

# AS YOU LIKE IT

by  
William Shakespeare

## DRAMATIS PERSONAE

Rosalind, daughter of Duke Senior.....	Meg Cain
Celia, daughter of Duke Frederick.....	Mya Koffie
Orlando, youngest son of the late Sir Roland de Bois.....	Duleon Schneider (A)/Michael Liriano (B)
Touchstone, Court Butler to Duke Frederick.....	Emily Gowing
Jaques, melancholy attendant to Duke Senior.....	Emily Hodson
Duke Senior, Rightful Duke, exiled to Forest of Arden.....	Nora Bielmeier
Duke Frederick, usurping younger brother of Duke Senior.....	Isaac Lemmert (A) /Emily Lange (B)
Oliver, eldest son of Sir Roland.....	Eryn Lemmert
Hymen, God of Marriage.....	Autumn Holmes
Le Beau, a courtier.....	Autumn Holmes
Corin, a shepherd.....	Autumn Holmes
Audrey, an uncouth goat herd.....	Madison Manske (A)/Sylvia Polansky (B)
Phebe, a scornful shepherdess.....	Ava Peterson (A)/Sunny March-Torme (B)
Silvius, a love-sick shepherd.....	Aiden Nettekoven (A)/Talia Roselaar (B)
Charles, a professional court wrestler.....	Anderson Rickman
Jacob, middle brother of Sir Rowland.....	Anderson Rickman
Adam/Shakespeare.....	Audra Jenike (A)/Lauren Leroy (B)
Amiens, a minstrel serving Duke Senior.....	Carrie Schwartz
William, a simple farmer.....	Lil Williams
First Lord, attending on Duke Senior.....	Lil Williams
Oliver Martext, a country parson.....	Brianna Skorr (A)/Maggie Hendrick (B)
Dennis, servant to Frederick.....	Brianna Skorr (A)/Maggie Hendrick (B)

## EROTES (A)

Emily Lange  
Sylvia Polansky  
Sunny March-Torme  
Talia Roselaar  
Lauren Leroy  
Maggie Hendrick  
Michael Liriano

## EROTES (B)

Isaac Lemmert  
Madison Manske  
Ava Peterson  
Aiden Nettekoven  
Audra Jenike  
Brianna Skorr  
Duleon Schneider

## TECHNICAL CREW

Director.....	Ron Parker
Assistant Directors.....	Lexi Asare, Mark Woznicki
Set Lighting Design.....	Adam Gunn
Technical Director.....	Steve Schneider
Production Assistance.....	Mark Cain
Sound Design/Soundboard.....	Jack Parker
Costume Design.....	Tracey Hornung
Costume Assistant.....	Ella Lornson
Set Construction/Back Stage Technician.....	Esteban Medina
Scenic Artist.....	Emily Hodson
Hair/Wig/Makeup Design.....	Lexi Asare
Dramaturgy.....	Mark Woznicki
Fight Direction/Choreography.....	Ian Parker
Musical Score Composer.....	Jay Chakravorty
Poster/Program Design.....	Catherine McKenzie
Concessions/Box Office/Ushers.....	Boosters of Lightning Theatre
Parent Volunteer Coordinator.....	Mark Cain
Light board.....	Nate Thompson-Hershman, Max Madercic
Props.....	Lexi Asare, Nora Bielmeier
Scenic Painting Advisor.....	Maddie Herrmann
Cast/Production Photography.....	Catherine McKenzie
Publicity, Website Manager.....	Angela March-Torme

*There will be one fifteen-minute intermission.*

*Please use this time to partake of our varied and refreshing concessions in you outer lobby.*

Original Musical Score composed by Jay Chakravorty, London, England.

<https://www.facebook.com/cajitamusic>

NEITHER A BORROWER NOR A LENDER BE...

### **But a Giver is Great!**

Acting companies in Shakespeare's day were supported by wealthy aristocratic patrons who met the financial obligations of the dramatic troupe. Today, we have no such benefactors to adopt and care for programs such as the Summer Shakespeare Theatre, so we must turn to you for that support. If what you see this evening pleases you, and if you believe in bringing Shakespeare and youth together, won't you consider a donation to help keep the Summer Shakespeare Theatre alive and well?

**Checks can be made out: Summer Shakespeare Theatre and  
left with any member of the cast or mailed to:  
Appleton North High School, 5000 N. Ballard Rd., Appleton, WI 54913.**

Receipts are available upon request. Thank you!

## ACKNOWLEDGEMENTS

North High School Custodial and Secretarial staff, Nelda Parker, Catherine McKenzie, Pete Abraham, Melissa Ptacek, CeCe Shoaf, Mary Abraham, Amy Hodson. Katrina Robb, Fox Valley Summer School Consortium, Pick 'N Save, Boosters of Lightning Theatre, and the parents and families of cast and crew without whose support and encouragement this production would not have been possible.

A Special Thank You to **LEXI ASARE AND MARK WOZNICKI**, assistant directors and Summer Shakespeare alumni, for sharing their gifts as assistants and for their many contributions as artists, actors, teachers, managers, designers, and true believers in the goals of Summer Shakespeare—and for keeping an aging director from completely losing his mind.

A Special Thank You to **STEVE SCHNEIDER**, Technical Director and construction supervisor for all of your many, many hours of expertise in creating and constructing the set, teaching and guiding the students, and for coming to the director's rescue. You are much appreciated.

A Special Thank You to **ADAM GUNN**, Summer Shakespeare Alumnus, for his skilled lighting design and positive artistic vision despite the challenges faced in lighting with audience on both sides.

A Special Thank You to **JACK PARKER**, Summer Shakespeare Alumnus, for his expertise in sound design and volunteering to run the soundboard for this summer's production.

A Special Thank You to **TRACEY HORNUNG**, Costume Designer, for her creativity and cheerful resourcefulness in outfitting our actors in Victorian dress.

A Special Thank You to **IAN PARKER**, combat choreographer and Summer Shakespeare Alumnus for his work in creating a safe and spectacular battle scene.

A Special Thank You to **CATHERINE MCKENZIE** for her awesome poster design and program layout. We are so grateful for your giving of your many talents and gifts to this program over the years.

A Special Thank You to **JAY CHAKRAVORTY**, London musician and composer, for his incredible score and patience with the myriad requests for musical changes and additions.

A Very Special Thank you to **ALL THOSE WHO HAVE PARTICIPATED IN THE SUMMER SHAKESPEARE** program over the past thirty-four seasons. You are the reason we have survived and continue to flourish!!!

### GIVE US THY THOUGHTS!

We would love hearing your comments about this production or the **Summer Shakespeare Theatre, 5000 N. Ballard Road, Appleton, WI 54913.** You can also e-mail at [parkerronaldc@asd.k12.wi.us](mailto:parkerronaldc@asd.k12.wi.us).

## A BRIEF HISTORY OF SUMMER SHAKESPEARE THEATRE

The idea for the Summer Shakespeare Theatre program actually came about from seeing a bad production of one of his works. It was 33 years ago, and I had just come back from my honeymoon and as a new teacher was required to attend a week-long education conference at U.W. Platteville. While there, I attended performances of the now defunct Wisconsin Shakespeare Festival. While there were many wonderful moments witnessed on stage, the production of *MACBETH* which was offered featured several “guest artists” who were actually television soap opera actors moonlighting in lead roles. The amount of ‘scenery chewing’ and overacting was disappointing, if not embarrassing. After making it through the production, I commented to my new wife, “My students could act as well, probably better.”

That Fall, after starting the school year at Washington Junior High School in Kenosha where I taught English and Drama, I wrote a proposal for a summer theatre program where students from all the high schools in the city could come together to learn about and perform a work of the greatest playwright in the English lan-

guage. To say that the idea was received coolly is an understatement. I was told that kids would never give up their summers to be cooped up inside a theatre, let alone work with other students from rival schools. Then, Shakespeare? No self-respecting teenager would voluntarily give up his vacation for something he couldn’t even understand. The whole notion was crazy. However, having even then as a new teacher developed a reputation for leaning towards the unorthodox, the educational Powers that Be gave me permission to fail. I could offer the course as part of the summer school curriculum but for no credit. I would be allowed to use one of the local high school auditoriums, but would receive no budget for the production.

Accepting those terms, Summer Shakespeare was born. In the summer of 1987 a group of 16 young high school actors—many of them students I had taught at Washington, met on the stage of Reuther High School in downtown Kenosha to study and perform *MACBETH*. Having no money and less experience, we created a castle out of pallets “borrowed” from behind a nearby

K-Mart, rolls of butcher paper and chicken wire, and vines taken from one of the cast member’s back yards in a midnight stealth operation. The result was something vaguely Medieval and even impressive—if you kept the stage lights very low. Audiences were small, but appreciative. It was a magical experience—made more magical by the birth of my first child just a week before opening.

After surviving that initial year, subsequent summers brought more students from more schools as well as loyal and larger audiences. In the summer of 1999, now a teacher at Tremper High School in Kenosha, and preparing *OTHELLO*, I was offered a position at North High School in Appleton as theatre director. One of my requests before accepting the job was to be allowed to continue the Summer Shakespeare Theatre program in the Fox Valley.

And so in the summer of 2000, *AS YOU LIKE IT* was presented in the North auditorium by a group of 16 students from various area high schools to a small, but appreciative audience. Since then, the program has grown to include more than twice that number of

A large, stylized handwritten signature in black ink that reads "William Shakespeare". The signature is written in a cursive, calligraphic style with a long, sweeping underline for the 'W'.

students each summer—each of them carrying on a tradition that started before any of them was even born.

That tradition which is now celebrating its 34th year overall (and 21st year in the Fox Valley) is a strong one—this is evident not only in the continued interest and participation of current students but even more so in the enthusiastic and heart-warming response of hundreds of former program participants—many now in their 40's—who continue to share with

me and others the fond memories they have of their time with the Bard on stage or back stage and of the impact the program continues to have on their lives. Some have gone on to become professional actors—performing Shakespeare (now for money) on stages around the world. Others have become teachers and have brought their love of Shakespeare into their own classrooms to share. All of them carry a part of this unique and indelible experience inside themselves—whether for the first time as a student in this production or

as an adult from their own former productions long past.

Regardless of the time or the place where they first met the man who is Shakespeare, the many hundreds of individuals who have been part of Summer Shakespeare Theatre all share the same connection and passion for his genius. And while it is that genius which is really at the heart of this program—what we are really celebrating is each other and all that we have found therein.

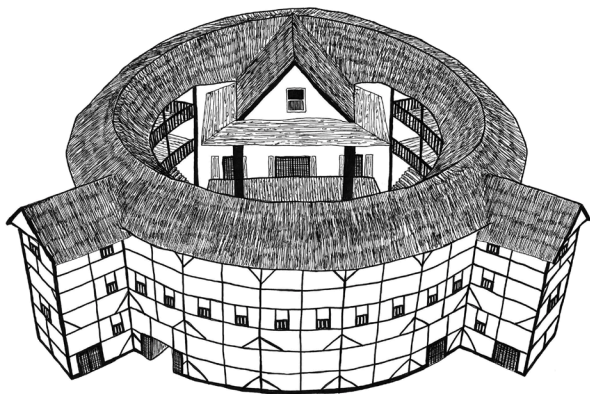
## SUMMER SHAKESPEARE THEATRE HISTORY TIMELINE

### KENOSHA

1987—Macbeth  
1988—Taming of the Shrew  
1989—Romeo and Juliet  
1990—Twelfth Night  
1991—A Midsummer Night's Dream  
1992—As You Like It  
1993—The Tempest  
1994—Much Ado About Nothing  
1995—Hamlet  
1996—Macbeth  
1997—A Midsummer Night's Dream  
1998—Romeo and Juliet  
1999—Othello

### FOX VALLEY

2000—As You Like It  
2001—A Midsummer Night's Dream  
2002—Richard III  
2003—Romeo and Juliet  
2004—The Tempest  
2005—Much Ado About Nothing  
2006—Hamlet  
2007—Twenty Summers with the Bard  
2008—The Merchant of Venice  
2009—Othello  
2010—A Midsummer Night's Dream  
2011—Richard III  
2012—The Winter's Tale  
2013—Henry V  
2014—Romeo and Juliet  
2015—The Tempest  
2016—A Midsummer Night's Dream  
2018—Much Ado About Nothing  
2019—Julius Caesar  
2020\*  
2021—As You Like It



\*Just as occurred multiple times during Shakespeare's own tenure at the Globe, our theatre was shut down for this year due to a pandemic outbreak.

THE SCENES ARE LAID IN THE COURT OF DUKE FREDERICK  
AND IN THE FOREST OF ARDEN

SYNOPSIS

**Prologue**

Hymen, Greek God of marriage and the Erotes—Greek gods representing different forms of Love—are introduced to the audience. Hymen reveals that he will be using his magical wand to unite four couples in matrimony. The play opens with a mimed “dumb show” scene where we see Duke Senior banished by his evil younger brother, Frederick.

**Act 1, scene 1**

Orlando demands that his elder brother Oliver give him part of the money left by their father. Oliver decides to get rid of Orlando by encouraging him to take part in a wrestling match almost sure to be fatal.

**Act 1, scene 2**

Orlando wins the wrestling match and, at the same time, wins the heart of Rosalind, (with the help of Hymen, disguised as the referee, Le Beau. Rosalind is daughter of the legitimate duke, now banished by his usurping brother, Duke Frederick. Orlando is equally attracted to Rosalind due to Hymen’s spell.

**Act 1, scene 3**

Duke Frederick suddenly decides to banish Rosalind. His daughter Celia, determined to go with Rosalind into exile, suggests that they seek the banished duke in

the Forest of Arden, and that, for safety on their journey, they disguise themselves as a country girl and her brother. They agree to ask the court butler, Touchstone, to go with them.

**Act 2, scene 1**

In the Forest of Arden, the banished duke (Duke Senior) and the courtiers who share his exile discuss their life in the country and listen to a story about their fellow-courtier Jaques.

**Act 2, scene 2**

Duke Frederick, discovering Celia’s disappearance, suspects Orlando. He sends servants to bring Orlando to court.

**Act 2, scene 3**

Orlando learns from Adam, an old servant, that Oliver plans to kill Orlando. Adam and Orlando decide to go in search of a new life.

**Act 2, scene 4**

Rosalind, Celia, and Touchstone reach the Forest of Arden. Rosalind is in disguise as a boy named Ganymede and Celia as a country girl named Aliena. They overhear a conversation between an old shepherd (Corin, who is actually Hymen in disguise) and a lovelorn young shepherd (Silvius). “Ganymede” and “Aliena” persuade Corin to help them buy a cottage.

**Act 2, scene 5**

Amiens’ song celebrating life in the woods is mocked by Jaques’ parody of the song.

**Act 2, scene 6**

Orlando leaves Adam, near starvation, under a tree and goes off determined to find food.

**Act 2, scene 7**

As Duke Senior and his companions sit down to eat, Orlando enters, demanding food. Welcomed by the duke, he brings Adam to join them.

**Act 3, scene 1**

Duke Frederick gives Oliver an ultimatum to produce Orlando or face execution. In the interim, he seizes Oliver’s lands.

**Act 3, scene 2**

Orlando hangs poems in praise of Rosalind on trees in the forest, where Rosalind and Celia find them. In disguise as Ganymede, Rosalind meets Orlando and tells him she can cure his lovesickness if he will pretend that she is Rosalind and come every day to court her. Orlando agrees.

**Act 3, scene 3**

Touchstone, through Hymen’s magical intervention, has fallen in love with a coarse goat-keeper named Audrey, and has arranged for a country priest to marry them

in the woods. Jaques persuades Touchstone to wait until he can have a real wedding in a church.

**Act 3, scene 4**

Corin invites “Ganymede” and “Aliena” to observe the lovelorn Silvius as Silvius courts the disdainful Phoebe.

**Act 3, scene 5**

“Ganymede” intervenes to try to help Silvius prevail over Phoebe and win her love. Instead, Phoebe falls in love with “Ganymede.” through a mishap with Hymen’s magical wand.

**Act 4, scene 1**

Rosalind, as Ganymede, pretends to be Rosalind while Orlando courts her. With Celia as priest, they go through the beginning of a wedding ceremony. Orlando leaves to attend to Duke Senior but promises to return within two hours.

**Act 4, scene 2**

Duke Senior’s courtiers celebrate their having killed a deer. Jacques feels very differently about the animal attacked and slain in its natural home.

**Act 4, scene 3**

Phoebe sends “Ganymede” a letter through Silvius. Though she tells him it is a scornful message, it is

in reality a note offering herself to “Ganymede” in marriage. As Rosalind and Celia wait for Orlando, they are approached by Oliver who tells him that his brother is late for his appointment with “Ganymede” because he was wounded saving him from attack by a lion. As a result, Oliver has changed and reconciled with Orlando. Oliver and Celia fall in love at first sight through Hymen’s spell.

**Act 5, scene 1**

Touchstone verbally overpowers William, a rival for Audrey’s love.

**Act 5, scene 2**

Orlando, seeing that his brother Oliver and “Aliena,” having fallen in love and plan to be married immediately, tells “Ganymede” how bitter he finds his own situation. “Ganymede” tells him that, if Orlando wishes to marry Rosalind, “Ganymede” can, through magic, make Rosalind appear at the wedding. “Ganymede” also exacts a promise from Phoebe: if at the time of the wedding Phoebe refuses to marry “Ganymede,” she will marry Silvius.

**Act 5, scene 3**

Touchstone and Audrey engage in silly love-play while listening Amiens sing a song.

**Act 5, scene 4**

In the presence of Duke Senior and his lords, “Ganymede” reminds Orlando, Silvius, and Phoebe of their promises. “He” and “Aliena” then leave while Touchstone entertains the assembly. Hymen enters bringing Rosalind and Celia. Duke Senior welcomes his daughter and his niece; Orlando welcomes Rosalind. Phoebe agrees to marry Silvius. As Hymen speaks to each of the four couples, the brother of Orlando and Oliver, Jacob de Bois brings news that Duke Frederick has found the love of God and repented his evil ways after meeting a religious man in the forest (Hymen in another disguise.) He has given up all claims to the throne and restore the Dukedom to his elder brother. Duke Senior, now once again in power, returns Oliver’s lands to him and establishes Orlando as his heir. The couples perform a celebratory dance.

**Epilogue**

Rosalind speaks to the audience telling them to take as much of the play to heart as they like and to show their appreciation.

CHECK OUT OUR WEBSITE AND BLOG:

[www.foxvalleysummershakespeare.wordpress.com](http://www.foxvalleysummershakespeare.wordpress.com)

## SHAKESPEARE'S VERSE

Shakespeare's plays are mainly written in 'blank verse', the form preferred by most dramatists in the sixteenth and early seventeenth centuries. It is a very flexible medium, which is capable -like the human speaking voice -of a wide range of tones. Basically the lines, which sometimes rhyme and sometimes do not, are ten syllables long. The syllables have alternating stresses, just like normal English speech; and they divide into five 'feet'. The technical name for this is 'iambic pentameter'. A line written in iambic pentameter would sound like this da DUM da DUM da DUM da DUM da DUM. It is interesting to note that this form of meter is the same rhythm as the human heartbeat and that our everyday speech even to this day falls follows it closely.

In his earlier plays, Shakespeare followed this format more rigidly than in his later works. Iambic Pentameter is reserved for upper class characters like Duke Senior or Orlando. Lower class characters like the Audrey and Corin who are country folk do not speak in this "heightened poetic language" but deliver their lines in prose. It is interesting to note as well that Shakespeare often broke this rule for dramatic effect. Upper class characters speak in verse when in public, but often use prose when in private. Lower class characters who are lovers may speak in verse regardless of their lower status. Upper class characters when in disguise may use prose as part of their new identity. Characters who are mad or driven insane have lost the ability to speak in heightened language and therefore speak in prose.

Over half of AS YOU LIKE IT is in prose—almost 1300 lines as opposed to only 1100 lines of verse.

*The stressed words tell an actor which words are the most important to the character. If you say, "We stress the words we want the world to hear," with natural inflection, you will have spoken a line of iambic pentameter.*

*we STRESS / the WORDS / we WANT / the WORLD / to HEAR*

*Now say a line spoken by Rosalind:*

*be / CAUSE / that / I / am / MORE / than/ COMM/on/ TALL*

A feminine ending is a line of verse that ends with an unstressed extra syllable. The result is that the rhythm of the verse is thrown off just enough to indicate that the character feels unsettled about something. Sometimes, Shakespeare will also throw in extra syllables within the line of verse to increase the effect. In order to maintain the correct number of syllables per line, Shakespeare often shortened words or combined two words into one such as "it is" into "tis" or "over" into "o'er." To keep the iambic rhythm, he often changed the syntax within a line, switching the order of a noun and a verb, for instance, which is why lines sometimes sound like they were written by Yoda. These rules and restrictions in the hands of a lesser playwright would detract from and hamper meaning, but Shakespeare was no ordinary writer. His command of language and his almost magical ability with words reveals the potent power and potential that resides in poetry.



## A DIFFERENT KIND OF THEATRE

Theatre in Shakespeare's day differed from that of our time in several ways. For example, scenery changes to indicate new locations, which are so inherently part of modern theatre, were essentially non-existent. The stage background whether at Shakespeare's home theatre, The Globe, or at one of their company's many indoor performances at court, stayed essentially the same. A chair or bench may be used and changed to show a different place, but basically actors worked on a bare stage with a minimum of scenery and props. If a scene changed from a palace to a wooded forest as it does in *AS YOU LIKE IT*, the actors would indicate where they were through language. Shakespeare's characters aren't just stating the obvious, but giving vital information to an audience who saw essentially the same stage they had seen in the scene before. While we do take advantage of modern lighting and other techniques, we have kept our set essentially the same for the entire play as well as kept our scenic pieces to a minimum. This is how

the Bard conceived his play, and how we believe, it works best.

Another difference between theatre of the English Renaissance and today is the relationship between actor and audience. Typically modern theatre-goers are separated from actors on the stage by a distance of many feet. In Shakespeare's time, the audience was much closer—so close, in fact, that they could literally reach out and touch the performers—which often they did, much to the dismay of the actors trying to concentrate on their roles. As a result of this closeness, playwrights utilized theatrical techniques such as asides and soliloquies—where a character turns and speaks directly to the audience—bringing them into the action and allowing them intimate insight into the character's mind. This made the play a much more active experience for everyone compared to our relatively passive one today.

## USE OF DISGUISES

Time and again, Shakespeare disguises women as men to further a plot. For example, in *All's Well That Ends Well*, Helena wears the attire of a pilgrim to get close to Bertram. In *Cymbeline*, Imogen becomes a page boy to win back Posthumous. Julia also becomes a page boy in *The Two Gentlemen of Verona*, as does Viola in *Twelfth Night*. In *The Merchant of Venice*, Portia disguises herself as a male judge to save the friend of her lover in a court of law. Rosalind, in *As You Like It*, dons the garb of a man to become a shepherd as she seeks out her love, Orlando. In each of these plays, the women disguised as men eventually reveal their true

female identities.

All of this trickery could have been quite confusing to playgoers in Shakespeare's day, for only men played women's roles. Thus,

in the above-mentioned plays, men played women disguised as men who at some point doffed their male identities to reveal themselves as females.



Ganymede (Rosalind in disguise) and Orlando in *As You Like It*. Image courtesy Grandma's Graphics.

## LOVE AND MARRIAGE: HYMEN AND THE EROTES

By Mark Woznicki

*As You Like It* was not the first of Shakespeare's plays to include divine intervention, and it certainly was not the last, but for modern audiences, the inclusion of the classical god of marriage, Hymen, is one of the more obscure appearances. Though Shakespeare and many of his contemporaries would have been well-educated in the poems and mythology of Antiquity, 21st century theatre-goers often scratch their heads at the sudden appearance of the mysterious love god.

Hymen's authority over marriage ties him to other gods and goddesses of love. Love and marriage go hand in hand. Naturally, this meant the God of Love, Eros (better known by his Roman name, Cupid) was often shown helping Hymen in a group of winged love gods known as the Erotes (plural of Eros). Each member represented a different aspect of Eros. They included: -Hedylogos (love talk and flattery), Hermaphroditus (androgynous beauty), Himeros (overwhelming passion), Pothos (pained longing), and Hymen (marriage and union).

*As You Like It* was a play written to appeal to a wide audience of Elizabethan theatre-goers. Hymen's appearance at the end of the play may be jarring to modern audiences, but the Renaissance revival of classical mythology would have made Hymen a welcome addition to

the wedding celebration. Many modern directors find it easier to treat Hymen like Fortinbras in *Hamlet* and simply cut the part to eliminate confusion. Other directors make Hymen just another character in disguise. It is up to each director. On a surface level, Hymen may seem an inconvenient and archaic element of the play, but there is value in the meaning his divine status brings to the unions of these beloved characters.

When deciding how to introduce Hymen to modern audiences, most directors pick one of three options:

- Cut Hymen's part
- Interpret Hymen as an existing character in masquerade
- Leave the scene untouched

These options have all been used in successful productions of *As You Like It*, but this production hopes to take a fourth path.

What if, instead of appearing at the end to bless the marriage, Hymen's introduction instead became a reveal? An audience slowly introduced to a mysterious matchmaker over the course of the play would recognize the god and their abilities through actions instead of exposition. This means the final appearance would only serve to tie the narrative up by giving an unfamiliar name to a familiar face. Of course, Hymen would not be able to accomplish this alone. A crew of nymphs and love gods based on the Erotes would assist him. Many established members of the Erotes

already embody concepts crucial to the love stories of *As You Like It*.

This interpretation of Hymen is also historically tied to the theatre of Shakespeare's day. Hymen's Triumph is a 1614 pastoral tragicomedy penned by Samuel Daniel, a contemporary of Shakespeare's known for inspiring and being inspired by the Bard. Written for a nobleman's wedding, the play opens with Hymen disguising himself and summoning servants to bring about the story. This prologue is the only scene to directly feature Hymen, but the dialogue sets a precedent for the behavior and appearances expected of Hymen by Elizabethan and Jacobean audiences. We have chosen to incorporate this prologue (with some minor revisions) into our production.

By integrating Hymen throughout the play, either disguised as other characters or as an invisible observer, it is our hope that his appearance at the end of the play as written by Shakespeare will prove to be less jarring and make sense. The God of Marriage with the help of the Erotes (and his magical white wand) becomes the catalyst of love which, through the course of the story, brings the couples together.

## ABOUT THE SETTING

AS YOU LIKE IT has been set in just about every time period possible; from the Bard's own Renaissance to the 1960's to our own contemporary time. Deciding the "when" of a Shakespeare play should always, first and foremost, be guided by the "why." Unless there is a reason to stage HAMLET in 1930's Gangster-run Chicago, for instance, such a placement should be avoided. There needs to be a strong connection between the textual and thematic elements of the story and the time in which it is set. For our production, we believe we have found that connection in the 19th century. One of the major ideas that Shakespeare puts forth in AS YOU LIKE IT is the concept of the superiority of the natural world. By leaving behind the man-made, artificial society of city and court and venturing into the forest, the characters find not only their true loves but also their true selves. This concept was highly regarded and refined in the 1800's: first, in Shakespeare's native England where it was the practice to send those made ill by the polluted, unsanitary conditions of London life to experience a "change of air" in the cleaner, less congested country which often proved to be both healing and restorative. In America, the Transcendentalist Movement led by Ralph Waldo Emerson and Henry David Thoreau expounded on the power of nature as a window into understanding of both the complexities of the universe and the intricacies of the human spirit. Emerson writes in his essay, "Nature,"

*"There I feel that nothing can befall me in life,— no disgrace, no calamity, (leaving me my eyes,) which nature cannot repair. Standing on the bare ground, — my head bathed by the blithe air, and uplifted into infinite space, — all mean egotism vanishes. I become a transparent eye-ball; I am nothing; I see all; the currents of the Universal Being circulate through me; I am part or particle of God."*

In addition, it was during the latter part of the 19th century that old the old romantic views of love and relationships began to be replaced by more realistic and modern ones. Love began to take on a more varied and inclusive definition than in the past. AS YOU LIKE IT as Shakespeare's treatise on the many ways Love can be felt and manifested, seems right at home during this period.

## DATE

As You Like It is generally agreed to be the play that opened the new Globe Theatre in 1599. It was registered by the Lord Chamberlain's Men on 4 August 1600, but no known copy of the play exists earlier than the First Folio of 1623. The fact that As You Like It, along with three other plays of the period, The Merry Wives of Windsor, Much Ado About Nothing and Twelfth Night, all have female leading parts of a similar and challenging type suggests that Shakespeare had in mind a particularly talented boy actor to play them. It is traditionally thought that Shakespeare himself acted the role of Adam.

## SOURCES

Shakespeare's source was Thomas Lodge's prose romance Rosalynde, published in 1590. An introductory remark in Loge's text is "If you like it, so", and this may account for Shakespeare's choice of title. Lodge's tale was in turn based around a medieval poem, the Tale of Gamelyn, which told the story of three brothers, the youngest of whom is hated by the eldest and forced into exile to live with a band of outlaws. Shakespeare added various characters, most notably Jaques and Touchstone, changed the names of others and relocated the setting from the Forest of Ardennes in France to Warwickshire's Forest of Arden. With the Forest of Ardenne serving as an escape for our main characters, Shakespeare takes his details from the countless Robin Hood ballads popular in Medieval England.

## AS YOU LIKE IT AND THE ROLES OF WOMEN

In Shakespeare's play, the question of women's role is central to theme and plot. "By assuming the clothes and likeness of a man, Rosalind treats herself to powers that are normally beyond her reach as a woman". She is able to talk, walk and have the freedoms of a man, while having the heart of a woman. She is even able to court a lover of her own choice and train him in the art of love. Shakespeare focuses his work on the drastically different role that she can take under the guise of a man. In contrast, the novel Rosalynde, focuses only on the male concerns of the story. The entire story has been directed exclusively to men and made glaringly obvious in its preface beginning with the words, "To Gentleman Readers."

This moral, pointed out to us in the last paragraph of Renaissance writing, says nothing about the matters of interaction between men and women, only the interaction between brothers. The women in the plot are deemphasized. In *As You Like It*, Shakespeare breaks all convention and a female character deliv-

ers the epilogue and speaks directly to the women calling them to action. The playwright goes so far as to have Rosalind address the women audience members first. Shakespeare clearly alters his plot to place primary emphasis on the women's roles in his play, how they effect change and how they move and affect a world dominated by men.

Shakespeare takes a short medieval tale, ballads of the legend of an outlaw and a novel addressed to men and transforms them into a witty, entertaining play about the role of women in renaissance England. Through examination of the social conventions that guide inheritance, brothers become enemies and women caught in the crossfire escape to the forest and emerge as lovers to the men who once again hold the power but somehow on a more equal basis. His changes emphasize the roles of gender in society, how we can breaking the norms of social conventions, and influence the world to be, as we would like it to be.

### PATRONS

#### QUEENS AND KINGS

Eric and Karen Gowing  
Mark and Brenda Jenike

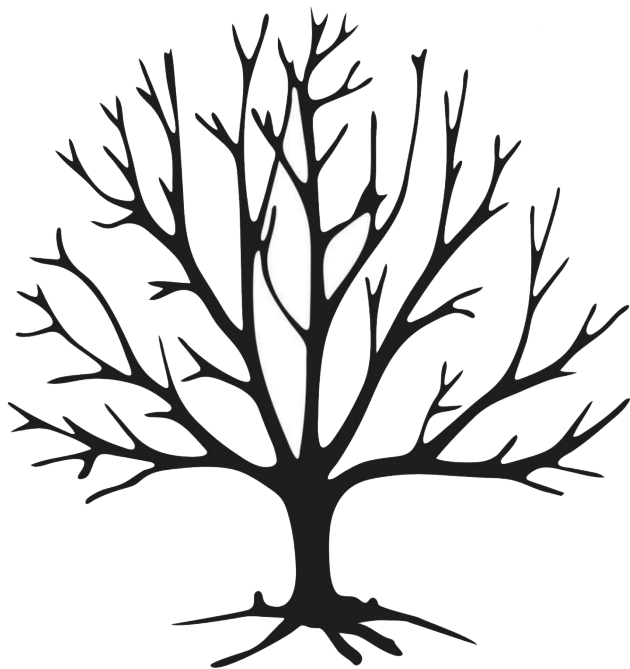
#### DUCHESSSES AND DUKES

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The Hodson Family  
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"Time travels at different speeds for different people.  
I can tell you who time strolls for, who it trots for, who  
it gallops for, and who it stops cold for."  
– William Shakespeare

Time is galloping too fast,  
Brianna Marie Skorr!  
Break a leg kid!

Love,  
Mom, Dad, Jack and Arthur

## THE SEVEN AGES OF MAN

In an extended metaphor, Shakespeare philosophizes through the melancholy and cynical character Jacques, a lord in the service of Duke Senior. The metaphorical passage focusing on "The Seven Ages of Man" is one of the most famous in Shakespeare. It is stunning poetry—in fact, it is often included in anthologies as a separate poem demonstrating the remarkable power and beauty of Shakespeare's words.

However, the passage is cynical and pessimistic in its metaphorical message, which makes the world a stage and human beings actors in the gloomy drama of life. Each man, it says, goes through life playing various parts and ends up old and toothless, without being the better for his experience, wondering, What was life all about, anyway? However, although this passage seems out of place in this mostly uplifting play, it does serve a purpose: to illuminate, by comparison and contrast, the enthusiasm and optimism of other characters in the play as they pursue their hearts' desires.

Following is the passage:

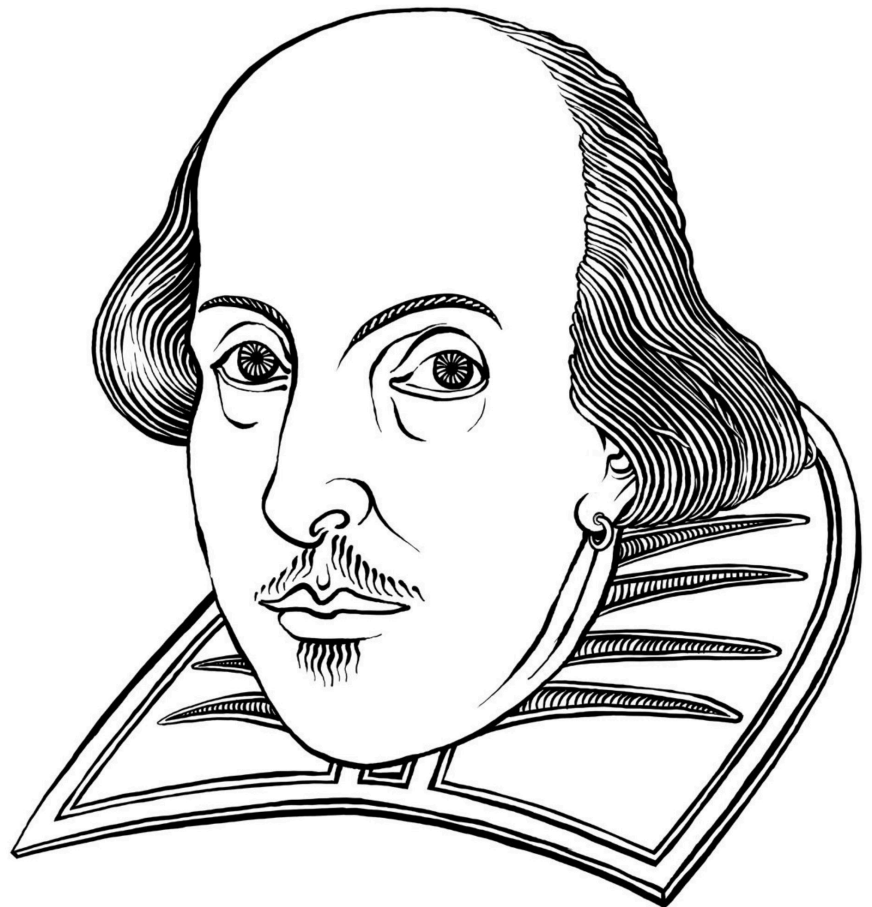
*All the world's a stage,  
And all the men and women merely players:  
They have their exits and their entrances;  
And one man in his time plays many parts,  
His acts being seven ages. At first the infant,  
Mewling [crying] and puking in the nurse's arms.  
And then the whining school-boy, with his satchel,  
And shining morning face, creeping like snail  
Unwillingly to school. And then the lover,  
Sighing like furnace, with a woeful ballad  
Made to his mistress' eyebrow. Then a soldier,  
Full of strange oaths, and bearded like the pard [panther; leopard],  
Jealous in honour [upholding his honor], sudden and quick in quarrel,  
Seeking the bubble reputation [seeking fame, which lasts as long as a bubble]  
Even in the cannon's mouth. And then the justice,  
In fair round belly with good capon lin'd,  
With eyes severe, and beard of formal cut,  
Full of wise saws [proverbs] and modern instances [examples and stories];  
And so he plays his part.  
The sixth age shifts into the lean and slipper'd pantaloon [stock character in Italian comedies who wore pants  
with stockings attached],  
With spectacles on nose and pouch on side,  
His youthful hose [trousers ending at the knees] well sav'd, a world too wide  
For his shrunk shank; and his big manly voice,  
Turning again toward childish treble, pipes  
And whistles in his sound. Last scene of all,  
That ends this strange eventful history,  
Is second childishness and mere oblivion,  
Sans [without] teeth, sans eyes, sans taste, sans everything. (2.7.147-173)*

## FROM THE DIRECTOR

AS YOU LIKE IT marks the twenty-first season of Summer Shakespeare Theatre in the Fox Valley, a program that had its birth over 30 years ago in Kenosha, Wisconsin. In the summer of 1987, Summer Shakespeare Theatre was created: a summer theatre course open to secondary students in that city. That pioneering cast of young people—about half the size of this one—performed *MACBETH* to small, but appreciative audiences. Over the next many years, both audiences and actors grew in numbers, providing area “lovers of the Bard” with creative and entertaining theatrical experiences each summer. When I accepted the position as theatre director at Appleton North High School, it was my great wish to continue the opportunities provided by this program in Appleton and its surrounding communities. I knew that if given the chance, Shakespeare could enjoy the same enthusiastic success among high school students as it did in my former school district. And so it is. The program continues to prosper as we continue in our third decade.

For many of the youngest in the cast, this is their first time performing on any stage. To have Shakespeare as your inaugural experience in theatre is both exhilarating and frightening—yet everyone, regardless of background, has enthusiastically embraced the challenge and made it their own. This group of highly dedicated and energetic young actors and technicians has come together from several schools in our area for the past six weeks to learn about and perform the greatest playwright of all time. They have studied Shakespeare’s life, his times, and his

theatre—becoming something of “Bardologists” in their love for his words and characters. They have learned about set design, lighting, costumes, make-up and the myriad of other elements, which make up the magic we call ‘theatre.’ They have also gained the life-skills of cooperation, respect, discipline, compromise, concentration, and built friendships, which cut across school boundaries and rivalries. And they have created a fine and unique production of one of Shakespeare’s most popular works in the process. They have dared to dream—and have made their dreams a reality this summer. It is a dream they are now ready to share. As Shakespeare himself put it, “We are such stuff as dreams are made on.” Thank you for your attendance and support of Summer Shakespeare Theatre in the Fox Valley. Now sit back and enjoy the dream....



## DID YOU KNOW?

- The name which Rosalind chooses for her disguised male persona, Ganymede, was Zeus's boy servant and cupbearer known for his feminine beauty and mannerisms.
- The name Jaques was pronounced "Jakes" in Elizabethan England which was slang for an outhouse—perhaps revealing how Shakespeare felt about the melancholy personality and philosophy of his character.
- It is believed that Shakespeare wrote the role of the foolish Touchstone for the great English comic Robert Armin, who joined his acting company in 1599. A touchstone is an object used to test the genuineness of some other material, such as gold. Characters like Touchstone who we portray in our 19th century setting as a pretentious butler, were often used by Shakespeare to act as a test to the truthfulness and or lack thereof for both man and society.
- The actors in the original production of As You Like It did not want the play to be published, because once a play was printed they lost their monopoly over the text and therefore their profits. As a result, the play was not published in Shakespeare's lifetime.
- As You Like It is one of several Shakespearean comedies (also including The Taming of the Shrew, A Midsummer Night's Dream and Much Ado About Nothing) that feature weddings as part of their plots.
- As You Like It contains more songs than any other play by Shakespeare. The song "It was a lover and his lass" was published (with musical setting) in Thomas Morley's First Book of Airs in 1600.
- Shakespeare is known to have played the role of Orlando's aged servant Adam.



**"IT IS NOT IN THE STARS TO  
HOLD OUR DESTINY, BUT IN  
OURSELVES"**

*We love you,  
Sunny!*

*♥ Dolly, Ted,  
Ruby, Mama & Daddy*



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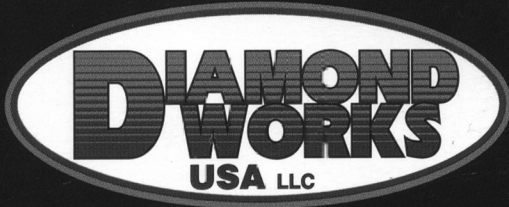


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