

SUNY New Paltz
2022- 2023 Mainstage Season
McKenna Theatre



AS YOU LIKE IT

By William Shakespeare

October 28, 29, November 3, 4, 5 at 8 p.m.
October 30, November 6 at 2 p.m.

F&PA
SCHOOL OF FINE &
PERFORMING ARTS

 **New Paltz**
STATE UNIVERSITY OF NEW YORK

www.newpaltz.edu/theatre

Director's Note by Isabel Smith-Bernstein, Ph.D.

Each time we take a walk through nature we come out better. We know this in my stunning hometown of Santa Fe, NM, we know this here in the richly wooded Hudson Valley, and Shakespeare certainly knew the transformative power of the wilderness too. The plot of *As You Like It* is a spiritual journey into a renewing exile. It is about finding love through words and through self-exploration.

As our characters wander the Forest of Arden, so too do we. Arden is a forest which – by its diverse trees, flowing rivers, coastline, snow, and lions – we know to be all places and no place at once. This is part of its magic; it is a setting not just for Rosalind's self-discovery, but our own.

Part of this self-discovery is that of gender and sexuality. There is a perception that theater artists like myself are "queering the canon." But if you read a play like *As You Like It*, it becomes increasingly clear that there is no such thing as queering Shakespeare's canon—the canon is already queer. This production emphasizes that implicit queerness. Shakespeare already disrupted the gender binary with a man playing a woman pretending to be a man who then plays a woman, and we have simply pushed it further.

I have shortened and rearranged Shakespeare's text to emphasize the power of Arden. The world of the court is constricting and dark, and the world of the pastoral is freeing and bright. Not only freeing in terms of space, but in terms of identity. In Arden, we can finally take a breath and a long walk in the woods to allow us explore who we really are.

I am grateful for this community of theater-makers and their willingness to journey into these woods together.

Dramaturgy Note by Paige Rosko

As You Like It tells a story of Rosalind, a young noble woman, and her quest to find herself and her community. Helmed by Dr. Isabel Smith-Bernstein, our production of Shakespeare's pastoral comedy reflects on queerness and the magic of self-discovery. Layered with new music, this story is more timely than ever.

Born in 1564 in Stratford-upon-Avon, William Shakespeare is the author of some of the most well known plays in the western canon. It is believed to have been written in 1599 and first preformed around 1603. *As You Like It* includes one of the most, if not *the* most famous of Shakespeare's monologues: "All the World's a Stage..." This line and many others from the monologue have been incorporated into popular culture, music, and movies, proving Shakespeare's everlasting influence on western art.

There is a long and rich history of queerness in our world, and it affects almost all of the media people consume, including Shakespeare's plays. In *As You Like It*, there are questions being raised by characters about their own gender and sexuality. While we have updated the play to raise those stakes and talk about identity even more, there is queerness embedded in the roots of this text. Through their journey, Rosalind learns about who they are gender-wise, by taking on the identity of a man, Ganymede, when they travel to Arden. There are underlying queer tensions with the very close and familiar relationship between Celia and Rosalind, and so forth. By exploring what queerness means in this specific time and place, we are creating a direct comparison to what queerness means here and now.

The exploration of queerness in this piece also ties into the theme of family. It can be common for queer people to find their family in their friends and the people that they choose to surround themselves with. In our show, Duke Senior is the head of this found family in Arden and welcomes others in with open arms. This concept of finding a close group of people who love and cherish you, without blood relations, is very closely related to the queer experience and community.

Aside from the deep and intrinsic messages about gender, love, and queerness, this play is truly a comedy. Shakespeare is best known for his dramas, but his comedies also hold a lot of weight in the canon. The character of Touchstone, for example, is branded a fool very early on in the play, and her comedic timing allows for both characters and audiences to laugh through this time of personal growth and learning. All characters have their moments of humor and laughter because we, as people, need comedy to survive. We cannot grow as people if we refuse to laugh and enjoy the happiness we have been given.

As You Like It weaves a beautiful tale of identity, love, and growth while incorporating moments of laughter and moments of deep honesty. These characters feel as if they are real people, on a journey so similar to one many of us have traveled.

As You Like It

By William Shakespeare

Isabel Smith- Bernstein

Director

Scenic Designer

Natasha D'Amico

Production Manager

Catherine Doherty

Costume Designers

Charlotte Palmer- Lane &
Cassie Smith

Lighting Designer

Travis McHale

Dramaturg

Paige Rosko

Sound Designers

Sun Hee Kil & Keirsten
Lamora

Production Stage Manager

Kat Collins

Producer

Kaitlyn Kociela Taylor

Cast

Rosalind

Celia

Oliver

Touchstone

Orlando

Duke Frederick

Duke Senior

Jacques

Silvius

Phoebe

Le Beau/ Amiens & Musician

Lord 2/ Musician

Charles/ Corrin

Adam

US Rosalind

US Orlando

Ensemble/ US/ Dukes/

Toustone/ Jaques US

Celia/ Phoebe

Tes Maxwell

Khiara Richards

Jennifer Marshall

Veronica Thiel

Parker Howland

Khalil Coates

Matt Doherty

Sean Walsh

Allen Potter

Kiana Duggan- Haas

William Reymann

Sumire Muratsu

Rae Ferrara

Noah Speak

Jocelyn Mejia

Khalil Coates

Kevin Maguire

Kevin Maguire

Julia Dubinsky

Special thanks to Doug Judson and Aaron Harris from the Scene Shop. Without you two...and the other helper...this set build would have been a lot harder

Crew

Assistant Director

Alex Lombardo

Composer

Ray Duncan

Assistant Stage Managers

Kiersten DeLorey, Horatio
McLaughlin

Production Assistant

Christopher Etienne

Hair and Makeup Supervisor

Alex Vaynerchuck

Wardrobe Supervisor

Anastasia Blanchet

Assistant Wardrobe

Supervisor

Faith Abigayle

Assistant Costume

Designers

Anastasia Blanchet & Lily
Rutski

Costume Technicians

Faith Abigayle, Gina Lardi,
Ashlie Morrison, Ellie
Brown, Kiana Duggan-
Haas , Irem Berfin Yasar,
Anastasia Blanchet, Shaniah
Alexander, Abbe Schulties,
Sage Engasser, and Hailee
Elias

Draper/ Cutter

Ashlie Morrison

Stitchers

Parker Howland

Hair and Makeup Crew

Alexia Roman, Ashley
Hoffman, and Stephanie
Schiano

Dressers

Edward Nolan, Connor
Gray, Jessica Ezem, and Joñi
Honeywell

Lead Carpenter

Katherine DeOnis

Carpenters

Max Rosenfeld, Mack Baird,
Jocelyn Mejia, Chris Tomer,
Maya Battistella, Khiara
Richards, Luiza Braga, Dani
Procaccini, and
Sebastian Rodriguez

Crew

Costume Shop Manager

Kaitlyn Kociela Taylor

Scenic Charge

Natasha D'Amico

Props Master

Dana Weintraub

Paint and Prop Crew

Joñi Honeywell, Luiza Braga,
and Heather Kuhn

Assistant Sound Designer

Sam Strong

Production Audio

Emerson Wachnik

Sound Board Operators

Lee Ann Epstein & Jacob
Lingley

Backstage Sound Crew

Genesis Ramos- Bravo, Zach
Tashoff

Sound Load in Crew

Ashlie Morrison & Ethan
Jones

Assistant Lighting Designer

Abby Rose

Lightboard Operator

Luke
Pichichero

Lighting Programmer

Abby
Rose

Electricians

Maya Battistella, Khalil
Coates, Amelia Murry &
Max Rosenfield

Backstage Crew

Lily Burburan, Haliee Elias,
Elijah London, Shady
Tadroos, and Simon Woods

Front of House

Evan Finke, Stefan Kloss,
Millie Topper, Cayla
Schimmel, Robert Manzueta,
Ryan D'Alessandro, Ellie
Brown

Program Creators

Sam Strong