

Kutztown University of Pennsylvania
Department of Speech Communication and Theatre Presents

Macbeth

by William

SHAKESPEARE

Adapted by Roxanne Rix

Kutztown University of Pennsylvania
Department of Speech Communication and Theatre

Bly, Bill
Bock, Mary
Brandenberger, Emily
Brown, James. N.
Campbell, Joyce
Catanach, Catherine
Chapman, Charles
Corby, Russell J.
Danielson, Dr. Kenneth
Davidheiser, Austin
Flynn, Mark
Forte, Johanna
Gilbert, Paul
Grapsy, Dr. Ronald
Ironside, Tiffany
Jafri, Dr. Amir
Jensen, Diane
Johnson, Dr. Deryl
Lambkin, David
Madsen, Tara
McNiff, James
Mitnick, Dr. Andrea
Noh, Sueen
Pfeiffer, David
Rix, Roxane
Royse, Pamela
Sergel, Karin
Shaton, Theresa
Smith, Robert
Steber, Dr. John
VanEns, Dr. Claire
Weckerle, Dr. Lisa

AS YOU LIKE IT

by William Shakespeare

Adapted by Roxane Rix

Director

Roxane Rix

Scenic and Lighting Design

Charles Chapman

Costume Design

Johanna Forte

Technical Director

Austin Davidheiser

Fight Director

Scott Abernethy

Stage Manager

Adrienne Wrona

Dramaturg

Bill Bly

Production Stage Manager

Becky Malkemes

Photographs and recording devices are prohibited during the performance.
Please turn off cell phones and all other electronic devices
while inside the theatre.

Poster and cover design by Julie Radgowski

AS YOU LIKE IT

Cast (In Order of Appearance)

Orlando.....	Daniel Smith
Adam.....	Tyler Schnabel
Oliver.....	Stephen Sury
Charles.....	Mike Smith
Rosalind.....	Sam Freier
Celia.....	Becca Brunskill
Touchstone.....	Charles Weigold, III
LeBeau.....	John Curcio
Duke Frederick.....	Nicholas McCartney
Aide to Duke Frederick	Kristyna Smulligan
Duke Senior.....	Jamie Mohamdein
Amiens (<i>singer, guitar</i>).....	Chris LaRose
Diana (<i>singer, tambourine</i>).....	Jennifer Pisano
Hymen (<i>singer</i>).....	Kate Diem
Sylvius.....	Eric Fuerer
Corin.....	CJ Mellon
Jaques.....	Scott Abernethy
Audrey.....	Whitney Phelan
Phebe.....	Ashley Wutke
Jaques de Boys.....	John Curcio

The action of the play takes place variously in and around Duke Frederick's palace, the estate of the late Sir Rowland de Boys, and the Forest of Arden.

The time is Spring of 1969.

There will be one 15 minute intermission.

Director's Notes

*Make love, not war. Tune in, turn on, drop out.
Do your own thing as long as it doesn't hurt anybody.*

1969 seems a natural fit for a period resetting of one of Shakespeare's most enduring and endearing romantic comedies. The turmoil and discovery, oppression and rebellion, rethinking of gender roles and relationships, and quest for enlightenment in the age of Woodstock richly resonate with this play written 370 years earlier, and, we hope, with our own time 40 years later.

In the "establishment" world of *As You Like It*, power mongers have overthrown people seeking peace and justice, who, in turn, flee to the forest to escape death – and, as they discover, find greater meaning in life. They give up competition in favor of cooperative living, forming a loose society that embraces differences, eschews hierarchy, and welcomes all who come in peace. They celebrate nature and seek to live in harmony with it. The Forest of Arden – like the youth movement of the late 60s, for those who embraced it – proves transformational for all who come into it.

Memories and images of the late 1960s include turbulence and violence at home and the physical and psychic scarring of Vietnam warriors; for many, though, the period became defined by the "peace, love and rock-n-roll" social revolution in reaction to these stresses. The play, and thus this production, focuses on the joy, freedom, and discoveries in escape from the strictures of established society rather than on the injustices that drove the escape.

As You Like It has been called Shakespeare's warmest play: villains are redeemed, seekers find enlightenment, and lovers are united through their joyful adventures in the woods. As four of the Bard's countrymen sang centuries later:

All you need is love.

Enjoy the romp!



Songs in this production:

Lyrics by William Shakespeare

Music by Dan Crosser, Galla Higinbotham, and Roxane Rix

Dramaturg's Notes

As with more than half of Shakespeare's extant plays, *As You Like It* did not appear in print until seven years after his death, with the publication of *Mr. William Shakespeares Comedies, Histories, & Tragedies* in 1623. This volume of 36 plays, known as the First Folio, was prepared by John Heminges and Henry Condell, actors in the King's Men, the company of players, led by Richard Burbage, to which Shakespeare belonged.

There is evidence that *As You Like It* may have had its first performance on Shrove Tuesday, 20 February 1599, before the court of Queen Elizabeth at Richmond Palace. (Touchstone's reference to pancakes and mustard in Act I Scene ii is not the only clue, but it could be a topical reference to make the lords and ladies laugh as they digested their "Fat Tuesday" supper, on the night before Lent began.)

Shakespeare's company, which before 1603 would have been called the Lord Chamberlain's Men, also gave public performances at the new Globe Theatre, built that year in Southwark, a pretty rough neighborhood across the Thames River from London, where also could be found the notorious prison known as the Clink — not to mention the brothels and bear-baiting arenas that, along with playhouses, were prohibited within the city limits. Anyone with a penny could come to these public performances, boisterous affairs where all classes of society came together in a heady atmosphere of unprecedented freedom and excitement.

A mere twenty-five years before, professional players were a ragtag lot, required to set up their performances of crude melodramas and farces in innyards, banquet halls, and town squares. Meanwhile, in schools and academies, erudite translations and adaptations of Greek and Roman authors were recited by schoolboys and scholars — edifying to be sure, but no doubt rather short on entertainment value. Then in 1577, James Burbage, Richard's father, built the first permanent playhouse, The Theatre, in the equally dicey neighborhood of Shoreditch, to the north of the city. At the same time, a group of "poor" (i.e., non-aristocratic) poets known as the University Wits began writing original plays for public performance in just such playhouses. English drama rapidly underwent a revolutionary change, from bombastic set-pieces of sententious moralizing and vulgar slapstick routines to gripping tragedies and brilliant comedies that are still performed today.

Nearly four hundred years later, in 1967, producer Joseph Papp's New York Shakespeare Festival, which had been offering free performances of Shakespeare in Central Park, moved into the Astor Library in lower Manhattan, and changed its focus from doing innovative productions of Shakespeare to developing new plays by contemporary playwrights. This helped to ignite a renaissance in American drama that produced the likes of Pulitzer-Prize winners *No Place to Be Somebody*, *That Championship Season*, and *A Chorus Line*, as well as David Rabe's *Sticks and Bones*, *The Basic Training of Pavlo Hummel*, and *Streamers* — and, of course, *Hair*, the American Tribal Love-Rock Musical.

It's more than appropriate to "update" *As You Like It* to the same period that brought forth so many excellent new plays. In 1599, Shakespeare and his fellow playwrights and actors were doing the same thing: they were Renaissance rock stars, and public theatres like the Globe was their Woodstock.

One major difference in stage practice between then and now is that in Shakespeare's day, women were forbidden by law to appear on the public stage, thus requiring all roles to be played by men — including the heroine of *As You Like It*, Rosalind, who would have been portrayed by a teenage boy whose voice had not yet changed. Not surprisingly, there is a good deal of gender-bending discourse in the play — to name but the most obvious: in the Forest, Rosalind, disguised as the boy Ganymede, pretends to be herself in order to give Orlando the practice he sorely needs in wooing his beloved. In other words, in Shakespeare's time, the spectator would behold a boy playing a girl playing a boy playing a girl. Not even *Hair* gets this... well, kinky.

The story was based on *Rosalynde*, a flowery novel by Thomas Lodge published in 1590. As he did with most of his sources, however, Shakespeare transformed a tale written for fashionable tastes into an enduring work of literature — and a marvelous play to watch!

The play opens in the court of an unspecified French duchy — Shakespeare's sense of geography owed more to his imagination than to extensive travel or a close study of maps. Duke Senior, the rightful ruler, has been overthrown and banished by his younger brother Frederick, and all of Senior's followers have fled with him except for his daughter Rosalind, kept behind to be companion to her cousin Celia, Frederick's daughter of the same age. Their friendship is so close that when Frederick banishes Rosalind, Celia departs with her to search for Duke Senior and his court in exile.

This political framework of the story is then all but forgotten, and the subsequent action of the play relocates to the Forest of Arden, which some scholars have identified with the Ardennes region of present-day Belgium, but could just as well be based on the formerly forested region of Arden, just to the north of Shakespeare's birthplace in Stratford-upon-Avon (perhaps not coincidentally, Shakespeare's mother was named Mary Arden).

At the time, stories that contrasted the complicated, hectic life in Queen Elizabeth's court with the simple pleasures and pastimes of country shepherds and their wenches were extremely popular — especially at court! where disillusionment and world weariness was something of an occupational hazard. The Pastoral genre of poetry, as it came to be known, was as old as classical Greece and Rome. In fact, by the time *As You Like It* was first performed, the genre was so well known that it could be delightfully parodied, as we see in the banter between Corin and Touchstone in Act III scene 2.

However, the rural setting for most of the play's action is more than an idealized utopia, no matter how much Duke Senior exhorts his followers to believe it is. True, their exile relieves them of all former responsibilities and anxieties, and they are forced to live only in the moment — a state which some might liken to the child-like innocence of humankind in the Garden of Eden before the Fall of Adam and Eve. To Shakespeare, the Forest is a magical place, where transformations can happen that could never be accomplished in the real world of rules and regulations from which the characters are but temporary refugees. In at least two other great plays, *A Midsummer Night's Dream* and *The Tempest*, Shakespeare begins with a social order seriously out of joint. He removes the principals to a fantastic locale, strips away the titles and possessions that have propped up their dysfunctional system, and runs them through a bewildering series of changes — false identities, illusions, delusions, and downright tricks — that, simply put, blows their minds. This shaking-up has the salutary effect of putting everything back where it belongs, not unlike emptying your broken piggy bank into a coin sorter.

In the other two plays, the responsibility for managing these psychedelic metamorphoses is given to characters of extraordinary power — Puck, the Fairy trickster in King Oberon's court in *Midsummer*, and Prospero, the great Magus of *The Tempest*. In *As You Like It*, their counterpart is Rosalind, who begins the play in perhaps the weakest position there could be — the distaff child of a banished duke, trapped at court by her tyrant uncle and the loving detention of her cousin, and who the author, as if to totally incapacitate her, immediately causes to fall in love with a young man with zero prospects.

But when Rosalind is driven from her former home, she finds her true powers — her wit, her will, and her imagination — which, fired by the love she bears for the rather overmatched Orlando, transfigures her, the Forest, the world beyond, and yes, even us, her audience, into something rich and strange, nothing less than a New World.

-Bill Bly

Production Crews

Production Coordinator

Paul Gilbert

Production Stage Manager

Becky Malkemes

Stage Manager

Adrienne Wrona

Asst. Stage Managers

Sean McKinney

Patrick Pomian

Brandon Ellis

Fight Director

Scott Abernethy

Scene Shop Manager

Austin Davidheiser

Scene Shop Assistants

Rachel Liesau

Pete Phillips

Merrill Rodgers

Stephen Sury

Matt Walsh

Mike Smith

CJ Mellon

Master Electrian

CJ Mellon

Deck Chief

Merrill Rodgers

Electrics

Carolyn Kelly

Thomas Gutherman

Set Construction

Tim Gutherman

Kirby Sybert

Ryan Kern

Matthew Loewen

Scene Painters

Mike Smith

Jason Fazio

Katelyn Moyer

Mishara Moyer

Matthew Fulkerson

Kirby Sybert

Pat Pomian

David Quay

Ginny Lawler

Angela Cutrone

Prop Run Crew Chief

Kelli Conkey

Light Board Operator

Samantha Dennis

Sound Board Operator

Cheryl Shreib

Prop Run Crew

Angela Cutrone

Deck Crew

Shoshanna Roberts

Keyantae Moyer

Public Relations

Charles Weigold, III

Sarah Pellegrini

Sean O'Brien

Box Office

Rebecca Tomaski

David Krater

House Manager

Jen Santos

Costume Shop Manager

Katherine Garlick

Costume Shop Assistants

Becky Malkemes

Nicholas McCartney

Tim Schumacher

Shanna Joseph

Makeup Design

Gina D'Annibale

Assistant to Makeup Designer

Matt Loewen

Makeup

Gina D'Annibale

Hair Execution

Marge Emerich

Assistant to Hair Execution

Jason Fazio

Wardrobe Supervisor

Tim Schumacher

Wardrobe Crew

John Curcio

Scott Abernethy

Sarah Pellegrini

Costume Shop

Carly Handa

Mishara Moyer

Gina D'annibale

Samantha Paine

Jillian Mirenzi

Jessica Moy

Sam Freier

Lauren Timek

Matthew Fulkerson

CJ Mellon

Who's Who in the Cast

Scott Ward Abernethy (Jaques): This is Scott's final performance as a Theatre Major here at Kutztown University and he couldn't imagine a better production for it to be. Previous stage experience at K.U. includes: Tom Wingfield in *The Glass Menagerie*, Seymour Krelborn in *Little Shop of Horrors*, Simon Bliss in *Hafever*, Trachalio in *The Rope*, Radius in *RUR: Rossum's Universal Robots*, and Harry Witherspoon in Ahren's & Flaherty's *Lucky Stiff*. Scott has also performed with the Sunshine Players as Mowgli in *The Jungle Book*; and with Messiah College as Young Man in *Summertree*, and a confederate soldier in *Civil War: the Musical*. Scott has also had the pleasure of performing in repertory as Jerry Lukowski in *The Full Monty*, The Pirate King in *Pirates of Penzance*, and Kenickie in *Grease* at the Northern Lights Playhouse in Wisconsin. This past summer Scott portrayed Cousin Kevin in Muhlenberg Summer Theatre's production of *The Who's Tommy*. On campus, Scott is the V.P. of the Rho Upsilon cast of APO the national honors fraternity in theatre, and sings tenor in Bear Voices. Next fall, Scott plans to begin studying for his M.F.A. at the University of Washington's Professional Actor Training Program.

Becca Brunskill (Celia): Becca is delighted to be returning to Mainstage for the third time. Previous roles include Sulla Robot & Robot 1 in *R.U.R.* and Lois & Rosalie Understudy in *The Children's Hour*. You might also have seen her in the Sunshine Player's production of *Cinderella* as Cinderella. Aside from taking part in KU's main stage shows, Becca also dances with the Lenhart Dance Company and sings with Bear Voices.

John Curcio (LeBeau/ Jaques DeBoys): is happy to be a part of *As You Like It* in his fifth year at Kutztown. He has been in several shows at Kutztown including *Anatomy of Gray* and most recently *The Glass Menagerie*.

Kate Diem (Hymen): Kate has been a theatre major at Kutztown University for three years and this is the fifth time that she has been given the opportunity to perform in a main stage production. She was previously seen as Laura in *The Glass Menagerie* and Audrey in *Little Shop of Horrors* and received two Irene Ryan nominations for her character work, which she competed for in this past year's KCACTF. Kate also appeared in *The Rope* as Cutthroat and Helena in *R.U.R.* on the Main Stage, as well as Sally in The Sunshine Players production of *Peter Piper*. Lastly, Kate just finished her first main stage production as a make up designer for *The Bald Soprano*, and received an honorable mention award from KCACTF for her designs.

Eric Feurer (Silvius): Eric is excited to be a part of his second mainstage production as a freshman at Kutztown University. He was last seen in the fall production of *J.B.*, playing the parts of Jonathan, boy, and 2nd Policeman.

Sam Freier (Rosalind): Sam is absolutely thrilled to be a part of the cast in Shakespeare's *As You Like It*! This is her third Mainstage production; you may have also seen her as Sorel in *Hayfever* and Palaestra in *The Rope*, as well as Veruca Salt in Sunshine Players *Charlie and the Chocolate Factory*. She has also done much work backstage for multiple shows and is an active member of Kutztown's Honors Theater fraternity, Alpha Psi Omega.

Christopher LaRose (Amiens) Chris is a freshman theatre major with a minor in German. He is thrilled to announce that *As You Like It* will be his first main stage production. He graduated from the Sugar Valley Rural Charter School in Loganton PA. Chris has volunteered numerous times as a stage hand and lighting assistant at local community theatres in addition to two years as a member of the semi professional cast at the Pennsylvania Renaissance Faire, where he played characters such as Robin Hood and Peregrine Bertie.

Nicholas S. McCartney (Duke Frederick): Nicholas is thrilled to be playing the villain part of Duke Frederick in his fourth main stage show. Some of his other main stage credits include, *The Distant Voice (J.B.)*, *Mushnik (Little Shop Of Horrors)*, and *David Bliss (Hay Fever)*. Nicholas has also been seen as Augustus Gloop (*Charlie and the Chocolate Factory*), Javert (*Les Miserables*), Sir Lawrance Wargrave (*Ten Little Indians*), Sea-Guard (*Beowulf*), and Gilmer (*Godspell*). Nick has also had small roles in the movies *Annapolis* and *Lady in the Water*. He is currently the Treasurer of Alpha Psi Omega (the National Honorary Fraternity in Theatre) as well as the Treasurer and Costume Designer for the Sunshine Players. Nicholas is a graduate from the Lehigh Valley High School for the Performing Arts and is also a Jr. theater major and musical theatre minor. He is a current Costuming Cast member of the Walt Disney Studios in Orlando FL.

CJ Mellon (Corin): is a junior theatre major here at Kutztown University. This is CJ's second mainstage production. He was last seen in the mainstage production of *Little Shop of Horrors* where he played Patrick Martin. CJ is also the Master Electrician for this production as well as the previous production of *The Bald Soprano*. CJ has also been involved with the Sunshine Players having performed in their productions of *Charlie and the Chocolate Factory*, *Willy Wonka*, and *Cinderella*. CJ is also a member of the Rho Upsilon cast of Alpha Psi Omega, the National Honorary Fraternity in Theatre, as well as a scene shop assistant. CJ will once again be participating with Sunshine Players with the upcoming production of *School House Rock* as the light designer.

Jamie Mohamdein (Duke Senior): is a senior Theatre and Music major appearing in his ninth KU mainstage production. This past summer he appeared as "Stanley Sanders" in the Pines Dinner Theatre Production of *Smoke on the Mountain*. Previous mainstage credits include Hal Carter in *Picnic*, Dr. Gall in *Rossum's Universal Robots*, the voice of the Plant in *Little Shop of Horrors*, Zuss in *J.B.*, Richard Greatham in *Hay Fever*, and Mr. Hardcastle in *She Stoops to Conquer* both of which earned him an Irene Ryan Acting Scholarship Nominations.

Who's Who in the Cast

(cont.)

Jennifer Pisano (Diana): is pleased be performing in her second Mainstage show; this time as a Theatre major. She was last seen last October in *JB as Zophar/The Girl/Homeless woman*. She can usually be found somewhere between her jobs at the box office of Schaeffer Auditorium and The Attic clothing store on Main Street. Jennifer is also the vocalist for the newly formed acoustic trio, The Moccasins.

Whitney Phelan (Audrey): is a senior Theater major from Downingtown, Pennsylvania. In the past four years at Kutztown, she has been involved with Perforum, Sunshine Players, Spotlight Players and Alpha Psi Omega. This is her third appearance on main stage. She is beyond excited to be working with this cast, crew and director. She plans to be involved with stage management and children's theatre after graduation. "We act that role for which we have been cast, that role which we are given in life. And in my own case, passion itself, as usually happens, becomes a trifle theatrical when it is exalted. I feel very blessed to have met, worked and experienced life here, au revoir."

Tyler Schnabel (Adam): This is Tyler's second Mainstage here at Kutztown University. Though Tyler may appear to look 75 years old on stage, don't be fooled...he is still "strong and lusty." Previously he has performed in *J.B.* (as Soldier 2 & Bildad) as well as in The Sunshine Players, *The Adventures of Peter Piper* (as The Pepper Picker 4000). Apart from the stage, Tyler is also involved with the Association of Campus Events (ACE) as well as his newly formed acoustic trio, *The Moccasins*. Tyler aspires to continue being a part of the Main Stage and is excited for roles that the future lies ahead!

Daniel Smith (Orlando): This marks Daniel's sixth appearance on KU's Mainstage. He has previously been seen in *Lucky Stiff*, *Rossum's Universal Robots*, *The Children's Hour*, *Little Shop of Horrors* and *JB*. For his several roles in *Lucky Stiff* and *Little Shop of Horrors* he received an alternate Irene Ryan Nomination and for *R.U.R* and *JB* he received an actual nomination. Besides main stage Daniel has performed in the Sunshine Player's productions of *Aladdin*, *Snoopy: The Musical*, *You're a Good Man Charlie Brown*, *The Jungle Book* and *Cinderella*. He also directed their production of *The Adventures of Peter Piper*. Daniel also played Phillip in the student-directed production of *The Shape of Things* in '05. He is a brother of Alpha Psi Omega which is the national honors fraternity in theatre, a member of the A Capella group Bear Voices and vice-president of The Spotlight Player's. He is ecstatic to finally be doing a Shakespeare!

Mike F. Smith (Charles) - Mike is a dual Theatre and Clinical/Counseling Psychology Major. He was previously seen in *Anatomy of Gray* as Crutch Collins. This past summer, Mike was the Fight Director for a production of *West Side Story*. Mike is also currently working on *Aftermath*, a One-Act he intends to take to the One-Act Festival at Cedar Crest. Previous endeavors in directing include Albee's *The American Dream* which performed with Thomas Bangert's production of *No Exit*. During this summer, Mike hopes to continue working on a full-length play, *Rule 26*. Member of APO.

Kristyna Smulligan (Aide to Frederick): is a senior Theatre major and will be making her final bow in this production of *As You Like It*. She was most recently seen as Izzy in the studio production of *Rabbit Hole* and as June Muldoon in last years main stage production of *Anatomy of Gray*. She has also worked on various crews for several Mainstage shows over the past four years. This past summer she participated in an internship as an Assistant Costume Designer for the Boal Barn Playhouse Community Theatre in her hometown of State College, Pa. She is also a proud member of Alpha Psi Omega, the National Honorary Fraternity in Theatre. After graduation she plans to pursue a professional acting career and hopes to one day make it to the BIG screen.

Stephen Sury (Oliver): Stephen is happy to be making his third appearance on the Kutztown Mainstage. You may remember him as Homer in *Anatomy of Gray* and as Nickles in *JB*. Stephen is also the proud president of Kutztown University's Sunshine Players and has worked on, and been in several shows with them.

Charles Weigold III (Touchstone) – This is Charles' first and final performance on the KU Mainstage. Since transferring in Fall 2008, he was the Director of *Rabbit Hole* (Senior Seminar Project), *The Heidi Chronicles* (Spotlight Players), *Alexander & the Terrible, Horrible, No Good, Very Bad Day: the Musical* (Sunshine Players) and Assistant Director for the Mainstage production of *J.B.*. KU acting credits include Valet in *No Exit* (Studio Production), Chuck Woods in *The Adventures of Peter Piper* (Sunshine Players) and Hedwig in *Glass Hearts*. Charles is an active member of the Rho Upsilon cast of the Alpha Psi Omega fraternity and will be appearing as Nick in the upcoming LGBT movie *Bad Obsession*.

Ashley Wutke (Phebe): is a senior theatre major appearing on the Kutztown Mainstage for her sixth time. Previous shows include *JB*, *Anatomy of Gray*, *The Rope*, *Rossum's Universal Robots*, and *Lucky Stiff*. Ashley has received two Irene Ryan scholarship nominations in her Kutztown career and was honored to participate in the Region II American College Theatre Festival as an ensemble member of *Lucky Stiff*. In addition to mainstage, Ashley has also participated in several studio performances including *Long Day's Journey Into Night*, *Crimes of the Heart*, *Much Ado About Nothing*, *The Bear* and *No Exit*. In her extracurricular activities, Ashley also serves as the current Pledge Mistress of the Rho Upsilon Cast of Alpha Psi Omega, the National Honors Fraternity in Theatre.

Artistic and Production Staff

Professor Roxane Rix (Director)- joined Kutztown's theatre faculty in the fall of 2001 after more than fifteen years of directing, teaching, and acting in university and professional venues from the northeast to the midwest. Since arriving at KU, she has directed *The Seagull*, *Iphigeneia at Aulis*, *The Threepenny Opera*, *Picnic, R. U. R. (Rossum's Universal Robots)*, *Anatomy of Gray*, and the musical, *Lucky Stiff*, selected for presentation at the Region II Kennedy Center American College Theatre Festival. Active in regional and national theatre organizations, Prof. Rix is best known across the country and in many parts of the world for her courses, workshops, and publications on Alba Emoting, a new technique to help actors gain emotional freedom (for which she also maintains the website www.albaemotingna.org). Prof. Rix holds an MFA in Directing from the University of Minnesota and Certificate in Acting and Directing from Sonia Moore's American Stanislavski Theatre.

Professor Charles E. Chapman (Scenic and Lighting Design) - has more than 250 productions to his credit as a scenic, lighting or costume designer, and director or performer, including professional children's opera and academic theatre. He joins KU's design faculty after a two-year stint as an Artist in Residence at Washington University in Saint Louis and previous faculty appointments across the country including Millikin, Valparaiso and head of theatre at Gonzaga. He has his MFA from Southern Illinois University and a BA in theatre from Northeastern University. Recent design credits include scene design for *Little Shop of Horrors*, costumes for *Anatomy of Gray*, and lighting for *Hay Fever* at KU, lighting for *House of Desires*, *Much Ado About Nothing*, *Violet*, *Kokoshka*, and *Hickory Dickory* for Washington University, and scenic designs for *A Little Night Music*, *Bastien and Bastienne*, *Dido and Aeneas*, *Secret Garden*, and *Damn Yankees* for Millikin. Charlie and his wife Casey are painters, miniaturists, and bag pipers, and share their home with two very tolerant cats.

Professor Johanna Forte (Costume Design) - is an Associate Professor of theatre at Kutztown. Originally from Michigan, Professor Forte came to KU with a wide range of professional experience, including designing at Meadow Brook Theatre, SUNY Purchase, two years as a resident costumer at Allentown's PA Stage Company, and assisting New York-based costume designers. The Kennedy Center/American College Theatre Festival has recognized Professor Forte for her costume designs in *Crimes of the Heart*, *The Lion in Winter*, and *All My Sons*. Presently, she is the faculty advisor for the Sunshine Players. Professor Forte's most recent KU productions include Robert Brustein's adaptation of Anton's Chekhov's *The Seagull*, *The Mystery of Edwin Drood*, *The Baby with the Bathwater*, *Iphigeneia at Aulis*, *The Threepenny Opera*, *Picnic*, *The Comedy of Errors*, *She Stoops to Conquer*, *Italian American Reconciliation*, *Lucky Stiff*, *RUR*, *Hay Fever*, and *Little Shop of Horrors*. She resides in Bowers, PA with her husband, Randall, and their two children, Melina and Byron.

Bill Bly (Dramaturg): returns to KU theatre faculty after a stint as US editor for the online journal *Arts Hub*, originating in Melbourne, Australia. He received an MFA in Playwriting from Carnegie-Mellon University, and taught dramatic literature and theatre history for nearly twenty years at NYU's Tisch School of the Arts. During this time he served as Artistic Director for Harbor Repertory Theatre, the Director of Writing Programs at Wagner College, a Y2K warrior, and founding member of the Hypertext Writers Workshop. His play *Jonas* won the Stanley Drama Award as well as fellowships to the Shenandoah Valley Playwrights Retreat and the Empire State Institute of the Performing Arts. He also earned writing residencies at the Ploughshares International Fiction Seminar and the Vermont Studio Center. He is the author of the hypertext novel *We Descend* (Eastgate) and his writings have appeared in such diverse publications as *TDR*, *Didaskalia*, *TEKKA*, and *Yahoo! Internet Life*. Bill shared the 2002 John Culkin Award for Outstanding Praxis in the Field of Media Ecology with fellow hypertext author John McDaid for their CD *Media Ecology Unplugged*. Prof. Bly has served as dramaturg for KU mainstage productions *She Stoops to Conquer*, *Italian-American Reconciliation*, *R.U.R.*, *J.B.*, *The Glass Menagerie*, and *The Bald Soprano*.

Austin Davidheiser (Technical Director) - has been a production manager, technical director, and master electrician, as well as a freelance designer and technician, for various theaters, events companies, and colleges in the Philadelphia area. In the summers, he is the Technical Director/Production Manager for the Pennsylvania Governor's School for the Arts, an intensive interdisciplinary arts program for gifted high school students. His recent design credits include *She Stoops to Conquer*, *Italian American Reconciliation*, *Lucky Stiff*, *R. U. R. (Rossum's Universal Robots)*, *The Children's Hour*, and *Little Shop of Horrors* at KU, as well as *Laundry and Bourbon/Lone Star* at Camden County College, *Disengaged* at Ohio University, and *Pipeline* [sets] for the PGSA Dance Concert.

Becky Malkemes (Production Stage Manager): Becky is thrilled to be Stage managing another wonderful production on the main stage. She has previously Assistant Stage Managed and also Stage Managed for Kutztown's Sunshine Players and is their current secretary. She is currently an assistant in the costume shop here at Kutztown also. She has worked on various crews for almost every show for the last three years. She Assistant Stage Managed *The Rope* and *Little Shop of Horrors* and has Stage Managed *Anatomy of Gray* and *J.B.* Becky spent this past summer in Ithaca, NY as a Stage Management Intern at Hangar Theatre working on various productions ranging from *Les Miserables (The School Edition)*, *Playboy of the Western World*, *The Possibilities*, *Lulu* and many more. Becky is the 2009 winner of the KCACTF National Stage Management Competition for Region 2 and is currently competing at the national festival in Washington, D.C. To the production team, cast, crew and faculty: Break a leg!

Artistic and Production Staff

(cont.)

Adrienne Wrona (Stage Manager): is a senior theatre major. She has been on various crews for several KU Mainstage shows. Adrienne was Assistant Stage Manager of *Little Shop of Horrors* in spring '08 and was Stage Manager of last semester's production of *The Glass Menagerie*. She has also done stage management and make-up design for Kutztown University's Sunshine Players and is currently the group's Vice President. In fall '06 she co-directed a children's show at the Kutztown Middle School. Earlier this semester, Adrienne performed the role of Mrs. Smith in *The Bald Soprano*. Adrienne is President of the Rho Upsilon cast of Alpha Psi Omega, the National Honorary Fraternity in Theatre.

Sean McKinney (Assistant Stage Manager): a freshmen at Kutztown University, is thrilled to be part of the management process and learning under a KCACTF finalist! Credits include KU: *JB* (second roustabout/CDO) BBHS: *Fiddler on the Roof* (Lazr Wolfe) *Bye Bye Birdie* (Harvey Johnson, Maude, others HH nomination for cameo appearance) *Wizard of Oz* (door keeper, winkee general and others) *The Crucible* (Giles Corey) "Enjoy the peace..the love...the ride that theatre brings you..few have it"

Patrick Kory Pomian (Assistant Stage Manager): is a freshmen here at Kutztown. He was first seen in the Sunshine production of *Alice in Wonderland* where he played the Caterpillar. He has just got done with his first Mainstage ASM for *The Bald Soprano* and is really looking forward to learning more and having fun working as an ASM on *As You Like It*. Love, Peace, & Happines.

Brandon Ellis (Assistant Stage Manager): This is Brandon's second production as Assistant Stage Manager. Graduating from Philadelphia Academy Charter H.S, he is a second semester freshman at KU. Brandon has landed roles in past high school productions such as Nick Bottom in *A Midsummer Night's Dream* and Aladdin in *Aladdin*. He has also worked as stage manager for a school production of *Charlie and the Chocolate Factory*. In his first semester at KU, Brandon worked as assistant stage manager for *The Glass Menagerie*. On Campus, Brandon is involved in activities outside of the Theatre/ Speech Dept. such as Hall Council, Indoor Soccer, and HARLO Players.

Cheryl Schreib (Sound Designer): Cheryl previously did sound designs for *Anatomy of Gray*, *Little Shop of Horrors*, and *The Bald Soprano*; worked costumes for *Hay Fever*, and did makeup for *JB*. She also designed sound for *Rabbit Hole* and for *Polish Joke* and *Collected Stories* at Northampton Community College. She is secretary for Alpha Psi Omega.

About the adaptation

This adaptation of *As You Like It* by William Shakespeare was created from an online text of the play downloaded from <http://shakespeare.mit.edu/asyoulikeit/full.html>.

Changes in the original text are mostly cuts, for running time, cast/costume size considerations, and obscure, lengthy, or period-specific references iterating a point. No words were changed for the 1969 resetting; a handful of pronouns were altered for cross-gender casting, and a few lines for minor roles cut were reassigned to other characters. .

Cutting a work by the greatest playwright in the English language is always, of course, an act of hubris, one that I hope Shakespeare purists will forgive. I am indebted to our dramaturg, Bill Bly, for reading and approving the final version – but if some favorite character or line has been cut, the fault is all mine.

R. Rix, Nov. 2008

Acknowledgements

*The Director, cast, and production staff gratefully acknowledge
the following individuals and organizations for their guidance and assistance:*

John LaRose

Marge Emerich

Berkleigh Eye Care



Photos Of This Production

available at

www.KUPictures.com

KUPictures.com is not affiliated with Kansas University or Kutztown University

2008-2009 Kutztown University Performing Artists Series

Forbidden Broadway

Thursday, September 25, 7:30 pm

The Capitol Steps

Thursday, October 30, 7:30 pm

Eastonian Philharmonic Chamber Choir with the Tallinn Chamber Orchestra

Tuesday, November 18, 7:30 pm

Bluegrass All-Star Jam

Thursday, January 15, 7:30 pm

Ragamala Music and Dance Theatre with Wadaiko Ensemble Tokara

Sunday, February 22, 7:30 pm

Giordano Jazz Dance Chicago

Wednesday, April 1, 7:30 pm

www.KutztownPresents.org

610-683-4092

The Kennedy Center American College Theater Festival

XXXXII

Presented and Produced by
The John F. Kennedy Center for the Performing Arts

Supported in Part by
The U.S. Department of Education
Dr. and Mrs. Gerald McNichols
The Laura Pels International Foundation
The Kennedy Center Corporate Fund
The National Committee for the Performing Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants, and awards for actors, playwrights, designers, stage managers, and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2010.

Last year more than 1,400 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

