

ASH50
YEARS

Welcome

It is my pleasure to welcome you to AS YOU LIKE IT, the first production of our 50th anniversary season, and the first show in our Shakespearean act. Shakespeare's plays have been a cornerstone of our work at CSC, and his writing continues to reflect and refract our triumphs and trials as individuals and collectively as a society. We inevitably turn to Shakespeare to express our despair, bewilderment, and delight. So, what better place to start our anniversary year than with the contemplative search for self and belonging in *As You Like It*. At the heart of this beautiful play is a speech that so perfectly encapsulates our mortality. All the world's a stage, and we go through so many changes as we make our exits and our entrances.

You will have noticed many changes for CSC. We have a new look, new membership opportunities, and are programming in a new way with more productions and a season that splits into what we have called "acts." Each act focuses either on a playwright or on an era of work. It seemed appropriate to inaugurate this with a mini-season of Shakespeare, which continues with Fiasco Theater's TWELFTH NIGHT. Then there is Act II: Americans dedicated to work by American playwrights Terrence McNally (FIRE AND AIR) and Tennessee Williams (SUMMER AND SMOKE); very little of our repertoire has focused on classics written by Americans. This act also premieres a new play by Terrence McNally, as I feel that the word classic can also encapsulate the "bigger idea" and need not always be the work of a writer from the past. Our third and final act of the season is the musical CARMEN JONES, written by a great American writer, Oscar Hammerstein II, and Georges Bizet, a classic European composer.

Another change you'll notice is the focus we are placing on creative relationships with other companies. Partnerships and co-productions give us the opportunity to expand our program whilst offering an artistic home to others. Then there is the auditorium itself. We have changed the shape and feel of the room to refresh this much-loved intimate downtown theater. Finally, I would like to direct you to the education opportunities available here. Our work with young artists, schools, and future generations of theater-makers and theater-goers is extensive.

We live in challenging times for the arts. Somehow though, the theater has always survived and I feel confident that it will continue to do so. With your help and valued commitment I believe that CSC is on course for another fine half-century.

John Doyle
Artistic Director



Classic Stage Company

JOHN DOYLE, Artistic Director
JEFF GRIFFIN, Executive Producer

in association with Bay Street Theater
presents

AS YOU LIKE IT

BY WILLIAM SHAKESPEARE

Original Music by **STEPHEN SCHWARTZ**

with

QUINCY TYLER BERNSTINE
ELLEN BURSTYN
ANDRÉ DE SHIELDS
LEENYA RIDEOUT
KYLE SCATLIFFE

NOAH BRODY
HANNAH CABELL
CASS MORGAN
DAVID SAMUEL
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MARY-MITCHELL ANN HOULD-WARD MIKE BALDASSARI J. JARED JANAS
CAMPBELL

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DAVID ARSENAULT AMY SUTTON KATHERINE STOUT

Props Design Casting Production Stage Manager
ANDREW DIAZ STEWART/WHITLEY KAT WEST

Directed and Designed by

JOHN DOYLE

Who's Who



Quincy Tyler Bernstine (Celia) CSC: *Peer Gynt*. Theater: *Intimate Apparel, Small Mouth Sounds, Kings, Grand Concourse, 10 out of 12, The Nether, Mr. Burns, Neva, We Are Proud to Present a Presentation..., born bad, Far From Heaven, Red-Handed Otter, In the Next Room, or the vibrator Play, Ruined, Family Week, Love, Loss and What I Wore, The Misanthrope, 'nami, The Ladies*. Film: *Manchester By The Sea, Easy Living, Still Alice, Ned Rifle, Red Hook Summer, While We're Young, Hungry Hearts, Rachel Getting Married*.

Television: "Power," "The Good Wife," "The Blacklist," "Elementary," "Blue Bloods," "Madame Secretary," "The Leftovers," "The Strain," "Chappelle's Show," "Law & Order: SVU," "Law & Order: Criminal Intent," "All My Children." Training: Brown, UCSD. Obie, Audelco, Clarence Derwent, Lilly Awards.



Noah Brody (Oliver/Corin) CSC: Debut. Co-Artistic Director of Fiasco Theater. Noah has acted in all of Fiasco's productions including the *Two Gentlemen of Verona* (Folger Theatre, TFANA), and co-directed Fiasco's productions of *Into the Woods* nationally and internationally (Roundabout - 2015 Lortel Award for Best Revival), *The Imaginary Invalid* (Old Globe), *Measure for Measure* (New Victory/Long Wharf - NY Times Top Ten of 2014), *Twelfth Night*, and *Cymbeline*, which received the 2012 Off Broadway Award for Best Revival. Noah

has acted at theaters around the country and in Europe, appeared shirtless on soap operas, headless on a crime drama, and as a torso on some underwear boxes. He is a proud graduate of the Brown-Trinity MFA Acting program.



Ellen Burstyn (Jacques) CSC: Debut. Broadway: *84 Charing Cross Road, Shirley Valentine, Shimada, and Sacrilege*. Off-Broadway: *The Little Flower of East Orange* and *The Atmosphere of Memory*. London: *The Children's Hour*. In 1975 she became the third woman in history to win both a Tony Award and an Academy Award in the same year, for her work in *Same Time, Next Year* on Broadway and the film *Alice Doesn't Live Here Anymore*. She has received five other Academy Award nominations. She has been nominated

for seven Golden Globe awards, winning in 1979 for *Same Time, Next Year*. She became a "triple crown winner" when she received her first Emmy for a guest appearance in *Law & Order: SVU* (2009), and won again in 2013 for her role in the miniseries *Political Animals*. She has been nominated for an Emmy six additional times. In 2014 she was inducted into the Theater Hall of Fame. Her films include *The Last Picture Show* (1971-Golden Globe and Academy Award nominations), *The Exorcist*, *Resurrection*, *Requiem for a Dream*, *Draft Day*, *The Calling*, *Interstellar*, *The Age of Adaline*, *Custody*, *Wiener Dog* and upcoming *The Tale*, *Nostalgia*, *A Little Something For Your Birthday* and *House of Tomorrow*. She made her Broadway debut in *Fair Game* (1957). She was the first woman elected president of Actors Equity Association (1982-1985). She is co-president with Al Pacino and Alec Baldwin of the Actors Studio and has also served as artistic director. In 2006 she published her memoir, *Lessons in Becoming Myself*.



Hannah Cabell (Rosalind): CSC: Debut. Broadway: *The Father, A Man for All Seasons*. Off-Broadway credits include: *Venus, The Moors* (Lucille Lortel nom.), *Men on Boats, Grounded* (Drama Desk nom.), *Major Barbara, 3C, Compulsion, Zero Hour, Pumpgirl, Jane Eyre, Mark Smith, Millicent Scowlorthy*. Regional: World premieres of *The Moors, Marie Antoinette* (ART and Yale Rep), *Compulsion* (Yale and Berkeley Rep);

Who's Who

BACCA nom.), Sarah Ruhl's *Three Sisters* (with John Doyle) and *In the Next Room*, or the vibrator play (BACCA nom.). TV: "The Path," "Mr. Robot," "HAPPYish," "The Leftovers," "Law & Order: CI." Training: MFA, NYU. Recipient of the Annenberg Fellowship for Young Artists.



André De Shields (Touchstone) CSC: Debut. A multiple Tony Award nominee, he is best known for his show-stopping performances in the following Broadway productions: *The Wiz*, *Ain't Misbehavin'*, *Play On!*, *The Full Monty*, *Prymate* and *Impressionism*. www.andredeshields.com



Cass Morgan (Old Anna/Audrey) CSC: Debut. Broadway: *Big River* (Encores!), *The Bridges of Madison County*, *Memphis* (Outer Critics Circle nomination), *Mary Poppins*, *Ring of Fire*, *Beauty and the Beast*, *The Capeman*, *The Human Comedy*, *Pump Boys and Dinettes* (co-creator), *Hair*. Off-Broadway: *The Immigrant*, *Floyd Collins*, *Violet*. Regional: *1776*, *Picnic*, *Bridges of Madison County*, *Saint-Ex*, *Uncle Vanya*, *The Road to Where*, *Music Man* (Geva), *Emmet Otters*, *Jug Band Christmas*, *Cabaret*, *Best Little Whorehouse in Texas*, *Das Barbecue*,

Children of Eden.



Leenya Rideout (Phoebe) CSC: Debut. Broadway: *War Horse*, *Cyrano de Bergerac*, *Company*, *Cabaret*. Off-Broadway: *Taming of the Shrew* (Public Theater), *Portable Pioneer & Prairie Show*, *Cowgirls*. Regional: *That Face* (Baltimore Center Stage), *Camelot* (Capital Rep), *Man of La Mancha* (Milwaukee Rep), *On Golden Pond* (Casa Manana), *Fairfield* (Cleveland Playhouse), *The Secret Garden* (Capital Rep), *Woody Sez* (Theaterworks), *The Last of the Red Hot Lovers* (Hangar Theater), *Holidays with the Chalks* (Alliance Theater), *Merrily*

We Roll Along (Cincinnati Playhouse), *Cardenio* (ART), *The Canterbury Tales*, Guthrie Theater. Film: *Mona Lisa Smile*, *Loser*. Television: "Great Performances" (PBS), "Nashville Star" (USA).



David Samuel (Charles/Silvius) CSC: Debut. Theater: *To Kill A Mockingbird*, *Blues For Mr. Charlie* (Trinity Rep), *Ruined* (Arena Stage), *Taming of The Shrew*, *The Glow Overhead*, *Tiny Houses* (Chautauqua), *Far From Heaven*, *Beyond The Canvas*, *Time Flies* (Williamstown). Film: *Killing Ruby*. David recently graduated with his MFA in Acting from Brown University/Trinity Rep where in addition to training as an actor, he filmed a documentary on the Red Terror in his family's native country of Ethiopia. www.kingofaxum.com



Kyle Scatliffe (Orlando) CSC: Debut. Broadway: Harpo in *The Color Purple*, Jim in *Big River* (Encores!), Enjolras in *Les Misérables*. London: Haywood Patterson in *The Scottsboro Boys* (Olivier Award nomination) Regional: Coalhouse in *Ragtime* (ZACH Theatre), Jud Fry in *Oklahoma!* (5th Avenue Theatre). TV: "Bull" (CBS), "Chicago P.D." (NBC), "A Christmas Carol: The Concert" (Baltimore Symphony Orchestra/PBS). Graduate of the American Musical and Dramatic Academy.

Who's Who



Bob Stillman (Duke Frederick/Duke Senior) CSC: Debut. Broadway: *Dirty Blonde* (Tony nominee), Gould in *Grey Gardens*, Molina opposite Vanessa Williams in *Kiss of the Spider Woman*, Erik in *Grand Hotel*. Most recently Bob went on for Nathan Lane, Matthew Broderick and F. Murray Abraham in *It's Only A Play*, Sam Harris in *Act One* (LCT). Off-Broadway: *Songbird*, *Civil War Christmas*, *Hello Again* (Drama Desk nomination); *Saturn Returns*; *The Last Session*. TV: "Good Wife," "Law and Order," "Star Trek Voyager," "Allegra's Window".

Musical Theater faculty at the Manhattan School of Music.

John Doyle (Director and Scenic Designer) CSC: *Passion*, *Allegro*, *Peer Gynt*, *Dead Poets Society*, *Pacific Overtures*. Broadway: *Sweeney Todd* (Tony and Drama Desk Awards for Best Director of a Musical), *Company* (Tony Award for Best Musical Revival), *A Catered Affair* (Drama League Award for Best Musical Production), *The Visit* (Tony nomination for Best Musical), *The Color Purple* (Tony Award for Best Musical Revival, Drama Desk Award for Best Director of a Musical). Off-Broadway: *Wings* (Second Stage Theatre), *Road Show* (The Public Theater), *Where's Charley?*, *Irma La Douce* (City Center Encores!). Regional: *Kiss me, Kate* (Stratford Festival), *The Caucasian Chalk Circle* (A.C.T.), *Merrily We Roll Along*, *The Three Sisters* (Cincinnati Playhouse in the Park), *Ten Cents a Dance* (Williamstown Theatre Festival), *The Exorcist* (L.A.). In the U.K., John Doyle has been artistic director of four regional theaters. Numerous credits include *The Gondoliers*, *Mack and Mabel* (West End), *A Midsummer Night's Dream* (Regent's Park), *Oklahoma!* (Chichester), *Amadeus* (Wilton's Musical Hall). Opera includes *Madama Butterfly* (Grange Park), *Lucia di Lammermoor* (Houston/La Fenice/Sydney Opera House), *Peter Grimes* (Metropolitan Opera), *The Rise and Fall of the City of Mahogany* (L.A. Opera). He directed the film *Main Street*. John Doyle is Artistic Director of CSC.

Stephen Schwartz (Original Music) wrote the music and lyrics for the current Broadway hit *Wicked*, and has also contributed music and/or lyrics to *Godspell*, *Pippin*, *The Magic Show*, *The Baker's Wife*, *Working* (which he also adapted and directed), *Rags*, and *Children of Eden*. His most recent musical, *Schikaneder*, premiered in 2016 in Vienna. He has also worked in film, collaborating with Alan Menken on the songs for Disney's *Enchanted* as well as the animated features *Pocahontas* and *The Hunchback of Notre Dame*, and writing the songs for the DreamWorks animated feature *The Prince of Egypt*. In the classical music field, he collaborated with Leonard Bernstein on the English texts for Bernstein's *Mass*, and composed the opera *Séance on a Wet Afternoon*. Mr. Schwartz has been inducted into the Theatre Hall of Fame and the Songwriters Hall of Fame, and has been given a star on the Hollywood Walk of Fame. Awards include three Academy Awards, four Grammy Awards, and the Isabelle Stevenson Tony Award. <http://www.stephenschwartz.com>.

Mary-Mitchell Campbell (Music Supervisor) CSC: *Allegro*. Mary-Mitchell is a music director, conductor, orchestrator, composer and arranger. New York: *My Love Letter To Broadway*, *Tuck Everlasting*, *Finding Neverland*, *Big Fish*, *Company*, *Sweeney Todd*, *Road Show*, *Carrie*, *Sweet Charity*, *Hello Again*, *Next to Normal*, *The Addams Family*. Drama Desk Award: Best Orchestrations for *Company*. Drama Desk nominations: Best Orchestrations for *Allegro* and *Hello Again*. Concerts: Kristin Chenoweth, Jonathan Groff, Laura Benanti, Raul Esparza, Alicia Keys, Katy Perry, John Legend, Amy Grant, Kelly Clarkson, Stevie Wonder, James Taylor, Elvis Costello, Josh Groban, and Renee Fleming. Mary is the Executive Director of ASTEP- Artists Striving To End Poverty (www.asteponline.org) which recruits and trains high level artists to work with kids in extreme situations to teach them health education and life skills through the arts. She is from North Carolina and

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has taught on the faculties of Juilliard, NYU, and Boston College.

Ann Hould-Ward (Costume Designer) CSC: *Passion, Allegro, Peer Gynt, Dead Poets Society, Pacific Overtures*. Select Broadway: *The Color Purple, The Visit, The People in the Picture; A Free Man of Color* (Drama Desk Nomination), *A Catered Affair* (Drama Desk Nomination), *Beauty and the Beast* (Tony Award), *Into the Woods* (Tony and Drama Desk Nominations), *Falsettos, Sunday in the Park With George* (Tony and Drama Desk Nominations), *Saint Joan, Little Me*. Other Off-Broadway: *Notes from the Field, The Blue Flower, Russian Transport, Road Show, Lobster Alice, Cymbeline*. Ms. Hould-Ward's work can be seen in over 35 international companies of *Beauty and the Beast*, and her other designs are featured in shows all over the world. More than 100 regional theater credits. Recipient of the Fashion Institute of Technology's Patricia Zipprott Award.

Mike Baldassari (Lighting Designer) CSC: Debut. Tony and two-time Emmy nominated designer whose work has spanned much of the entertainment industry and has been seen live in 25+ countries. Broadway highlights: *Cabaret* (1998/2014), *First Date*, and *Holler If Ya Hear Me*. He has designed more than a dozen U.S. national tours. Europe: *Beauty & The Beast*, in seven languages. Some of his many film designs include: *Ghostbusters, Nine, Rock of Ages, Joyful Noise, Sex And The City 2, Neil Young Trunk Show*. Television highlights include: The (RED) Concert/Broadcast from Times Square with U2 and Bruce Springsteen, U2's Top of The Rock performance for "The Tonight Show", Documentary Now!, pre-tapes for "Saturday Night Live," and "Late Night with Seth Meyers." Comedy specials for: Dana Carvey, John Mulaney, Bridget Everett. Multiple NYE's with Phish at MSG. Televised concert highlights include Mary J. Blige, Tim McGraw, Sam Smith, Garth Brooks in Central Park. www.mike-o-matic.com

J. Jared Janas (Hair & Wig Design) CSC: *Pacific Overtures, Dead Poets Society, The Liar, Passion, Allegro, Dr. Faustus*. Broadway designs include *Bandstand, Indecent, Sunset Boulevard, The Visit, The Real Thing, Lady Day at Emerson's Bar & Grill, Motown, The Gershwin's Porgy and Bess, All About Me*, and *Next to Normal*. Recent Off-Broadway designs: *Bella, Venus*, and *Yours Unfaithfully* (Drama Desk Nomination). Films include *Angelica* and *The Night Before*. TV includes "Madam Secretary," "Six by Sondheim," "Scream Queens," "Gotham," "Mozart in the Jungle," and "Inside Amy Schumer."

David L. Arsenault (Assoc. Scenic Designer) CSC: Scenic Design: *Peer Gynt*. Associate Scenic Designer: *Passion, Allegro, Pacific Overtures*. Broadway (as Associate/Assistant): *The Color Purple* (also London and National Tour), *King Charles III, Constellations, Disaster!, Les Liaisons Dangereuses*, and Disney's *Frozen*. Other recent NYC Designs: *A Better Place* (The Duke), the NY Times Critic's Picks *Handle With Care* (Westside), and *The Awake* (59e59). International: English Theatre Berlin. Regional: Kennedy Center, Geva Theatre, Bay Street Theatre, Hangar Theatre, Kitchen Theatre Company, Gulfshore Playhouse, Northern Stage, Dorset Theatre Festival, and Weston Playhouse among others. Member: USA 829. Education: Ithaca College. www.DavidArsenaultDesign.com

Stewart/Whitley (Casting) Duncan Stewart CSA & Benton Whitley CSA. Broadway/ NY: *The Great Comet* (Josh Groban), *On The Town, Pippin, Chicago The Musical, La Cage Aux Folles, The Radio City Christmas Spectacular, West Side Story (Carnegie Hall), The Band Wagon, Carnegie Hall Sings, Pageant*. West End/UK: *West Side Story, Thriller Live*, Menier Chocolate Factory. Tours: *Finding Neverland, Into The Woods, The Bodyguard, Once, Shrek, Elf, Flashdance, Anything Goes, Bullets Over Broadway, The Duck Commander Musical, We Will Rock You*. Upcoming: *View From the Bridge* (Alley Theatre), *Sondheim on Sondheim* (Gustavo Dudamel - Hollywood

Bowl/LA Phil), *Prince of Egypt* (Stephen Schwartz), *Hadestown* (Rachel Chavkin), *Man In The Ceiling* (Andrew Lippa); Regional: American Repertory Theatre, Godspeed Theatre, The Alley Theatre, Bay Street Theatre, Theatre Under the Stars (TUTS), Asolo Rep, For The Record, RCCL. CSA Artios Awards Winner.
www.stewartwhitley.com

Kat West (Production Stage Manager) CSC: Debut. Select stage management credits include: Off-Broadway: *Murder For Two* (dir. Scott Schwartz), *Altar Boyz*, *My Big Gay Italian Wedding*, *Jonah & Otto*. The Public Theater: *Toast*, *Little Flower of East Orange*, *Teenage Dick*, *On The Grounds of Belonging*. Red Bull Theater: *Coriolanus*, *Witch of Edmonton*, *Edward the Second*. Les Freres Corbusier: *President Harding is A Rock Star*, *Boozy*, *Heddatron*. Prospect Theater Company: *Unlock'd*, *Iron Curtain*, *The Flood*, *Illyria*, *Golden Boy of the Blue Ridge*. Opera: *La Boheme*, *Cavaleria Rusticana* (New York City Opera). National Tours: *Murder For Two*, *Divorce Party The Musical*. International Tours: *Death For Five Voices*. Regional: Guild Hall: *The Night Alive*. Mountain Playhouse: *Forever Plaid*. Cape Playhouse: *Murder By Misadventure*, *Women in Jeopardy*, *The Graduate*, *Radio Gals*.

T.J. Kearney (Assistant Stage Manager) CSC: Debut. Broadway: *Spring Awakening*. Off-Broadway: *You're A Good Man, Charlie Brown*. National Tour: *Radio City Christmas Spectacular*. Regional: Bay Street Theater: *As You Like It*, *My Fair Lady*. Maltz Jupiter Theatre: *Gypsy*, *The Producers*. Center Theatre Group: *The Steward of Christendom*, *Humor Abuse*, *Enter Laughing*, *Leap of Faith*, *Girlfriend*. The Wallis Annenberg: *Merrily We Roll Along*, *Spring Awakening*. Deaf West Theatre: *Spring Awakening*. Pasadena Playhouse: *South Street*, *Twist! An American Musical*. The Laguna Playhouse: *Six Dance Lessons in Six Weeks*, *Marvelous Wonderettes: Caps and Gowns*, *This Wonderful Life*. BFA from CalArts. Proud member of Actors' Equity.

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UPCOMING

**BELOW THE
STOWAWAY**

(OR HOW THE MISTRESS QUICKLY WENT FROM MADCAP TO MAJESTIC)

NOVEMBER 6 - NOVEMBER 19



**FIASCO THEATER'S
"TWELFTH
NIGHT"**

NOVEMBER 29 - JANUARY 6

Interview with Director John Doyle

Questions from Will Pomerantz, Associate Artistic Director of Bay Street Theater.

WP: Could you talk a bit about what drew you to this play?

JD: I've always liked the play. I did a production of it over 25 years ago, and I've often thought I would like to revisit it. When Scott Schwartz and I started talking about finding something to do together for our two theaters, it seemed like a good fit. We were both interested in finding a Shakespeare, but it had to be one that an audience would enjoy seeing in the summer months. However, it's fair to say that I am also drawn to the play because of its sense of the melancholy, as well as the fun. It's a comedy of great human depth, with a somewhat autumnal view of love. There's a cost to love for all the characters involved, and the four parallel love stories are imbued with joy, tenderness and even a little sadness.

WP: Do you approach your work on a play by Shakespeare differently than other writers? If so, what are the differences? If not, what are the consistent aspects of your approach to text?

JD: I find myself approaching the rehearsal room in the same way, regardless of the writer—with total fear! The older I get, the more seriously I take my responsibilities as a storyteller. In some of my younger "ages", it seemed easier. It's my job to honor the playwright, to encourage bravery in the actor, and to find a way to present any project as if it were being told for the first time. Honoring this writer is easy—there is nobody finer. Building courage in the actor with this writer is vital—the language is beautiful and complex, but we don't speak like that anymore! Approaching it afresh is challenging—there will always be somebody who will tell you how it "should" be done. One can only cherish the words, remember that the playwright was a man of the theater, not a scholar, and have fun!

WP: Why do you think this play has more songs than any other play by Shakespeare, and do you have any general thoughts regarding how music will function in your production?

JD: The songs add to the pastoral effect of the play. I've aimed to integrate music even more into the production than may sometimes be the case. I asked Stephen Schwartz if he could write some jazz-influenced songs to Shakespeare's words. This he has done beautifully, and I have used the musical themes to build up a world for the Forest of Arden.

Interview with Director John Doyle (continued)

WP: How are you approaching the challenge of creating the very different worlds of court and the forest of Arden?

JD: Well, in many of the usual ways: the clothes people wear, how it looks, how it sounds. Though I haven't necessarily done any of these in orthodox, or traditional ways. Also, I want the play to sound like it is being spoken by Americans—after all, it is! My natural storytelling techniques lean toward the sparse and simple. I am more interested in an Arden that is psychological rather than leafy trees and romantic bowers: a place where music is part of the spirit, where contemplation and melancholy are valuable, and where the magical can happen.

WP: Can you talk about your approach to casting the show and how that connects to themes within the play?

JD: My first approach to casting is “who do I want to play with”? I have no interest in “type” and am much more interested in representing the humanity of our times on stage. Of course the way this is cast is very different to what Shakespeare would have expected. I wanted to do the play with ten performers. I wanted some of them to play live music. I wanted a range of ages, as I don't believe love only belongs to the young. I wanted to more deeply explore the notion of women in what was a man's world. I believe theater-making should encourage a full suspension of disbelief. Theater can help us to see beyond the stereotype and can also ask us to imagine!

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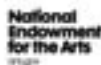
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Barry Schwartz
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Matthew Patrick Smyth
Bill Thurston
Teresa Tsai
Maria Vecchiotti
Freda Wang
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Credits

Lighting Equipment provided by Hayden Production Services. Painting by Infinite Scenic. Special thanks to M. Fine Lumber, Mike Billings, Rob Reese, Justin Glinn, Melanie Clifton-Harvey, Josephine McDonald, and the staff and board of Bay Street Theater.

About CSC

Currently celebrating its 50th season, CSC is committed to reimagining classic stories for contemporary audiences. The company is a home for New York's finest established and emerging artists to grapple with the great works of the world's repertory that speak directly to the issues of today. CSC serves over 35,000 audience members annually, including more than 4,000 students through its nationally-recognized education program. Productions have been cited repeatedly by all major Off-Broadway theater awards, including the Obie, Drama Desk, Outer Critics Circle, Drama League, and the Lucille Lortel Award for Outstanding Body of Work. Visit classicstage.org for more information.

Staff for As You Like It

Doug Filomena, **Production Management**

Jim Link, **Technical Director**

T.J. Kearney, **Assistant Stage Manager**

Sarah Dixey, **Wardrobe Supervisor**

Rose Labarre, **Production Assistant**

Jessica Creager, **Assistant Lighting Designer**

Alan Waters, **Light Board Operator**

Christine Causey, **Lighting Programmer**

Administrative Staff

John Doyle, **Artistic Director**

Archer Brinkley, **Digital Marketing Assistant**

Gina Cimmelli, **Director of Audience Services**

Leah Cox, **Patron and Events Manager**

Kathleen Dorman, **Associate Artistic Director, Education**

Jeff Griffin, **Executive Producer**

Teresa Gozzo, **General Manager**

Owen Horsley, **RSC Director in Residence**

Jennifer Lam, **Director of Marketing and Communications**

Brandon McNamara, **Assistant General Manager**

Michael Mullen, **Teaching Artist in Residence**

Alice Renier, **Education & Outreach Associate**

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Emily Ciavarella, Brandon Pape, Claudia Velez

House Managers

Emily Ciavarella, Andrew Oakes, Carrie Pieper, Alice Renier, Chrissy Rose, Clarisse Van Kote

Special Services

David L. Arsenault, **50th Season Theater Design Associate**

Darren Ley, Galbraith & Co., **Accounting Services**

Schall & Ashenfab, CPAs, LLC, **Auditor**

Joan Marcus, **Company Photographer**

Robert Goldberg, Yorke Construction, **Construction**

Talia Corren, Advance NYC, **Development Consultant**

Design Army, **Graphic and Web Design**

C&S International Insurance Brokers, Inc., **Insurance**

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Marc Thibodeau, The Publicity Office, **Press Representative**

OvationTix, **Ticket Services**

Openbox9, **Website Development**



THE ACTORS AND STAGE MANAGERS EMPLOYED IN THIS PRODUCTION ARE MEMBERS OF ACTORS' EQUITY ASSOCIATION, THE UNION OF PROFESSIONAL ACTORS AND STAGE MANAGERS IN THE UNITED STATES



The Director and Choreographer are members of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.



The Designers at this Theatre
are Represented by
United Scenic Artists - Local USA 829
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