

NATIONAL Players



www.nationalplayers.org


AMERICA'S LONGEST RUNNING TOURING COMPANY!

TOUR 60

60th ANNIVERSARY TOUR

William Shakespeare's

As You Like It



*"The fool doth think he is wise,
but the wise man knows himself to be a fool."*

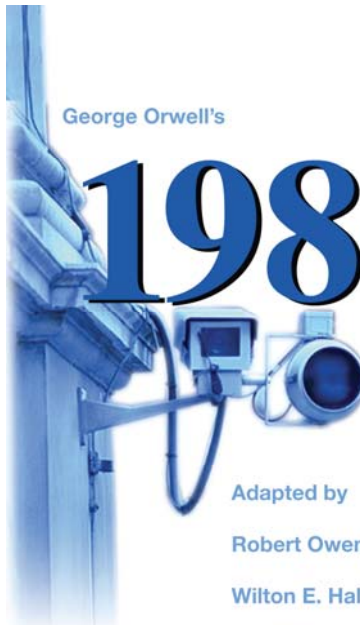
**NATIONAL
Players**
A PROGRAM OF OLNEY THEATRE CENTER FOR THE ARTS

America's Longest Running Classical Touring Company
www.nationalplayers.org • www.olneytheatre.org • 2001 Olney Road, Spring House • Olney, Maryland 20851 • 1-800-482-7322

60th ANNIVERSARY TOUR

George Orwell's

1984



"Big Brother is watching you."

Adapted by
Robert Owens,
Wilton E. Hall, Jr.,
and William A Miles, Jr.

**NATIONAL
Players**
A PROGRAM OF OLNEY THEATRE CENTER FOR THE ARTS

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Presenter Press Book

A PROGRAM OF

Olney
THEATRE CENTER
Jim Petosa, *Artistic Director*

Dear Presenter of the National Players 60th Tour:

This is your Press Book, containing complete program copy and information to help you with your Presentation of Tour 60.

Please use these materials or paraphrase as you see fit. Any information that **MUST** be included in your program is notated as such. The company may be available, when in your area, for interviews. Please call **Diana Fooksman, General Manager** at **301.924.4485 x116** to make arrangements or if you have any questions.

The following division of the Press Book should enable you to find what you might need:

As You Like It by William Shakespeare

Cast List and Credits

Director's Notes

1984 by George Orwell adapted for the stage by Robert Owens, Wilton E. Hall, Jr., and William A. Miles, Jr.

Cast List and Credits

Director's Notes

National Players Information

Company Biographies

Director and Designer Biographies

Olney Theatre Center Staff Listing

Sample Tour 60 Press Release and Fact Sheet

A History of National Players

On all programs, the following information must appear:

National Players is a program of Olney Theatre Center. Olney Theatre Center is funded by an operating grant from the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive. Funding for the Maryland State Arts Council is also provided by the National Endowment for the Arts, a federal agency, which believes that a great nation deserves great art.

As You Like It

by William Shakespeare

Directed by Clay Hopper

Set Design
Cristina Todesco

Costume Design
Diana Khoury

Lighting Design
Mark Lanks
Andrew Schwarath

Sound Design
Edward Moser

Performance Coach
Halo Wines

Performance Consultant
William H. Graham, Sr.

Cast List

Orlando
Oliver
Duke Senior/Duke Frederick
Charles/Sir Oliver Martext/William
Touchstone
Silvius
Amien/Corin/Jaques DeBoys
Jaques
Rosalind
Celia
Phoebe
Audrey

Drew Kopas
Daniel Kenner
Kevin Hasser
Beau Guedry
Charlie Retzlaff
Jonathon Pernisek
Alexander Gauvin
Rishabh Kashyap
Jessica Wilson
Victoria Bucknell
Lauren Summers
Allison Corke

There will be one 15-minute intermission

Director's Notes – *As You Like It*

When we first encounter the characters and situation of Shakespeare's quintessential comedy, *As You Like It*, we may think it will end up as a tragedy. After all, we find ourselves in Duke Frederick's paranoid and corrupt court, a place where spying, double-crossing, and cover-ups are the normal operating procedures. The suspicious Duke Frederick almost immediately expels Rosalind, and Orlando must escape the court to save his own skin. Rosalind and Orlando, along with their friends Celia, Touchstone, and William, are now exiled to the dangers and uncertainty of the Forest of Arden. Homeless, disenfranchised, and out-of-their element, these characters might certainly live the rest of their lives in miserable poverty and die in obscurity.

But the Forest of Arden, like many of Shakespeare's wild, uncivilized settings, is not a place of death and isolation, but a psychological space in which the characters, shed of their calcified, societal roles, may undergo extreme personal transformation. Whereas a lesser girl would succumb to the pain of abandonment and disenfranchisement, Rosalind is activated by her exile to question and redefine all kinds of preconceived roles and behavior learned and practiced at court. In her disguise as Ganymede, she can look at everyone and everything around her with fresh eyes-and she embarks on a journey to dismantle the obstacles blocking the happiness of those around her.

Head-over-heels in love herself, Rosalind is especially concerned with the nature and practices of romantic love. She is perhaps trying to teach herself and those around her (especially her beloved Orlando,) what constitutes real love and intimacy. With vivid wit and ironic humor, she helps Silvius and Phoebe, for whom love is nothing but sighs and groans and love-lorn looks, to appreciate the genuine devotion they have for one another. In her scenes with Orlando, she devises a unique scheme where they can "act-out" typical male/female courtship roles. In doing so, the lovers not only get to know one another better, but she exposes the emotional bankruptcy of such made-to-order manners. Dressed as a boy, she teaches Orlando what women are really like and what they really want, and successfully knocks Orlando's unattainable ideals off their pedestal.

Rosalind is particularly concerned with love, but her contact with the morose Jacques compels her to examine the subject of happiness in general. With her superior wit and insight, she quickly skewers his melancholy and nihilism. As a result of his discussions with Rosalind, Jacques begins to heal the deep divisions within himself that have led to his depression. The remaining pairs of characters-Rosalind and Orlando, Celia and Oliver, Touchstone and Audrey, Phoebe and Silvius, even Duke Frederick and Duke Senior--discover that he or she might find completion and authentic intimacy in his or her partner. Instead of a tragedy ending in isolation and death, *As You Like It* is a comedy of union, ending with individual self-awareness and a return to community in which all members are better and wiser. That people can change and grow is a hallmark of Shakespeare's worldview, and with a catalyst like Rosalind, the journey is all the more delightful and inspiring.

- Clay Hopper, Director

1984

Based on the book by George Orwell
Adapted for the stage by
Robert Owens, Wilton E. Hall, Jr., and William A. Miles, Jr.
Directed by Jeffry Stanton

Set Design
Cristina Todesco

Costume Design
Diana Khoury

Lighting Design
Mark Lanks
Andrew Schwarath

Sound Design
Edward Moser

Performance Coach

Halo Wines

Performance Consultant

William H. Graham, Sr.

Cast List

Winston
Julia
O'Brien
Parsons
Syme
Gladys
Landlady
Messenger
Guard 1
Guard 2
Waiter

Kevin Hasser
Allison Corke
Alexander Gauvin
Lauren Summers
Jonathon Pernisek
Victoria Bucknell
Jessica Wilson
Charlie Retzlaff
Drew Kopas
Daniel Kenner
Rishabh Kashyap

There will be no intermission.

On all programs, this notice must appear:

1984 is produced by special arrangement with
The Dramatic Publishing Company of Woodstock, Illinois

Director's Notes – 1984

Can a novel from 1948 about an imagined 1984, which is for us long past, sustain the power to shock and awe in 2008? In the book, George Orwell describes a grim London, which is part of the country Oceania, a totalitarian society led by Big Brother. Independent thought is unpatriotic; privacy of any stripe is invaded by Inner Party telescreens; truth is fabricated; and a perpetual state of war and its resulting hysteria feeds the economy and Big Brother's absolute rule. At the heart of the story is Winston Smith, a lowly party grunt who risks his life to join the fabled Brotherhood, a supposed group of underground rebels intent on overthrowing the government. Winston's ultimate capitulation leaves us with a shot in the arm that is both timeless and timely: Orwell's warning against the lethal temptation to trade our freedom for security, a bargain that invariably ends with the surrender of both.

No longer set in London, we've reimagined the world of Big Brother through Winston's eyes—a creepy and unrecognizable prison-like environment that might exist anytime, anyplace, anywhere. Like the worker-bees of Oceania, the actors manipulate an ever-shifting set of steel scaffolds under the watchful, iconic eye of Big Brother. The costumes are rooted in the uniform-like silhouette of the 1940s but have been twisted into a chilling, monochromatic fashion of the near future. The action of the play races ahead with a decidedly contemporary pulse toward a conclusion that is as heartbreaking as it is horrific.

Today, when terror and doubt is pervasive and our enemy is not always clear, *1984* is more vibrant, relevant and necessary than ever. In bringing *1984* to the stage, our desire from early design meetings through rehearsals has been to create a wildly theatrical experience that is immediate, fresh, and every bit as thought-provoking as the book. While *1984* helps us realize that the drive to power, corruption and cruelty is latent in all human beings, so too is the instinct for freedom and kindness. This battle takes place within ourselves as well as in the world we live, and this play asks us to wake up before we lose ourselves completely.

- Jeffrey Stanton, Director

UNDER THE LIGHTS

Victoria Bucknell (*Celia*, Gladys) graduated with a BFA in Acting from the School of Theatre at Boston University and has completed a semester of training at the London Academy of Music and Dramatic Arts (LAMDA). Regional credits include Angus/Fleance/Young MacDuff/Young Siward in *Macbeth* with Actors' Shakespeare Project. Morse in *One Flew Over the Cuckoo's Nest*, Philomele in *The Love of the Nightingale*, Viola in *The Shakespeare Project*, Liesle in *Playing for Time*, and Marie in *The Stranger* at Boston University. Belinda in *The Man of Mode* and Enobarbus in *Antony and Cleopatra* at LAMDA

Allison Leigh Corke (*Audrey*, Julia) hails from Acton, MA and is thrilled to expand her horizons with National Players. Most recently she performed as Sketchbook in *Scenes from an Execution* with Potomac Theatre Project at the Atlantic Stage and Dotty in *Jumpers* at Middlebury College. Other Middlebury credits include Mary in *The Lifeblood*, Fanny in *On the Verge*, Trina in *Falsettos*, and the Witch in *Into the Woods*. Allison graduated from Middlebury College in 2008 with a BA in Theatre and Psychology.

Alexander Beatty Gauvin (*Amien/Corin/Jaques DeBoys*, O'Brien) is happy to join the 60th tour of National Players. His credits include Chris Keller in *All My Sons* and Samuel Gardner in *Mrs. Warren's Profession* at The College of Wooster, and Earl in *Nocturne* at The Kennedy Center. Alex received his BA in Theatre from The College of Wooster.

Beau Guedry (*Charles/Sir Oliver Martext/William*) is a recent graduate of Northwestern State University where he concentrated on electrician work and lighting design. He has also been seen as The Doctor in *In the Blood* and Male Greek Chorus in *How I Learned to Drive*.

Kevin Hasser (*Duke Senior/Frederick*, Winston) is thrilled to perform in National Players' 60th Tour. Recently Kevin played the Duke in *The Two Gentlemen of Verona* with National Players' Summer Shakespeare tour. Previous roles include: *The Complete Works of William Shakespeare...[abridged]* at the Maryland Shakespeare Festival, Muliteer in *Man of La Mancha* with the Washington Savoyards; and Hamlet in *Hamlet*, Peter Evans in *Bug*, Creon in *Oedipus*, Burrs in Lachiusa's *The Wild Party*, Roy Cohn in *Angels in America*, and other roles at James Madison University. Kevin is a graduate of JMU with a dual BA in Theatre and English.

Rishabh Kashyap (*Jaques*, Waiter) is a recent graduate of Middlebury College. Previous work at Middlebury includes Ralph in *Frozen*, Koryphaos of Men in *Lysistrata*, Peter in *The Heidi Chronicles*, Louis in *Angels in America*, and Almirante in the American premiere of *The Bewitched*. Rishabh also appeared with the Potomac Theatre Project as Grigor in *No End of Blame* at Olney Theatre Center and "B" in Sarah Kane's *Crave* at the Atlantic Stage 2. Rishabh is a proud alum of Fiorello H. LaGuardia High School of the Arts in New York City, where previous roles include Don John in *Much Ado About Nothing* and Hal in *Proof*.

Daniel Kenner (*Oliver*, Guard 2) is a graduate of George Washington University, '08 Theatre. Daniel spent a semester abroad in London studying with the British American Drama Academy, playing the title role in *Faustus*. Always looking for a passion project, Daniel recently directed Sarah Kane's *Crave* for Generic Theatre in Washington, DC. GWU credits include Eerie Smith in *Hughie*, Clown in *The Winter's Tale*, Valere in *Tartuffe*, Cyex, Orpheus in *Metamorphoses*, and Willum in *The Nerd*.

Drew Kopas (*Orlando*, Guard 1) is overjoyed to be working with the National Players! His favorite performances include Aumerle in *Richard II*, and Sebastian in *Twelfth Night* for Bard in the Barn, the Unrehearsed Shakespeare project; Nick Moretti in *Fire Lily*, and independent film shot in Cape Girardeau, Missouri; Owen Musser in *The Foreigner* and Simon Stimson in *Our Town* for the Shawnee Theatre of Greene County where he also directed *Cinderella Waltz*; Cliff in *The Woolgatherer*, Marcus Andronicus in

Titus Andronicus, Rev. Manders in *Ghosts*, Richard in *Moon Over Buffalo*, and Teacher in *The Visit* at Western Illinois University where he also earned his MFA in Acting.

Jon Pernisek (*Silvius*, Syme) is proud to continue his work with National Players after appearing as Speed in *Two Gentlemen of Verona* this past summer. Additional professional credits include *Sweet Suspense!* at New Edge Cliff Theatre, *She Loves Me* at Commonwealth Theatre, *High School Musical* with Jersey Productions, *The 1940's Radio Hour* at Commonwealth/Rising Phoenix Theatre, and *The Gospel According to Tammy Faye* at the 2006 Cincinnati Fringe Festival. Educational credits include *Miss Julie*, *Guys and Dolls*, and *The Government Inspector*. Jon is a graduate of Northern Kentucky University where he earned a BFA in acting.

Charlie Retzlaff (*Touchstone*, Messenger) is very excited to be on tour with National Players. Most recently, he performed the role of Toad in *A Year With Frog and Toad* with Charleston Stage Company in Charleston, SC. Other favorite credits include LeFou in *Beauty and the Beast* at Charleston Stage and Max in *Lend Me a Tenor* at Concordia College. Charlie is a graduate of Concordia College, Moorhead with a BA in Theatre Art.

Lauren Summers (*Pheobe*, Parsons) hails from Saint Louis, Missouri. Her credits include Athena in *The Odyssey* and Myrrha in *Metamorphoses* at St. Louis Shakespeare (Kevin Kline Award nomination). Lauren recently graduated from Illinois Wesleyan University with a BFA in Acting. College roles include Amanda Wingfield in *The Glass Menagerie*, Phil's Girl in *bobrauschenbergamerica*, Jessica Goldman in *This Is Our Youth*, and Lavinia in *Titus Andronicus*.

Jessica Shearer Wilson (*Rosalind*, Landlady) is excited to be touring with National Players. Some of her favorite roles include, Lucy in *Dracula* at Texas Repertory, Lady Macbeth in *Macbeth* and Kate in *Taming of the Shrew* at The Warehouse Theatre, Suzanne in *Picasso at the Lapin Agile* at Wortham Theatre, Rose in *The Woolgatherer* at Jose Quintero Lab Theatre, Brandy in *Triptych* with GTG Productions, and Sally Bowles in *Cabaret* at Harper Center. She recently earned her MFA from the University of Houston.

BEHIND THE SCENES

Clay Hopper (*Director - As You Like It*) is the Artistic Manager of National Players. He most recently directed *Call of the Wild* and *Twelfth Night* for the 59th Annual National Players Tour. Also for National Players/Summer Shakespeare Festival: *The Tempest*, *Othello*, *The Taming of the Shrew*, *Much Ado About Nothing*, *Midsummer Night's Dream*, *Romeo and Juliet* and *Amadeus*. Other recent credits include *On the Verge or The Geography of Yearning* at Contemporary American Theater Festival's Actor's Lab, *Bring Me Giants* at McDaniel College and *King Lear* at College of Wooster. Clay received his MFA from Boston University's College of Fine Arts. Before moving to Boston, he lived in New York where was assistant director at various theaters including Roundabout Theatre Company and Manhattan Theatre Club. In 2002 he founded and produced a new play series called New Works/After Hours at Lincoln Center Institute's Clarke Studio Theatre. Off-off-Broadway credits include *A Home Without* by Robert Westfield, *Different Zen* by Clay Hopper with Third Eye Rep, *Earthworms* by Albert Innaurato (reading starring Roger Rees) with The Working Group, *Triage* by Chris Shiea with Miranda Theatre, and *The Interrogation* by Murphy Guyer with The Miranda Theatre. Upcoming projects are *Much Ado About Nothing* for Tour 61 and *Call of the Wild* on Olney Theatre Center's Mainstage in 2009.

Jeffry Stanton (*Director - 1984*) Recent credits include *One Flea Spare* by Naomi Wallace, *Under Milk Wood* by Dylan Thomas, *A Number* by Caryl Churchill, *Iphigenia 2.0* by Chuck Mee and *Machinal* by Sophie Treadwell. This summer, Jeffry served as Artistic Director of Potomac Theatre Project's "After Dark" play series in residence at the Atlantic Theatre Company in NYC. Jeffry received a BFA and MA from Emerson College. He is currently a graduate director at Boston University College of Fine Arts and will receive his MFA next spring. Jeffry will direct *The Birthday Party* by Harold Pinter at Boston University this fall.

Diana Khoury (*Costume Designer*) has designed *Nobody's Perfect* at The Kennedy Center Theatre for Young Audiences. She also designed *Ok* and *Underground* for the Inkwell Festival, *Made in China* for Solas Nua, *Black Comedy* for the Perseverance Theatre in Juneau, Alaska, and *A Midsummer Night's Dream* for the Illuminations Theatre in Manteo, North Carolina. Upcomming projects include assisting on *Kite on the Wind* with The Kennedy Center Theatre for Young Audiences, *Anima* with Doorway Arts Ensemble, and *Intimate Apparel* with African Continuum Theatre Company. Diana holds a BFA from the North Carolina School of the Arts in Costume Design and Technology.

Mark Lanks (*Lighting Designer*) returns to National Players having previously designed Tour 59 (*Twelfth Night* and *Call of the Wild*) and summer 2007 tour of *The Tempest*. Other recent designs include *Glory Days* on Broadway, *Big River* at Olney Theatre, *The Happy Time* and *The Studio* at Signature Theatre, *An Evening with Scott Bakula* for Ford's Theatre, *Julia Nixon in Concert* at the Lincoln Theatre, *Tick Tick Boom!* at MetroStage, and *Songs for a New World* at Strathmore Music Center. He received a BA in Musical Theatre from Susquehanna University and an MFA in Lighting Design from Boston University.

Edward Moser (*Sound Designer*) is pleased to be joining National Players this season. An associate member of the Audio Engineering Society, Ed's 25 year career has encompassed production in various disciplines. Mostly recently he has designed for the Quotidian Theatre's production of *Long Day's Journey Into Night*. His favorite musical credits include *Señor Discretion Himself* at Arena Stage, *Urinetown* at University of Maryland, *David in Shadow and Light* at Theatre J, and *Godspell* at Olney Theatre Center. He has also enjoyed working on *Treasure Island* at Roundhouse Theatre, *Mrs. Warren's Profession* at Rep Stage, and numerous productions at Olney including *Mousetrap* and *I Am My Own Wife*.

Andrew Scharwath (*Lighting Designer*) is delighted to be working with the National Players for the first time. Andrew has been designing and assisting around the DC area for the past year. Recent Designs include *Zanna Don't!* at Kensington Arts Theatre, and *The Cripple Of Inishmaan* at Silver Spring Stage. Andrew recently served as the assistant for *The Happy Time* at Signature Theatre, and will soon assist Shakespeare Theatre Company's production of *The Way Of The World*. Andrew holds a BA in Technical Theatre from The University at Albany.

Cristina Todesk (*Scenic Designer*) has past designs that include *Look Back In Anger* at Orfeo Group; *Billy Bishop Goes to War* at Gloucester Stage Company; *Ernani* at Opera Boston; *Three Tall Women, Arms and The Man, The Underpants, A Little Night Music* (IRNE Award: Best Musical Production) at Lyric Stage Company of Boston; *The Clean House* (Elliot Norton Award: Outstanding Set Design), *House With No Walls, The Santaland Diaries, Silence* at New Repertory Theater; *The Bluest Eye, Mr. Marmalade* with Company One; *The Atheist* at Huntington Theater Company and Williamstown Theater Festival; *Simon Says* with PSFilms; *Sonia Flew*, at Summer Play Festival, The Clurman Theater; *Around the World in 80 Days, Pal Joey, The Violet Hour* (IRNE nominee: Best Set Design) at Stoneham Theater. Cristina received her MFA in scenic design from Boston University.

OLNEY THEATRE CENTER STAFF LISTING

Artistic Director.....Jim Petosa
Managing Director.....Amy Marshall

Artistic/Production

Associate Artistic Directors.....John Going, Halo Wines
Producing/Casting Director.....Brad Watkins
Resident Set Designer.....James Kronzer
Resident Costume Designer.....Howard Vincent Kurtz
Resident Lighting Designer.....Daniel MacLean Wagner
Production Manager.....Ryan N. Knapp
Company Manager.....Sean Cox

Technical

Technical Director.....Daniel P. Parker
Assistant Technical Director.....Daniel P. Oleksy
Master Electrician.....Karen Scudder
Master Carpenter.....Jameson Shroyer
Shop Foreman.....Brett Dregge
Properties Artisan.....Anndi Daleske
Audio Engineer.....Jarett C. Pisani
Scenic Charge.....Kathleen Runey

Costumes

Costume Shop Supervisor.....Jeanne Bland
Costumiere.....Pei Lee

Production Interns

Production Management Interns.....Ashley Grant,
James Lanius
Casting Intern.....Katherine Russell
Stage Management Interns.....Sarah Hickox, Megan Winters
Technical Interns.....Allison Riley-Duncan,
Molly Scrivens
Costume Shop Interns.....Cailin McMahon, Kate Roach

Administration

Director of Business Operations.....Erin Parker
Accountant.....Valerie Campbell
Business Assistant.....Michael Silard
Facilities Manager.....Mark Quackenbush
Rental Coordinator.....Carey Stipe

For additional program and publicity materials, and other general information:

Communications

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Sales Director.....Weldon C. Brown
Public Relations.....Will Dockery, Deb Fascela
Design & Publication Manager.....Erin Feliciano
Communications Assistant.....Queonna Edmonds
Ad Sales.....Bob Neill
Production Photographer.....Stan Barouh

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Associate Director of Development.....Valerie Shipman
Development Associate.....Maureen Estrin
Special Events Coordinator.....Eric C. Bailey
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Rachel Spory, Anna Vaught, Giavanna Wright

Olney Theatre Institute

Director.....Eve Muson
General Manager.....Diana S. Fooksman
Artistic Manager.....Clay Hopper
Olney Theatre Institute Intern.....Dawn Harris

National Players Touring Company, Tour 60

Director, As You Like It.....Clay Hopper
Director, 1984.....Jeffry Stanton
Costume Designer.....Diana Khoury
Set Designer.....Christina Todesco
Lighting Designer.....Mark Lanks
Sound Designer.....Ed Moser
Performance Consultants.....William H. Graham, Sr.,
Halo Wines

Diana Fooksman, General Manager
301.924.4485 x116
dfooksman@olneytheatre.org

or: Dawn Harris, National Players Associate
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For logistical information, including company arrival time:

Drew Kopas
Company Manager, Tour 60
npcm@olneytheatre.org
301.520.6038

For future bookings:

Alisa Carr-Kaesler, Agent/Owner
dc artists Management
202.667.1076
info@dcartistsmanagement.com

Below is a copy of the National Players press release that was used for our preview performances at Olney Theatre Center, our artistic home. Please feel free to use this Press Release as a guide for your own release about the performance. Any questions may be directed to Diana Fooksman, National Players General Manager.

NATIONAL PLAYERS KICK OFF TOUR 60

WITH PAY-WHAT-YOU-CAN PREVIEWS
ON OLNEY'S HISTORIC STAGE

(OLNEY, MD) National Players, America's longest running touring company, begins its 60th annual tour with George Orwell's classic tale of totalitarianism, *1984*, and William Shakespeare's timeless comedy, *As You Like It*, on Olney Theater Center's Historic Stage September 10, 11, 17, and 18. These Pay-What-You-Can performances will give audiences a chance to see the troupe perform before they go out on the road.

***1984* will be performed on September 10 and 11; *As You Like It* will be performed on September 17 and 18. All shows are at 7:30 pm on the Historic Stage. Pay-What-You-Can tickets go on sale one hour prior to curtain. For more information, please call Olney's Box Office at 301.924.3400. (Please see the attached "Fact Sheet" for details.)**

"This is a really special year for us, it being the 60th year for the company," Clay Hopper, Artistic Manager for National Players and director of *As You Like It*, explains. "A lot of great actors that are still working today came through this company. Consider that Chris Sarandon, John Heard, Halo Wines, Paul Morella, and Marybeth Wise were all once part of this program."

1984 is the great modern classic about "Negative Utopia" – the nightmarish world dominated by Big Brother and his vast network of agents suffocating freedom in a tyrannical world. *As You Like It* tells the tale of Rosalind in the Forest of Arden, where she meets an unlikely group of woodland characters – wise fools, malcontent wanderers, lovesick shepherds, and Orlando, the man she loves.

Both plays offer a glimpse into a unique and somewhat abstract world. Jeffrey Stanton, director of *1984*, wants to impart through the play's design elements the timeliness and timelessness of its message: "Orwell is warning against the temptation to trade our freedom for security, a bargain that invariably ends with the surrender of both." The actors manipulate an ever-shifting set of steel scaffolds under the watchful, iconic eye of Big Brother.

Similarly, Hopper is creating a world for *As You Like It* that's entirely its own, "but has reference points to worlds we know." The court scenes will be in black and white; scenes in the Forest of Arden will be saturated with color. Costumes borrow styles from the 1960s, with a *Pleasantville* meets *Austin Powers* flare.

During the tour, National Players will travel more than 23,000 miles, play in 30 states, and perform in approximately 100 different venues. With actors from Rhode Island to Louisiana, Tour 60 presents a diverse group of young talent for the tour.

"This group of players is very exciting to watch. Not only are they full of talent, they also have energy, vitality, and humor that helps translate these divergent texts," said Hopper. "I hope that audiences will come see the performances before Players heads out on their tour, and then come back when Players returns in January. It will be exciting to see the final product and how much the show and actors have grown."

FACT SHEET

1984

Based on the book by George Orwell
 Adapted for the stage by Robert Owens; Wilton E. Hall, Jr.; and William A. Miles, Jr.
 Directed by Jeffrey Stanton

Who controls the past, controls the future; who controls the present controls the past.
 This great modern classic of “Negative Utopia” – the nightmarish world dominated by Big Brother and his vast network of agents suffocating freedom in a totalitarian world – is timelier than ever, and its warnings more powerful.

THE CAST: Winston Julia O’Brien Parsons Syme Gladys Landlady Messenger Guard One Guard Two Waiter	Kevin Hasser Allison Corke Alex Gauvin Lauren Summers Jonathon Pernisek Victoria Bucknell Jessica Wilson Charlie Retzlaff Drew Kopas Dan Kenner Rishabh Kashyap	THE ARTISTIC TEAM: Director Set Designer Costume Designer Lighting Designer Sound Designer Performance Coach Performance Consultant	Jeffrey Stanton Cristina Todesco Diana Khoury Mark Lanks Edward Moser Halo Wines William H. Graham, Sr.
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PERFORMANCE DATES AND TIMES:

September 10 & 11

Pay-What-You-Can Performances: Wednesday and Thursday at 7:30 pm

As You Like It

By William Shakespeare
 Directed by Clay Hopper

Mistaken identities, mismatched love, and all the world’s a stage.

When her uncle banishes her from court, Rosalind flees to the Forest of Arden where she meets an unlikely group of woodland characters – wise fools, malcontent wanderers, lovesick shepherds, and Orlando, the man she loves. In this joyful comedy, identities are revealed, brothers reconciled, harmony established, and romantic happiness triumphs.

THE CAST: Orlando Oliver Duke Senior/Duke Frederick Charles/Sir Oliver Matext/ William Touchstone Silvius Amien/Corin/Jacques DeBoys Jacques Rosalind Celia Phoebe Audry	Drew Kopas Dan Kenner Kevin Hasser Beau Guedry Charlie Retzlaff Jonathon Persinek Alex Gauvin Rishabh Kashyap Jessica Wilson Victoria Bucknell Lauren Summers Allison Corke	THE ARTISTIC TEAM: Director Set Designer Costume Designer Lighting Designer Sound Designer Performance Coach Performance Consultant	Clay Hopper Cristina Todesco Diana Khoury Mark Lanks Edward Moser Halo Wines William H. Graham, Sr.
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PERFORMANCE DATES AND TIMES:

September 17 & 18

Pay-What-You-Can Performances: Wednesday and Thursday at 7:30 pm

TICKETS:

General admission tickets go on sale one hour prior to performance.

BOX OFFICE:

301.924.3400; olneytheatre.org

LOCATION:

Olney Theatre Center, Historic Stage

2001 Olney-Sandy Spring Road, Olney, Maryland 20832

Located just north of Washington, DC, the theater sits 1¼ mile from the intersection of Olney-Sandy Spring Road (Route 108) and Georgia Avenue (Route 97). Parking is free.

ABOUT OLNEY THEATRE CENTER:

Olney Theatre Center is a 68 year-old nonprofit professional Equity theater in Olney, Maryland. Located in arts-rich Montgomery County, Olney is easily accessible from Washington, DC and Baltimore, MD. Olney's mission is to create professional theater productions and other programs that nurture artists, students, technicians, administrators, and audience members; and to develop each individual's creative potential using the skills and imaginative possibilities of theater and the performing arts.

ABOUT NATIONAL PLAYERS:

In operation since 1949, National Players is America's longest running touring company. Comprised of young professional actors, each year the company travels throughout the country (including every region of Maryland) performing two plays in repertory - one Shakespearean play and one dramatic classic. National Players reaches students and families who might otherwise have a limited opportunity to see live, classical theater. In addition, Players conducts workshops with students in such theater-related areas as Shakespeare, playwriting, acting, stage combat, scene analysis, and improvisation. Committed to the development of young theatrical talent and audiences, National Players' tours celebrate the experience of theatergoing by presenting the world's greatest dramatic literature.

America's Longest Running Touring Company

Now celebrating its 60th anniversary season, National Players has earned a distinctive place in American theatre by bringing innovative and accessible productions to audiences across the country. Performed with high-voltage energy, clarity, and wit, National Players introduces audiences to great works of dramatic literature that are rich in exciting stories and characters, and profound in language and themes. Our productions touch hearts and minds, inspire imagination and wonder, spark curiosity about the self, the world, and the creative process, and celebrate what it means to be human.



National Players was founded in 1949 by Father Gilbert V. Hartke, O.P., a prominent arts educator and then head of the drama department at Catholic University of America. His mission – to stimulate young people's higher thinking skills and imaginations by presenting classical plays in surprisingly accessible ways – is as urgent and vital today as it was 60 years ago.

Olney Theatre Center is proud to be the artistic home of National Players and continue Father Hartke's vision and commitment to provide young theatre artists with their first professional opportunities. Players' alumni include actors, directors, and designers working on dozens of stages across America, and in film and television.

National Players has performed in the East Wing of the White House, in Europe, Asia, and the Middle East for American military, and throughout 40 states. Known for its talent and commitment to excellence, National Players has brought literature to life for more than 2.5 million audience members.

National Players offers an exemplary lesson in collaboration and teamwork-in-action: the actors not only play multiple roles onstage, but also serve as managers, teaching artists, and technicians. A self-contained company, National Players carries its own sets, lights, costumes, and sound.



Announcing the 61st National Players Tour
(September 2009 – May 2010)

William Shakespeare's
Much Ado About Nothing
and

William Golding's
Lord of the Flies

Adapted for the stage by Nigel Williams