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Love's Labour's Lost (1999)

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Love's Labor's Lost Playbill

Providence College

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Love's

Labor's

Lost



Blackfriars Theatre
Providence College



Providence College Theatre Department
Presents

Love's Labor's Lost

a comedy by William Shakespeare

Directed by

Mary G. Farrell

Scenic & Costume Design by

David Costa-Cabral

Lighting Design by

Rob Francis

Vocal Coach

Mark Enright

Blackfriars Theatre

October 29-31 & November 5-7, 1999

Dedication



This production is dedicated to the memory of
Dr. Jean Scharfenberg,
director and teacher,
whose labors in art will live on in the hearts of her students.

Cast

King Ferdinand of Navarre Drew Royals
Berowne Matt Duchnowski
Longaville James Kalagher
Dumaine António-João Janeiro Jr.

The Princess of France Erin Joy Schmidt
Rosaline Patricia Hughes
Maria Nora Whalen
Katherine Caroline Jackson
Boyet, a lord attending the princess Richard Powell

Don Adriano de Armado the Braggart, a Spanish gentleman . .
. Brendan C. LeFebvre
Moth, Armado's page. Kaitlyn Gentile
Holofernes the Pedant, a school master . . . Ryan M. Brown
Sister Nathaniel, the curate Leslie Tremberth
Dull, the constable Robby Prattico
Costard, the clown or swain Justin Langin
Jacquenetta the wench, a country girl Lauren Brown

Forester Daniel V. Arnold
Monsieur Marcade, a messenger from France . . Patrick Cohen
Attendants to the Princess Courtney Cullinan
. Jane Lewis
Attendants to the King Peter Brodbeck
. Michael Propster



Setting

Time:

The turn of another century, before the Great War

Locale:

In and around the country estate of the king of Navarre



There will be
a ten-minute intermission
following Act IV.



To ensure the safety of the actors,
PHOTOGRAPHY
during the performance is prohibited.

PLEASE TURN OFF
all wireless communication devices ,
or leave them with the House Manager.

FOR YOUR CONVENIENCE,
the River Avenue gate will be open
before and immediately after each performance.

Synopsis

Act I

Instead of following the usual round of courtly pleasure, King Ferdinand and friends, Berowne, Longaville, and Dumaine, resolve to make Navarre "a little academe." Defying Berowne's prophecy that they will break their vows three thousand times, they bind themselves by oath to spend three years in studying, fasting, and sleeping but three hours a night. Above all, they agree not to see or speak to any women. Their only recreation is to be the conversation of Costard, a yokel, and Don Armado, an affected military Spaniard, "one who the music of his own vain tongue doth ravish like enchanting harmony." Reality is not long in asserting itself in this ideal commonwealth. In their zeal, the gentlemen of Navarre have completely forgotten that the princess of France and her ladies are already on their way to Navarre on a diplomatic mission. Costard is the first to violate the King's new law. He is caught consorting with Jaquenetta, a country wench with whom Armado is also in love. Costard is condemned to Armado's keeping for a week's fasting on bran and water. Meanwhile, Armado is so full of melancholy, he is driven to write poems about his love

Act II

Because of his absurd vow, the King is unable to entertain the Princess and her ladies in his palace. He makes them as comfortable as possible in a tent in the park outside his gates. During the conduct of his diplomatic business with the Princess, the King is much attracted to her, and each of his lords pairs off with one of the ladies.

Act III

Armado's love for Jaquenetta moves him so much that he writes her a love letter. He then releases Costard from jail to deliver the letter to Jaquenetta. Berowne also entrusts Costard with a note to his love Rosaline.

Act IV

Costard stupidly gets the letters mixed up. He delivers Armado's letter to Rosaline and Berowne's to Jaquenetta, who, being unable to read it, asks help of the village schoolmaster, Holofernes. He realizes that the verses are the composition of one of the King's lords and quickly sends Jaquenetta and the letter to the King. Meanwhile, love has turned all of the gentlemen into sonneteers. One after the other, the King and his lords enter and confess that they are in love. Each, after he confesses, hides and eavesdrops on the next to enter. Then each comes forward to berate the one he has just overheard. Costard and Jaquenetta appear with the evidence that Berowne, too, has broken his vow. He then proceeds to figure out a way the lords can get out of their vows, and they set off to entertain the ladies in hopes of winning their affections.

Act V

Armado, ordered by the King to provide some entertainment for the Princess and her ladies, consults Holofernes, who suggests that a pageant of the Nine Worthies be presented.

Boyet reports to the Princess that the King and his lords, disguised as Russians, will visit the ladies. The Princess tells her ladies to cover their faces with veils and exchange the gifts sent to them. Each will wear another's gift. The King and his lords will then mistake the ladies for each other and each lord will vow his love to the wrong lady. Later, when the lords return in their proper dress, the ladies will be able to mock them for their mistakes. All occurs as the Princess plans.

Costard introduces the pageant of the Nine Worthies. The pageant is interrupted by Costard's announcement that Jaquenetta is pregnant and Armado is the father. Armado challenges Costard to a duel. A messenger from the French court arrives to announce the death of the Princess's father. The King and his lords try once again to prevail upon the Princess and her ladies to accept their love, but the women insist that the King and his lords spend the following year undergoing specific penances. At the end of the year the men may, if they wish, renew their proposals of marriage. However, the year may present the men with more challenges than they have expected.

Visiting Artists

Rob Francis (*Lighting Designer*) has been involved in professional theatre for fifteen years. He has toured nationally with *Shenandoah* and most recently Richard Porter's *A Holiday Spectacular on Ice*. Design credits include the 1998 Steinberg Festival of New Plays, *Bugsy Malone*, *Godspell*, *Fiddler on the Roof*, *Swan Lake*, the East Coast premiere of Max Showalter's *Touch of a Child*, various corporate events, and last season's *Tartuffe* and *Blood Brothers* here at Blackfriars. He works part-time at Mohegan Sun, and is resident designer of the Mystic Ballet.

Mark Enright (*Vocal Coach*) is pleased to be returning to his alma mater, having graduated from Providence College in 1987. Since then, he has worked as an actor in Off-Broadway, Off-Off-Broadway, and regional theatres around the country. Mr. Enright has been professionally vocal coaching for the last 2 years, and just completed work on Broadway as the vocal coach for the Tony-nominated play "Closer." Mr. Enright wishes to thank Mary Farrell and the entire faculty for their continued support and encouragement.

Special Thanks

Caolan & Rory Madden
Kathleen Troost & Nicholas Kent

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Crew

Stage Manager.....	Jenay Alejandro
Assistant Stage Manager.....	Sarah Orr
Scenic Artist.....	Hope Riccardi
Scene Shop Crew.....	Patrick Bragg, Patrick Degnan, Brian DeMeo, Kristen Harrison, Megan Morris, Joe BonFiglio, Cristen Keegan, Martin "Stash" Slabinski, Jessica Tabak
Costume Shop Crew.....	Leah Bucknavage, Sandra Colavolpe, Christina Eger, Felippa Garrity, Jane Lewis, Christine Mariano, Jesica Pagano-Therrien, Erin Joy Schmidt, Leslie Trembeth, Maureen Wicker
Light Board Operator.....	Erin Carey
Sound Effects Created by.....	Chuck Ladouceur
Sound Effects Operator.....	Brian DeMeo
Properties Running Crew.....	Jacqueline Oswald, Joe BonFiglio
Wardrobe Running Crew.....	Shannon Reynolds, Christina Furtado, Julia Bateman, Christina Eger, Christine Mariano
Box Office Manager.....	Kate Roche
Box Office and Publicity Assistants.....	Shannon Gadoury, Caitlin Kelleher, Brendan LeFebvre, Liz Mocko, John Neubauer
House Manager.....	Caroline Ramian
Press Photography.....	Constance Brown
Photography.....	Peter Goldberg
Ushers.....	Providence College Friars' Club

Theatre Department Faculty/Staff

David Costa-Cabral.....	Assistant Professor/ Theatre Dept. Chair
John Garrity.....	Associate Professor/Theatre Managing Director
Mary G. Farrell.....	Associate Professor
Wendy Oliver.....	Associate Professor
Fr. Matthew Powell, O.P.....	Associate Professor
Wendy Overly.....	Special Lecturer
George Marks.....	Technical Director
Trudy Remissong.....	Costume Shop Supervisor
Suzanne Reil.....	Theatre Department Secretary
Susan Werner.....	Blackfriars Theatre Secretary

"Love's Labor's Lost" *And Found Again*

A Brief Performance History

by Brendan LeFebvre '01

Details about the genesis of "Love's Labor's Lost" are murky at best. We have no primary sources recounting its initial performance, and other sources from the early 17th century give conflicting dates as to when this performance took place. We do know that it was one of Shakespeare's earlier comedies and that it was performed, in all its bawdy glory, at Queen Elizabeth's court in 1597.

After Shakespeare's time, the play entered a hibernation of sorts; it was not performed professionally for over 200 years. Criticism from this intermediate period tends to dismiss the play as immature, perhaps owing to its obsession with language games at the expense of complexity in the plot. Now that the play enjoys regular booking on the world's stages once more, scholarship on "Love's Labor's Lost" holds that these language games are an integral part of its theme: the incessant wordplay represents a philosophy of artifice and aestheticism. Although superficially entertaining, this worldview is ultimately undone by the realities of life, which arrive in the form of the messenger Marcade and his bad tidings.

This enlightened view was not evident in the 1839 production which marked the play's emergence from obscurity. The show was mounted by one Madame Vestris at London's Covent Garden. Her interpretation of the finale was, by all accounts, spectacular, but the overt visual antics would have undercut the solemnity that modern readers recognize in the play's conclusion. Nevertheless, "Love's Labor's Lost" had returned to the stage at long last, with a new generation of artists and critics ready to tackle the play and gain a fresh understanding of it.

A landmark production was mounted at Stratford-on-Avon in 1946 under the direction of twenty-year-old Peter Brook, whose work here did much to advance critical and popular understanding of "Love's Labor's Lost." Brook's primary source of inspiration, apart from the text itself, was the work of French painter Jean-Antoine Watteau. "Every one of his

works," Brook later wrote, "has somewhere in it the presence of death" [1], surrounded though it might be by the external trappings of merriment. Brook's production threw down the gauntlet for its successors, obligating them to acknowledge the play's potential for grimness.

In 1984, "Love's Labor's Lost" was filmed for television as part of the BBC's six-year project to televise all of Shakespeare's plays. The production, directed by Elijah Moshinsky, is noted for its intense focus on "stylistic elegance." The setting is an eighteenth-century mansion, with a grand library serving for many of the court scenes as well as for the "overhearing" scene. The costumes are lavish as well: the lords sport powdered wigs and velvet coats, and even the low characters are dressed several tiers above their stations in life as implied by Shakespeare. This design choice results in an intense focus on the lords' penchant for artifice, to the extent that they may appear devoid of all sincerity. While Moshinsky's approach is a valid reading of the play, critic Miriam Gilbert notes that it fails to exploit television's "potential for emotional depth": rather, "for the most part, we watch people avoiding feeling."

Today, in 1999, Shakespearean actor Kenneth Branagh has recently finished directing his own film version of "Love's Labor's Lost," in which he also plays Berowne. The film unfolds in the style of a grand 1930's musical, complete with old favorites from Cole Porter and Irving Berlin, and should be released sometime in the next few months.

The Blackfriars Theatre at Providence College is proud to follow in these footsteps with this production of "Love's Labor's Lost," under the direction of Professor Mary G. Farrell.

[1] All quotes are from Gilbert.

References

Gilbert, Miriam. Shakespeare in Performance: Love's Labour's Lost. New York: Manchester University Press, 1996.

"The Kenneth Branagh Compendium."

Online: <<http://www.branaghcompendium.com>>.

Upcoming Events

THEATRE DEPARTMENT

THREE ONE-ACT PLAYS

presented by the Friars' Cell

THE BEAR by Anton Chekhov,

directed by Jessica Tabak '01

GROWNUPS by Kimberly Davis Basso,

directed by Patricia Hughes '01

WHY NOT WALLY?

Written and directed by Brian McDermott '00

December 3-5, 1999

A STOCKING FULL OF STORIES:

A Christmas Reader's Theatre

Directed by Fr. Matthew Powell, O.P.

December 10-11, 1999



MUSIC DEPARTMENT

BAROQUE ENSEMBLE CONCERT

Sunday, November 14, 1999

Guzman Hall Chapel ♦ 2:00 pm

JAZZ BAND CONCERT

Saturday, November 20, 1999

Guzman Hall Chapel ♦ 2:00 pm

PC ORCHESTRA & WOMEN'S CHORUS

Sunday, November 21, 1999

St. Pius V Church ♦ 2:00 pm

Upcoming Events

ART DEPARTMENT HUNT-CAVANAGH GALLERY

withincomprehension

Paintings & Prints by Tom Morin and Brian Fox
Through November 10

NEW PAINTINGS

by Lynn Curtis
November 13 - December 22



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Theatre Dept , Providence, RI 02918



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Productions entered on the Participating level are eligible for inclusion at the KC/ACTF Regional Festival and can also be considered for invitation to the KC/ACTF National Festival at the John F. Kennedy Center for the Performing Arts in Washington, DC, in the spring of 2000.

Last year more than 900 productions and 18,000 students participated in the American College Theater Festival nationwide. By entering this production, our department is sharing in the KC/ACTF goals to help college theater grow and to focus attention on the exemplary work produced in college and university theaters across the nation.

