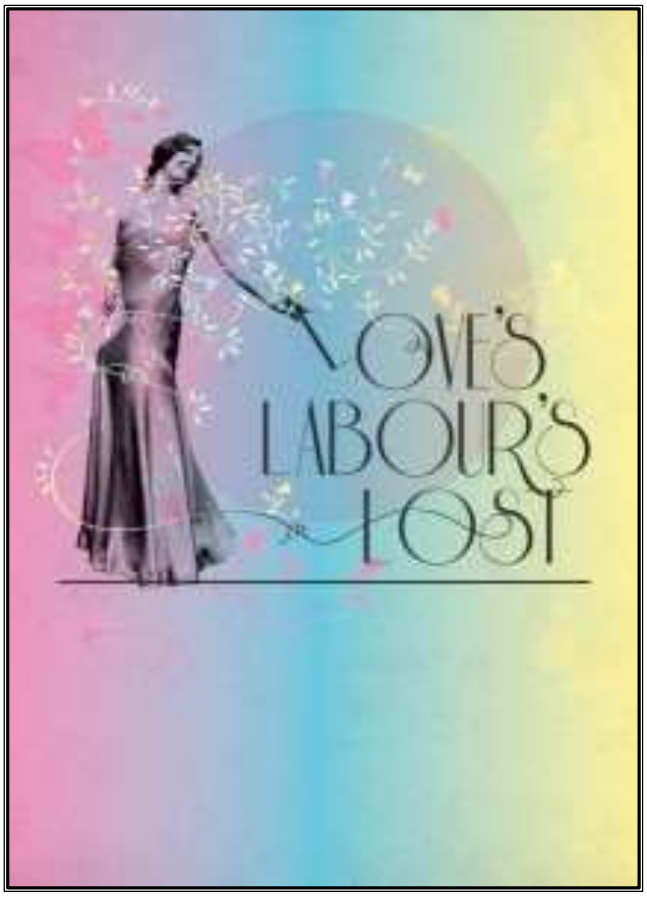
NORTHERN BROADSIDES

Education Resource Pack



ABOUT THIS PACK

We hope that students from Primary to Advanced Level will enjoy our production and use this education resource pack.

It may be used in advance of seeing the performance – to prepare and inform students about the play; and afterwards – to respond to the play and explore in more depth. Teachers may select, from the broad range of material, which is most suitable for their students.

The first section of this document is a detailed companion to our production: plot and character synopsis, interviews.

The second section seeks to explore the context of the play in greater depth.

The third section includes games, exercises and suggestions for study.

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SECTION 1

The Play

Love's Labour's Lost isn't produced very often. For every one production of this play you'll find dozens of *Macbeths, Hamlets, Much Ados* – and probably hundreds of *Midsummer Night's Dreams.* Consequently, it's not so widely known, and perceived as being a 'difficult' play in some way.

Perhaps the play is measured somewhat unfairly against other more mature works. Shakespeare was young and romantic when he wrote this play, composed around the same period as many of his beautiful sonnets. It is both poetic and hopelessly romantic; not concerned with the existential or the supernatural, but with affairs of the heart and desires of the body.

The characters are not especially complex, and the plot is very simple; and maybe we expect more intellectual nourishment from the Stratford bard. Just watching a Shakespeare play because it's fun and sexy seems somehow at odds with our received understanding that his work is always profound.

And then there's that awkward title… What does it mean? Even scholars can't be absolutely sure, as the punctuation is variable in early printed editions. Most modern productions settle on two apostrophes and the meaning is clear – that this is a play in which the labour of love is ultimately a futile one. And could it ultimately be this that makes ***Love's Labour's Lost*** a real challenge to present; a 'comedy' – as Berowne tells us – in which 'Jack hath not Jill'. Shakespeare doesn't give us the ending we want, and it does feel rather like an 'end of part one'; tantalizing us with the prospect of a sequel. Alas, if it was ever written, *Love's Labour's Won* is now… well… lost!

It's worth remembering that even in the comedies that end conventionally with a wedding, the playwright often leaves an unresolved thread to unsettle us. Shylock's anguish at the close of *The Merchant of Venice*, and Malvolio's desperate vow to be 'reveng'd', as the lovers of *Twelfth Night* are joyously united, leave a lingering aftertaste that isn't quite as sweet as it might be.

It's possible that Shakespeare intended us to visit Navarre again and see the lovers come together at last. However, as it stands, we must take ***Love's Labour's Lost*** as a complete and finished work; and wonder if, even in his most romantic, Elizabethan mood, Shakespeare fully intended to wrong foot our expectations with a very modern reality check.

The Players

King Ferdinand ***A scholar***

An earnest young man, who takes himself a bit too seriously. He is ambitious for fame, long after death, for resisting earthly pleasure in the pursuit of higher arts. Obviously, he's heading for a fall…

Berowne ***The merry, madcap lord***

One of the King's studious companions – and the most interesting person in the play. Berowne agrees to renounce pleasure for study, but he has enough knowledge of himself and human nature to know that their enterprise will fail. He's very talkative, and a bit of a clown, but Rosaline's view is most perceptive. At the end of the play she basically tells him that he's great fun, but if he wants her he's going to have to grow up a bit.

Dumaine ***A well accomplished youth*** Convinced that the abstinences required by the King are quite possible, Dumaine signs the oath eagerly. Katherine says that he's such an innocent, he could cause offense without realizing, but he's so dishy it doesn't matter. His 'sonnet' to his love isn't a sonnet at all, and by far the most naïve in composition. All these things considered, we can safely assume that he's handsome, well-meaning, but dim.

Longaville ***A man of sovereign parts***

Definitely sharper than his friend Dumaine, but not as bright as Berowne, Longaville is also enthusiastic about the vows of chastity and self denial. So much so, in fact, that it is he who has devised the punishment of *'losing her tongue'* for women coming within a mile of the court (bit harsh!) He's also the first on his feet to sign the oath. Maria says that his sharp wit is spoiled by a level of insensitivity – *'too blunt a will'*. So --- Longaville is a good laugh, but he doesn't know when to stop.

The Princess ***A maid of grace and complete majesty***

You get the feeling the King of France knew what he was doing sending his beautiful daughter on a diplomatic mission to the hot young Ferdinand of Navarre. (In fact, the political reason for her presence at court is so quickly forgotten that we might be tempted to think of it as a mere plot device!) She's quick-witted, feisty and rather sporty (she likes hunting) and Ferdinand is smitten instantly – who wouldn't be? Strangely we never know her name – though it's interesting that we don't really really notice this; probably because there are so many other names to learn, it's a relief to just know one as 'Princess'.

Rosaline ***A most beauteous lady***

Shakespeare doesn't play any guessing games with us as to which girl will get which guy – and Rosaline is picked out as Berowne's lady from the start. Having dominated the first scene, Berowne meets his match in his first exchange with the lady Rosaline. She clearly fancies him like mad, but refuses to take his advances seriously. When he finally bares his soul, she is moved – but he must still prove himself to be more than fine words. The task she sets him, to minister his mirth to the sick will either justify his clowning, or cure him of it – but either way, she'll have him.

Katherine ***A gallant lady***

She's seen Dumaine once before and that wasn't nearly enough for her. However, Lady Katherine has a sad backstory – as her sister died for love. But Katherine doesn't blame Cupid. Had her sister been of a 'lighter' disposition she might have lived. Clearly the way to deal with love is never to take it too seriously. This little story reveals a self-preserving motive behind the girls' levity towards the boys, and helps us to make sense of their attitude.

Maria ***A most sweet lady***

The most Maria ever says in the play is in praise of Longaville – which tells you all you probably need to know. She's never going to give him any trouble, despite going along with all the pranks the other girls devise. And why would she? He sends her pearls!

Boyet ***An old love-monger***

The attendant Lord with the ladies of France. His radar is finely tuned to matters of love, and is the first to spot that the King has fallen for the Princess. His jokes are filthy and he flirts shamelessly with the witty girls – though you get the feeling he's not very lucky in love himself.

Don Adriano de Armado ***The Spaniard***

A figure of fun in Shakespeare's time, and ours, as anyone with a silly accent can be. Armado's courtly manners and language are exaggerated, but his affectation covers hypocrisy, as he is desperately in love with a coarse country wench – Jaquenetta. It's interesting to note that though he is a ridiculous foreigner, Shakespeare does manage to make us feel sorry for him and gives him the final, haunting words of the play.

Moth ***A tender juvenile***

Moth is small of stature, but great in wit. As Armado's page, he is a man-of-all-works: dresser, delivery boy, therapist and, when required, singer!

Costard ***A swain***

Costard means 'custard apple' and we know we can expect low comedy from an uneducated rustic in any Shakespeare play. However, Costard is an honest man – prepared to take his punishment on the chin for associating with a woman, despite the ban. He miscarries the letters, and doesn't seem to notice – though we may wonder if this is done on purpose, given that one is from Armado to Jaquenetta. Like working men elsewhere in Shakespeare's plays he's keen on a spot of amateur dramatics, and acquits himself reasonably well as Pompey in the performance of The Worthies.

Jaquenetta ***A wench***

A low born country maid, and the object of both Armado's and Costard's desires. It appears by the end of the play that she has been playing both of them – though Costard is sure that the baby she's carrying is Armado's. It is, and Armado promises to become a farmer for her.

Holofernes ***A Schoolmaster***

If you think you're supposed to understand a word that Holofernes says, you can relax. That's the point. On the page the scenes with Holofernes are practically incomprehensible, but in the playing they come alive to reveal a pompous and verbose man of nonsense. The Elizabethan equivalent of an academic who talks in long, technical language intended

to make others think they're stupid. Shakespeare is poking fun at intellectual vanity – so you may laugh precisely because you don't know what he's on about.

Sir Nathaniel ***A Curate***

A sweet man of the church and the sort of shy, humble type that would be companion to the insufferable Holofernes. Nobody with any self respect would stick around for five minutes. Following his disastrous performance in the play within the play, Costard defends Nathaniel as '*a foolish mild man; an honest man… and soon dashed. He is a marvelous good neighbour… and…'* (perhaps the highest praise of all) *'…a very good bowler.'*

Constable Anthony Dull ***A man of good repute***

The local bobby – and a regular flat-foot. He gets his words wrong and can't pronounce the Spaniard's name. He generally doesn't understand much of what's going on; when addressed by Holofernes – *'Dull! Thou hast spoken no word all this while'* – he replies, *'Nor understood none neither'.*

Marcadé ***A messenger***

Sometimes called the most famous interruption in all of Shakespeare, the entrance of Marcadé at the height of all the fun and frolics, changes the the play utterly. A sombre, gothic figure he (or she) is as swift, sudden and unexpected as Death itself…

The Plot

Act 1

King Ferdinand of Navarre and three Lords --- Longaville, Dumaine and Berowne --- have all sworn to study for three years, and now the time has come for them to sign a pledge to that effect. They oath also includes the discipline of fasting and little sleep, and expressly forbids the company of women.

The King has proclaimed that no woman must come within a mile of his court – but his oath must be broken immediately, as the French Princess is coming in embassy from her father. It is acknowledged that the King must see her out of 'necessity'.

A swain named Costard is brought before the King, accused in a letter from a Spaniard, Don Adriano de Armado, of consorting with a woman. Costard confesses his guilt, and to knowing of the King's proclamation. The king passes sentence of a week on bran and water in the custody of Armado, the Spaniard.

Costard is delivered to Don Armado who, we discover, is also in love with the same woman --- the wench Jaquenetta.

Act 2

As predicted, the Princess of France arrives at the palace gates with her attendants, Lord Boyet and ladies --- Katherine, Maria and Rosaline. The Princess has heard of King Ferdinand's oath and questions her ladies about the other three scholars. Maria, Katherine and Rosaline speak in praise of Longaville, Dumaine and Berowne respectively, and the Princess wonders that they are all in love.

When the King arrives to meet with the Princess, she upbraids him that he has not welcomed her into his court, but he insists that he must keep his oath.

The political diplomacy concerning the region of Aquitaine, reaches stalemate, when it discovered that a payment from France has not yet been received by Navarre. The King agrees to lodge the French Princess in tents outside the gates until the matter is sorted.

Dumaine, Longaville and Berowne each quietly question Boyet about Katherine, Maria and Rosaline.

When the men have gone Boyet tells the Princess that he observed how 'affected' the King was by her beauty. He is sure that she could have anything she wanted from him in return for a kiss.

Act 3

Armado sends Costard on an errand of love – to deliver a letter into the hand of Jaquenetta. On his way, Costard encounters Berowne, who also has a letter for him to deliver – to Rosaline. Yes, you've guessed it – Berowne is in love.

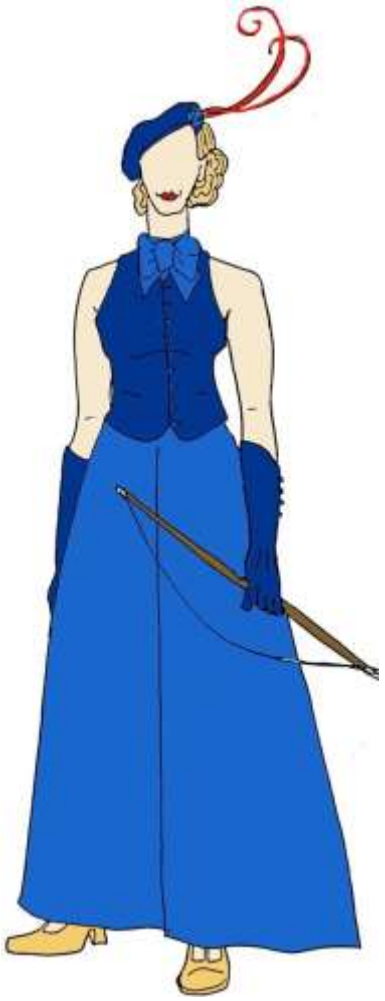
Act 4

The Princess and her train are out hunting when Costard arrives to deliver Berowne's letter to Rosaline. He hands over Armado's letter to Jaquenetta and, although the error is discovered immediately, the company decides to read it anyway.

Costard may well be playing dumb, but he insists that the letter was from Berowne. If Rosaline is disappointed, she doesn't say so.

When the French party and Costard have left the stage we meet two new characters for the first time. A schoolmaster, named Holofernes, converses with a clergyman, Sir Nathaniel, in overblown language and schoolboy Latin. Holofernes is clearly an almighty show-off. Most of what he says is intended to be too clever for anyone else to understand, but his intellectual snobbery just makes him appear ridiculous.

They are interrupted by Jaquenetta, in need of their help to read a letter from Don Armado. Costard has, of course, delivered Berowne's letter to her by mistake; and when the error is discovered she is sent straight to the King to expose Berowne's treason in breaking his oath.



In our production this point is the <u>INTERVAL</u>

Berowne is in love! He can't believe what a fool he is, but there's no denying it. He is moody, writing sonnets (thinking lady Rosaline has received one already) and he believes that he's the only one of the King's scholars who has fallen.

However, his agonising is interrupted by the approach of the King and, in the best tradition of Shakespearean comedy, Berowne conspicuously hides himself to eavesdrop. Sure enough the King is writing a sonnet too – for the Princess. Berowne has little time to gloat, when Longaville enters and the King also conceals himself. Longaville's poem is to Maria --- and is, in fact, the only one that's actually a sonnet. He is overheard by both Berowne and the King. (Stay with it)

On comes Dumaine to make up the set, and Longaville finds a third hiding place. At the end of Dumaine's poem to *'divine Kate'* Longaville leaps from the shadows to accuse him; whereupon the King reveals himself to accuse them both; whereupon Berowne denounces all three of them, and is about to get away with it when Jaquenetta enters with his sonnet to Rosaline and the game's up. They're all four in love – and all have broken their sacred oath.

The King appeals to Berowne's wit to turn the situation on its head, and prove that their being in love is not incompatible with their oath. Berowne's answer is a beautiful (and famous) justification of romantic love. They were fools to forswear women, from whom they would learn far more than from their books; and whose love would give them greater powers than study.

The conclusion is that they will woo these girls of France, with dances, masques and revels! And off they go to make a plan.

Act 5

Holofernes and Sir Nathaniel have been at dinner where, no doubt, Holofernes had given everyone indigestion. They are joined by Don Armado, Costard and Moth and, after much showing off, they get to the point of the scene – which is that Don Armado has been invited to perform a pageant before the Princess that night and craves assistance.

Holofernes is enthusiastic and suggests that they play a pageant of the Nine Worthies – that is poetic presentations of nine characters from Classical and Biblical mythology. The entertainment is already partly cast as they leave to prepare and rehearse.

Enter the ladies once more, comparing gifts (favours) from the boys, and the length of their verses (Longaville's is the longest!) They briefly recall how Katherine's sister died of love; though she might have lived if she hadn't taken

love so seriously. Our girls are determined to be wise and mock their lovers. In fact Rosaline is quite intent on torturing poor Berowne.

Boyet arrives, laughing helplessly. He's been eavesdropping on the King and warns the girls that the lords are coming to woo them disguised as Russians. This probably seems a bit random now, but I'm sure Shakespeare was making a really good joke at the time. You just have to go with it.

The ladies quickly change favours and wear masks to confuse the lords into wooing the wrong girl. On come the 'Russians' and we are treated to a world of silly voices. As the ladies have devised, the lords each chat up somebody else's girl and leave yet another gift.

Almost no sooner have the 'Russians' left than the lords return, as themselves. When they realise that the girls knew what they were up to, and have tricked them, they are dismayed to be in greater breach of their oath than before. Berowne blames Boyet for snitching on them, but before things get nasty Costard appears to announce the Pageant of the Nine Worthies.

And so we come to the final set piece – a play within a play. The Worthies come forward and speak their speeches, with varying success and lots of interruption from the lovers. The pageant breaks down entirely when Costard enters with Jaquenetta to accuse Don Armado of getting her pregnant.

All the excitement is suddenly interrupted by a sombre messenger – Marcadé. The King of France is dead.

Thoughts of love are put away as the Princess immediately prepares to return home. The King begs her not to let grief overshadow their new found love, and Berowne eloquently insists that their suit has been in earnest.

The Princess replies that they believed the poems and gifts had been given in jest to pass the time pleasantly, and had not taken them seriously. However, she must now observe a period of mourning, during which time The King must live as a hermit, And if, after a twelvemonth and a day, he still loves her, she will have him.

Likewise, Dumaine and Longaville are charged to wait a year and a day by Katherine and Maria; but Rosaline has a specific challenge for Berowne. He must every day visit the dying and try to make them laugh with his renowned wit. If he manages to raise a smile in the *'speechless sick'* she will have him and all his idle scorns; and if he cannot, she will have him, reformed. In other words, either way --- she'll have him!

But, a song before we go…

Don Armado requests that they complete their pageant, as planned. Representatives of Spring and Winter will sing in praise of the cuckoo and the owl. We know that the year will pass, and we hope that the lovers will be reunited; but as Berowne tells us – *'that's too long for a play'*. In the meantime, the story ends in parting –

You that way, we this way

OUR PRODUCTION

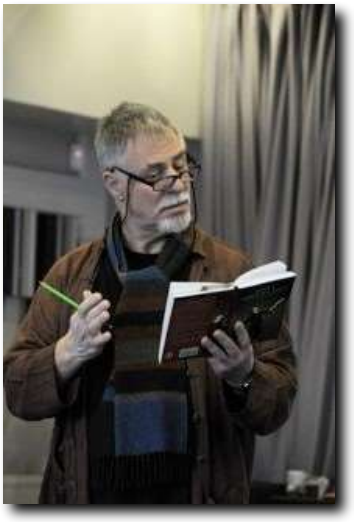
THE COMPANY

Back row, left to right:
Roy North, Fine Time Fontayne, Andrew Vincenti, Adam Fogerty, Conrad Nelson, Andy Cryer
Middle row, left to right:
Emily Aston, Catherine Kinsella, Rebecca Hutchinson, Barrie Rutter, Hester Arden, Sophia Hatfield, Dean Whatton
Front row, left to right:
Matt Connor, Jos Vantyler, Kelsey Brookfield, Owen Findlay

photo: Nobby Clark

INTERVIEWS

Finding our *Love's Labour's Lost*



Interview with Director Barrie Rutter

The plays I wanted to do, --- and this is a decision taken 15 months ago – the ones I wanted to do, other companies are doing them. So I looked down the list and I thought 'Yeah, every time I've seen this play I've been dissatisfied' – so I read it again, and I thought – yeah, we'll do that.

It's a good comedy. It's a basket full of fireworks – I hope. At least, that's how I read it. And it's got this romance, which is just wonderful.

In the great battle of the sexes, the women are wittier than the men. You can imagine that 400 years ago, that young men – and they would be young men, maybe even a couple of boys playing these parts --- would have had great fun.

Like a lot of Shakespeare's other plays, the problems of the so-called nobs and rich people are solved, or discovered, by the lower classes: like the idiot Dogberry in *Much Ado About Nothing*, who unravels the plot. And there is a complete throw back to *A Midsummer Night's Dream* with the play at the end. And like *A Midsummer Night's Dream* Shakespeare doesn't give the play within the play an easy passage. They get interrupted, things go wrong, and it all adds to the fun.

The play is melancholy too, and it does have moments – like when the girls talk about the death of Katherine's sister. When that little section comes up the air goes out of the rehearsal room. There's suddenly this little silence.

The great comedies do play with your heartstrings more than the tragedies.

Sometimes when we go to tragedies we buy in: we can cry, we can feel tragic. But the great comedies are always bitter-sweet; and at the end of this play we have the most famous interruption in Shakespeare – the arrival of Marcadé, the

messenger. The princess says to Marcadé, 'you've interrupted our merriment'; so we've introduced a 'merriment' just before that moment, that stops like a domino effect when they realise that someone's in the room.

The news Marcadé brings is what gives us the 'lost' of the title, because the women have to go back home. But they all say – if you're really serious, come back in a year and a day, (which was the traditional period of mourning), and if you're still as ardent about your love, I'll marry you. That's this play, at the very end.

The last two songs in this play about spring and winter are not sentimental. Winter has its own life and passage of time, and in a year a day we can come back. That's what the girls say. There is a positive, and you can sentimentalise it too much. I want to guard against that.

We're wanting to end on a possible positive note.

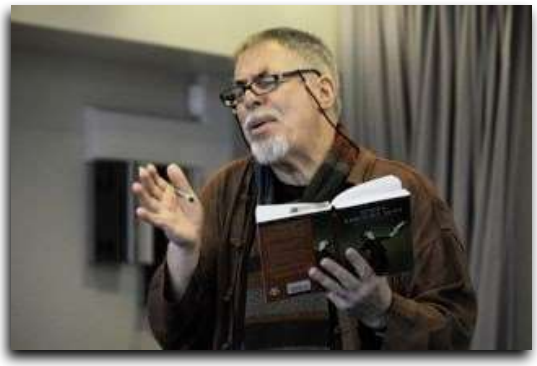
The language of the play is, on one level, impenetrable. All the Latin stuff and the word play… That's why I didn't do a read through at the start of rehearsal. We had to find the play on its feet, and then it becomes much clearer. It's the most rhymed play in the canon. I think 66% of it is rhymed, which I love. I love the rhyming couplets and the rhyming words, and the internal sonnets too. They all help make sense of the story, and tell you how to play the language for clarity.

We've lost it now, over 400 years, but the sexual jokes that are in it… it is probably the filthiest play in the whole canon. Much of it is too archaic for a modern audience, and I'm not gonna put it in with mimes and all that sort of rubbish. It's very scatological as well, and I'm not a great fan of scatological humour.

You can't cut everything; you've just got to embrace it and put it forward.

The battle of the sexes is the straightest language of all, but then you have these crazies: a fantastical sort of Spaniard, the schoolmaster, and the vicar – and they just talk this impenetrable language; but it's not – I hope. You can't hope that an audience will follow every line. You mustn't ever think that, but the general sort of sweep of what they're talking about, I'm sure will be crystal clear.

But I still hold to the values I started with – of 'nobody's seen this play before, so what's the story?' According to us, of course, with whatever values we all bring collectively. But – what's the story? Are we telling the story in our own way? Using what I call **The Five Ps Band.**



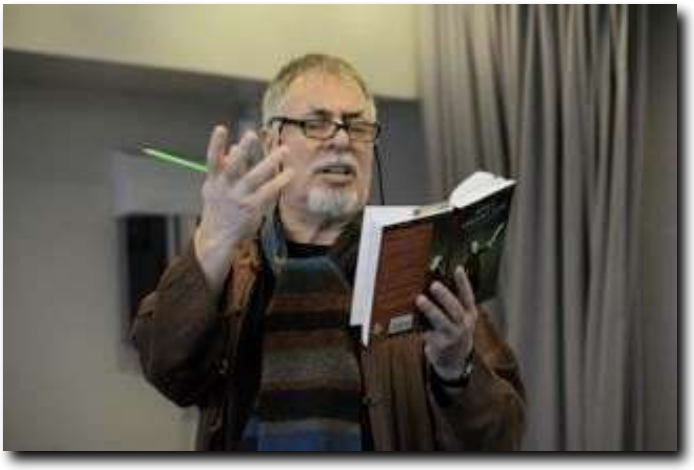
Pugnacity and **Percussiveness**
The nature of our attack on classical text (or any other text)

Poetry
I'm a stickler for the form and the construction because I believe that's where the clarity of the storytelling lies. These plays are rhymed, they have a rhythm. They're written for the sense to be revealed via their construction, via the rhyme. So I tell actors to always go to the rhyming words, and that has never changed.

Passion
Our energy and commitment to the performance of these plays; and our love of them communicated to the audience. You have to fill out this language by gesture, thought process and speaking process. You have to be equal to it.

Pleasure
The greatest thing is the pleasure of wrapping your gob around these great classical texts; and putting that into your body as well, where necessary. And there's nothing quite like it for me. I've done radios that I've loved, I've done TV, and films, and I've done one man shows, workshops and recitals, but there's nothing quite so pleasurable.

And that's our Five Ps Band



This year Northern Broadsides is celebrating 20 years of producing plays, since the very first production of *Richard III* in 1992. It's a journey I never knew I'd be making. I thought I had one good idea – the fact a year two came a long was a bit of a revelation.

The fact that we're now entering a third decade, with plans up to and including 2015 is really rather exhilarating.

Being *Berowne*

Interview with Actor, Matt Connor

It sometimes takes me a couple of goes at reading a Shakespeare play to start breaking the barrier of the language – and this one is really complicated. It's not done that often, and I can see why. However, having done it and gone through the rehearsal process, it's become one of my favourite Shakespeare plays. It's very funny and the fun is all in the word play.

I love playing Berowne. I'm not saying I can do whatever I want, but because he's got this description as the 'merry madcap lord', it kind of gives me a bit of license to be the odd one out, less formal than the other three.

He's constantly joking around. It's a real joy to play.

Throughout the play he's also the voice of common sense. In that first scene, the lads are saying 'right, we're not going to see women, we're only gonna eat food at certain times; we're only gonna sleep three hours a night; and Berowne knows that it's just not gonna happen. But he goes with it, and signs the document anyway. Then, of course, the four women turn up and he meets Rosaline again. So even though he's always known that eventually this oath is going break, he never anticipated being in love.

Berowne is a kind of a cross between Robin Williams' character in Mrs Doubtfire, and Chandler from Friends.

Cath, who plays Rosaline, and I were chatting about him and we decided that he never stops clowning about – like Chandler – but then he never fully shows his absolute true feelings to Rosaline; he kind of hides behind the wit.

He never just sits her down and says 'I love you'.

I don't think the lads know about love in the way that the girls do; I'm not sure if any of them have ever been in love before. But I think for them the breaking of their oath is a very serious matter. That's why they ask Berowne to justify why it's ok to break their oaths and why it's ok to be in love, and how great love is.

They say to him --
How can we get out of this? We're all in love, what do we do?

So basically Berowne rallies the lads round and tells them. I think that's my favourite scene in the show, particularly that speech – the famous speech. It's a joy to deliver.

It is a very romantic play – although there's no great love scene in it, and none of the lads and lasses are ever left on their own at any point. Still audiences and actors have to totally buy into it. Our director Barrie Rutter said to us that young actors find it really hard to be romantic – and I know what he means. It is hard to go on and declare love – and there's a lot of that in this play.

You have to go on, own it and take the stage.

Rosaline and Berowne genuinely love each other. There's no question that it's genuine, but she never never shows him that. She says it in private, when Berowne's not on stage, but she never lets him off. So whenever he uses his wit with her, she always tops it, she always goes one better.

Berowne's got a speech where he mocks Cupid as the 'leige of all loiterers and malcontents…' with descriptions of the melancholy lover. It's something that he jokes about. He is in love, but I think right until the very end of the play he's still the merry madcap lord. And it's only when Rosaline says *'If sickly ears… will hear your idle scorns… I will have you and that fault withal'* that he finally steps up to the mark. He is serious about his love for her, but his most genuine moment is when he says '*I'll jest a twelvemonth in a hospital*'.

I don't think it's a sad thing – I think it should be about hope.

I love going out every night as Berowne. It's the biggest role I've ever taken on, and the challenge of that has been great --- and I'm really glad I started learning my lines about five months ago!

A LABOUR OF LOVE…

The role of **Deputy Stage Manager** is one with three distinct phases: *Rehearsal; Tech Week; Performance.*

Our own **Katie Bevan**, talks us through her demanding job, and proves why the **DSM** is the king-pin in any theatre company. See Katie's glossary at the end for definitions of technical terms marked with *.

PHASE 1 – REHEARSAL

The very first thing I do, once I know which play I'm going to be working on, is to read it, maybe twice. As I'm reading I make a props list, do a scenic breakdown and generally just get as much information out of it as possible. I would also try and be present at design meetings; and if not, I'd get the minutes and photos to be kept up to date.

For the beginning of rehearsals I would put THE BOOK* together – making sure it contains everything we need.

THE BOOK is probably the last thing I do, because I like to take my time over it and stationery's very important. I have a specific order:

- **A contact sheet**
  - This has everyone's details on; and, of course, with Broadsides that will include a mug-shot page with everyone's photograph, so that you can get to know what everyone looks like. Then you don't call anyone by the wrong name on the first day of rehearsal.
- **Schedules**
  - Rehearsal schedules, personal schedules, technical schedules, tour schedules – any information of that kind.
- **Set**
  - Information, pictures of the set, any meeting minutes etc…
- **Props**
  - Props list and any references – pics from designer or ASM* etc… which very useful, especially a period piece like this.
- **Costumes**
  - Notes and pics of costumes

- **Rehearsal notes**
    - Anything that comes up in rehearsal that need passing from the acting company to the Production Team*
- **Script**
    - For a big script like this, between each page of script I have a blank page for noting down Blocking*. Through rehearsals there's a lot of rubbing out, a lot of changes; and then through Tech Week* things can change again once they're on the set. This one's changed quite a bit. The script will also contain all the cuts made by the director, which may also change as rehearsals progress.

Once rehearsals are underway a DSM is first and foremost the main communicator from rehearsals to the rest of the production team. During rehearsals you're the person that makes sure everyone in the Production Team knows exactly what's going on in that room. Then if anything has to be changed, everyone who needs to know is aware of that, so that when you get to Tech Week there are no surprises. It also ensures that if props and costumes are being made that are no longer needed that this is communicated as soon as possible.

Secondly I'd say the DSM is there to support the acting company. You have to earn the trust of a company and you spend a lot of that first week showing them that they can trust you. To let them know that you will be there with the answers, and that if you haven't got the answers you'll go and find them.

It's the DSM's job to keep on top of Calls* and make sure that everyone knows where they're supposed to be, and when; to arrange costume fittings and any other meetings that the actors might have with the Production Team. It's also their job to ensure that the rehearsal room is set up correctly at the start of each day, with props etc… as they start to come in.

The DSM is also responsible for rounding the actors up to return to the rehearsal room at the end of tea-break!

PHASE 2 -TECH WEEK

For tech week I prepare a Setting List* and a Running List*, which are mainly for the use of myself and the ASM.

During Tech Week I'm not backstage, I'm in the control box --- or in some venues, Prompt Corner*. This is because my job changes to the role of running the show technically, cueing all the lights and sound; and in some shows fly and trap cues too. It's a whole new layer of stuff that everyone has to learn and get used to.

For ***Love's Labour's Lost*** the main technical addition is the lighting. In advance of the technical rehearsal the lighting designer will have plotted in all the lights, and they will them either give me a plotting sheet, or meet with me and take me through it. Sometimes I sit in on plotting and get the lighting cues that way. Whichever way I get them all the lighting cues are written into THE BOOK.

Then we go through the show from beginning to end and everything that happens technically on stage will be put into the show. We will do it once if it works well --- and if it doesn't, up to ten times! The actors have to have a lot of patience in Tech Week.

We try to be as prepared as possible, but things are found out during Tech Week and adjustments are made. Things can change even to a word sometimes, where I might have to take a light cue a word earlier because it's not working. Usually cues are taken from lines in the text, but sometimes it's necessary to take a visual cue from the stage.

Also within this week I will put in The Calls* for the company. All the beginners calls, and all the calls during the show. I also put in the Front of House* calls to tell the audience that the show is about to start; and backstage calls to tell the cast how long they've got before lights up, that the house is open, and to tell them that the lights have gone up on part one or part two.

All of that goes in THE BOOK.

It's difficult on a Tech Week to keep on top of Blocking, which can often change, but if I don't do it during the tech I'll do it as soon as possible. On a tour, in different venues, Blocking changes every week; depending on whether we're in Traverse*, Pros Arch*, The Round* or any other performance space.

PHASE 3 -- PERFORMANCE

On arriving on a performance night, I'll check emails to make sure that everything's ok. Then the ASM and I will go on stage and start to set up, although for this show we don't set the stage. I also keep a check that people are arriving and that hairdressing has started, and that everything's happening.

For ***Love's Labour's Lost*** there will be a music call on stage at 6.30, which is why we don't set the stage, as they're going to dance all over it. We will have preset different instruments on stage to make the call run as smoothly as possible.

Music call is until 6.50 which then gives us about 10 minutes to set the stage, start a props check and then do The Half* at five to seven. There's just time then to finish checking before the house opens at seven o'clock. Then I do all the

backstage and front of house calls until lights up. There's a lovely tradition in the theatre of always calling actors Mr or Miss followed by their surname, when giving these calls. I like the formality of this, and the due respect that it gives the acting company.

At maybe 7.34 I'll do a 'lights up on act 1' backstage call. During the show, I'm in the box cueing lights, actors and anything else, and keeping an eye on everything.

In the interval we don't have a really busy change, so I can give everyone a five minute call, so they know they need to be finishing their cup of tea – but on a show that has a really busy interval reset I can only give the cast a beginners call, five minutes before lights up on the second half.

On this one I don't have to make a decision on how many curtain calls are made by the cast. On some shows this is at the discretion of the DSM, and I would have to give a Green Light* backstage to the actors to tell them to come back on for another bow. It can be a very tricky decision, but our director Barrie Rutter calls this one, which is great.

Then finally, at the end, I have to compile the Show Report*.

Love's Labour's Lost is a great show to work on. Northern Broadsides is where I started. I didn't train in stage management, but I did some placement work in my final year --- studying Theatre Studies and Dramaturgy – and got very interested in the role of DSM. I first worked as an ASM on Northern Broadsides' *Wars of the Roses*, got DSM on the next one and I've been a DSM ever since.

I really like the job. The best part is cueing the show. There's a buzz --- and it's really great when it all goes right. I take a lot of pride in my work. I love meeting people and it's really lovely to know that you'll do three or four jobs a year with different groups of people; being part of a company and touring to loads of crazy places and having a nice time.

Being a DSM is a massive responsibility, but the more I do the job the more I like the responsibility. To be the person everyone can rely on.

Katie's Glossary

DSM Deputy Stage Manager – me!

ASM Assistant Stage Manager. The DSM's counterpart outside of rehearsals gathering props etc… During performance, when the DSM is cueing the show, the ASM is running things on the floor and backstage.

STAGE MANAGER The boss, and first port of call for the DSM if there's anything s/he can't deal with. The Stage Manager co-ordinates all the aspects of stage management on a show.

PRODUCTION TEAM Everyone involved in the technical side of the show, including: Stage Manager; DSM; ASM; Designer; Prop makers; Set builders; Lighting Designer; Sound Designer; Head of Costume and costume makers.

THE BOOK The DSM's bible. Not so much a book as a huge file containing everything relating to the show. Compiled before rehearsals it is then added to, and amended, right up until performance. If a show is touring to lots of different venues some things in THE BOOK, such as lights and blocking, may change a lot. In theory, should the DSM suddenly become indisposed, another DSM should be able to run the show from THE BOOK.

THE CALLS This term refers to different things depending on what stage of production you're at. During rehearsal the calls would be the times that actors have to be in, either to rehearse or for costume fittings.

During the show there are Front of House calls, telling the audience that the show is about to begin etc…; and backstage calls, before and during the show. The key pre-show calls for the cast are as follows:

- 'The Half' – *called at 35 minutes before the show is due to start*
- The Quarter' – *called 20 minutes before the show is due to start*
- 'The Five' – *called with 10 minutes to go*
- 'Beginners' – *called 5 minutes before lights up on the show.*

The DSM will also give backstage calls during the show, reminding actors that they have an entrance coming up.

FRONT OF HOUSE The foyer and bars of the theatre and the auditorium.

PROMPT CORNER Usually in the wings on stage left, this is where the technical nerve centre is in some theatres.

SETTING LIST A list of where all the props and costumes are set backstage ahead of, and during performance. This is compiled at the start of Tech Week, but subject to change during the technical rehearsal and on tour.

RUNNING LIST A cue sheet for the ASM on the floor which tells them exactly what they need to be doing and when – that is a script page number, a cue line – and then what they have to do. For the ASM this may be resetting a prop, collecting something, receiving something from an actor, or handing someone a prop, assisting in a costume change, paging a curtain etc…

TECH WEEK (Also known as Production Week) The week leading up to the first performance when the acting company first get onto the stage and a long, stop-start run-through of the show happens. This is for all the technical aspects of the show, such as lights and sound, costume changes, set changes etc… to be put into the show, rehearsed and any problems ironed out. Tech Week also includes as many dress rehearsals as can be fitted in between the technical rehearsal and the first public performance.

BLOCKING All the moves made by the actors on the stage; where they stand; what they're carrying; if they're going to collect a prop; and where and when they enter and exit. All this is written in THE BOOK – and sometimes I also make a note of what they're doing once they've gone off – if they're picking up a prop, or doing a costume change.

THE ROUND A stage with the audience seated all around the acting area, with the front row at stage level and the rows behind banked upwards.

TRAVERSE A stage with the audience on either side of the acting area, like a tennis court.

PROS ARCH Proscenium Arch is what most people think of as an old fashioned theatre, where the stage is higher than the main seating area, and has curtains and 'wings' either side.

GREEN LIGHT This is a backstage cue light, used when actors offstage are unable to time their own entrance because they can't see the stage.

SHOW REPORT At the end of the show my last duty is to compile a report on that evening's performance. During the show I make a note of anything that goes wrong, or could potentially cause a problem. The ASM might also tell me of something that happened on the floor. I also make a note of audience numbers, the timings of the show, and the audience response. All of it goes in the show report, which is then emailed out to all the relevant people and departments.

On ***Love's Labour's Lost*** I note who's playing Marcade, as we are being joined by lots of different actors to do this role as we tour around.

SECTION 2

History and context

- Shakespeare's life

1564

- **William Shakespeare born in Stratford upon Avon.**
- *He was christened on April 26th, but it isn't known exactly what day he was born. Popular tradition holds that his birthday was April 23rd – St George's day, and also the day on which we know he died, in 1616.*
- *His parents were John Shakespeare, a successful glove maker and his wife, Mary Arden.*
- *Two daughters, Joan and Margaret, had come before young William, but one had died in infancy and the other was certainly dead by 1569 when a second Joan Shakespeare was christened. So to his younger siblings Gilbert, Joan, Anne, Richard and Edmund, Will was big brother.*

1571

- *As an Alderman of Stratford, John Shakespeare was entitled to have his son educated free at the local Grammar School – though it's possible to imagine, from all the enthusiastic references in his plays, that Will preferred sports to studying.*
- *Throughout Will's childhood Stratford was visited by The Queen's Players, who performed in the Guild Hall, and we can be sure that Will must have seen them.*

1582

- *27th November, eighteen-year-old William married Anne Hathaway, who was seven or eight years older than him – and pregnant.*

1583-- 85

- *Susanna Shakespeare was baptized on 26th May 1583*
- *1585 -- The Shakespeares were blessed with two more children, twins – Hamnet and Judith.*
- *Anne stayed all her life in Stratford, and little more is known about her.*

1585 – 92

- *It isn't known exactly when Shakespeare first went to London, but by 1592 he was established actor in the theatre, and writing his first plays – the Henry VI trilogy.*

1592 – 1600

- *By 1594 Shakespeare was part-owner of a company known as the LORD CHAMBERLAIN'S MEN. Richard Burbage was the leading actor.*

- ***LOVE'S LABOUR'S LOST*** *written around this time.*
- *In 1596 tragedy struck. Shakespeare's son Hamnet died, aged just eleven.*
- *Shakespeare wrote some of his most popular plays in this period, including The Merchant of Veniceand Much Ado about Nothing. He was clearly very successful, as he had enough money to buy a posh house in Stratford.*

- ***LOVE'S LABOUR'S LOST*** *is first published in 1598*
- *In 1599 the LORD CHAMBERLAIN'S MEN built a new theatre on the south bank of the Thames, called THE GLOBE.*

1600 – 01

- *Shakespeare was writing Hamlet, which was first performed around this time – with Richard Burbage in the title role.*
- *In 1601 Shakespeare's father, John, died.*

1603

- *24th March -- death of Queen Elizabeth I and the accession of James I.*
- *King James became the patron of Shakespeare's company and so the LORD CHAMBERLAIN'S MEN are renamed the KING'S MEN*
-

1604 – 08

- *Shakespeare wrote his most famous tragedies, including Macbeth; Othello and King Lear.*

- *1608 – death of Shakespeare's mother, Mary.*

1611

- *Shakespeare wrote The Tempest – the last play he wrote without collaboration.*

1616

- *23rd April – death of Shakespeare in Stratford. He is buried at Holy Trinity Church and his epitaph reads:*

GOOD FRIEND, FOR JESUS' SAKEFORBEAR TO
DIG THE DUST ENCLOSD HERE
BLESSED BE THE MAN THAT SPARES THESESTONES AND
CURSED BE HE WHO MOVES MY BONES

SOURCES & INFLUENCES

Love's Labour's Lost is one of the few Shakespeare plays for which no sources are known.

Scholars can identify influences, such as the work of an earlier writer called Sir Philip Sydney, and other court comedies of the time.

There are also recognizable archetypes from the Commedia dell'arte and Roman Comedy, such as the Braggart Soldier (Armado) and The Pedant (Holofernes). The character of Marcadé, appearing like Mercury, the messenger of the Gods, is another character with much earlier origins.

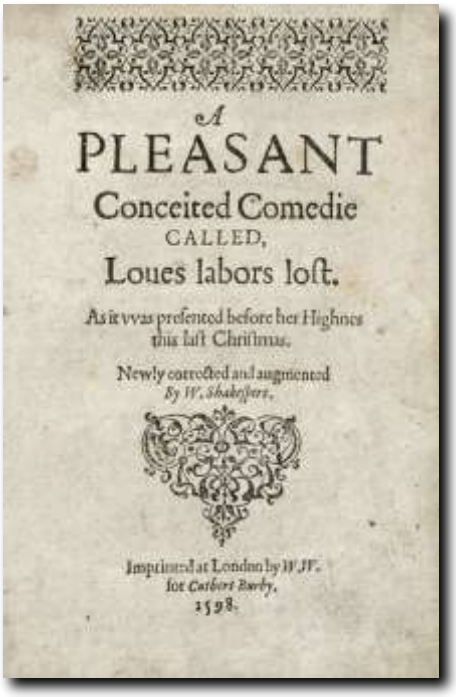
Navarre was, and is, a real place – but there never was a King Ferdinand, and this is not a political play at all. Shakespeare scholar, writer and friend of Northern Broadsides, Mike Poulton, mischievously proposes that the whole thing was just meant to be a lot of fun, and that in 1594 when the plague was in London and the playhouses were closed, Shakespeare went off to the country with a crowd of young society mates.

After a few weeks of reading (Sydney?), making fun of everyone they can think of and generally lazing about, the bright young things persuade Will to write them a play to pass the time. And so – ***Love's Labour's Lost*** is born; with four couples, so there's a part for everyone; lots of dirty jokes, and huge fun at the expense of Clergymen, Schoolmasters and Spaniards.

It's a tempting account of how this crazy play might have come to be written.

THE TEXT

We know that ***Love's Labour's Lost*** was written before 1598 because that is when the first Quarto appears.


A
PLEASANT
Conceited Comedie
CALLED,
Loues labors loſt.
As it vvas preſented before her Highnes this laſt Chriſtmas.
Newly corrected and augmented
By W. Shakeſpere.
Imprinted at London by W. W.
for Cuthbert Burby,
1598.

- **Quarto** simply means a book in which the paper is folded twice to make four leaves. Shakespeare's plays were printed individually during his lifetime in this format.

The play also appears in the first Folio of 1623

- **Folio** is a book in which the paper is folded once to created the leaves of a large book. From the earliest days of printing folios were used for most prestigious publication.

Mr William Shakespeares Comedies, Histories, & Tragedies. Published according to the True Originall Copies.

This was the title of the first Folio, printed in 1623 in the shop of William Jaggar and Son. The thirty six plays are not in order of writing, and ***Love's Labour's Lost*** appears amongst the Comedies.

As you can see from the picture above of the first Quarto, the early printings didn't bother much with punctuation, and there is no apostrophe in 'Labors'.

SECTION 3

ENGLISH, DRAMA AND CREATIVE WRITING

THE SONNET

Literally meaning 'Little Song', from the Latin, a Sonnet is a poem, usually about love – but not always.

The Sonnet is constructed in a very particular way. It has 14 lines, divided up into three groups of four (**quatrains**) and one group of two (a **couplet**)

The three quatrains rhyme on alternate lines, and the couplet also rhyme.

The rhyming scheme may be written like this:

ABAB
CDCD
EFEF
GG

Shakespeare's sonnets are written in ***iambic pentameter.***

Pentameter means that in every line there are five beats (called feet) of two syllables.

Iambic means that the first syllable is weaker than the first, making a de-*dum* (weak-*strong*) rhythm.

Eg: Shall I / compare / thee to / a sum-mer's day?

Or: I went / to buy / a loaf / of bread / today

…is also a line of perfect iambic pentameter

The rhythms of Shakespeare's verse are not always perfectly **iambic.** The rhythm changes sometimes and we get the reverse, *strong*-weak; or two strong syllables together; or two weak ones.

Here are some examples to help you:

Iambic (weak-*strong*)	Today
Strong-weak	Mother
Strong-strong	Pancake
Weak-weak	of a

(These are all general rules – but don't worry if you sometimes can't make a line fit the set rhythm or number of syllables. Shakespeare does cheat!)

Exercise

A good way of really understanding how Iambic Pentameter works is to get up on your feet and walk around the room saying:

I am, I am, I am, I am, Iam

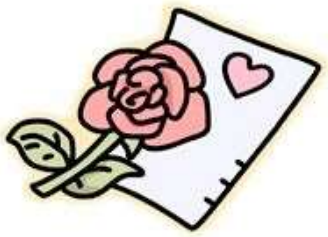
When you've said I am five times, change direction abruptly and say five more. You'll soon get used to where the end of the line is supposed to come. Now try it with a bit of text:

Shall I / compare / thee to / a sum ~~/~~ mer's day?

Try making up your own line of iambic pentameter. It's a very natural rhythm for the English language – you shouldn't find this too difficult.

Eg:
I wish I hadn't had so many sweets
I must admit I'm feeling rather sick
I really should have listened to my mum

See!



In ***Love's Labour's Lost*** some poems are called sonnets that technically aren't – but who are we to argue with William Shakespeare?

Here's Longaville's Sonnet from the play. Have a good look at it and see if you can spot the different properties of the classic sonnet described above.

Did not the heav'nly rhet'ric of thine eye,
'Gainst whom the world cannot hold argument,
Persuade my heart to this false perjury?
Vows for thee broke deserve not punishment.

A woman I forswore, but I will prove,
Thou being a goddess, I forswore not thee.
My vow was earthly, thou a heavenly love;
Thy grace being gained, cures all disgrace in me.

Vows are but breath, and breath a vapour is:
Then thou, fair sun, which on my earth dost shine,
Exhal'st this vapour--vow; in thee it is.
If broken then it is no fault of mine;

If by me broke, what fool is not so wise
To lose an oath to win a paradise?

Check out the rhyming scheme, the iambic rhythm and the number of syllables in every line.

Sonnet Search

There are quite a few internal sonnets in the speeches in ***Love's Labour's Lost***. The first one appears in Berowne's speech in Act 1, scene 1.

The speech begins: *Why, all delights are vain, but that most vain…*

Have a look at this speech in your text and see if you can 'spot the sonnet'.

CREATIVE WRITING

Now try writing your own sonnet – on your own or in groups.

A Sonnet is traditionally a love poem, but that doesn't mean it had to be romantic. You can write about anything that you really love. Here are some suggestions:

- *Your favourite food, sport, hobby*
- *Your pet*
- *An idol – such as a musician, a sporting hero, an actor*
- *A member of your family*
- *Your best friend.*

Poetic pointers

In writing your poem try and communicate some of the following:

- What your subject looks like / sounds like
- When, and where you might see your subject
- How the subject of your poem makes you feel
- What it is that you like so much about the subject

What conclusion can you draw in the finding couplet – to round off your poem?

Remember to think about all those poetic devices too:

- Metaphor
- Simile
- Alliteration
- Onomatopoeia
- Rhythm
- Rhyme.

THE NINE WORTHIES

Dating back to the Middle Ages the Nine Worthies are figures from history, scripture and mythology who are held to represent the ideals of chivalry.

Known in France as *Les Neuf Preux* and in Italy as *i Nove Prodi*, the Nine Worthies consist of:

- Three Pagans
  - *Hector*
  - *Alexander the Great*
  - *Julius Caesar*

- Three Jews
  - *Joshua*
  - *David*
  - *Judas Maccabeus*

- Three Christians
  - *King Arthur*
  - *Charlemagne*
  - *Godfrey of Boullion*

In ***Love's Labour's Lost*** Shakespeare plays fast and loose with these original nine, as he includes Hercules and Pompey – probably for comic effect.

…DETECTIVE WORK

Find out what you can about the nine original Worthies.

- Who were they?
- Did they exist?
- Did they really embody ideals of chivalry?

How were the Nine Worthies celebrated in Pageants and Parades?

DRAMA and CREATIVE WRITING

21st Century Worthies

Write your own pageant of Worthies, consisting of people you admire. They must be characters worthy of praise and respect; people you think embody high values.

Here are a few things to think about…

Mythology and Story

*In **Love's Labour's Lost** Don Armado portrays Hector, and Moth appears as the infant Hercules, strangling a snake in his cot. These are characters from Greek mythology*

Perhaps your Worthy could be from myths of these ancient cultures, or you might choose a mythological figure from another country and culture – such as India, Pakistan, Africa or China.

You might choose a character from Celtic, or Norse Myth; or a folk hero, like Robin Hood. There are dozens to choose from in the myths of King Arthur and his Knights.

Or perhaps you might like to portray a comic book hero, such as Spiderman, or Wonderwoman.

Religion

*In **Love's Labour's Lost** the Schoolmaster Holofernes portrays the Jewish hero Judas Maccabeus. This is a character from Hebrew Scripture.*

Perhaps you have a hero from your religious tradition – someone who performed acts of bravery and goodness. These might be saints,

teachers, gurus, sufi masters, or just ordinary people who take their place in religious scripture because of their heroism.

History

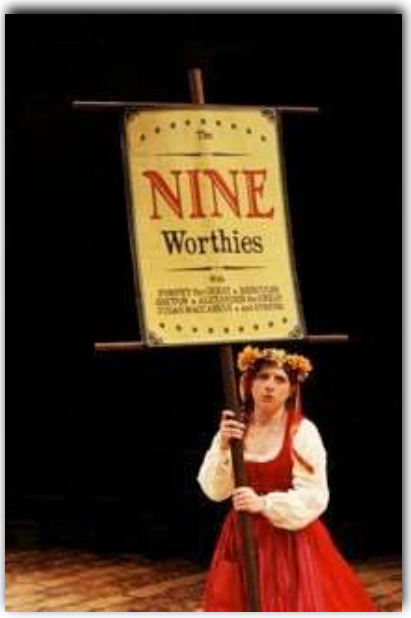
*In **Love's Labour's Lost** the curate, Sir Nathaniel, portrays Alexander the Great; and Costard plays the famous Roman General, Pompey. These were both real, historical figures.*

Is there a person from history that you think has earned a place amongst the Worthies? Here are a few suggestions:
A king – like Henry VIII; or a Queen – like Elizabeth I or Victoria. Great men and women of science, such as Charles Darwin, Isaac Newton or Marie Curie. How about the first people in space? Political heroes like Martin Luther King, Mahatma Gandhi, Mrs Pankhurst – or even a living inspiration such as the Burmese politician Aung San Suu Kyi.

Choose a character you think is worthy to be in a pageant and write a poem in praise of them and their feats.

The poem doesn't have to be in iambic pentameter but it should have rhyme and rhythm, and use other poetic devices where possible.

Have fun with it – and maybe you could present your pageant of Worthies in the classroom, or maybe even as a performance with costumes.



Loves Labour's Won

There are a few tantatalising references to a lost play by William Shakespeare called ***Love's Labour's Won.*** Some scholars think this may be a lost sequel to ***Love's Labour's Lost***; others think it was an early title for another play, such as ***All's Well That Ends Well.***

The truth is nobody knows – which means that we can have some fun with it.

Imagine that there is a sequel to ***Love's Labour's Lost*** – and you're in it. In fact – it's up to you what happens next…

Imagine a year and a day have gone by and the Princess is out of official mourning.

- How do the lovers meet again?
- Where are they?
- Do the boys go looking for the girls, or the other way round?
- Is it all plain sailing?
- What problems, or obstacles might fall into the path of true love?
- Is everyone reunited, or are there some lovers who just don't stay the course?

In groups work out some scenes and explore the different possibilities. Try and make the characters as true to Shakespeare's originals as possible.

If you have enough scenes, you might be able to string them together into a short play.

Credits and links

Production and rehearsal photos: Nobby Clark

Design drawings: Jessica Worrall

Other Images sourced at:
http://office.microsoft.com/en-gb/images

Recommended reading –

The North Face of Shakespeare: Activities for Teaching the Plays
James Stredder (with a foreword by Cicely Berry)

Shakespeare on Toast: Getting a Taste for the Bard
Ben Crystal

Information and education pack written and compiled by Deborah McAndrew for Northern Broadsides © 2012