



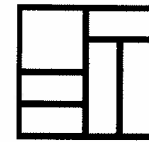
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**WaterTower Theatre**  
at the Addison Theatre Centre

in collaboration with



**SMU MEADOWS**  
SCHOOL OF THE ARTS

presents

WILLIAM SHAKESPEARE'S  
**AS YOU LIKE IT**

directed by  
**TERRY MARTIN\*\***

scenic design  
**BRYAN WOFFORD**

dramaturge  
**ROBERT L. NEBLETT**

lighting design  
**LOIS CATANZARO**

props design  
**MARGARET TOOMEY**

sound design  
**SCOTT GUENTHER**

original music  
**DENNIS CAVALIER**

costume design  
**JENNIFER ABLES**

stage management  
**HEIDI SHEN\***



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WaterTower Theatre is a Constituent of Theatre Communications Group, the national organization for the American theatre..



# about the show

by Robert L. Neblett

A girl wearing pants walks into a forest with a clown...

No, it's not the beginning of an off-color joke or a Benny Hill sketch. It's one of the central images of *As You Like It*, and the punch line involves a bevy of mistaken identities, one sexually confused shepherdess, and a lion. Hmm. Maybe it is a Benny Hill sketch after all.

In Terry Martin's Cajun-flavored reinterpretation of Shakespeare's classic romantic comedy, the primary action of the play has been transported to a bayou in the American South of the 1950s. Which is perhaps most fitting for this veritable gumbo of a play.

Feuding brothers straight out of *King Lear*; a cross-dressing heroine much like that of *Twelfth Night*, and a hopelessly befuddled love triangle that rivals anything in *A Midsummer Night's Dream* are only a few of the disparate elements that come crashing into one another within the borders of Shakespeare's Arden.

Add a dash of cayenne and a Creole band, let simmer for a couple of hours, and you've got yourself one spicy love potion for the stage.

But seriously, folks...

*As You Like It* is a favorite among audiences, and has been for hundreds of years, but what is its lasting appeal? What is it about this mélange of romance and drama, poetry and prose, slapstick and song, that keeps us captivated and coming back to the theatre for more?

The melancholy Jaques' "ages of man" speech?

The elegant, romantic vision of a grove of trees covered in love poems, leaves dripping with ink poured out from a lover's heart - perhaps one of the most beautiful in all of the Bard's writings?

In the end, it is the transformational power of Arden itself.

No, it is not a magical place of enchantment and fairies, like Oberon's wood or Prospero's island, yet it casts its seductive spell over us nonetheless. Arden possesses a strange alchemy of the heart, which alters all who enter its borders, converting them from their baser selves into something truer, more honest, even transcendent. Its very strangeness draws hidden aspects of our personalities out into the open, where we must confront our sins, our idiosyncrasies, our passions.

Thus, by transplanting the play's action to the alien landscape of a mid-20th century American bayou, Terry Martin magnifies and rarifies the need to strip away the trappings of "civilized" society represented by Duke Frederick's court, that post-war world of sexual repression and rigid social strictures, and find liberation in the buoyancy of a more natural environment where music reigns supreme, poetry can grow on trees, and we are permitted to hope and dream of a better tomorrow of our own fashioning.

There are those who resist this spiritual influence, like confirmed city slicker Touchstone, but they too soon succumb to its pastoral siren song and find themselves bewildered by love in the most surprising (and in the case of the rustic Audrey, amusing) of partners.

It is only once she arrives in Arden, ironically in the guise of a young boy who tutors Orlando in the ways of love, that Rosalind is able to speak her mind honestly for the first time in her life, to unleash the storm of emotions that lay hidden in her heart, to truly be herself.

Ultimately, beyond the poems and songs and tests of true love, *As You Like It* dares to attempt something more far-reaching, something which transforms the very soul. It goes beyond holding "a mirror up to nature," as Hamlet suggests, but instead uses nature itself to reflect its characters' deepest essences in an odyssey of self-discovery.



# cast

Orlando .....	Dan Forsythe
Adam .....	Gordon Fox
Oliver .....	Matt Tallman
Dennis .....	Olubajo Sonubi
Charles .....	Bryan Pitts
Rosalind .....	Lydia Mackay*
Celia .....	Ariel Woodiwiss
Touchstone .....	Chamblee Ferguson*
Le Beau/Oliver Martext .....	Thomas Ward*
Duke Frederick/Duke Senior .....	R Bruce Elliott*
Silvius .....	Brandon Weinbrenner
Corin .....	H. Francis Fuselier
Amiens/Musician - Washboard .....	Alan Pollard
Jaques .....	Sean Hennigan*
Audrey .....	Lauren Hayden
Phebe .....	Karoline Kuss
William .....	Nic McMinn
Lord/Musician - Guitar .....	Chad Daniel
Lord .....	Jared Eaton
Musician - Fiddle .....	Mark Abbott
Musician - Accordion .....	Bohumil Kniggich



# production staff

ACTC Technical Coordinator .....	Scott Guenther
Technical Director .....	Kevin Belcher
Assistant Stage Managers .....	Ryan Glenn, Jon Lynn
Music Director/Composer .....	Dennis Cavalier
Fight Choreography .....	Bill Lengfelder
Master Electrician .....	Leann Ellis
Carpenters .....	Stephen Cano, John Charon, Justin Knox, Nic McMinn
Scenic Painter .....	Keila Fairbanks
Welder .....	Thomas Rose
Light Board Operator .....	Leann Ellis



\* Members of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.



\*\* The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.