Assistant Directing Love's Labour's Lost With Prague Shakespeare Company

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Love's Labour's Lost Prop Tracking Spread Sheet
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ACT.SCENE	WHAT	WHO - START	FROM WHERE	PATH	WHO - ENDS
1.1					
	Proclamation Book	Danielle	SR	Danielle -> Lili -> Danielle -> Zoe -> Danielle -> Zoe -> Danielle	
	Feather Quill	Ash	On Person	Ash -> Danielle -> Ash -> Lili -> Ash -> Zoe -> Ash	Ash
	Red Book	Ash	On Person		--------
	Rope	Zeph	On Stage	Zeph -> Bree -> Zeph -> Bree	Bree
	Fan	Gabby	On Person		--------
1.2					
	Rope	Bree	On Stage		--------
2.1					
	Fans	Ladies	SR		--------
	Black Folder	Elissa	SR		--------
3.1					
	Rope	Bree	On Person (literally)	Costard -> Dull	Zeph
	Letter (A)	Helen	On Person	Armado -> Costard	Bree
	Remuneration	Helen	On Person	Armado -> Costard	Bree
	Letter (B)	Zoe	On Person	Berowne -> Costard	Bree



Cast of Love's Labour's Lost

Prague Shakespeare Company creates English-language Shakespeare productions that enrich Prague's cultural landscape. PSC's Summer Intensives welcome theatre artists across disciplines for 4–10 weeks of classical theatre training with master teachers.

William Shakespeare's Love's Labour's Lost follows the King of Navarre and three noblemen who vow to abandon romantic pursuits to pursue intellectual study. Their commitment is challenged when the Princess of France and her attendants arrive, sparking romantic entanglements, deception, and reflection.

Love's Labour's Lost (directed by Evren Odcikin) was an all femme cast, based on the silent film comedies of the 1920's starring Charlie Chaplin and Buster Keaton. Themes touched on gender politics, poking fun at the androcentrism society we live in through what is one of Shakespeare's earliest, and more progressive comedies.

Assistant Directing *Love's Labour's Lost* (directed by Evren Odcikin) included writing blocking notes; tracking where actresses are supposed to be and when.

Later in the process I tracked props. This involved creating a spreadsheet of who uses each prop, and what side of the stage they belong on. During the performance, I was backstage organizing and making sure each actor had the correct objects.

Love's Labour's Lost included a week-long tour to Venice, Italy, with one performance at Teatro a l'Avogaria. Rehearsal time was condensed to a two and half hour time slot, with a performance that evening. While focused on the organization of props, here I learned how to transfer a production into a brand new space and shift entrances, exits and blocking for performers.

Comparisons between American and European Theatrical Collaboration Methods

American

- Director-led
- Structured rehearsals
- Director often has final say
- Production is shaped by the institutional structure

European

- Ensemble focused
- Designers are more involved throughout the process
- Emphasis on long-term ensembles
- Influenced by national and cultural tradtions

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