Nebraska Wesleyan University presents ...

By: William Shakespeare
Adapted by: Ryan Kathman

PRODUCTION TEAM

Director: Ryan Kathman
Assistant Director: Sydney Nethercot
Stage Manager: Alexis Timmons
Production Manager: Rebecca Armstrong
Technical Director: Brendan Greene-Walsh
Vocal Coach: Joan Korte
Student Dramaturg: Carter Fangmeyer
Student Costume Designer: Emma Evenson
Student Scenic Designer: Jimmy Kohlmann
Student Props Designer: Colin Swanson
Lighting and Sound Design: Joshua Brauer, Ryan Kathman
Assistant Stage Managers: Maggie Carolus, Emily Counts, Claire Opheim

Order tickets online / get latest details about productions, tickets and safety measures
nebrwesleyan.edu/theatre

Call or email the box office
402.465.2384
Monday–Friday, 3–5 p.m.
theatre@nebrwesleyan.edu
CAST

DUKE SENIOR (Director of Camp Champagne, now exiled).......................................................... Corben Jacobe
DUKE FREDERICK (his brother and Assistant Director; until he takes over)..............................Tabor Cross
ROSALIND (Business Director for the camp; Duke Senior’s daughter)......................................Erin Viets
ORLANDO (youngest son of the camp’s founder; works on grounds crew by force)...Drew Sinnard
CELIA (Activities Director; Duke Frederick’s daughter)..............................................................Audrey Stecher
OLIVER (eldest son of the camp founder; now the Estate Manager)...........................................Travis Roh
TOUCHSTONE (Entertainment Director & Camp Clown)............................................................Ann Truka
JAQUES (Camp Accountant, exiled with Duke Senior)..............................................................Matt Cobb
AMIENS (Music Director; also exiled)..........................................................................................Emma Bucknam
SILVIUS (a camp counselor who bunks in the forest).................................................................Tanner Langemeier
PHOEBE (another camp counselor living in the forest)...............................................................Kate Stacy
CORAINE (Head Counselor in the forest).....................................................................................Jocelyn Ernst
AUDREY (camp counselor).........................................................................................................Selena Steinkamp
ADAM (Groundskeeper; longest serving camp employee).........................................................Trevor Harr
MADAME LE BEAU (Social Director for camp)........................................................................Elke Myers
CHARLES (Athletic Director for the camp)...................................................................................Austin Nichols
FOREST LORD 1 (Camp Weapons Instructor; exiled).................................................................Carter Fangmeyer
FOREST LORD 2 (Camp Cook; exiled)......................................................................................Harlie Delay
WILLIAM (local country boy)......................................................................................................Aidan Cummins
DENISE/BUGLER (Head of Camp Staff under Frederick).........................................................Sophie Williams
COURT LORD (Assistant to the Director under Frederick).........................................................Aidan Cummins
DAME OLIVE MARTEXT (local country minister; unaffiliated with the camp).........................Harlie Delay
JAQUES DE BOYS (Orlando & Oliver’s brother who has been studying abroad)..................Carter Fangmeyer
FOUR CHILD CAMPERS................................................Tenlea Fowler, George Kathman, Gracie Kathman, Evan Lavene

SETTING

The story is set in the late 1970s at Camp Champagne, on the outskirts of Arden Forest in France . . . or maybe Virginia, U.S.A. . . . you know, As You Like It.

SPECIAL THANKS

A very special thanks to everyone in the NWU community who made this production possible with their support and assistance, including:

Kyle Goeken, Jennifer Agee, Jim Ruzicka, Tish Gade-Jones, Jana Holzmeier, Kathy Benischek, Roxanne Styskal, Sara Olson, and Stephanie Loos, in addition to Dr. Jay Scott Chipman, Joan Korte, Dr. Graciela Caneiro-Livingston and Dr. Darrin Good.

Thank you also to the parents of our child actors, Lisa and Jeremy Lavene, Kristen and Zach Fowler, and Jenny Kathman.

Finally, we have to express our deepest gratitude to you, for doing your part to not only support live theatre again, but specifically these students, who represent the future of the performing arts industry and will carry the torch to renew and reimagine the theatre of tomorrow.
DIRECTOR’S NOTE

“Sweet are the uses of adversity.” – Duke Senior, II.1

I think it’s safe to say that we’ve collectively had so much adversity these past six months (or more) that, if Duke Senior is correct, we all would have multiple cavities by now from that level of sweetness.

But there must be some truth in this observation, because, indeed, the seemingly impossible task our cast and crew faced when we began this journey has nevertheless yielded some incredible experiences and impressive accomplishments.

In the midst of a merciless pandemic, and the emotional, financial, social and physical toll it has taken on our community, the prospect of producing live theatre again for audiences might have seemed highly unlikely, if not downright foolish. However, our commitment to production opportunities for our students, coupled with a deep-seated desire to celebrate storytelling and our shared humanity again, drove us to find a way – a responsible way – to make it happen, daunting as it may have been.

Embracing Jaques’ assertion that “All the world’s a stage”, and letting the best scientific knowledge be our guide, we began by wondering if we could produce a show outdoors on the NWU campus. From there, it didn’t take long to renew our annual commitment to Shakespeare and choose a play that, perhaps more than any others, yearns to be told out in nature.

As You Like It may have fit the mold of the pastoral comedies of Shakespeare’s day, but it has become a blueprint for the rom coms we all hope we can be watching again soon on cinema screens: four young couples, each destined to find each other through a variety of circumstances and mistakes (mostly their own). It’s basically Love, Actually in blank verse.

Our rehearsals consisted of daily temperature checks, diligent mask wearing, distanced staging, disciplined sanitization of props and a dedicated team, both on and off the “stage” (which was usually the soft grass of Taylor Commons). An equal effort was made to minimize risks for our guests (we thank you for donning your mask while you’re with us) and, just as Duke Senior suggested, countless creative solutions and inspired innovations were born out of the necessity of our adversity. You’ll even witness a “wrestling” match that is as COVID-proofed as possible.

Ultimately, we’ve learned – just as our fictional “Camp Arden” counselors and staff do in the play – that something fresh, clean, exciting and improved can rise from the ashes of a community in disrepair. Hopefully the happy ending the characters enjoy will mirror our own, as we emerge from this international crisis renewed, rejuvenated and refocused to make a better world for all the “players” making their entrances and exits and playing “many parts” in all of our lives.

Thank you for joining us.

Ryan Kathman

DRAMATURG’S NOTE

Shakespeare’s As You Like It holds a special place in the hearts of performers and audience members alike, and has done so since its authorship. The popular consensus is that this show is an adaptation of an earlier pastoral novel: Thomas Lodge’s Rosalynde. What makes As You Like It special, however, is the themes the show focuses on. Rather than a plot of courtly intrigue and war as we see in Rosalynde, we have a light-hearted and truly joyous look at love, perseverance through hardship, and the complexities thereof.

Drawing on the pastoral tradition in literature, partially due to his source material, Shakespeare has a lot to say about the differences between the urban and country life. Captured with devices such as the witty banter between Touchstone and Corrine, Jaques’ musings about mankind’s place in nature, and the almost magical feeling that the forest of Arden gives us, we get to explore for ourselves the merits of a rural life versus that of an urban one.

All of this being said, As You Like It (and a vast majority of Shakespeare’s other plays) speaks straight to the hearts of all listeners, no matter the era. I’m sure we can use a dose of Duke Senior, who relentlessly pushes on through all the hardships presented with boundless support and optimism, in the recent trying times. We hope this production will instill in you hope, joy, and love that you can share with everyone you meet in the forests of your own life.

Carter Fangmeyer
UPCOMING PRODUCTIONS

A Doll’s House, Part 2
Enid Miller Lab Theatre
NWU ONLY Performances: Oct 1-2, 8-9 at 7:30 p.m.
PUBLIC Performances: Oct 3, 10 at 7:30 p.m.
Oct 4, 11 at 2 p.m.

Fresh Voices: Spotlighting the Future
O’Donnell Auditorium in the Rogers Fine Arts Building
NWU ONLY Performances: Oct 22-23, 29-30 at 7:30 p.m.
PUBLIC Performances: Oct 24, 31 at 7:30 p.m.
Oct 25, Nov 1 at 2 p.m.

A Christmas Carol
McDonald Theatre
NWU ONLY Performances: Nov 12-13 at 7:30 p.m.
PUBLIC Performances: Nov 14 at 7:30 p.m.
Nov 15 at 2 p.m.

*Limited seating for ALL performances due to campus and city-wide mandated Covid-19 safety precautions. For any questions or concerns, please email: theatre@nebrwesleyan.edu

THEATRE FACULTY AND STAFF

Department Chair, Jay Scott Chipman, Ph.D., S.D.C.
Manager of Theatre Operations, Julie Wilshusen, M.A.

Faculty
Ryan Kathman, M.F.A., AEA
Joan Korte, M.F.A.
Anne McAlexander, M.F.A., AEA

Adjunct Faculty
Talea C.M.S. Bloch, D.M.A.
Sasha Dobson, M.F.A.
Courtney Ring, B.P.A.
Carson Cerney, M.F.A.
Scott Shomaker, M.F.A.

Staff
Costume Shop Manager, Rebecca Armstrong, B.F.A.
Light and Sound Technician, Joshua Brauer, B.F.A.
Administrative Assistant, Kate Demoret, B.F.A.
Technical Director, Brendan Greene-Walsh, M.F.A.
Master Carpenter, Dylan Spilinek, B.F.A.

Emeriti Professors
Alice J. Jaswal, Ph.D.
Michael Reese, M.F.A.

PRODUCTION CREW

CHILD WRANGLER..................................................Harlie Delay
CHOREOGRAPHY...........................................Sydney Nethercot
FIGHT CAPTAIN..................................................Aidan Cummins
HAIR AND MAKEUP CREW.............Emma Jorgenson, Libby Rappl
INSTRUMENTAL ARRANGEMENTS...............Emma Bucknam
PROPS CREW..........................Shannon Chinn, Bailey Leuty
SOUND BOARD OPERATOR..............................Emily Counts
SOUND TECHNICIAN.................................Anna Dorr
STAGE CREW..........................Anna Dorr, Melinda Peña, Emma Stratton
WARDROBE CREW......................Theresa Chambers, Natalie Crane,
Ashlyn Rush

MEET THE CAST AND CREW!
https://www.youtube.com/watch?v=zolrkGZ5vKs