

The Season

November 15, 16, 17, 18
Twelve Angry Men
by Reginald Rose
Compass Theatre Ickenham

January 24, 25, 26, 27
John Gabriel Borkman
by Henrik Ibsen
Travellers

March 28, 29, 30, 31
As You Like It
by William Shakespeare
Travellers

May 23, 24, 25, 26
Dancing at Lughnasa
by Brian Friel
Travellers

Company contacts

Secretary: Crystal Anthony,
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HOGARTH RECRUITMENT

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PROSCENIUM

77th SEASON 2000-2001

As You Like It

PROSCENIUM

As You Like It

By William Shakespeare

As You Like It

**28th, 29th, 30th and 31st March, 2001
Travellers Studio, Harrow Arts Centre**

As You Like It

Duke Senior, a banished Duke	David Watkins
Amiens) noblemen in attendance on	Paul Davis
Jaques) banished duke	Michael Gerrard
Duke Frederick, his brother, the usurper.....	Rod Moor-Bardell
Le Beau, a courtier	Paul Davis
Charles, a wrestler.....	Paul Ewen
Oliver) sons of Sir Rowland de Boys	Michael Williams
Orlando).....	Vincent Eavis
Jaques).....	James Dempster
Adam, servant in de Boys household	Jim McDonald
Touchstone, the Clown	Robert Ewen
Corin) shepherds	Morris Suckling
Silvius).....	Charles Anthony
Lords, Ladies, Attendants,	Phillip Smythe
.....	June Watkins
.....	Paul Ewen
.....	James Dempster
Sir Oliver Martext	Phillip Smythe
William	Paul Davis
Rosalind, daughter of Duke Senior	Isabelle Cartwright
Celia, daughter of Duke Frederick	Nicola Bielicki
Phebe, a shepherdess.....	Carly Adams
Audrey, a country wench	Crystal Anthony
Set design	Alan Glover
Stage Managers.....	Angie Sutherland
.....	Susi Thornton
Assisted by.....	Pauline Patterson
.....	Jenny Glover
.....	Jeanne Hawkes
Lighting design.....	Neil Baker
Lighting operated by	Michael Kilroy
Music.....	Duncan Sykes
Sound.....	Phillip McCusker

Directed by Colin Hickman

Source

Thomas Lodge's pastoral romance *Rosalynde*, published in 1590, and written in the highly mannered style known as Euphuism. The most important of Shakespeare's structural alterations was the introduction of the characters of Jaques and Touchstone. At the time Shakespeare was writing the play, several new Robin Hood plays were performed and may have contributed to the atmosphere of Arden.

The Forest of Arden

"To liberty and not to banishment."
Celia.

A word or two must be said on the change which overtakes all the travellers as soon as they cross the frontier into Arden, so entirely different from Lodge's forest of Ardennes. To begin with we can never understand the happiest in Shakespeare, without a sense of his native wood-magic. It may be too fanciful to say that he had something of the Faun in him, but certain it is that in play after play he gets his people into a woodland, or a wooded isle, where all are ringed about with enchantment, and escape the better for it.
Sir Arthur Quiller Couch.

In fact Arden does not seem very attractive at first sight to the weary escapers from the tyranny of the world. Rosalind's "Well, this is the forest of Arden" does not suggest any very great enthusiasm, and to Touchstone's "Ay, now I am in Arden, the more fool I. I was in a better place but travellers must be content", she can only reply "Ay, be so, good Touchstone". Arden is not a place where the laws of nature are abrogated and roses are without their thorns.
Helen Gardner.

Arden is not necessarily the 'golden world' of people's imagination, but 'gentleness', 'kindness', the duke's philosophy, or the willingness to serve patiently for love can translate the 'stubbornness of fortune' into a sweet and quiet style. At court or in Oliver's household, affection and faith could only bring 'content' in the 'liberty' of banishment; but once in Arden, content is at command: the forest mirrors one's mind, if peace and order are found there, the forest will echo them.
John Russell Brown.

At times it suggests the playwright's native landscape. At other times the forest of classical pastoral: Warwickshire is notable deficient in lions and olive trees, yet this forest has both. But it is a place of imaginative freedom to explore ideas and play roles.

Alexander Leggatt.

Corin is the one instance in Arden of a simple life conferring simple wisdom and simple goodness. Touchstone successfully runs him out of breath but he is only the apparent victor in their wit-combat, which Corin enters with some enthusiasm because, like William and with better reason, he takes a countryman's pride in a pretty wit.

Agnes Latham.

Shakespeare's forests are real and enchanted: tragic and grotesque: pathetic and lyrical scenes are being performed in them.

Jan Kott.

As still music sounds Hymen is drawn mysteriously to this place and time, and links earthly and heavenly harmony.

John Russell Brown.

The Critics

I find Shakespeare particularly appealing in his attitude towards his work. To be able to devote one's life to art without forgetting that art is frivolous is a tremendous achievement of personal character. Shakespeare never takes himself too seriously.

W.H. Auden.

To me *As You Like It* seems written purely to please. It is an entertainment, a gay youthful entertainment, a play for the physical world full of all the external physical things that give pleasure in the theatre: fights, songs, dances, movement, adventure, disguises, high spirits. The producer must not be afraid of inconsistency - everywhere Shakespeare sacrifices consistency for his own inner unity.

Peter Brook.

I know not how the ladies will approve the facility with which both Rosalind and Celia give away their hearts. To Celia much may be forgiven for the heroism of her friendship... By hastening to the end of his work, Shakespeare suppressed

the dialogue between the usurper and the hermit, and lost an opportunity of exhibiting a moral lesson in which he might have found matter worthy of his highest powers.

Dr Johnson.

It is the most ideal of any of the author's plays. It is a pastoral drama in which the interest arises more out of the sentiments and characters than out of the action or situations. Caprice and fancy reign and revel here, and stern necessity is banished to the court.

William Hazlitt.

It is Shakespeare's most Mozartian comedy.

Helen Gardner.

Love.....and Rosalind

"Never love unless you can
Bear with all the faults of man."

Thomas Campion.

"Ah, what is love? It is a pretty thing
As sweet unto a shepherd as a king."

Robert Greene.

In Rosalind's person love's doubts and faiths, love's obedience and freedom exist in delightful animation.

H.B. Charlton.

Rosalind and Orlando show us the growing assurance of their mutual love, its generosity, truth and order.

H.B. Charlton.

The scenes between Rosalind and Orlando belong to the finest and most refined among Shakespeare's love dialogues. Everything is real and unreal, false and genuine at the same time.

Jan Kott.

Rosalind teases Orlando because she loves him, and because she is absurdly happy, and because she knows that swinging on the branches can't possibly break the tree, or if she isn't perfectly sure of it she's going the best way to find out. Phebe teases Silvius because she doesn't know what love is. She is first

cousin to cruel Barbry Allen and he is the victim of her unawakened heart.
Agnes Latham.

Celia's manner is cool, detached and simple: Rosalind's is more complex, showing a wry awareness of her own extravagance while insisting on the extravagance as the only adequate expression of her feelings.
Alexander Leggatt.

In the faithful love of Celia for Rosalind it has not been sufficiently noted that Shakespeare has, for his age, a curiously deep understanding of sisterly love and loyalty to truth. Celia, the provident, throughout follows Rosalind, giving up father, state and fortune in steady fidelity.
Sir Arthur Quiller Couch.

Jaques and Touchstone

Jaques represents the inspired melancholy of the moralising kind. From his retirement 'under the shade of melancholy boughs' in the Forest of Arden he watches scenes from the life of man from the cradle to the grave, described in his famous speech. Jaques' insight, his moralising on the time, is akin to folly; he has learned it from Touchstone and he claims the licence of a fool to speak his mind. He is the melancholic who is inspired to speak the truth.
Frances Yates.

Jaques' talent is for the exposure of disorder, not for the affirmation of order.
H.B. Charlton.

Shakespeare's final dismissal of Jaques is profound. Far from making Celia a better husband than Oliver, as George Sand apparently thought, he is the one person in the play who could not be allowed to marry anyone, since he can have nothing to do with love or generation. His attempt to forward the nuptials of Touchstone and Audrey serves only to postpone them. He is, of course, the one consistent character in the play in that he declines to go back with the others to the court they have scorned.
Harold Jenkins.

At the end of the play everyone will leave the Forest of Arden except Jaques. He is the only one who has no reason to leave the forest because he has never believed in it, has never entered Arcadia.
Jan Kott.

As commentators on the world of play around them, Jaques and Touchstone are complimentary figures, the one transparently foolish in his wisdom, the other opaquely wise in his fooling.
D.J. Palmer.

The two commentators of the play are nicely contrasted. Touchstone is the parodist, Jaques the cynic. In everything that Touchstone says and does gusto, high spirits and a zest for life ring out. Essentially comic, he can adapt himself to any situation in which he may find himself. Never at a loss, he is life's master. The essence of clowning is adaptability and improvisation. It is right that he should parody the rest of the cast and join the procession into Noah's ark with his Audrey.
Helen Gardner.

Touchstone puzzles commentators because his occasional shrewdness and professional skills, which consist largely in putting up a dazzling façade of pseudo scholarship, seem to contradict his simplicity. He is ignorant of what marriage is but he knows about Ovid's exile among the Goths.
Agnes Latham.



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Proscenium

George Woollands and Margaret Rendle founded Proscenium in 1924. The company's first production was the now little-known *The Tide* by Basil McDonald Hastings. Since then, the company has performed nearly 250 plays, using Harrow as a base since 1945. In this time Proscenium has built up a strong reputation for performing challenging plays (both classic and contemporary) to a high standard.

If you would like to find out more about Proscenium, please contact :

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Or visit our new website at : www.proscenium.org.uk

Or send us an email : info@proscenium.org.uk

Dancing At Lughnasa

By Brian Friel

Donegal, 1936. Five unmarried sisters keep house together, bringing up Michael, son of the youngest sister, and providing a home for their brother, Father Jack, returned after 25 years in Africa - Michael's father drops by...

Themes of family - of longings and disappointments, of faith and beliefs.

Directed by Evelyn Moutrie
Wednesday 23rd to Saturday 26th May
7.45 pm, Travellers Studio Theatre,
Harrow Arts Centre

Tickets : £6.00
Concessions : £5.00