

# AS YOU LIKE IT

A CONTEMPORARY THEATRE

13th SEASON 1977





**a contemporary theatre  
presents**

**William Shakespeare's  
AS YOU LIKE IT**

**May 12 — June 4  
with special student performances, May 2 — 11**

Director .....	Gregory A. Falls
Music Director .....	Stan Keen
Scene Design .....	Karen Gjelsteen
Costume Design .....	Sally Richardson
Lighting Design .....	Phil Schermer
Stage Manager .....	Eileen MacRae Murphy
Property Master .....	Shelley Henze Schermer
Fight Director .....	David Boushey
Choreographer .....	Rebecca Brown

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**THE CAST** in order of appearance

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Orlando, son of Rowland de Boys .....	Mark Murphey
Adam, servant to Oliver de Boys .....	Dean Melang
Oliver, son of Rowland de Boys .....	Kurt Beattie
Dennis, servant to Oliver .....	Richard Knisely
Charles, a wrestler .....	Paul Fleming
Celia, daughter of Duke Frederick .....	Kathleen Heaney
Rosalind, daughter of Duke Senior .....	Marion Lines
Touchstone, a court clown .....	Clayton Corzatte
Le Beau, a courtier, attending Frederick .....	Joseph Edward Meek
Duke Frederick, brother to Duke Senior, usurper of his dominions ..	Glenn Mazen
Lords .....	Edward Baran, Richard Hawkins
Lady .....	Megan Dean
Duke Senior, living in exile .....	Jeffrey Prather
Amiens, Lord attending Duke Senior .....	Jay Fernandez
1 Lord .....	John Hosking
2 Lord .....	Richard Knisely
Corin, Shepherd .....	John Aylward
Silvius, Shepherd .....	Richard Hawkins
Jaques, Lord, attending Duke Senior; philosopher .....	John Gilbert
Audrey, a country wench .....	Marie Mathay
Sir Oliver Martext, a zealous vicar .....	Glenn Mazen
Phebe, a shepherdess .....	Megan Dean
William, a country fellow, in love with Audrey .....	Joseph Edward Meek
Pages .....	Pernell McGuire, Mark Sather
Hymen, in Greek myth the god of marriage .....	John Aylward
Jaques de Boys, brother to Orlando & Oliver .....	Edward Baran

John Pendleton

THE TIME .....

THE PLACES .....

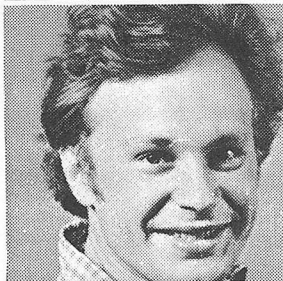
16th Century, France  
Oliver's Estate,  
The Palace of Duke Frederick and the Forest of Arden

THERE WILL BE ONE INTERMISSION

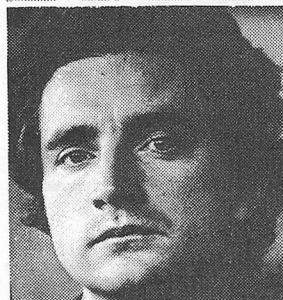
## THE COMPANY



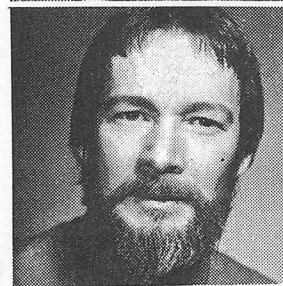
**JOHN AYLWARD** (Corin, Hymen) has recently appeared as "Willie" in *HAPPY DAYS* for the Floating Theatre Co., "Tiger Brown" in *THE THREEPENNY OPERA* for the Indianapolis Repertory Theatre, and as "Ben Jonson" in *BINGO* at the Seattle Repertory 2nd Stage. In addition to his acting, he is currently producing *HAMLET* with Kurt Beattie and dramaturge Paul Hunter. John played "Simeon" in *DESIRE UNDER THE ELMS* and "Kit Carson" in *THE TIME OF YOUR LIFE* on ACT's mainstage last season. In 1975 he played "Teddy" in *WHEN YOU COMIN' BACK, RED RYDER?* and has appeared in other ACT productions, including *MARAT SADE*, *PHILADELPHIA, HERE I COME*, and *RHINOCEROS*. He has played in productions at the Seattle Repertory Theatre and its 2nd Stage. John directed *RONNIE BWANA JUNGLE GUIDE* for the Empty Space Association, and is a charter member of that company.



**EDWARD BARAN** (Jaques de Boys, Lord) recently played "Carroll" in *HEAT* at The Empty Space Association, and has just finished directing *ENDGAME* at the Skid Road Theatre in Seattle. He played "Carl-Magnus" in *A LITTLE NIGHT MUSIC* and "Harry" in *THE SEA HORSE* at the Skid Road Theatre. He played "Dr. Lyman" in *BUS STOP* and "Harpagen" in *THE MISER* for the Eastern Slope Playhouse in New Hampshire. Edward played roles in *PEER GYNT* and *NARROW ROAD TO THE DEEP NORTH* for the Harvard Loeb in Boston, and while in college played "Lear" in *KING LEAR* and "Jaimie" in *A LONG DAY'S JOURNEY INTO NIGHT* at Williams College.



**KURT BEATTIE** (Oliver) played "Sylvestro" in *SCAPINO!* and "Joe" in *THE TIME OF YOUR LIFE* on the mainstage of ACT last season. He has performed a wide variety of roles over the last three years. Productions include *THE ALCHEMIST*, *THE RIDE ACROSS LAKE CONSTANCE*, *KASPAR*, and *MANDRAGOLA* for The Empty Space. He played "Giuseppe Givola" in *THE RESISTIBLE RISE OF ARTURO UI* two seasons ago at ACT. He is currently producing *HAMLET* with John Aylward.



**CLAYTON CORZATTE** (Touchstone) has directed and acted in many productions at ACT. His last appearance here was the role of "George" in *OF MICE AND MEN* in 1975. Since then he has played two Shavian heroes at the Cleveland Play House under the direction of Paul Lee: "Julius Caesar" in *CAESAR AND CLEOPATRA* and "Jack Tanner" in *MAN AND SUPERMAN*. Last Fall he played "Dr. Lyman" in *BUS STOP* at the Intiman Theatre. He and his wife, Susan Ludlow, are often seen in this area in what they call their "antic diversions." Before making Seattle his home, Clayton appeared with many of this country's leading regional theatres, including the Tyrone Guthrie Theatre, Arena Stage, and the Antioch, San Diego and Stratford Shakespeare Festivals. A charter member of the Association of Producing Artists, New York, he was associated with it for eight years, winning an Obie Award in 1962 and a Tony nomination in 1967.



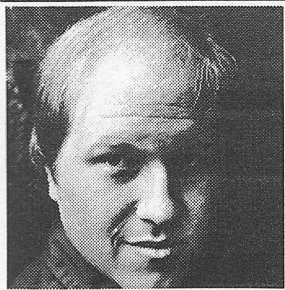
**MEGAN DEAN** (Phebe) has recently written a touring show for the Seattle Repertory Theatre and a new adaptation of *ALADDIN'S LAMP* for the Poncho Theatre. She played "Alibech" in *BOCCACCIO* on stage at ACT last season. She has also been seen on the ACT stage as "Catherine Sloper" in *THE HEIRESS* and "Natalia Stepanovna" in *THE MARRIAGE PROPOSAL* in 1974, and performed in the Locomotion Show on tour that season. For the last two years she has performed as part of The Empty Space resident company, playing "Isadora" in *GERTRUDE*, "Rose" in *THE SEA*, "Ronnie Bwana" in *RONNIE BWANA, JUNGLE GUIDE* and several other productions. She played "Rosemary" and directed *BULLSHOT CRUMMOND* for the Empty Space also. Megan teaches at the Lakeside and Cornish schools.



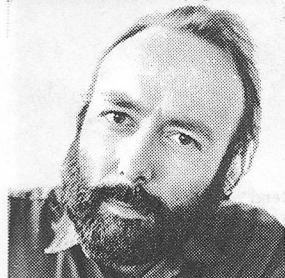
**JAY FERNANDEZ** (Amiens) was a member of this year's Young ACT Company, and played in the children's revue. He played the "Nurse" in *SCAPINO!* on the mainstage at ACT last season, and was featured as "Marco" in *FIRE!* at ACT off-season last year. He studied theatre arts at Boston University and appeared in the productions there of *NO PLACE TO BE SOMEBODY*, *WEDDING BAND*, *THE SLEEP OF REASON*, *ON BEING HIT*, *OPERATION SIDEWINDER* and others. He was a cast member of the TV program "Say, Brother," on Boston's WGBH, and appeared in the 1972 "Festivities for a New World."



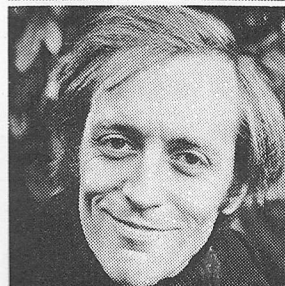
## THE COMPANY continued



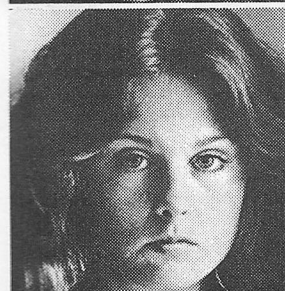
**PAUL FLEMING** (Charles), a graduate of the University of Montana with a BFA in drama, played several roles while a student. He has also played "Virgil Blessing" in *BUS STOP* at the Stage One Playhouse in South Dakota. He played "Sgt. Trotter" in *THE MOUSETRAP* and "Hennesy/Captain Courageous" in *DAMES AT SEA* and "Big Jule" in *GUYS AND DOLLS* at the Fort Peck Summer Theatre. He played "Egeus/Starveling" in *A MIDSUMMER NIGHT'S DREAM* at the Montana Repertory Theatre, and "Shamus" in *THE UNSINKABLE MOLLY BROWN* at the Golden Garter Theatre. Paul played "Big Ed" in the film *JOY RIDE* in 1976.



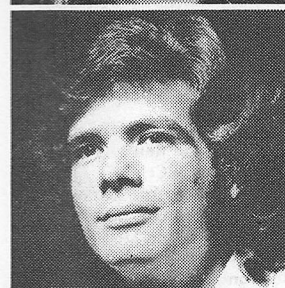
**JOHN GILBERT** (Jaques) played "Scrooge" in ACT's new version of *A CHRISTMAS CAROL* this last December. John has been acting for Seattle audiences for nearly 20 years. His training at the University of Washington included working with Glenn Hughes and Gregory A. Falls. A member of the acting company of the Seattle Repertory Theatre during its first five years, John was seen in *A LONG DAY'S JOURNEY INTO NIGHT*, *THE REHEARSAL*, *THE CRUCIBLE*, *THE TINDER BOX* and others. Among his many ACT credits are *CAUCASIAN CHALK CIRCLE*, *IN CELEBRATION*, *CONFLICT OF INTEREST* and *THE PRIME OF MISS JEAN BRODIE*. As a member of Intiman Theatre's company, John has worked in *UNCLE VANYA*, *HEDDA GABLER*, *CANDIDA*, *TANGO*, *ARMS AND THE MAN*, *ANATOL*, *ELECTRA* and *THE NORTHWEST SHOW*. He has also worked as a narrator with the Seattle Symphony and the Spokane Symphony.



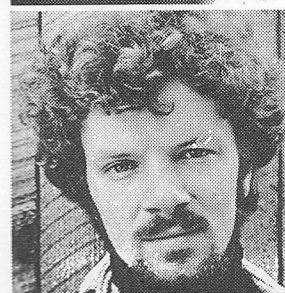
**RICHARD HAWKINS** (Silvius) was first seen by Seattle audiences as "Pseudolees" in the Skid Road production of *A FUNNY THING HAPPENED ON THE WAY TO THE FORUM*, and as "Karl Lindner" in *RAISIN IN THE SUN* at Black Arts West. At the University of Washington, where he was a member of the Professional Actors' Training Program, Richard performed the roles of "Trofimoff" in *THE CHERRY ORCHARD*, "Tobias" in *A DELICATE BALANCE*, "Casanova" in *CAMINO REAL* and most recently "the waiter" in Shaw's *YOU NEVER CAN TELL*. Last summer Richard directed and acted in *THE WORLD OF CARL SANDBERG* at the Snoqualmie Falls Forest Theatre. His film credits include *THE SECRET LIFE OF JOHN CHAPMAN* for CBS.



**KATHLEEN HEANEY** (Celia) last played in the New York Public Theatre's production of *GOGOL* in which she portrayed a patient, a corpse and a bear. A graduate of The Juilliard School - Drama Division, Kathleen has understudied a variety of roles, including "Jodie" in *HOTHOUSE*, "Yentle" in *YENTL* at the Chelsea Theatre, and "Elizabeth" in *A MATTER OF GRAVITY* on Broadway. At Juilliard, she played "Mary Boyle" in *JUNO AND THE PAYCOCK*, "Juliet" in *ROMEO AND JULIET*, "Ruth" in *THE EFFECTS OF GAMMA RAYS ON MAN IN THE MOON*, "MARIGOLDS", "Dorinne" in *TARTUFFE*, and many other roles.



**JOHN HOSKING** (Forrester) toured with ACT's children's theatre this year. As a graduate student in fine arts from Wayne State University, he has appeared in several roles, including "Hamlet" in *HAMLET* for the Hilberry Theatre at Wayne State University, "Lucentio" in *THE TAMING OF THE SHREW*, and "St. Albans" in *HADRIAN VII*. He has played several roles in Shakespearean plays for the Montana Shakespeare in the Parks program, and played "Potemkin" in *CELEBRATION* at Montana State University, and spent several years with the Virginia City Players. He played "Fred Porter" and "The Ghost of Christmas Yet to Come" in *A CHRISTMAS CAROL* at ACT this Christmas.



**RICHARD KNISELY** (Dennis, Forrester) recently directed and played classical piano in a production of "The Mikado" for the Seattle Civic Light Opera. Richard studied acting at the University of Washington and received a music degree from Evergreen State College in 1976. He has performed in *MEASURE FOR MEASURE* at The Empty Space, in *BRECHT ON BRECHT* and *ROSMERSHOLM* at Intiman. In the summer of 1972 Richard went to England with the University of Washington's English Summer Theatre School, touring the British Isles, studying styles and techniques, and appearing on the Edinburgh Festival Fringe as "Tobit" in the ESTS production of *TOBIAS AND THE ANGEL* at the Viewforth Center, where he also composed the music for the production. He plays and teaches classical piano.



## THE COMPANY continued



**MARION LINES** (Rosalind) trained for three years at the Central School of Speech and Drama in London. She has played major roles in repertory productions throughout Britain, including "Alice More" in Robert Bolt's *A MAN FOR ALL SEASONS*, "Catherine Mompesson" in the world premiere of Don Taylor's *ROSES OF EYAM*, and "Kay Conway" in J.B. Priestley's *TIME AND THE CONWAYS*. As a member of the Royal Shakespeare Company for two years, the roles she played included "Julia" in *THE DUCHESS OF MALFI*, and "Alice" in the company's Japanese tour of *HENRY V*. Marion came to America with the production of *LONDON ASSURANCE*. Her work in New York has included playing "Grace Tranfield" in Shaw's *THE PHILANDERER* at the Roundabout Theatre, "Angie" in the American premiere of *CLAW* by Howard Barker at the Manhattan Theater Club, and as "Miss Casewell" in *THE MOUSETRAP* at the Paper Mill Playhouse.



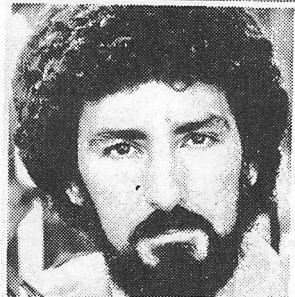
**MARIE MATHAY** (Audrey) recently was seen by Seattle audiences as "Mrs. Wickstead" in *HABEAS CORPUS* at the Skid Road Theatre, and "Charlotte" in *A LITTLE NIGHT MUSIC*. She played "Grace" in *JOE EGG* for the Antique Festival Theatre in 1976. She has played "Christine Linde" in *A DOLL'S HOUSE*, and "Harriet" in *STICKS AND BONES* at the University of Utah. Her other roles include the "Bride" in *BLOOD WEDDING*, "Polly Peachum" in *THREEPENNY OPERA* and "Helena" in *A MIDSUMMER NIGHT'S DREAM*.

NO  
PICTURE  
AVAILABLE

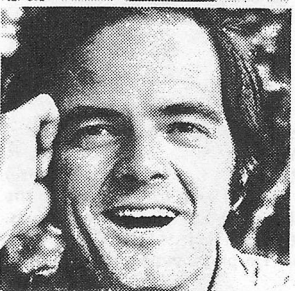
**GLENN MAZEN** (Duke Frederick and Martext) has been seen in The Empty Space Association's productions of *AMERICAN BUFFALO* and *KNUCKLE*. A director and an actor, Glenn has performed with the American Conservatory Theatre in San Francisco, with the Oregon Shakespeare Festival and the Lincoln Center Repertory Theatre. He acted and designed for the Southeastern Shakespeare Festival in Atlanta, Georgia, and at the Academy Theatre in Atlanta. He is also a drama teacher.



**PERNELL MCGUIRE** (Page), 13, was seen in *RUMPLESTILTSKIN*, directed by Beth Moore, and in productions at Poncho Theatre. Most recently he played "the Artful Dodger" in Theatre Northwest's production of *OLIVER*.

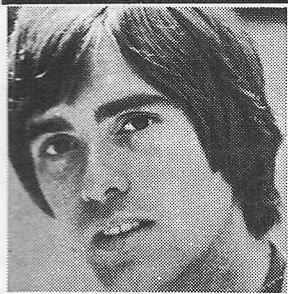


**JOSEPH EDWARD MEEK** (Le Beau, William) was in ACT's productions of *THE RESISTIBLE RISE OF ARTURO UI*, and seen as "Goodwill," and "Curley" in *OF MICE AND MEN*. Joe apprenticed at the Seattle Repertory Theatre during their second season, performing in *TWELFTH NIGHT*, *HAMLET*, and *THE CHERRY ORCHARD*. After ten years of working in theatre in Hawaii, Joe returned to Seattle Repertory stage as a "Cadet of Gascoyne" in *CYRANO DE BERGERAC*. In the past year Joe has been in five productions at the Cirque Dinner Theatre, where he played "Felix Ungar" in *THE ODD COUPLE*, "Paul" in *MY THREE ANGELS*, "Axel Magee" in *DON'T DRINK THE WATER*, "Chester Stamm" in *ONCE MORE, WITH FEELING*, and "Mr. Beebe" in *THE SILVER WHISTLE*. Joe just finished playing "Carlo" in the Alaska Repertory Theatre's first production of its premiere season, *SCAPINO!*

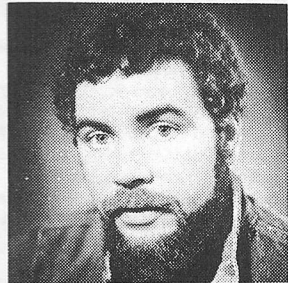


**DEAN MELANG** (Adam) has appeared in the Seattle Repertory Theatre's 2nd Stage production of *KENNEDY'S CHILDREN* as "Sparger," as "John Chisum" in *THE COLLECTED WORKS OF BILLY THE KID*, as "Alistair Snook, Anchor Man and host" in *MADE FOR TV*; he played "Bentley" in *SEVEN KEYS TO BALDPATE* on the mainstage of the Seattle Repertory Theatre. He has a supporting role in the film *JOYRIDE*, soon to be released, and just finished doing a featured role in the film *DOUBLES*, also soon to be released. Dean had a supporting role in "Hawaii 5-0," which aired on TV in March, 1977.

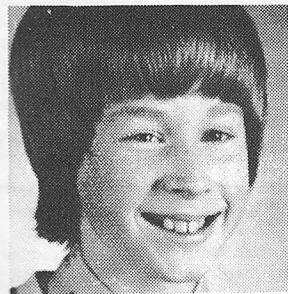
## THE COMPANY continued



**MARK MURPHEY** (Orlando) has been in four Intiman Theatre productions, playing the roles of "Tarakanov, Pantages, Chief Joseph and Denny" in *THE NORTHWEST SHOW*, "Bo Decker" in *BUS STOP*, "Orestes" in *ELEKTRA*, "Nikolai" in *ARMS AND THE MAN*, and "Marchbanks" in *CANDIDA*. At the Alley Theatre in Houston, Texas, he was seen as "Jonny Boyle" in *JUNO AND THE PAYCOCK*, "Lonnie Roy McNeil" in *THE LAST MEETING OF THE KNIGHTS OF THE WHITE MAGNOLIA*, "Kruger" in *THE FRONT PAGE*, and "John Grass" in *INDIANS*. At the Oregon Shakespeare Festival in 1975, he was seen as "Romeo" in *ROMEO AND JULIET*, "Salsbury and Mortimer" in *HENRY VI PART I*, "Jack" in *CHARLEY'S AUNT*, "Autolycus" in *THE WINTER'S TALE*, and "Duke Mantee" in *THE PETRIFIED FOREST*, among many other roles at Ashland over the last three years.



**JEFFREY L. PRATHER** (Duke Senior) just finished playing "A Young Horseman" and "Nugget" in the Seattle Repertory's production of *EQUUS*. He was last seen at the Seattle Repertory Theatre in *ANNA CHRISTIE* and in ACT's production last season of *DESIRE UNDER THE ELMS*. He has also been in Empty Space and Seattle Junior Program productions. As a member of the National Shakespeare Company last year, he played "Benedick" in *MUCH ADO ABOUT NOTHING*, "Malcolm" in *MACBETH* and "Antonio" in *THE TEMPEST*. He appeared as "Frank" in *TWIGS*, "Pish-Tush" in *THE MIKADO* and "Sheriff Hartmann" in *THE FRONT PAGE* at the Timberlake Playhouse and, in New York, played "Oratio" in *THE PEDANT* with the Zanni Street Players. At the Studio Theatre, Academy of Dramatic Arts in Rochester, Michigan, his credits include *TAMING OF THE SHREW*, *BARTHOLOMEW FAIR*, *MADWOMAN OF CHAILLOT* and *RICHARD II*.



**MARK SATHER** (Page, 12, was recently seen as "Tiny Tim" in ACT's Christmas production of *A CHRISTMAS CAROL*, and "The Prince" in Poncho's *THE PRINCE AND THE PAUPER*. He is a member of the Northwest Boychoir, is a piano student, and is in sixth grade at John Hay elementary school. He has been seen in *RASMUS AND THE VAGABOND* and *RANSOM OF RED CHIEF* by Seattle Junior Programs; has played "Jack" in *JACK AND THE BEANSTALK*, "Pinocchio" in *PINOCCHIO*, "Tommy" in *THE RELUCTANT DRAGON* as well as "Brer Rabbit" for the Bellevue Playbarn. He was a member of Ralph Rosinbum's Youththeatre Company. He has also been seen in *WINNIE THE POOH* for Poncho, and an educational film for the wheat industry.

## PRODUCTION STAFF



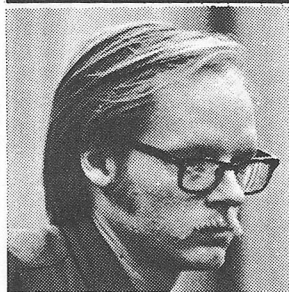
**SCENIC DESIGNER KAREN GJELSTEEN**, a graduate of the University of Minnesota, came to Seattle two and a half years ago. Since coming to Seattle, she has designed for many of the theatre companies here, including *HOLLOW CROWN* for ACT. She designed the sets for *HEDDA GABLER* and *BUS STOP* for Intiman Theatre, *THE MISER* for the Bath House, and *THE PRINCE AND THE PAUPER* for Poncho Theatre. She is the resident designer at the Empty Space Association, designing the most recent sets there for *AMERICAN BUFFALO*, *HEAT* and *BUTLEY*.



**COSTUME DESIGNER SALLY RICHARDSON** received her undergraduate degree from Whitman College in drama and her masters degree from the University of Washington in costume design. She has been ACT's resident costume designer for the last year, having designed every production last season. In 1975 she designed costumes for *THE RESISTIBLE RISE OF ARTURO UI*, *SLEUTH*, *OH COWARD* and *QUIET CARAVANS*. Sally has also designed costumes for Intiman's productions of *THE UNDERPANTS*, *CANDIDA* and *HEDDA GABLER*, and The Empty Space Association's productions of *DANDY DICK*, *THE SEA* and *RONNIE BWANA JUNGLE GUIDE*.



## PRODUCTION STAFF continued



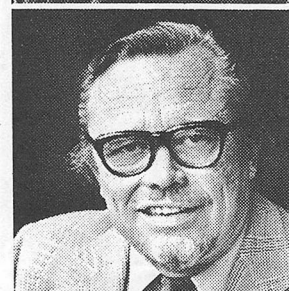
**TECHNICAL DIRECTOR AND LIGHTING DESIGNER PHIL SCHERMER** received his masters degree from the University of Washington. Phil has been ACT's technical director for the past year and a half. He is often the lighting designer, having designed for A CHRISTMAS CAROL, DESIRE UNDER THE ELMS and most other plays over the last ten years at ACT. He designed the sets for BUTTERFLIES ARE FREE and FIRE at ACT. At The Empty Space, Phil designed the lighting for AMERICAN BUFFALO and HEAT, among others. He has also designed sets and the lighting for The Seattle Repertory Theatre and its 2nd Stage.



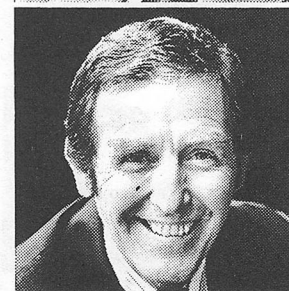
**PROPERTY MASTER SHELLEY HENZE SCHERMER** graduated from the University of Washington in 1971. The Associate Set Designer this last season at ACT, Shelley was the Property Master for the four seasons prior to that. She designed the sets for A CHRISTMAS CAROL, THE HEIRESS and the THREE CHEKHOV PLAYS at ACT, and recently designed The Seattle Repertory's touring Rhythm Show. She designed the Washington State Bicentennial Touring Show, and has designed sets for three shows at The Empty Space.



**STAGE MANAGER EILEEN MACRAE MURPHY** has been ACT's stage manager for the last three seasons. She directed the Young ACT Company's touring show this year, and toured Alaska with ACT's production of OH COWARD. In the past seven years, she has stage-managed over 500 performances. A graduate of the University of Washington, she received her master's degree in directing. Eileen directed FIRE! at ACT in 1976. Among her other directing credits include INTERMEZZO, LOSERS, SUNDAY FUNNIES and THE PUBLIC EYE. She has acted in productions of THE CRUCIBLE, BAAL, ALICE IN WONDERLAND, and PLAYBOY OF THE WESTERN WORLD.



**MUSICAL DIRECTOR STAN KEEN** has conducted seven previous musicals for ACT, including BOCCACCIO, OH COWARD, GODSPELL, THE COLE PORTER REVUE and YOU'RE A GOOD MAN, CHARLIE BROWN, and has composed original music for AS YOU LIKE IT. In addition, he is the Musical Director for BOOMERANG, a weekly children's program produced by KOMO-TV. He was invited to tour Romania for two weeks with the Kennedy Center's Alliance for Arts and Education. Composer, conductor, pianist and teacher, Stan is a native Washingtonian and a veteran of the Northwest, Broadway and touring theatre. He was associated with Julius Monk's UPSTAIRS AT THE DOWNSTAIRS New York revues for two years, and the New York and national companies of HELLO, DOLLY with Carol Channing, WEST SIDE STORY, and the Canadian tour of IRMA LA DOUCE. His original compositions include ACT's ABSURD MUSICAL REVUE and THE CHRISTMAS SHOW, symphonic arrangements of GODSPELL and JACQUES BREL, and work for the Seattle, Vancouver, B.C., and Spokane Symphony Orchestras, and the Seattle Repertory Theatre.



**DIRECTOR GREGORY A. FALLS** is the artistic director and founder of A Contemporary Theatre. Last season Greg directed SIZWE BANSI IS DEAD, THE TIME OF YOUR LIFE, SCAPINO!, BOCCACCIO and A CHRISTMAS CAROL, a new adaptation which he wrote. Greg founded the Champlain Shakespeare Festival in Vermont, and was its Artistic Director for four years, directing HAMLET, RICHARD III, JULIUS CAESAR, A MIDSUMMER NIGHT'S DREAM and HENRY IV PART I. For ten years he was the Executive Director of the School of Drama at the University of Washington.

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## BACKGROUND ABOUT THE PLAYWRIGHT

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**WILLIAM SHAKESPEARE** is not merely a poet and a playwright, he is simply "The Bard," a figure in literature beyond compare. His influence in the formation of the English language and of western culture is matched only by the King James version of the Bible.

According to the baptismal records of the church at Stratford-upon-Avon, William Shakespeare was baptised there on April 26, 1564, the son of John Shakespeare, a glover and butcher and prominent citizen of his community. Church records also tell of Shakespeare's marriage eighteen years later to Anne Hathaway, and of the birth of his daughter Susanna and twins a few years later.

Between 1585 and 1593 there is not any record of his activities. It is believed that he went to London and became an actor. He began writing poetry and it is assumed that the first plays of his own began to pour forth when he was 26, the date to which modern authorities ascribe *LOVE'S LABOUR'S LOST* and *COMEDY OF ERRORS*.

In the next 21 years, Shakespeare wrote his 37 plays and seven poetical works.

In 1610 Shakespeare seems to have taken residence in Stratford, but still worked in London. His will was signed in Stratford on March 25, 1616, and he died one month later, on his celebrated birthday, and was buried in the chancel of Stratford's Trinity Church.

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## BACKGROUND ABOUT THE PLAY

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Like many playwrights, Shakespeare based his plays on the works of other people. *AS YOU LIKE IT* seems to have derived from a romance called "Rosalynde," written by Thomas Lodge, around 1590. Shakespeare follows the story-line closely but transfigures it with his own magic and the creation of such new characters as Jaques and Touchstone. Apparently *AS YOU LIKE IT* was written in or near 1600, when Shakespeare had composed all but one (*HENRY VIII*) of his historical plays and he had already written seven of his fourteen comedies. He had completed *ROMEO AND JULIET*, and was soon to write *HAMLET* and *JULIUS CAESAR*.

Of the first performances of *AS YOU LIKE IT*, there is no record. A survey of current literature published in 1598 does not mention it; however, Shakespeare uses a quote from Christopher Marlowe's "Hero and Leander," published in 1598. *AS YOU LIKE IT* must have been written after the Marlowe poem. There is an entry in the Stationers' Register of 1600 to the effect that there was such a play. Was it then acted in 1600? History tells nothing of this.

There are records of numerous performances of *AS YOU LIKE IT* down the centuries. Although it was ignored by the Restoration Theatre, by 1723 it was acted in London under an alternate title, "Love in a Forest." The chronicles of the London stage show sixty important productions during the nineteenth century. One of the most successful productions in recent times was that given by the Theatre Guild in New York in 1950, with Katharine Hepburn as Rosalind. The two most recent productions of *AS YOU LIKE IT* appear to be the Stratford, Connecticut, Shakespeare Festival and the Ashland, Oregon, Shakespeare productions in 1968. An all-male production closed after seven performances at the Mark Hellinger Theater on Broadway in 1974.

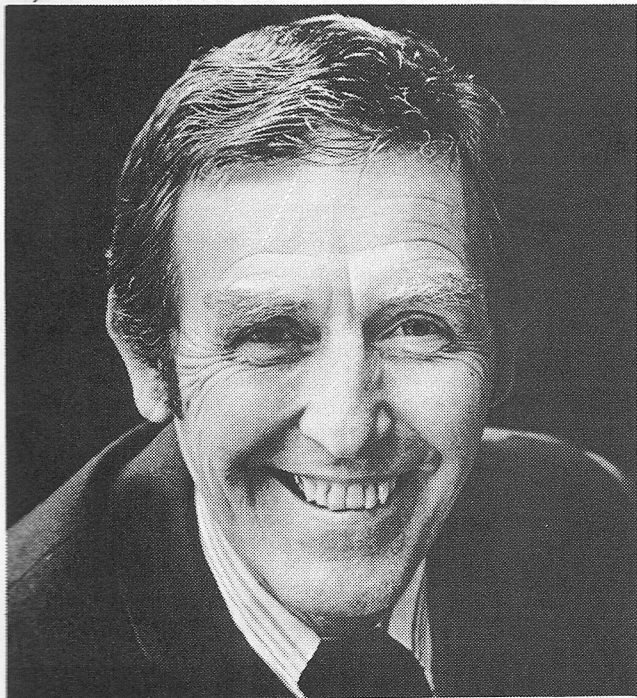
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## DIRECTOR'S COMMENTS

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Producing *AS YOU LIKE IT* is the first time in ACT's 13-year history that we have chosen a play written outside the 20th century. Indeed, we have always made an effort to do the most recent and important plays of our times. But Seattle has changed over the years, and the theatre scene in Seattle has changed even more radically.

When we launched our first season with the Theatre of the Absurd's *OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELIN' SO SAD*, there was only one other theatre in town, the Seattle Repertory Theatre. Early in our thinking about what ACT should do, it seemed that we should try contemporary alternatives to the Seattle Repertory Theatre. In our second season we began our children's theatre, in our third season we did our first musical, in our fourth season we produced our first "premiere," and so on. ACT has always adjusted to the time and needs of its audience.



Now there are several theatres in Seattle, most of them doing contemporary plays. Seattle may have seen more contemporary plays in the past ten years than almost any city in America except New York. The Empty Space Association, Black Arts West, The Skid Road Theatre, The Cirque Dinner Theatre, Intiman Theatre and 2nd Stage, as well as the Seattle Repertory Theatre, are all doing some contemporary plays. Like any living theatre, I see doing *AS YOU LIKE IT* simply — and happily — as a continuing adaptation to the changing theatre needs in this very special city.

For those of us at ACT, working on the play has been a joy. We are working in new dimensions — with non-realistic drama, with verse, with elaborate costumes, with the very roots of English-American drama. We also delight in finding many contemporary parallels between the world of *AS YOU LIKE IT* and our world today — all of which reminds us that theatre is less an historic account and more a celebration of the human spirit and its experiences.

*Gregory A. Falls*

Gregory A. Falls



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THANKS TO the Wyman Youth Trust, the E.K. and Lillian F. Bishop Foundation and the Washington State Cultural Enrichment Program for the purchase of tickets for the special student performances of AS YOU LIKE IT.

THANKS TO Dr. Roger Auc for the use of his Lute for this production.

THANKS TO Stan Keen for his composition of original music for AS YOU LIKE IT, and for the help of David Boushey and Rebecca Brown for their special talents.

ACT wishes to thank Price Waterhouse & Co. for services rendered in preparation of ACT's financial statement.

IF YOU ARE LATE . . . ACT will not seat latecomers until after intermission. If there is no intermission, latecomers will be asked to watch the play standing in the upper lobby. If you have a last minute crisis, please consider donating your tickets to ACT, by calling the box office and giving them your seating locations. We will be happy to send you a letter so that you may use your donation as a tax deduction. If ACT is able to re-sell your tickets, it is a very real and appreciated contribution.

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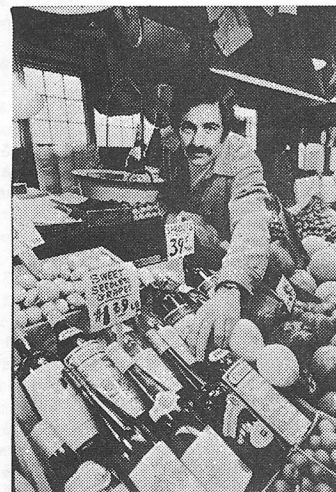
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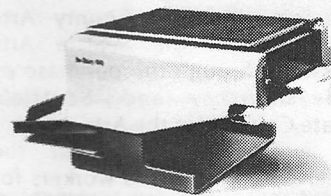
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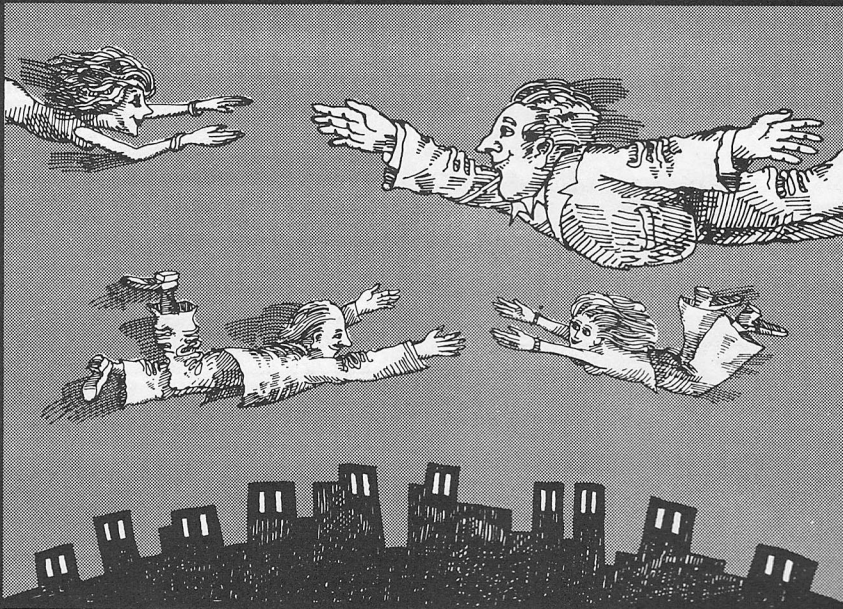




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