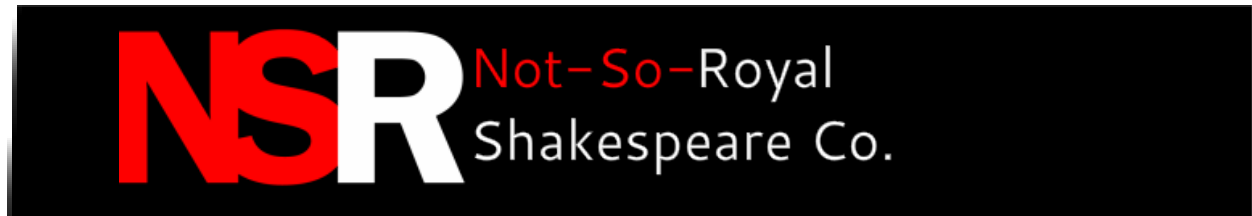


About the Club

Not-So-Royal Shakespeare Company: Notre Dame's only student-run Shakespeare club has been putting the B.A. back in the Bard since 1997!



Fall 2023 Officers:

Natalie Allton, Executive Producer
Dominic Keene and Isabel Olesinski, Producers
Isabel Olesinski and Alyssa Miulli, Marketing Team
Andrew Arcidiacono, Assistant Producer
John Donaruma, Treasurer

Special Thanks:

Shakespeare at ND
Scott Jackson
The Robinson Community Learning Center
Notre Dame Department of Film, Television, and Theatre
Kat Van Vleet, Paige Dooley, and the Washington Hall Staff

Synopsis

In *Love's Labor's Lost*, the comedy centers on four young couples: four men who fall in love against their wills, and four women visiting their court as political ambassadors. The men, one of them the king of Navarre, pledge to study for three years, avoiding all contact with women. When the Princess of France arrives on a state visit, the king insists she and her ladies camp outside the court. Even so, each young man falls in love with one of the ladies and decides to woo her in secret.

Meanwhile, Don Armado, a Spanish soldier, falls for a servant girl, Jaquenetta. Costard—an illiterate local also enamored with Jaquenetta—is entrusted to Armado's purview.

Hijinks ensue, and there may be Russians involved. Will love's labor be lost?



Director's Note

Roughly halfway through the first act of *Love's Labor's Lost*, the quixotic Don Adriano de Armado recounts the tale of King Cophetua and the beggar Zenelophon in a letter to his newfound love. Of course, Don Armado's letter is a ridiculous parody, "full of sound and fury," but I hesitate to add "signifying nothing." The story of Cophetua and Zenelophon dates to a sixteenth-century broadside ballad about a king who famously disdains the company of women, only to fall in love at first sight with a beggar maid. As Don Armado writes, "the catastrophe is nuptial," which marks the beginning of a prosperous era not only in the lives of King Cophetua and Zenelophon but also in the kingdom at large. King Cophetua's character development is mirrored, fun-house-like, in the King of Navarre and his companions, including Don Armado himself. Their oath to pursue a kind of pseudo-monasticism is undertaken for the sake of the same honor that caused Cophetua to forswear women and led Hector to his death at the hands of Achilles. By the end of *Love's Labor's Lost*, however, Hector and the rest of the Nine Worthies are made a mockery of. To be clear, by no means does *Love's Labor's Lost* propose a wholesale rejection of honor. Instead, Shakespeare invites us to resituate honor not as an end in itself but as an ornament bestowed upon charity, or self-sacrificial love. As Rosaline admonishes Berowne, "A jest's prosperity lies in the ear / Of him that hears it, never in the tongue / Of him that makes it." Love's labors are lost—misguided—if the good of the other is not their aim.

King Cophetua and Zenelophon's love story has continued to inspire the likes of Alfred Lord Tennyson, Edward Burne-Jones, Agatha Christie, and Ezra Pound. Arguably, it is also the source material (with some amendments) for Kierkegaard's retelling of the Gospel narrative in his *Philosophical Fragments*. There is something undeniably compelling, especially in Kierkegaard's adaptation, about a king who is willing to sacrifice his crown not to "command" or "enforce" but "entreat" the love of someone who can never fully reciprocate. As much as *Love's Labor's Lost* is a comedy of manners, and I do hope you will find it as funny as I do, I wonder if we can also consider it a story of a soul learning, as Berowne so eloquently states, that "charity itself fulfills the law, / And who can sever love from charity?"

- Hannah Smith

Cast

King of Navarre.....	Josh Lehman
Berowne.....	Ryan Mantey
Longaville.....	John Donaruma
Dumaine.....	Andrew Arcidiacono
Princess of France.....	Meaghan Northrup
Rosaline.....	Natalie Allton
Maria.....	Lucy Carrier-Pilkington
Katherine.....	Isabel Olesinski
Boyet.....	Will Barrett
Don Adriano de Armado.....	Dominic Keene
Boy, a.k.a. Mote.....	Sam Rush
Jaquenetta.....	Madison Denchfield
Costard.....	Jacob Rush
Holofernes.....	Sam Capodicci
Nathaniel.....	G Mulcahy
Dull / Forester / Monsieur Marcade.....	Rex Burkman

Crew

Director.....	Hannah Smith
Assistant Director.....	Anna Schmidt
Stage Manager.....	Anna Falk
Assistant Stage Manager.....	Mack Pittman
Set Design.....	Clare Barloon
Set Design.....	Thomas Le
Lighting Design.....	Noah Sim
Choreography.....	Megan Sherry
Choreography.....	Cecelia Swartz

About the Cast and Crew

Natalie Allton (Rosaline) is a senior from Columbus, Ohio studying Neuroscience and English. Natalie is the current executive producer of NSR and has previously acted in *Taming of the Shrew*, *Macbeth*, *Much Ado About Nothing*, and the staged reading of Grace Gasper's *A Little Princess*; assistant directed *Measure for Measure*; and both acted in and co-directed *Shakespeare: Unrehearsed!* She's a big fan of everyone involved in this production, but she'd like to give special thanks to Hannah and Anna for being brilliant directors and putting up with her shenanigans. If you would like to know more about the books Rosaline reads in the show, please ask Natalie about them, because they're from her personal library and she's a big ol' nerd.

Andrew Arcidiacono (Dumaine) has had a ton of fun with this show, but he is also very tired and does not want to write a long bio.

Clare Barloon (Set Design) is not the founder of the American Red Cross. You're close though, keep searching.

Will Barrett (Boyet): As Oscar Wilde once said, "I am so clever that sometimes I don't understand a single word of what I am saying." Will Barrett is a first-year PLS major from Chicago IL, and is excited for his NSR debut. He has been waiting his whole life (from birth) for this moment. He has most likely been in shows before so is probably... no maybe... no hopefully, yes hopefully, qualified to be (or not to be) here. When not on stage Will plays in the Marching Band. He hopes you enjoy the show!

Rex Burkman (Dull / Forester / Monsieur Marcade) is a sophomore majoring in political science. He has acted since middle school and was previously in productions of *1776*, *Urinetown*, *Chicago*, *Failure: A Love Story*, and *Almost Maine*.

Sam Capodici (Holofernes) is the scientific nomenclature of a creature rumored to exist on the fringes of the Notre Dame campus. According to eyewitness reports, he has been sighted attending Computer Science courses and performing directorial duties for *Show Some Skin*. Please report any sightings to his dear friends and his lovely partner.

Lucy Carrier-Pilkington (Maria) has traveled all the way from the glorious lands of the United Kingdom specially to debut in this renowned thespian association - the Not So Royal Shakespeare Company. Lulu's major is History and Politics, but has a love of drama and theatrics, having directed multiple plays at her home university. Her character is bubbly, naïve and probably dyslexic (like the actress herself) and is as smitten as a kitten with her love interest, Longaville (if that's how it's spelt, i honestly wouldn't know).

Madison Denchfield (Jaquenetta): Philanthropist, millionaire, CEO, Chief Justice. Madison Denchfield is none of these things, but she is Jaquenetta in Love's Labor's Lost! Very excited to be in her first NSR production, Madison is thankful for Hannah and all the cast and crew, and hopes you enjoy the show just as much as she has.

John Donaruma (Longaville) is a senior studying Civil Engineering with a minor in Energy Studies living in Keenan Hall. More impressively, he was also the owner of three sheep he won in a soccer tournament in Bolivia last summer. Do not ask him about the sheeps' whereabouts now.

Anna Falk (Stage Manager) is a senior from Cincinnati, OH with a major in Neuroscience and minors in Linguistics and Irish Studies. Her favorite Beatle is George Harrison. Her favorite beetle is the Japanese rhinoceros beetle. Her favorite flower is flowering kale. Her favorite flour is bread flour. Her favorite roll is cinnamon. Her favorite role is the only one she's ever done in college — Jessie from Grace Gasper's "A Little Princess."

Dominic Keene (Don Adriano de Armado) is a Senior from Walla Walla, Washington (which is base), double majoring in Electrical Engineering with a Nanotechnology concentration (which is baser), and FTT with a Theatre concentration (which is basest). This is his eighth show with NSR after roles in Julius Caesar, Measure For Measure, Hamlet/5, and Much Ado About Nothing, among other shows. When he's not busy in the cleanroom fabricating semiconductor microchips or in rehearsals for a show, Dominic enjoys reading, rock climbing, playing board games, and participating in whatever extracurricular shenanigans his friends in NSR are getting up to. He has greatly enjoyed his brief sojourn as a lovesick braggart Spaniard, and he hopes you enjoy the show.

Thomas Le (Set Design):

Cooking with Thomas, chicken Katsu curry:

1. Slice 2 onions, then caramelize on low heat
2. Cut 1 potato and several carrots into small chunks, then boil
3. Boil 3 cups of water and add 1 pack of Golden Curry™ Roux to boiling water
4. Add boiled carrots, potatoes, and onions to curry roux
5. Take chicken thighs, dip in flour, then beaten eggs, then panko bread crumbs
6. Fry in oil until golden brown on medium heat
7. Serve rice, curry, and chicken together

Josh Lehman (King of Navarre) makes his grand return to the NSR stage once again playing himself, but slightly louder. Lehman played the Prince of Aragon in last semester's *Much Ado About Nothing* and will direct next semester's production of *Richard III*. A royal hat trick! He was quoted as saying, "Honestly, Hannah didn't even give me a script. She said, 'just do and say whatever you would do, and add a few Thou's and Thine's in there while you're at it.'"



Ryan Mantey (Berowne):

Have you ever heard of the philosophical thought experiment known as “the ship of Theseus”? The basic premise is thus: Theseus, an ancient Athenian hero, sends off a merchant ship to trade in far distant ports across the Mediterranean. This ship weathers many storms during this journey until, one day, one plank in the hull must be replaced. The next day, the plank next to it has to be replaced; the next day, another; and this process of replacement continues until every single original piece of wood has been replaced. Moreover, as the years pass, the original crew grows old and one-by-one are replaced by young, foreign sailors, until no member of the original crew remains. The ship then returns to Theseus, but the question is asked: is this ship, made of entirely new materials and staffed by entirely new people, still Theseus’ ship?

Now, this exposition is surely excessively philosophical and needlessly off-topic, I may hear you cry. First of all, a bio is about who I am supposedly, and trust me, the Ship of Theseus has a lot to say about that. But, mainly to that I say: Hi, you must not know me. The name is Mantey—Ryan Mantey. I am a senior majoring in philosophy, classics, and theatre (I know, incredibly hard to guess about the actor writing about the philosophical thought experiment of Theseus’ ship). This production is my fifth with the NSR. Other inane details about me include: I am from Windsor, Colorado, I lead the Swing Dance Club HERE(™) at Notre Dame, and I also work as a staff member at the climbing wall in the rec center.

But, ok, let us return to the original problem: the metaphysical issue of personal identity, as posited in the Ship of Theseus. This thought experiment has an obvious material implication: after all, eventually every cell in the body dies and is replaced; so that eventually, you at time a will be composed of entirely different cells as “you” at time b. But more than just materials—what about how attitudes and dispositions change? What of losses or deviations of memory? The more you think about it, the less clear it seems that you really are the same you—or perhaps, that there even is a “you” to “be”.

With that happy thought, enjoy the show! Yours truly,
Berowne

G Mulcahy (Nathaniel) is making their debut NSR performance as Nathaniel the Curate. A junior hailing from the Jersey Shore, G is a physics and math double major pursuing concentrations in advanced physics and aerospace engineering. Outside of NSR, G is also a swimmer and runner but is more often found watching Hunter X Hunter. G is ecstatic to be a part of this production and is deeply grateful to be a member of the NSR community. G would like to thank their friend Alex Ford (NSR alumnus), who convinced them to join NSR, for all of the joy NSR has brought into their life.

Meaghan Northup (Princess of France) is a junior in Pasquerilla West (the best Pasquerilla) studying Business Analytics and French. She is originally from Louisville, Kentucky where she studied theater at the Commonwealth Theater Center Conservatory. This performance with NSR marks her second play with the company, her role coinciding perfectly with her next adventure. Excitingly, the upcoming semester will see Meaghan jetting off to France for a springtime in Angers. There, she intends to fully embrace the French language and culture by enrolling in a theater class conducted entirely "en français."

Isabel Olesinski (Katherine) is so excited to be in her 7th NSR production as Katherine in "Love's Labor's Lost." She's from Chicago and is a senior at Notre Dame, double majoring in Political Science and English with a minor in Constitutional Studies and a Creative Writing concentration. Isabel's main theatre credits include Leonato ("Much Ado About Nothing"), Miss Minchin ("A Little Princess"), Eddie (USTA's "The Rocky Horror Picture Show"), Mistress Overdone ("Measure for Measure"), Fleance/Macduff's Son ("Macbeth"), Grumio ("Taming of the Shrew"), and Lucius/Cinna the Poet ("Julius Caesar"). Fun fact, she's performed at the Chicago Shakespeare Theater! Isabel has been doing theatre since 5th-grade improv class (she then vowed never to do improv again) and is very proud to be a part of NSR for her final year. Isabel would like to thank her family and friends for their constant support and keeping up with her crazy passions (she loves you all very much). Enjoy the show!

Mack Pittman (Assistant Stage Manager) is a senior Anthropology major with a minor in Sustainability. This is her third NSR production and she cannot wait for you to see all the hard work from both the cast and crew to make this show happen! Outside of the rehearsal room you can find Mack in another rehearsal room (check out NSR's auxiliary production, "Rodeo and Juliet"), writing her thesis, or writing her thesis. Send a hug to Mack, she needs it:)

Jacob Rush (Costard) is a junior from Cambridge, Ohio majoring in Philosophy and Film. He is incredibly excited to be the driving force behind some of the conflicts in the show, and he hopes that you will sympathize with his plight as the clown. He considers this show to truly be a Labor of Love, and he also frequently gets Lost on campus, so really he's an expert. He hopes you enjoy the production, and wishes everyone a remuneration-filled evening!

Sam Rush (Boy, a.k.a. Mote) is so excited to be participating in a Shakespeare show that is now one of her favorite plays of all time. While it is not her first time inhabiting a male character for a show, it is her first time acting in a play at college with her twin brother (hint: last names may be eerily similar). Sam is a junior studying American Studies and Peace Studies with a minor in Sustainability. She is thankful for her family, friends and the occasional goose for always supporting her. Enjoy the show!

Anna Schmidt (Assistant Director) is an unfortunate bourgeois striver under the thumb of Capital just trying to make it by. She splits her time between working with the NSR and pursuing that angel Knowledge. She will talk your ear off about *The Tempest* if you make the mistake of asking about it. After her breakout performances as "Captain" in *Twelfth Night: Unrehearsed*, Assistant Director felt like the natural next step. She is honored to have worked with such a talented group and hopes you enjoy the show! (She also promised Hannah she would fit the word chucklehead in here.)

Megan Sherry (Choreographer) is a senior studying Psychology and Classics. This is the second NSR show she has been involved in, after *Much Ado About Nothing*, and she is incredibly thankful to be able to continue working with such a superbly fun group of students. As President of the ND/SMC Ballroom Dance Club and an instructor for Swing Club, Megan spends a lot of time dancing, and she is very excited to share it with everyone here. Enjoy the show!

Noah Sim (Lighting Design): The Bite of '87 was an incident that occurred in 1987 at the second Freddy Fazbear's Pizza location. The details of this attack and the identity of the animatronic responsible are currently unknown, but it allegedly caused the victim to lose the frontal lobe of their brain. The victim survived the attack.

Hannah Smith (Director) Hannah Smith is a senior pursuing a double major in the Program of Liberal Studies and Theology as well as a minor in Chinese. She would like to thank the cast and crew for their tireless labors of love to bring Shakespeare's beautiful poetry to life and for always making her laugh. Most importantly, she would like to thank her dad for taking her to the Colorado Shakespeare Festival every summer since eighth grade. He nurtured her unshakeable love of the Bard and has constantly supported her in all her adventures.

Cecelia Swartz (Choreographer) is a senior from Bethesda, MD majoring in English and minoring in French and European studies. This is her second show choreographing for NSR, and she could not be more excited. When not doing Shakespeare, she can be found in her natural habitat---a dance studio---practicing one of the too many styles she knows or hatching her nefarious plans to teach this entire club to social dance.