PRESENTS

LOVE’S LABOUR’S LOST

By William Shakespeare

WITH

Talman Fortune    Miguel Angel Garcia    Olivia Gill
Matt Gomez Hidaka    Ben Hirschhorn    Eden Lederer
Kaitlin Maxwell    Matthew Mitchell    Alexander Pires    Chelsea Sik
Bryce Stephens    Mariah Tzoumbas    Sophia Werthmann
Justin White    Matthew Wunsch    Mary Zhang

CAST OF CHARACTERS (in order of appearance)

Ferdinand, King of Navarre    Matt Gomez Hidaka
Berowne    Matthew Mitchell
Longaville    Matthew Wunsch
Dumaine    Ben Hirschhorn
Lord    Justin White
Costard    Alexander Pires
Dull    Bryce Stephens
Don Armado    Miguel Angel Garcia
Moth    Chelsea Sik
Jaquenetta    Mary Zhang

BOYET

Justin White

PRINCESS OF FRANCE

Kaitlin Maxwell

ROSALINE

Sophia Werthmann

MARIA

Eden Lederer

KATHERINE

Mariah Tzoumbas

LORDS OF FRANCE

Alexander Pires & Bryce Stephens

HOLOFERNES

Talman Fortune

SISTER NATALIA

Olivia Gill

MARCADÉ

Bryce Stephens

SCENIC DESIGN

Kaitlin Chang

COSTUME DESIGN

Emma Izek

LIGHTING DESIGN

Derek Christiansen

SOUND DESIGN

Alysha Bermudez

STAGE MANAGER

Carrie Hiramatsu

DIRECTED BY

Kathleen Dunn-Muzingo

TIME: 1700s

PLACE: Navarre

There will be one 10-minute intermission.

PRODUCTION STAFF

ASSISTANT STAGE MANAGER    Dani Jaramillo    ASSISTANT DIRECTOR    Ido Gal
ORIGINAL COMPOSITION & MUSIC DIRECTION    Ben Hirschhorn & Alexander Pires
FIGHT CHOREOGRAPHY    Edgar Landa    FIGHT CAPTAIN    Talman Fortune
DANCE CAPTAIN    Olivia Gill    MOVEMENT CONSULTANT    Stephanie Shroyer
HAIR & MAKE-UP DESIGN    Emma Izek    CREW    Erika Bautista, Tessa Buckley, Gianluca Cosentino, Karen Huang, Christian Labertew, Zoë Lerman, Abigail Rowland, Mikey Takla, Rio Thorogood

McClintock Theatre
April 19-22, 2018
DIRECTOR’S NOTE

Welcome to the Sophomore Class of 2020’s Love’s Labour’s Lost. It has been debated that William Shakespeare wrote the play circa 1594. Loosely based on the real King Henry III of Navarre who later becomes King Henry IV of France, the character of King Ferdinand has envisioned a little academe where studying and taking vows of chastity, modest meals, and little sleep is all too difficult for young lords to keep.

In the first week of rehearsal, we unpacked what this play meant to us as artists awaiting to make their mark on the world and embarking on personal quests, perhaps not too different from the characters in this story who search for fame and its meaning. The first week ended with the actors creating five tableaux which represented what this story meant to them: a search for status, wit versus knowledge, the obstacle of love versus being forsworn, and the loss of love and its ability to transform. Perhaps, young Will Shakespeare struggled with these very same questions as he left his family and home in the countryside of Stratford upon Avon and headed for the bustling life of London in search of fame, fortune and fulfilling his passion as an artist. Perhaps he too struggled with love and its power over all things temporal.

This process has been a collaborative creation between cast, crew and classroom teacher all working together in bringing the world of Navarre alive.

Kathleen Dunn-Muzingo is an assistant professor of theatre practice at the USC School of Dramatic Arts. She is a certified trainer of Lessac voice and body work, and a Collaizzi speech teacher and Phonetic Pillows practitioner. Dunn-Muzingo was part of the core faculty at the Lessac Institute for 10 years, teaching six-week intensive workshops across the United States in voice, speech and movement. She co-founded the Open Fist Theatre Company in Los Angeles and performed with The Evidence Room, Los Angeles Women’s Shakespeare, Workshop 360 and, most recently, at the Malibu Stages as Veronica in God of Carnage, starring A. Martinez, and as Pattie in Kimberly Atimbo, starring Katharine Ross. She has received Dramalogue nominations for leading roles in The Bitter Tears of Petra Von Kant, Blood Moon and Dasa-Star-Fish and Vi. Outside USC, she works as a professional dialect and speech coach and has worked on over forty productions in television and film. Her most recent credits are Shooter (USA), Get Shorty (Epix), Last Ship (Netflix), How to Get Away with Murder (ShondaLand), Mad Men (Lionsgate) and Avengers (Marvel). Dunn-Muzingo teaches in the BA and BFA program in the areas of voice, speech and dialect training for the actor—a holistic approach of embodying voice, speech and accents. She is the instructor for “Developing your Speaking Voice” for both the major and non-major.

SPECIAL THANKS

Armin Shimerman, Stephanie Shroyer, Mary-Joan Negro, Laura Flanagan, Gayle Stuart Fiedler-Vierna, Heather James, Edgar Landa
ABOUT THE SCHOOL

Under the leadership of Dean David Bridel, the faculty and administration of the USC School of Dramatic Arts has begun to reimagine and redefine what it means to train dramatic artists in the 21st Century without losing the rigorous foundational training that has been a hallmark of the School for over 70 years. This flexible and contemporary approach responds to today’s rapidly changing media climate, and provides the versatile and cutting-edge skills essential to the contemporary actor, writer, stage manager and designer. For more information, please visit dramaticarts.usc.edu.

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For more information, visit
dramaticarts.usc.edu