



CELEBRATE with us this summer as twenty-five festive years with the Utah Shakespearean

Festival are recounted and relived. Join with us July 10 through August 30 in Cedar City, as we present A MIDSUMMER NIGHT'S DREAM, JULIUS

CAESAR, and LOVE'S LABOUR'S LOST in repertory performances. Share with us the on-going excellence of daytime activities at the Festival including A MIDSUMMER NIGHT'S DREAM and A ROYAL TEA in matinée, with tours, seminars, lectures, feastes, and costume programs scheduled throughout production season. Each evening's performance begins with a complimentary orientation to the evening's play and a complimentary greenshow featuring Renaissance music, dancing, and food. All evening productions are staged in the James Memorial Shakespeare Theatre, an authentic replica of the stages of Shakespeare's time. For ticket information, contact the Utah Shakespearean Festival, Cedar City, Utah 84720, telephone (801) 586-7878. For general information please telephone (801) 586-7880 weekdays 9 a.m. to 5 p.m.



No surprises for you and your guest
at the Utah Shakespearean Festival!

1575 West 200 North • P.O. Box 520
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The Brigham Young University
Department of Theatre and Cinematic Arts
presents

William Shakespeare's



Directed By: NEIL FREEMAN

July 24-26, 29-31, August 1-2 and 5-9
at 8:00 p.m. August 4 at 4:30 p.m.
Pardoe Drama Theatre

CAST

HOUSEHOLD

— youngest son — MARK DEAKINS
 — family retainer, loyal to Orlando — TRENT BRIGHT
 — oldest son — KENNETH DEANE BERNECHE
 — servant to Oliver — TRISTAN WHITMAN

OF DUKE FREDERICK, THE USURPER

— a wrestling champion — JOE WEGESCHEIDE
 — daughter of Duke Frederick — TAMMY JO WILLIS
 — daughter of the banished — CARRIE BEUTLER
 Duke Senior
 — ex-vaudevillian, now — STEPHEN M. PULLEN
 Court entertainer
 — chief aide to Duke Frederick — REED McCOLM
 — younger brother of — JAMES CLAFLIN
 Duke Senior
 NATHAN CRIMAN
 — to Duke Frederick — TOM HAFEN

CAMP OF DUKE SENIOR, THE BANISHED

SENIOR MATT BEAN
 — a composer — ADAM RUSSELL
 LORD WES ANDERSEN
 LORD RICHARD A. DUTCHER
 LORD NATHAN CRIMAN
 "PAGE" REBECCA M. FOSTER
 "PAGE" JOANNA Z. McCONNELL
 "PAGE" KATE JENSEN
 REESE PHILLIP PURSER

DIRECTOR'S NOTES

Welcome to Shakespeare's joyous celebration of love, both human and spiritual; of woman for man and man for woman; of humankind for God, nature, dignity and respect; of love of knowledge and love of friends.

Yet **AS YOU LIKE IT** is not just the innocent, light-hearted comic adventurous romp through the woods a la **A MIDSUMMER NIGHT'S DREAM** that so many commentators pretend. Written between **JULIUS CAESAR** and **HAMLET** and just before the so-called problem comedies of **TROILUS AND CRESSIDA**, **MEASURE FOR MEASURE** and **ALL'S WELL THAT ENDS WELL**, the play has some painfully jagged edges to it that are often ignored.

It is probably Shakespeare's most perfect love play of all: by the final curtain no one has died, everyone is restored to his former glory, and love triumphs publically for no fewer than eight of the major characters. Yet to reach this final triumph much has to be endured, including banishment, abuse of power and irrational hatred. The healing powers of the Forest of Arden (to which everyone flees) can only have impact on those who have become injured during their quest for self-realization and spiritual fulfillment. Shakespeare shows us the injuries before he lovingly applies the healing, comic salve.

Welcome to the theatre tonight, and to a fictional and generalized 1930's America where we have set the play.

There is a reason for so doing. The Elizabethan experience of Shakespeare's plays was totally contemporary, set in costumes of their own day, spoken in accents of their own time and place. Research suggests that those sounds were not the "Queen's English" as heard now in England, but more akin to the American Appalachian Mountain dialect of today. Thus, hopefully, 1930's America may give you a "contemporary" experience similar to that of Shakespeare's first audiences as you join Rosalind, Celia, Touchstone and Orlando on their journeys towards love and spiritual awareness.

CAST
CONTINUED

RY FOLK OF THE FOREST OF ARDEN

IE — a shepherdess — LISA KIRKWOOD BEAN
— a love-sick shepherd — MARK M. TRUNNELL
— a proud shepherdess — REBECCA TINGEY
— a generous goatgirl — JANET K. VAN DE GRAAFF
VER MAR-TEXT — a hedgepriest — NATHAN CRIMAN
of somewhat dubious reputation
M — a suitor to Audrey — TRISTAN WHITMAN
DE BOYS RICHARD DUTCHER

SYNOPSIS

tion takes place somewhere in America in the mid 1930's, near
ys home, in the grounds of the palace of Duke Frederick, and in
arts of the Forest of Arden.

man (Director) is an Associate Professor of Theatre at York
y, Toronto, Canada, and has been Text Coach for Shakespeare
enox, Mass., since 1980.

Text of the First Folio edited and prepared by FreMac Limited,

enter in the Drawing, located in the lobby, for free tickets and hotel
lations for the Utah Shakespearean Festival in Cedar City!!

PRODUCTION CREW

Director
Scenic Designer
Lighting Designer
Costumer Designer
Music Composer
Choreographer
Assistant Directors

Production Stage Manager
Assistant Stage Managers

Technical Director
Box Office Manager
Publicists

House Manager
Light Board Operator
Sound Technician
Property Assistant
Props

Scene Shop Foremen

Costume assistant

Music recorded by John Simmons

Neil Freeman
Karl Pope
Lisa L. Wygant
Norene Pollei
Gaylon Hatton
Pat Debenham
M. Susan McMurray

Michael Thorstensen
Traci Hainsworth
Mary Rebecca McClelland
Lucinda Gardner

Don Parker
Colleen Thatcher
Dave Staub
Faith St. Clair

Scott Burdge
Brian Andrew
Don Rigby
Brad V. Olsen
Dusty Muse
Susan Anderson
Sally Kappel

Kurt Hansen
John Arnold

Dixie Crystal