

SHAKESPEARE & THE BEATLES

ADAPTED AND
DIRECTED BY

DARYL
CLORAN

CONCEIVED BY

BARD ON THE BEACH DARYL
SHAKESPEARE FESTIVAL CLORAN

AS YOU LIKE IT



theatre:
CALGARY

Stafford Arima, Artistic Director

FEBRUARY 27 - MARCH 24, 2024

This production is made possible
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WELCOME



Who would have ever thought that William Shakespeare would share a stage with The Beatles?! This joyous production premiered in Vancouver in 2018 and has since wowed audiences in Chicago, Edmonton, Washington D.C., Milwaukee, and now Calgary.

In thinking about these powerhouse artists and poets, I thought it would be fun to explore some Shakespeare and Beatles trivia. See how many answers you know!

1. Who was the first Beatle to get married?
2. What was Shakespeare's wife's name?
3. Who was the original drummer for the Beatles?
4. What is the name of Shakespeare's theatre?
5. What was the last Beatles album recorded?
6. William Shakespeare had how many brothers and sisters?
7. Who met his future wife while shooting 'A Hard Day's Night'?
8. What was William Shakespeare's total number of children?
9. What classic Leonard Bernstein Broadway musical re-envisioned Shakespeare's "Romeo and Juliet" in the world of white and Puerto Rican gangs fighting in New York City?
10. What was the last song the Beatles recorded together?

Enjoy the show.

- **STAFFORD ARIMA**
ARTISTIC DIRECTOR, THEATRE CALGARY

LAND ACKNOWLEDGEMENT

In the spirit of reconciliation, Theatre Calgary acknowledges that we live, work and create on the traditional territories of the Blackfoot Confederacy (Siksika, Kainai, Piikani), the Tsuut'ina, the Îyâxe Nakoda Nations, the Métis Nation of Alberta, Districts 5 & 6, and all people who make their homes in the Treaty 7 region of Southern Alberta. They were the original occupants of this land and continue to be here to this day. Theatre Calgary is grateful to have the opportunity to present in this territory.

Answers: 1. John Lennon; 2. Anne Hathaway (yes, really!); 3. Pete Best; 4. The Globe; 5. Let It Be; 6. Five; 7. George Harrison; 8. Three; 9. West Side Story; 10. The End

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**CALGARY
HERALD**

GENERAL INFORMATION

- Cameras and audio/visual recording devices are not permitted in the theatre.
- Video and audio recording of this production is strictly prohibited.
- We ask that you please refrain from using your cell phone, smart watch, or any other digital device, in any capacity, during the performance.
- Good theatre etiquette benefits everyone. Please do not talk or unwrap candies during the performance, remain in your seat until the curtain call is finished and the house lights have been turned on.
- Babies are not permitted in the theatre.
- We also offer relaxed performances. For more information, visit our website.
- Assisted listening devices for the hard of hearing are available at the coat check.
- For first aid assistance, see the house manager, or nearest usher.

SAFETY AND COMFORT

- At Theatre Calgary, we recognize our responsibility to have practical guidelines in place to ensure our performances are safe and enjoyable for everyone. To learn more about our current Safety and Comfort protocols go to theatrecalgary.com/comfort-and-safety or scan here:



DIRECTOR'S NOTES



I have set this production of *As You Like It* in the 1960s. We start at a wrestling match, much like the All-Star Wrestling of the 1960s. Our lovers then escape to the vast Okanagan (which, for Shakespeare purists, scans the same as “For’st of Arden”!), just like many freethinkers of the ‘60s escaped the big city to get “back to the land” in the interior of BC.

As You Like It is a love story. Love in its many forms. From youthful, romantic love, to the love of a mother and a daughter, to the belief that to get what we want in life, truly, all we need to do is love and respect each other – a belief that resonated as much in Shakespeare’s time as it did in the sixties – and does today.

We are telling this story with “a little help from our friends”, the Beatles. The Fab Four’s songs integrate perfectly into this story. I have cut A LOT of Shakespeare’s text to make room for them. The Bard’s story comes alive through song, particularly as the characters find themselves in the woods where emotions can no longer be contained by words alone.

Orlando’s love letters become love songs. Amiens and the lords sing as they refine their philosophy about life and love. Even the evolution of the Beatles’ songwriting is perfect for the story arc of the play. The early Beatles songs are naïve and youthful, which is where the young lovers start. But as we meet the thinkers in the forest and life becomes more complicated, we are able to transition into the Beatles’ later, more spiritual and philosophical songwriting.

This production premiered at Bard on the Beach in Vancouver in 2018. Since then, we have shared it with audiences in Edmonton, Winnipeg, Chicago, Milwaukee, Vancouver (again!) and Washington, DC. It is such a joy to share this *As You Like It* with so many audiences!

Shakespeare, the 1960s and the Beatles are a perfect combination. I’m so glad you have joined us for this adventure into the forest. I hope by the end of the play we will send you out of the theatre with a song in your heart and a belief in our shared humanity.

- **DARYL CLORAN**
DIRECTOR

Theatre Calgary gratefully acknowledges the support provided by the City of Calgary through Calgary Arts Development, the Government of Alberta through the Alberta Foundation for the Arts, the Government of Canada through the Canada Council, Canadian Heritage, and all corporate and private contributors.



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theatre:
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Stafford Arima, Artistic Director

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Max Bell Theatre at Arts Commons
February 27 - March 24, 2024

theatre:
CALGARY
Stafford Arima, Artistic Director

presents

AS YOU LIKE IT

BY **WILLIAM SHAKESPEARE**

ADAPTED AND DIRECTED BY **DARYL CLORAN**

CONCEIVED BY **DARYL CLORAN** AND **BARD ON THE BEACH SHAKESPEARE FESTIVAL**

Director	DARYL CLORAN
Music Director	BEN ELLIOTT
Choreographer & Fight Director	JONATHAN HAWLEY PURVIS
Set Design	PAM JOHNSON
Costume Design	CARMEN ALATORRE*
Lighting Design	GERALD KING*
Sound Design	ALISTAIR WALLACE*
Original Sound Design	PETER MCBOYLE
Original Associate Sound Design	OWEN HUTCHINSON
Assistant Director (Calgary)	JANE MACFARLANE
Assistant Lighting Design	ZA HUGHES
Creative Consultant	RICK BOYNTON
Production Consultant	JENN STEWART
Pre-show content & comedic contributions by	KAYVON KHOSHKAM
Conceived by	DARYL CLORAN & CHRISTOPHER GAZE ON BEHALF OF BARD ON THE BEACH SHAKESPEARE FESTIVAL
Clearance & Music Consulting	JOHN CICCONE, COPYRIGHT MUSIC AND VISUALS
Stage Manager	SHELBY-JAI FLICK
Assistant Stage Manager	KENNEDY GREENE
Apprentice Stage Manager	MICHAEL LUONG

*Indicated designers on this production are represented by the
Associated Designers of Canada, IATSE Local ADC659.

This adaptation of *As You Like It* originated at Bard on the Beach Shakespeare Festival
on the BMO Mainstage, in Vancouver, Canada.

Chicago Shakespeare Theater further developed and produced the U.S. premiere of *As You Like It*
in the Jentes Family Courtyard Theater in 2021.

Production Originally Created by Bard on the Beach Shakespeare Festival (Vancouver).
Additional Production Materials Created by Royal Manitoba Theatre Centre (Winnipeg),
Citadel Theatre (Edmonton), and Chicago Shakespeare Theater.

BOOK BY

IRIS RAINER DART & TION THOMAS

MUSIC BY

MIKE STOLLER

LYRICS BY

IRIS RAINER DART

BASED ON THE NOVEL BEACHES BY IRIS RAINER DART

DEVELOPED IN COLLABORATION WITH DAVID AUSTIN

BEACHES

THE MUSICAL



18 MAY – 16 JUNE 2024

\$39 TICKETS AT THEATRECALGARY.COM

**DIRECTED BY
LONNY PRICE**

**CO-DIRECTED BY
MATT COWART**

**MAX BELL
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This production is made possible by the generous support of The Al Osten & Buddy Victor Legacy Fund.

theatre:
CALGARY

AS YOU LIKE IT

CAST (in alphabetical order)

William, Jacques de Boys, Assassin, Forest Lord, Musician	HENRY BEASLEY
Dame Frances, Dame Senior Touchstone	NADIEN CHU
Orlando de Boys	ANDREW COWNDEN
Phoebe, Eleanor Rigby	OSCAR DERKX
Silvius, Forest Lord, Musician	ALEXANDRA LAINFIESTA
Oliver de Boys	ANTON LIPOVETSKY
Audrey, Lady Danger	MATTHEW MACDONALD-BAIN
Celia	JENNY MCKILLOP
Assassin, Musician	NAOMI NGBULANA
Rosalind	EVAN REIN
Jaques, Le Beau	CHELSEA ROSE
Forest Lord, Musician	JAN ALEXANDRA SMITH
Charles the Wrestler, Forest Lord	ISAIAH TERRELL-DOBBS
Adam, Martext, Mustachio	MARCO WALKER-NG
Corin, Dame Frances' Attendant	ANDREW WHEELER
Musician, Forest Lord	STEPHANIE WOLFE
	SALLY ZORI
Swing	SAMANTHA CURRIE
Swing	CHRISTOPHER DUTHIE
Swing	DANIELA FERNANDEZ
Swing	ERIC WIGSTON

As You Like It has one 20-minute intermission.

CREW

Head of Sound	BRONWYN BOWLBY
Head of Lighting	CATHARINE CRUMB
Head Stage Carpenter	BEN MOORE
Head Dresser	RACHEL MICHELLE SHERIDAN
Head of Wigs	CHRISTA HOEFLING
Assistant Head of Sound	MICHAEL GESY
Assistant Head Stage Carpenter	JOSHUA SEMOS
Follow-spot Operators	MIKE BOOTH, JACKSON BUCHANAN
Dresser	CHELSEA BREWER
Wig Runner	MELISSA SAVINKOFF

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CLAIRE SAKAKI

EXECUTIVE DIRECTOR

DEAN PAUL GIBSON

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HEAD OF AUDIO

BRENT LETAIN

TECHNICAL ADVISOR

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PAINTERS

VENTURA JONES

HEAD SCENIC PAINTER

JORDAN KORMOS

SCENIC ARTIST

WARDROBE

KATIE KLINGVALL

HEAD OF WARDROBE

KAELEAH SPALLIN

LEAD CUTTER

CATHLEEN SBRIZZI

FIRST HAND/CUTTER

MYRA SLOAN

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MUSICAL NUMBERS

PRESHOW

Money (That's What I Want) ⁽¹⁾

ACT I

We Can Work it Out ⁽²⁾

She Loves You ⁽³⁾

I Want To Hold Your Hand ⁽⁴⁾

Help! ⁽²⁾

I Saw Her Standing There ⁽³⁾

While My Guitar Gently Weeps ⁽⁵⁾

I Am The Walrus ⁽²⁾

The Fool On The Hill ⁽²⁾

Let It Be ⁽²⁾

Do You Want To Know A Secret ⁽²⁾

Eight Days A Week ⁽²⁾

ACT II

When I'm 64 ⁽²⁾

You've Got To Hide Your Love Away ⁽²⁾

Love Me Do ⁽⁶⁾

Something ⁽⁵⁾

Can't Buy Me Love ⁽²⁾

Got To Get You Into My Life ⁽²⁾

Helter Skelter ⁽²⁾

Good Day Sunshine ⁽²⁾

Here Comes the Sun ⁽⁵⁾

Across The Universe ⁽²⁾

All You Need Is Love ⁽²⁾



Evan Rein (photo: Teresa Castracane - Shakespeare Theatre Company)

- (1) Written by Janie Bradford, Berry Gordy Jr., Courtesy of Jobete Music Co. Inc./ Stone Agate Music (BMI) administered by Sony/ATV Music Publishing
- (2) Written by John Lennon and Paul McCartney, Courtesy of Sony/ATV Tunes LLC (ASCAP)
- (3) Written by John Lennon and Paul McCartney, Published by Gil Music Corp c/o Round Hill Works Canada
- (4) Words and Music by John Winston Lennon and Paul James McCartney, Courtesy of Universal Music Publishing Canada on behalf of Northern Songs Ltd.
- (5) Written by George Harrison, Published by BMG Rights Management Canada A (SOCAN)
- (6) Written by John Lennon and Paul McCartney, Courtesy of MPL Communications Inc (ASCAP) administered by Sony/ATV Music Publishing

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THE STORY

WRESTLING FOR POWER

It's the 1960s in Vancouver. Dame Frances, a powerful business owner, has taken control of the family firm and forced her sister, Dame Senior, to leave town. She permits her sister's daughter, Rosalind, to stay because of Rosalind's close friendship with her own daughter Celia.

The action begins at a wrestling match. Oliver de Boys, who manages a champion wrestler named Charles, argues with his younger brother Orlando. Orlando is angry that Oliver has mistreated him and held back his inheritance since their father died. Orlando decides to wrestle for his fortune. At the match, he meets Rosalind and they fall instantly in love.

THE GREAT ESCAPE

Dame Frances orders Rosalind to leave Vancouver, as she no longer trusts her. Rosalind and Celia decide to run away to the Okanagan forest. Rosalind disguises herself as a young man, Ganymede, and Celia becomes Aliena, his sister. Touchstone, a family employee, goes with them.

Meanwhile, Adam, a longtime de Boys employee, warns Orlando that Oliver plans to have him killed. They also escape to the Okanagan.

In the forest, Ganymede (Rosalind) and Aliena (Celia) meet Silvius and Corin, two local farmers, and arrange to buy a farm.

Nearby, Orlando and Adam stumble upon Dame Senior, the exiled sister of Dame Frances, and her companions, who take them in.

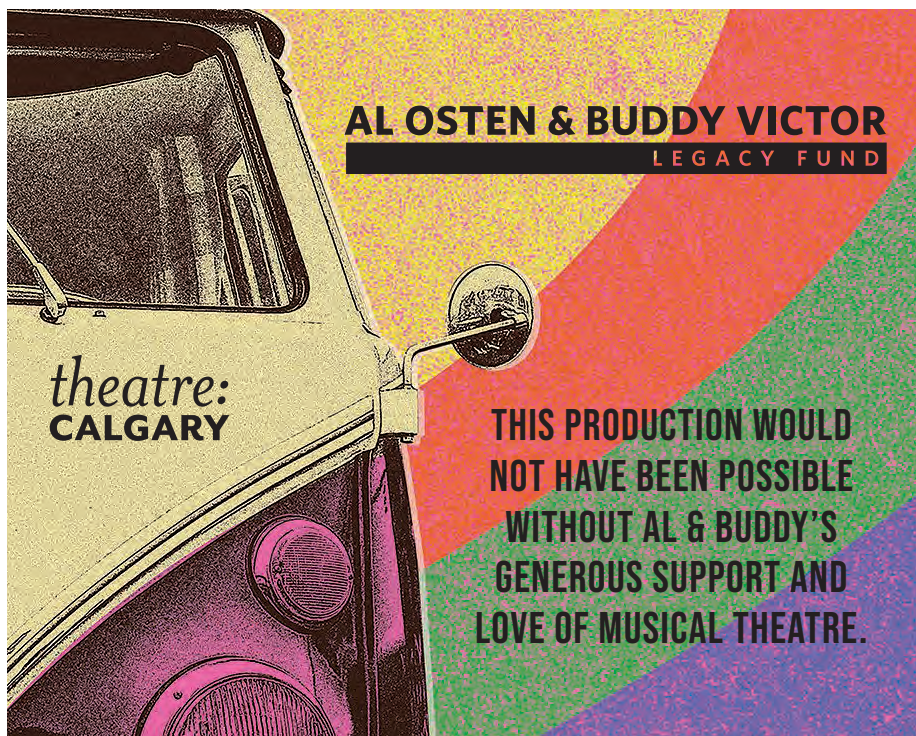
LOVE BLOOMS IN THE WOODS

Orlando leaves love notes about Rosalind throughout the forest. He meets Ganymede (Rosalind), who proposes that Orlando treat "him" as Rosalind, so he can practice his wooing. Elsewhere, Silvius pines for another farmer, Phoebe, while Touchstone meets Audrey and they pair up.

In Vancouver, Dame Frances is furious that the girls and Orlando have disappeared. She demands that Oliver bring his brother back or else she will ruin him. But when Oliver shows up at the young women's farm, he announces he has reconciled with his brother after Orlando saved him from a mountain lion. Oliver and Aliena fall in love.

HELP!

Orlando grows tired of Ganymede's game and believes his love for Rosalind is hopeless. Other relationships are also complicated: Silvius is still in love with Phoebe, but she's smitten with Ganymede. Claiming "he" can work magic, Ganymede invites everyone to gather the next morning, when all will be resolved. Could it be true that "all you need is love"?





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MAYFAIR[®]
DIAGNOSTICS

CAST



HENRY BEASLEY

**William, Jacques de Boys, Assassin, Forest Lord, Musician
(u/s: Amiens, Hymen)**

(he/him) Theatre Calgary debut. Other Theatre: *As You Like It* (Shakespeare Theatre Company - Washington, DC); *As You Like It*, *Julius Caesar* (Bard on the Beach); *Grease*, *The Sound of Music*, *The Magician's Nephew*, *The Lion, the Witch, and the Wardrobe* (Chemainus Theatre Festival); *Louis Riel: A Comic Strip Stage Play* (Infinithatre); *Crazy For You* (Gateway Theatre); *Salt-Water Moon*

(*Rising Tide*); *Cabaret*, *Venus* (National Theatre School). Training: The National Theatre School of Canada (Acting); Capilano University (Musical Theatre). Henry is an award-winning multi-disciplinary artist, cook, and aspiring beekeeper who currently splits his time between New Westminster, BC, and Tihti:áke/Montreal. He is delighted to be performing on the Max Bell Theatre stage, which has been a dream of his for years. Henry hasn't listened to anything other than Beatles music for the past 18 months. This production, as always, is dedicated to his family. henrybeasley.ca



NADIEN CHU

Dame Frances, Dame Senior

(she/her) Theatre Calgary debut. Nadien is a theatre artist who resides on Treaty 6 Territory. She is thrilled to be involved in this fantastic piece with this amazing team. Special thanks to Daryl Cloran, KS and Jempa. Select theatre credits include: *Pretty Goblins* (Sterling Award - Workshop West); *The Thin Man* (Vertigo Theatre); *All the Little Animals I have Eaten* (One Yellow Rabbit); *Vanya, Sonia, Masha and Spike* (Alberta Theatre

Projects); *Macbeth*, *Titus Andronicus* (Sterling Award - Freewill Shakespeare Festival); *The Importance of Being Earnest*, *Pride and Prejudice*, *Network*, *Jane Eyre*, *The Garneau Block*, *The Tempest*, *The Penelopiad*, *August Osage County* (Citadel Theatre); *Pig Girl*, *Palace of the End* (Theatre Network).



ANDREW COWNDEN

Touchstone

Theatre Calgary debut. This is the third time Andrew has performed in this production of *As You Like It*; firstly as an understudy with Bard on the Beach (Vancouver) and then playing Jaques with the Shakespeare Theatre Co. (Washington, D.C.). He would like to thank all the little people, and the medium sized people, and the big people, who can never find pants the right length. Other credits include: Max Detweiler in *The Sound of Music* (Arts Club Theatre

Co.); The Cowardly Lion in *The Wizard of Oz* (Western Canada Theatre); Julian Marsh in *42nd Street* (Theatre Under the Stars); The Emcee in *Cabaret* (Royal City Musical Theatre). He is a graduate of the Canadian College of Performing Arts. andrewcownden.com

CAST



SAMANTHA CURRIE

Swing (u/s: Corin, Attendant, Audrey, Lady Danger)

(she/her) For Theatre Calgary: *A Christmas Carol* (2023 - Swing), *Million Dollar Quartet* (Dyanne). Samantha is a performer, director, teacher, and voiceover artist and is delighted to be part of such a magical production. A graduate of AMDA in New York, she has performed throughout Canada and the US. She calls Calgary home and enjoys many adventures here with her incredibly supportive family. Past Productions (selected): *Jersey Boys* (Citadel Theatre); *SCOPE* (Lunchbox Theatre); *Little Women, Ring of Fire, Anne* (Chemainus Theatre Festival); *Ring of Fire* (Western Canada Theatre/CTF); *The Music Man* (Theatre Under the Stars); *Invisible Girl Tour, US/Canadian Tour* (Green Thumb Theatre). Thank you for supporting live theatre and enjoy the show!



OSCAR DERKX

Orlando de Boys

(he/him) Theatre Calgary debut. Oscar is an actor and musician based in Edmonton. Selected credits: *As You Like It, Julius Caesar* (Bard on the Beach); *Peter Pan Goes Wrong* (Citadel/Arts Club); *As You Like It, Trouble In Mind* (RMTC/Citadel); *Peter and the Starcatcher, Once, A Christmas Carol* (Citadel); *The Two Gentlemen of Verona, The Winter's Tale* (Freewill Shakespeare Festival); *The Hothouse Prince, Evelyn Strange, Lost Lemoine* (Teatro La Quindicina); *The Suburban Motel Series* (Punctuate! Theatre); *The Antyssey, Under Cover* (Concrete Theatre); *Shakespeare's R&J* (Kill Your Television); *Barvinok* (Pyretic Productions/Tarragon); *Ride* (Lunchbox Theatre).



CHRISTOPHER DUTHIE

Swing (u/s: Touchstone, Jaques, LeBeau, Adam, Martext)

(he/him) For Theatre Calgary: *The Importance of Being Earnest* (2022), *A Christmas Carol* (2007-09, 2019, 2023). Christopher has been acting professionally for more than a decade in productions with Ghost River Theatre, Vertigo Theatre, One Yellow Rabbit, Lunchbox Theatre, Quest Theatre, Alberta Theatre Projects, etc. He is represented by Details Talent for film/tv and voice over. His plays and creations include: *A Dinner Party* (Shortlisted for the 2020 Gwen Pharis Ringwood Award for Drama); *n00b* (Vertigo Theatre Y-Stage Series); *SensoryBox* (Ghost River Theatre) co-created with Eric Rose. He holds an MFA in Creative Writing from the University of Guelph and a BFA in Drama from the University of Calgary. He is eternally grateful for his wife, Alexandra, for all her love and support.

CAST



DANIELA FERNANDEZ

Swing (u/s: Rosalind, Celia, Phoebe)

(she/her) Theatre Calgary debut. Daniela is a Latin-Canadian actor, singer, dancer and emerging sound designer/producer. She is a graduate of the Grant MacEwan Theatre Arts program and inaugural recipient of the RBC Horizon Emerging Artists Mentorship Program for Sound Design at the Citadel Theatre. Recent credits include: *Beautiful: The Carole King Musical* (Arts Club); *A Christmas Carol*, *Jersey Boys*, *Going Solo!* (Citadel Theatre); *The Wolves* (The Maggie Tree/Citadel); *Mamma Mia!* (Mayfield

Dinner Theatre). Upcoming: *Guys and Dolls* (Arts Club). Thank you Daryl and Theatre Calgary for this opportunity!



ALEXANDRA LAINFIESTA

Phoebe, Eleanor Rigby

(she/her) Theatre Calgary debut. Born and raised in Guatemala, Alexandra is a multiple award-winning actor and writer. Most recently she was selected as one of eleven recipients for the BC Lieutenant Governor General Arts and Music Award. A graduate of Studio 58 and The Canadian College of Performing Arts, Alexandra is the recipient of two Jessie Richardson Awards for Best Actor in a lead role, and two Dora Mavor Moore Awards as part of the ensemble that created *A Tonic For Desperate Times*. As a

writer, Alexandra is developing her first full length play *Bella Luz* with Arts Club Theatre's Silver Commission, and co-writing *Mimi on the Beach* with Theaturtle in Toronto. She is a co-founder of the Canadian Latinx Theatre Artist Coalition and one of three BC/YUKON councillors for Canadian Actor's Equity Association. She has worked across Canada and internationally, including The Stratford Festival, Bard on The Beach, Electric Company and Shakespeare Theatre Company. IG: @alelainfiesta alexandralainfiesta.com



ANTON LIPOVETSKY

Silvius, Forest Lord, Musician

(he/him) Theatre Calgary debut. Anton is an actor, songwriter, musical director, sound designer, and educator based in Vancouver. He has performed on stages nationwide, including the NAC, Stratford Festival, Belfry Theatre and five seasons of Vancouver's Bard on the Beach. As a musical composer, Anton has been shortlisted three times for a Playwrights Guild of Canada Tom Hendry Award, and from 2020-2023 he was the *Crescendo Series* artist for Toronto-based Musical Stage Company. His

musical *Blackout* (written with Steven Gallagher), was showcased at the 2022 NAMT Festival of New Musicals in New York. Coming up: Anton plays Feste in this summer's *Twelfth Night* at Bard on the Beach, and continues developing his alien-abduction musical *Way Out There* commissioned by YES Theatre and written with Sara Farb. Anton is a graduate of Studio 58. Special thanks to our amazing musical director, Ben Elliott!

CAST



MATTHEW MACDONALD-BAIN

Oliver de Boys, Fight Captain (u/s: Orlando)

(he/him) Theatre Calgary debut. Elsewhere: *As You Like It* (Shakespeare Theatre Company, Washington, DC and Bard on the Beach); *Julius Caesar* (Bard on the Beach); *Miss Bennet: Christmas at Pemberley*, *The Day Before Christmas* (Arts Club); *The Café, Wet*, *The Competition Is Fierce* (ITSAZOO); *Love/Sick*, *The Wolves* (Pacific Theatre); *Not So Dumb* (Green Thumb); *The Out Vigil* (Firepot); *Bright Blue Future*, *Bug*, *Of Mice And Men*

(Hardline). Matthew is a Vancouver-based actor and graduate of the Studio 58 acting program. He is a two-time Jessie Award winner for Acting and Sound Design. Thank you to my wonderful wife, Jalen, for all the love and support.



JENNY MCKILLOP

Audrey, Lady Danger

(she/her) Theatre Calgary debut. Jenny is an actor, singer and arts educator based in Alberta. Favourite credits include: *As You Like It* (Citadel Theatre/Manitoba Theatre Centre); *The Fiancée* (Citadel Theatre); *A New Brain* (Plain Jane Theatre); *The Real Inspector Hound* (Bright Young Things); *The Exquisite Hour*, *Fever Land*, *Pith*, *Marvelous Pilgrims* and *A Lesson in Brio* (Teatro La Quindicina); *Mary Poppins* (Globe Theatre); *Outside Mullingar*

(Shadow Theatre); *Mr. Burns - A Post-Apocalyptic Play* (You Are Here Theatre); *Airswimming* (Praise Doris Productions); *The Taming of the Shrew*, *Hamlet* (Free Will Players); *You Are Happy*, *The Cabin on Bald Dune* (Blarney Productions and Dogheart Theatre) and *Legoland* (Blarney Productions). Jenny received a Sterling Award for her performance in *You Are Happy* and Sterling nominations for her work in *Pith*, *Marvelous Pilgrims*, and *Airswimming*.



NAOMI NGBULANA

Celia

(she/they) Theatre Calgary debut. Naomi is so excited to get to perform at Theatre Calgary. Watching professional shows here while she was in high school is part of what made her decide she wanted to be an actor. She trained in musical theatre at Randolph Academy in Toronto, then got her Acting MFA at the Guildford School of Acting in England. Theatre credits include: *Educating Rita* (Watermark Theatre), *DRACULA: A Comedy of*

Terrors (Segal Centre), *Julius Caesar* (Bard on the Beach). Outside of living the dream, she's a certified yoga instructor and either on her mat or eating ice cream: Haagen Dazs. The vanilla one with the chocolate covered almonds. @nanaomibar

CAST



EVAN REIN

Assassin, Musician (u/s: Silvius)

Theatre Calgary debut. Evan is thrilled to be back in his home province of Alberta and on the Theatre Calgary stage. Select theatre credits: *Julius Caesar* (Bard on the Beach); *As You Like It* (Bard on the Beach & Shakespeare Theatre Company); *How the World Began* (Pacific Theatre); *The Hobbit* (Globe Theatre); *Yellow Fever* (Firehall Arts Centre); *Peter Pan* (CYTP). Select film/TV credits: *Under the Bridge* (Hulu), *Upload* (Amazon), *Valley of the Boom* (National Geographic), *Nancy Drew* (CW), *Sacred Lies* (Facebook), *Zoey's Extraordinary Playlist* (NBC), *Debris* (NBC), and *Heartland* (CBC). For his performance in *Blue Hour*, Evan was nominated for a Leo Award and a UBCP/ACTRA Award for Best Lead Performance by a Male in a Motion Picture. Evan is a graduate of Studio 58.



CHELSEA ROSE

Rosalind

(she/her) Theatre Calgary debut. Chelsea is an award-winning recording artist, actor, and songwriter. She attended both the University of Victoria and the Canadian College of Performing Arts. Chelsea is the vocalist and songwriter of Vancouver symphonic metal band Ophelia Falling. Credits include: *I Think I'm Fallin'* (The Belfry); *Julius Caesar* (Bard on the Beach); *The Sound of Music*, *Smoky Mountain Christmas Carol* and *REDPATCH* (Arts Club/The Citadel); *The Café* (Aphotic/ITSAZOO); *Th'owxiya* (Axis Theatre); *Joseph and the Amazing Technicolour Dreamcoat* (Gateway Theatre); *Les Filles Du Roi* (Cultch/Urban Ink/Fugue); *Only Drunks and Children Tell the Truth* (Firehall Arts Centre); *Broken Sex Doll* (Virtual Stage); *RENT* (Fighting Chance); *The Wizard of Oz* and *Grease* (Victoria Operatic Society).



JAN ALEXANDRA SMITH

Jaques, Le Beau

For Theatre Calgary: Actor - Jan was last seen here as Mrs. Barry in Dennis Garnhum's *Anne of Green Gables* (2013), and starred in the world premiere of *Lost: A Memoir*. She has also appeared in Richard Rose's *Betrayal* (2010), and *An Ideal Husband* (for which she won a Betty Mitchell Award). Director - Jan directed the Canadian premiere of *The Mountaintop* and *God of Carnage* for Theatre Calgary. Jan spent many years in Calgary and has also acted and directed several times on the stages at Vertigo Theatre and at Stage West. Returning to Alberta, and in her favourite play of all time, is a joyous homecoming. A veteran theatre artist of 37 years, Jan currently resides in Stratford, Ontario, where she continues to direct, perform, and study Movement Direction. This one's for Kev. #shenanigans

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CAST



ISIAH TERRELL-DOBBS

Forest Lord, Musician

(he/him) Theatre Calgary debut. Isaiah is a multidisciplinary artist who grew up in East “Vancouver” on MST territories, playing in bands like Schwey and Winona Forever through his younger years. Isaiah is currently producing for artists around the city including Lilex & the Apocalips, Adewolf, and Turunesh, while playing an active role in the local “Vancouver” DIY music scene. He enjoys analog recording in his home studio, stop-

motion animating, and drawing in his spare time. Art is his way of life as long as he can afford it!



MARCO WALKER-NG

Charles the Wrestler, Forest Lord, Dance Captain (u/s: Forest Lord)

(he/him) Theatre Calgary debut. The first role Marco played was that of a Tootsie-Roll eating Mobster in his grade 10 play *Coconut Lagoon*. After high school, he took the fitness route and became a personal trainer, launching an online business (before it was cool) and helping thousands become stronger and more resilient. Somehow he made it back to the theatre doing this dream show. As a kid, he would watch WWE wrestling with his

Grandpa and then practice on his brothers and sister. It seems all the broken coffee tables have paid off. Marco is a Musical Theatre graduate from Capilano University. He loves stage combat, exercise, and exploring nature. This is Marco’s first time being in Calgary, and to be doing this show is amazing. He can’t wait to explore the city and surrounding nature. Enjoy the show!



ANDREW WHEELER

Adam, Martext, Mustachio

(he/him) For Theatre Calgary: *Onegin*. He has been a member of Bard on the Beach for over 25 years, where he has performed in 18 of Shakespeare’s plays. Favorite roles include MacBeth, Malvolio, Mark Anthony, Ulysses, Benedick, Julius Caesar, and Autolychs. Other recent theatre credits include: *Elf*, *Kinky Boots*, *Smokey Mountain Christmas Carol* (Arts Club); *House and Home* (Firehall); and *Glory* (Western Canada Theatre). Recent

Film and TV credits include: *Fargo*, *Supernatural*, *Lucifer*, *Super Girl*, and two seasons of *Pillow Talk* (now streaming on Crave). Andrew recently celebrated 40 years as a professional actor, and he is delighted to be back at Theatre Calgary!

CAST



ERIC WIGSTON

Swing (u/s: Oliver, Charles, and other Wrestlers)

(he/him) For Theatre Calgary: *Ragtime: A Concert Performance*, *Million Dollar Quartet*, *Mary and Max A New Musical*, *The Secret Garden*, *Twelfth Night U/S*, *Touch Me: Songs for a (dis)Connected Age* (TC Up Close w/Forte), *A Christmas Carol* (2014), *One Man, Two Guvnors*.

Eric is an Alberta based actor and musician. Born and raised in Edmonton he now calls Calgary home with his amazing partner and their two elderly cats. Select credits: *The Hooves Belonged to the Deer* (Tarragon); *The Extractionist U/S* (Vertigo); *Home for the Holidays*, *In*

Flanders Fields, *Lest We Forget*, *That Men May Fly* (Lunchbox), *Naughty but Nice Xmas*, *Jeremy de Bergerac* (Forte); *Evil Dead: The Musical* (Hit and Myth); *Romeo and Juliet*, *A Christmas Carol* (Citadel); *The Soul Collector*, *Vigilante* (Catalyst); *Romeo & Juliet* (The Shakespeare Company). When he isn't performing he works as a sales representative for the Alberta based natural wine importer Garneau Block.



STEPHANIE WOLFE

Corin, Dame Francis' Attendant (u/s: Dame Francis, Dame Senior)

(she/her) For Theatre Calgary: *Romeo and Juliet* (2001). Stephanie is very happy to be joining this awesome project. Growing up loving the Beatles and digging Shakespeare seems to have paid off! Recent credits include *The Garneau Block*, 9-5, *Peter and the Starcatcher* and *A Christmas Carol* for the Citadel Theatre; *The Curious Incident of the Dog in the Nighttime* for the Royal Manitoba Theatre Centre; and *Jason Kenney's Hot Boy Summer* for Grindstone Theatre. Stephanie is a founding member of Edmonton's Canadian Comedy Award Winning

Live Improvised soap Opera DieNasty. She is a recipient of both Sterling awards and an AMPIA (Rosie) award. You can see her in the Hallmark movie *Meet Me at Christmas*, *Coupled Up for Christmas* and the upcoming horror feature, *Dark Match* starring Chris Jericho and Stephen Ogg. She would like to thank her awesome husband and brilliant boys for all their support. "You may say I'm a Dreamer. But I'm not the only one."



SALLY ZORI

Musician, Forest Lord (u/s: William, Jacques de Boys)

(they/them) Theatre Calgary debut. Sally Zori is a transgender Iraqi multi-disciplinary artist born in Baghdad, raised in the United Arab Emirates and different parts of Canada. At the age of 11, they picked up their first drum, the Doumbek (middle eastern goblet drum), and never stopped. By the time they were 18, they'd taught themselves to play the congas, bongos, timbales, drum kit, and guitar. They pursued an early career in music, performing and touring while attending the University of Windsor to study Film & Television. They've been all over Canada and

the world, performing in international arts festivals (Sydney Festival, Dublin Fringe, and the PuSh Festival). They continue to play stages and theatres with different bands, orchestras, musicals, and theatre, and one lucky NYE (2008) had the chance to play percussion for Aretha Franklin. Today, Sally is still a session musician, percussionist, video projection artist, filmmaker, and exploring different art practices such as visual art (video art), sound design, and film scoring.

CREATIVE TEAM



DARYL CLORAN

Director

(he/him) For Theatre Calgary: *Made in Italy*, *Liberation Days*. Daryl is the Artistic Director of The Citadel Theatre in Edmonton and has built an international reputation for the Citadel which has included hosting productions of *Hadestown*, *SIX: The Musical* and *Peter Pan Goes Wrong* in advance of their Broadway runs. He has directed at theatres across Canada, in the US, and internationally in countries such as South Africa and Bosnia-Herzegovina. Daryl was the founding Artistic Director of Theatrefront (Toronto) and the Artistic Director of Western Canada Theatre (Kamloops, BC). His Beatles-infused adaptation of *As You Like It* has played at the Citadel, Bard on the Beach (Vancouver), Royal Manitoba Theatre Centre (Winnipeg), Chicago Shakespeare Theatre, Milwaukee Rep and the Shakespeare Theater Company (Washington DC). It was the best-selling production in the 30-year history of Bard on the Beach, and won the Jessie Award for Outstanding Musical.



BEN ELLIOTT

Music Director

(he/him) Theatre Calgary debut. Ben is an award winning actor, composer, sound designer, and musical director living in Vancouver, BC. Favourite credits include: *Chelsea Hotel: The Songs Of Leonard Cohen* (One Yellow Rabbit/The Firehall Arts Centre); *The Merry Wives Of Windsor*, *Love's Labour's Lost*, and *Cymbeline* (Bard On The Beach); *Other Desert Cities*, *King Charles III, I, Claudia* (Arts Club); *A Christmas Carol* (Pacific Theatre). Ben's latest musical, *Marigold*, commissioned by Musical Stage Co., and co-written with award winning playwright, Fatuma Adar, was nominated for Dora Mavor Award for outstanding new musical. Up next, Ben is composing the sound design for Rebecca Northan's adaptation of *A Comedy Of Errors* at Bard On The Beach. Ben has a BA in philosophy from Bishop's University and is a graduate of Studio 58. Ben would like to thank his incredible wife, Kori, for being the gosh darn best.



JONATHAN HAWLEY PURVIS

Choreographer & Fight Director

(he/him) For Theatre Calgary: *Disney's Beauty and the Beast*, *Dirty Rotten Scoundrels*, *Crazy For You*. Jonathan is a Fight Director, Actor, Choreographer, and Stunt Performer. He graduated from the Mount Royal Theatre program in 2006. Select Fight Direction credits include: *As You Like It*, *Julius Caesar*, *Henry V*, *R&J*, *Macbeth*, *Shrew*, *Shakespeare in Love* (Bard on the Beach); *As You Like It* (Shakespeare Theatre Company, Chicago Shakespeare, Milwaukee Rep); *Antony & Cleopatra*, *Three Musketeers*, *Julius Caesar*, *Romeo & Juliet* (St. Lawrence Shakespeare); *Silver Arrow*, *Shakespeare In Love*, *West Side Story*, *Romeo & Juliet*, *The Penelopiad*, *A Midsummer Night's Dream* (Citadel Theatre); *I Am For You* (Concrete Theatre).
jonathanpurvis.com

CREATIVE TEAM



PAM JOHNSON

Set Design

(she/her) For Theatre Calgary: *Forgiveness, King Lear, Much Ado About Nothing* (2010), *W.O. Mitchell's Jake and the Kid*. Since graduating from Studio 58, as an actor, in 1980, Pam has designed over 350 shows. She has worked across Canada, from Montreal to Chemainus. Internationally her shows have been seen in Melbourne, Glasgow, Bangkok, Chicago, and New York. She has won several Jessie Richardson awards for outstanding set design, as well as a PACT Career Achievement Award. Pam was the resident designer at the Vancouver Playhouse for 24 seasons. She continues to freelance for Bard on the Beach, Arts Club and the Shaw Festival. She was the Head of Production and the set design instructor at Langara College until her retirement. She continues to mentor young talent while her freelance design career carries on.



CARMEN ALATORRE

Costume Design

(she/her) Theatre Calgary debut. Originally from Mexico, Carmen earned her MFA degree in Theatre Design at the University of British Columbia (2010) and is currently based in *ləkʷəŋən* and WSÁNEĆ Territories (Victoria, BC). Having designed over 90 productions, some of her recent costume design credits were seen in companies such as: Arts Club Theatre Company, Bard on the Beach, Globe Theatre Regina, Royal Manitoba Theatre Centre, Citadel Theatre, Electric Company, Milwaukee Rep Theater, Chicago Shakespeare Theater and Washington Shakespeare Company. She co-curated the Canadian Exhibition at the Prague Quadrennial of Performance Design and Space in 2023. Carmen is an Assistant Professor in Performance Design at the University of Victoria and a recipient of four Jessie Richardson Theatre Awards. For more information visit: carmenalatorre.com



GERALD KING

Lighting Design

(he/him) For Theatre Calgary: *Crazy For You, 'da Kink in my Hair, King Lear, Liberation Days, Anne of Green Gables* (2013), *Cats, Much Ado About Nothing* (2010), *The 25th Annual Putnam County Spelling Bee, The Importance of Being Earnest* (1995). For Vancouver Opera: *The Flying Dutchman, Carmen: Up Close and Personal, The Merry Widow, Faust, Evita, Otello, and Dead Man Walking*; Pacific Opera (Victoria): *Vanessa, Carmen*; Vancouver Asian Canadian Theatre: *The Ones We Leave Behind, Kuroko, Bad Parent*; The Citadel Theatre: *Matilda the Musical, Crazy for You, Empire of The Son, As You Like It*; The Royal Manitoba Theatre Centre: *Matilda, As You Like It*; Bard on The Beach: *Julius Caesar, Macbeth, A Midsummer Night's Dream, Shakespeare In Love, Taming of The Shrew*; National Arts Centre: *Carried Away On The Crest of A Wave, King of The Yeas*; Chicago Shakespeare Theatre Co./Shakespeare Theatre Centre (Washington): *As You Like It*.

CREATIVE TEAM



ALISTAIR WALLACE

Sound Design

(he/him) Theatre Calgary debut. Alistair is an actor, producer, technical director and sound designer. Originally from Sydney, Australia, Alistair's sound design credits include: *As You Like It* (Bard on the Beach/Shakespeare Theatre Co., DC); *Ominous Sounds at a River Crossing* or, *Another Fucking Dinner Party Play* (Touchstone); *The Enemy* and *Opening Doors* (Firehall); *So How Should I Be?* (Presentation House); *No End of Blame* (Sport for Joy); *Punk Rock** (pantsguys/ATYP); and *Jerusalem*** (New Theatre). *Winner, Best Independent Production, Sydney Theatre Awards **Nominee, Best Independent Sound Design, Sydney Theatre Awards.



PETER MCBOYLE

Original Sound Design

For Theatre Calgary: *Mary and Max: A New Musical*, *Crazy For You*, *The Little Prince - The Musical*, *Mary Poppins*, *An Ideal Husband*, *Disney's Beauty and the Beast*, *West Side Story*. Peter's renowned sound design work has been a central feature in productions at most of the major regional and commercial theatres in Canada over the past 30+ years. In the US he worked with companies based in New York, Las Vegas, Los Angeles, Boston, Chicago, and Dallas. He spent over 26 years at the Stratford Festival where he designed more than 80 productions. His Broadway credits include *Come Fly Away* and *Barrymore* and he designed the American national tours for *Sister Act* and *Catch Me If You Can* among others. As an instructor Peter taught at Toronto Metropolitan University (formerly Ryerson University) and Humber College. As a mentor he inspired and guided a generation of sound designers in the performing arts in Canada and the US. He holds a Bachelor of Music, and Master of Music (Media and Technology) from McGill University. Home and anchor for McBoyle was Stratford, ON, with his wife, Meghan, and daughters, Ella and Beatrice. The value and importance of his work and legacy live on in this production, which he was very grateful to have been involved in.



Alexandra Lainfiesta, Chelsea Rose (photo: Tim Matheson - *Bard on the Beach*)

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CREATIVE TEAM



JANE MACFARLANE

Assistant Director (Calgary)

(she/her) For Theatre Calgary: Assistant Director - *A Christmas Carol* (2023), Resident Voice Coach - More than 65 productions since 2000 including: *Meteor Shower*, *The Mousetrap*, *Jimmy Buffett's Escape to Margaritaville*, *Forgiveness*, *Little Women*, *The Importance of Being Earnest*, *Million Dollar Quartet*, *Steel Magnolias*, *Admissions*, *The Louder We Get*, *Noises Off*, *Billy Elliot the Musical*, 12 seasons of Shakespeare by the Bow and 15 years

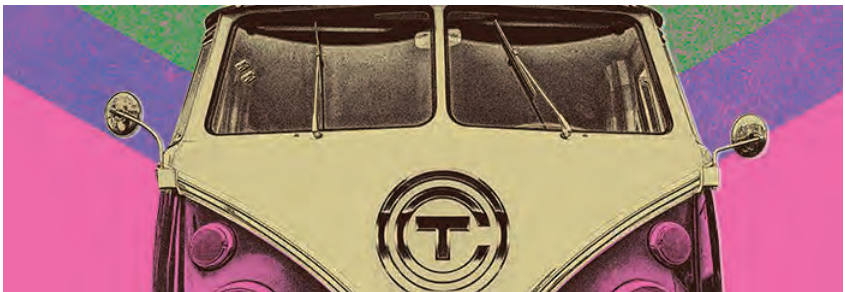
of *A Christmas Carol* (including playing Mrs. Cratchit from 2001-02). Additionally, Jane adapted and directed the 2022 Shakespeare on the Go production of *The Merry Wives of Windsor*. She has also worked for ATP, Vertigo Theatre, and The Shakespeare Company. Jane also coaches Voice and Presence through her business Voice Activated. She has taught Voice for the Actor and Acting at such institutions as York University, Harvard University, Southern Methodist University, MRU, UofA, and is currently on faculty in the Drama Division in the School of Creative & Performing Arts at UCalgary.



ZA HUGHES

Assistant Lighting Design

(they/them) For Theatre Calgary: Assistant Lighting Design - *Made in Italy*. Za is a lighting designer and playwright from the Great Toronto Area. Since graduating with a BFA in Theatre and Writing in 2018 they have worked across Canada. Za is particularly interested in new works and works that defy genre and invent new forms. Past credits include Lighting Designer: *A Wrinkle in Time* (StoryBook Theatre); *Cabaret* (St. Lawrence College); *Peter and the Starcatcher* (StoryBook Theatre); *A Scandal for All Seasons* (Theatre by the Bay); *Antigone* (University of Victoria MFA Pro Forma). Assistant Lighting Designer: *Prison Dancer* (Citadel Theatre); *Little Shop of Horrors* (Capitol Theatre); *Beautiful: The Carol King Musical* (Arts Club); *Martyr* (ARC).



CREATIVE TEAM



SHELBY-JAI FLICK

Stage Manager

(she/her) Theatre Calgary debut. Favourite credits include:

The Elixir of Love, Beauty and the Beast, The Marriage of Figaro, Macbeth, The (R)evolution of Steve Jobs, Carmen, La Traviata, The Merry Widow, Opera Labs, The Yuletide Sessions, Norma, La Bohème (Calgary Opera); *Alice's Adventures in Wonderland, The Nutcracker, Cinderella, La Fille mal gardée, The Sleeping Beauty, The Seagull* (National Ballet of Canada); *The Two Gentlemen of*

Verona, A Funny Thing Happened on the Way to the Forum, Julius Caesar, The Importance of Being Earnest, West Side Story (Stratford Festival); *Mimi, Courageous, If We Were Birds* (Tarragon Theatre). Outside the theatre Shelby-Jai worked on both the Tokyo 2020 and Rio 2016 Olympic Games. She also works in film & television, with recent credits including Disney's *Prey* and the Netflix series *My Life With The Walter Boys*. She dedicates this to her late friend, the original Sound Designer for the show, Peter McBoyle, and his 3 biggest inspirations, Meghan, Ella, and Beatrice.



KENNEDY GREENE

Assistant Stage Manager

(she/her) For Theatre Calgary: *The Mousetrap, Jimmy Buffett's Escape to Margaritaville, Lady Day at Emerson's Bar and Grill, A Christmas Carol* (2020, 2021), *TC Returns, The Louder We Get*.

Select credits include: *Naughty But Nice TenMas!, Naughty But Nice 9, LIVE!* (Forte Musical Theatre Guild); *Many Mothers, Seven Skies: Scenes for Tomorrow* (Many Mothers Collective); *Allergic to Water* (Wee Witches/Inside Out Theatre); *STRUCK* (Ghost River

Theatre); *Carmen, La Traviata, Rigoletto, Everest, Filumena, Turandot* (Calgary Opera); *Heaven, Calling Out Christmas!, Flight Risk* (Lunchbox); *Kim's Convenience* (Alberta Theatre Projects/Arts Club); *Assassinating Thompson* (Lunchbox/Inside Out Theatre); *All That Binds Us* (Azimuth); *There Goes the Bride, 80's Solid Gold 1 & 2, Spamalat, Chicago, Love Train, Gameshow* (StageWest); *The Thin Man, The Hollow* (Vertigo).



MICHAEL LUONG

Apprentice Stage Manager

(he/him) For Theatre Calgary: *Little Women, Million Dollar Quartet*.

Elsewhere: *Sleuth, Misery, Murder in the Studio* (Vertigo Theatre); *Legally Blonde, Descendants* (StoryBook Theatre); *Raising Stanley/Life with Tulia* (Lunchbox Theatre); *The Strid* (Downstage Stage It); *Marooned* (Dancer Studio West). Michael is a graduate from the University of Calgary. Since graduating he has worked with many smaller companies such as Ghost River Theatre and StoryBook

Theatre. He would like to thank his partner, Skylar, for their continued support.

CREATIVE TEAM



RICK BOYNTON

Creative Consultant

Rick is the Creative Producer at Chicago Shakespeare Theater. Previous credits include at CST — world premiere *The Notebook*, North American premiere *SIX* (Broadway, A.R.T., Citadel, Ordway); *It Came From Outer Space* (TheatreSquared); *The Book of Joseph* (Everyman Theatre, Off Broadway as *The Lucky Star*); *Ride the Cyclone* (MCC, 5th Avenue/ACT, Alliance Theatre); *Othello: The Remix* (London, Germany, Edinburgh, South Korea,

United Arab Emirates, Off Broadway); *Funk It Up About Nothin'* (Edinburgh, Australia, London); *Sense and Sensibility* (Old Globe); *Cadre* (co-director) (Johannesburg, Grahamstown, Edinburgh, Vancouver); and *Murder for Two* (New York).

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SHAKESPEARE'S SUMMER OF LOVE

By Drew Lichtenberg

1599 Elizabeth sits upon the throne. In a rehearsal room, a group is gathered. Their words would be heard around the world: *"All the world's a stage, and all the men and women merely players."*

1967 Elizabeth sits upon the throne. In a rehearsal room, a group is gathered. Their words would be heard across the universe: *"All you need is love."*

As *You Like It* was written during a period of euphoria for Shakespeare's company and for England itself. The Queen's navy had defeated the Spanish Armada in 1588, and England had become a global power, unified under Elizabeth's strong rule. Her favorite courtier, Sir Walter Raleigh, had returned from journeys to Virginia and Venezuela with bohemian New World habits—smoking cigarettes, growing out his hair, wearing earrings—all of which had become fashionable at court. In 1600, Elizabeth founded the East India Company, beginning centuries of intercultural exchange with the East. The world was becoming smaller, and English cultural horizons were expanding.

In London, the fastest-growing metropolis in the world, there was an equally rapacious market for plays. More than 3,000 of them were written between 1558 and 1642, many of them performed by the Lord Chamberlain's Men, the most popular troupe. Shakespeare, their resident playwright, was a poet and playwright *nonpareil*. In the 1598 treatise *Wit's Treasury*, Francis Meres writes of "mellifluous and honey-tongued Shakespeare," whose "sugared sonnets" circulate "among his private friends" and whose plays "among ye English is the most excellent." According to Meres, he had already triumphed in tragedy (*Romeo and Juliet*, *Titus Andronicus*), comedy (*A Midsummer Night's Dream*, *Love's Labor's Lost*), and history (*Richard II*, *Richard III*, and *Henry IV, Part 1*).

In 1599, Shakespeare and the rest of the Lord Chamberlain's Men moved into a new, bigger home on the South Bank of the Thames: the Globe Theatre. As *You Like It*, entered in the Stationer's Register in August of 1600, is believed to have opened the brand-new space. Perhaps not coincidentally, it suggests a new kind of Shakespearean play—something bigger, bolder, and more theatrical than what came before. It is jam-packed with all manner of theatrical diversions, beginning with a true-to-life wrestling match, and featuring more music than any other Shakespeare play, incorporating snatches of popular songs whose tunes are now lost, though the words remain. Its language is equally rich. The complexity of the play's poetry

and prose suggests a synthesis of the lyric mode Shakespeare had popularized with *Romeo and Juliet*, *Midsummer*, and *Love's Labors* with the Falstaffian vitality of the prose from the *Henry IV* plays.

The play also ranges widely in tone and setting. Its first third is devoted to a Machiavellian political tragedy, as Duke Senior finds himself exiled from court, along with his niece Rosalind, and the virtuous Orlando is disinherited by his older brother Oliver. All three arrive in the Forest of Arden, one of Shakespeare's famous green worlds, in philosophical moods. The melancholy courtier Jaques—one of Shakespeare's misanthropic dorm-room philosophers, along with Hamlet and Mercutio—seems to speak for all the characters when railing against the corruption of the court, the waxing and waning of fortune, and the theatrical nature of all of life.

Perhaps inspired by his "sugared sonnets," *As You Like It* also marks a quantum leap forward in Shakespeare's ability to write romance, inventing the "will they or won't they" dynamic that continues to characterize all romantic comedies. It would be followed in short order by *Much Ado About Nothing* and *Twelfth Night*, the two other so-called "high comedies." He was also about to write *Julius Caesar* and *Hamlet*. These were Shakespeare's salad days.

This production of *As You Like It*—conceived by Daryl Cloran of Vancouver's Bard on the Beach Shakespeare Festival—arrives at a new approach to the play so gob-smackingly obvious that, in hindsight, you wonder why it hasn't been tried before. Mashing up the Bard with the Beatles, Cloran and company trade in Shakespeare's sun-dappled Arden for Swinging Sixties London, Shakespearean high comedy for the highs of Beatlemania. Shakespeare's poetic evocations of the music, love, and peace to be found in the pastoral life are updated via the similarly utopian visions of Lennon and McCartney, in which people from across the universe experience raptures of togetherness, realizing that all you need is love. As another of Shakespeare's character says, it is a consummation devoutly to be wished.



Matthew MacDonald-Bain, Marco Walker-Ng, Alexandra Lainfiesta (photo: Tim Matheson - Bard on the Beach)

Dreams of being on stage?



The young company cast of *A Christmas Carol* (2023). Photo: Trudie Lee.

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The resulting parallels are delicious fun. The melancholy Jaques (who looks a bit like that 1960s nihilist Andy Warhol) strikes a note of acid-fried absurdity when she sings "I Am The Walrus" and "The Fool on the Hill." In Shakespeare's original play, the exiled Duke Senior compares his band of jolly exiles to Robin Hood and his Merry Men, similar vagabonds forced to return to nature, and speaks of "tongues in trees, books in the running brooks, sermons in stones, and good in everything." This groovy, blissed-out vision is updated with a Duke Senior decked out in love beads, singing "Here Comes the Sun." At the center of the play, the lovers Orlando and Rosalind dig deep into the oohs and la la las of the mop-tops' romantic songbook, alternating the eloquent rhetoric of Shakespeare's poetry with the intoxicating soundtrack of the short-lived summer of love.

The inspired combination illuminates a central aspect shared by those two English geniuses, Shakespeare and the Beatles. Though separated by three centuries, they are both imagining a world changed, for the better, through the power of art. The action of Shakespeare's plays is not so much what does happen as what could happen. They are set in fantasy landscapes ruled under the sign of the hypothetical: what you *will*, as you *like*, what you *make* much ado about. The Beatles, similarly, pair their social observations with philosophical maxims that have lost none of their open-hearted charm or simple profundity. In the end, the love you take is equal to the love you make.

Drew Lichtenberg is Associate Director at Shakespeare Theatre Company in Washington, D.C.



Isaiah Terrell-Dobbs, Henry Beasley, Sally Zori, Evan Rein, Ben Elliott (photo: Teresa Castracane - Shakespeare Theatre Company)



STEPHANIE KUSIE

MP | CALGARY MIDNAPORE

stephanie.kusie@parl.gc.ca
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Emily Howard, Kathleen Faith Ballangan in
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