

MELBOURNE THEATRE COMPANY
EDUCATION PACK



Shakespeare's
**As You
Like It**

DIRECTED BY

Simon Phillips

WITH MUSIC BY

Kate Miller-Heidke & Keir Nuttall

13 Nov—18 Dec 2021

Southbank Theatre, The Sumner

MTC MELBOURNE
THEATRE
COMPANY

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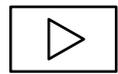
Activity



Discussion



Reading



Video

Notes prepared by Nick Tranter Cover Illustration by Mark Conlan Design by Helena Turinski
Production photography by Jeff Busby Rehearsal photography by Charlie Kinross

Melbourne Theatre Company acknowledges the Yalukit Willam Peoples of the Boon Wurrung, the First Peoples of Country on which Southbank Theatre and MTC HQ stand. We pay our respects to all of Melbourne's First Peoples, to their ancestors and Elders, and to our shared future.

Melbourne Theatre Company



Photo by Heath Warwick

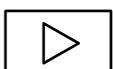
Melbourne Theatre Company is Melbourne’s home of live storytelling, producing an annual mainstage season of plays, and a suite of signature programs including the NEXT STAGE writers’ program, MTC Education, First Peoples Young Artists Program, MTC Digital Theatre, Cybec Electric play reading festival, and more artist access programs.

MTC is one of the major performing arts companies in Australia, and one of the largest theatre companies in the English-speaking world. Founded in 1953, MTC is also the oldest professional theatre company in Australia, and currently exists as a semi-autonomous department of the University of Melbourne.

As Australia changed, MTC has changed with it. We like to think that we have frequently been at the forefront of Australian culture, introducing new ideas and new ways of looking at our lives, our society and the world; helping to explain a swiftly evolving landscape as we moved through it. Today, with Southbank Theatre as our performance home and our headquarters in Sturt Street, Southbank, MTC strives to present Melbourne audiences with the best drama from Australia and overseas to the highest standards.

Our vision: To enrich lives with understanding and empathy through the storytelling power of the finest theatre imaginable.

Our artistic purpose: To produce classic and contemporary Australian and international theatre with style, passion and excellence in order to entertain, challenge and enrich audiences.



MTC HQ Virtual Tour

Explore MTC’s production headquarters in our virtual tour. Walk the halls of MTC HQ in this virtual tour and explore the spaces where plays are rehearsed, sets are built, costumes are sewn, and wigs are created one strand of hair at a time. Visit mtc.com.au/virtual-tours

Cast & creatives

CAST

Phebe / As cast Natalie Abbott
Silvius / Band / As cast Laurence Boxhall
Celia Georgia Flood
Touchstone Daniel Frederiksen
Jaques de Boys / Band / As cast Jack Green
Audrey / Band / As cast Xani Kolac
Orlando James Mackay
Adam / Corin / Band Richard Piper

Oliver / Amiens Chris Ryan
Charles the Wrestler / William / Band / As cast
Richard Sergeant
Jaques / Le Beau Tim Walter
Rosalind Christie Whelan Browne
Duke Frederick / Duke Senior / Band / As cast
Shivantha Wijesinha

CREATIVE TEAM

Director Simon Phillips
Set & Costume Designer Alicia Clements
Lighting Designer Nick Schlieper
Composers Kate Miller-Heidke and Keir Nuttall
Musical Director & Additional Composition Ian McDonald
Associate Costume Designer John Van Gastel
Associate Lighting Designer Tom Willis

Assistant Director Tim Paige
Intimacy Coordinator Amy Cater
Fight Choreographer Lyndall Grant
Choreographer Andrew Hallsworth
Stage Manager Christine Bennett
Deputy Stage Manager Lisette Drew
Assistant Stage Manager Meg Richardson

ATTENDANCE INFORMATION

This production contains choreographed violence, the use of theatrical haze and strobe lighting effects. For detailed information about the production's content, visit our production content guide at mtc.com.au

DURATION

Approx. 2 hours and 30 minutes, including an interval.



Read the programme

Download the programme for this production to read about the cast and creative team, and see more photos from the rehearsal room at mtc.com.au/programmes



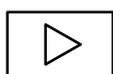
Jack Green, James Mackay,
Christie Whelan Browne and
Daniel Frederiksen

About the play



Xani Kolac, Laurence Boxhall, Natalie Abbott, Chris Ryan, Shivantha Wijesinha, Christie Whelan Browne, Richard Piper, Richard Sergeant and Jack Green

Warm-hearted and romantic, *As You Like It* follows the irrepressible Rosalind, who is banished from court with her cousin Celia. But before they can escape into exile, Rosalind catches the eye of love-struck Orlando. What ensues is a riotous tangle of matched and mismatched lovers, mistaken identities, melodic songs and laughs aplenty. Will love conquer all, or is it merely a madness?



Watch the trailer

Watch the video trailer for this production and make predictions about how the story described above will play out on stage. What theatre style/s will be used? Which theatre technologies? How might the play end? Visit mtc.com.au

WILLIAM SHAKESPEARE

Very little is known for certain about William Shakespeare. Traditionally his birthday is celebrated on 23 April 1564. He grew up in Stratford-upon-Avon, a market town to the north of London, and near a forest called Arden. William's father was an affluent glove maker, tanner and wool dealer, and his mother was the daughter of a prosperous farmer. Shakespeare was believed to have left school at the age of 14 or 15. In Shakespeare's youth, his hometown was often visited by travelling troupes of professional actors, which most likely sparked his interest in theatre.

When he was 18, Shakespeare married Anne Hathaway and they had three children. By 1592 he had moved to London, and began working as an actor and a playwright. In 1594, Shakespeare became a founding member, actor, playwright and shareholder of the Lord Chamberlain's Men (later named The King's Men under the rule of King James I).

Historians think *As You Like It* was first performed in 1599, so Shakespeare was presumably around the age of 35 when he wrote the play. By that time, he had already written several comedies including *A Midsummer Night's Dream*, *Love's Labour's Lost* and *The Comedy of Errors*, as well as a dozen other plays. Shakespeare died aged 52, most likely from a fever or food-borne illness.

Sources: Bate, J. (2007) 'General Introduction' in Bate, J. & Rasmussen, E. (ed.) *William Shakespeare Complete Works*. Hampshire: Macmillan, pp. 23–33; Royal Shakespeare Company (2022) Shakespeare's Life and Times on rsc.org.uk; Shakespeare Birthplace Trust (2022) Shakespedia on shakespeare.org.uk.

Context

THE FOREST OF ARDEN

Much of the action in *As You Like It* takes place in the fictional Forest of Arden. The French setting of the play suggests that Shakespeare was thinking of the Ardennes, the vast forested region in modern-day Belgium, Luxembourg and France. The Elizabethan audience, who first saw the play in London, may have also thought of the nearby Forest of Arden, an expanse of woodland near Stratford-upon-Avon. However, lions and lethally venomous snakes don't live in either of these real locations. While it might not be as magical as the topsy-turvy Athenian woods of *A Midsummer Night's Dream* and its fairies, the Forest of Arden is certainly a fantastic place.

The pastoral setting of *As You Like It* is a literary convention to juxtapose civic life, or that in the court, with the virtuous simplicity of the countryside. The liberation the forest offers is also a context within which to explore sexuality and desire.

KING LOUIS XIV

The MTC production of *As You Like It* draws inspiration in its design and context from King Louis XIV of France, also known as Louis the Great or the Sun King. Louis was born in 1638 and succeeded his father as the King of France at just four years old. When he was a child, nobles rose against the crown and began a long civil war known as the Fronde. During this period Louis suffered poverty, humiliation and hunger, an experience that shaped his future character and distrust of the nobles and common people. Louis ruled from the opulent Palace of Versailles, which he constructed during his reign. He believed in the concept of the divine right of Kings, and strategically lured many members of nobility into the palace in order to quell rebellion. Initially celebrated as a symbol of France's prosperity and power, the Palace of Versailles became an emblem of the aristocracy's perverse wealth towards the end of the 18th century. During Louis' long reign, France emerged as the leading European power and regularly asserted its military strength. In this production of *As You Like It*, Duke Frederick's court is modelled on that of King Louis XIV.

WOMEN IN ELIZABETHAN ENGLAND

In Elizabethan times, women belonged to their fathers, and then to their husbands. Women could not own property of their own, which is possibly one reason why Queen Elizabeth I never married – she didn't want to surrender her power to a man. Women were allowed to marry from age 12, and many marriages were arranged in order to benefit the families. If a woman outlived her husband, only then was she allowed to be in charge of her life and property, so there were consequently few avenues to independence for single women. Despite these limitations, women in Elizabethan England had more freedom than their ancestors, and noble women (like Celia and Rosalind) were given an education in the classics and mathematics. In Shakespeare's time, women were banned from the English stage, so female parts were played by boys whose voices hadn't broken yet.

Sources: Dr Will Tosh (2019) *Welcome to the Forest of Arden* on shakespearesglobe.com; Philippe Erlanger (2021) *King Louis IV* on britannica.com; Royal Shakespeare Company (2022) *Shakespeare's Life and Times* on rsc.org.uk.



Context connections

Choose one of the areas above and research it in more detail. Find images of the people, places or events described and create a mood board. After you've seen the production, discuss connections between the play and the information above. What themes can you identify in the play?



Characters

ROSALIND

Played by Christie Whelan Browne

Rosalind is the heroine of *As You Like It*. She is independent, charismatic, strong-willed and quick-witted. Rosalind has the most lines of all Shakespeare's female characters (though less than half as many as Hamlet, Shakespeare's largest male role).

At the start of the play, she is living in the Court of her uncle Duke Frederick (who deposed her father, Duke Senior). She is best friends with her cousin Celia. Shortly after falling in love with Orlando, Duke Frederick and Rosalind have an argument and she is banished from Court. She flees to the Forest of Arden with Celia and Touchstone. Rosalind takes control of her own destiny in the forest by disguising herself as a young man whom she calls Ganymede, and offering to tutor her beloved Orlando in the ways of love.

'Rosalind is driven by love,' says Christie Whelan Browne. 'During this play she not only finds the love of her life, but she finds herself – by getting to dress up as a boy and feel the freedom to speak and be however she chooses. It's empowering and freeing.' Whelan Browne says Rosalind's costumes help her play the character in the way that they restrict or enable movement. 'When Rosalind is herself in her dress and corset, she is much more proper physically (mainly because she can hardly move) and then when she becomes Ganymede she can finally sit, squat, jump, dance, lie down – it's very freeing.'



Christie Whelan Browne

ORLANDO

Played by James Mackay

Orlando, the hero of *As You Like It*, is strong, chivalrous, charming and brave. 'Orlando is energetic and youthful,' says James Mackay. 'He loves to wrestle, and he carries a physical confidence that belies his inexperience in the world.'

Mackay says Orlando is deeply unhappy at the start of the play. 'He feels that his brother has not fulfilled their father's wishes that Oliver look after him and provide a good education. He feels stuck at home and wants to go out into the world as an independent man. This is what drives him to leave home, and to try his luck at wrestling.' However, when Orlando meets Rosalind, it's love at first sight. 'From that moment, he is motivated only by his intense desire to find her again. As it happens, the love she inspires in him, and the way she returns it, transforms his life.' Mackay says he expresses this transformation by conveying 'stillness and sadness in his body before he meets Rosalind, and a contrasting physical exuberance after he has fallen in love with her.'



James Mackay

After winning the wrestling match, Le Beau (a courtier in the Court of Duke Frederick) warns Orlando of the Duke's rage, so Orlando flees to the Forest of Arden with his servant, Adam. In the forest, Orlando meets Ganymede (Rosalind in disguise) and seeks to learn the ways of love.

DUKE FREDERICK

Played by Shivantha Wijesinha

The play begins in the Court of Duke Frederick, who has overthrown his brother, Duke Senior. 'Duke Frederick will take what he believes is rightfully his, and will do anything to maintain control,' says Shivantha Wijesinha. 'He will crush and punish anyone who stands in the way of his ruling with absolute power.' Duke Frederick is unforgiving, spiteful and acrimonious. 'His vindictiveness and hatred derive from a deep pain and the aching desire for love and recognition that he felt he never got.' Duke Frederick is Rosalind's uncle and Celia's father.



Shivantha Wijesinha and James Mackay



Shivantha Wijesinha

DUKE SENIOR

Played by Shivantha Wijesinha

Duke Senior is Rosalind's father and Duke Frederick's brother. Duke Frederick's personality is the opposite of his brother's. 'Duke Senior is driven by benevolence, kindness and a keen altruistic desire to help others,' says Shivantha Wijesinha. 'He is spiritually connected with the forest. He has a deep sense of gratitude and takes nothing in life for granted. His joy in the "simple life" is complimented by a cheeky wit and playfulness.' Duke Senior has been exiled from his Court to the Forest of Arden after being overthrown by his brother.

In the MTC production, the same actor who plays Duke Frederick also plays Duke Senior. 'Both brothers are inextricably intertwined through themes of usurpation and fraternal betrayal,' says Wijesinha. 'Frederick (like Oliver), is threatened by the innate goodness of others. While Senior (like Orlando), represents love, family and unity – which is what the play is ultimately seeking to resolve. In the end, both brothers are saved and restored by the magic of the forest (like several other characters).'

LE BEAU

Played by Tim Walter

Le Beau is a courtier in the Court of Duke Frederick. He commands the court, but also warns Orlando about Duke Frederick's rage, which gives him the chance to evade the Duke's wrath and escape into the Forest of Arden.



Tim Walter



JAQUES

Played by Tim Walter

'Jaques is one of banished Duke Senior's retinue who are camped out in the forest,' says Tim Walter. 'He delights in being melancholy and has a reputation among the group for being a bit depressed. Paradoxically, however, he seems to spend a great deal of the play delighted, in his own way, as well as being bleak. He is captivated by Touchstone when he comes across him in the woods and is struck with the epiphany of becoming a fool himself. He considers himself a kind of philosopher and is driven to cut through the behaviours of all around him with his acerbic observations and commentary.'

Walter uses his voice in particular to embody Jaques. 'Jaques is cynical and melancholy whilst also loving wit and ideas,' he says, 'So I try to use the full range of my voice; a deep openness to the lower end that allows him to wallow in his bleakness, but an enthusiasm and brightness when it comes to using witty words and cutting phrases. I try to keep a playfulness in both his voice and physicality. He loves to lie around feeling sorry for himself, but when inspired, I like to play with a more energised physicality.'



'All the world's a stage'

Jaques has one of Shakespeare's most well-known monologues in *As You Like It*. Explore Tim Walter's approach to performing the text in this in-depth script analysis at mtc.com.au/resources



Georgia Flood



Daniel Frederiksen

CELIA

Played by Georgia Flood

Celia is Duke Frederick's daughter and best friends with her cousin, Rosalind. Georgia Flood describes Celia as 'a feminist, a realist, prudent and opinionated. She is, after all, a princess. She leads with her sense of humour and compassion. Celia is the quintessential best friend role.'

'Celia is 50 percent Rosalind,' says Flood. 'Her devotion to her cousin drives her in every scene. Their kinship is profound, as Charles says "no ladies loved as they do." Celia's love for Rosalind permeates throughout the play – as her decision to go in content to "... liberty and not to banishment" is the event which progresses the story into the Forest of Arden.' In the forest, Celia disguises herself as a simple shepherdess named Aliena.

Flood uses voice in particular to embody Celia. 'To feel consistent with her status I chose to use an upper class English accent,' says Flood. 'Voice for me is the key into a character's body language and heart. Undulating in tone and pitch is vital to her character as she constantly desires to keep Rosalind engaged.'

TOUCHSTONE

Played by Daniel Frederiksen

Touchstone is a fool, or clown, in Duke Frederick's court. He accompanies Rosalind and Celia into the Forest of Arden.

'Touchstone is an interesting fellow,' says Daniel Frederiksen. 'Essentially he is "the fool" or the "court jester". Someone who holds a high rank in the upper echelon of the court while simultaneously being of low status. A witty, erudite, imaginative human who loves word play, ideas, concepts and tussling linguistically with anyone who's keen to argue. As "the fool" he's not taken seriously by the court, so he has licence to say things that others can't. This gives him the ability to "speak truth to power", to potentially reflect back to the ruling class truths that might land others in prison or on the gallows. He's also rather smutty and engages in some very low brow humour. Overall, he's a sweetheart and joy to play.'

OLIVER

Played by Chris Ryan

Oliver is Orlando's brother, and the eldest son of Sir Rowland de Boys. At the start of the play, he is planning to have his brother killed in a wrestling match. Later, Duke Frederick employs Oliver to hunt down Orlando in the Forest of Arden. 'My character Oliver is initially driven by his jealousy and hatred towards his brother Orlando and plots to kill him,' says Chris Ryan. 'Later in the play when his life is saved by his brother's kindness, he is transformed and learns to love. To demonstrate his development, vocally I'm exploring lower registers early in the play and playing with a more free vocal range after his transformation in the forest.'

AMIENS

Played by Chris Ryan

Amiens is a lord who accompanies Duke Senior in the Forest of Arden. He's a happy man who likes to sing. In this production, the same actor plays Oliver and Amiens.

SILVIUS

Played by Laurence Boxhall

'Silvius is a love-struck shepherd that lives and works around the Forest of Arden,' says Laurence Boxhall. 'He has fallen in unrequited love with Phebe, a local shepherdess, and is completely devoted to her. Silvius's love for Phebe is his main driving force in the play, as he decides to make peace with the idea of existing outside of her love, for the painful chance of remaining within her life.'

In rehearsal, Boxhall found inspiration for his characterisation of Silvius in the script. 'I first had to mine for the truth of his wants, needs and circumstances in order to discover who he is as a fully-realised person and not as an affectation,' reflects Boxhall. 'Interestingly, despite Silvius being an uneducated, low-status character, he speaks in beautiful poetic verse, instead of prose, which is not common. This gave me a good framework to explore how Silvius articulates his feelings and how he engages with others in a scene.'



Chris Ryan



Laurence Boxhall, Chris Ryan and Tim Walter



Laurence Boxhall and Richard Piper

PHEBE

Played by Natalie Abbott

Phebe is a young shepherdess. She is uninterested in Silvius, but falls instantly in love with Ganymede at first sight (unaware it is Rosalind in disguise). 'Phebe is a fiery, strong and confident woman who knows what she wants,' says Natalie Abbott. 'Like many of the other characters in *As You Like It*, love is what drives her. Though she's not necessarily looking for it, she knows what it is, and when it presents itself she dives in heart first.'

Voice and movement are two expressive skills Abbott uses to embody her character. 'Phebe is a country girl, so I use a very loose and relaxed London accent. She's cinched to the gods and flirts up a storm to get what she wants. In the play, Phebe is convinced of love at first sight but actually gets proven wrong and discovers that her true love was right there under her nose the whole time.'

CHARLES THE WRESTLER

Played by Richard Sergeant

'Charles the Wrestler is aggressive and is known to be an undefeated wrestler,' says Richard Sergeant. 'Other characters in prior scenes tell the stories about Charles breaking his opponents' necks and bones. But Charles is not always aggressive. We learn of his calmer side when he visits the Duke to talk about an urgent matter.' In this production, the same actor plays Charles the Wrestler and William (a much more timid character), so Sergeant therefore uses his expressive skills to differentiate the characters. 'To bring out the character of Charles, I find it important to use the deep and loud end of my voice to portray his aggressiveness. Also by using body movements such as opening my arms, pointing at my opponent, I show power and control of the scene.'

WILLIAM

Played by Richard Sergeant

William is a young country boy who is in love with Audrey.



ADAM

Played by Richard Piper

Adam is the old faithful servant of the family of Sir Rowland de Boys. He accompanies Orlando into the Forest of Arden and offers his modest life savings to fund their journey. 'Adam is in the service of the baddie Oliver and then the hero Orlando,' says Richard Piper. 'He is driven by lifelong loyalty to their family. He is nearly 80 years old.'

In this production, the same actor plays Adam and Corin. 'My characters are vastly different,' reflects Piper, 'Old Adam's voice is dictated to by age, whereas Corin is dictated to by geography, rusticity and profession – he is a working countryman. In both cases I use what I know as a basis for voice and physicality. Adam's voice is my own (Queen's English but older), and Corin's is sourced from my time in Country East Anglia in the UK.'

CORIN

Played by Richard Piper

Corin is an older shepherd and a friend of Silvius. 'His loyalty is to the wellbeing of his flock of sheep, and is a picture of contentment,' says Piper. 'Corin is connected to the theme of contentment and the celebration of a simple life.'

AUDREY

Played by Xani Kolac

Audrey is a homely goatherd. 'I love sweet, naive Audrey,' says Xani Kolac. 'Good at nothing in particular, but innocent at heart, Audrey is opportunistic enough to want more in life and love. But as they say, you can take the girl out of the goat, but you can't take the goat out of the girl.' Audrey agrees to marry Touchstone and is beguiled by his courtly charm and wit.

'Coming to this production as an untrained actor has been equal parts exciting and challenging, especially when it comes to accents,' reflects Kolac. 'But having a different accent to play with has brought a new rhythm to the way I talk, move and think. Being primarily a musical person, finding this rhythm in Audrey's voice has been helpful while trying to embody her essence.'

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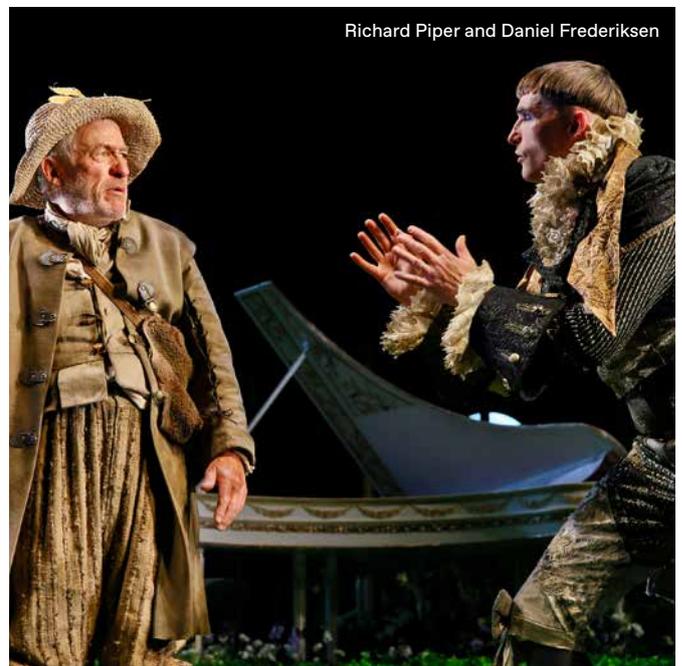


Character accents

Several actors talk about using accents for their characters. What does somebody's voice tell us about them?



Richard Piper and James Mackay



Richard Piper and Daniel Frederiksen



Daniel Frederiksen and Xani Kolac

JAQUES DE BOYS

Played by Jack Green

Jaques de Boys is the second son of Sir Rowland de Boys and the brother of Oliver and Orlando, but he doesn't appear until the very end of the play. 'Jaques de Boys rocks up to his brothers' wedding and wraps up the central conflict with a short bit of exposition,' says Jack Green. 'Narratively convenient to the point of hilarity.'

In this production, the actor playing Jaques de Boys is also a band member who plays music on stage in character. 'As the band our role is sometimes effectively integrated into the show,' says Green. 'We might be very materially involved in the narrative, singing along with Duke Senior or Lord Amiens, to give this impression of a merry squad of lords who followed the old duke into exile and brought along their instruments and we're having a ball. Other times, the band takes on a sort of magical role, making observations about Rosalind, Orlando or others – almost narrating elements of their character dynamics or about the story. By the end of the show, the line is completely blurred between magic and realism. The characters are all playing and singing together, in the context of a wedding celebration, but in a wonderfully unbelievable way to just make the finale bursting with joy.'



Playing the part

Hear more from the cast about the rehearsal process and how they embody their characters in this behind-the-scenes video at mtc.com.au/resources



Expressive skills

Make a list of all the ways the actors use their expressive skills (voice, movement, facial expression and gesture) to embody their characters. Some are described above, and others you may notice when you watch the production.

Jack Green, Richard Piper and Laurence Boxhall



Direction

Q&A WITH SIMON PHILLIPS

What is unique about Shakespearean comedy?

'I think the really interesting thing about Shakespeare's comedies is that all the characters are comedic. In his tragedies and histories, the comedy characters are almost without exception working class characters. In those plays, the gentry are running the joint, and the comedy was basically put in to make sure the whole audience felt included in the event. They've all essentially come from a working class area and they're designed to pull the rug out from under the social structures of the main study of the play. But when Shakespeare starts writing comedy, the comedy stretches across all class ranges and it's incredibly rich. Of course, just as in the tragedies there is comedy, there is always tragedy mixed into the comedy. So that makes the laughs bigger because they're juxtaposed with moments of sadness or misfortune. Very often the comedies begin from a tragic beginning: the shipwreck in *Twelfth Night*; characters are banished in *As You Like It*. The springboard is dramatic but the results are comedic. And in his later comedies especially you get both the high comedy, which the romantic leads indulge in, and the low comedy that the drunks or clowns or yokels exhibit. That gives the plays an incredible variety of tones, and I always think the trick is to make sure the classy people are funny too, if you can. When we did *Twelfth Night* in 2018, I was very conscious that it shouldn't just be the Toby Belch scenes that were funny. There should be as much comedy in the whole play as possible.'



How do you know when something in the script is supposed to be funny on stage?

'It's so weird directing comedy, because in whatever the play is, there's always a few things in it that I never realise are as funny as they are until the audience see it. I'm constantly astonished. I've been working in the business for quite a long time now and comedy is one thing I'm considered to do quite well – and I still miss them! It's really elusive, what the audience will find funny, or not, in spite of your expectations, but I think that you have to mine the truth of the situation for all the comic juice it'll yield, not pursue comedy for the sake of it. In *As You Like It* there is a great moment in the first scene where Rosalind and Orlando first meet, where he is tongue tied and can't say anything, but the script gives you nothing except the result. When she stops talking, he says "What passion hangs these weights upon my tongue?" So you know as you're putting that scene together, you have to amplify that situation as much as possible. You're turning the dial up or down or around on the situations the script seems to be suggesting to you. The script is always your first point of call. One of the things I've found slightly saddening recently is that an audience is less inclined to really engage with the pure wit of the writing itself. It's the physical gags that get the big response from the audience. They're so immediately accessible to every member of the audience that you get a big spring off physical comedy. But there is incredible richness in the textual comedy that is going on in Shakespeare's plays.'

As a director, how do you enhance the wit and the wordplay in the text?

'I'm always really conscious when I'm working on Shakespeare that the text is not easy for everyone to grasp. Sometimes I forget that it's in my blood a bit, I get it very readily, but of course it's just not the way people speak. So when you've got a text that is complex, as in *As You Like It*, your first duty is to clarify the meaning. Little gestures, or sometimes a look, can help. A phrase might just need an actor to give one gesture that guides our comprehension towards what the text means. Especially colloquial phrases of the day which were easily understood then, but are just not so easy to negotiate now. Colour in the actors' voices is also very important as far as bringing that stuff to life. Daniel Frederiksen, who plays the character of Touchstone, has incredible vocal flexibility. When he's got those big speeches with Corin at the start of the second half, where he's talking about life in the court verses life in the country, he's helping us enormously with the colour of his vocal tone.'

What does Shakespeare do with Elizabethan stock characters?

'I think one of the things for which Shakespeare is often lauded is that he will take recognisable types from the zeitgeist and present them so that initially we feel we're meeting that archetype, but then he'll explode our expectations. He nearly always adds a great touch of humanity or interest to those people. In a play like *As You Like It*, you've got the character of Jaques, who's

a stock, satirisable Elizabethan character – the melancholic. But within moments of coming into the play, this supposedly constantly morose character is roaring with laughter. He immediately goes against type and counters the audience's expectation of what he's designed to deliver, and you get an incredibly rich and varied personality as a result. I also find it interesting that Shakespeare wrote for specific actors when he was writing his fools. Initially Will Kemp played all the fools, but then an actor called Robert Armin took over, and the tone of their comedy changed. There is a lot of discussion actually about which of those two actors played Touchstone, because he's somehow halfway between the two styles. Kemp's fools were far more obviously ribald, more knockabout clowns. Then Shakespeare starting playing with fools that were actually wiser than many of the other characters. Touchstone has lines to that effect in *As You Like It* – "The more pity, that fools may not speak wisely what wise men do foolishly."

A lot of the comedy in *As You Like It* comes from mistaken Identity. As a director, how do you make sure the audience knows who's who, at the right time?

'So many of Shakespeare's comedies are dependent on mistaken identity, twins, where one is confused with the other. It's one thing to make the audience understand who's who, but I'm actually more often obsessed with making them sufficiently similar for the audience not to think all the other characters on stage are idiots! Then there's gender identity, as in *As You Like It*. There is of course a certain convention going on. In Shakespeare's day all the parts were played by men, so the scenario where Rosalind dresses up as a boy was an obvious decision to make in Elizabethan theatre – the "boy" thing was utterly convincing! I think *As You Like It* can be set in any period or even a contemporary world, but one of the reasons I've set it right in the heart of Louis XIV's France is that the difference between being in female dress versus male dress makes that identity confusion a much easier thing to accept. The audience can accept that Rosalind is taken to be a man because for starters, no women wore trousers. So you're halfway there, in terms of how the other actors should be responding to the characters.'

What was the vision you gave to designer Alicia Clements to respond to?

'When I was thinking about how to stage this play and what to do, I had one principal idea at work: I wanted the constraints of the court to be as contrasting as possible with the expansive freedom of the countryside. That makes the play particularly apposite now as we're coming out of Covid; everyone's felt that kind of claustrophobia of being trapped in constrained, urban situations. I wanted both the set and costume design to play into that idea as much as possible – I wanted the court to be as strongly a court as a court has ever been, dressed to the nines. I always had this feeling that the set design should start as small as it could, and then open up into something as big as the Sumner could offer, a breathtakingly large expanse, once we go to the country. That was kind of my key thing I really wanted to hold onto, the maximum contrast between those two worlds.'



Chris Ryan, Christie Whelan Browne and Georgia Flood



Richard Sergeant, Daniel Frederiksen and Xani Kolac



Directing

After reading the interview with Simon Phillips, choose a scene from the play and discuss how you might direct it. You might start by writing lots of questions. What is the setting? Which character do I want to focus on? Is there a big idea I want to emphasise or explore? Do I want to make the audience laugh in this scene?



Analyse a scene

Before you watch the production, choose one scene from the script to analyse in detail. Think about how you would direct the scene, then compare your ideas with what you see on stage.



Set design



Alicia Clements

Alicia Clements has designed the *As You Like It* set for the Sumner at Southbank Theatre. The Sumner is a traditional proscenium arch theatre that has a capacity of up to 550.

Q&A WITH ALICIA CLEMENTS

How would you describe the set design you've created for *As You Like It*?

'Our set design is really an exploration of Nature Vs Man – or Nature vs Architecture: two bold, opposing forces that our characters flee from, and to, and that shape their attitudes. The palace of Act 1 feels monolithic: a display of masculine strength and power. And yet in Act 2 we discover a version that has been overtaken and reclaimed by nature.'

What were your impressions when you first read the script, and what initially jumped out as inspiration for your design?

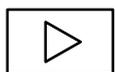
'The script is, of course, a classic, and a story I have known for many years and seen multiple versions of. Most productions attempt to find a simplified or highly interpretive version of the Forest, as creating a REAL forest is ... slightly mad and incredibly difficult. One of the most exciting aspects of this production was knowing that Simon wanted to create a forest that was as sprawling, lush and evocative of the natural world as we possibly could. Finding the best and most beautiful version of that idea was a long and complex process – the final set design you can see didn't pop into our minds fully formed, it evolved over months and months of discussions, workshops and trial designs that ended up in the trash!'

Is there a particular moment in the play that you're especially excited about, regarding your design?

'The moment we reveal the forest is just fabulous – to show the audience just how expansive and rambling this landscape actually is.'

What practical storytelling considerations have you included in your design that might not be immediately apparent?

'In some ways this is a simpler set – from a technical perspective – than you would have seen from Simon's previous productions of *Shakespeare in Love* and *Twelfth Night*. We don't have any revolves, lifts or trapdoors, and nobody flies or gets dropped through a hole in the stage floor. However, we have used absolutely every inch of available space on the stage and up in the grid, so we have had to meticulously plan where every bit of action takes place, exactly how thin our flown walls can be so they take up minimal room, and every pathway available to actors to and from the space. The slopes of the hills of course have to be safe and not too steep for our actors, but we planned the pathways most actors would take and made sure to include plenty of steps and footholds.'



Virtual Tour

Explore the set of *As You Like It* up-close in our virtual tour. Walk on and around the set as actors do, and click the tags to discover more about components of the design and its manufacture. Visit mtc.com.au/virtual-tours



Costume design

Q&A WITH ALICIA CLEMENTS

How would you describe the overall look of your costume designs for *As You Like It*, and what inspired your designs?

'The world is based on the period of King Louis XIV, or the latter half of the 17th Century. The baroque period was one of extraordinary excess and embellishment. We wanted Duke Frederick's court to reflect a culture of extreme artifice – huge wigs, hats, powdered faces, sculpted clothing in the most luxurious fabrics. By contrast, Duke Senior and his loyal followers have shed much of this pomp and are slowly adopting a softer and more natural style of living.'

Thinking about one character as an example, what does their costume tell us about them?

'Costumes play such an important role in Shakespearean plays in helping the audience understand who they are. In the case of this production, the allusion to the notorious court of Louis XIV provides a context the audience can immediately understand by clothing Duke Frederick as a similarly power-hungry and controversial monarch. Frederick – a usurper of his much beloved brother – is desperate to be respected and so clads himself in the finest, richest clothing and adornment. He looks more like a gilt statue than a human being and his clothing helps him to feel impenetrable and untouchable. The real Louis committed brutal acts to look as good as he did – for example, kidnapping Venetian lacemakers for their unparalleled skill – and these darker aspects have informed our palette of black and gold.'

What are some practical considerations you have had to incorporate in your costume designs?
Eg. quick changes, movement for dance/playing instrument, actor comfort/safety etc.

'All of these things play a part in our considerations when creating costumes. As the designer, I will have a vision of what I hope to achieve, but I rely heavily on my team – lead by Sophie Woodward (Costume Coordinator) and John Van Gastel (Associate Costume Designer) to advise on how the costumes need to be made or potentially modified to meet the requirements of specific action or quick changes. We also consult regularly with the actors and our Stage Management team to ensure we know how things like instruments may affect how a costume needs to fit. One of the biggest considerations with this particular show was actually footwear – walking on such long fake grass means all shoes need to be sturdy, comfortable and relatively flat.'



Creating Costumes

Watch a behind-the-scenes video about the costumes in *As You Like It*, and explore the manufacture process in the MTC Wardrobe department, at mtc.com.au/education



Character Clothes

Can you identify the characters from their costumes? What clues do each of the costumes give you about the character who is wearing it? Annotate some of the photos in this pack to identify unique elements of the costumes (eg. corset, doublet, cloak).



Costume designs (Court) by Alicia Clements



Costume designs (Forest Court) by Alicia Clements



Costume designs (Forest Folk) by Alicia Clements



Costume designs (Wedding) by Alicia Clements

Music

Following *Eurovision*, world tours, major musicals, TV shows and an acclaimed fifth studio album, musicians Keir Nuttall and Kate Miller-Heidke returned to the world of Shakespeare to compose for *As You Like It*.

‘There are so many themes at play in *As You Like It*,’ Nuttall notes, ‘but in one sense I think the play is about power – two sets of brothers and their power over each other; the power of nature over the power of humanity; the power that an object of unrequited love has over their admirer; even at one point the power of physical strength, but ultimately the power of true love to conquer all.’

It’s the play’s focus on love and romance that is one of its biggest strengths, according to Nuttall. ‘I firmly believe in the power of love, and that music is intimately connected to this,’ he says, noting that both he and Miller-Heidke have immersed themselves in the play’s love of nature in order to compose some suitably emotional, romantic sounding music. ‘For want of a better word, we are trying to sound organic,’ he says, cringing as he air quotes the word organic. ‘Our music [also] plays with the theme of shifting identity by having little nods to contemporary music peeking out from behind the mask of traditional sounding folk music.’

Elaborating further on the particular sound they’re going for, Nuttall says their music ‘aims to seem period while feeling timeless. We have arrived at a sort of folk sound that we hope achieves this – the music is grounded in English folk tradition harmonically and rhythmically, but tips its hat to 20th or 21st century pop music occasionally.’

To help them achieve this, they’re using technology to ‘evoke the lack of it’. In practise, this means they have generated a keyboard sound ‘somewhere between a harpsichord and a dulcimer, the result of which is an instant association with early music.’ They will also be relying heavily on ‘the always timeless acoustic guitar’, as well as bass guitar to anchor and round out the bottom frequencies.

That *As You Like It* already contains so many original Shakespearean songs has not changed the way the two – ‘no purists’ – approach the work. ‘We generally disregard existing versions of old songs,’ Nuttall says. ‘Part of the fun is recreating melody to the existing text, and even being slightly irreverent as far as the metre and scansion goes if it serves our musical purposes. Simon will tend to pull us up if we go too far,’ he adds.

As You Like It is the musical duo’s third collaboration with Simon Phillips, whose understanding of music is ‘staggering’, especially ‘for a guy who doesn’t play an instrument’ says Nuttall. Their collaborations are ‘a very dynamic back-and-forth process’ that remains fun and engaging, while always seeking to understand what the music ‘is trying to achieve dramatically, how it serves the overall work and what the constraints on us (if any) are.’

Extract from *The Modern Bard(s)* by Melanie Sheridan on mtc.com.au

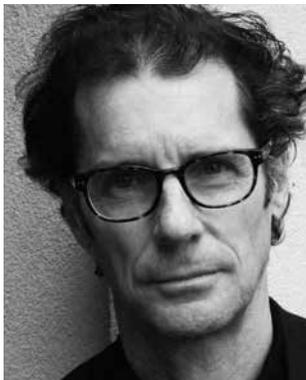
Laurence Boxhall, Chris Ryan, Jack Green, Richard Piper, Richard Sergeant and Shivantha Wijesinha



Musical direction



Natalie Abbott, Xani Kolac, James Mackay and Richard Piper



Ian McDonald

Composers Keir Nuttall and Kate Miller-Heidke worked with Musical Director Ian McDonald, who Nuttall says is amazing at making them sound good. McDonald ‘translates what we write into reality,’ says Nuttall, ‘arranging much of the music, and working within any musical limitations we might have – for instance, very few of the cast are musicians first; rather actors who can play.’

Q&A WITH IAN MCDONALD

What does your role as Musical Director entail?

‘I receive the songs from Composers Kate Miller-Heidke and Keir Nuttall as recorded demos. My first job is to transcribe the music and write a score of every musical detail including the instrumentation and orchestrations. I work with the Director Simon Philips and Casting Director Janine Snape during auditions to find suitable cast with the required musical skills. I work with the Director to detail sound effects and additional original music underscore, which I would compose. When rehearsals begin, I work with the actors to teach the songs and instrumental music required.’

What kinds of sounds/instruments are used in this production and why?

‘As initially suggested by the Composers, the instrumentation is for acoustic guitars, violin, bass guitar, drum kit and various percussion. This might change as we go through rehearsals and this would be discussed with the Composers.’

In your opinion, what is *As You Like It* about? How does music support the play’s big ideas?

‘It’s about the power of nature to influence people for the good. About love and the love of life. Music is a significant presence in *As You Like It*. Songs awaken the imagination and invite the characters to come together with common purpose.’

How do you collaborate with the cast and creative team in rehearsal?

‘When rehearsals begin I would work with the actors to teach the songs and instrumental music required. I would also begin playing some of the new additional underscore music and establish timings and musical beats with the actors. When the play is put on to the stage I watch from the front and advise the sound mixing team on balance of musical instruments and singing. Often there will be detailed adjustments and additions to the new underscore music.’

Lighting design



Nick Schlieper

Q&A WITH NICK SCHLIEPER

How would you describe the lighting design you're creating for *As You Like It*?
What is the world of this play?

'The environment we've chosen to put it in attempts to simultaneously parallel, contrast and meld two contradictory ideas that were prevalent at the time of writing: the refinements, strictures and beauty of neoclassical design (and all the other implications for what often became a foppish court), with the joys of bucolic, rustic, liberating nature, and the tension between those two extremes. At its simplest, the former having been invaded by the latter. In terms of how that's lit, I'll follow that same trajectory: beginning with an orderly, tidy, slightly "organised" feeling, which then erupts into the forest – a glorious explosion of sunshine and moonshine, all things nature, with much bolder and less formalised sweeping images. I'm trying to capture the unruly side of nature in all its glory. Even though the first section of the play consists largely of daytime scenes, it won't feel as much like natural light. Instead, it's creating a sense of order and tidiness.'

What kinds of lights/positions are you using in your design?

'I'm using similar lights across the two contrasting worlds, but what changes is where the light is coming from. It's the difference between an ordered composition, versus asymmetry and directionality. I'm trying to undermine the orderliness of the space to a degree – still working within the neoclassical room, but reinterpreting the light inside that room into an inside-out version of it. I've included a run of LED lamps on the very ends of the bars, which will play a large role in achieving the asymmetry. I'm supporting that asymmetry with an imbalance in the windows on each side: one side is a bit warmer, with a preponderance of light coming from the bars and booms on that side, which is offset by the 'shadow side'. The way I work is very much drawn from painting, using chiaroscuro to varying degrees. I use shadow as an active ingredient – rather than accepting it's an inevitable by-product, I utilise the shadow as an active contributor to that image.'



Jack Green, Georgia Flood, Laurence Boxhall, Tim Walter, Shivantha Wijesinha and Christie Whelan Browne

Is there a particular moment in the play that you're especially excited about, regarding your design?

'I particularly like the reveal of what's behind the wall. It's a carefully calculated moment, and Shakespeare helps out because he did know what he was doing! It's just far enough into the evening where you think the set you've been looking at won't change. It's the moment of revelation: seeing the gloriously messy green world upstage versus the very orderly manicured strip of green you've seen up until that point. I'm also enjoying the challenge of getting as much as I can out of the room on stage, which is clearly an indoor scenario, bending it around corners, and creating a new shape without breaking the construct entirely.'

The set has so much green! How does this affect your lighting design?

'One way of thinking about that is to take the green out of the equation initially, do what works for the moment and the space, and maintain the quality of natural light, no matter how stylised. Then you add the green back in, thinking about how much that undermines or adversely effects what you've done to date. Then you put in another system of lights to correct that. If it's looking bleached out and bland, you need the ability to compensate. You add the most favourable light source, in terms of colour and direction, which has the minimal effect on actors and costume – you don't want green people! It's the under-painting, but in this instance you apply the under-paint last. You do everything else first, then undo whatever damage occurs by greening up the floor and surrounds again.'



Lighting the forest

Experiment with your own lighting design by making a little set model in a shoebox that mimics the set in this production. Use torches and your mobile phone flashlight with coloured cellophane to see how different light and angles changes the mood in your model.



Richard Piper, Daniel Frederiksen, Christie Whelan Browne and Georgia Flood

Theatre styles

Aspects of several different theatre styles can be observed in this production of *As You Like It*, however audiences will most readily identify conventions of Elizabethan theatre and musical theatre.

ELIZABETHAN THEATRE

This style of theatre is associated with a historical period in England when Queen Elizabeth I reigned. Theatre at this time was performed in public playhouses, by traveling troupes, and in the royal court for the Queen herself. Conventions of this style include:

- asides (an actor speaking privately to the audience, unheard by other characters)
- soliloquies (a character speaking their thoughts aloud to themselves, as in Hamlet's 'To be or not to be ...')
- disguises and eavesdropping (where the audience is aware what's happening, but characters are completely duped)
- a presentational style (with large gestures)
- elaborate, colourful and symbolic costumes (to communicate the status of characters).

All the parts were played by men, as women were banned from the stage. As there were minimal sets, dialogue was rich in imagery to evoke places for the audience, and trapdoors were commonly used. Elizabethan Theatre commonly used musicians to enhance the play, and plays were performed in daylight hours as there was no theatrical lighting technology.

MUSICAL THEATRE

Musical theatre combines songs, dialogue, acting and dance, often with spectacular sets, costumes and lighting. In many ways musical theatre overlaps with opera, however musicals put more emphasis on the spoken dialogue whereas operas are usually entirely sung. By their very nature, musicals are highly non-naturalistic, usually depicting a wide variety of locations and actors playing multiple roles. The conventions of song and dance are accepted as normal behaviour, and solo songs are used as a dramatic device to tell the audience more about a character's thoughts and feelings (a soliloquy to music, in a way). Most Western musical theatre emerged in the 19th century, with many conventions and structural elements established by Gilbert and Sullivan (in Britain) and Harrigan and Hart (in the United States).

Sources: BBC (2019) *Elizabethan Theatre* and *Musical Theatre* on bbc.com.



Shivantha Wijesinha, Christie Whelan Browne and James Mackay



Shakespearean Comedy

Watch a behind-the-scenes video exploring the conventions of Shakespearean comedy, and hear from the director and cast about their work on this production, at mtc.com.au/resources

Themes

You might identify several themes in *As You Like It*, including the ones listed below. Read about some of the big ideas in the play that resonated with the cast and their characters.

LOVE

'The main theme for me in the play is love. I think most would say that about *As You Like It*. But also freedom. Finding your place in the world. Peace. Acceptance.' – Christie Whelan Browne

'Orlando's story is very much in tune with the central theme of the play – the massive, overwhelming, magical and transformative power of falling in love.' – James Mackay

'Silvius is connected deeply to the pure idea and experience of love. He is incredibly articulate about his experience of being in love with Phebe. He is fully aware of how he sometimes does ridiculous things in the name of love, but feels unashamed of this. He experiences the same grand, sweeping love that others feel, yet as he is free from expectation and pressures to stifle it, he can distil it down into a very uncluttered view that manages to break through and resonate with the other characters. It's lucky that he is so unclogged in his emotions and his diction, as his articulation of the theme of love influences more than one happy ending.' – Laurence Boxhall



James Mackay, Georgia Flood and Christie Whelan Browne

GENDER

'During this play [Rosalind] not only finds the love of her life, but she finds herself – by getting to dress up as a boy and feel the freedom to speak and be however she chooses. It's empowering and freeing.' – Christie Whelan Browne



Discuss gender

Much has been written about gender in *As You Like It*, which you can research online. Thinking about this production, how does Rosalind change when she's disguised as Ganymede? How do other characters interact with her in traditionally male clothing? Is she more herself in doublet and hose, or in a corset and dress? How does Rosalind grow throughout the play? How do you interpret the symbolism of her costume in the final song?



TRANSFORMATION

'Jaques is connected to the idea of human changeability. His most famous speech describes how people go through different stages of their lives, each one different from the last. Through experience, people grow and learn and change. He also shows how people can be many things at once; he has a reputation for being melancholic but is delighted by his discovery of Touchstone and the idea of being a fool. He helps reinforce the idea that people can change and grow, that they can leave their past behind or surprise by uncovering new layers of themselves.' – Tim Walter

'One big idea that Touchstone refers to is the importance of the word "if" in conflict resolution. In the last scene of the play, he talks about how a nasty ongoing, potentially violent dispute was settled when one of the parties "thought but of an If, as, 'If you said so, then I said so;'" and they shook hands and swore brothers." The idea of giving people the benefit of the doubt when we find ourselves confronted with opinions and beliefs that differ from our own is not only topical but also, I believe, essential to social cohesion. Attempting to see the world from another person's perspective, of letting go of our desire to be 'right' at all costs and of cultivating a generosity of spirit is beautifully encapsulated with Touchstone's observation that you can be "right" or you can be "happy", but you can't be both. "Your If is the only peacemaker, much virtue in If." – Daniel Frederiksen



Thinking about themes

Choose one of the themes above, or another theme you identify in the play, and write about how it is explored in the play. Refer to one of the actor's quotes and think about a specific moment in the play that demonstrates your theme.

Elements of theatre composition

The following questions, provocations and ideas are intended to help you experience and analyse *As You Like It* through the lens of VCE Theatre Studies.

COHESION

- How has the set designer achieved unity and balance? How does the design transition from Duke Frederick's Court into the Forest of Arden in a cohesive way?
- How is music used to create cohesion in the production?

MOTION

- Identify moments where design elements moved, e.g. the flown columns. How was this motion used in the storytelling?
- Discuss the positioning and movement of actors on the grassy hill in the Forest of Arden.
- How does the set design facilitate motion? Explore the virtual tour and identify pathways, stairs and open areas.

RHYTHM

- When do moments of tension and climax occur? How would you describe the pace in these moments?
- Analyse Jaques' 'seven ages' monologue, which begins with 'All the world's a stage'. Discuss how the actor uses rhythm in his delivery of this text.

EMPHASIS

- Discuss how costume design is used to give emphasis to certain characters in Duke Frederick's Court.
- Which part/s of the stage give characters the most emphasis? Provide examples from the production.

CONTRAST

- Compare and contrast the characters played by the same actor, eg. Amiens and Oliver. How does the actor use their expressive skills to differentiate the characters?
- Discuss how the worlds of Duke Frederick's Court and the Forest of Arden are contrasted. Think about colour, lighting, sound, space and acting skills.

VARIATION

- Think about the song before interval where Adam dies. How is variation used within this song to manipulate tension?
- Discuss how variation was used by Christie Whelan Browne in the scene where she first introduces herself to Orlando as Ganymede.

Dramatic elements

The following questions, provocations and ideas are intended to help you experience and analyse *As You Like It* through the lens of VCE Drama.

CLIMAX

- Which moment would you describe as the climax in this performance? Are there several moments?
- How are production techniques (e.g. lighting, sound design) used to enhance moments of climax?

CONFLICT

- Discuss the objectives of Rosalind, Orlando, Celia, Phebe and Silvius. What is in their way?
- Which character says 'What passion hangs these weights upon my tongue?' and is this an example of conflict? Discuss.
- Does Rosalind experience internal conflict?

CONTRAST

- Discuss how the actors who play multiple roles use their expressive skills to create distinct characters.
- Discuss the contrast between Duke Frederick's Court and the Forest of Arden.

MOOD

- Describe the mood of the following scenes, and refer to how production areas and acting skills contribute to the mood: the wrestling match; Duke Senior's banquet in the forest; the wedding.

RHYTHM

- Discuss how the rhythm of Shakespeare's text is manipulated in a specific moment in this production.
- Analyse a transition moments between two scenes. How did these manipulate rhythm with lighting and sound?

SOUND

- Discuss the effect of having the cast play instruments on stage as the band. How was the music integrated into the story?
- Choose a moment of silence and discuss the effect of this absence of sound.

SPACE

- Compare and contrast the use of space in Duke Frederick's Court with the Forest of Arden.
- Identify a moment when a character appears to be powerful – is their use of space a contributing factor?

TENSION

- Analyse the trajectory of Rosalind and Orlando's romance. How is tension used to hold the audience's attention?

MTC DIGITAL THEATRE

Watch *As You Like It* on MTC Digital Theatre, our new on-demand streaming platform bringing the stage to your screen. Learn more at mtc.com.au/digitaltheatre.



BEHIND-THE-SCENES VIDEOS

Explore how the costumes for *As You Like It* were created, investigate the conventions of Shakespearean comedy, and hear the cast reflect on rehearsals at mtc.com.au/education.

SET VIRTUAL TOUR

Explore the *As You Like It* set in 3D and learn more about Alicia Clements's design. Walk around like a member of the cast and take a closer look at the props backstage at mtc.com.au/virtual-tours.

