

William Shakespeare

Love's Labor's Lost



UNIVERSITY OF BRITISH COLUMBIA

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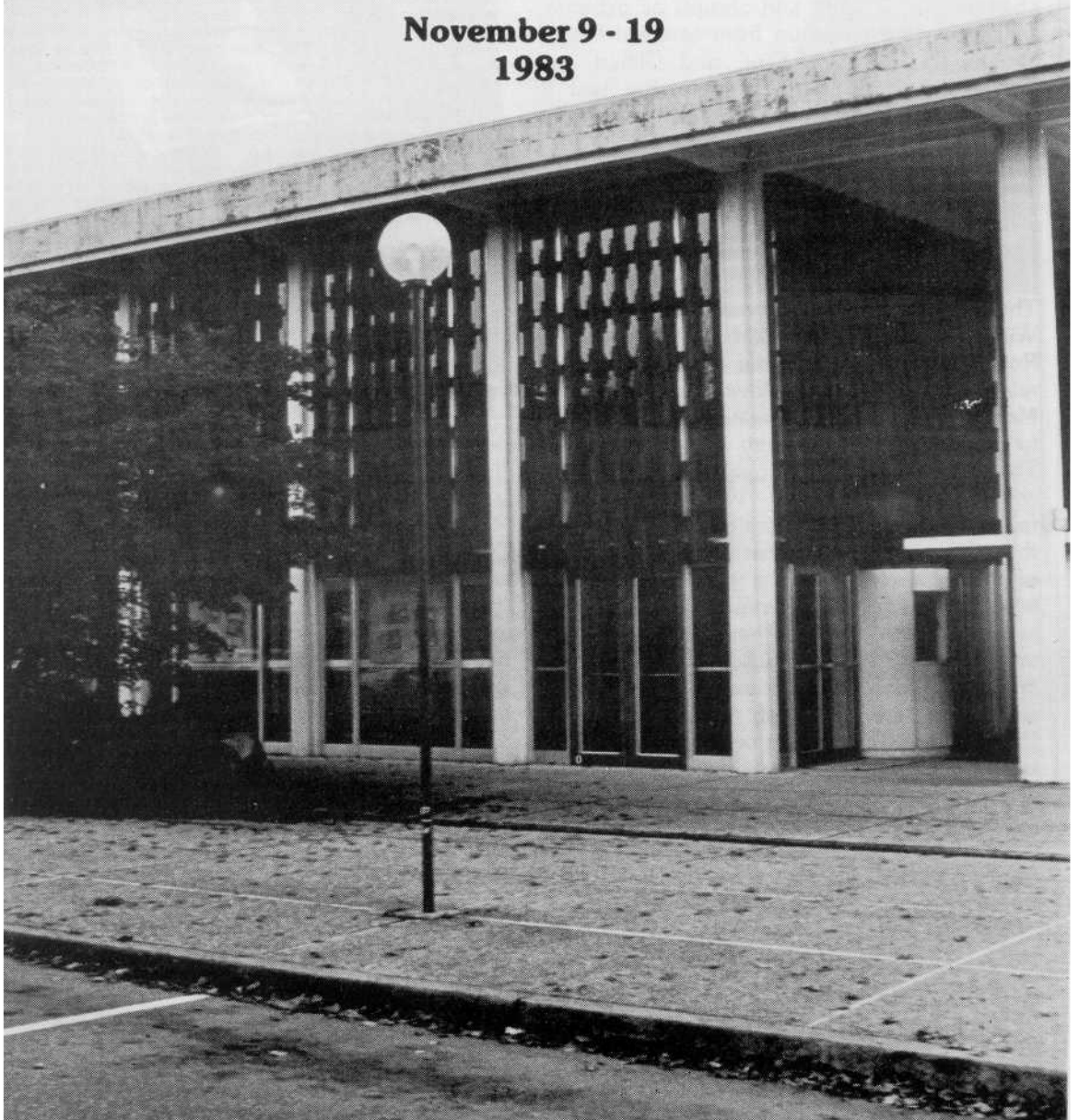
Presents

William Shakespeare's

LOVE'S LABOR'S LOST

**Directed by
Arne Zaslove**

**November 9 - 19
1983**



A Note on Love's Labor's Lost

by John Barton

Love's Labor's Lost is one of Shakespeare's most perplexing texts. It is highly inconsistent, both in quality and style of writing. Passages of jingling verbal dexterity, thin in dramatic content and loosely related to the characters' situation, alternate with others as good as the best in Shakespeare's mature comedies. The changes are extreme and abrupt; as extreme, say, as a play made up from assorted bits of Congreve, Chekhov, Eliot, and Gilbert and Sullivan. This is partly because the text is obviously a revised one, full of odd omissions, interpolations, and inconsistencies. Partly, too, because Shakespeare, while ringing the changes on the conventional comedy of the 1580's, is also discovering, in fits and starts, the comedy of mood and character which we now take for granted, but which in fact he first invented.

The play looks at the process of growing up. With the partial exception of Berowne and Rosaline, there is very little contact, let alone relationship, between the lovers; Longaville and Maria. Dumaine and Katharine don't even speak to each other till the very end of the play. The men are as much in love with being in love as with the thing itself. Wallowing in their feelings and in their powers of verbalising love, they are perhaps not all that aware of the actual objects of their love. The girls, too, are not what they seem, and certainly not what they seem to their lovers. They have a surface sophistication, and on public occasions may at first blush, look like goddesses. But by themselves they are more deb than courtier. The Princess, a young girl sent on a political mission because her father is ill, is shy, in some awe of the King, and none too sure about how to cope with any situation. But when the news comes of her father's death, she knows, like Prince Hal, that she has to grow up, take the throne and rule.

The comedy moves in a series of reversals. Nothing ever works out as expected. The quirks of human nature explode every situation, and the wheel of fortune turns even swifter than in the History plays. Every character and situation is set up in order to be sent up. The series reaches its climax with the arrival of Mercade.



William Shakespeare

On every level the play is built on apposition and paradox. Everything derives from Shakespeare's favourite juxtaposition of Ceremony and Nature. No sooner do the lords vow hermitism and chastity than their pretensions are exposed by Costard, the natural man, who has been taken with a wench and is quite open about it. The Princess arrives with a great train on a political embassy, and finds herself having to sleep in the fields. Armado sees himself as the Courtier of Courtiers, but he falls in love with a country copulative and becomes a ploughman. His love is ridiculous but is also real, certainly as real as the self-indulgent love of the rest. Every character and situation is turned topsy-turvy.

The play ends with the moral dialogue of the learned men: When the meadows are full of delight, look out for the cuckoo; and when blood is nipped and ways be foul—be merry, like the note of the owl.



"A fencing lesson" Left to right: Stephanie Berkmann (Maria), Arne Zaslove, Tamsin Kelsey (Princess of France) and Pam Dangelmaier (Katharine).

Photo: Marcel Williams



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*To the Virgins, to make much of Time:
Gather ye rosebuds while ye may,
Old Time is still a-flying;
And this same flower that smiles today
Tomorrow will be dying.*

*The glorious lamp of heaven, the sun,
The higher he's a getting,
The sooner will his race be run,
And nearer he's to setting.*

*That age is best which is the first,
When youth and blood are warmer;
But being spent, the worse, and worst
Times still succeed the former.*

*Then be not coy, but use your time,
And while ye may, go marry;
For having lost but once your prime,
You may for ever tarry.*

Robert Herrick
(1597-1674)

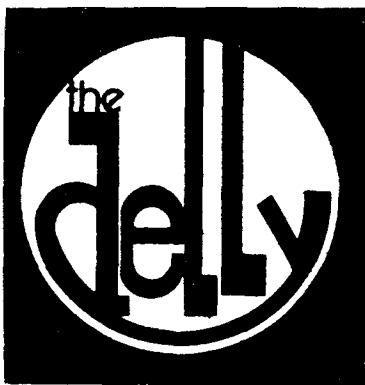
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LOVE'S LABOR'S LOST

What The Critics Said

It is a protest against youthful schemes of shaping life according to notions rather than according to reality, a protest against idealising away the facts of life.

Ernest Dowden (1875)

Play is often that about which people are most serious; and the humourist may observe how, under all love of playthings, there is almost always hidden an appreciation of something really engaging and delightful...For what is called fashion in these matters occupies, in each age, much of the care of many of the most discerning people, furnishing them with a kind of mirror of their real inward refinements and their capacity for selection. Such modes or fashions are, at their best, an example of the artistic predominance of form over matter—of the manner of the doing it over the thing done—and have a beauty of their own. It is so with that old euphuism of the Elizabethan age—that pride of dainty language and curious expression, which it is very easy to ridicule, which often made itself ridiculous, but which had below it a real sense of fitness and nicety; and which, as we see in this very play, and still more clearly in the sonnets, had some fascination for the young Shakespeare himself.

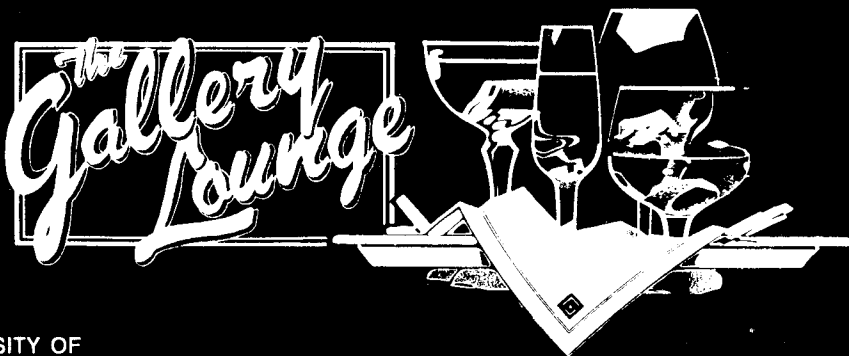
Walter Pater (1885)

Fantastic and contrived as they are, those absurd vows to which the four friends commit themselves in the initial scene spring from a recognition of the tragic brevity and impermanence of life that is peculiarly Renaissance. For the people of the sixteenth century, the world was no longer the mere shadow of a greater Reality, the imperfect image of that City of God whose towers and golden spires had dominated the universe of the Middle Ages. While the thought of Death was acquiring a new poignancy in its contrast with man's increasing sense of the value and loveliness of life in this world. Immortality tended to become, for Renaissance minds, a vague and even a somewhat dubious gift unless it could be connected in some way with the earth itself, and the affairs of human life there. Thus there arose among the humanist writers of Italy that intense and sometimes anguished longing, voiced by Navarre at the beginning of *Love's Labor's Lost*, to attain "an immortality of glory, survival in the minds of men by the record of great deeds or of intellectual excellence." At the very heart of the plan for an Academe lies the reality of Death, the Renaissance desire to inherit, through remarkable devotion to learning, an eternity of Fame, and thus to insure some continuity of personal existence, however slight, against the ravages of "cormorant devouring Time"

Bobbyann Roesen (1953)

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... After the Show!

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by
William Shakespeare

Directed by
Arne Zaslove

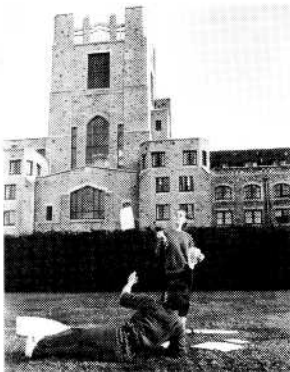
Costumes and Properties designed by
Brian H. Jackson

Sets and Lighting designed by
J. Amburn Darnall

CAST **(in order of appearance)**

| | |
|--------------------------|-----------------------------|
| KING OF NAVARRE | Mark Hopkins |
| LONGAVILLE | Chris Beck |
| DUMAINE | Aaron Norris |
| BEROWNE | Bruce Dow |
| DULL | John MacKay |
| COSTARD | Carlo Ciotti |
| DON ARMADO | Luc Corbeil |
| MOTH | Carolyn Soper |
| JAQUENETTA | Pauline Landberg |
| BOYET | Patrick Blaney |
| PRINCESS OF FRANCE | Tamsin Kelsey |
| MARIA | Stephanie Berkmann |
| KATHARINE | Pam Dangelmaier |
| ROSALINE | Shauna Baird |
| STUDENTS | Kathy Bracht, Carol Nesbitt |
| SIR NATHANIEL | Lyle Moon |
| HOLOFERNES | Jeff Smyth |
| MARCADE | Chris Robson |
| AIDE-DE-CAMP | Michael DeKoven |

The Action occurs on the grounds of an academic institution circa 1914.
There will be one intermission.



Front Cover Photo
University of British Columbia 1983
Photographed in front of the School of Theology

Photo Credit: Marcel Williams

PRODUCTION

| | |
|----------------------------------|---|
| Technical Director | Ian Pratt |
| Properties | Sherry Darcus |
| Costume Supervisor | Rosemarie Heselton |
| Set Construction | Robert Eberle, Mark Gendron, Don Griffiths and John Henrickson |
| Lighting Execution | Kairiin Aseltine |
| Stage Managers | Andrea Greenberg, Karen Swendsen |
| Assistants to the Director | Claire Brown, Brian Ferstman |
| Cutter | Christina McQuarrie |
| First Hand | Anita Simard |
| Seamstresses | Wendy Foster, Ingrid Turk |
| Stage Crew | The students of Theatre 250/350 |
| House Manager | Colleen Williamson |
| Assistant Stage Manager | Marlene Rogers |
| Properties assistants | Michael Cade, Colleen Williamson |
| Research | Tony Montigue |
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| Program Book | Joseph MacKinnon |

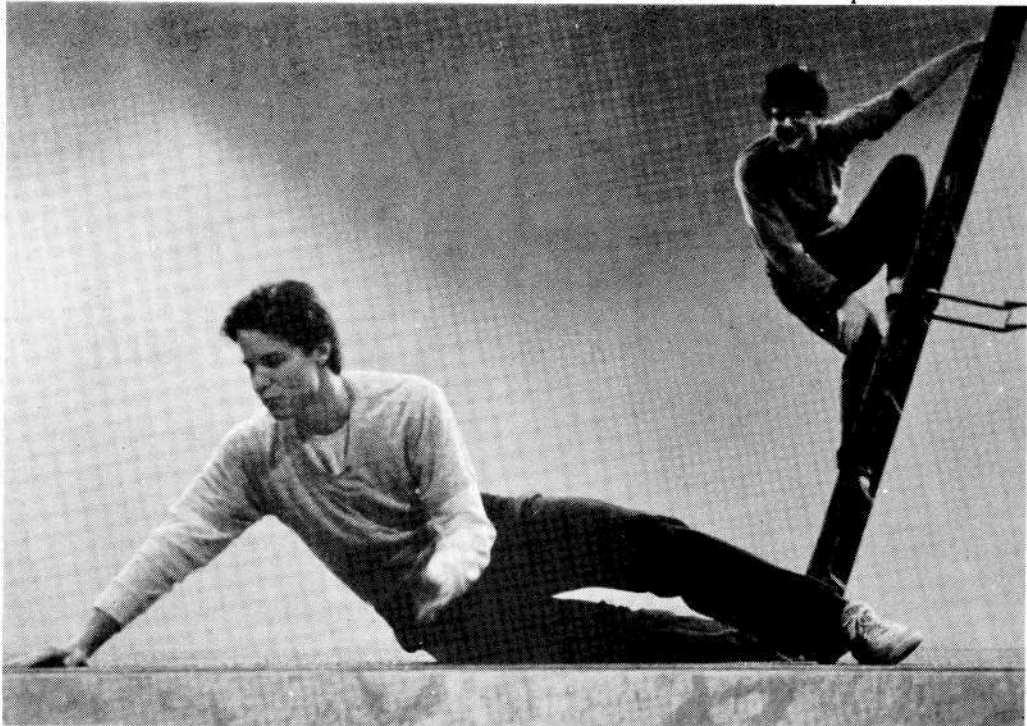
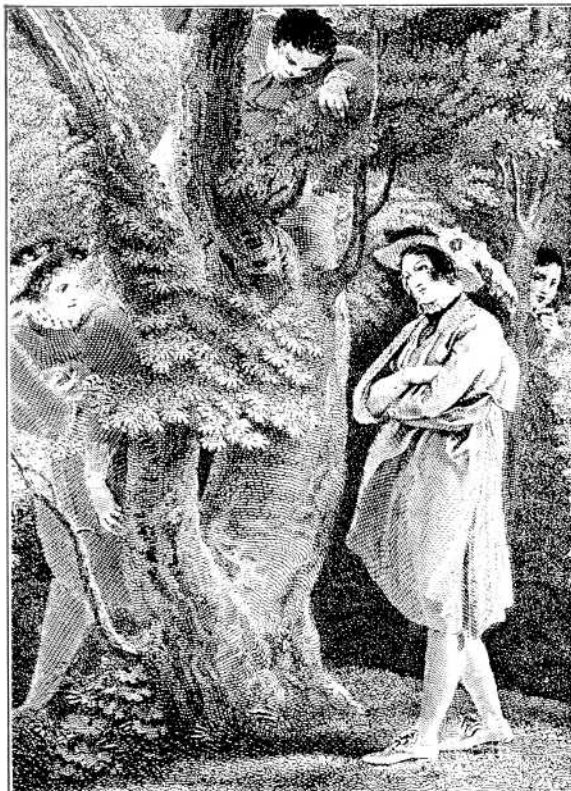


Photo: Marcel Williams

Act IV, Scene III "*Now in thy likeness one more fool appear*". Left to right: Aaron Norris (Dumaine) and Bruce Dow (Berowne).



"Like a demigod here sit I in the sky"
Act IV Sc. 3 From a print of Robson and Co.



London 1969 "Did I not dance with you in Brabant
once?" Act II, Scene 1. Joan Plowright as Rosaline
and Jeremy Brett as Berowne.



Act IV, Scene 3 "Dumaine transform'd, four wood
cocks in a dish" (Illustration from an edition of 1868)



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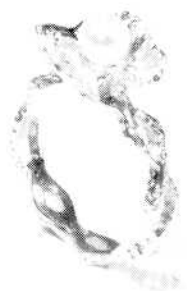
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**B.F.A. in Acting and in Technical
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The University and its Setting

The University of British Columbia, established in 1915, has a present enrolment of 30,000. It is located six miles from downtown Vancouver on a campus that is regarded as one of the most beautiful in North America. The Vancouver area offers a flourishing cultural scene and provides excellent opportunities for summer and winter sports.

The Department of Theatre

Over the years the Department of Theatre at UBC has assembled a very strong faculty of specialists. Their teaching covers all aspects of the theatre, both as a practical craft and as an academic discipline: Acting, Directing, Design, Technical Theatre; Theatre History, Dramatic Literature, Theory; Film Production and Film Criticism.

Degrees range from the B.A. and B.F.A. over the M.A. and M.F.A. to the Ph.D.

The B.F.A. Programme

In its continuous attempt to strengthen its curriculum, the Department is now offering a B.F.A. in Acting, a B.F.A. in Design and a B.F.A. in Technical Theatre. These new programmes give the exceptionally talented student a thorough training of professional scope, without neglecting any academic values. The programme consists of a carefully arranged combination of classroom work, private tutorials and stage exposure. Its breadth and focus make this B.F.A. one of the strongest and most comprehensive on the continent.

The Facilities

The departmental complex houses two fully equipped and professionally manned stages: the 400 seat Frederic Wood Theatre with its season of large-scale productions, and the 90 seat Dorothy Somerset Studio, which offers a series of chamber plays each year. Both theatres have become an integral part of Vancouver's artistic life. Students in any of the B.F.A. programmes will be expected to participate in these productions according to their expertise.

The University Library now has over two million volumes, including a rich collection of periodicals; its theatre collection is undergoing a vigorous and systematic expansion.

The Departmental Reading Room has its own collection of relevant critical and reference material.

Entrance Requirements

In order to maintain the highest standard, only the most promising applicants will be accepted into the programme. Thus, apart from the regular entrance requirements set down by the University, the Department will judge the candidates' potential by either audition (Acting) or portfolio (Technical Theatre/Design).

Faculty Involved in the B.F.A.

John Brockington, Don Davis, Brian Jackson, Peter Loeffler, Ian Pratt, Charles Siegel, Donald Soule, Klaus Strassmann, Stanley Weese, Norman Young, Arne Zaslove, J. Amburn Darnall, and Steven Thorne.



Act 1, Scene 1

"Your oaths are pass'd, and now subscribe your names"

Love's Labor's Lost is generally believed to have been written especially for private performance at some courtier's house in late 1593. The earliest extant text is the quarto of 1598, which furnished the copy for the 1623 First Folio. No specific sources for the plot are known. Incidents in the play, however, resemble historical events occurring in France during the sixteenth century, and the main characters bear names similar to those of contemporary French nobility. Veiled topical allusions to certain Elizabethan courtiers and literary figures have been detected.

The plot revolves around the attempt of Ferdinand, king of Navarre, to turn his court into a Platonic-style academy for three years. During this period Ferdinand and three courtiers—Longaville, Dumain, and Berowne—vow to abstain from any association with women. The foolishness of their oaths is quickly revealed when the princess of France, accompanied by three sprightly ladies-in-waiting, arrives on a diplomatic matter. The earnest wooing that ensues is halted upon news of the death of the princess's father. Although the ladies must leave Navarre immediately, they promise to accept their suitors as husbands after a twelve-month waiting period. In the minor plot Don Armado, a comical Spanish nobleman, woos the country lass Jaquenetta.

Love's Labor's Lost is reminiscent in its tone and diction of the artificial courtly comedies of John Lyly. The ornate language, the wordplays, the combats of wit, and the probable satire on Sir Walter Raleigh's scientific discussion groups (Shakespeare's "School of Night") are the stuff for courtly audiences. The only play of its type among the comedies, it shows Shakespeare's flexibility in his early experiments to find



Act IV Scene Rehearsal "Our Parson misdoubts it: It was treason he said." Left to right: Carlo Ciotti (Costard), Pauline Landberg (Jacquenetta) and Mark Hopkins (King of Navarre) Photo: Marcel Williams

the form of comedy most suited to express his views on mankind. Despite flaws in plot structure and superficiality in characterization, a clear-cut theme emerges: the debunking of those who believe learning can be divorced from life.



Shakespeare and Music

A team of researchers at the University of Victoria is compiling the first comprehensive, annotated catalogue of all music related to Shakespeare. If you have any information to submit or suggestions to make please contact:

Odean Long
Research Co-ordinator
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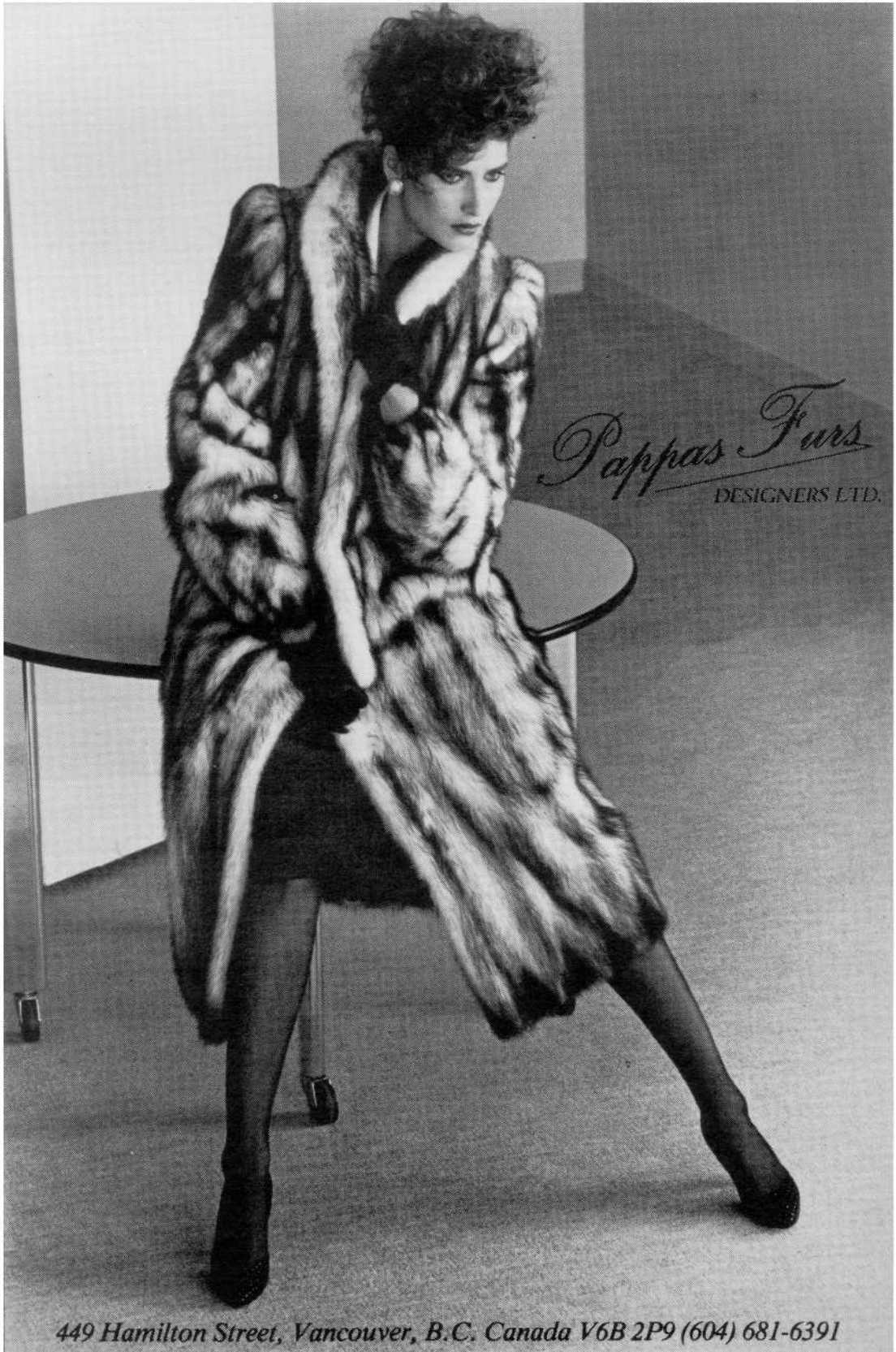
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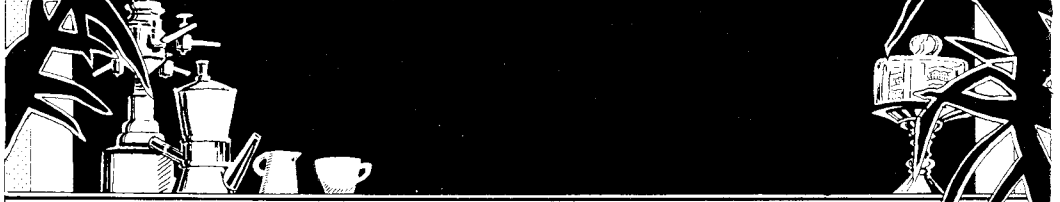


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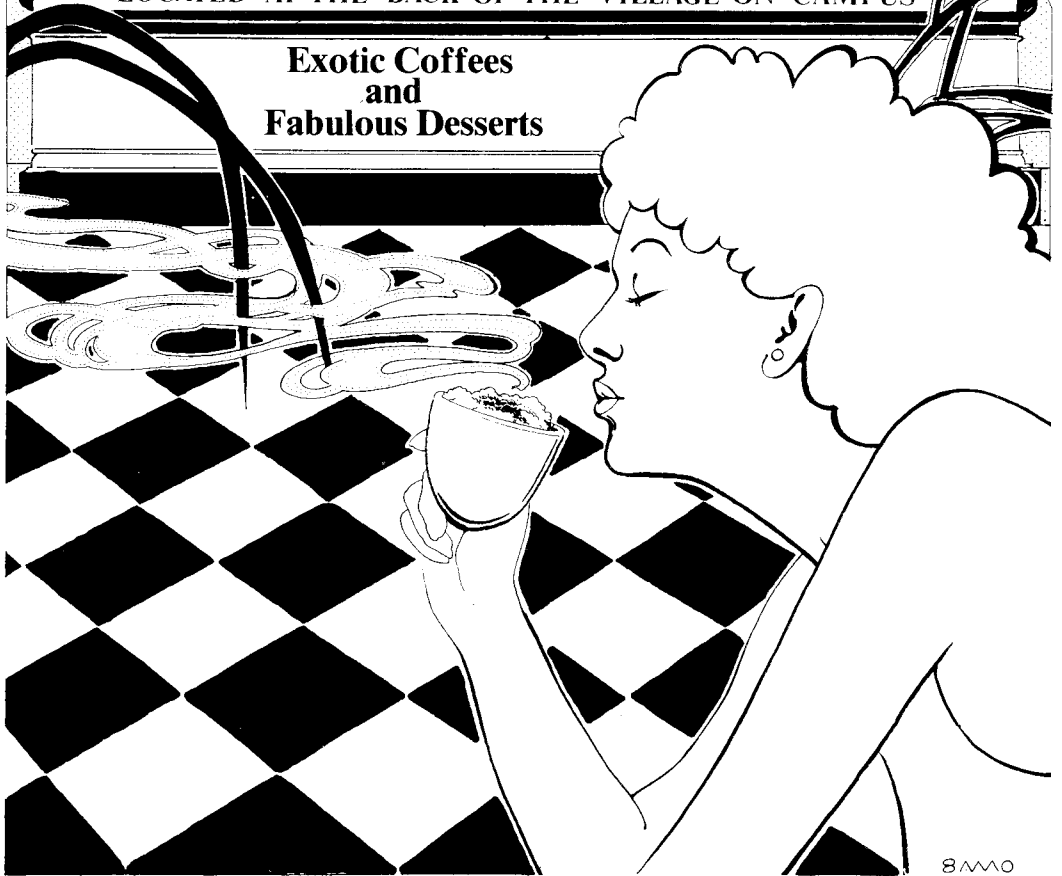
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