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## LOVE'S LABOUR'S LOST



BY WILLIAM SHAKESPEARE

*directed by Mark Harrison*

THE PLAYHOUSE THEATRE  
35TH SEASON  
204TH PRODUCTION  
FEBRUARY 14-25, 2001

# LOVE'S LABOUR'S LOST

by William Shakespeare  
directed by Mark Harrison

SET DESIGN Matthew Smucker  
COSTUME DESIGN Kimberly Gill\*  
LIGHTING DESIGN Laura Jean Wickman  
STAGE MANAGER Andy Kidd  
CHOREOGRAPHER Pamela Cohen  
TECHNICAL DIRECTOR Alan Weldin

*\*in partial fulfillment of a Master of Fine Arts in Costume Design*

## CAST

*in order of appearance*

KING FERDINAND Len Childers  
LONGAVILLE Erwin Thomas  
BEROWNE Mark Kuntz  
COSTARD Dennis Bernard Mosley  
ARMADO Shad Willingham  
MOTH Hilda Guttormsen  
JAQUENETTA Maile Holck  
BOYET Matt Orduña  
PRINCESS Saffron Henke  
KATHERINE Maile Holck  
ROSALINE Shontina Vernon  
SIR NATHANIEL Matt Orduña  
HOLOFORNES Erwin Thomas  
MERCADÉ Matt Orduña

## SETTING

Navarre

*There will be one fifteen-minute intermission.*

This play will be performed at the Recklinghausen Festival in Germany, June 2001. Our participation in this unique experiment was made possible by a grant from the Provost's International Studies Fund and the enthusiasm of Vice-Provost Steven Olswang. We are deeply grateful for their financial support.

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## DIRECTOR'S NOTES:

The idea for this production of Love's Labour's Lost was hatched over two years ago when the School of Drama was approached by the Ruhrfestspiele Recklinghausen in Germany. The "river festival" has a long and celebrated history as one of the major arts venues in Europe. A typical summer season might include the work of such renowned artists as Robert Wilson, Peter Brook, or Ariane Mnouchkine. The idea presented by the festival was to bring together four companies from top professional training programs around the world and mount an international production of a Shakespeare play -- to generate, as they put it, an encounter among cultures while engaging in an artistic process. Along with the School of Drama, the programs invited to participate in this project were The Ilkhom Theatre School of Tashkent, Uzbekistan, the Folkwang-Hochschule in Essen, Germany, and the Yoram Loewenstein Studio in Tel Aviv, Israel.

The guidelines for this project were determined by the four production directors over a two-year period. They included cutting the text to under two hours, being prepared to share the same scenic design in Germany, and working with a cast of ten actors. In addition, each actor would need to be able to transport costumes and hand props in only one suitcase. Once in Recklinghausen, each of the companies will perform their own version of the play. Then, during a ten-day rehearsal period, the directors and actors will collaborate on an international version of the play that will involve each of the companies performing one of the first four acts (in nightly rotation) followed by a multi-lingual fifth act intermingling performers and production approaches. This international collaboration will run for a week of performances at the Festival and then travel to Neuss, Germany, for two more performances at the Neuss-Globe theatre.

### "A Feast of Languages"

While many of Shakespeare's plays were considered for this project, Love's Labour's Lost emerged as the title of choice for some very good reasons. Shakespeare composed the play when he was a young man-- roughly the same age as the majority of the actors in the four international companies. The subject matter and characters reflect Shakespeare's youthful preoccupation with love and courtship, with vows honored and broken. The play's language and structure reveal a man who was experimenting with words and dramatic form. While it is considered a comedy, the play ends uncharacteristically with a death and marriage vows postponed. There is more rhyming verse and self-conscious word-play in Love's Labour's Lost than in any other of Shakespeare's plays. And the verse is couched in unusual imagery--war and hunting become metaphors for courtship and love. In this "civil war of wits," Saint Cupid is a "soldier to the field."

The play, as Moth puts it, is a "feast of languages." That spirit has guided our production and will surely take on unique resonance this summer in Recklinghausen.

## RECOMMENDED READING

Shakespeare: The Invention of the Human by Harold Bloom. While not everyone's favorite Shakespeare scholar, Bloom has a huge following and Love's Labour's Lost is his favorite play.

Love's Labour's Lost: Critical Essays. A useful collection of essays by scholars and critics, directors and designers. Also contains some informative documentation of notable productions.

### PRODUCTION STAFF

ASSISTANT STAGE MANAGER	Daeha Ko
PRODUCTION ASSISTANT	Kami May
ASSISTANT DIRECTOR	Amy Boyce
MASTER ELECTRICIAN	Nacho Bravo
PROP MASTER	Jeffrey Staver
MASTER CARPENTER	Tres Tracey
ELECTRIC SHOP ASSISTANT	Nina Klorina
COSTUME ASSISTANTS	Jennifer Leng, Carrie Whitney
PRODUCTION OFFICE	Josh Costello, Adam Koplan
TICKETS	UW Arts Ticket Office
HOUSE MANAGEMENT	Michael Thompson, Maurice Shaw

### SET CONSTRUCTION

Tristan Dalley, Jeff Staver, Matt Smucker, Tres Tracy, Brice Maryman, Roxann Breen, Erik Gasper, Eric Beauzay

### COSTUME CONSTRUCTION

Heidi Ganser, Kim Gill, Carrie Spradlin, Norah Tullman-Kaltenbach, Carrie Whitney, Mandi Wickline, Drama 211 lab and Drama 291 students.

### SPECIAL THANKS TO

Sarah Nash Gates, Bob Dahlstrom, Laura Worthen, Deb Trout, Allison Leach, Haight Carpet, Seattle Repertory Theatre, Intiman Theatre, ACT, and to John Gibbs for support of music research

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Sarah Nash Gates

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