.2.66).

Our production shows Feste giving the light, pen and paper to Malvolio so that he can write a letter of protest to Olivia. Shakespeare did not write stage directions, and there is no line that specifies this action by Feste. However, Malvolio does ask for writing materials and, later, Feste does give the letter to Olivia, even though this will probably mean the loss of his job in the household. In our production, Feste's motivation is that he learns a lesson: he recognizes the "ignorance and darkness" he has wished on Malvolio as a part of the human condition that must never be celebrated.

The happy coupling of the Viola and Sebastian with Orsino and Olivia at the play's close suggests the classic comic structure where the play



*This image provided inspiration for the character of Maria and her social climbing.*

ends with a marriage dance. However, Feste's final song emphasizes the struggles of life "heigh ho the wind and the rain" and, in our production, we want to make it clear that not all the characters end happily ever after. Valentine and Antonio are left loveless, and Feste is once more out in the cold. Moreover, if one considers the seemingly happy matches, one wonders how Olivia's love for Cesario will translate to Sebastian. Orsino seems to have learned something about love by Viola's example- but how much has he really changed from seeking a passion that is "high fantastical?" (1.1.15).

## Period

Our production decision to place the play in the late 1950's enables us to present a world where social class boundaries are stricter than today, with fewer options for gender choices or social mobility. We feel that the distance between our world and that of 1957 enables a historical awareness of class limits while still permitting audiences to identify with the action through contemporary pop culture.



*Character reference image for Olivia before and after she meets Cesario. "Even so quickly can one catch the plague?"*

In both the 1957 and 1597 worlds, gender roles were strictly enforced; boys were conscripted into the army and girls were confined to the household. The penalty for disguising oneself as a different gender or social class depended on the social status of the perpetrator, but could have included ostracization, imprisonment or fines. In 1957 in both Canada and the US homosexuality was considered a crime. Even liberals thought it a sickness that could be cured through drugs and therapy. However, 1957 marks a time of building tensions- rigid class and gender distinctions still dominate the culture, but subterranean passions are starting to blow apart the rigid conventions of the civilized world: the homeless are getting restless and the roots of popular music are seething. Students might recognize features of these periods from TV dramas such as *Mad Men*, which many of our actors watched as a resource to study the archetypes, class structures and gender roles of the time. While *Madmen* keeps its action within the boundaries of its time however, Shakespeare is challenging them with the scenes



of homosexual wooing throughout the play—a repeated action that becomes only more complex when one considers that Viola and Olivia would originally have been played by men. Shakespeare had to emphasize the triumph of heterosexual love at the end so that he could get away with the homo-erotic preliminaries! It has been a challenge for us to convey the same kind of danger to our more tolerant 21st century audiences, but we have endeavored to play the homo- sexual attractions with as much joy as possible, and to expose the ‘normalizing’ assumptions about heterosexuality as the superior and only accepted state of affairs.

## Music

To substitute Shakespeare’s music with twentieth century popular tunes is a big production decision. Many of Shakespeare’s lyrics continue themes in the larger play text in ways that the 1950’s songs we have interpolated do not. For example, in Shakespeare’s text Orsino’s favourite song performed by Feste goes, “I am slain by a fair cruel maid/ my shroud of white stuck all with yew/ O prepare it” (2.4.54). The lyrics are rooted in English folk music tradition where yew is emblematic of the poison of yearning. It also relates to the colour imagery of death and renewal that underscores the ‘Twelfth Night’ Winter-to-Spring death-and-renewal theme that is traditional to the post-Christmas period. However, for a present-day audience, the emblem of yew and the gasping pangs for a fair cruel lover do not convey Viola’s hopeless passion for Orsino as immediately as Roy Orbison’s “Crying”. Contemporary audiences’ added knowledge that gay celebrity K.D. Lang is famous for this song adds a poignant layer, as it expresses the difficulties that Viola faces as a cross-dressed woman afraid to share her true sexual identity. Consequently, while we have lost some of thematic detail of Shakespeare’s original vision, we have gained a currency that we trust will communicate to our audiences. Recent studies, such as Oliver Saks’ *Musicophilia: Tales of Music and the Brain* (2011) have shown that music affects cognitive development in profound ways. Music enables individuals to access modes of conscious awareness that are located in different regions of the brain to dialogue, and connect with different neurological systems. If Viola sings to Orsino, as she promises the Sea





Captain she will (1.2.55), then Orsino will truly know her soul, and can fall in love with her regardless of her sex or gender. The supposition that Viola, rather than Feste, is intended to sing to Orsino (2.4.8) was first made in 1876 by F.G. Fleay in his *Shakespeare Manual*, although few productions enact it.

With his intense love of ‘Euphuism’ (words that use vowels in a musical way) Shakespeare knew the power and magic of music. In *Twelfth Night* he wrote a play where he could feature the musical talents of his friend and collaborator Robert Armin—the first Feste. Armin, a musical prodigy, was celebrated for his subtle and delicate wit, and was himself a well-known playwright. Shakespeare’s admiration for Armin becomes evident when we note that the character of Feste is reiterated in that of the Fool in his later tragedy *King Lear*; but Lear’s Fool is wiser, more cynical and even more alone (Berry 212). Our understanding of the fool’s importance drove our decision to tell the *Twelfth Night* story from Feste’s point of view such that music is an essential feature of the dramatic world. We sought music that could enchant our audience, particularly young people, to enter the fantasy world of Illyria. Feste therefore conjures the storm of love that upsets the self-satisfied, self-indulgent world of Illyria by washing Viola to its shores.



Rehearsing our production: Bri Lidstone and Marcus Schwan (l-r).

## Cuts and Modernizations

Our production text for *Twelfth Night* is not a “purist’s” version since it follows the common practice of cutting the play for length, as well as editing particularly archaic passages that are difficult for a modern audience to comprehend without footnotes. This is, definitively, Shakespeare’s play; our cuts were carefully chosen to tighten the action without losing the ‘tone’ of the original text in the sense of character motivation, character foils, through-themes, and action flow. We have modernized language on occasion to clarify the sense. Sometimes, the Oxford University modernized edition of the play was a useful reference point in this task. We kept contractions still in contemporary use (such as “it’s”) but filled out archaic ones where they obscured the sense of a line. We kept “thou” as the

familiar form of “you” because the assonance (repeated vowel sounds) is important to the poetry of many of the lines’.

## Julia and Fabian

Students familiar with *Twelfth Night* might wonder at the character of Julia in our production. Julia, a maid in Olivia’s household who has no text in Shakespeare’s script, has been given the dialogue Fabian speaks in the “Malvolio deception” subplot. To explain this, we must examine “the Fabian problem”. In Shakespearean scholarship, Fabian is commonly singled out as one of the play’s anomalies. He arrives without explanation in the middle of Act Two, and at no point is Fabian’s status in the house confirmed. According to Elam “He is often played as a servant... or alternatively as a law student” (159). He first appears in the scene of Maria’s letter-plot, and is then integral to setting up the duel between Cesario and Sir Andrew. Fabian echoes Sir Toby’s actions much in the manner of Sir Andrew; he has little unique reason to participate in the Malvolio plot other than to provide another foil of a mischievous character positioned midway between Sir Toby and Sir Andrew. Some scholars debate about whether the name ‘Fabian’ might be merely a bad clerk’s transcription of ‘Feste’. This might explain his sudden appearance! In our production we decided to solve the “Fabian problem” by inviting him as a gentleman neighbor (and Olivia’s family lawyer) to the party scene, thus introducing him early as a member of Sir Toby’s coterie.



Rehearsing our production: Nick Leno, Bri Lidstone, Sean Cottrell, Omar al-Aufy, Sean McClelland, and Rachele Lauzon, (l-r).

In addition, we created the role of Julia and gave her (as a member of Olivia’s household with more reason to resent Malvolio) Fabian’s role in the letter-plot. The addition of Julia reduces the puzzling emphasis on Fabian in the plot against Malvolio; his ‘manly’ pleasure in plotting the duel between Cesario and Sir Andrew makes much more sense. Furthermore, Julia adds another female voice to Olivia’s household. This helps us to draw attention to the gendered worlds of the play- the “bevy of boys in the band” at Orsino’s court is balanced in our production with the “gaggle of girls” at Olivia’s. Maria’s triumph in

escaping her social class by hobnobbing with and ultimately marrying Sir Toby, serves as an example to Julia -- another young woman of lower social class.

Lastly, the creation of an additional female role assists us in revising the Renaissance imperative to write predominantly male roles. Shakespeare had little choice given the laws against females performing. Today, we have lots of choice given our laws on sexual equality! We considered going further by making Antonio a female but we found that this would remove a lot of the queer tension from the play. Antonio's love for Sebastian, "more sharp than filed steel" (3.3.5), is one of the energies that gives the play so much contemporary interest, so we decided against it.

## The Storm

We transplanted lines from Shakespeare's most famous storm -*The Tempest*- in order to play our scene in which Feste conjures the storm, and to dramatize the perilous arrival of the twins Viola and Sebastian, from Messaline. Other productions have gone so far as to change the order of scenes, beginning the play with the storm (Trevor Nunn's 1996 film, for example). In our production, the storm emphasizes the presence of Fate and the archetypal world of nature and magic that is explored in the set design.

In his essay "Viola, Malvolio, and the Question of Instrumentality", Maurice Hunt explores the religious understanding of fate, destiny, and fortune in Shakespeare's play. He points out Viola's readiness to accept her fate, even her disastrous change in fortune, and to remain ever-available for love and ever-demanding of others to be



sincere. In contrast, Malvolio is in conflict with his fortune. He constantly complains about his low birth, plotting and fantasizing about punishing others for it, without any of the generosity of spirit that characterizes Viola. Shakespeare's message seems to be, as Olivia says "Fate, show thy force, ourselves we do not know/What is decreed must be/and be this so!" (1.5.302). For today's audience, the concept of fate is still current but lacks the power of the remnants of the pre-Christian folk religion that, in Shakespeare's day, made people seek

the blessing of 'Fortune'. For example, Feste says to Malvolio, "the whirligig of Time brings in his revenges" (5.1.369) As Elam points out, here Feste means the Wheel of Fortune: a divine inevitability (Elam 351). The importance of fortune to the dramatic world of the play was a major concern in the scenic design, as will be discussed further below.

## A Play of Doubles

In the world of the play, many doubles are present; the twins, two sea captains, two love stories, two households, two masters battling (Toby & Malvolio), two major fights, and two fools (Feste & Andrew). This doubling is also apparent in the plot: in addition to the two central mischief plots (the duel & the letter), the scenes seem to run parallel; for example, Maria's scolding of Feste in 1.5 is reminiscent of her scolding of Toby in 1.3. Malvolio's delusional amorousness in the cross-gartering scene parallels Olivia's equally blind profession to Cesario only a few scenes earlier.

A key element of "doubling" in the play is Viola's portrayal of two genders. Shakespeare invents characters who are distinctly opposite in gender, yet continually merges and exchanges between them. The plot involving Viola relies on her fluidity of gender: how she is able to transform into Cesario and, at the end of the play, transform back into Viola. Binaries do not hold; the fact that fructile chaos resolves in beauty as a new transformed order is born out of the old is the sacred message of classic comedy. This doubled world must be expressed in the form of the stage design.

## Design: Archetypes versus Manners

The civilized world of Illyria is one full of customs, social class and order, but the characters in *Twelfth Night* are also under the influence of a "lower" world - a world of archetypes, myth and magic. In this world, the characters are influenced by primal desires, buffeted by fate, and take on archetypal characters such as "the fool" or "the braggart soldier". Our unit (single location) set ties into many of these mythic themes - the hart's head, tree, and crescent moon represent mythic figures like the Goddess and the



*The Wheel of Fortune.*



Green Man. The set purposely continues the theme of doubles, featuring double moons, double trees, and several circles like the planetary constellations of fortune's wheel.

Although Kelly Wolf's costumes are grounded in design reminiscent of 1957, historical accuracy is not a goal of her costume design, and it would be more accurate to say that the costumes were influenced 1950s fashion try to evoke the social world of our fictional Illyria. In Europe of the 1950's there was a trend where young men dressed in Edwardian fashions and called themselves "Teddy boys". They were generally considered a menacing aspect of youth culture, which is a connotation we have used to reinforce the sense of danger in Illyria. The sailors' costumes were inspired by 1940s Russian sailing uniforms, while the "faded aristocrats" of the play (Sir Toby and Sir Andrew) dress in 1930esque fashions, to show their roots in more parochial, pre-war traditions.



Selected costume renderings for *Twelfth Night* by Kelly Wolf, costume designer.

## Weaponry and Fighting

Shakespeare's text calls for several swordfights. However, (in addition to being very challenging) the use of swords would have clashed with our 1950s setting. Inspired by the "Teddy boy" subculture and the Victorian art of Bartitsu-- which smacks of Stanley Kubrick's classic film *Clockwork Orange*-- Orsino's entourage and Sir Toby's gang are equipped with elegant walking canes that also function as their weapons. In rehearsal we developed the brief conflicts the script hints at into full on fight sequences. Our purpose was to deepen the sense of danger within Illyria and to remind the audience that, despite Orsino's passion for romance, the 'land' was at war a few short years before the play's opening.



The Victorian art of Bartitsu.

## Relationship with Audience

In addition to the complex networks of relationships between the characters, the inhabitants of Illyria have another key relationship - with the audience. The audience is complicit, omniscient, and responsible for the savage pain, the savage attraction, and the near catastrophes that run through the play. Keir Elam, in his introduction to the third Arden edition of the play, suggests that the “spectator is the co-protagonist” (7), and that the “you” in the play’s subtitle “What You Will” refers in fact to the audience. (7) Shakespearean scholars often speculate that the play was commissioned to feast a royal audience at Christmas-time.

## Significance of the Title

*Twelfth Night* was the Elizabethan feast held on January 6<sup>th</sup>, the holiday of Epiphany, and marked the end to the Christmas celebrations at court. It was a time of feasting and revels, and it could be suggested that “The comedy is called *Twelfth Night* to good purpose, for during the festivities of that night, the lowliest persons may become as lords, acting for general merriment to role of the Lord of Misrule”. (Brown, 2) These status changes are reflected in the play through the rise and fall in status of several characters: Viola, an aristocratic lady, becomes a servant and then rises to marry the Duke; Malvolio rises to the status of Olivia’s lover only to fall to the status of a prisoner; Maria’s marriage transforms her from a servant into a lady. However, despite the joyous celebrations that the ‘Twelfth Night’ feasts involved, there remains a dark tone, a “Sour awareness that the real winter is to come” (Berry 196), which we feel is a key mood that must be conveyed in order to contrast the sparkling comedy.



*The Green Man is an archetype of a primal life force beyond good or evil.*

## Discussing the Brock Production

As one of the world's most recognized canonical classics, much has been written about *Twelfth Night*, particularly as pertains to Shakespeare's "Universal Themes". In rehearsal, we consciously avoided treating the "genius of Shakespeare" with reverence, or looking for universal poetry and wisdom. We sought to find immediate, specific, practical, "relatable" meanings for each and every line of dialogue. This proved to be a lot of fun for the actors, as we discovered the ways in which the actions in the play continue to address the world we live in.

The seashore continues to exist for us as a liminal space where refugees wash up in strange lands, myths and realities collide and new worlds are born. Still today, most fools and artists live on the fringe, sacrificing their dignity and status to get by. By definition, Fools are liminal: spiritually, socially, mentally, economically. On behalf of the rest of society, they make mental journeys to places that are psychically dangerous. Today, despite all our technological protections, we remain vulnerable to the winds of fortune and we see that accepting with grace what Fate offers still reveals the inner self. If we beat our heads against Fate it becomes a prison (as for Malvolio). Once outside the prison, however, Fate can become a wave of Fortune. We our audience will be able to ride that wave.

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