



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. I. V.*
for *Catbert Burby.*
1598.

About Bad Quarto Productions

Bad Quarto Productions was founded in 2010 to explore the rarely performed plays of Shakespeare's time, and the ways in which Shakespeare's staging techniques can inform modern theatrical productions. The company has produced the earliest printed version of *Romeo and Juliet*; *The Taming of a Shrew*; *The Merry Devil of Edmonton*; *The Cronicle Historie of Henry the Fift*; *The Tragicall Historie of Hamlet*, *The Life and Death of Jack Straw: A Notable Rebel* and *The Ballad of Dido*, an original musical developed using Shakespearean techniques, among other plays.

Combining precise work on verse, rhetoric, and other traditional Shakespearean acting techniques with the liveliness of improv, Bad Quarto seeks to re-create the early modern experience of play going. We continue to look for new ways of bridging the gap between Shakespeare's theatre and our own.

If you like what we do, and support our mission, please consider following us on Facebook (<http://www.facebook.com/badquarto>), Twitter (@BadQuartoPlays), and Instagram (BadQuartoProductions), and help us get the word out about our upcoming shows and events. While you are there, don't forget to sign up for our email mailing list! If you would like us to bring more plays like *Love's Labour's Lost: The First Quarto* to your area, please consider making a donation by either turning in the enclosed donation slip to a Bad Quarto cast/company member, mailing it to Bad Quarto Productions 165 Daniel Street Amsterdam, NY 12010 or calling our Box Office at 646.598.2128. And don't forget, to Bad Quarto Productions, audience reviews mean the world to us!

Shak-speare's Text

Love's Labour's Lost was probably written around 1595, but the earliest version of *Love's Labour's Lost* was printed in 1598, advertised the play is both “newly corrected and augmented” and that it is printed “as it was performed before her Highness this last Christmas.” While most scholars believe that the play was printed from an authorial manuscript, the title page provides direct testimony that Shakespeare revised plays he wrote earlier in his career in the late 1590s.

Shak-speare's Rehearsal Conditions

Shakespeare and his playing companies likely only ever rehearsed a new play as a group once: on the day of their performance. They would gather at the playhouse just after sunrise, and rehearse until about 1 o'clock, with performances at two. In the weeks leading up to this rehearsal and performance, the players would likely meet individually with senior members of the company to rehearse individually. Resulting performances were fresh, energetic, and required the players to actively listen to one another in a way that modern rehearsal processes do not encourage.

Shak-speare's Staging Conditions

Plays in Shakespeare's England were performed in universal lighting, and were written to encourage the audience contact made possible by actors and audience sharing the same pool of light; in addition, audiences commonly sat on the stage, and Shakespeare and others take advantage of these conventions by casting the audience in their plays. Shakespeare's plays tended to be heavily doubled, with an actor playing more than one role, and also made use of minimal scenery to enable fast scene changes, and live music to augment the performance. We have sought to deploy all of these conventions, as best as we may in a modern approximation, in our performance. By convention, all of the roles in Shakespeare's plays were performed by men or boys apprenticed to the company, and we have sought to achieve a similar effect by casting actors without regard to the gender of their characters.

Stuff that happens in the play

- Ferdinand, King of Navarre, and his lords Longaville, Dumaine, and Berowne swear to a monastic life of self-deprivation and study for three years, banishing sleep, food, and all earthly pleasures, especially women, from the court.
- The King of France sends his daughter on a diplomatic mission to negotiate for the return of Aquitaine to France.
- The country swain Costard is found with Jaquenetta, and arrested for breaking the Ferdinand's rules against women in the court. The King puts Costard in Don Armado's custody, not suspecting Don Armado is in love with Jaquenetta.
- The Princess of France arrives accompanied by her ladies, Maria, Katherine, and Rosaline, and the French Lord Boyet. Not wanting to break his vows, Ferdinand denies the embassy entrance to his court, and houses them in a tent in his garden.
- Ferdinand falls in love with the Princess at first sight.
- Berowne and Rosaline rekindle their relationship; Longaville and Dumaine begin to fall in love with Maria and Katherine.
- Don Armado sends Costard to deliver a love letter to Jaquenetta. But Before Costard can accomplish this task Berowne meets Costard and gives him a letter to deliver to Rosaline.
- Costard delivers Armado's letter for Jaquenetta to the Princess, thinking it the letter is from Berowne to Rosaline.
- Holofernes, the schoolmaster, and Nathaniel, the parson, learn that Costard has switched the letters.
- King Ferdinand, Longaville, Berowne, and Dumaine, each thinking they're alone, confess their feelings for their respective ladies.
- Costard delivers Berowne's letter to Rosaline.
- Ferdinand and his lords decide to break their vows and pursue the Princess and her ladies.
- Don Armado, Holofernes, Nathaniel, Dull, Moth, and Costard prepare a pageant for the ladies of France.
- The course of true love never did run smooth.



Amy Hayes



Audrey Brown



Courtney McClellan



Kevin Dang



Kitty Mortland



Marcella Pereda



Martin Goldberg



Max Stein



Melody Lam



Natasha Cole

Bad Quarto Presents

Love's Labour's Lost

directed by Alex Dabertin

tickets:
loveslabours.bpt.me



8/12, 8/13, 8/19, 8/20, 8/26: 8 PM
8/20, 8/27: 2 PM
353 W. 48th St.
New York

www.badquarto.org





Olivia Vessel



Rachel E Coffin



Rebekah Carrow



Samantha Burkland



Alex Dabertin

Company

Director Alex Dabertin

Artistic Director Tony Tambasco

Artistic Associates Alex Dabertin, Courtney M McClellan, Andre Silva

General Manager/Costumes Joanne Famiglietti

Dramaturg Elizabeth Kipp-Giusti

WHO'S WHO

Amy Hayes (*Holfernes*) *America Is Hard to See*, Life Jacket Theatre, NYC. Regional: *Hesther*, *Equus* (Oldcastle Theatre); *Mistress Ford*, *Merry Wives of Windsor* (IndyShakes); *Gertrude*, *Hamlet* (Indianapolis); Tour Guide/Doctor, *No Exit's Middletown* (Indy), *Hermione*, *The Winter's Tale* (Indy Shakes), *Mama*, *Distracted*, Wisdom Tooth Theatre (Indy), *Jasmine*, *Chris White's Thawat* Indyfringe. Film and TV: Mrs. Samuelson in *The Celebrant* with Rae Dawn Chong and *Reparation* with Jon Huertas. Artistic Director, Wisdom Tooth Theatre Project. Recording Projects: *Some Things Never Change*, *Hidden Graces* (Spring House); Books: *A Collection of Wednesdays* (Zondervan/Harper Collins).

Audrey Brown (*Longaville*) Going three years strong as a New York based actor, Audrey is elated to be cast in her first Bad Quarto Production play. Audrey moved from Nevada to attend the Lee Strasberg Institute after graduating with a BA in Theatre and International Affairs. Before making her move east, she discovered her love for Shakespeare and classical theatre after working with Shakespearean Actor, Author and producer, Ben Crystal in a production of *Hamlet*. This experience ignited a love for the language and ensemble work that couldn't have been found anywhere else. Audrey was most recently on set of Amazon's *The Marvelous Mrs. Maisel* as well as in a production of *The Last Days of Judas Iscariot* by Stephen Adly Guirgis. Special shout out and all the love to my family who have taught me the true meaning and importance of perseverance and support.

Courtney M. McClellan (*Berowne*) is an actor/voiceover artist, graphic designer, teaching artist, and Artistic Associate at Bad Quarto Productions. Courtney is also a proud Equity Member Candidate. Recent credits include *What Lamb*, *What Ladybird!* and *The Life and Death of Jack Straw* with Bad Quarto Productions, *Garbage Person Karaoke* with the Capital Fringe Festival (Washington D.C.), *As You Like It* (La Belle/Phoebe) with Shakespeare Off-Broadway, *Whatchamacallit* and, "Luck Bar Scene," and "No Plan B" with the Skeleton Rep, and *Ripper* at Times Square. BA Communications and Theatre, Hampton University; McCaskill Studios, NYC. www.courtneymmcclellan.com.

Kevin Dang (*Katherine*) is a native of Dallas, TX. He has recently worked on the TV show *Gotham* and was in *The Madness of Hercules* at the New York Euripides Summer Festival as the Messenger. He is a proud member of the Asian-American activist community and is striving for equality and representation on stage and screen. Kevindang.space

Kitty Mortland (*Ferdinand*) is excited to be working with Bad Quarto for a second time, having previously played the Queen in *Hamlet: The First Quarto*. She recently played the title character in *King Lear* (What Dreams May Co), appeared in *Measure for Measure* (Hudson Warehouse), *As You Like It* (Folding Chair Classical Theatre), and repertory productions of *Richard II* and *Romeo and Juliet* (Hamlet Isn't Dead). Kitty also played the title character in *Hamlet: The Series*, available on YouTube. Originally from Chicago, she appeared there in *Down & Derby* (The New Colony), *Devour* (20% Theatre Chicago), and the Jeff Nominated *The Bad Seed: The Musical* (Corn Productions). When not on stage, Kitty is also a singer/songwriter who played venues across the Chicagoland area including the Elbo Room, the Underground Lounge, and Reggie's Rock Club. DFTBA.

Marcella Pereda (*Don Armado*) is excited to be back at Bad Quarto after appearing as Ismenus in this season's *Cupid's Revenge*. Some of her recent credits include the world premier of *Remington and Weasle* (Kim Luna) at PYGmalion Productions, *Peter Pan* (Tiger Lily) at Utah Children's Theatre, *The Skin of Our Teeth* (Gladys) at the Grand Theatre, and *A Few Good Men* (Joanne Galloway u/s) at Pioneer Memorial Theatre. www.marcellapereda.com

Martin Goldberg (*Nathaniel*) is a NYC native and graduate of Brooklyn College. He has attended classes at HB Studio, Penny Templeton Studios, and the Upright Citizens Brigade. Marty's credits include the Love Creek Productions of *Classy Shorts*, *An Evening with Le Wilhelm*, *Rubicon Crossed*, and *Masquerade Asylum*, The Manhattan Repertory's productions of *Some Squeaking Cleopatra Boy*, *A Thousand Words*, *Exhume Yourself*, and *Tales of Terror (The Hand)*, the AlphaNYC Production of *Ceiling Art* and *And Then There Were None*, and the Firebird Youth Theatre's production of *Romeo and Juliet*.

Max Stein (*Rosaline*) Max has enjoyed living and acting in New York City for the last ten years. Before that he trained with the British American Drama Academy in Oxford, and attained a B.A. in Theatre at Wittenberg University. He has enjoyed working with companies including The Actor's Project and The Michael Chekov Theatre Company, and is currently a member of The Complete Theatre Company. Thanks for coming to see him do what he loves!

Melody Lam (*Princess of France*) is classically trained with a focus on Shakespeare and Anton Chekhov. She has studied at various studios across NYC including Stella Adler and Michael Howard. Credits include Lady Macbeth in *Macbeth* with Theater2020, Ariel in *The Tempest* and Dorine in *Tartuffe*. Film credits include *Red Plastic Bag*. Melody is a trained vocalist and contemporary dancer, and speaks Mandarin, Cantonese and French.

Natasha Cole (*Costard*) is thrilled to make her Bad Quarto debut! She is proud ensemble member of Providence-based Out Loud Theatre and is a current cast member of the international tour of *Kultar's Mime*. She recently graduated Hofstra University with a BFA in Acting.

Olivia Vessel (*Moth*) is excited to be performing with Bad Quarto Productions! Recent credits include Jeanie in *Hair* (Heights Players), Miss White in *Clue: The Musical* (West End Lounge), and Helena in *A Midsummer Night's Dream* (Salt Lake Shakespeare). You may have also seen her performing her original one woman show, *Olivia's Corner*, a satire about a children's show host teaching kids about adult themes, performed at various comedy clubs in NYC. www.youtube.com/c/oliviavessel

Rachel Ellis Coffin (*Dumain*) is excited to be performing in her first production with Bad Quarto

Productions. A former high school English teacher, Rachel most recently performed in AlphaNYC's *A Midsummer Night's Dream* and as Sarah in *Genesis 22*, an immersive performance on Governors Island. She has previously toured as Nick/Audrey in the Theatreworks USA/Two Beans Productions national tour of *Alexander Who is Not...Going to Move*. Regional credits include the American Repertory Theatre, and past roles include Viola in *Twelfth Night*, Sylvia in *Two Gentlemen of Verona*, Sebastian in *The Tempest*, Abigail Williams in *The Crucible*, and Mia in the original cast of Gregory Moss's *The Argument*. She is a company member of Love Creek Productions.

Rebekah Carrow (*Boyet/Dull*) is an actor and playwright in New York City. Her first play, *Mary V*, just finished its first run at Theater for the New City. She is an alumni of Atlantic Studio's Evening Conservatory program. She has performed throughout New York, New Hampshire, Vermont, and Virginia.

Samantha Renèe Burkard (*Maria/Jacquenetta*) is a recent graduate of the University of Wisconsin-Whitewater, and has lived in New York for the past year, pursuing her passions for music, acting, and Shakespeare. Recently, she has been working with Titan Theatre Company as a Young Company member, which has expanded her love and knowledge of Shakespeare sevenfold. She is thrilled to be appearing for the first time with Bad Quarto Productions, and hopes you enjoy the show!

Alex Dabertin (Director) is an artistic associate at Bad Quarto Productions. Alex was recently seen in Bad Quarto's productions of *Cupid's Revenge as Leucippus*, *Hamlet: The First Quarto* as Hamlet, and *The Taming of a Shrew* as Polidor. Alex directed Bad Quarto's Summer 2016 production of *What, Lamb! What, Ladybird!*, and assisted with direction of Bad Quarto's Fall 2016 production of *The Life and Death of Jack Straw*.

For more company photos, please visit us online at <http://www.BadQuarto.org>

Please feel free to take pictures! And please tag us on social media!

#bqpLovesLaboursLost



Bad Quarto Productions would like to take a moment to thank our Donors.

THANK YOU

Isabella Jane Schiller

Lynn M Rohrer

Avril C Chase

Concetta Castellano

Dr. Larry E Sullivan

and the many anonymous donors

Your contributions help our company continue to carry out our mission of using the staging practices and the lesser known scripts of the English Renaissance as as our guide in bringing art to our community!

*for more information on how to donate please see your playbill insert, ask a company member, got to badquarto.org or call (646) 598-2128

Bad Quarto Productions also wishes to thank our Patrons.

THANK YOU

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BAD QUARTO PRODUCTIONS ANNOUNCES:

Anna Karenina Lives!

by

Germaine Shames

Defying patriarchy's grip on nineteenth century literature,
Sophia Tolstoy abandons her death bed to join forces with
young Mae West on a mission impossible: to save the life of
Anna Karenina.

2014 Germaine Shames

germainewrites@gmail.com
1 (520) 282-1442

COMING FALL 2017

Directed by Tony Tambasco

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