MUDC COMMENCEMENT, 1960

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Committee:
Ingrid Burke, Robin Cuming, Elizabeth Embleton, Robin Hardiman, Belinda Harrison, Robert Maclellan, Deirdre O'Day, Stephen Stuart

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Next Production in the Union Theatre:

TIN ALLEY PLAYERS

present Sean O'Casey's

"Juno and the Paycock"

produced by MARGARET HETHERINGTON

MARCH 30 — APRIL 2

Melbourne University Dramatic Club
Commencement Play

LOVE'S LABOUR'S LOST

by William Shakespeare

UNION THEATRE, MARCH 16-26 1960
at 8.15 p.m.

THE MELBOURNE UNIVERSITY DRAMATIC CLUB

presents

"Love's Labour's Lost"

by

William Shakespeare

CAST

FERDINAND, KING of NAVARRE		*Robert Holden*
BEROWNE	Lords attending	*Robin Hardiman*
DUMAINE	on	*Michael Joshua*
LONGAVILLE	the King	*Stephen Stuart*
THE PRINCESS of France		*Jocelyn Whitehead*
ROSALINE	Ladies attending	*Deirdre O'Day*
KATHARINE	on	*Ingrid Burke*
MARIA	the Princess	*Frances Marshall*
BOYET	Lords attending	*Robin Cuming*
MARCADE	on	*Wilfred Prest*
Another Lord	the Princess	*John Burgess*
DULL, a Constable		*Ian Murphy*
COSTARD, a Clown		*John Joyce*
JAQUENETTA, a Wench		*Janet Sisley*
DON ADRIANO DE ARMADO, a fantastical Spaniard		*William Blake*
MOTH, his Page		*Penelope Curtis*
SIR NATHANIEL, a Curate		*David Kendall*
HOLOFERNES, a Schoolmaster		*Alan Morgan*
A Forester		*Neil Courtney*
Musicians		*Kenneth Petrie*, *Neil Courtney*

The action of the Play passes at Navarre, before the gates of the King's Park.

There will be two intervals of ten minutes

The Play is produced by *KEITH MACARTNEY*

CREDITS

Stage Manager	*Neil Mudge*
A.S.M.	*Janet Stahl*
Stage Staff	*William McKellar*, *Margaret Macknight*, *Kirsten Burke*
Properties	*Ellen Blunden*
Front of House	*Elizabeth Embleton*, *Belinda Harrison*, *Stephen Stuart*
Publicity	*Deirdre O'Day* assisted by *Ingrid Burke*, *Meredith Burn*, *Robin Cuming* and *Ian Murphy*

The Music specially composed by
MARGARET SCOTT

The Set and Costumes executed under the direction of
BRIAN CORLESS

The Set executed by *Robin Cuming* and *John Gray*

The Costumes executed by
Ellen Blunden, *Inara Bush*, *Ingrid Burke*, *Lynette Cleveland*, *Brenda Martin*, *Jennifer Murphy* and *Zinia Tchuiko*.

Production Secretaries: JUDY READ and ROBIN HARDIMAN

LOVE'S LABOUR'S LOST is one of the earliest plays of Shakespeare (indeed, its quarto edition in 1598 was the first printed play to bear the name of Shakespeare on its title-page) and it has never been as popular, either in the theatre or the critic's study, as the later comedies. Hazlitt roundly declared that if we had to part with any of Shakespeare's comedies, it should be this. But he was probably speaking from a reading of the play only: it is hardly likely that he could have seen an actual performance, for after the early 17th century the play vanished from the stage for some 200 years. Revived by Matthews and Madame Vestris at Covent Garden in 1839, it appeared spasmodically in Victorian days, but it was not until the 20th century that it gained increasing favour in Shakespearian repertories. Its verbal brilliance, its ballet-like pattern of "setting to partners", its wit, satire and humour—in short, what is often called its "revue quality"—all this seems to appeal to the taste of modern audiences.

Critics complain of its lack of plot and of characterisation. This is true: the action consists of little but amiable disguisings and the gentle vicissitudes of love, and the personages of the story seem slightly puppet-like when compared with the more human studies of the later plays. Shakespeare, like many bright young authors, is very engrossed in his satirical depiction of the affectations of language and behaviour of his time, and he is prepared to sacrifice character to the making of verbal points. Indeed, so topical are some of the jokes that they mean nothing to audiences of today, and therefore in this production we have made a few cuts in the admittedly confused text so that listeners might not be too worried by non-comprehension of verbal sallies.

We hope, however, that we have preserved the shape of the play, its charm, variety and high spirits. We consider that LOVE'S LABOUR'S LOST has more dramatic vitality than some critics will acknowledge, and we have thought it a suitable comedy for interpretation by a cast of young actors.

KEITH MACARTNEY.

The Committee wish to thank Mr. J. A. Pollock of Temple Publicity, Mr. Ron Field the Theatre Manager, and all who have in any way assisted with the Production.

NO SMOKING IN THE AUDITORIUM