

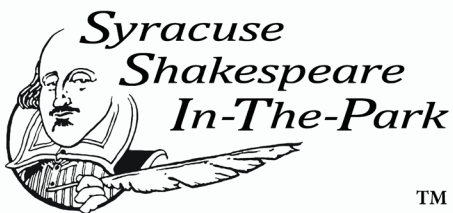
Love's Labor's Lost

William Shakespeare



Art by OCC Design student Michael Bleskoski

Produced by Ronnie Bell & Directed by Basil Allen



Fri. June 5, 12 – 5:30PM
Sat. June 6, 13 – 5:30PM
Sun., June 7 & 14 – 2:00PM

TM
 For more info: 315-476-1835 or ssitp.org

Virtual- Live on social Media
tickets.ssitp.org/loves

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Premium seating
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This project is made possible, in part, by a Community Arts Grant through NYSCA and administered by CNY Arts



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The Boards

of **Syracuse Shakespeare-In-The-Park** hope you and your family are staying safe and well at home as much as possible.

Although we have made a **CNY** tradition out of presenting our summer shows in the beautiful **Thornden Park Amphitheatre**, current conditions and restrictions make it impossible to do so for ***Love's Labor's Lost*** in June. So, we are presenting this show according to our usual schedule- *but coming to you virtually* through our **Facebook Live** connection and at least one other outlet TBD.

We hope to have you and our actors safely back in the **Amphitheatre** in August, socially distanced, temperature checked and meeting all the guidelines set out by NYS, Onondaga County and the City of Syracuse, all of whom partner with us in the presentation of our summer shows.

Please make your plans to safely attend
Much Ado About Nothing
Aug. 7-16, 2020



*Cast of **Richard III** gets a standing ovation on opening night in June 2019*

Cast *in order of appearance*

Ferdinand John Triana

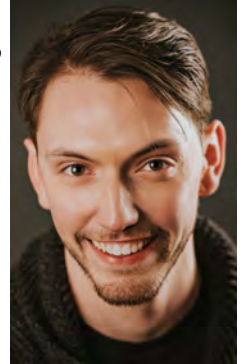
Longaville Aaron Alexander

Dumain Michael King

Berowne Derek Powell

Derek Powell (*R*) was a student in our first **Summer KIDS (Kids Doing Shakespeare)** program in July 2006. He played *Grumio* in Act 4, Scene 1 of *The Taming of the Shrew*. It's great to have Derek back!

Photo by Joe Marino



Dull Christopher Best

Costard John Brackett

Don Adriano Jim Uva

Moth Brionna McDonald

Jaquenetta Jennifer Cutter

Boyet Simon Moody

Princess Cassandra Melendez-Ramirez

First Lord/Forester/Mercade David Forest Hitchcock

Maria Elena Ricks

Katherine Chelsea Lembo

Rosaline Alyssa Otoski-Keim

Sir Nathaniel Tony Bersani

Holofernes Jason Luscier

PRODUCTION TEAM

Cover Art OCC Design Student, Michael Bleskoski
Art Professor, Bruce Osborne

Playbill Photography/Design Francois James

SSITP Summer Interns Dominic Dicaprio, Katherine Gaurnier

Video Coordinator Margot Reed

Dramaturg/Marketing Coordinator..... Ashley O'Mara

Costume Coordinator Simon Moody

Costume Designer Barbara Toman

Guitarist/Musical Coordinator Peter Allen

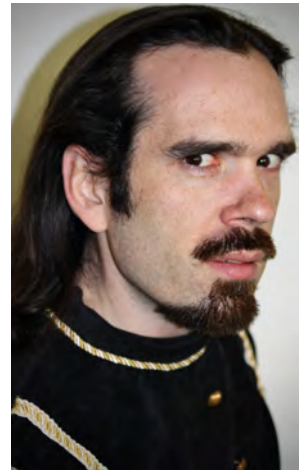
Stage Manager Caitlin Friedberg

Assistant Director Aley O'Mara

Producer Ronnie Bell

Director Basil Allen

Basil, R, appeared in last June's production of *Richard III*, as the title character, and was nominated for a **SALT** Award for his outstanding portrayal. Many of our audience members, as we did, felt he deserved to win the award.



Rosaline, R, played by **Alyssa Otoski-Keim** have very definite plans for their future but the pearls are merely symbols of love... not love itself.



DIRECTOR'S VISION

SSITP's Shakespeare-In-The-Park series stretches all the way back to 2003 when we debuted with *A Midsummer Night's Dream*.

Love's Labor's Lost continues this tradition except it is the first show being produced *virtually*.

A Princess and her retinue of ladies come to the court of a King and his lords. Four women; four men. And a play's worth of playful wooing. Surely, it's a story worthy of making four happy couples, right?

Love's Labor's Lost is a play of sport. The sport of love, the sport of wordplay, the sport of staying one step ahead of friendly rivals. A battle of wits. A battle of the sexes. A time to come together and engage in the excitement of loving banter.

And in that time, all those engaged in this sport can forget their troubles, duty and harsh realities of the world, just for a few moments, and feel as if they haven't a care in the world. Before reality inevitably returns, as it must. As it should.

We could all use a pleasant distraction sometime, if only for a short while... come on in...

Special Thanks To:

**Mayor Ben Walsh, Julie LaFave, Britney Farmer,
our new SSITP Marketing Team, Thornden Park Association,
Onondaga County Public Library, Christian Zabriskie and Cara Luddy**



Jim Uva (above) plays the over-the-top, comic relief character, *Don Adriano de Armado*, because the Spanish were a popular foil after the English defeated their Armada.

*The Producer, Director, and Boards of
Syracuse Shakespeare-In-The-Park
regret any errors or omissions in this program.*

CAST CREDITS *in alpha order*

Aaron Alexander (*Longaville*) has graced **SSITP** stages for almost a decade. He was seen last summer as *Trinculo* in August 2019's **The Tempest** & played *Mark Antony* & *Romeo* for **SSITP** in June 2018 & 2017, in **Julius Caesar** and **Romeo and Juliet**, respectively.

Tony Bersani (*Sir Nathaniel*) is a perennial actor for **SSITP**. He appeared in our last two **SCSD High School Tours** as *Soothsayer* & *Octavius* in **Abridged Julius Caesar** & *Friar Lawrence* in **Abridged Romeo and Juliet**.

Chris Best (*Dull*) last played *Master Page* in **Merry Wives** for **SSITP** in August 2018 & has played *French Ambassador* in **Henry V** & *Prostitute's Customer* in **Measure for Measure**, both **SSITP** June shows.

John Brackett (*Costard*) last appeared as *Lord Tilney* in **Shakespeare In Love** at **CNY Playhouse**. Last August he made his **SSITP** debut as *The Master* in our production of **The Tempest**.

Jennifer Cutter (*Jaquenetta*) last year played *The Murderer* in our **Richard III** & *Peter Simple* in **Merry Wives of Windsor**, August 2018. Previously, she played *Metellus Cimber* in **Julius Caesar** for **SSITP** in June 2018.

David Forest Hitchcock (*First Lord/Forester/Mercade*) is a gardener and writer. His favorite role for **SSITP** was *Adam* in **As You Like It**. He conceived, wrote, organized & narrated **Creation: A Celebration** in Fall 2019.

Michael Richard King (*Dumain*) was last seen as *Duke of Clarence* in **Richard III** last June which he also directed. Mike played *Dr. Seward* in Bram Stoker's **Dracula** @ **CNYP** in 2019 & *Maxwell Smart* in **Get Smart** at **Fulton Community Theater**.

Chelsea Lembo (*Katherine*) debuted for **SSITP** as *Mistress Page* in 2018's **Merry Wives**. Her favorite recent roles were *Mack Talman* in **Wait Until Dark**, *Berthe* in **Boeing, Boeing** & *Cookie Cusack* in **Rumors**, all at **CNYP**.

Jason Lusier (*Holofernes*) played *Caliban* in **The Tempest**, *Falstaff* in **Merry Wives**, & *Touchstone* in **As You Like It** the last three summers, respectively, for **SSITP**. His next role is *Dogberry* in August's **SSITP** production of **Much Ado About Nothing**.

Brionna McDonald (*Moth*) played *Captain Hook* in **Peter and Wendy** & *Red Queen/Jury* in **Alice and Wonderland**, both at **Redhouse**. She is making her **SSITP** debut.

Kassandra Melendez-Ramirez (*Princess*) directed **Merry Wives of Windsor** for **SSITP** in August 2018. She will be playing *Margaret* in **Much Ado About Nothing** for **SSITP** in August.

Simon Moody (*Boyet*) has been enjoying Shakespeare for forty years. Recent performances include *Macbeth*, *Julius Caesar* and *Polonius*. He appears next as *Don Pedro* in the **SSITP** production of **Much Ado About Nothing** in August.

(R) **Alyssa Otoski-Keim** (*Rosaline*) made their **SSITP** debut in August 2018 when they played *Pistol* in **Merry Wives of Windsor**. They were *Capulet/Balthasar/Apothecary* & co-fight captain in **Romeo & Juliet** for **Redhouse** in February 2020.



Derek Powell (*Berowne*) has recently been seen as *Paris* in **Romeo and Juliet** at **RedHouse**, *Jervis* in **Daddy Long Legs** at **CFTA Homer** & *Father Dan* in **Banging Heads** at **Alternative TC**. Coming up in fall he will be in **Hypothetical News Magazine** at the **Building Company Theater**.

Elena Ricks (*Maria*) is making her **SSITP** debut.

John Triana (*Ferdinand*), making his **SSITP** debut, will also be *Friar Francis* in **Much Ado About Nothing** this coming August with **SSITP**.

Jim Uva (*Don Adriano de Armado*) has played tragedy and comedy with **SSITP** including turns as *Banquo* in **Macbeth** and *Feste the Clown* in **Twelfth Night**. He is a well known character actor throughout CNY theatres.



Kassandra Melendez-Ramirez (*Princess of France*) is a multi-talented force in CNY theatre and a strong proponent of immersive theatre.



Jason Luscier (*Holofernes*) is an Associate Professor of Biological & Environmental Sciences at **LeMoyne College**



Mike King (*Dumain*) acted in and directed **Richard III** at the T.P. Amphitheatre in June 2019



Chelsea Lembo played Mistress Page in 2018's **Merry Wives of Windsor**.



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SYNOPSIS

Act 1:

In Navarre the King, Ferdinand, is taking an official oath to study for three years with three of his Lords: Dumain and Longaville agree, but Berowne is unsure of other conditions of the oath, such as fasting, and not consorting with a woman. However, Berowne eventually relents and signs as well. The constable Dull brings in a swain, Costard, who was caught with a wench, Jaquenetta. The Lords have a good laugh in reading a letter from a visitor of the court, Don Adriano de Armado, which explains how Costard was caught.

Elsewhere, Don Armado and his servant boy, Moth, speak of Don Armado's love for Jaquenetta. Speak of the devil, in she comes as Dull delivers Costard into Don Armado's custody. The two flirt and they promise to meet again.

Soon, the Princess of France arrives at the court with three of her Ladies and an attendant, Boyet. She comes to deliver a letter from her sickly father concerning a dispute of lands and money, but Maria, Katharine, and Rosaline are more interested in discussing the Lords themselves. When the Lords arrive, all four are all stricken with affection towards the several Ladies, but may not act on it, due to their oaths.

Later in the day, Don Armado sends Moth to bring Costard to him. After a prolonged diversion, Don Armado gives Costard his freedom, in return for delivering a love letter to Jaquenetta. Moments later, Berowne employs Costard to deliver his own love letter to Rosaline. Alone, Berowne wrestles with his fate to have fallen for a woman.

As the Princess and a Forester are preparing to hunt deer, Costard finds the Ladies together and delivers one of his love letters to Rosaline. But as they read it, they find it is the wrong one! They all have a good laugh at Don Armado's composition, and Boyet attempts his own flirtations with the Ladies, ultimately coming up short.

In another part of the forest, the schoolmaster Holofernes and a curate, Sir Nathaniel, instruct Dull on the finer points of learning. Jaquenetta enters and asks them to read the love letter Costard delivered to her. But once again, it is the wrong one. They all learn of Berowne's intentions to break his oath.

Berowne, all alone, is still coming to terms with his new-found love. He hides himself as Ferdinand enters and learns that the King is also in love with the Princess, and then he hides as well, as Longaville proclaims his love for Maria, and then again as Dumain does the same for Katharine. The four Lords all come out of hiding, one after another, and come to a happy agreement to pursue their loves, come hell or high water.

INTERMISSION: 15 MINUTES- *Please give generously to our actors*



Jim Uva (*Don Adriano de Armado*) provides many comic excesses.

Act 2:

Returning from dinner, Holofernes and Sir Nathaniel discuss their feelings about Don Armado. Speak of the devil, in he comes with Costard and Moth, and informs everyone that the King wishes them all to put on a performance. Holofernes suggests a presentation of famous figures, or Worthies, and they all plan who shall play each part.

The four Ladies come together and find that each one has received gifts from their would-be lovers, who they all poke fun at. Boyet then arrives and tells them that he has learned of a secret plot: the Lords plan to arrive disguised as Russians, in an attempt to woo their Ladies. The Ladies decide to take advantage of this, and change places with each other; Katharine with the Princess, and Maria with Rosaline. The Lords arrive, disguised, and attempt to woo their lovers, but mistake them, and are thus rejected. The Ladies have a good laugh as they leave, and then take their own places as the Lords return, no longer disgusted. The Lords attempt to woo their Ladies again, but are once again outmaneuvered as the Ladies reveal their knowledge of the Lords' plot. Everyone then sits down to watch the presentation of Worthies, as the Lords, now in good spirits, heckle and jest at it. Their fun is cut short as Mercade arrives with news: the Princess's father has died. She must return to France at once. The Lords now attempt once more to gain the favors of their Ladies, but winning their loves is not so easy. The Ladies ask for the Lords to wait a full year, as proof of their sincerity to love. The Princess and Rosaline also give arduous tasks to their would-be lovers for the year; the Lords agree. Will they live happily together one day? As they all part, Don Adriano speaks a poem of spring and winter.

Love's Labor's Lost: Program Notes

by Ashley O'Mara, PhD candidate in English/University Fellow, Syracuse University

Love's Labor's Lost is a play about love of language, and the language of love. Word games, rhymes, and sonnets make appearances throughout the play, but it is the poetic love letters that the play's lovers send which cause the most consternation... and entertainment. We know Shakespeare wrote the play sometime before its 1597 performance for Queen Elizabeth, and sometime after Philip Sidney's 1595 treatise, **The Defence of Poesy**, which the play directly engages. Sidney's essay praises the merits of poetry that faithfully imitate reality, or "nature," and decries poetry and drama that might mislead readers and audiences, especially plays that mix genres. Shakespeare makes use of this supposedly "unnatural" device in *Love's Labor's Lost*. While the play seems to march merrily toward the marriage of Navarre men and French women, the audience is denied the expected conclusion of a comedy, thus making it one of Shakespeare's "problem plays."

With its witty wordplay and satirical references, we might think of *Love's Labor's Lost* as something like the **Saturday Night Live** of its time. Shakespeare plucks names from the 1590s' world news and drops them into the play. Some of these are straightforwardly comedic: Don Adriano, a Quixote-like figure, is only as unthreateningly buffoonish as he is because England had recently defeated the Spanish Armada. Others are more complicated: Ferdinand Navarre is a clear and controversial reference to the Protestant-turned-Catholic French king, Henry Navarre. Shakespeare pokes fun at religious controversy as well in the monastic-style vows that Ferdinand's court makes. A popular belief in post-Reformation England maintained that the vow of lifelong chastity was impossible, and it only provoked those who made the vow to break it. Although Ferdinand and the Lords pledge three years of abstinence, this belief accentuated the humor of how quickly they break their vow.

The Elizabethans couldn't imagine celibacy, but they also believed that too much association with women made men feminine and distracted them from allegedly masculine pursuits, such as academic study. Meanwhile, the women of the play find power in being forced to camp outside, in nature, the same undomesticated upside-down world that we find in *As You Like It* and *A Midsummer Night's Dream* — a land where the rules and expectations of so-called civilized society need not apply. In nature, women have the opportunity to assert dominance and refuse the objectification to which the men of the play subject them, and instead insist upon genuine companionship. Though the events of *Love's Labor's Lost* might be "unnatural" by Elizabethan standards, Shakespeare uses them to arguably more realistic ends.



Aaron Alexander (Longaville) as Romeo in SSITP's *Romeo and Juliet* in June 2017 in the beautiful Thornden Park Amphitheatre. Photo by Royce Burgess

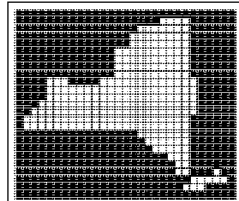


Jennifer Cutter (Jaquenetta) as seen in June 2019's *Richard III* for SSITP as *The Murderer*.

We thank our major show sponsors for helping us to bring **Syracuse Shakspeare-In-The-Park's *Love's Labor's Lost*** virtually to you this year.



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Love's Labor's Lost

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