

# As You Like It

By  
**William Shakespeare**

Directed by  
**Kymberly Mellen**

Music Director  
**Kris Paries**

March 17–April 2, 2010  
Pardoe Theatre  
Harris Fine Arts Center



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## As You Like It

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By  
**William Shakespeare**

Directed by  
**Kymberly Mellen**

Music Director  
**Kris Paries**

**Time:** Now

**Place:** The Court of Duke Senior and  
The Forest of Arden

There will be one fifteen-minute intermission.

### Note

Our production of *As You Like It* has a modern setting. Like many Shakespearean productions, it contains a small amount of the Bard's usual innuendo and double entendres. It also includes contemporary music and some staged violence. The production is recommended for audience members age 13 and older.



# An Invitation to BYU Theatre Audiences

BYU Theatre is committed to educating and training future practitioners of the performing arts in an environment that encourages students to integrate their faith with their art. We believe that theatre is a source of truth and insight into the human condition and is a primary medium for nurturing our own solutions to eternal questions. We encourage and promote the exchange of ideas, research, and creative production and invite you to do the same.

We are guided by Brigham Young's prophetic counsel that "Upon the stage of a theatre can be represented in character, evil and its consequences, good and its happy results and rewards; the weakness and the follies of man, the magnanimity of virtue and the greatness of truth. The stage can be made to aid the pulpit in impressing upon the minds of a community an enlightened sense of a virtuous life, also a proper horror of the enormity of sin and a just dread of its consequences." (*Journal of Discourses* 9:242, March 6, 1862.)

To achieve our aims, we produce a mixture of classics, contemporary works, and new plays, with an emphasis on socially relevant work that expands our vision. We also produce theatre in a wide range of performance styles—from familiar to contemporary redefinitions—in order to educate and entertain.

Realizing these unique aims is impossible unless we share our work in a performance setting. In a sense we produce these works together with you. In this partnership as directors, designers, actors, and spectators we hope that we can learn together, basing conversations about our work in charity. As Marvin J. Ashton said, this type of charity comes when "we simply give each other the benefit of the doubt." It involves us "resisting the impulse to become offended" and requires us to expect "the best of each other" ("The Tongue Can Be a Sharp Sword," *Ensign*, May 1992, 19).

In an effort to help better prepare you for your theatrical experience, we are now providing "Know Before You Go" information about each production. These short highlights introduce the artistic aims of each production. We hope you find them helpful and look forward to an ongoing charitable dialogue with you about BYU Theatre.

- Our production of *As You Like It* is inspired by sudden reversals of fortune in present-day Eastern European countries. The production is therefore set in modern times and treats issues of revolution, refugee communities, and political exile.
- The use of contemporary situations, costumes, music, and audience interaction makes this production both faithful to Shakespeare's pastoral romance and relevant to our times of political upheaval.
- The acoustic folk music featured in the production was selected and arranged by Kris Paries, a music composition major. There are covers and original songs. It is all performed live and will be particularly compelling to collegiate audiences.
- Central themes of the production include: the difficult choice between peace and revenge, the healing power of love, and the strength of community. □

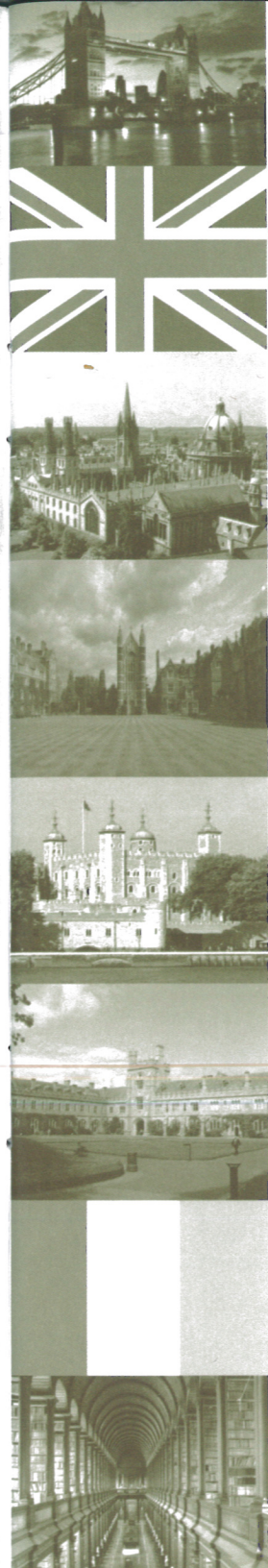
## Join the Discussion

Meet the Company following every Thursday performance. University Panel Discussion following March 20 matinee.

For more information contact Wade Hollingshaus at [wadeh@byu.edu](mailto:wadeh@byu.edu).

## Cast

<b>Phebe</b>	Rachel Baird
<b>Rosalind</b>	Ashley Bonner
<b>Jaques</b>	Matt Christensen
<b>Charles</b>	Matt Gallacher
<b>Corin</b>	Magarin Hobson
<b>William</b>	Jonathan Inman
<b>Orlando</b>	Ben Isaacs
<b>Audrey</b>	Lena Latu
<b>Le Beau</b>	Jon Low
<b>Duke Senior</b>	Vance Mellen Sr.
<b>Oliver</b>	Adam Meyers
<b>Duke Frederick</b>	Bradley Moss
<b>Adam</b>	Patrick Newman
<b>Amiens</b>	Kris Paries
<b>Celia</b>	Anne Shakespeare
<b>Silvius</b>	Gabriel Spencer
<b>Touchstone</b>	Graham Ward
<b>Ensemble</b>	Sarah-Lucy Hill Anna Hargadon Heidi Smith Rob Sheppard
<b>Children</b>	David Christensen Ellie Mellen Brookie Mellen Vance Mellen Jr. Trenton Mellen



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## Production Staff

**Director** Kymerly Mellen

**Music Director** Kris Paries

**Fight Choreographer** Kevin O'Keefe

**Dramaturg** Zach Archuleta

**Production Stage Manager** Lindsi Neilson

**Scenic Designer** Eric Fielding

**Lighting Designer** Michael Handley

**Costume Designer** Melanie Kowallis

**Makeup and Hair Designer** Allison Dredge

**Sound Designer** Sarah Nasson-Peterson

**Assistant Scenic Designer** Marissa Malquist

**Assistant Costume Designer** Melanie Lamb

**Assistant Makeup and Hair Designer** Melanie Lamb

**Assistant Lighting Designer** Mckell Crandall

**Assistant Stage Manager** Julie Nevin

**Assistant Stage Manager** Allison Black

**Sound Engineer** Sarah Nasson-Peterson

## Director's Note

Put on this mask and pray for grace

That what you wear become a face.

—From “Repentance,” a poem by Wayne Yorgensen

When we began planning this production, our dramaturg Zach Archeleta asked me if I would be directing *As You Like It* in the style of a political commentary or a romantic pastoral comedy. I answered, “Yes . . . Why choose one over the other?” Throughout *As You Like It*, scenes of violence and sorrow are slammed right up against love banter and laughter. Musical interludes are placed alongside some of Shakespeare’s most thought provoking speeches. We decided to perform it in that fashion.

Those used to seeing Shakespeare’s plays performed in traditional doublet and hose, with Elizabethan instruments and “English-y” accents, might be jarred by our contemporary approach. However, as Hamlet advises the players “the purpose of playing . . . is to hold the mirror up to nature . . . to show the very age and body of the time his form and pressure.” For example, the actors in Shakespeare’s day brought their own clothing to wear as costumes. Shakespeare didn’t write the music performed at the Old Globe. Could it have been the 16th century equivalent of a rock concert? Inspired by these possibilities, we set the play in our contemporary world with modern clothing and musical selections, chosen to emphasize key motifs and characters.

*As You Like It* is a political piece—a commentary on violence and the constant battle within each of us to love or wage war as individuals and communities.

Christ asks us to create rather than to destroy, to do good rather than evil. That is the only way to stop one violent act from becoming a cycle of revenge, the kinds of revenge we see being carried out all over the world in incidents between nations, ethnic groups, gangs, and even in



religious communities. It requires considerable imagination to return good for evil.

—Susan Elizabeth Howe, *The Moral Imagination*

My unedited, primal response when threatened or injured is “fight or flight.” Without personal role models, moral instruction, the Holy Ghost’s guidance or even powerful fictional examples such as *As You Like It*, I might not remember there are other, more charitable responses. Choosing forgiveness, repentance, and peaceful resolution over revenge, violence and continued grudges can break cycles of abuse and victimization, leading instead to healing and progression. In *As You Like It*, Duke Senior and his forest followers consciously choose peace over revenge. The various lovers courageously decide to open their hearts to one another. These are bold and risky choices.

*As You Like It* is also a romance about “love—as you like it.” The Forest of Arden might be free from treason and murder, but no one there is free from the hazards of love. The characters in this play try many tactics: deceit, disguise, persuasion, pursuit, threats, and insults—in order to attract and manipulate their desired one. As we watch their exploits, we might ask ourselves: How do we get/find/create the particular kind of love we think will make us happy? What kind of purposeful disguises and public masks do we hold tightly to? Are we afraid that others won’t accept us for who we really are? Rosalind’s boyish disguise is the most obvious example of avoiding honest interaction and commitment, but all these characters are on a journey of finding and sharing their authentic selves.

My hope is that we leave the theatre rejuvenated “with a Hey, Ho, Hey Nonny-No!”—likening these characters unto ourselves—ready to believe in community, forgiveness, fresh chances, and true love again. □

## Meet the Company

**Rachel Baird**  
Phebe

Senior in the BFA acting program.

**Ashley Bonner**  
Rosalind

From Cedar Park, Texas. Senior in the BFA acting program.

**David Christensen**  
Forest Baby

This is David’s acting debut. He has not yet been to school but is (obviously) full of natural talent.

**Matt Christensen**  
Jaques

Junior in biology. Recent stage credits include Zeus in a student written play *Prometheus Unbound* and Sir Harry in a Mask Club performance of *Once Upon a Mattress*.

**Matthew B. Gallacher**  
Charles the wrestler/ Ensemble

From Wilton, California. An open-major freshman without any experience in the performing arts or theatre.

**Anna Hargadon**  
Ensemble

From Lincoln, California. Senior in theatre education. Recent BYU credits include Mrs. Watanabe in *A Thousand Cranes* and a witch in *Macbeth*.

**Sarah-lucy Hill**  
Ensemble

From Sacramento, California. Junior in theatre arts. Recent credits include Doctor Gratiano in *Flavio Betrayed!* Helen Mar Kimball Whitney in *The Fading Flower*, and Mariah in *Twelfth Night*. This past summer she studied abroad and performed in Jumpers at the Edinburgh Fringe Festival. This coming summer she will play Swamp Monster in BYU’s production of *Mysteries of Monster Grove*.

**Magarin Hobson**  
Corin

From Grantsville, Utah. Sophomore in the BFA acting program with a minor in Korean. Credits include Straight-shootin’ Sam in the BYU Mask Club’s *Wagon Wheels West*, David in *God’s Favorite*, the Major General in *Pirates of Penzance* and the title roles in *Nicholas Nickleby* and *The Adventures of Tom Sawyer*. Film credits include Young Alvin in *Joseph Smith: Prophet of the Restoration* and Lt. Smith in *The Mormon Battalion*.

**Jonathan Inman**  
William

From Amalga, Utah. Pre-acting major. Favorite roles include Jim in *Blue, Blue Sky* from BYU’s 2009 24-Hour Theatre and Harvey Weems in *The Midnight Caller*, which earned him an honorable mention all-star cast award at a Texas Regional UIL competition.



**Ben Isaacs**  
Orlando

Sophomore in music dance theatre.

**Lena Latu**  
Audrey

From Mesa, Arizona. Junior in music dance theatre. This is her first BYU production.

**Jon Low**  
Le Beau

Freshman from Farmington, Utah. Jon was last seen in the BYU production of *A Thousand Cranes* which is currently touring elementary schools across Utah.

**Vance Mellen Sr.**  
Duke Senior

After moving from Chicago, Vance has supported his wife Kymberly's directorial career. He designed the set and sound for her *Turn of the Screw* production at Covey Center. He was cast as Duke Senior because Kymberly said she really wanted an "old man" to play the part. He is a filmmaker, video maker, animator, storyteller, and artist. Vance is happy to be upstaged by his darling children who also join him in this production.

**Ellie Mellen**  
Ensemble

From Springville, Utah. Second grader at Art City Elementary. This is her second production, having been a lead puppy in *101 Dalmatians* this past summer. She is a Shakespeare aficionado who loves to perform and stage her own musicals.

**Brookie Mellen**  
Ensemble

Kindergartner at Art City Elementary. She loves the spotlight and brought tons of life and energy to our rehearsals. She was a lead puppy in *101 Dalmatians* last summer.

**Vance Mellen Jr.**  
Ensemble

This is Vance's stage debut. He is good at playing cold and scared. He really loves his "stage brother," Jonathan.

**Trenton Mellen**  
Other Forest Baby

Trenton is just glad to be alive.

**Adam Meyers**  
Oliver

Senior in music dance theatre with a minor in ballroom dance. Recent stage credits include Noah in *Children of Eden*, Ching Ho in *Thoroughly Modern Millie*, and the Beast in *Beauty and the Beast*.

**Bradley Moss**  
Duke Frederick

Bradley received a BA in theatre education and an MA in media literacy education from BYU. He lives in Springville and is the theatre director at Maple Mountain High School. Recent credits include Argon in ARTE's *Imaginary Invalid* and Peter Quince in *A Midsummer Night's Dream* at Sundance.

**Patrick Newman**  
Adam

Junior in theatre arts studies. Recent stage credits include Michael in *For Dear Life*, various roles in *Frankenstein*, and Cardinal Richelieu in *Racine's Bérénice*.

Continued on page 22



# You

# Like



# It



**Study Guide**  
**Zach Archuleta,**  
**dramaturg**



# Shakespeare and As You Like It

## Shakespeare Info

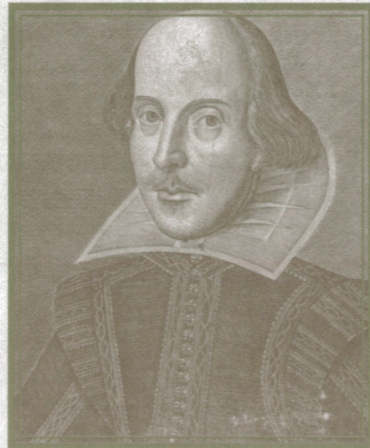
Born in Stratford-upon-Avon, England

Born in 1564

Married Anne Hathaway in 1582

Was an actor for King Chamberlain's Men, later called the King's Men. He primarily wrote plays for this troupe and was a part owner.

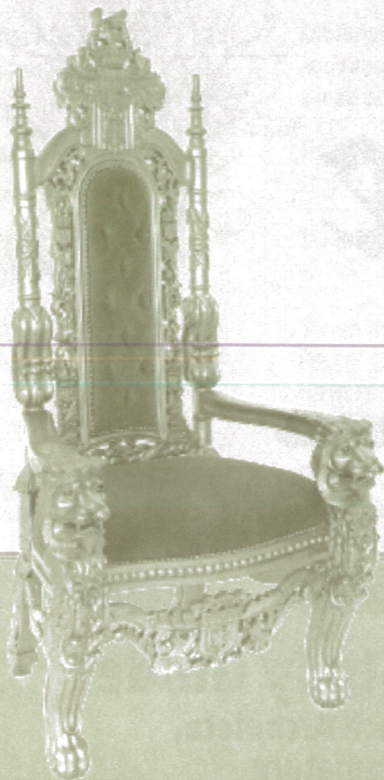
Most likely first wrote and performed *As You Like It* in 1599; after *Much Ado About Nothing* and before *Twelfth Night*. Most likely put on around the same time as *Henry V* and *Julius Caesar*.



## As You Like It Interpretations

- Originally based off a contemporary Elizabethan story called *Rosalind*
- 1723 – Rewritten as Charles Johnson's *Love in a Forest*—also mixed in *Richard II* and the fairy play from *A Midsummer Night's Dream*
- 1933 film version introducing Laurence Olivier in a traditional pastoral representation, and the 2006 version with Kenneth Branagh placed in 19th century Japan

Shakespeare has often been reinterpreted to fit its contemporary audiences. How does this performance's interpretation improve or detract from Shakespeare's script?



Zach Archuleta, *dramaturg*

## Dramaturg's Note

As Kymberly Mellen's note mentioned, this play presents many different viewpoints. It covers everything from the "pretty pastoral [to the] dark explorations of the psyche, and an indictment of a power-hungry urban society" (Gay, 48). It is not an easy undertaking. In preparing for this performance it has been important to question how the audience would receive it. We wanted to present something our audiences would understand—so we made it contemporary. Then to the fit description of Duke Frederick's coup, we looked to recent coups in developed countries such as Kosovo and Czechoslovakia. We especially noticed how those displaced often lived in slums adjacent to the very cities where the coup had occurred. There was ruthless brutality and many stories of people killed, separated, and tortured for information. These experiences influenced what you will see on stage.

It is important to remember that this story is billed in anthologies and in our mind as a comedy. It fits that genre in many ways. There is a joyous wedding at the end. But we will have to travel through a dark and bitter forest as well as a blooming and hopeful one to see it. On the way there will be fools, best friends, laughter, and lots of the complicated lovers found in a typical romantic comedy at the movies.

However, as I discovered in my own directing experience, comedy—while often lighthearted or even plain farcical—can still be instructive, and take us on important personal journeys. Love is this story's paramount journey. The love in this show varies between bawdy, sappy, familial, charitable, passive/aggressive, and angst ridden. One easily sees that "love is the emotion to which the good characters retreat until evil plays itself out; it is a restorative force in a corrupt society" (Maurer). At the end of this show, we will get to decide whether this was a pointless frolic to lighten our mood, or a commentary about the foolishness that often accompanies any form of love.

Violence, laughter, love. They are all part of our lives, of the world we live in. They affect us, our family, our children, our friends, and our community. Now it is our choice to see if this story helps us understand how they all happen simultaneously every day of our lives. □



**Kris Paries**

Amiens/Music Man

From Huntsville, Alabama. Music composition major. Recent stage credits include Antiochus in *Racine's Bérénice*, and Jamie in the Mask Club of *The Last Five Years*.

**Anne Shakespeare**

Celia

Senior in the BFA acting program. Recent credits include Ruby in *Selfless*, Mrs. Bridgenorth in *Getting Married*, and Iphigenia in *Prometheus Unbound*

**Rob Sheppard**

Ensemble/Lord 1

From New York City. Majoring in film. Recent credits include extra in *Here on Earth*, a television pilot, and the web series *The Book of Jeremiah*. Other miscellaneous film credits include 1st assistant director, 2nd assistant director, and grip for a number of BYU student projects.

**Gabriel Spencer**

Silvius

Freshman from Sandy, Utah. Theatrical credits include Lagoon Entertainment, Peter Simple in ATRE's production of *The Merry Wives of Windsor*, Henry in Sandy Arts Guild's production of *Damn Yankees*, and the title role in Hillcrest High's production of *Pippin*.

**Graham Ward**

Touchstone

From Boston, Massachusetts. Junior in the BFA acting program with a minor in English. Recent BYU credits include Victor Frankenstein in *The Monster of Dr. Frankenstein*, Officer O'Hara in *Arsenic and Old Lace*, and Cecil Sykes in *Getting Married*. Graham spent the summer studying Shakespeare in London on BYU's study abroad, including viewing the Royal Shakespeare Company's production of *As You Like It*.



Silvius (Gabriel Spencer) and Phebe (Rachel Baird)

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# Production Staff

## Zach Archuleta

Dramaturg/Props Designer

From Sandy, Utah. Senior in theatre arts studies with an emphasis in dramaturgy and directing. Recent credits include director of a 40-minute cut of Neil Simon's *God's Favorite*, set dresser for the opera *Les contes d'Hoffman*, and dramaturg for *Man to Man*. Zach has also acted in Actors' Repertory Theatre Ensemble, several Mask Clubs, and the Pardoe stage.

## Allison Black

Assistant Stage Manager

From Salt Lake City, Utah. Junior in theatre arts studies with an emphasis in directing and stage management. Most recently she has stage managed the Mask Clubs *Godspell* and *Pippin*.

## Mckell Crandall

Assistant Lighting Designer

From Woodland Hills, Utah. Sophomore in theatre arts studies with an emphasis in lighting and makeup design. Mckell is a DAP employee and most recently was the master electrician for *The Taffetas*. This is her first assistant design.

## Allison Dredge

Co-costume/Makeup Designer

From Allen, Texas. She will graduate in April with a BA in theatre arts studies with an emphasis in costume and makeup design. Recent credits include assistant makeup design for BYU's *Children of Eden*, *The Giver*, and *Racine's Bérénice*, assistant costume design for BYU's *The Giver*, dressing for BYU's *Dial "M" for Murder*, and *Little Women*, as well as costume designing for three student film projects, *Cricketless*, *Shaving*, and *Box of Rain*.

## Eric Fielding

Scenic Designer

From Orem, Utah. Resident set designer for BYU Theatre and heads the scenic design curriculum. His work was seen in the recent BYU productions of *Tartuffe*, *Macbeth*, *Thoroughly Modern Millie*, *A Midsummer Night's Dream*, *Little Women*, and *Hamlet*.

## Melanie Kowallis

Co-costume/Makeup Designer

From Provo, Utah. Senior in theatre arts studies with an emphasis in costume and makeup design. Recent credits include makeup design for *Racine's Bérénice*, *Esperanza Rising*, and costume design for the film *Inspector 42*. She recently completed an internship in costumes with Sony Pictures where she worked on three feature films.

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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, directors, dramaturgs, 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, D.C., in the spring of 2010.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, BYU Theatre and Media Arts is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.



**Melanie Lamb**  
Assistant Costume/  
Makeup Designer

From Sandy, Utah. Sophomore in theatre arts with an emphasis in costume and makeup design. She currently works as the wardrobe supervisor for The Young Ambassadors and as assistant costume designer for BYU's *Casey at the Bat*. Other credits include assistant costume designer for the film *Inspector 42*.

**Kymberly Mellen**  
Director

This is Kymberly's directorial debut on the Pardoe stage. Previous directing credits include *Racine's Bérénice*, *The Turn of the Screw* at the Covey Center, *Children of Eden*, *Miss Saigon*, *Blood Brothers*, and *The Forgotten Carols*. Look for her this summer at the Utah Shakespearean Festival where she will be performing the roles of Lady Macbeth in *Macbeth* and Beatrice in *Much Ado About Nothing*.

**Sarah Nasson-Peterson**  
Sound Designer/ Production  
Engineer

From Canton, Connecticut. Senior in theatre arts studies with an emphasis in sound design. Recent credits include sound designer for *Racine's Bérénice*, *Oedipus Rex*, *Drums in the Night* and director of *Always . . . Patsy Cline*. Sarah is currently the color guard director at Maple Mountain High School.

**Lindsi Neilson**  
Production Stage Manager

Recent credits include BYU's production of *The Taffetas*, Actors' Repertory Theatre Ensemble production's of *The Imaginary Invalid*, and *Sweeney Todd: The Demon Barber of Fleet Street*. Other credits include assistant stage manager for BYU's Homecoming Spectacular and stage manager for BYU's Divine Comedy.

**Julie Nevin**  
Assistant Stage Manager

From Odessa, Texas. She will be graduating in April with a BA in theatre arts studies. Recent credits include dramaturg for *Blood Wedding*, *The Prettiest Girl in Lafayette County*, *God's Favorite*, and director of a Mask Club production of *The Zoo Story*.

BYU Theatre Season 2010-11

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Rosalind (Ashley Bonner, left) and Celia (Anne Shakespeare)