

*The Cedarville College Theatre  
Program  
Presents*

# *As You Like It*

*Directed by  
David H. Robey*

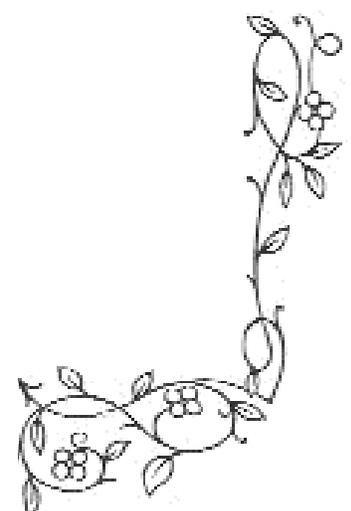
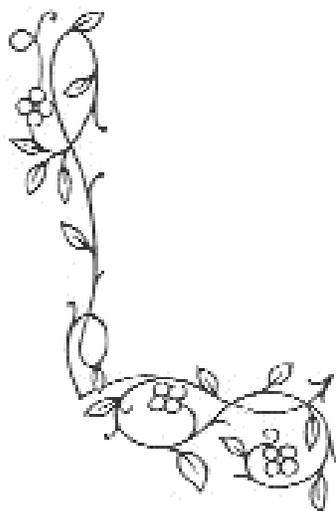
*Designed by  
D.N.C. Jones*

*Alford Auditorium  
Cedarville College  
April 27, 28, 29 and  
May 4, 5, 6, 2000*

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**CEDARVILLE  
COLLEGE**

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# Cast

*In order of appearance*

*Orlando* ~ Brenon Garrett Christofer\*  
*Adam* ~ Rob Chesnut  
*Charles* ~ Jonathan Culver  
*Oliver* ~ Scott Simons  
*Dennis* ~ Jeremy Law  
*Touchstone* ~ Dan Miner\*  
*Duke Frederick* ~ Daniel Konopasek  
*Lords of Duke Frederick* ~ David Wenzel, Jacob M. Noftz, Joseph O'Neal  
*Le Beau* ~ Ryan Culpepper  
*Duke Senior* ~ Justin Swanson  
*Lords of Duke Senior* ~ Tim Cochrell, Jeremy Law, Brian Coon  
*Amiens* ~ Philip C. Sheward  
*Jacques* ~ Matt Hermiz\*  
*Corin* ~ Josh Cain  
*Sylvius* ~ Michael Aaron Minahan  
*William* ~ Brian Coon  
*Rosalind* ~ Clarissa C. Band\*  
*Celia* ~ Laura A. Livingston\*  
*Audrey* ~ Vanessa Grace Baker\*  
*Phoebe* ~ Joanna Robinson  
*Sir Oliver Martext* ~ Jacob Noftz  
*Jacques de Boys* ~ Joseph O'Neal  
*Hymen* ~ Michael L. Dorsey\*

\* Indicates member of *Alpha Beta Phi*,  
the College chapter of the national honorary theatre society.

***There will be a 15-minute intermission.***

## Dramaturg's Notes

### *As "We" Like It*

*"All the world's a stage,  
And all the men and women merely players:  
They have their exits and their entrances;  
And one man in his time plays many parts..."*

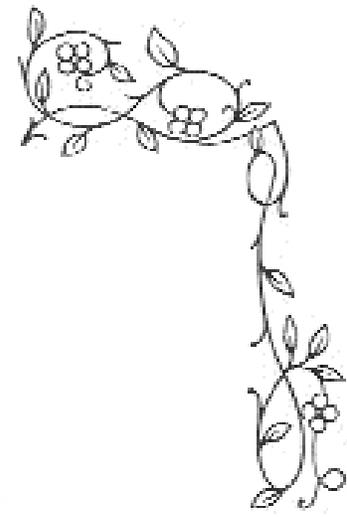
William Shakespeare's *As You Like It*, part playful fairy tale, part love story, and part social commentary, was written in 1599 and loosely based on *Rosalynde*, a pastoral romance written by Thomas Lodge. The pastoral romance was extremely popular in Elizabethan England, and Shakespeare both catered to this popularity (by using some pastoral conventions) and satirized it (by poking fun at the pastoral life and characters).

Though *As You Like It* is part love story and fairy tale, it is grounded in reality, focusing on ideas and important themes rather than on a complicated plot or complex characters. The play stresses, in Ben Jonson's words, "Words above action, matter above words." Shakespeare addresses topics such as gender roles, social freedom, and romanticism, setting most of his play in the good, safe, and almost utopian Forest of Arden.

Many rivalries are evident in *As You Like It*: court vs. country, realism vs. romanticism, the active life vs. the contemplative life, nature vs. fortune, inherent nobility vs. acquired virtue. Yet, all of these rivalries are embodied and even reconciled in *As You Like It*'s central and dominating character, Rosalind. She both mocks and revels in love, counsels and chastises other characters while maintaining awareness of her own failings and humanity, and laughs at life while realizing the value of contemplation. She is one of Shakespeare's most well-known, rounded, and complete characters and has been delighting audiences and critics for 400 years.

Elizabethan audiences would have "liked" seeing familiar pastoral conventions and characters; the events of the play unfold as the main characters, especially Rosalind, would "like" them to; and we get to experience a playful, entertaining, and thought-provoking play — just *As "We" Like It*.

— Jason Pierson, Student Dramaturg\*



Dearest Rosalind

## *As You Like It*

### *Plot Synopsis*

Orlando, youngest son of the late Sir Rowland de Boys, has been deprived of his inheritance by his jealous older brother Oliver. When Orlando demands the inheritance, Oliver decides to have him killed in a wrestling match the next day. Orlando and Oliver live in the country of Duke Frederick, who has just usurped the throne from his brother, Duke Senior. The banished Duke Senior and his followers (including the melancholy Jaques) are living in the nearby Forest of Arden. Duke Senior's daughter Rosalind has remained behind at Frederick's court because of her friendship with Frederick's daughter Celia.

The next day, Orlando wins the wrestling match in front of the court. When Frederick learns that Orlando is the son of a former enemy of his, he coldly dismisses him, but Rosalind and Orlando fall in love at first sight. However, both of them are too shy to confess their feelings.

Duke Frederick orders Rosalind to leave his court at once. He is afraid that people will rally to her side and demand that her father be brought back to the throne. Because of her affection for her cousin, Celia decides to accompany her into exile. For the sake of safety, Rosalind disguises herself as a man and calls herself Ganymede. Celia disguises herself as the servant girl Aliena. The girls decide to take Touchstone, the court jester, with them, and they set out to find Rosalind's father in the Forest of Arden.

Having been badly used by his brother, Orlando also decides to flee. All the adventurers meet in the forest where Orlando joins the band of Duke Senior and, in pastoral surroundings, gives full voice to his newly-awakened love for Rosalind by attaching love poems to the trees. These are discovered by the disguised Rosalind, who teases Orlando about his love and accuses him of disfiguring the forest. As Ganymede, she tells Orlando that he can be cured of his love if he will come every day and woo him (Ganymede), as though he were addressing Rosalind. Although he doesn't want to be "cured," Orlando agrees. Cupid has also been busy elsewhere: Touchstone has fallen in love with Audrey, a country girl, while Phebe, a shepherdess, has fallen in love with Ganymede/Rosalind, despite the faithful attentions of the young shepherd Silvius.

Meanwhile, believing that Orlando and the girls have run off together, Duke Frederick orders Oliver to find his brother on pain of losing his lands. The two brothers become reconciled when Orlando saves Oliver's life in the forest. Oliver falls in love with Aliena/Celia and the two plan to wed. When Orlando complains that it is bitter to look at happiness through another man's eyes, Ganymede/Rosalind promises to solve his problems.

On the next day Rosalind reveals her true identity to her father and to Orlando. Orlando will be married to her, Oliver to Celia, Touchstone to Audrey, and, when she sees Rosalind is really a woman, Phebe agrees to marry Silvius. Just as the ceremonies are about to begin, word is brought that Duke Frederick has had a change of heart and has decided to become a hermit, returning to his brother the throne stolen from him. Jaques, Duke Senior's melancholy follower, decides to remain in the forest, and the rest return joyfully to the court.

# Production Staff



D.N.C. Jones — **Technical Director**  
Nicole Stacy Carpenter — **Stage Manager**  
Greg M. Davis\* — **Assistant Stage Manager**  
Jason Pierson\* — **Dramaturg**

## Costumes

Katie Masterson — Costume Supervisor  
Sarah E. Collings  
Allison Laura Hume  
Melissa Neufeld  
Kellie Marie Redinger  
Leslie Scadding  
Sabrina A. Springer  
Ann Weeks  
Shelley M. Yahara

## Lighting

Greg M. Davis\* — Lighting Supervisor  
Dave Gedney — Lighting Design  
Kelly Pummell — Lighting Design  
Rebecca Lozen — Lighting Technician

## Choreography

Heidi Kok

## Set Construction/Decoration

Michelle Bridges  
Steve Brock  
Matthew Byrd  
Gregory D. Johnson  
Daniel McCoy  
Mandy E. McLaughlin  
Michael Minahan  
Joseph Natalino  
Jacob Noftz  
Joshua Padgett  
Geoffrey Parlett  
Mark Schleith  
Andrew Schmidt  
Matthew W. Smith  
David Tehan  
Cheri Lynne Vigeant  
LeRoy Young

## Shift Crew

Meagan Bledsoe  
Candi Brown  
Jennifer Davis  
Rebekah Hazlak  
Megan Snyder

## Make-Up/Hair

Laura Price — Supervisor  
Summer Allison  
Becky DeGarmo  
Shae Elam  
Kristen Kline  
Jennifer Reno  
Dana Schiavo  
Ariel Starbuck

## Sound

Tim Phipps

## Properties

Amanda Gillispie — Properties Supervisor  
Jennifer Reno — Assistant Properties Supervisor  
Ben Thompson  
Kyle Mraz  
Jessie Jacobowitz  
Chuck Hicks

*\*Indicates member of Alpha Beta Phi,  
the College chapter of the national  
honorary theatre society.*

## Please Notice

No photographs are to be taken or recording devices used during the performance.

Please deactivate all watch alarms and cellular phones during the performance.

Concessions are available for purchase during intermission.  
Proceeds are used to support Alpha Beta Phi.

Restroom facilities are located in the Alford Lobby and the Alford Annex Lobby.

*Acknowledgements: Some costumes provided by Broadway Costumes, Chicago, Illinois.*