BLACK HOLE THEATRE presents

William Shakespeare’s

Love’s Labour’s Lost
Love's Labour's Lost

1914, Navarre, The King’s Courtyard and Park

**Director**
Margaret Groome*

**Stage Manager**
Sam Hodge

**Set & Light Design**
Karen Schellenberg

**Costume Design**
Ami Rose

**Sound Design**
Afolabi Ojolola

**Music Director**
Erica Wiebe

**Assistant Set Design**
Delton Kreller

Music arr. Erica Wiebe based on the recording by Shakespeare’s Globe Theatre, 2009

*Appearing courtesy of Canadian Actors’ Equity Association*
**Cast**

*In Order of Appearance*

Stephen Irom Gatphoh  Ferdinand, King of Navarre
Reid Girard  Biron
Tyler Nguyen  Dumaine
Nathan Kimball  Longueville
Emmanuel Somefun  Marcel, an attendant
Evan Thomas Martin  Dull, a constable
Boyet, a French lord in attendance on the Princess
Mike Swain  Costard, a rustic
Wyatt Cantin  Don Armado de Adriano, a braggart from Spain
Robyn Hasselstrom  Moth, Armado’s page
Rosaline, a lady in attendance on the Princess
Madisson Beardy  Jaquenetta, a dairymaid
Forester
Cali Page Sproule  The Princess of France
Kate Berg  Maria
Dayna Hapel  Katherine
Robyn Johnson  Holofernes, a schoolmistress
Evangelen Lee  a
Ivan Henwood  Nathaniel, a curate

**15 MINUTE INTERMISSION**

**Approximate running time is 2 hours & 40 minutes, including intermission**
Please turn your cell phone to silent & refrain from texting, eating, drinking and using cameras or recording devices during the performance.

-Thank you
The Play

*Love’s Labour’s Lost* is an early play of Shakespeare’s whose dates of composition and first performance are still subjects of scholarly debate, though it is generally agreed that the likeliest date of the first performance was in 1594-95. The plot of the play is uncomplicated: the King of Navarre and three of his courtiers take a vow to forego the company of women for three years in order to devote their time to study. No sooner have they signed this oath when they meet the Princess of France and three of her courtiers – and, of course, they fall in love.

However simple the plot, the range in the play’s language is dazzling. Shakespeare glories in the use of poetic, at times extravagant, language. As his characters’ flirtations develop, elegant puns, playful derogations, and repartee abound, with the women proving more than equal to every quip or situation that the men throw at them. At times Shakespeare pushes the language beyond extravagance into parody: in the pretentious verbiage of Holofernes and Nathaniel he satirizes those who use five words when one will do. This satire of those in the academic world who have become disconnected from reality and can no longer communicate with “the commonwealth” is both telling and extremely comical. Miriam Gilbert suggests that in the speech of some of the play’s “true folk,” such as the swain Costard, Shakespeare is offering a precursor of such well-loved Shakespearean figures as Bottom and Dogberry; Costard’s frequent malapropisms are always a delight. And then there is the astonishing language of the fantastical Spaniard, Don Adriano de Armado, always over-blown, always sentimental, and frequently incorrect.

It is Shakespeare’s representation of women in *Love’s Labour’s Lost* that first attracted me to the script. I find these roles especially compelling because they all have agency and it is as much their story that is being told as it is the men’s. The women are bright, witty, and
have a gently mocking tone in their treatment of the men. They all choose their partners and set their own terms for the future of their relationships – including Jaquenetta, the dairy maid. These empowered women have become known as great fun to perform and for the audience to watch. Indeed, Shakespeare’s treatment of the women is one of the reasons I have updated the setting to 1914. By this time the suffragette movement was well underway. In 1906 the Women’s Social and Political Union was formed, initiating the militant campaign for women’s suffrage. Women had first been awarded degrees by the University of London in 1880. Although the militant suffragette campaign was suspended with the outbreak of World War I, agitation for women’s rights continued in a less aggressive fashion during the war. I see the women in *Love’s Labour’s Lost* as fitting into this era extremely well: self-determining and socially-aware, they are certainly in the mould of the suffragettes and those women who would volunteer as nurses with the Voluntary Aid Detachment during the war.

Without giving too much away, I also admire *Love’s Labour’s Lost* for the way Shakespeare introduces dark undertones and experiments with a variation to the conventional ending of a romantic comedy. G.R. Hibbard suggests that, through the course of the play, Biron learns that knowledge cannot be gleaned from books alone; that true understanding comes through applying one’s common sense and accepting the forces of nature. This perspective links the song at the end to the play itself as the characters sing of spring and winter. Most significantly, the recognition of nature’s forces informs the play’s many references to the exigencies of time: the King speaks of “... cormorant devouring Time...” and Biron acknowledges, late in the play, “... have we neglected time...”. Time, for all of these characters, is moving forward inexorably towards death, possibly sooner than they think. None can escape, not even, or especially, young lovers. “The words of Mercury are [indeed] harsh after the songs of Apollo.”
The Set

Many of you will be familiar with the configuration of the set. When I first saw Tanya Moisewitsch’s groundbreaking design for a thrust stage at Canada’s Stratford Festival at the age of 15, I found it the most thrilling theatrical space I had ever seen. This remains true to this day. Now that we have the height of the John J. Conklin Theatre it has become possible to adapt the Moisewitsch design to this space and I decided over two years ago that this would be the best design for Love’s Labour’s Lost. This non-realistic set is a wonderful space for the play’s action to unfold, allowing for multiple levels, a continuous flow of action, and an intimate relationship with the audience. I would like to thank Karen Schellenberg for her adaptation of the Moisewitsch design, as well as Shane Stewart, Delton Kreller, Bryson McBurney-Flett, Connor Duff, Lauren Peters, and all of the Intro students who worked on the set.
Hello there!

I hope you are all enjoying the Black Hole Theatre’s 2018/19 Season so far and that you will enjoy this talent-filled third Mainstage!

While you wait for the show to start, I am here to tell you all of the amazing things the student theatre executive achieved this year! We started the year off with a big task ahead of us: becoming a recognized student group and changing the way the executive has been run for years, while also providing audiences and students with an excellent year of Mainstages and Lunch B.H.A.G.G.’s.

We hosted a trivia night as our IceBreaker meet and greet between theatre intros and upper years, raising money for future events.

Our constitution was updated this year, after 40 years, to put our common practices into legally binding terms. With the new constitution in place, we successfully applied as an UMSU student group. This designation will provide us with the opportunity to be recognized for co-curricular credit and allow more funding to host future events. A new executive position, UMSU representative, was created. This position will be the liaison between the theatre executive and the University of Manitoba Student Union Executive.

We offered a very diverse range of shows this season and both Under Milk Wood and Peer Gynt, along with all of our LunchB.H.A.G.G.’s, have been very successful. One of our LunchB.H.A.G.G.’s was even written by a current student, which has not happened in a while.

We applied for and received funding from the Arts Endowment Fund for new furniture in the green room. You will be able to attend (or you are attending) an American Sign Language translation at the March 14th performance of Love’s Labour’s Lost. This is a first for the Black Hole Theatre and we are aiming to make theatre more accessible to all.

The last couple events of the year will be Scene Night 2019, where scenes will be performed by student from all of the theatre classes, and our Gala, where “awards” will be given out and students spend one last night all together before summer hits!
Many exciting things happened and are happening. We hope next year will be another productive year! Our faculty, students and executive have worked tirelessly to bring you what you see during the year and this is only made possible by the flawless ways in which everyone works together. I am proud of everything I see this theatre program do and especially proud of the group of students that I got to work so closely with on the executive.

I thank everyone who made this season what it is and I thank the students for allowing me to serve as their theatre executive president this year. It has been my absolute pleasure!

Jillian Boersch (Black Hole Theatre Executive President)

Upcoming 2019/20 Season

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The Production would like to thank
Dr. Jody Stark, Elana Honchurak, McKenna Thenhaus, Jim Agapito, Teddy Zegeye-Gebrehiwot, Monique Gauthier, Erin Keating and her English 1220 students.
Also thank you to University College, Introduction to Theatre Students, Prairie Theatre Exchange and the Faculty of Arts, Media Lab for the Department of English, Theatre, Film & Media.

For The Theatre Program

Program Co-ordinator / Artistic Director
Robert Smith
Production Manager
Karen Schellenberg
Technical Director
Shane Stewart
Publicity and Social Media
Jillian Boersch & Monique Gauthier
Production Assistant
Melanee Deschambeault

Teaching Staff
Margaret Groome: Professor
Bill Kerr: Professor
Bob Smith: Professor
Katrina Dunn: Professor
Karen Schellenberg: Instructor
Chris Johnson: Professor Emeritus
Tess Zeiner: Teaching Assistant

Office Administrator
Ivan Henwood
The Theatre Program invites you to Scene Night 2019

Come celebrate another year of hard work with scenes from all our acting and directing classes and featuring an appearance from UM Improv.

Friday, April 12th at 7:00 PM
John J. Conklin Theatre

The University of Manitoba campuses are located on original lands of Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene peoples, and on the homeland of the Métis Nation.
We respect the Treaties that were made on these territories, we acknowledge the harms and mistakes of the past, and we dedicate ourselves to move forward in partnership with Indigenous communities in a spirit of reconciliation and collaboration.
Bobby Gould in Hell
Directed by Ben Krawchuk
In the Gail Asper Performing Arts Hall
April 2nd & 4th @ 12:00pm
April 3rd @ 12:30pm & 7:30pm