

Body as Script, Style as Content

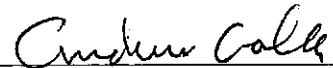
Directing Goldoni's *The Servant of Two Masters*

Presented to the Graduate Council
University of Portland

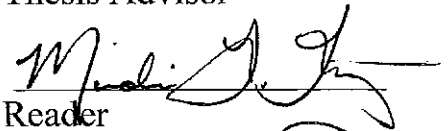
in partial fulfillment of the requirements for the degree
Master of Fine Arts in Directing

by **Michael O'Neill**

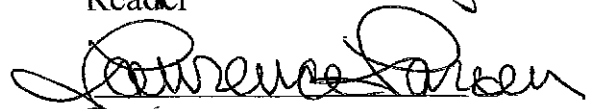
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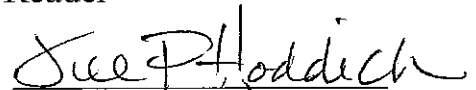
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Introduction

Commedia Dell' Arte is an extremely physical style of theatre, and it has often been said that it was brought to the United States by one of my mentors and former teachers, Carlo Mazzone-Clementi.

His teaching played a major role in the revival of *commedia* in America and abroad and helped ignite a rethinking of the very purpose of theater that led to the creation of the new vaudeville and a theatrical circus renaissance. (Doran 1)

The opportunity to work with Carlo gave me great respect for the form and has had an enormous influence on my career. Let me start at the beginning.

My introduction to *Commedia Dell' Arte* came early on in my career when I met Yann Montelle at Castleton State College in Vermont, where I was studying for my bachelor's degree in acting in 1993. Yann introduced me to the stock characters of *commedia* and had leather masks equivalent to what I would use in my show at the University of Portland. Yann opened doors for me that would ripple into my career for fifteen years and beyond. Meeting Yann in the early 90's pointed me towards clown, *commedia*, and physical acting, ultimately bringing me to the Dell'Arte International School of Physical Theatre in Blue Lake, California, where I worked with people like Joan Schirle, Michael Fields, Bruce Marrs and Carlo Mazzone-Clementi. The love that grew within me for *commedia* and physical acting was tremendous, and after performing and working in this style for several years, I reached the point where I wanted to pass on the work and passion that was given to me by the amazing teachers under whom I have studied.

The Servant of Two Masters was first introduced to me in the early 1990s and I fell in love with it. It seemed new and fresh and I was delighted to see a script that was written specifically for *commedia*. This moment then evolved into a lifelong love affair and in that

moment 15 years ago I would not understand the impact it would have on my professional life, until now. The focus I have put on this style of performance over the last fifteen years of my career has given me a different perspective on the use of Goldoni's script. My experience with *commedia* was focused on the scenarios, and improvisation of the art, something that was more traditional prior to Goldoni's influence of scripting the art. So, my approach was to use the script of *The Servant of Two Masters*, one of the only scripts dedicated to the style of *commedia*, as a skeleton, a story, a start for my cast, and then, instead of allowing the process to not be confined by it, encourage moments of improvisation. I wanted this production to get back to the authenticity of *Commedia Dell' Arte* and give it back to the streets, or stage, so the audience and students in the production could get a more traditional experience with the style. I like to think of it as merging pre-and post – Goldoni.

My choice to stage the production in the round increased the intimacy between actors and audience, and created a stronger relationship. I also took the liberty of not only editing the play but also giving the performers the permission to have moments of improvisation and a less-than-strict fidelity to the script itself. I wanted to treat the script as a collection of scenarios and return the style to its true place of origin. The bottom line is that I didn't feel that I picked the play, but rather the style, and then chose *The Servant of Two Masters* as a vessel to bring the style to the audience. This style brings improvisation, creativity, and physicality together for an amazing experience not only for the audience, but also for the cast as well.

The creation of my Masters of Fine Arts thesis production at the University of Portland utilized over a decade of performance and schooling to bring it to life. In the following document I will attempt to give a clear understanding of my creative process

throughout the eighteen months it took to go from start to finish with this production of *The
Servant of Two Masters*.

Chapter 1

History and Description

In this chapter I will be touching on the origins of *Commedia Dell' Arte*, including Carlo Goldoni's *The Servant of Two Masters*, the stock characters, masks, *lazzi* and scenarios that were used within the style, and then conclude with a look at modern day *Commedia Dell' Arte*, where it has come and how it is being used today within the world of entertainment. My research has given me a better understanding of the form and has informed my decisions as a director and an educator.

Origins

Commedia Dell' Arte (directly translated as “comedy of artists”) is a highly physical, masked comedy style with influences reaching as far back as ancient theatre (K. Richards and L. Richards 20), and which has extended its own influence to the realm of contemporary entertainment. *Commedia* was first recorded in Padua, Italy, in 1565-6, and documentation shows that it survived for around two hundred years until its downfall in 1788 (xv-xxi). The style was primarily a non-scripted, improvisational theatre.

The *Commedia Dell' Arte*... was the drama of professional players: it was improvised, not scripted, mingled masked and unmasked figures, was conspicuously physical and pantomimic (K. Richards and L. Richards 1)

The companies, or troupes, were often made up of people who had worked together for many years, creating an intimate connection between performers and the masks they used to craft their scenarios, or plot outlines. Because they were just outlines, the actors had a great deal of room to improvise and play with each other verbally and physically. The strong relationship between the performers and the lack of a script gave the form a unique freedom. I suspect

that this freedom is one of the reasons *commedia* endured as long as it did, and which ultimately lead to its demise.

Historically, *commedia* was performed in several different venues: from the streets and squares of towns, as well as hired rooms and halls, to the gardens, courtyards, great halls and formal theatres of the nobility (K. Richards and L. Richards 1). Stylistically *Commedia Dell' Arte* is described as the drama of professional players (1). In *Commedia Dell' Arte An Actor's Handbook*, the author, John Rudlin, adds that it was “masked and initially publicly improvised on temporary outdoor platforms in simple costumes...” (14). As more *commedia* troupes were established and the art evolved, *commedia* seemed to take over Europe.

Many of the leading companies were welcomed by court and public audiences not only in Italy but abroad, for they undertook not just local but foreign touring. By the end of the sixteenth century *commedia Dell' Arte* companies had visited France, Spain, Germany states and the Low Countries and England, and in the next two centuries they travelled even further abroad, as far as Scandinavia, Poland and Russia. (K. Richards and L. Richards 3)

Unlike theater companies that performed scripted drama for the elite, “*Commedia Dell' Arte* troupes apparently appealed to all social levels, and *commedia* has been considered a form of ‘popular’ theatre” (1). Although we have a clear indication of when *commedia* began, the actual documentation of *Commedia Dell' Arte* at best is ambiguous.

For no other theatre of the period from 1550 to 1750 is there quite such a wealth of visual material. There are numerous engravings, drawings, and paintings of individual players, groups and performers, and open-air and indoor performances. (K. Richards and L. Richards 4)

Illustrative materials are not always the easiest way to interpret two centuries of a theater movement: “None of it can be assumed to have even quasi-photographic authority, and the

extent and accuracy of its depiction of actual stage activity or practice is highly problematic” (4).

I have concentrated on the style in my studies, on the troupe of artists who merely arrived in a town square and gathered a crowd. As Goldoni produced *The Servant of Two Masters* in 1753, he took the form from the streets and placed it in a theater, and fixed it to a script.

Although Goldoni himself supplied *scenarii* for improvising actors throughout his career, by the 1740s he was scripting comedies, and by 1750 was vigorously attacking in some of his scripted pieces the crudities and excesses of the old form. (K. Richards and L. Richards 285)

The production was paradoxical, the very antithesis of traditional *commedia*.

Goldoni's *Servant*

Carlo Goldoni's *The Servant of Two Masters* has often been said to be the death of *commedia* (Hall 3) because the playwright took away the improvisational element of the art form and made it dependent upon a script. In my estimation, however, Goldoni actually preserved what was at the time rapidly becoming an obsolete format. As is inevitable with any popular form of entertainment, by the mid 18th century, after a 200 plus year run, maybe *commedia* was just on its way out. By tying the form to a script and setting it in a theatre instead of on the streets, Goldoni was trying to usher *commedia* into a new era: “What he sought to bring about was a reform that would substitute for the looseness, repetitiveness, and crudeness of the performer-oriented improvised comedy...” (K. Richards and L. Richards 285). But, according to my research, there is another theory why the style disappeared. “Antonio Sacchi's death in 1788... is often taken to the demise of improvised playing...” (287) Goldoni himself was a respected man of the theatre and spent many years working in

and around the style and is considered one of the first dramatists to work regularly in the Italian theatre (284). He spent many years writing scenarios for the *commedia* artists in Italy and *The Servant of Two Masters* began as a cluster of scenarios. This script was commissioned and written for a famous Arlecchino of his time, Antonio Sacchi (285-86).

The Servant of Two Masters begins with the character Beatrice, who has traveled to Venice, disguised as her dead brother in search of the man who killed him: her lover, Florindo. Her brother forbade her to marry Florindo, and he died defending her honor. Beatrice disguises herself like him so that she can collect dowry money from Pantalone, the father of Clarice, her brother's betrothed. She wants to use this money to help her lover escape, and to allow them to finally wed. Brighella, an old family friend of Beatrice, is key to keeping Beatrice's secret and assisting her in deceiving Pantalone. But thinking that Beatrice's brother was dead, Clarice became engaged to another man, Silvio, and the two have fallen deeply in love. Interested in keeping up appearances, Pantalone tries to conceal the existence of each from the other.

Beatrice's servant, Truffaldino, is the hero of this play. He is always complaining of an empty stomach, and always trying to satisfy his hunger. When the opportunity presents itself to be servant to another master (coincidentally Florindo, the lost lover of Beatrice), he sees the opportunity not for trouble, but for two dinners instead of one. As Truffaldino runs around Venice trying to fill the orders of two masters, he is almost uncovered several times, especially when other characters repeatedly hand him letters or money, and say simply "this is for your master." Poor Truffaldino doesn't know to which master these things are to go. In addition, Beatrice and Florindo are staying in the same hotel, and each are searching for the other.

In the end, with the help of Clarice and Smeraldina (Pantalone's feisty servant who is smitten with Truffaldino), Beatrice and Florindo finally find each other, and with Beatrice exposed as a woman, Clarice is allowed to marry Silvio. The last matter up for discussion is whether Truffaldino and Smeraldina can get married, and this finally exposes the fact that Truffaldino had been playing both sides all along. But everyone has just decided to get married, so Truffaldino is forgiven.

Goldoni's contribution to the style of *commedia* is wrought with controversy and depending on which historian you read or speak to, you will get a different story. I believe Carlo Goldoni had only the greatest of intentions with the style and, indeed, wanted to reform it rather than destroy it altogether. In fact, the man himself coined the phrase "*La Commedia Dell' Arte*" with the intention of reforming it (K. Richards and L. Richards 8).

Stock Characters

Stock characters are characters with distinguishing and extravagant, or extreme, traits that can be easily defined. All of the *commedia* characters listed below have at least one characteristic that can be considered extravagant. I have chosen to focus on these seven characters, although there are many more stock characters in *commedia* history, as these are the seven that are present in *The Servant of Two Masters*. These definitions can be found in John Rudlin's *Commedia Dell' Arte An Actor's Handbook*.

Pantalone is an old man who loves three things, money, sex and his daughter; the order of importance depends upon an actor's or director's interpretation. A key character aspect is that Pantalone doesn't merely flirt with young ladies, he is inappropriate: slapping their behinds, lifting their skirts and sitting on their laps (among other things). He is the top of the pecking order and controls all the finances available within the *commedia* world and,

therefore, his orders ultimately need to be obeyed. In his movement, he sometimes has the tendency of falling flat on his back when hearing bad news and then, like a beetle, he cannot right himself. He does not have a direct relationship with the audience because he is too self-interested to be aware of the spectators. His motives are so obvious that he almost emerges as an honest man. He is an impediment to the function of the plot (Rudlin 91-95).

Dottore is a doctor in name only, most likely self-proclaimed. He has the inability to make any proposition without also giving voice to its antithesis. He is a man who has an inflated ego about his education and intelligence when in fact he is a buffoon, never really having any idea what he is saying. He is often a father to one of the lovers and has high status in the pecking order. He is the neighbor and friend or rival of Pantalone (either way they are inseparable). He is a natural parasite. His movement is relatively static in front of the audience, but needs a context in order to make a direct address to the audience, for example, the giving of a lecture. His plot function was to give the other characters a break from the physical exertion (Rudlin 99-102).

Lovers in history are called *innamorati*. The male lovers in *The Servant of Two Masters* are named Silvio and Florindo and the female names are Clarice and Beatrice. They are just what they are called, “lovers” of everything around them. Their love for the world and their counterpart is so dramatically over the top that it makes an American soap opera look understated. Their status is high, but they are brought low by the hopelessness of their infatuation. They relate exclusively to themselves; they are in love with themselves being in love. Their movements are exaggerated and dance-like. Movement comes at the point of overbalance, leading to a sideways rush towards a new focus, with the arms left trailing behind. In their relationship with the audience, they are extremely aware of being watched,

and play to the audience for sympathy in their plight, occasionally giving themselves away by flirting with a spectator. Their plot function is indispensable; without them and their inability to resolve their own problems, there would be no function for the *zanni* (Rudlin 106-109).

Zanni are servants and are on the bottom of the pecking order. Rudlin describes them as coarse fellows, simple and good-natured enough, who come down from the mountains of Bergamo to fetch and carry for the rest of mankind. In Italian, *zanni* is simply the name given to any unnamed character or person whose actual identity you cannot be bothered to discover. It is also used as the generic name referring to all servants. The name is used for both naming singular and plural characters. The plot function of the *zanni* is to be the principal contributor to any confusion. The *zanni* tend to be the easiest, in some ways, to play, because an actor can find what he or she feels works best with each individual mask (Rudlin 67-71). In my production of *The Servant of Two Masters*, four of the characters were considered *zanni*, Brighella's three waiters and the porter.

Brighella, whose full name is Brighella Cavicchio, is a crafty jack-of-all-trades who has worked his way up the chain of command to become the owner of the local inn and is the go-to man of the town. Although a *zanni*, he is always considered first *zanni*, or the highest of the *zanni*, because he is a boss. The very fact that he has managed to better himself to this extent gives him high status with the *zanni*, but to the other *commedia* characters he is only considered a little boss. He originates in the upper city of Bergamo. His movements are cat-like without apparent muscular effort. His ability to have perfect balance comes from maneuvering in tight situations with a tray. His relationship with the audience can be cynical and his plot function is to help guide the action of the comedy (Rudlin 84-87).

Arlecchino is probably the most famous of the stock characters; he is both the smartest and dumbest of all the servants with a love for food that surpasses any clear thinking. He has two major loves in his life, food and Columbina. He is considered second *zanni* if Brighella is in the show, otherwise, he is considered first. He is the central figure in Golodni's *commedia*-based plays. What is important to Arlecchino's movement is that he is monkey-like. When he spots something, the mask moves first; he then hops round and into the gesture or a greeting. His relationship with the audience is that he occasionally gives his full attention to the spectators before returning to complete absorption in the action. His contribution to the plot function is distinguished from *zanni* by his having enough intelligence to hatch schemes, although they rarely work out as planned. He is possibly the world's worst messenger because something is bound to go wrong (Rudlin 76-79). In my production of *The Servant of Two Masters*, Truffaldino is based on the character of Arlecchino as described by Rudlin.

Columbina is the generic name for a female *zanni* although she was also known as Smeraldina, Olivia, Nespola, and several other names throughout history. She is graceful and competent, but is reduced to being a confidante and messenger whenever the lovers appear. She is usually in love with the Arlecchino character, but she also sees right through him and finds the need to look after him. She is always ready to help the lovers, perhaps through natural sympathy with their plight. Columbina is the character that is most like the audience because she is a spectator herself. She has a very strong relationship with the audience, almost giving the sense that she too can see what fools the lovers are. Her function in the plot is that she is the still center to the turning of the wheel and is in on everything that is going on and exerts a benevolent influence on the outcome (Rudlin 127-30). In this

production of *The Servant of Two Masters*, she is called Smeraldina and she is a personal maid to the *prima donna innamorata*, Clarice.

Masks

The masks are one of the boldest components of the style of *commedia* that I have studied. I found in my research that the masks became important much later in history.

In fact it is only much later, at the end of the seventeenth century and in the eighteenth century, that particular emphasis is placed on the 'masks' and on the masked actors... But the identification of the *Commedia Dell' Arte* with masked playing... had evolved gradually in the course of the previous century. (K. Richards and L. Richards 115)

Discovering this in my research was a bit shocking because I always felt that if there were no masks there was no *commedia*. This new information didn't change my feelings on the masks, but it made me dig deeper to find where they came from and who wore them first. It seems the *zanni* have always been in mask (112). More importantly, the question arose for me, why masks? Searching further I found it gave the players a certain license to play.

Masks underscored too the highly stylized, pre-eminently theatrical world of the performed play: they served to distance, without divorcing, the traffic of the stage from that of the everyday life, and by establishing distinctly non-naturalistic performance conventions which aesthetically complemented the extravagances... (K. Richards and L. Richards 113)

Throughout history, the lovers were consistently unmasked, and in my production of *The Servant of Two Masters* I chose to mask the lovers because I wanted all my students to experience this mask play and freedom so they could all open those doors of extravagant activity.

Lazzi

One of the aspects of *commedia* that makes it unique is the *lazzi*. Each character has, as part of their improvisational repertoire, a given number of *lazzi*, or well-rehearsed comedy routines.

We call *lazzi* what Arlequin or the other masked players do in the course of a scene when they interrupt it with shows of fear, or crack jokes remote from the play's subject matter, for all that they constantly resort to them. Thus what Italian actors call *lazzi* are those interpolations conjured up by the actor's inspiration. (Riccoboni, *Histoire du Theatre Italien*, 1728, p. 65) (qtd. K. Richards and L. Richards 173)

What makes a *lazzi* unique in relation to the rest of the show is the flexibility in the structure of the piece. The routine is well rehearsed, but has infinite possibilities for improvisation; it is an unpredictable variable. For example, Truffaldino has many *lazzi* scattered throughout *The Servant of Two Masters* scenarios. The bread *lazzi* is a good example: Truffaldino needs to re-seal a letter and recalls seeing his grandmother accomplish this task with chewed bread. He proceeds to repeatedly chew and swallow the bread because of his hunger and its wonderful taste. The unpredictable aspect of this *lazzi* lies in the character's interplay with the audience, and how it will react to him eating and continually swallowing the bread.

Scenarios

Instead of a full script, traditionally *commedia* used scenarios, plot summaries describing "...the bare bones of who does what and when" (Rudlin 51). "*Scenario* like *Commedia Dell' Arte*, is in fact a term which came into use late in the development of the form; earlier names were *canovaccio*, *centone*, *soggetto*, even *commedia*" (53). Scenarios can be driven by three desires – love, money or vengeance – and a full scenario almost invariably has three acts (53). Antonio Fava uses the term *canovaccio* to mean a short single

plot summary rather than a three-act configuration (53). I find myself using this structure when I work and teach within the style.

About 800 *scenarii* (also called *soggetti* or *canvacci*) have survived, most in manuscript collections formed in the seventeenth and eighteenth centuries. An early important collection, and the only one published during the great period of the *Commedia Dell' Arte*, was Faminio Scala's *Il teatro delle Favole rappresentative* (Venice 1611). (K. Richards and L. Richards 141)

For the early comic scenario a simple setting sufficed, the action taking place on a street or *piazza* backed by some houses or an inn, and basic props were used to establish mood or locale and, at the same time, to serve the plot (143-44). The scenario is a useful tool when working in the style of *commedia* because it is a character-driven style, and working with scenarios rather than a script with dialogue, frees up the performer to dive deeper into their character. This is the way I was trained in *commedia* and have taught this way for the last several years.

***Commedia* in the 20th and 21st Centuries**

It is a misconception that *Commedia Dell' Arte* is a dead art. *Commedia* has been a persistent, stylized art form that has refused to be let go or be forgotten. You can see its persistence and re-emergence throughout the 20th and 21st centuries around the globe. Some of the major highlights of this time period that feel relevant to the revival and re-emergence of *commedia* in modern day are as follows.

At the turn of the 20th century, Edward Gordon Craig wrote a periodical called *The Mask*, which sparked an interest in the study of *commedia* (Rudlin 163). After many attempts, Craig finally opened The School for the Art of Theatre in the Arena Goldoni in Florence, Italy, in 1913, but it closed in 1914 due to war.

In the 1920s, after another revolution, Meyerhold and other Russian Theatre directors sought out a popular new form with which to sweep away the cultural leavings of oligarchy. The explicit theatricality of *Commedia Dell' Arte* had a powerful affect in the new Soviet Theatre (Rudlin 167). Richards and Richards write that “nowhere in the early decades of this century was the *Commedia Dell' Arte* taken up more fruitfully than in Russia” (303).

We then see the emergence of The Lecoq School in Paris, France, in 1956, which has had a profound effect on the development of non-text-based theater in the last three decades of the 20th century. The school has provided a crucible in which much contemporary work with a *commedia* stylistic component, or attitude to performance, at least, has been forged (Rudlin 202). In 1979, one of the students from Lecoq, Antonio Fava, founded *Teatro del Vicolo* in Reggio Italy. This company focuses on a variety of comic genres as well as *commedia* (237). He also runs an international summer school in *commedia* in Reggio. “Fava’s teaching and work are based on first centuries of *Commedia Dell' Arte*’s existence” (237).

Former teacher Carlo Mazzone-Clementi was one of the artists who took the *commedia* and reinvented it (Schirle). In 1962, Carlo worked with the San Francisco Mime Troupe.

...we were fortunate in meeting Carlo Mazzone, a mime from the Lecoq School. He had played Brighella under Giorgio Strehler at the Piccolo and possessed eight leather masks made by Ameleto Sartori....Mazzone left us with a sense of impossible magic about the masks. (Rudlin 212)

Soon after Mazzone’s inspiring work with the San Francisco Mime troupe, he and his partner Jane Hill founded the *Dell' Arte* International School of Physical Theatre.

Dell' Arte International was founded by Carlo Mazzone-Clementi and Jane Hill in Berkeley in 1971 to bring the

European physical training tradition to the United States and to develop actor-creators through training in mime, mask, movement and ensemble creation. (Schirle)

In 1975 Carlo and Jane collaborated with Joan Schirle and John Paul Cook and moved the school to Blue Lake, California, where it is still in operation today (Schirle).

To this day, all of the programs mentioned continue to thrive and there are even more schools and theater-training programs not listed that are dedicated to the art of *commedia*. Also, within my performance experience, I have had conversations with many colleagues and peers who stated that their college theatre programs included classes exclusively on the style of *commedia*. I hope to be another torchbearer to continue to light the way for *commedia* by educating and inspiring eager performers.

Conclusion

In conclusion, this research gave me insight into how the style began, evolved, and was discontinued in 1788, until it resurfaced at the turn of the twentieth century. With this knowledge, I felt I could make informed decisions on the specifics of how I wanted to approach the style myself. The research I conducted on Goldoni himself led me to try and bring the life and vigor back to the improvisational aspect of the art in the same way I think he wanted to. My intention was to give the art of *commedia* back to the actor-performer. I am very pleased that I took the time to find and research the style. I believe it helped me in my overall directing of *The Servant of Two Masters*.

Chapter 2

My Directing Style

My Introduction to the Style

While *commedia* is difficult to denotatively describe in stylistic terms, as there are several different schools of thought expressed on this point, my interpretation of the style emerged over several years of training and performing in clown, *Commedia Dell' Arte*, puppetry and physical acting. My love for this form came early in my career through contact and study with people such as Yann Montelle, Joan Schirle and Carlo Mazzone-Clementi. Through the guidance offered by these educators, I discovered my own style of *commedia*, one which I squarely brought to bear on the production of *The Servant of Two Masters* that I directed at the University of Portland in the autumn of 2009.

My particular take on the style is rooted in my 20 years of training in physical theatre and clown. Through working with my body and masks, I have found a very specific lexicon to explain and teach the style. Thus, when the opportunity arose to teach a sixteen-week course in *Commedia Dell' Arte* at the University of Portland in the spring of 2009, I knew this would be an important moment for more clearly defining my understanding. I wanted to defy Goldoni's intentions to create a structured piece of *commedia* that is performed in a theater. Although Goldoni wrote scenarios for several years in his career, by 1750 he was assaulting the vulgarity and extremes of the old form (K. Richards and L. Richards 285). For this production of *The Servant of Two Masters*, I wanted to give the actors as much of the traditional *commedia* experience as possible by bringing back the element of improvisation.

Teaching *Commedia Dell' Arte* at the University of Portland

The creative process of directing *The Servant of Two Masters* was one of many layers. One of the most important layers was teaching at the University, as this offered me a lab in which to test some of my theories about the style. As I began to teach, I had many preconceived notions about the style and how it was to be presented. By the end of my sixteen weeks, there had been several changes to what I believed was the “correct way” to perform *commedia*. Before teaching, I had spent so much time as a performer working with the four major stock characters (Pantalone, Dottore, Arlecchino, and Brighella) that I believed they should, or more importantly, could only be performed by the gender they had been assigned.

The epiphany I experienced about the cross-gender possibilities of the actors portraying various roles came about in particular while watching students play with the character of Pantalone. To my surprise, I found that the young women of the class played this old crotchety male better. After seeing this, I realized an unspoken trust existed between the women. The fact that the old man “humping” their leg was female made it safe. This opened a window to the character that I had been blind to on a certain level because I’d always used male actors to play the male characters, never questioning that choice. As a result, a new understanding of the fluidity of the characters took shape. The young women playing the male characters as a man seemed to unleash a kind of freedom. It seems that having always worked with people who’ve trained in the style kept me closed to the possibility of exploring women portraying the male characters of Pantalone, Brighella, or Dottore. There were so many stages of discovery in teaching twenty-four students with no background in *commedia*. What I discovered while teaching at the University of Portland will prove to be invaluable in

my future with *commedia*. Exploring and teaching this course at the University of Portland, I was able to reconnect with the element that lies at the heart of this theatrical style focus, physicality, and mask work.

Working with these students also brought about other challenges. I didn't have a mask for everyone, so a lot of work had to be done without the masks. Through this, I realized anew how watching someone work is a very important tool in terms of performing and teaching this style. One must not only get up and perform and move in the masks, but they must also observe their fellow actors working in the style. In the same way, the teacher must observe the students interacting with the work.

One of the group exercises I used in teaching the style I also employed while directing *The Servant of Two Masters*. "It Is, It Isn't, It Is," an exercise taught during my year at the *Dell'Arte* International School of Physical Theatre in Blue Lake California, is designed to give the actor/student a simple objective and clear point of focus. The actor/student will choose an object in the room, fixate on this object, and approach it stating "it is". While getting closer to the object, the actor/student realizes it is not in fact what they were looking for and states "it is not" while turning away in disappointment. They will then find a new object and the cycle begins again. This exercise created an automatic warm-up for my class which I used almost every day, and all through the rehearsal and run of *The Servant of Two Masters*.

Having a "dry run" with the class gave me a unique opportunity to hammer out the details of what I wanted and needed in terms of performance style, and to focus on stock characters I had previously not paid much attention to. Columbina, for example, was a character I hadn't thought much about, first because I had never played the character, and

second because she does not traditionally wear a mask, and in class I was focusing mainly on mask work. Similarly, the Lovers are not traditionally masked characters either, though they do typically have a very strong, mask-like makeup design. The necessity of orchestrating scenarios with all of the *commedia* stock characters, not simply the ones I played in the past, forced me to really address and understand each and every one of them. Because of this, teaching the style before directing the style proved essential to my decision-making process in terms of concept and casting.

Areas of Focus

The very physicality, the reliance on the use and articulation of the body, often makes concisely defining the *commedia* style difficult. The actor uses the body to tell the story, and, thus, the body becomes the script of the play. The specificity of interrelated foci necessary between the eyes, body and mask is an important factor in *commedia*. The actor must not only look with the eyes but also with the shoulders, chest, belly, and so forth. The focus it takes to perform this style with acuity will often exhaust the actor and sometimes the audience as well. The physical concentration on each stage moment is crucial in terms of keeping the audience tuned in to the action. At times, this style is even performed in gibberish, and in these instances the specificity of the physical focus is primary. Given observations derived from my studies and experience, I would put forth that my style of *commedia* aims to create a dance-like atmosphere conjured by the specificity of movement, so much so that a deaf audience would be able to clearly understand the plot.

In my approach, the style has an enormous movement component. So much so that when it comes to blocking a show like this, it becomes more like choreography than blocking (see Appendix A). Whenever there occurs a change of thought or focus in any given scene,

there is a specific accompanying physical movement, one different for each character, but which is actually nothing more than a gesture derived from one root movement present from the start of the performance. In this performance, the movement employed was something called a “ball change,” a simple Jazz dance movement. Yet, when layered with character and emotion, it looks different for each performer. Just this element alone brings a dance aspect to the form.

The articulated focus of the body with the dialogue is another potent attribute of the style, and, as such, lines are almost always delivered to the audience. Each character turns to the audience and directly delivers lines to it, and then turns to the character to whom they are speaking (who in turn speaks audience-ward, fulfilling the gesture’s cyclical nature). This form of delivery is important in that it gives the audience a clearer view of the mask and the actor’s physical articulation. At no point should the audience feel lost. They should know by the on-stage focus where attention resides. Yet there should also be moments of chaos, where the audience must choose where to look. However, even in these instances, they shouldn’t feel lost. If the audience does get lost, the actors aren’t fully articulating, most probably because the scene isn’t clear to them. Their movement should help propel the story forward, not detract from it. Additionally, all the movement must be informed by the actor finding the genuine motivation for the style, not just mimicking the director’s instruction, though it does remain the director’s responsibility to make sure the intent is clear.

Focusing on movement is central in approaching this style, but there is also the verbal component. Historically, *commedia* was frequently staged in gibberish because the troupes often performed for people who didn’t speak the same language. However, in the case of *The Servant of Two Masters*, there is written dialogue. An intimidating factor for the actors of

The Servant of Two Masters was layering the physicality and movement over the dialogue of the script. These young actors have been trained in a naturalistic style and what I was asking of them was going against all of their instincts as performers. I tried to ease them into the idea of speaking and moving the opposite way of what they are used to. In the style of *commedia*, the actor delivers their lines directly to the audience and following their line turns and throws focus to their fellow actor on stage. That actor would then receive the energy and turn and deliver their line to the audience. This is the opposite of a naturalistic style. To help the actors with learning and becoming more comfortable with this new style in the first week of rehearsal, I created a simple set of dialogue that involved a series of questions and answers for them to practice with one another (see Appendix B). This then allowed them to focus on their movement and delivery of a line as opposed to the text and their character. Even with this simple task, the movement style seemed unattainable for the cast at first, but I reassured them that they would indeed be able to do it by the end of the process. After several days of working the presentational delivery, their fear began to melt away and it became second nature. From time to time, I even observed the cast playing with it outside of rehearsal. I had a similar experience with the style myself until I had the opportunity to work with Tim Giugni and Darkroom Productions on staging a production of *The Servant of Two Masters* the summer prior to mounting my own. At first, I was worried I would not be able to work the style with the dialogue, but, in time, I felt very comfortable with the script on top of the physicality.

While working with Darkroom Productions, my opinion changed when it came to ideas about the three old men (Pantalone, Dottore, and Brighella) in my production, and I realized that like the gender-casting issue discussed earlier, the mask assignments could be

reinterpreted as well. Working with my class gave me a new fresh look at Pantalone, but working with Tim in California gave me a fresh look at Brighella. It got me thinking, why am I stopping at Pantalone? Any of the old men could be cast as women. Tim and I did have a difference of opinion on the gender of the characters when cast as women. I felt strongly that, even when the actor under the mask was a woman, the characters in the play needed to stay men. I feel strongly about this because of the general structure of the play; Beatrice goes through a great deal of trouble to dress as a man to gain the respect of Pantalone. If there were woman in power already, it would not make much sense for her to go to all that trouble to deceive Pantalone; she could just arrive as herself and bargain with another woman.

When having these conversations with Tim, the masks themselves came up and we would talk about where was I going to get them, what kind, or was I going to make them myself and what material would I to use. I leaned in the direction of leather for several reasons, not the least of which was my having wanted a set of leather masks since first seeing Yann Montelle's, and then even more so when I caught a glimpse of Carlo Mazzone-Clementi wearing his masks in 1998. That aside, I felt drawn to the fact that historically they were used in performing the style as well. The issue with a material like neoprene, as I thought about the ensuing production, was that it did not breathe. This posed logistical problems, given the extended time the actors would be wearing the masks, and I felt they might also pose visibility problems due to sweat issues. Paper mache was another alternate material, but I wanted masks for the first day of rehearsal, and the time needed for constructing them was not feasible. I've also had the opportunity to perform in paper mache and, while a good material, all the paper mache masks I've worked with for any extended time ended up falling apart before the end of the run from sweat and wear and tear.

Actors will no doubt sweat in a leather mask, but when someone wears a leather mask their skin is not “suffocated” as with a neoprene. The leather breathes, and ninety percent of the sweat is soaked into the mask itself. The difference in appearance of the leather over the neoprene and paper mache was striking. I put the material-examples next to one another before I made the commitment, and all doubt about the cost of the leather masks was erased. Thus, for many reasons leather was the right choice. I decided to purchase these masks myself so that I could utilize them beyond my MFA production.

Conclusion

In conclusion, I believe my style of directing was developed from four different influences/experiences. First, throughout my education I have had the privilege and honor of working with great physical performance masters. Besides the obvious benefits of working with a great master, I discovered that a large piece of excellent teaching is never allowing your ego to get in the way. As a student, I learned by example; my teachers had the remarkable ability to command the space and create a safe place for a student to be vulnerable. In these classes I was given the opportunity to become an open vessel to what they were teaching. I wanted to create this same type of experience and environment for my cast. Secondly, I found that the 20 years I have been performing has allowed me to experience a wide array of directors and I have been able to see what teaching styles I feel are most effective. This broad range of performing experience, in addition, has also allowed me to be involved in a variety of performance styles, not only *commedia*, but also styles like puppetry, clown, and physical comedy. This has made me aware of different approaches to doing theatre and keeps my mind and imagination open to different choices and opportunities while directing. These other styles also raised my awareness to the power of movement.

Thirdly, I feel the time I spent articulating the style to my students in class was an invaluable experience, which gave me a strong approach and confidence to creating my own directing style because they seemed energized and responsive to what I was teaching them. Lastly, I believe the choice I made when I began my journey into theatre contributed a lot to not only my directing style, but also to who I am as a person. The way I approached it was to jump in and fully participate in any way I could, gathering any tool available that I knew could make me a better performer. I wasn't willing to accept it as a hobby or a part-time opportunity. I accepted the good with the bad, the big paychecks with times hardly making enough to get by. This dedication and discipline has served me well and has made me a very empathetic director but also one who knows how much work it takes. I have learned so much this last year working with *commedia* as a director, and I hope to work with the style again in the near future.

Chapter 3

Script and Concept

Choosing a Translation

Having read four different versions of *The Servant of Two Masters* and performed in yet another version the summer prior to the production, I found finding and settling on a translation was difficult to say the least. I had a fundamental issue with all of the translations I read, in that none of them used the character Brighella as much as I felt was needed. In most translations, Brighella's relationship with Beatrice is touched on, but my instincts felt that these interactions needed to be more developed in order to actually create a significant relationship. It also allows Beatrice to have someone on her side while she is in disguise as her brother Federigo. For the audience broadening this relationship also provides another window through which to see Beatrice's scam. All of the scripts were also too wordy for my taste; I think actions speak much louder than words in *commedia*. While working with the director of Darkroom Productions, Tim Giugni in Napa Valley, California, we both agreed on the need for more Brighella. Giugni took the time to write a beautiful monologue that described the upcoming food scene, which gave Brighella the presence he'd been lacking in every other translation I had read. I was ultimately looking for a translation that didn't exist; I wanted it to be written in scenario format as it was the first time Goldoni wrote it in 1645 for Antonio Sacchi. Knowing I could not attain a copy in this form, I needed to do the next best thing, so I researched several options.

There are many translations of Goldoni's play, but after performing with Darkroom Productions I fell in love with their translation and hoped to use Giugni's adaptation, which was created by pasting several translations alongside Giugni's original writings and reshaped

pieces. As a principle performer of Darkroom Productions' show and knowledgeable *commedia* artist, I had the opportunity to help shape the script and production with Giugni, and I was hoping to use his script with a few of my own modifications as well. In response, Professor Lawrence Larsen suggested I re-read one of the four translations that I had originally researched, Constance Congdon's adaptation, because we needed to agree on a translation that I would use at least for a template or a starting point. I mostly liked what I read, but there were still several pieces I wanted to incorporate from the previous summer, most importantly the dinner scene we refined in California with Darkroom Productions. I found myself pulling apart the Congdon version and replacing the scenes I removed with Giugni's version from the previous summer.

One of the selling points of Congdon's script was in its formatting. It was broken into French scenes; every time a character entered or exited the scene changed. This format was helpful in that it led me to create a scene breakdown of exits and entrances (see Appendix C). This created an easy way for the actors and I to keep track of all the characters' entrances and exits. Given the fast pace of this show, everyone needed to be responsible for his or her own whereabouts.

After finalizing my decision about the Congdon adaptation, I read the script several times. At first, I simply read to find laughs, making notes here and there as to what made me laugh, whether it was an image, a line, or the way the characters communicated. These were the places I felt would be the easiest to focus on in the early rehearsals to communicate the fact that the script was, indeed, funny. There was never a doubt in my mind the script was funny, but if there was any doubt in the cast, I was prepared to enlighten them to the hilarity of Goldoni's masterpiece. Defining where and why something was funny helped me pace the

production properly, and knowing where these moments were, I could reassure the cast that they would get a laugh and they just needed to trust the joke. For example, after a while one of my actors had a hard time believing that one of his lines would get a laugh. After a long and involved monologue given directly to the audience, there was a beat taken and then the line would be delivered. I reassured him that it would indeed cause a big laugh. It was the perfect button to the end of his monologue and during the production it did receive an even bigger laugh than I had anticipated, but there was never any doubt it would cause laughter. One struggle I have found is that in rehearsals these moments get rehearsed so much that both the actor and cast become so desensitized to the comedy that one often forgets how funny the moment was when the line was first delivered. This, then, often results in a performer trying too hard and forcing the moment instead of being in the moment and trusting the lines and his or her character. It is helpful to be aware of these moments and support the cast in understanding that laughs will come with an audience. Trust that sometimes when you have a laugh happen in rehearsal the first time, it will most likely happen again the first time the audience sees or hears it, too.

In conclusion I did not really find exactly everything that I wanted in Congdon's adaptation. I did not allow this challenge to discourage me, but let it inspire me. Because of the improvisational nature and rough outline of the *commedia* style, I decided to approach it by taking Congdon's adaptation and other translations I researched, and then took the liberty of editing, cutting, and pasting a script that I used for the production. Because of that fact, I was extremely happy with the outcome of the final product. The script that was performed every night was a tribute to the way I learned how the art of *commedia* was to be performed: as a living, breathing style with fewer constraints than a script has on the actor-performer.

Analysis and Concept

I approached the script using the script analysis method I learned over the prior two years studying at the University of Portland (see Appendix R). Working with the script early on, the themes I consistently came back to were love and deception. These two words were employed throughout the play. For example, I created a more loving character out of Pantalone. Historically, Pantalone is more of a crotchety old man who has a love for money and sex that surpasses his love for anything else. In this production, I wanted to have his love for his daughter be the most important love of his life. I wanted to work with a kinder, gentler Pantalone because I wanted the characters to have a stronger connection to each other than to material things. A character connection is much more interesting to watch. The use of love through the production was important for each character, as they all loved something or someone in the play. For example, Silvio loved Clarice, and Clarice loved Silvio. Most of the characters loved another character in the play, the only exceptions being the Porter and Brighella. Brighella loved power and the Porter loved his trunks (see Appendix D for the character love chart). The word deception had a similar presence to love throughout the production. Most of the characters in the play were deceiving someone or another. For example, Beatrice was deceiving everyone except Brighella, but only because Brighella recognized her under her disguise. The entire play is about deception and near misses. There is one scene, the food scene, which is dedicated entirely to near misses and deception, as Truffaldino frantically tries to make sure Federigo/Beatrice (his first master) does not see Florindo (his second master) while they eat in close proximity to each other. The word deception is often used in a negative manner, but in this case it is used to create tension, which leads to an abundance of comedy in the play.

My analysis as stated above was modeled after Professor Bowen's script analysis class and the directing classes I attended with my advisor Professor Golla. There are several questions that I answered that helped me clearly define the direction I wanted to take with *The Servant of Two Masters*. I always begin with the root conflict (which drives the action of the play), and the inciting incident (which is where the action of the play begins). The root conflict of *The Servant of Two Masters* is centered around the character Beatrice. If Beatrice doesn't enter dressed as her brother Federigo and demand that Clarice become his wife, there is no inciting incident. The inciting incident also begins with Beatrice; when she enters all the characters have been introduced and the play truly begins.

In the plays I have worked with in the past, there are usually clear characters in the play that fit the roles of protagonist and antagonist. When it comes to *The Servant of Two Masters*, the protagonist and antagonist are simply actions defined by two basic words that can be represented in every one of the show's scenes, as they are woven throughout the play and create tension and conflict for the duration of the play. The protagonist is the characters' pursuit of love. The characters are clearly driven by love to get what they want. For example, Clarice goes to great lengths (even suicide) to prove her love and devotion to Silvio and to prove that he is, in fact, her one true love. Each character has a direct connection to loving something, which is the catalyst to the pursuit of every character's happiness in the play. This causes so many problems during the play, and brings us to the antagonist, which is the characters deceiving each other to ensure that they get what they want. Each and every character of the play at some point or another is deceiving someone to keep them out of trouble or get what they want. This antagonist creates a lot of tension in the show and gives a great opportunity for comedy. For example, in the restaurant scene, Truffaldino is trying to

serve both masters at the same time in the same restaurant without getting caught. This deception causes great tension and some very funny moments. The protagonist, love, and the antagonist, deception, are behaviors that are shared by all the characters in the play and one or the other can be identified in each scene in the play.

Thematically, this play asks the question: *How far will someone go to get what he or she wants?* Beatrice, our play's central character, will go to great lengths to get what she wants. She dresses in drag, disguised as her brother Federigo, to deceive Pantalone, the man that is in possession of the dowry that was owed to her brother Federigo before his death. Even though this could land her in jail or even get her killed, she takes the chance to collect this money so she can find Florindo and marry him. Also, our title character Truffaldino, the servant of two masters, takes on two jobs just to eat more and make a little extra cash even though it might cost him a beating, losing both his jobs, and no food. Lastly, the young lover Silvio challenges Federigo/Beatrice to a duel, in order to win back his true love Clarice even though it is obvious that there is no chance of him succeeding. These are only three examples of what lengths the characters would go to in order to get what they want.

The Servant of Two Masters is a play where all the main characters are devastatingly unhappy throughout the play because of the circumstances they have put themselves in. The engine of the play is the shift from unhappy to happy. In the classic definition of a comedy, most, if not all, of the characters begin unhappy, and by the end of the play there have been many factors and circumstances to shift the mood to happy. All of the characters begin in one state of mind, and, by the end of the play, they have all found what they needed to make them happy again. Even down to the last moment, Smeraldina is unhappy until Truffaldino gets down on one knee and professes his love to her.

I considered two genres for *The Servant of Two Masters*: comedy and farce. The structure of the play is classically set up to be a comedy, which, in the time Goldoni wrote *The Servant of Two Masters*, had some classical structure. In the 17th century, this genre had two major elements: a situation of overall separation between the characters, ending in an overwhelming moment of reconciliation that would bring happiness to all (Golla). Secondly, they often seem to end with some kind of nuptials. The second genre I considered was farce, because of the rhythms and tempos I wanted to create throughout the performance. *Commedia* has a great tempo built in its style and the farcical elements of *The Servant of Two Masters* are easily found and brought to the surface.

The climax of the play is found just ten lines from the conclusion of the play where Truffaldino admits to being the servant of two masters “I am both the servant of Signor Florindo and the servant of Signora Beatrice” (Goldoni 93). This causes all kinds of turmoil between the characters and they turn on him, but Truffaldino, with his keen wit and quick thinking, talks himself out of a beating and gets the girl. What makes this the climax is that the final deception is unveiled and then resolved.

In this production, I wanted the modern audience to know that the actors knew that they were performing. This idea led to a wonderful conversation with my costume designer, Professor Hoddick, and birthed the conception of the pre-show and opening. This idea was not part of the script, or the world of the play, so I wanted to keep it separate. The intention of the pre-show was to give the audience a clear understanding that they were not alone in the theater, that we saw them and that they might become part of the show. I wanted to overlap the worlds to ease the audience into the *commedia* world instead of thrusting them into it. The actors would come into the space about seven to ten minutes before the scheduled

time of the performance, do a few vocal and physical warm-ups, then interact with the audience by greeting them or, for example, giving them props to hold while cast members got pieces of their costumes on, and then the assistant stage manager would come through giving calls to the cast. This was to establish the actors before they became the characters. When the final call to places was announced, all but four actors would leave the stage. These four then put their masks on and turned to the performance space to signify the beginning of the show. I wanted to use the actors without the masks to interact first with the audience because of the possible intimidation factor of the masked characters. I didn't want to scare the audience before the play had even begun. The preshow was put into place to prepare the audience for the possibility of them being a part of the show.

Conclusion

In conclusion, working on the production in California gave me the opportunity to foresee some of the problems I might have had with the script I decided upon for my MFA production of *The Servant of Two Masters*. Creating a strong concept and analysis helped me shape a script that proved to be imperative to the success of the production. Taking the time to create a strong analysis and concept and to read several translations of Goldoni's script gave the cast and I the freedom to play with the themes throughout the play. Having these tools in my back pocket and taking the time to get to know *The Servant of Two Masters* backward and forward gave the cast the confidence to play within the world of *commedia*. By knowing the script so well the cast and I were not bound by it, contrariwise by knowing the script so well, the exploration of improvisation happened more freely. I learned that it is important to take the time to read and re-read the script and always keep in mind the concept and analysis while working with any script.

Chapter 4

Designers

Introduction

Working with my designers was the most difficult task in my process of directing *The Servant of Two Masters*. What I brought to the table for both set and costumes was very limited to say the least. All I had in mind with costumes was a color scheme and the desire to keep them as minimalistic as we could while still having a taste of classic *commedia*. For sets all I wanted was an empty space. I wanted to give a nod to the origin of *commedia*, but I also wanted to give the feel that we could be in any empty town square anywhere in the world. I wasn't even sure what that meant. I found out that this was no help at all to my scenic designer. This may have made working with me as a director difficult and frustrating for my designers.

The time period was important to all my designers. I never thought too much about period after I realized I didn't want to recreate an exact copy of *commedia* from two hundred fifty years ago. Actually, I don't think period was ever an important piece of the process or design for me, but I was bombarded with questions I didn't even know could or would be asked of me. When does this take place? Do you want the props to be from a certain period? What I wanted was a style that had a generic performance theatre base with accents from the 18th century period. I wanted to give the audience the feel that they were witnessing a traveling company that found its costumes/props along the way. The 18th century pieces were a way to pay respect and give a nod to the roots of *commedia's* original rendition of *The Servant of Two Masters*.

The first production meeting I had with the designers at the University gave me some insight into the validity of recreating a show that had been performed two-and-a-half centuries ago. Costume designer Professor Jill Peterson Hoddick brought up a very simple but valid point about the costumes, one I would not have considered. She stated that we could not know what fabric they used in 1753, and even if we did know, there were most likely budget constraints. This realization opened my eyes to endless possibilities. However, making those possibilities and ideas clear to my designers was a difficult task. It took about three attempts at clarification for everything to get communicated. This was due to my lack of understanding of how much they were doing for my production. I have worked in small companies for the last fifteen years, where the director is the set designer and an actor is the costume designer. I wasn't used to all of the support I was getting.

Costumes

When working with Professor Hoddick, I thought I was being helpful when I gave her a color chart having to do with the characters in the show (see Appendix E). Yet my requests were too general, as I did not give adequate consideration to how many different blues, pinks, and reds exist within the spectrum. I tried to become clearer, but it took Professor Hoddick and I standing in front of a wall of fabric while she asked me to point out the colors and materials I wanted. This moment made me realize that I need a color wheel, and that I need to start collecting material swatches so I can be more specific for all my future costume designers.

I had wanted the costumes to be minimalistic but could not really articulate what that meant until I was forced to sit with Professor Hoddick and discuss what it meant to me to be “minimalistic.” This discussion birthed the black neutral costume that the cast would begin

the show wearing. These neutral costumes were created and worn to give the audience the impression that they were watching an ensemble troupe of contemporary actors arriving at the performance space who then, by further donning their *commedia* costumes and masks, transform into period characters. The cast would enter the playing space ten minutes prior to the curtain and warm up in the neutral blacks. While warming up the cast would unpack the trunk that was pre-set on stage and slowly layer one or two pieces of period costuming over the black base to help with the transformation into the *commedia* world. I was hoping that the *commedia* costume pieces would also seem like they had been used for several performances and show some wear, but I have to admit I didn't have this idea until Professor Hoddick asked me the question. Over all I was unprepared in almost everyway when working with Professor Hoddick but thankfully she was patient and helped me through the process.

(see Appendix U Costume Sketches).

Lights

Working with Lauren Brenneman as my lighting designer was easiest because I knew I wanted to keep it simple. One of the most difficult tasks was explaining what I wanted to happen between the pre-show and the theatrical world of the play. Once I articulated what I wanted to my student designer, she executed it wonderfully. These two worlds were very clearly defined by an abrupt light change, from a plain white light to a very colorful and rich light as the performers turned to face the playing space. My designer's lighting design was subtle and to the untrained eye she gave the impression that there was not much going on. This was exactly what I wanted from Lauren. I didn't want the light to distract from the actors on stage, but augment and enrich the experience for the audience. Lauren did a beautiful job saturating the masks and costumes with light so their colors would explode on

stage and she did this with such grace and subtlety that the lights never took away from the performance, but enhanced it wonderfully. I know working in the round as a light designer can be a challenge, but at no time was I worried Lauren could deliver a great design.

Props

Having been in a production of *The Servant of Two Masters* earlier that year gave me both an advantage and disadvantage when it came to dealing with the props list. I had a props list already created from the summer, but it was a list props master Bridget Foran quickly wrote me about, saying much of it didn't make sense. It was interesting to hear from her so quickly because it made complete sense to me, but when I went back to read it again, it was clear why she had these questions. I had created a props list the previous summer from the props that we already had, so there was no need to be specific. On my original list I had swords, but no number or kind because we didn't need to know what kind as they were right there in front of us. When it came to the flatware for the food scene, I had not taken the time to give specifics on my original list, so it made it difficult for Bridget to gather the props until I clarified what I meant by "swords" or "flatware". The issue of time period came up, and it took three tries to get it clear enough for her to move forward. I wasn't prepared for all of the help that I received in the process of my production, but it was something I need to get accustomed to in order to be able to work more efficiently. I decided on a mixed bag with the props, because period was not important to me and I wanted to give the audience the idea that this troupe of young actors had found their props along the way. Maybe in the future I should let someone who doesn't have any connection to the show I am currently working on read my props list to see if what is on the list makes sense.

Set

Professor Lawrence Larsen agreed to help me stage this production in the round, with four entrances (see Appendix F). The opening of the show had the actors, not the characters, interacting with the audience, letting them know that they were not only watching, but also participating in the production. The actuality of directing this in the round initially intimidated me, but it gave the audience a real feel for the style because *commedia* was performed at times in town squares with audience on all sides. Many students had never performed in the round, and I felt it important to expose them to this staging, not only for the sake of stylistic accuracy, but also because I wanted the cast, crew and design team to get more from the educational experience.

The set design conversation was strange; initially I wasn't even sure I wanted any scenery. Because I wasn't sure what I wanted, once more working and collaborating with the designer was the most difficult task for me to accomplish. I had ideas, but wasn't sure how to articulate them. One of the conversations we had was about an empty Venetian square similar to St. Mark's Square in Venice, Italy. This conversation led to my favorite part of the set for *The Servant of Two Masters*, the amazing back drop which hung above the audience on the North side of the playing space (see Appendix V pg.184). Another aspect of the set that I never thought about was the floor of the theater. It never occurred to me that the designer would not only paint the floor, but also actually design and construct a floor that looked like large stones in a town square; it was stunning. Given this, Professor Larsen was great to work with, as he always suggested something better than I had imagined. Thanks to him, there was simple scenery with an open space for the action to occur. I dreamed big

when I talked about doing the production in the round, and I put my trust in Professor Larsen and he delivered something better than I could have even imagined.

Conclusion

The process of working with the designers began as a struggle because I was not prepared to articulate what I wanted in a design, and I was also not accustomed to having a team at my disposal to delegate tasks. Working closely with Professor Hoddick and learning the art of communicating with a designer helped with my process. Once I was able to make these adjustments in my communication style and convey what I wanted/needed from the designers, our relationship became very fruitful. Working with my designers was an invaluable experience that will lend itself well to my future endeavors as a director. I'm grateful that I had such a talented and patient design staff to work with; I am sure this will not always be the case.

Chapter 5

Editing the Script

Editing Constance Congdon's adaptation was a necessity for me to get the right feel from the show I wanted to create. *Commedia* is a fast pace style that can be told with the body as well as text. Simplifying the script and making it more like a scenario was part of my plan to give the cast and audience a more authentic *commedia* experience. When I began to edit the script, I first read through it for any moments that I felt did not give the audience any information necessary to follow the story. This script, at times, became very wordy and there were some moments that the characters, in my opinion, seemed to talk just to hear themselves speak. Early in the play, Truffaldino finds himself in a predicament with his second master and some letters he collected at the post. What you are about to see is an excerpt of the original script and an example of what I cut to keep the show at a faster pace and limit the redundancy of the play.

FLORINDO: Did you go to the post office?

TRUFFALDINO: Yes, sir.

FLORINDO: Did you find my letters?

TRUFFALDINO: I found them.

FLORINDO: Where are they?

TRUFFALDINO: Here they are. (*He pulls out three letters.*)

~~Damn!~~ (changed to "OHHH NO") I've mixed up the letters of one master with the letters of the other. How am I supposed to know which is which? I can't read.

~~FLORINDO: Where are my letters?~~

~~TRUFFALDINO: Let me tell you, Signore. These three letters didn't come directly from the post. I found another servant who I know—we served the same master in Bergamo together, and I told him that I was going to the post office, and he asked me if I wouldn't see if there was anything for his master. There was one letter, but I don't know which of these it is.~~

FLORINDO: Let me see them. Junk mail, Junk mail, Junk mail.

FLORINDO: What's this? A letter addressed to Beatrice Rasponi. Beatrice Rasponi is in Venice?

TRUFFALDINO: You've found the only one that belongs to my friend.

FLORINDO: Who is this friend of yours?

TRUFFALDINO: He is a servant...his name is Pasquale.

FLORINDO: Who is his master?

TRUFFALDINO: I don't know, sir.

FLORINDO: But if he told you to look for a letter for his master, he must have given you his name.

TRUFFALDINO: Naturally. (*Aside*) Oh this gets worse.

FLORINDO: Ergo, what name?!

TRUFFALDINO: I don't remember.

FLORINDO: What?

TRUFFALDINO: He wrote it down on a small scrap of paper.

FLORINDO: And where is this paper?

TRUFFALDINO: I left it at the post office.

FLORINDO: (*Aside*) I am lost in a sea of confusion.

TRUFFALDINO: (*Aside*) I see no way out of this.

FLORINDO: Where is the home of this Pasquale?

TRUFFALDINO: Truly sir, I don't know.

FLORINDO: How were you going to get the letter to him?

TRUFFALDINO: I told him that I would see him back in the square.

TRUFFALDINO: Give me back his letter, and I will see if I can find him.

FLORINDO: No. I'm going to open it. (Goldoni 23-24)

The lines where Truffaldino fully explains what happened to him and the letters were cut because in the scene following this mini-monologue, the same information is repeated. Furthermore, the pacing and comic timing are not destroyed by an unneeded monologue. I feel this was a recurring theme in all of the translations I worked with. I then cut from the script what seemed superfluous or easily told through movement. I also cut any lines pertaining to Satan or God, as I didn't want this type of language coloring the tone of the play. For example, very early in the play Pantalone asks Truffaldino if he is Satan, and this had to go, as I wanted a light-hearted production. Most of the vulgar language was also edited. However, I left a few vulgarities where they helped with character and story development.

Historically there were no scripts created for this style. There were only scenarios, meaning the troupe and director would come up with a framework and let the interaction of characters tell the story through movement and relationships. With this in mind, I went through the script and cut everything not directly serving the story. At first I felt tentative, but the more I cut, the more confident I became about which version of the story I was trying to tell. For example, late in the second act Beatrice reveals herself to Pantalone and Truffaldino after discovering her husband-to-be is dead. Here is the original monologue:

BEATRICE: Oh my sorrow! Florindo is dead! All is lost. What shall become of me now. I leave my home, I dress as a man. I risk my life, all for Florindo and Florindo is dead. Oh, my beloved one, I will follow you to the tomb. Florindo is dead. Dead is my well being, dead is my only hope. From this moment on, my life is useless. If he's dead then what is the point of me being alive? Unhappiness will strangle any love I might have! I left my country, abandoned my parents, dressed myself as a man—my adventure has been dangerous, I risk my life all for Florindo and Florindo is dead. Beatrice the adventurer! And so soon after the loss of my brother, and now I must mourn the loss of my only love? And I am still here! My plans are useless. Florindo is dead. Oh! Grief weighs me into the earth, I can see no light anywhere. My dear, dear husband, I am desperate to follow you. (*Goes inside*) (Goldoni 75)

And this is what the character eventually performed in the production:

BEATRICE: Oh my sorrow! Florindo is dead! All is lost. What shall become of me now. I leave my home, I dress as a man. I risk my life, all for Florindo and Florindo is dead. Oh, my beloved one, I will follow you to the tomb. (exits) (Goldoni 75)

I told the actor to take the time it would have taken to say the whole monologue and put it into those three lines. This seemed to give her a greater understanding of the sense of the style and playful creativity I wanted from the cast when they had to employ the spoken word. Taking away two-thirds of her monologue forced her to find a physical replacement for the words we cut. I didn't want the words to just disappear, but I instead wanted the audience to get the same experience as if they were hearing the entire monologue but with movement

instead of words. The actor, Emily Douglas, found a wonderful melodramatic interpretation of the words through long drawn out syllables and throwing herself to the ground and then standing on her trunk. She also found some nice rhythm and volume changes that gave the monologue a magnificent richness that was not found by just speaking the words given.

Throughout the rehearsal process, there were moments where I would challenge the cast; I would “set the bar” of style, and this moment with Beatrice was the first time that bar was set. The script is an important part of the performance, but, in working with this style, I wanted the style itself to be the storyteller as much as the script.

Conclusion

Giving myself the flexibility to edit and re-work the script throughout the rehearsal process gave the actors and I the freedom to find new and exciting ways to work within the style. Working with *commedia* within the constraints of a script is the antithesis of the style itself, so being able to give the actors and myself the freedom to play with the script gave the production a life of its own. I would not change the way I approached this production and am glad I gave myself the liberty of letting the script breathe and evolve with the show.

Chapter 6

Auditions

Traditionally, at the University of Portland, there are two sections to the audition process: prepared monologues and callbacks. However, given the nature of the production I was going to direct, I thought it might be helpful to include a third section, a group movement section. I suggested this to Professor Andrew Golla, the professor in charge of the auditions, and he agreed to the addition as long as it would not take up too much time. As a student and adjunct professor in the Drama program over the previous two years, I knew several of the students and I already had a good idea about whom I would like to cast in some parts, but I wanted this small movement section added because of the physical nature of *The Servant of Two Masters* (and *commedia* in general for that matter).

I wanted to see who would be dedicated to pushing the limits even this far in advance. I personally ran the group movement section of the audition and it served me well. The physical aspects of the style were important to the production, and seeing some of the newer students in a group doing the things I asked was very helpful. Seeing who could and, more importantly, would, take a few words of direction and create a character without reservation was so much fun to see. There were several students I saw for the first time during this section of the audition, and it was meant mostly for them because I was confident I knew what the returning students could do. I was correct about the returning students; they didn't surprise me at all in this section and they seemed to have few inhibitions when it came to following my direction. I was glad there was a mix of older and newer students as I felt the older students gave the newer students permission to be a bit more daring with their physicality.

The audition itself was deceptively simple: I wanted the students to walk four or five times from one end of the stage to the other in the semblance of different animals — a bear, bird, tiger or housecat — all while expressing different emotions. It sounds simple enough, but I was looking for actors who could follow direction, and to see how far they would take the small bit of direction I gave them. And while students who took my class the previous spring showed little inhibition when I asked them to perform the exercise, it was the newer students I looked at most. Among these, two stood out. Freshmen Lindsey Irish and Maddie Eberhard both took direction easily. This physical audition gave me an insight concerning actors I might not have otherwise considered. This undoubtedly proved true with Lindsey and Maddie, as I cast both in small, but memorable roles in the play, and I do believe it was partly due to their physical auditions.

Unfair though it might seem, students need to realize that they're auditioning from the moment they walk through the door up until the time they exit the room. It was not just the audition material I looked at; I considered the whole package, which brings me to my observations about student wardrobes. I am unabashedly biased when it comes to what the auditioner is wearing. For example, if a student comes into an audition wearing flip-flops or vibrant tennis shoes, looking grungy, messy and unkempt, I am much less inclined to consider them for a role in my show. I do not by any means expect formal or even business attire, but an actor should go into an audition wearing something clean, simple, and not distracting. I feel one's attitude is often expressed in the clothes they wear. If the clothes have something to do with the pieces chosen for the audition, I might be okay with it, but they need to realize they're selling themselves, not merely playing a part in a monologue.

The second part of the audition was the prepared monologue. I prepared a new audition sheet, where at a glance I could rate the auditioner on their introduction, awareness, focus, and vocal quality, among other attributes (see Appendix G). The students had three minutes to deliver two contrasting monologues to four different directors for a possible role in four different productions, and in those three minutes the directors took notes on the students' work and rated them accordingly. The new audition sheet was a quick way of rating students so that when I went to my notes to see whom I might call back it was clear at a glance. I also felt the prepared monologues were helpful in terms of gauging attitude and focus. I liked seeing if each person could establish a solid connection with the audience, especially during the introduction and conclusion. I wanted them to feel comfortable looking at us, the audience, because the style for which I was casting lacked the component of the fourth wall.

The final part of the auditions was the callbacks. There were two rounds of callbacks scheduled, and I tried to call back a minimal number of auditioners for the first night because I didn't want to waste anyone's time. There was a big lesson to be learned here in terms of casting in the world of educational theatre. I had intended a limited callback as a time-saving device, though not calling those I'd already decided to consider, or not, because I didn't want to waste their time, was ill-conceived on my part. The students are here to study the whole of what it means to be an actor, and honing their audition skills is part of that process. In the face of the anxiety at my not calling back certain individuals, I looked over my own undergraduate years and remembered the disappointment I felt when I didn't get a call back. So I more than doubled my callback list for the next night, if only to give a nod to the people I wasn't going to cast but wanted to let know I would have if the opportunity existed. During

this second callback the entire cast that I ended up choosing for *The Servant of Two Masters* was present.

Though at first I felt I might have wasted students' time by calling them back when I knew whether I wanted to cast them already, I was pleased they were all at my disposal because that second night's audition work was useful in making my final decisions. I threw some "curve balls" at them: I wanted Sammi Boyd to be my Pantalone, but had her read for Clarice because I wanted another student to see what the character could be like. I also had an opportunity to pair up possible lovers and it was very helpful to see these pairs standing next to each other.

Casting

I had no doubt that Sammi Boyd could play the character of Clarice, but I wanted her to be challenged so I cast her as Pantalone, an old man, because I felt the part of Clarice would be too easy for her. I did that with a few students, Emily Douglas among them. She could have easily performed in the role of Dottore, but the Beatrice role, with its double masking, is much more challenging. With this in mind, I felt I was giving the whole cast a chance to be challenged not only by the style, but also by the specific roles in which they were cast. I planned for a possible three casts in case there were other directors in the meeting who wanted some of the same actors. Jenn Hunter and I spent some time talking about possible cast members for each of our shows prior to the meeting. Because of this, the casting meeting went smoothly and I was able to cast my first choices for each role.

Conclusion

The audition process and casting for *The Servant of Two Masters* was a great learning experience on several fronts. The use of a small physical audition in a group setting proved to

be extremely useful and I plan to use that format in the future as I cast for any movement or physical acting piece. After the audition, I was sure who I wanted to cast so the possibility of not getting my first choice was stressful. The communication I then had with other directors before the casting meeting was helpful because it allowed me the opportunity to see who I was or wasn't going to be fighting for and helped me generate two alternate casts. The casting of my production proved to be one of the easiest pieces of the directing process because I was able to get everyone who was my first choice.

Chapter 7

Rehearsal and Performance

The rehearsal process was the most multifaceted, interesting and challenging part of the production. My first production at The University of Portland was *Hooters*, by Ted Tally; I bring this up because I want to contrast it against the scheduling issues I came across while directing *The Servant of Two Masters*. While working with the small cast of *Hooters*, I didn't seem to have any issues scheduling rehearsals. Scheduling this production, however, was much more complex. I can recall wasting students' time twice. Unfortunately, there was a rehearsal during which one actor sat and waited for two hours because I did not anticipate my blocking would take so much time, after which I only worked with him for about ten to fifteen minutes. This wasn't a recurring theme, but I did have a hard time scheduling the whole rehearsal process. Compared to my experience directing *Hooters*, where every Thursday night I sat with the stage manager and gave her the schedule for the next week, during this production I often felt lucky to know what I ought to be doing on any given next day. This was due to the complexities involved with juggling the numerous variables and my unexpected broken arm, which limited my own physical movement and forced me to re-think my approach to the rehearsal process. I thought I would be able to help the cast learn by example, but I was unable to give a clear example because of my injury and I needed to find a way to verbally communicate the style. This was difficult at first, but I feel I found a good rhythm by week two.

Goals

One of my early goals was to create an ensemble with the cast. I had some very specific techniques to help me achieve this goal. First and foremost, I wanted the cast to

suffer a bit as a group, and I wanted to get them into shape in the process. This was achieved by employing a roughly twenty minute workout routine at the start of every rehearsal. This gamble, taking away over twelve hours of rehearsal time and dedicating it to body conditioning, paid off. I knew from experience that suffering together would be the quickest way to get the group to bond. It was hard, at times, to let the cast do their workout because I fell behind schedule, but I trusted it would benefit the production, and ultimately their performances were proof of the validity of the choice.

I gave assignments to the cast throughout the process in order to keep them focused and always thinking about how to dive deeper into their characters. For example, if a character had a moment where they were to swear, I often gave the actor portraying the character the assignment of finding something “funnier” to utter. There is an example of this in the scene mentioned in Chapter Five (Editing the Script) between Truffaldino and Florindo, where Truffaldino was scripted to say “Damn,” but, instead, he came up with “OHHH NO!” This became a theme throughout the show and got a great laugh every time.

I felt there was much to be learned even if the actors were merely watching their fellow performers rehearse. I didn’t specifically approach this as a goal, but it was clear this would be a helpful tool for the rehearsal process. So I made it clear that there might be times where they would be sitting and watching and that they should use their time wisely to observe and take note of the style. In a sense, the chaotic elements of the cast needing to be present even though they were not working on stage, but taking the time to watch, played, unexpectedly, into my desire to build an ensemble; because while they sat and observed, they supported their fellow cast members in their failures and triumphs.

I also created a list of rules concerning the masks to give the performers a clear objective with their masks. I wanted no one to see them with their mask on other than fellow cast members, and I wanted no one wearing the mask other than the person playing the character. These rules were there to protect my investment, but they were also meant to instill a bond between the actor and the character they were playing. On a certain level, I wanted them to fall in love with their masks; that is one of the reasons I took the risk of letting them take the masks home with them every night, and this worked quite well, as evidenced by how difficult it was for them to say goodbye to their masks at the end of the performance schedule.

The saving grace of all this relative disorder was that the entire cast was called to every rehearsal because of the strengthening routine I had them all doing. This gave me the opportunity to give myself a day-to-day rehearsal schedule instead of a weekly schedule. During their workout at the start of every rehearsal, I had the chance to have a meeting every day with Samantha Layco, my stage manager, to let her know who I needed and who I did not.

As a result of this nightly ritual, an interesting moment arose. One night at the start of rehearsal, one of the cast members wasn't there and everyone took note before they started working out. Their disappointment at not being entirely together that night was obvious, and I felt my plan to create an ensemble through a nightly workout was working. I generally left the room briefly after my nightly pre-rehearsal meeting with the stage manager, to get a cup of coffee or take a walk, but my true aim was to give the cast time to bond. Sometimes I'd stay in the lobby and listen to them interacting, and what I heard was a cast supporting each other while working out, often despite being tired and not wanting to do the exercise. This

puzzle-piece proved much more valuable to the creation of the ensemble than I initially hoped.

Pre-Planning

I began blocking the play in proscenium due to a misinterpretation. During my yearly review with Professor Larsen, we were discussing the show and all of the possibilities of staging it. I had originally envisioned it in the round, but Professor Larsen encouraged me to keep an open mind with staging it and gave ideas as to how it might look in the proscenium. He provided a lot of wonderful ideas and thought I should consider other staging possibilities. So in that moment I made the assumption that the choice was already made. That was until the first production meeting in the fall, when I was informed that Professor Larsen would be transforming the Mago Hunt Theatre into a theater in the round (see Appendix F). This was wonderful news, and I gladly changed everything I'd done on my script to that point. However, working in the round, I both gained and lost. The major attribute I lost when changing from proscenium to the round involved simplicity of staging. Additionally, directing this production in the round doubled and tripled my work in terms of staging. Because *commedia* is such a presentational theatrical style, when putting an audience on four sides of the stage, it then becomes necessary to give the presentation to each side. Even given these hurdles, I gained more than I lost. The intimacy of the production deepened because of the staging, and it gave me something irreplaceable on a creative level. With the playing space 24 by 24 feet, any character is no more than 12 feet away from an audience member at any given time. Most of the audience was also on the same level as the action, which always gives a more intimate setting in a production.

Rehearsal and Production Meetings

I would have daily meetings with my stage manager, which offered me an opportunity to consider another aspect of the meeting process during the production: the production meetings. I was unsure whose job it was to be in charge of these, and wasn't completely clear on their purpose. I felt I might have been a bit under-prepared for these meetings, and, thus, they felt inefficient. I wasn't sure we were getting what we needed done. Having a list of what needed to be addressed would have made the meetings more productive for me, but as the process went on, I became more adept at making the most of these meetings and communicating with my design team. As rehearsals went on, the stage manager and I became more aware of how we needed to work together, and I became more proactive when I needed something. In short, things started getting done at a swifter pace. When I thought of something that needed doing, instead of thinking I needed to do it personally, I'd call out for the stage manager to write a note for the appropriate person. For example, it became clearer every day that several of the actors would need kneepads due to the physical nature of the show. I requested these from the stage manager and the next day they were there.

Week One

Another unforeseen, but beneficial, scheduling conflict occurred during the first week of rehearsals, when the schedule was forced to change at the last minute because I misunderstood when my rehearsals began. The previous year, the season's second show started rehearsals the week after the Fall Break, and I assumed I'd have that same schedule. But because of a change in the number of shows we'd be performing, the rehearsal schedule began a week earlier. This made me think that if we worked the blocking before the cast

memorized their lines it would be difficult to retain. So, I decided we'd take the first week of rehearsal and do nothing but work with and explore the masks, characters and style.

The students who had never worn a mask before seemed understandably apprehensive, but what was interesting was that the students who had been in my *commedia* class the previous spring were even more tentative than those who had never before donned a mask. I presume that this was because the students who had taken my class spent 16 weeks with me stressing the importance of respecting a mask and using it properly. When it came time for them to start rehearsals with their new masks, they were so concerned with "getting it right" that they approached the work with trepidation, whereas, the new students had no preconceived notions of the significance of the masks and were, therefore, ready to jump in and start playing. I tried to instill in the cast a respect for the masks and style. I feel a lot of this happened in the first week, mostly due to the exercises we did, which consisted of sitting and looking at one's mask for ten to fifteen minutes at a time. Some of the other work we did that first week was also helpful to the rest of the process. We worked on simple things, like the characters' walks and emotional states. We asked how they would move in different situations. How does the character run, throw a tantrum, get angry, cry, and laugh? We asked how all this emotional work affected the physicality of each character. We also worked on tempo, focus, and getting used to the fact that there would be audience on all sides. I remember first asking the cast to sit and look at their masks. I asked them three questions:

1. What color represents your mask?
2. What word represents your mask?
3. What animal represents your mask?

They sat silently in the rehearsal space and focused on their masks, trying to answer the questions. Each day I had a few new questions they needed to answer (see Appendix I), and each day it seemed they grew more serious in those silent moments. This gave the masks a kind of gravity, making the moment they first donned them particularly significant.

There is a big difference between wearing a mask and donning the mask. To don the mask is to become one with the character. It is easy to recognize the difference between wearing and donning a mask because wearing a mask is simply placing it on your face, and there is clearly a separation between the actor and the mask; whereas donning it is becoming one with the mask and it becomes a natural part of the actor. When you see this happening to a performer, you forget the mask is there and the person donning the mask forgets they're wearing it. In the first week of rehearsal, the students wore their masks several times with exercises and character work, but they all donned the mask at different moments throughout the process. Something that helps in the transformation from wearing to donning is making specific physical decisions so you are becoming the character, not only because of the mask, but also because you are feeling it through your whole body. We took our time with the exercises mentioned above, and I felt I gave them the tools to find the moment in question. This moment happened in many ways to all the students; for some it came effortlessly, while others struggled and did not find it until later in the process. It is necessary to get to the point where you are not afraid of the mask and can step into the shoes of the character completely. The focused mask work done in that first week was intended to help move the actors past that fear.

Meeting in the limited space of the rehearsal hall instead of the theater in that first week also helped create an intimate atmosphere among the cast. Working in a style that

demands intense physical movement, the cast members found themselves on top of each other often, and this initiated a sense of comfort between them. I stressed that the cast was now their new family so if they needed help with their character they had fourteen people they could turn to. Everyone in the room could help them understand this world we were creating together, not just me. I remember stating there would be audience members no more than twelve feet away at all times, and felt that began to put the performance into a kind of perspective for them.

By the end of the first week, we had accomplished a great deal of work, and I left them with two assignments for Fall Break. First, I needed them off book by the time they got back from the break. Secondly, and perhaps more importantly, I wanted them to spend some time with their masks. Each day I wanted them for no less than ten minutes a day to look at, touch, and get to know who they were going to be putting on their face. This didn't need to happen all at once and I even suggested that they split it up, three minutes here, two minutes there, as long as they spent at least ten minutes a day with their mask in total. I feel the cast took this assignment very seriously, specifically four of the actors/students. The actors playing these four characters, the waiters and porter, who didn't have many lines and did not have much of my attention, at times, as a result found so much by just spending time with their masks in and out of rehearsal.

Weeks Two and Three

Weeks two and three were the hardest of the rehearsal process for me, and I think this might have been the case for the cast as well. During these two weeks, I blocked the entire show, and also finalized the core revision work on the script. The first day back from Fall Break, I was excited to get moving with the script, seeing as how I had taken a chance by not

working with the script the entire first week. I'd spent many hours blocking the show (see Appendix A), but it became more like choreography than blocking. I wanted to communicate where I needed all the characters to go, but I quickly realized I wouldn't be able to block the play with the method I used up to that point. It was simply too complicated to communicate what I had on paper and translating it to movement proved to be more difficult than I anticipated. I wanted the production to be free form and flow with certain ease, but when I tried to explain that to the cast we all began to get frustrated. I blocked it like a dance on paper and I needed the cast to find that rhythm in their own characters. I needed to go home and regroup, and come back to rehearsals with a revised idea for blocking the play. I was going to still use all of the work I had done, but employ a different approach from that point forward. I would work with the actors on book, meaning I would try to describe to them where I wanted them to go in the scene and have them write it down in the script, almost like taking notes in a classroom setting, then get them to their feet and put it all together, but that failed as well. It was just taking too much time and we were getting further and further behind schedule. To be honest, I began to panic.

After the first two rehearsals following the break, I went home very discouraged and unsure how I'd block the play in time to get it ready to be performed in front of an audience. I thought I might have shot myself in the foot by using the whole first week to build their characters. Then it hit me: since I spent all that time helping the cast find their characters, why not let the characters do some work for me? I took the rest of the night to create my exit and entrance document and my scene chart (see Appendix C). I realized I needed to treat the production as a bunch of scenarios, and give the actors some freedom within the construct of

the style. So, I went to rehearsal for the third time with a new plan and hoped it was the one to get us on track.

I began the next rehearsal by addressing the entire cast. I told them we were in a unique situation that called for some creative blocking techniques. I told them that from that day forward we would be treating the play as sixty-two separate scenarios. A sense of relief came from the people who attended my class earlier in the year because they had an understanding of what it meant to work this way. So we spent the first week finding how the characters moved in all kinds of different situations, and now we would spend the second week orienting them to specific situations. I let the cast know where and when they would enter and exit, and then played with the scenes. All the actors were almost entirely off book by this time, so I had them run the scenes, interjecting here and there as I felt it necessary. We then worked each scenario until it looked and felt right. I just used my gut intuition to feel out the scenarios, and then left the actors and scenarios alone to grow. Some worked better than others, but I was lucky enough to be able to go back and rework the ones that never really made it up to par. The food scene, for example, never had enough tension for me, but after restaging it and quickening the tempo it seemed to work better at Kennedy Center American College Theatre Festival. This was a very effective approach and brought the production back up to speed. After I understood how I needed to approach the blocking of the majority of the show, I knew there were still scenes which presented difficulties, and which required further time.

The food, or restaurant, scene is one of the most famous and well-known scenes in *The Servant of Two Masters*. This scene is where the servant, Truffaldino, finds himself serving both of his masters, Federigo/Beatrice and Florindo, in very close proximity to one

another and is near to being found out that he is, in fact, serving two masters. This scene needed to be carefully choreographed (see Appendix J) and, although great time and care were dedicated to it, I feel the scene never really reached its potential. After finalizing the scene, we ran it every day at the top of rehearsal and before every show. I think I could have changed it up a bit, to give it the flair it needed, but time became short. I was able to revisit this scene when we went back into rehearsal for the KCACTF Regionals in Reno, Nevada. This extra time certainly helped us succeed in creating the tension I felt was needed to make this scene work to its fullest potential.

I gave the students permission to be in what we were calling “paraphrase land,” meaning that they were encouraged to experiment with finding simpler and funnier ways to say what was already in the script. I didn’t want the cast feeling tied down to any particular words, but rather to be free to improvise. I did not, however, want them to ignore the script entirely. I wanted them to treat the script as they would a play by Shakespeare or Arthur Miller, doing their analysis and script work, but I wanted them to feel they had a bit of latitude when it came to the language. I had the students go through their scripts and underline the words that they felt absolutely needed to be said, and then went from there. I wanted them to memorize their lines and know the script inside and out so that in the event that something unexpected happened (as it has a tendency to do in live theatre), any actor on stage, at any given time, would know exactly what needed to happen to get the show back on track.

Rehearsing the *lazzi* began in week two, but continued through the run of the show, and they were continuously growing and changing throughout the process because of the element of improvisation. These *lazzi* are created with the rule of three in mind: the character

must fail twice and then almost a third time, thus creating lots of tension, coming so close to failure, but ultimately succeeds. In the case of the bread *lazzi*, where Truffaldino has been given the impossible task of resealing one of his master's letters using a technique he observed his grandmother use with a piece of chewed bread, Truffaldino attempts to chew the bread and gets lost in the wonderful taste of it and ultimately swallows it. This happens twice. The third time he starts to swallow, but reaches into the back of his throat to retrieve the last morsel and succeeds in sealing the letter. There were several *lazzi* scattered throughout the production giving it some needed unpredictability.

Week Four

During the final weeks of rehearsal and the run, the students blossomed into the characters they'd been working toward. The last two weeks or so of the rehearsal process was all about running the show. The amount of time we put into running the show without interruption, despite there being times I wanted to make observations, was important, otherwise we wouldn't have been able to obtain the pacing I wanted. In the places where I wanted to make a remark I took notes and tried to work it out after the run. I had concerns about "burnout" among the cast, because when all was said and done, they performed the show thirteen or fourteen times in two weeks without a day off. This did not, however, become an issue. By tech rehearsal, I felt the production was well-prepared. Three days before we opened, the day before our first dress rehearsal, I had the advantage of feeling ahead of the game. Because of the spare time at our disposal, I gave the cast an opportunity to run the show as fast as they could in gibberish, giving them a final opportunity to dive deeper into the style physically than they had up to that point.

Tech and Dress

The tech rehearsal for *The Servant of Two Masters* was, I think, the shortest and one of the simplest cue-to-cue rehearsals that I have ever participated in. I believe my preparation, the choice not to use any blackouts for scene changes, and the fact that all the transitions were built into the performance, took away some of the elements that can create a complicated technical rehearsal. Because the tech was simple, we had some time to play on that day of tech. I created a lab setting, where students could pick up any one of the fourteen masks and play. I took fourteen chairs and placed the masks by them. Four people at a time were allowed to find a mask, put it on and play the character they saw in the show. This was an important distinction: I didn't want them to play what they thought the character was to them, but what they had been observing their fellow actors portraying in the production. I wanted the actors to have a chance to see someone other than himself or herself performing and wearing their masks. It gave a new perspective for the actors portraying the characters and helped the ensemble rediscover the laughter we created together in our *commedia* world. Nothing specific came out of this exercise that you could point out in the final production, but several people noticed an overall feeling of joy coming from the cast when they watched the show and I do feel moments like this helped create a positive energy throughout the cast that did come through on the stage.

Dress rehearsal was a valuable tool to make sure costumes, props and lights worked well together, but otherwise, at this point, we were ready for an audience. This show depends so much on an audience that when we had reached the dress rehearsals, the audience was the last character we were missing. I felt so prepared at this moment in time that our last dress rehearsal was performed in gibberish. I thought it would be a fun change for the cast

and a confidence builder to instill in them the idea that we can even pull this off with no words at all. I am glad that we were in a position to use the four days of dress rehearsal to play and explore more with the show, but dress rehearsal was more of a mechanical reality than a real dry run of how the show would go.

Performances

This show spanned an unprecedented seven-day run with no breaks. I feel the disadvantages of this schedule arose from the production's highly physical nature. It was demanding for the cast, and there was worry over potential injuries or actors losing their voices. Fortunately, neither happened. In contrast, the advantages to a seven-day run came from the simple fact that the cast had the opportunity to perform the play so many times in a row that they could see what worked and what didn't, and were able to correct what wasn't working or dive deeper into what was working. For example, Conor Eifler, the actor who played Silvio, tried something new with one of his exits and realized a few days before closing that it wasn't working. So, he reversed the changes he made. Also, the *lazzis* definitely had ups and downs, yet all the performers involved in the *lazzis* found something fresh over the course of the run, and all seem to be looking forward to finding new and exciting moments when we had the opportunity to remount the show at The Kennedy Center American College Theatre Festival Region VII in February of 2010.

By the time we arrived at opening night I had asked much of the cast, and I wanted to give them some space to breathe and grow on stage. For the entire run of the production, I told myself I wouldn't give any notes, and only broke my resolve once or twice because the food scene got out of hand at times, to the point where the focus was not on Truffaldino as was needed. Given the final character of the production, I did this to see how far the

ensemble might take the style in relation to the audience. I wanted to let them off the metaphorical leash. I felt this was a fitting way to pay them back for all their hard work and trust.

Chapter 8

Responses

KCACTF

During the Friday night performance, The Kennedy Center American College Theatre Festival Region VII respondents attended the show, and I felt their response was positive overall. I did not agree with all they observed, but it was nevertheless good to hear a fresh perspective on the style. There were three things that stuck out for me in their response to the show.

First, they noted the “thread between the actors” was lost a few times in the show. What I think they were speaking about was the connection between the two people interacting on stage. The style of *commedia* seems somewhat counterintuitive when it comes to stage focus. The actors aren’t looking at each other when they speak, but at the audience. This style choice makes it much harder to maintain this thread. I hoped the fixing of physical postures would solve the problem of the audience not knowing where to look at all times, but there were moments when the connection between actors was lost. I think the reason for this was that I spent so much time working on the stylized movement that perhaps the actor relationship was left behind. I was so focused on the style that the relationships between the characters may have suffered because I ran out of time. When it came to Truffaldino and Florindo, their thread rarely was dropped; I feel the reason for that was these two performers are not only great actors, but they are also best friends and they have a very strong connection on and off the stage. As the production went to the next level, the actors didn’t need to worry about the style as much anymore because the style was in their bodies. This gave them the opportunity to concentrate on the relationship between the characters. I think

this is a difficult problem when working in such highly stylized theatre. You take so much time and energy to work on the physicality that you hope that the relationship between the characters is created in your work through the style. I spent the whole first week on character and connection with their masks and each other. In the future, I might try to revisit that throughout the rehearsal process to reinforce the connection with not just the style, but their masks, characters and each other.

The respondents also had issues with some of the masks. I should start by explaining that I used two sets of masks in my production. One set were the traditional stock-character masks, masks that were for the most part traditionally used for all of the characters, but the lovers. Being that I wanted all of the characters to be masked, I had my mask maker/designer also create a special set of masks just for the lovers. The designer/builder used inspiration from other *commedia* mask designs to keep with the tradition of the style. They ended up having a smoother finish with more subtle details; something I felt was a happy accident because it really did visually separate the lovers from the other characters. This then fit with both my desire to have the entire cast masked as well as create that traditional separation of the masked (stock characters) and unmasked (the lovers). The issue the respondents expressed about this choice was that they felt the traditional stock characters were much more interesting to look at than the female lovers, so much so that they felt that they then became a distraction from the female lovers' impact on the show. I felt that might have been true; the older and more traditional masks definitely had a more dynamic look to them. I decided to give a second look at the lovers' masks so the following evening I watched Emily Douglas, who played Beatrice, reveal her lover mask to Brighella. The Beatrice character I felt had such a beautiful mask and it seemed fitting to have her reveal something

so different and radiant (see Appendix V photo of Beatrice pg. 176) that I had a challenge to imagine anything more fitting for this character. Given this, I saw the validity of the visual observation that the lovers' masks were not as dynamic as the more traditional masked characters, but I do not agree that something was taken away. I feel they served the show and my vision very well.

Lastly, the respondents felt that the pre-show music did not prepare them for the show they were about to see. The music was chosen by the actors as an assignment to better understand their character so every song was assigned to one of the characters. In retrospect if I mentioned the pre-show music in the director's note and explained the process by which it was chosen this might have given the audience an understanding of what they were listening to and set the tone for the playfulness of the show before the actors even entered the space by making the pre-show music a puzzle for the audience to solve, figuring out which song goes with which character in the show. There were other topics mentioned by the respondents, like the food scene, but feel I addressed them adequately.

University of Portland Faculty

The faculty response came a week after the close of the show, and I also addressed much of what was said there earlier, but there are a few things I would like to consider. There was an overwhelming agreement concerning the diction employed and the clarity of the lines. The pacing often made it hard for the actors to slow down and articulate their dialogue. That said, I believe one can have a fast-paced show, but still have articulate speech. Another issue the faculty agreed upon was that there seemed a lack of character substance, that there was too much focus on style and not enough on actor objectives. In short, a better balance between the physical and emotional is obviously necessary. I hope to get better at this; I do

recognize the issue with this reality in my directing style. I believe Dr. Edward Bowen said it best as follows: “I wanted some protein...there was little or no substance. It became about style and style only.”

Conclusion

In conclusion, I am grateful to have such a rich experience with all the many professionals around me giving me such wonderful feedback. The questions that have been posed to me in this process have given me a great perspective on my process and I will be able to take with me so many important ways to make my directing more efficient and hopefully will become a stronger artist because of the feedback and responses I have received.

Chapter 9

Lessons Learned

There are so many lessons to be learned every time I direct a new project. This production had lessons not only as a director, but as a friend and some personal lessons in life as well. This chapter will speak to specifically some the directorial lessons I have learned throughout this process.

Viewing the production on video after the fact, the flaws seemed obvious and I am glad I had an opportunity to revisit the production for the regional festival. I needed to create more tension between Truffaldino and his two masters during the food scene. I also needed to pick up the pace. The size of the stage was a disadvantage, at times, as well, not the playing space itself, but how I used it. I could have placed the two tables a bit closer to create more tension in the space, but I'm not sure how I could have worked it much better than I did.

Then there was also the trunk *lazzi*. This was a fun *lazzi* that involved Truffaldino airing out both of his masters' clothing at the top of Act Two. He would, at this time, directly address the audience so they were in on the chaos that was about to ensue. Truffaldino would air out the clothing from both trunks at the same time and inevitably mix up the masters' clothing and trunks. When the masters return, he would give each one something that did not belong to them, but that belonged to the very person they were searching for. While this happened, Truffaldino only dug a deeper hole by lying his way out of the situation. What I learned from working with this *lazzi* was that there was not one, but three *lazzi* in this part of the show. When Philip Orazio and I revisited this moment in the show and I took the time to explain that there were three separate *lazzi* that we needed to craft, it was much more

successful. This *lazzi* had some problems with pacing, and, also, because I made it too busy, but after breaking it down and putting it back together it worked so much better.

One of the major lessons I learned working on *The Servant of Two Masters* was how I needed to take more care in developing the actor relationship, or connection between the characters, in the production. By the end of the rehearsal process, I had a bit of tunnel vision when it came to giving notes in the rehearsals. I was so concentrated on the style and movement of the characters, I dropped the ball when it came to reminding my students of their character relationship and their connection, or thread, on stage. The style is very demanding, but there is no need to leave that relationship behind. In the future I hope to revisit the character work more often during the process so it doesn't get left behind. For example, I would take the time to regularly emphasize with the students the need to consider how their character feels about the other characters in the scene. This would include considering their relationships and how they affect the outcome of the scene and overall production.

Working with designers and staff all helping to create a product that we can all be proud of takes a great deal of collaboration and communication, and I tried to be as clear as I could with all of the people I worked with. Working with directors who are not clear in what they want or need causes a great deal of frustration among the cast and crew and design team. My communication with the design team had a rough start because of my lack of clarity and preparation when I talked with them and tried to convey my ideas of what I wanted. Working with Professor Hoddick and Professor Larsen, given their patience and expertise, was an amazing learning experience for me. I thank them for their wonderful designs, and teaching me lessons that I will take with me wherever I go. Working in California, I saw several

moments where the communication breakdown had an adverse affect on the progress of the production. I wanted to walk into my production and be able, in a timely fashion, to answer or find the answer to any question that was asked of me. I feel that was something I did succeed in doing; if there was a question posed to me I would take the time to make sure it was addressed as quickly as possible. My goal, however, is to create an environment where there are fewer questions to be asked because I was clearer from the beginning. This is somewhat true of designers and crew, but particularly when it comes to my cast. I want them to find the answers themselves more often than not. When working with my actors, I want it to be a conversation between us, instead of me telling them what to do. I want them to explore the possibilities of the character in the situations being presented. I felt that director-cast relationship was accomplished with some great triumphs.

One of the ways I created that dynamic, where the cast needed to find the answers themselves, was during the run of the show. I made the decision not to interfere with the show, meaning I would not give notes to the cast. When left to their own devices over a seven-day run, the actors started becoming aware of problems and addressing them themselves, but this was a dangerous decision. I'm glad I took the risk, and learned much by doing so. I learned I needed to give notes to the ensemble, and could do so through my stage manager. I also realized that taking care of the audience is an important task, and regarding this I "dropped the ball" on more than one occasion. The world I wanted set up in the pre-show became muddled, at times, because of the pre-show music. At one point, I gave the actors an assignment of choosing a song that represented their character, and decided to use the songs as the pre-show score. In short, the mosaic quality of the musical choices did more to confuse the audience than orient them.

In retrospect, I now see the pros and cons of the decision to not give notes to the cast during the run of the show. The drawbacks were that, when the performance got out of hand, the characters stopped listening to one another on stage and their focus blurred. I wasn't taking care of the audience at this point in the process. I needed to step in and give them a gentle reminder that the show wasn't all about them, even if their characters thought so. These stock characters have a very self-centered sense of their world, and, if one lets them run wild they get lost on the stage. Putting it mildly, I probably should have let the actors know they were getting a bit out of control.

There are other moments I look back on, noting that I didn't care for the audience as well as I should have. Blocking in the round, it was impossible to have all the characters facing the audience. While this posed certain problems in terms of focus, I didn't feel the need to overly address it because the play was very straightforward and if one missed something it wouldn't mean much. Yet, the audience seemed to feel they might be missing something. Even though this was most likely not the case, I noted, at times, an anxious energy from the audience members that I attributed to this. Taking care of one's audience is something I felt I knew how to do, and most times I felt I was doing it, but in looking back I'd have to say this was not always the case.

The fact that during the summer prior to the production I directed, I performed and was the tour manager for Darkroom Productions production of *The Servant of Two Masters* simultaneously gave me an advantaged and disadvantaged in a certain sense. I felt it gave me an advantage because I went into my own rehearsal process with a very good sense of the piece as a whole. Although I had studied the play for many years, being involved with the text in such a direct way, gave me an entirely new appreciation for, and familiarity with, the

show. Since I was in on the ground floor of the California production, much of my creative work was already done. By the same token, I feel that had I not been involved with the Darkroom show, it would have forced me to be more creative and inventive with my own production. While the two productions were certainly very different, the former unquestionably bled into the latter.

Conclusion

I feel I have taken away a great deal of knowledge while creating this production. The designer-director relationship is much clearer to me. I realized the importance of taking care of your audience and being sure not to lose them in the wake of the chaos of the show or style of the production. I understand the balance of allowing and encouraging the show to breathe and evolve, but learning when to intervene when the integrity of the production is being compromised. Lastly, I learned to make sure to give the stage manager the power to give notes during the run of the show so it does not lose its original shape.

Chapter 10

KCACTF Region VII Festival:

Reno Baby

To be selected to bring my show to Reno was a great honor and I was hoping for the chance to bring *commedia* to the festival from the beginning of the process. To be able to show off my craft as a director on the regional stage was a good opportunity to generate a buzz about my specific talent and quite possibly lead to a job in the future. When I found out that we were going to Reno, the first thing that came to mind was that we needed to succeed and get to Washington DC; that was the goal. I wanted to let the cast know that, “we will be the best at this festival and we will be going to DC for the national conference.” I was mistaken about this, but I don’t regret giving them that information from the beginning. I would say to them “we are the best” over and over again. I wanted the cast to walk into the festival with a confidence that would calm them and give them permission to shine in front of their peers. The show was tight and the cast was proud of the product we were presenting to represent our school. I felt that filling their heads with confidence could have gone either way, but my cast has a good sense of self and humility so it never became a problem.

The rehearsal process for the remount of my show was simpler than I expected. I had already booked a mini-tour to two schools in and around Portland. This tour was to take place one week before the students were due back to school for the spring semester. I created this tour so we could focus on remounting the show and not have the distractions of school and split focus with the other productions that would be rehearsing at the time. We spent about four to five hours a day for three consecutive days restaging the production in proscenium because of the festival’s space restraints. This transition was much easier than

most people anticipated, and after the change was made several people commented that they thought the production was even better this way. Better or worse, it was certainly different. This new staging gave the production a crispness that was difficult to accomplish in the round. It was easier to create a clear line of focus with the audience on one side. One thing we did lose, however, was some of the connection to the audience. The connection was still there, but it was more difficult to establish and hold on to at times. We rehearsed a few more times before we packed it up and sent it on its way to Reno. One of the important factors I wanted to work on was to give the production one last run in front of an audience before we left for Reno. The Saturday before we left Portland, we had an open rehearsal and a skeleton run of the show to a very welcoming and energetic audience. This gave the cast one last reminder that we are entertaining, we have nothing to worry about, and we will take Reno by storm.

When we arrived in Reno, I quickly realized that rehearsal would be difficult. In actuality I did not feel the need to have a full rehearsal at that time, so the fact there was no space available didn't worry me much at all. We were ready to perform, but I wanted to get together and do a line through with the cast to give them some time together in the same room, a bit of cast bonding time, and also some down time away from the festival as a sort of forced break from all the excitement. The cast has always had the ability to have fun together so I wanted to remind them why we were there and what we were going to bring to the festival. We met in my hotel room at 10:30 p.m. and ran lines. Because of the nature of the festival and how busy everyone was with workshops and many other activities, just taking the time to be in the same room with the cast and laugh together seemed extremely productive. What was more important to me at this point was for the cast to get a good

night's sleep. I needed them to be rested and ready for a long day that would be both physically and emotionally draining.

Wednesday, February 17, 2010, began early as all the University of Portland students and faculty had to report to the theater at seven in the morning for load-in and set up of the space for back-to-back performances at two o'clock and eight o'clock. This created a long day for everyone affiliated with the University of Portland. I was impressed by the support and work that all the students put in to make it happen so smoothly. The two shows worried me a bit. I didn't want the cast to burn out before the end of the second show. Another factor that worried me was that we were performing on Wednesday, which was halfway through the festival, and in the past that is when the students begin to fatigue. There was clearly no reason to worry because from the first moment to the last the cast was giving 150% and the shows were truly magical to watch.

The night of the awards ceremony I was called to the stage to be recognized for directing *The Servant of Two Masters*, one of four regional finalist productions, and presented a plaque for my achievement. At this point we would have been notified if we were being held for consideration for the national festival. We were not considered. For the next forty-five minutes I sat in silence while the rest of the awards ceremony continued, planning what I was going to say to my cast, crew and stage manager. I had put it in their heads that we would be unequivocally going to D.C. for the national festival, and now we were not. It was a bit of a blow, but I felt the need to be the educator, be positive, and find the silver lining. The awards were done and we all retreated to the lobby. I gathered the cast in a huddle and started to speak. I wanted to remind them of what we had accomplished, "over 400 shows were considered for the honor to perform at this regional festival and only 4 were

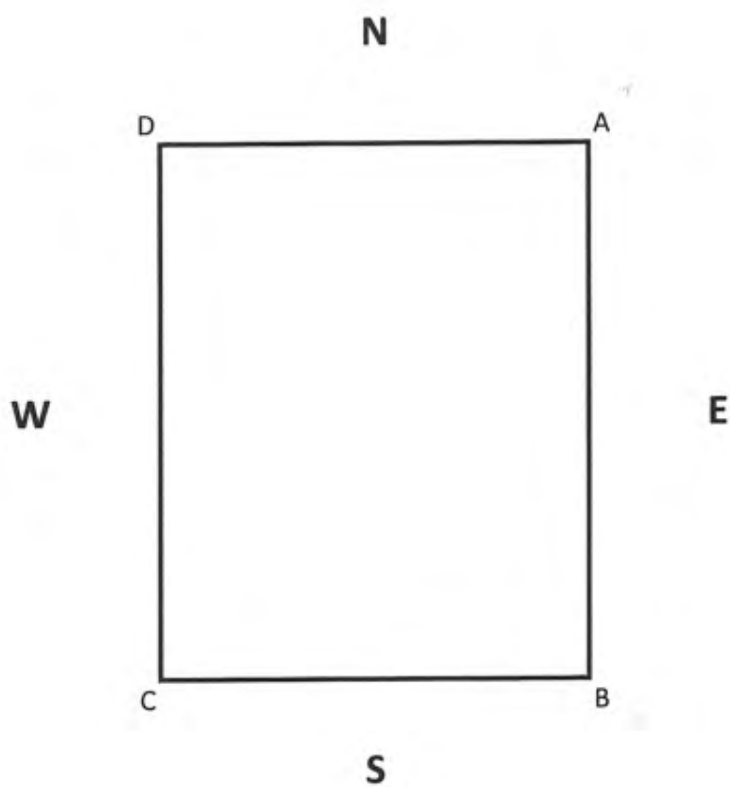
chosen.” We had won just by being there, and I wanted them to all remember that fact. I reminded them what one of the respondents said the morning prior to all of this: “cherish this moment.” I wanted them to never forget what they had done on that Wednesday night and how proud of them I was. The performance that they gave to the audience in Reno was breathtaking and I would never forget what we had done there. This cast, that week, and that feeling I will take with me wherever I end up.

Conclusion

Reno was a “trip” with all the lights, casinos and endless nights. The honor of bringing my thesis production to The Kennedy Center American College Theatre Festival Region VII would be impossible to put into words. I am, of course, disappointed that we were not considered to participate in the national festival, but I would not give up the experience of seeing my actors deliver a magical performance that February evening in Reno, Nevada. I shall always cherish this memory and accomplishment for the remainder of my career.

Conclusion

I set out not just to direct a show, but to give the students something they could look back on as a vital learning experience. I wanted the cast of *The Servant of Two Masters* to be not just a cast, but to become an ensemble. I feel I accomplished these goals in terms of the work performed around the masks and also with the conditioning at the start of every rehearsal and performance. It was compelling to sit and watch these students, all together from the start, suffering a little bit every day, creating their performance bond. Having been part of communities like *Dell'Arte* International School of Physical Theatre and Ringling Bros. and Barnum and Bailey Circus, I know what it means to create a connection of this sort with someone, and despite the hurdles we faced as a production, I believe I gave that to these students. In the end, I'm happy with the product we created.

Appendix A Blocking Example:

Pg 1

N

"Lovers Have Arrived"

m - Kneel & stretch
E lay down
L X upper back
on the lower back

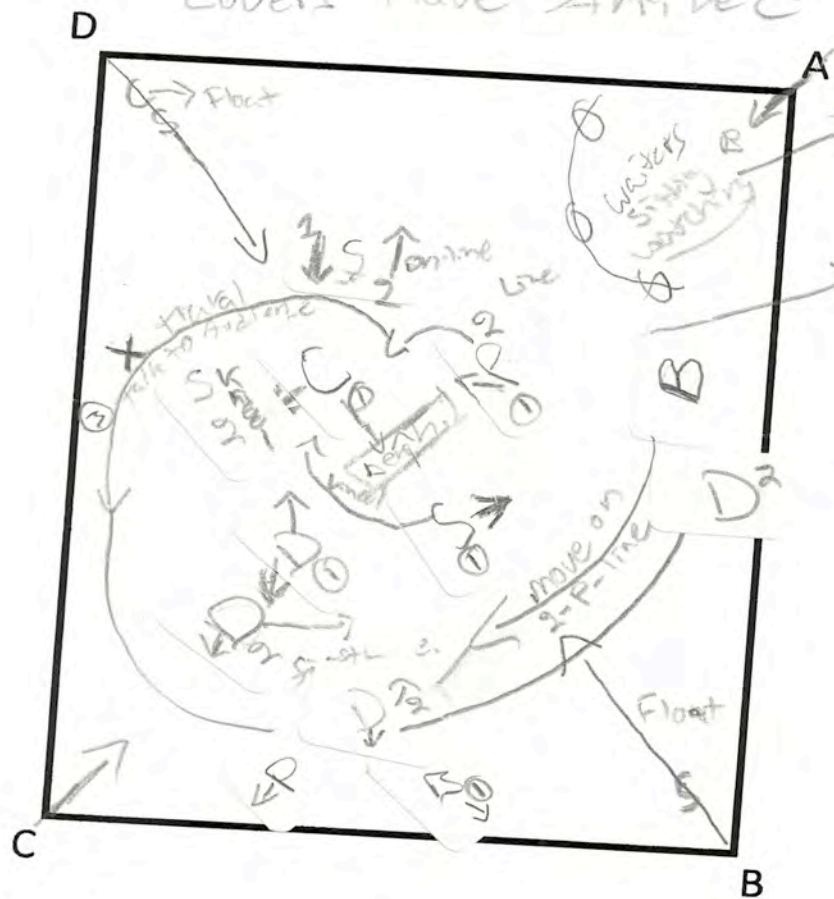
on the lower Arrived.

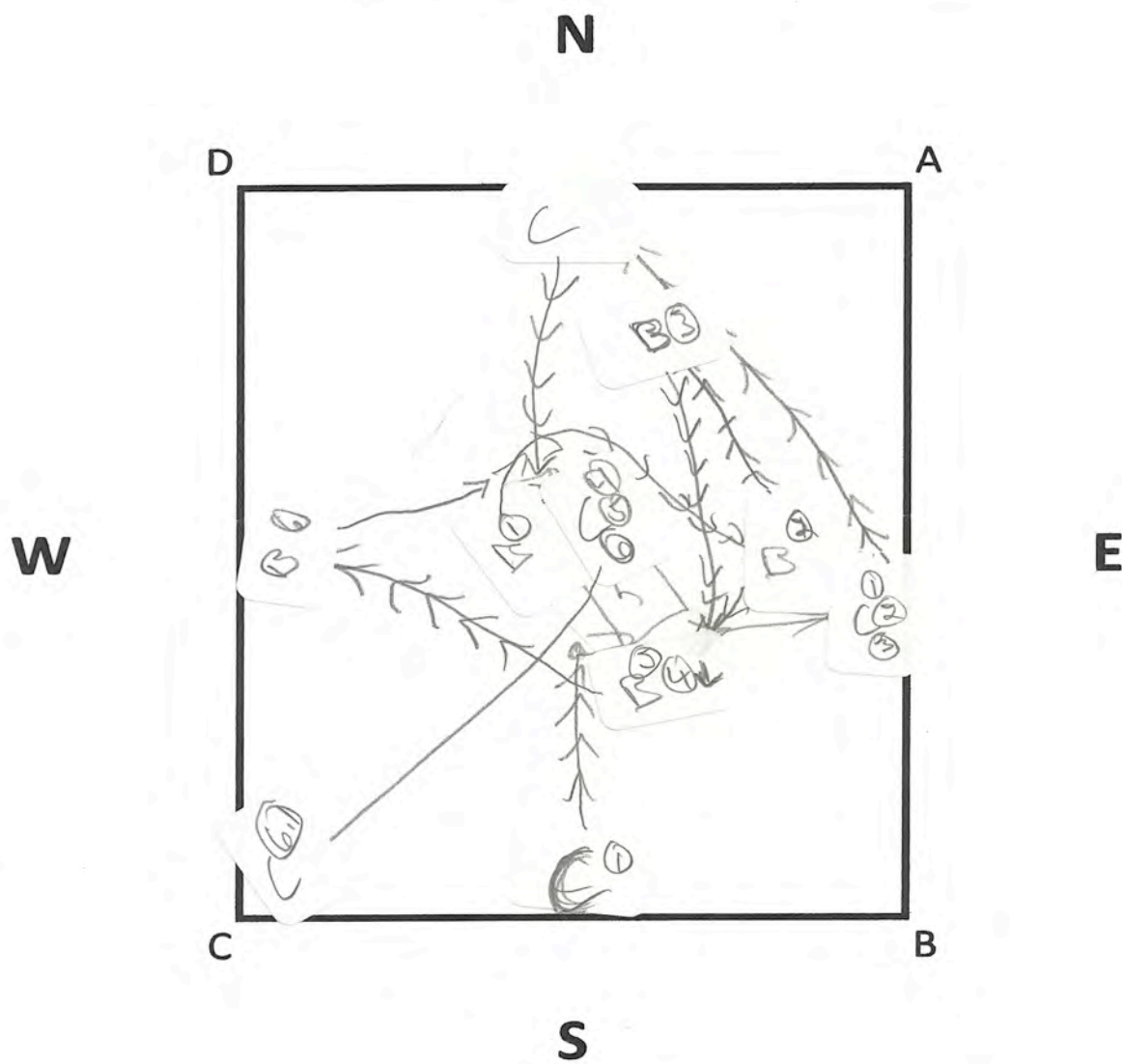
Find your way to story.
In Between
"Arrived" and approach.

W

E

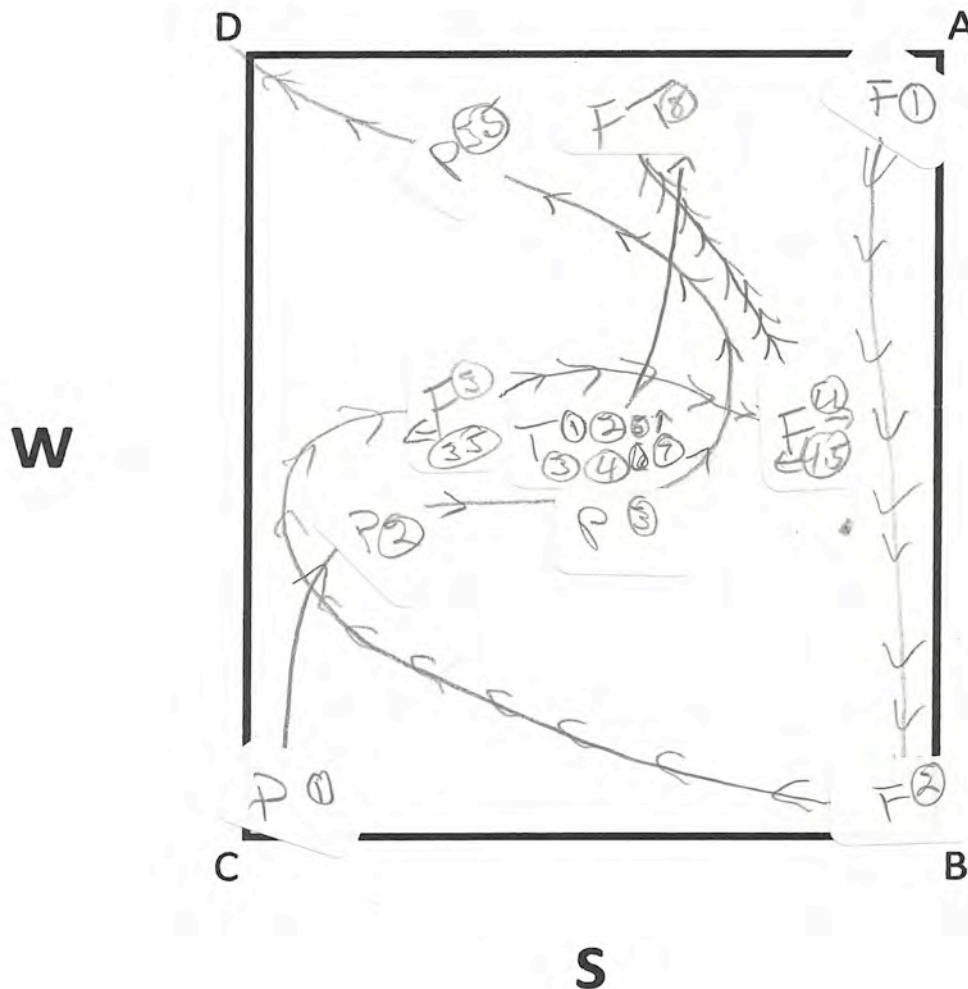
S



Cat and mouse

How can we get the bench out in this scene before Florindo enters.

N

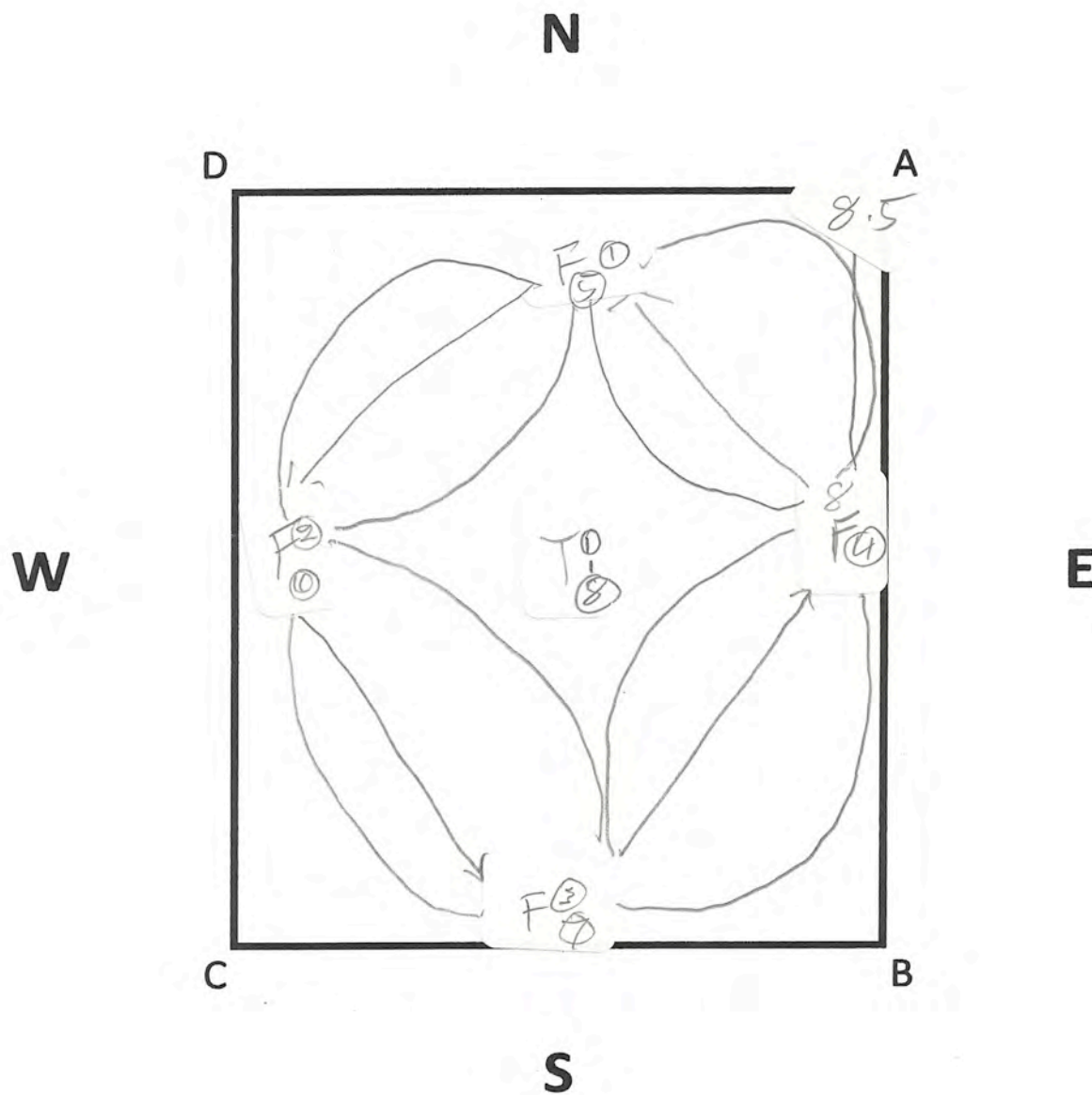


Florida
always looking
for something. or
someone a bit
Paranoid like a f---
with a hit bot on
them. but they are
also a professional
killer. **E**

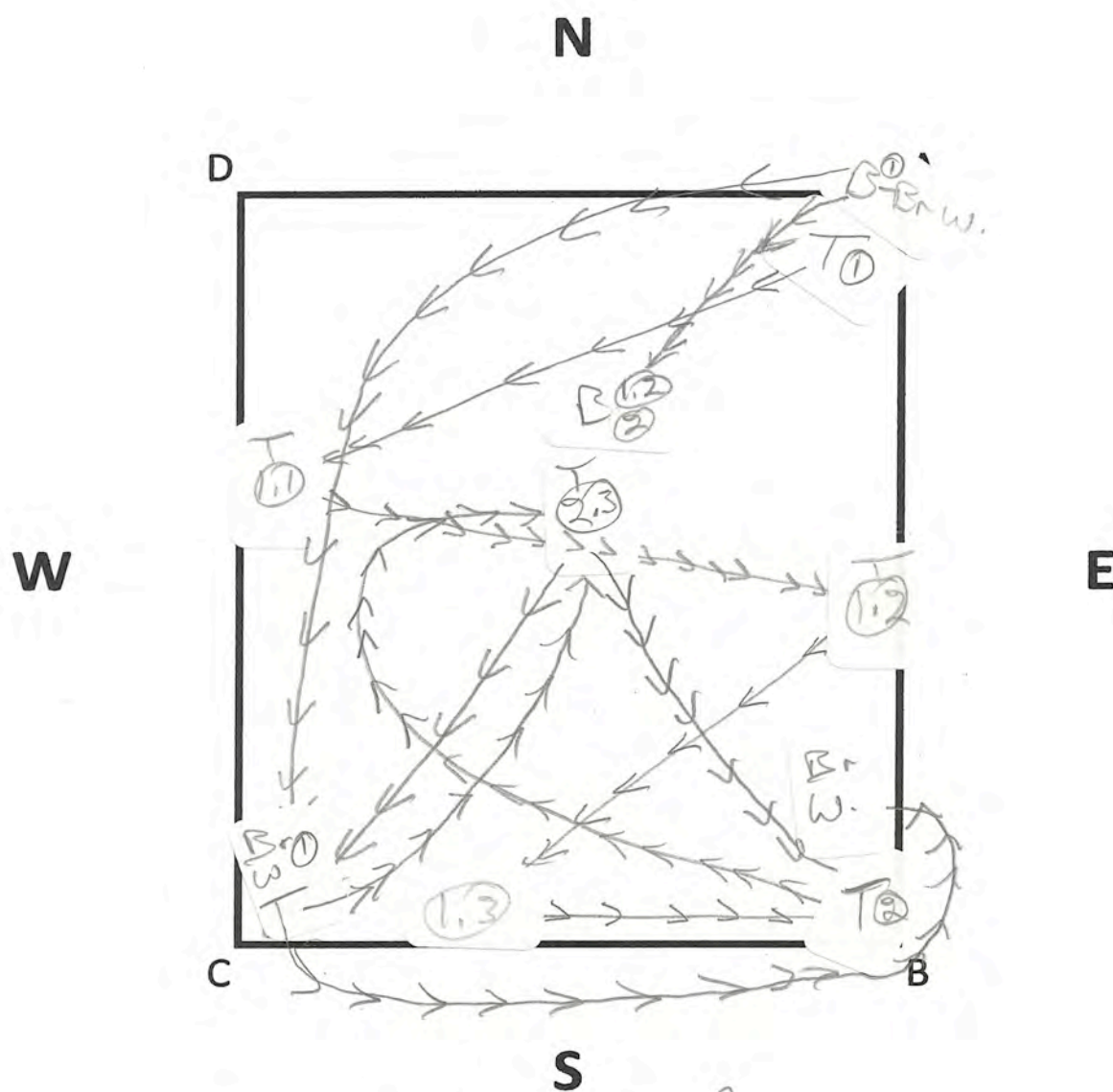
Pant. Enters - C

Part - Exits - 1

F-Enters-A



Florida Exit → A



B - exits \rightarrow A
B - w exits \rightarrow A

Appendix B Bathroom Scene

Character 1: Excuse me do you know where the bathroom is?

Character 2: Up to the right.

Character 1: Up to the right?

Character: 2 Up to the right.

Character: 1 Up to the right.

Character: 2 Oh no sorry up to the left.

Character: 1 Up to the left?

Character: 2 Yes.

Character: 1 Thank you.

The above dialogue creates a simple scenario to work the physicality of the style, by giving the actors an easily memorized dialogue with a simple rhythm so that they can concentrate solely on the movement, focus and timing of the style of *commedia*.

Appendix C Scene Breakdown Exits and Entrances

- I. Preshow/Improv.
 - a. Scene # -2 Preparation
 - i. Cast All ASM
 1. Entrances:
 - a. Br, W³
 - b. T, Sm.
 - c. F, B, Por.
 - d. S, D, P, C.
 2. Exits:
 - a. Br.
 - b. 0
 - c. F, B, T.
 - d. P, C, S, D, Sm.
 - b. Scene # -1 The Reveal
 - i. Cast: W³, Port.
 1. Entrances:
 - a. 0
 - b. 0
 - c. 0
 - d. 0
 2. Exits:
 - a. 0
 - b. 0
 - c. 0
 - d. 0
 - c. Scene # 0 Pre-Betrothal
 - i. Cast: P, D, Sm, Br. W³ Port.
 1. Entrances:
 - a. Br. W³, w/ bench
 - b. 0

- c. 0
- d. P, D, Sm.

2. Exits:

- a. W³ return w/ bench, Port. W/ trunk
- b. 0
- c. 0
- d. Sm.

II. Act I

a. Scene # 1 Pg. 1-3 “Betrothal”

- i. Cast: S, D, P, C, Sm. Br. W³

1. Entrances:

- a. 0
- b. S top of scene
- c. Sm. End of scene
- d. Sm. C, top of scene

2. Exits:

- a. 0
- b. 0
- c. Sm. Twice at the end of scene
- d. 0

b. Scene # 2 pg. 3-6 “Conspiracy Theory”

- i. Cast: S, D, P, C, Sm. Br. W³, T.

1. Entrances:

- a. 0
- b. 0
- c. T twice Sm. Once.
- d. 0

2. Exits:

- a. 0
- b. 0
- c. T once

d. 0

c. Scene # 3 pg. 6-9 “Conspiracy”

i. Cast: B, S, D, P, C, Sm. T, Br. W³

1. Entrances:

a. 0

b. 0

c. B top of the scene

d. 0

2. Exits:

a. 0

b. 0

c. 0

d. Sm. C, D, S.

d. Scene # 4 pg. 9-10 “Negotiation”

i. Cast: B, P, Br. W³

1. Entrances:

a. 0

b. 0

c. 0

d. 0

2. Exits:

a. 0

b. 0

c. 0

d. P

e. Scene # 5 pg. 10-11 “The Truth”

i. Cast: B, Br. W³

1. Entrances:

a. 0

b. 0

c. 0

d. 0

2. Exits:

a. W³ W/bench top of scene B, Br. End of scene

b. 0

c. 0

d. 0

f. Scene # 6 pg. 11 “Starvation”

i. Cast: T

1. Entrances:

a. 0

b. 0

c. T top of the scene

d. 0

2. Exits:

a. 0

b. 0

c. 0

d. 0

g. Scene # 7 “The Worker”

i. Cast: T, F, Port.

1. Entrances:

a. 0

b. 0

c. F, Port.

d. 0

2. Exits:

a. T

b. 0

c. Port.

d. 0

h. Scene # 8 pg. 12-14 “#2”

i. Cast: F, T.

1. Entrances:

- a. T top of the scene
- b. 0
- c. 0
- d. 0

2. Exits:

- a. F end of the scene
- b. 0
- c. 0
- d. 0

i. Scene # 9 pg. 13-14 “To the Post”

i. Cast: B, Br. W³

1. Entrances:

- a. B, Br. W³
- b. 0
- c. 0
- d. 0

2. Exits:

- a. B, Br. W³.
- b. 0
- c. 0
- d. 0

j. Scene # 10 pg. 14-15 “Which one”

i. Cast: S, T.

1. Entrances:

- a. 0
- b. 0
- c. 0
- d. S top of the scene

2. Exits:

- a. T end of the scene
 - b. 0
 - c. 0
 - d. 0
- k. Scene # 11 pg. 15-17 “Mistaken Identity”
 - i. Cast: S, F, T.
 - 1. Entrances:
 - a. T, F.
 - b. 0
 - c. 0
 - d. 0
 - 2. Exits:
 - a. 0
 - b. T, top of scene
 - c. 0
 - d. S end of scene
- l. Scene # 12 pg. 17 “Florindo Mono”
 - i. Cast: F
 - 1. Entrances:
 - a. 0
 - b. 0
 - c. 0
 - d. 0
 - 2. Exits:
 - a. 0
 - b. 0
 - c. 0
 - d. 0
- m. Scene # 13 pg. 17-20 “Intro to Pasquale”
 - i. Cast: F, T, Port.
 - 1. Entrances:

- a. 0
- b. 0
- c. T, Port. Top of the scene
- d. 0

2. Exits:

- a. 0
- b. 0
- c. Port. Top of the scene F end of the scene
- d. 0

n. Scene # 14 pg. 20 “Bread Seal”

i. Cast: T

1. Entrances:

- a. 0
- b. 0
- c. 0
- d. 0

2. Exits:

- a. 0
- b. 0
- c. 0
- d. 0

o. Scene # 15 pg. 20-21 “Sealed w/Bread”

i. Cast: T, Port, B.

1. Entrances:

- a. B
- b. 0
- c. Port.
- d. 0

2. Exits:

- a. Port.
- b. 0

c. 0

d. B

p. Scene # 16 pg. top 22 “100 Scootie”

i. Cast: T, P.

1. Entrances:

a. 0

b. 0

c. P

d. 0

2. Exits:

a. 0

b. 0

c. 0

d. P

q. Scene # 17 pg. 22-23 “Cough it Up”

i. Cast: F, T.

1. Entrances:

a. F

b. 0

c. 0

d. 0

2. Exits:

a. F, T

b. 0

c. 0

d. 0

r. Scene # 18 pg. 23-24 “Marry him PLEASE”

i. Cast: C, Sm. P

1. Entrances:

a. 0

b. 0

c. 0

d. Sm. W/bench C, P. B, at the end of the scene

2. Exits:

a. 0

b. 0

c. 0

d. 0

s. Scene # 19 pg. 24 “Leave her with ME”

i. Cast: P, Sm, C, B.

1. Entrances:

a. 0

b. 0

c. 0

d. 0

2. Exits:

a. P, Sm.

b. 0

c. 0

d. 0

t. Scene # 20 pg. 24-26 “Confession”

i. Cast: B, C.

1. Entrances:

a. P, Sm. At the end of the scene

b. 0

c. 0

d. 0

2. Exits:

a. 0

b. 0

c. 0

d. 0

u. Scene # 21 pg. 26-27 “Married at Once”

i. Cast: P, C, Sm, B.

1. Entrances:

- a. 0
- b. 0
- c. 0
- d. 0

2. Exits:

- a. 0
- b. 0
- c. 0
- d. P Sm. W/bench? End of the scene

v. Scene # 22 pg. 27 “Have Faith”

i. Cast: B, C.

1. Entrances:

- a. 0
- b. 0
- c. 0
- d. 0

2. Exits:

- a. B
- b. 0
- c. C
- d. 0

III. Act II

a. Scene # 1 pg. 28 “Obey Me”

i. Cast: D, S.

1. Entrances:

- a. 0
- b. 0
- c. 0

d. D, S.

2. Exits:

a. S, False exit

b. 0

c. 0

d. 0

b. Scene # 2 pg. 28-30 “The bad news AGAIN”

i. Cast: D, P, (S, hiding)

1. Entrances:

a.

b.

c.

d. P

2. Exits:

a. 0

b. 0

c. 0

d. D end of the scene

c. Scene # 3 pg. 30-31 “It Is Confirmed”

i. Cast: P, S.

1. Entrances:

a. S, (never left)

b. 0

c. 0

d. 0

2. Exits:

a. 0

b. 0

c. 0

d. 0

d. Scene # 4 pg. 31 “My Hero”

i. Cast: B, P, S.

1. Entrances:

- a. B
- b. 0
- c. 0
- d. 0

2. Exits:

- a. 0
- b. 0
- c. 0
- d. P

e. Scene # 5 pg. 31 “The Promise”

i. Cast: S, C, B.

1. Entrances:

- a. 0
- b. 0
- c. C
- d. 0

2. Exits:

- a. B
- b. 0
- c. 0
- d. 0

f. Scene # 6 pg. 32-33 “Guilty/Innocent”

i. Cast: S, C.

1. Entrances:

- a. 0
- b. 0
- c. 0
- d. 0

2. Exits:

- a. 0
- b. 0
- c. 0
- d. 0

g. Scene # 7 pg. 33 “let her Die”

i. Cast: S, C, Sm.

1. Entrances:

- a. 0
- b. 0
- c. 0
- d. Sm.

2. Exits:

- a. 0
- b. 0
- c. 0
- d. C

h. Scene # 8 pg. 34 “Unfaithful Men”

i. Cast: S, Sm.

1. Entrances:

- a. 0
- b. 0
- c. 0
- d. 0

2. Exits:

- a. 0
- b. 0
- c. 0
- d. Sm.

i. Scene # 9 pg. 34 “The Protest”

i. Cast: S

1. Entrances:

- a. 0
- b. 0
- c. 0
- d. 0

2. Exits:

- a. 0
- b. 0
- c. S
- d. 0

j. Scene # 10 pg. 34-35 “Dinner is a Ponderance”

i. Cast: T, F.

1. Entrances:

- a. T, F.
- b. 0
- c. 0
- d. 0

2. Exits:

- a. 0
- b. F
- c. 0
- d. 0

k. Scene # 11 pg. 36-37 “Dinner for Two”

i. Cast: T, B.

1. Entrances:

- a. B
- b. 0
- c. 0
- d. 0

2. Exits:

- a. 0
- b. 0

c. 0

d. B

l. Scene # 12 pg. 37-39 “What’s on the Menu”

i. Cast: T, Br, W³

1. Entrances:

a. Br. W³

b. 0

c. 0

d. 0

2. Exits:

a. 0

b. 0

c. 0

d. 0

m. Scene # 13 pg. 39-46 “Food For ALL”

i. Cast: T, P, B, F, W³, Br.

1. Entrances:

a.

b. F

c.

d.

2. Exits:

a. W³, T, Br.

b. P, B.

c. F.

d.

INTERMISSION

n. Scene # 16 pg. 46-51 “Love at First Sight”

i. Cast: Sm. Br. W³ T,

1. Entrances:

a. Br. W³, T (twice).

- b. 0
- c. 0
- d. Sm. P at the end of scene

2. Exits:

- a. Br. W³. T,
- b. 0
- c. 0
- d. 0

o. Scene # 17 pg. 51-52 “Knotty Girl”

i. Cast: Sm. P, B, T.

1. Entrances:

- a.
- b. P, B.
- c.
- d.

2. Exits:

- a.
- b.
- c.
- d. P, Sm.

p. Scene # 18 pg. 52-53 “the Beating”

i. Cast: B, T.

1. Entrances:

- a. 0
- b. 0
- c. 0
- d. 0

2. Exits:

- a. 0
- b. 0
- c. 0

d. B

q. Scene # 19 pg. 53

i. Cast: T, F.

1. Entrances:

a. 0

b. 0

c. F

d. 0

2. Exits:

a. F

b. 0

c. 0

d. 0

IV. Act III

a. Scene # 1 pg. 53 “Airing the trunks”

i. Cast: T

1. Entrances:

a. T (twice to retrieve the trunks)

b. 0

c. 0

d. 0

2. Exits:

a. T (twice to retrieve the trunks)

b. 0

c. 0

d. 0

b. Scene # 2 pg. 54 “The Portrait”

i. Cast: T, F.

1. Entrances:

a. F

b. 0

c. 0

d. 0

2. Exits:

a. 0

b. 0

c. F

d. 0

c. Scene # 3 pg. 56-59 “The Ledger”

i. Cast: T, B, P.

1. Entrances:

a.

b.

c.

d. P, B.

2. Exits:

a. T

b.

c. B

d.

d. Scene # 4 pg. 59-60 “Listen Good News”

i. Cast: P, D.

1. Entrances:

a.

b.

c.

d. D

2. Exits:

a.

b.

c.

d. D

e. Scene # 5 pg. 60-61 “Happier then I”

i. Cast: P, S.

1. Entrances:

- a. 0
- b. 0
- c. S
- d. 0

2. Exits:

- a. 0
- b. 0
- c. 0
- d. P, S.

f. Scene # 6 pg. 61-62 “Suicide”

i. Cast: F, Br. W^3 , B.

1. Entrances:

- a. 0
- b. B, Br, W^3
- c. F
- d. 0

2. Exits:

- a. Br, W^3 .
- b. 0
- c. 0
- d. 0

g. Scene # 7 pg. 62-63 “Dance of the Desperate Act”

i. Cast: F, B, Br, W^3 , T.

1. Entrances:

- a. Br, T, W^3 .
- b. 0
- c. 0
- d. 0

2. Exits:

- a. Br, W³
- b. 0
- c. 0
- d. 0

h. Scene # 8 pg. 63-65 “The lie Gets even BIGGER”

i. Cast: T, B, F.

1. Entrances:

- a. 0
- b. 0
- c. 0
- d. 0

2. Exits:

- a. B, T, (w/ trunk) F.
- b. 0
- c. 0
- d. 0

i. Scene # 9 pg. 65-67 “Forgiveness”

i. Cast: C, S, Sm. P, D,

1. Entrances:

- a.
- b.
- c.
- d. C, Sm, (w/ bench) P, D.

2. Exits:

- a. 0
- b. 0
- c. 0
- d. 0

j. Scene # 10 pg. 67 “Poor Beatrice”

i. Cast: C, S, Sm, P, D, Br, W³.

1. Entrances:

- a. Br. W³.
- b. 0
- c. 0
- d. 0

2. Exits:

- a. Br, W³.
- b. 0
- c. 0
- d. 0

k. Scene # 11 pg. 67-68 "What a Reputation"

i. Cast: C, S, B, D, P.

1. Entrances:

- a. B
- b. 0
- c. 0
- d. 0

2. Exits:

- a. 0
- b. 0
- c. 0
- d. 0

l. Scene # 12 pg. 68-69

i. Cast: T, B, C, S, P, D,

1. Entrances:

- a. T
- b. 0
- c. 0
- d. 0

2. Exits:

- a. T

- b. 0
- c. 0
- d. 0

m. Final Scene

i. Cast: T, Sm, B, F, C, S, P D, Br. W³, Port.

1. Entrances:

- a. F, T, Br, W³.
- b. 0
- c. Port.
- d. 0

2. Exits:

- a. 0
- b. 0
- c. 0
- d. 0

THE END

Appendix D Character Love Chart
Who Loves Who or What?

Character		Character	Gender
Truffaldino	Loves	Smeraldina/Food	Male/Female
Smeraldina	Loves	Truffaldino	Female
Clarice	Loves	Silvio	Female
Silvio	Loves	Clarice	Male
Florindo	Loves	Beatrice	Male
Beatrice/Federigo	Loves	Florindo	Female
Pantalone	Loves	Clarice	Male/Female
Dr. Lombardi	Loves	Silvio	Male/Female
Brighella	Loves	Serving/power	Male/Female
3 Waiters	Love	Brighella	Female/male
Porter	Loves	His Trunks	Male/Female

Appendix E Costume Color Chart

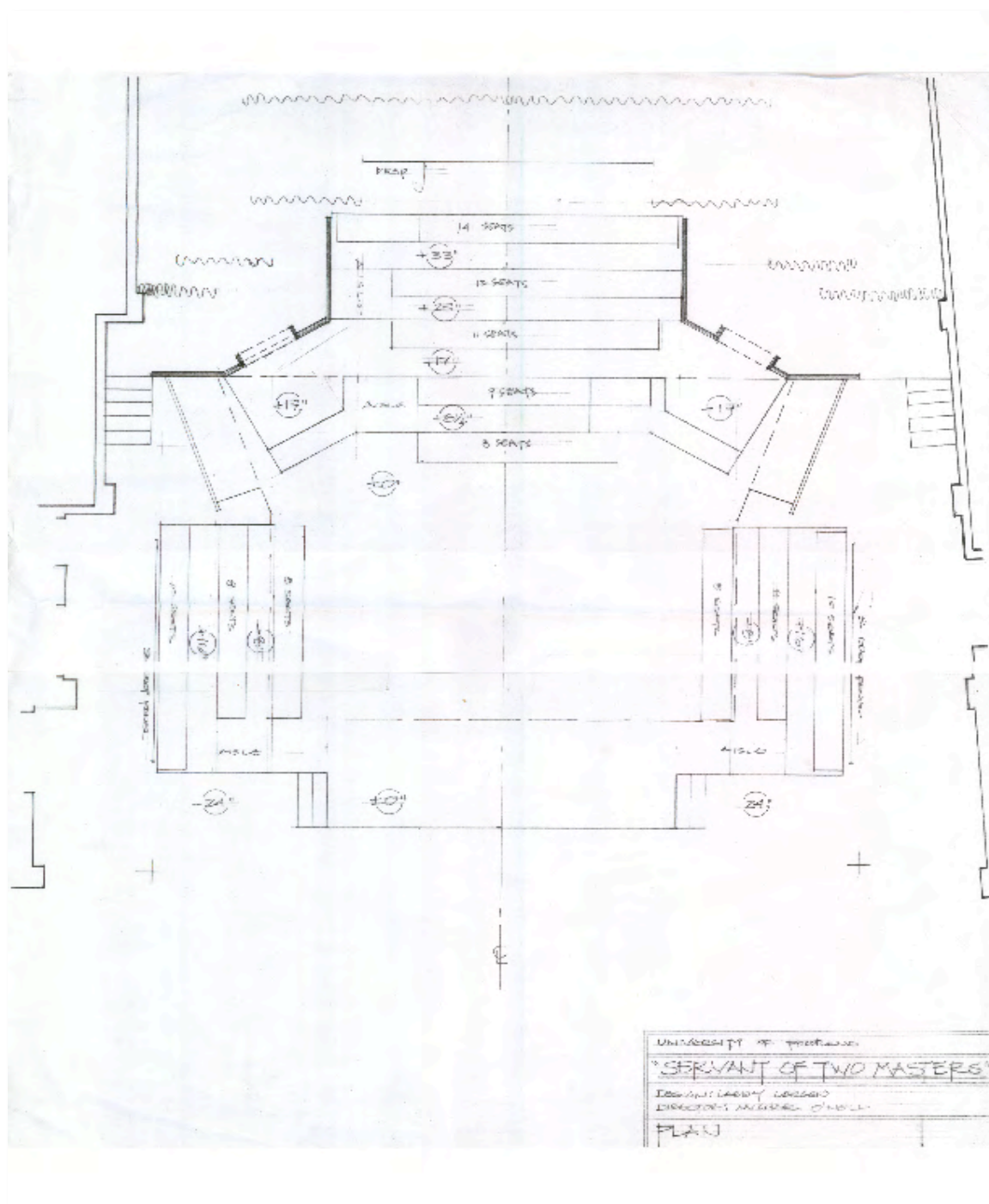
Original Color Chart:

<u>Character</u>	<u>Color</u>
1. Pantalone	Red
2. Dottore	Black
3. Brighella	Green
4. Clarice	Pink
5. Silvio	Blue
6. Beatrice	Silver
7. Florindo	Gold
8. Truffaldino	Colors of all the cast Patchwork
9. Columbina	opposite Truffaldino
10. Porter	Brown
11. 3-Waiters	Black and white

Color Chart: After Professor Hoddick Shopped

<u>Character</u>	<u>Color</u>
1. Pantalone	Fire Red
2. Dottore	Black
3. Brighella	Rust
4. Clarice	Baby Pink
5. Silvio	Royal Blue
6. Beatrice	Mustard
7. Florindo	Forest Green
8. Truffaldino	Colors of all the cast Patchwork
9. Columbina	Truffaldino + Orange
10. Porter	Grey
11. 3-Waiters	Milk Chocolate

Appendix F Ground Plan



University of Portland
The Servant of Two Masters
 Design: Professor Larry Larsen

Appendix G Audition Sheet

Name: _____

Year _____

1. Introduction	1	2	3	4	5
2. Awareness	1	2	3	4	5
3. Focus	1	2	3	4	5
4. Vocal	1	2	3	4	5
5. Physicality	1	2	3	4	5
6. Choice of material	1	2	3	4	5
7. Call-back	Yes		No		Maybe

Name: _____

Year _____

1. Introduction	1	2	3	4	5
2. Awareness	1	2	3	4	5
3. Focus	1	2	3	4	5
4. Vocal	1	2	3	4	5
5. Physicality	1	2	3	4	5
6. Choice of material	1	2	3	4	5
7. Call-back	Yes		No		Maybe

Appendix H 20 Minute Workout 1-2**Work out 1**

1:30 crunches

10x supermans

1:30 jumping jacks

2:00 macarena pushups

2:00 lunges

1:00 toe raises

1:30 crunches

10x supermans

stretches: figure four, frog, legon table, foot to foot, arm circles, neck, trunk stretch

:30 shoulder stretch

Work out 2

Joint circles

10 burpees

1:00 macarena

1:00 side plank

:45 partner plank

10 burpees

20 side lunges

10-20 partner squats

10 burpees

10 chuck's crunches

15 figure 4 crunches

30 toe taps

10 partner back arches

stretches: figure four, straight front let, straight both legs, straight both legs back, neck stretch

Appendix I Questions for the Cast

Questions asked of Students during week one Exploring your character

1. What color represents your mask?
2. What adjective represents your mask?
3. What animal represents your mask?
4. What cartoon character does your mask represent?
5. What Movie represents your character?
6. What is your character's favorite meal?
7. What person does your character remind you of in your life?
8. Adjective for your character's voice?

Appendix J Food Scene Outline

	<u>PRE-FOOD SCENE</u>
W³	(Cross center face Br.)
W³	“Fricandean” (Clapping making a big fuss.) (snap stop)
W³	“Dare, Dare, Dare”
L	“So Romantic” (Cry till) “Quickly”
W³	(E-on knees with L-M cover with napkin L- A M-C)
Br./W³	(Laugh on) “Gravy” (stop on snap)
E	(Br. Snaps you to get up Cross to D)
Br.	“TABLE” EXITS
W³	EXIT
W³	(M-table L, E- Chairs, M-plates, L, E-Napkins Silver)
	<u>FOOD SCENE</u>
W³	EXIT
T	(Enters with Goblets and Wine)
M	(Enters w/ Appetizer T-pours second goblet of wine)
T	(Stops M)“What is this”
M	“The Appetizer”
T	(Eats one)
M	“What are you doing”
T	“My master likes me to test ...”
L	(Enters with the soup)
M	“Master will make more” (Exit)
L	“Take the soup” (Exit)

T	(EAT THE SOUP)
F	ENTERS
T/F	(Bit about the soup Appetizer...)
T	“Table”
W³	(Set Florindo’s table)
T	“I have just the wine...” (takes soup bowl)
E	(Enters with plate)
T	“What is this it smells wonderful” (switches bowl for plate)
E	EXITS
T	(monologue serving two Masters)
T	(Take plate to B,P) (pour wine take the bottle)
M	(Enter with goblet)
E	(Enter with plate)
T	(Stop them) “Wooooo”
M	“You look after...”
T	“No, No, No, I shall look after...” (take goblet and plate)
T	(Cross to Florindo)
E	“If he wants to wait...get my <u>TIP</u> ”
B	“TRUFFALDINO”
M/E	(Exit same time L enters)
L	(Enter with plate) “Your Master is calling
T	(Cross to Beatrice taking plate from L)
L	EXITS
E	(Enter with a plate)
T	(Cross stop E take plate)

E	“No I’m taking this”
T	“Do you hear them calling for you”
Br.	(Enters with Rissoles)
E	“Well that’s fine”
E	EXIT
Br.	“RISSOLES UP”
M	(Enters takes Rissoles)
BR.	EXITS
T	“Rissoles, Rissoles” (there wasn’t rissoles on the menu?)
M	(Cross Center)“Yes Master jack of all trades take these to your master”
M	EXITS
T	(Rissoles monologue) “Extra Plate”
M	(Enters with Extra plate)
T	(Sorts out Rissoles) (Eats one)
Br	(Enters with Trifle) “TRUFFALDINO”
M	EXITS
T	“Coming” (goes to Beatrice table)
Br.	“Take this”
T	“Wait a moment”
T	(Places the Rissoles on Beatrice table)
L	(Enters no plate)
T	(Cross to Florindo)
L	(STOP him) “That’s not right the rissoles go over there”
T	“I know they do; I have carried them there; and my master sends ...”
T	(Cross to Florindo deliver rissoles)

L	“I see they know each other. They should have dined together.”
L	(Cross to Beatrice pick up rissole plate and EXIT)
E	(Enter take trifle cross center)
Br.	EXITS
T	(Cross Center) “What’s this affair” (don’t wait for an answer)
E	“That’s the trifle”
E	EXIT
T	(Pudding speech) Say “POLENTA” clear it’s a cue for Beatrice
B	“Truffaldino”
T	“Coming sir”
F	“Truffaldino”
T	“Coming sir, oh what wonderful stuff. Just one more bite...”
B	“Where is...”
T	“It’s...on it’s way”
B	“Where still waiting”
F	“Truffaldino”
T	(Cross to Florindo) “Here sir” (conversation between T, F)
T	“Very good sir” (Cross to center) “Brighella...”
Br.	(Enters with platter)
T	(Cross to Br.)
L	(Enter with no plate as T takes platter)
Br.	EXITS
T	“Quick a dessert plate”
L	“In a minute”
L	(Cross to Beatrice table take plate EXIT)

T	(Cross to center) “ I shall take this to this gentleman”
W³	(Enter in diagonal A-C E facing opposite of L-M)
Br.	Enter
L	“Here’s a plate of fruit. Where are you.”
T	(Grab Plate of fruit cross to Beatrice)
E	“He jumps about like a great big dancing about thing”
T	(Cross to right of M) “That will do nobody wants anymore”
T	(Toss napkin to L)
L	“I’m glad to hear it”
T	“And now lay a table inside for me”
M	“Your wish is our command”
B/P/F AND Br.	Begin exiting
W³	(Waiters about face E the wrong way M fixes her)
W³	(Cross to Beatrice clears table L, dishes, E, chairs, M, table EXIT)
T	(Pudding monologue)(Go get pudding grab F’s chair sit center)
E	(Look for chair smack T with napkin take chair EXIT)
T	(Finish Monologue)
T	EXIT TO LOBBY
W³	Enter go to Br.
Br.	“Tell good work go in the Inn take a break” (something like this)
W³	EXIT (TO INN)

Appendix K Scene Chart

Act I	T	Sm.	P	D	C	S	B	F	Br.	W ³	Pr.
1		X	X	X	X	X			X	X	
2	X	X	X	X	X	X			X	X	
3		X	X	X	X	X	X		X	X	
4			X				X		X	X	
5							X		X	X	
6	X										
7	X							X			X
8	X							X			
9	X						X		X	X	
10	X					X					
11	X					X		X			
12								X			
13	X							X			X
14	X										
15	X						X				X
16	X		X								
17	X							X			
18		X	X		X						
19		X	X		X		X				
20					X		X				
21		X	X		X		X				
22					X		X				

Act II	T	Sm.	P	D	C	S	B	F	Br.	W ³	Pr.
1				X		X					
2			X	X		(X)					
3			X			X					
4			X			X	X				
5					X	X	X				
6					X	X					
7		X			X	X					
8		X				X					
9						X					
10	X							X			
11	X						X				
12	X								X	X	
13	X		X				X	X	X	X	
Intr											
16	X	X							X	X	
17	X	X	X				X				
18	X						X				
19	X							X			
	T	Sm.	P	D	C	S	B	F	Br.	W ³	Pr.

III	T	Sm.	P	D	C	S	B	F	Br.	W ³	Pr.
1	X										
2	X							X			
3	X		X				X				
4			X	X							
5			X			X					
6							X	X	X	X	
7	X								X	X	
8	X						X	X			
9		X	X	X	X	X					
10		X	X	X	X	X			X	X	
11		X	X	X	X	X	X		X?	X?	
12	X	X	X	X	X	X	X				
13	X	X	X	X	X	X	X	X	X	X	X
Fin	T	Sm.	P	D	C	S	B	F	Br.	W ³	Pr.

Appendix L Status Chart

Status

Pantalone	Merchant	High
Dr. Lombardi	Dottore	High
Silvio	Lover	High/Middle
Florindo	Lover	High/Middle
Beatrice/Rasponi	Lover	High/Middle
Clarice	Lover	High/Middle
Brighella	Inn Keeper	Middle/Low
Smeraldina	Servant	Low
Truffaldino	Servant	Low
Waiters/Porters	Servants	Lowest

Appendix M S2M Outline

Act one

Scene I: Pantalone's house.

Silvio and Clarice exchange their promise to marry each other. Clarice was promised to another (Rasponi) he was killed sometime earlier that week in a duel.

Scene II: Pantalone's House

Truffaldino (Beatrice/Rasponi servant) the protagonist announces Rasponi a man assumed to be dead. Beatrice (Rasponi sister) arrives in disguise as her brother and throws a wrench in the plans that were just made. The first **Lie**

Scene II: Pantalone's house

Brighella the Innkeeper recognizes Beatrice and vows he will keep it a secret as long as there is a pay off.

Scene IV: On the street in Venice Italy

Florindo (Beatrice's lover also the man who killed Rasponi) arrives in Venice in need of a servant and he hires Truffaldino. This makes Truffaldino the servant to two masters. The second **Lie**

Scene V: On the street

Silvio meets Florindo and tells him that Rasponi is not dead. Truffaldino is sent to the post to get letters for both his masters.

Scene VI: on the street

Short Monologue of Florindo Very confused he saw Rasponi die. Must return to Turin for Beatrice.

Scene VII: On the street

Florindo intercepts a letter from Truffaldino to his lover Beatrice. He reads the letter and finds out that she is in Venice dressed as a man in search for him. Third **Lie**

Florindo Exits

Scene VIII: On the street

Lazzi # One

. Because the letter to Beatrice Truffaldino's first master is open he needs to find a way to seal it again. He tries to do so with a piece of chewed up bread.

Scene IX: On the street

Beatrice Enters

Beatrice receives the letter and sees that it is opened Truffaldino talks his way out of it.

Fourth Lie

Beatrice Exits

Scene X: On the street

Pantalone Enters

Pantalone gives 100 Ducat to Truffaldino to give to his master not knowing which master to give it to.

Pantalone Exits

Scene XI: On the street

Florindo Enters

Truffaldino gives the money to Florindo the wrong master.

Florindo Exits

Scene XII: A room in Pantalone's house

Pantalone and Clarice fight melodramatically about marrying Rasponi

Scene XIII: same room

Beatrice Enters

Beatrice convinces Pantalone to leave them alone.

Pantalone Exits

Scene XIV: Same room

Beatrice comes clean that she is not a man. In fact is the sister of the dead man Rasponi in disguise. Beatrice makes Clarice to vow to secrecy and everything will be fine.

Fifth **Lie**

Scene XV: Same room

Pantalone Enters

Pantalone is very excited that Beatrice/Rasponi has calmed his daughter down. He wants them to get married tomorrow.

Pantalone Exits

Scene XVI Same room

Clarice freaks out a bit but Beatrice again assures her it will all work out.

End of Act One

Act Two

Scene I: Courtyard in Pantalone's house

Dr. Lombardi and his son Silvio talk about the mix up in the marriage arrangements. Silvio is mad about it and his father talks him down. Silvio exits Pantalone enters and tells the Dr. that his daughter Clarice will not be marrying his son. This makes the Dr. go mad.

Scene II: Same place

Silvio Enters

Silvio confronts Pantalone and is about to kill him

Scene III: Same place

Beatrice/Rasponi Enters

Beatrice/Rasponi enters with sword drawn sword fight breaks out between her and Silvio. They make their way into the street

Scene IV: Back to street

Clarice Enters

Silvio and Clarice banter about who loves who trust and promises that she has made with Beatrice/Rasponi.

Scene V: the street

Smeraldina Enters

Smeraldina stops Clarice from killing herself then tells Silvio what's up Smeraldina has a killer monologue here.

Clarice and Smeraldina Exit

Scene VI: the street

Silvio Monologue about killing Rasponi/Beatrice once and for all

Silvio Exits

Scene VII: 4 hours or so since beginning of play in the street

Truffaldino and Florindo enter

Truffaldino wants food. Florindo gives the money back to him to put in his trunk.

Florindo says he can buy some food first

Florindo Exits

Scene VIII: the Street

Beatrice/Rasponi Enters

Beatrice/Rasponi asks Truffaldino about the 100 Ducat from Pantalone and lucky enough he just got it back so he hands it off to that master. Still no food for him. But the money is to the rightful owner. Beatrice gives him specific orders to set up dinner for him/her and Pantalone. Beatrice/Rasponi gives Truffaldino a bill of exchange to put in her/his trunk. She stresses how important the document is.

Beatrice/Rasponi Exits

Scene IX: The table/ the restaurant

Brighella Enters

Lazzi #2

Setting of the table. Truffaldino explains to Brighella how picky his master is when it comes to how the table is set up. He proceeds to rip up the Bill of Exchange to demonstrate where each plate must go.

Scene X: the restaurant

Beatrice/Rasponi and Pantalone enter

Truffaldino is caught in the act ripping up the bill of exchange. He is scolded and told to leave at once. Beatrice/Rasponi sit down to dinner

Truffaldino Exits

Scene XI: The Meal

Truffaldino Enters

Truffaldino enters with the soup. Pulls a spoon out of his pants and tests the soup.

Scene XII

Lazzi #3

In this scene the waiters Brighella and Truffaldino enter and exit many times. This will be a very technical scene it will be choreographed very carefully. Florindo enters in this scene so Truffaldino will be serving both at the same time. This is a very famous scene.

Scene XIII The street out side the restaurant

Climax #1

Smeraldina Enters

Smeraldina enters with a message for Rasponi/Beatrice she directs the first waiter to go and get Truffaldino

First Waiter Exits

Scene XIV Outside restaurant

Truffaldino Enters

Truffaldino tells Smeraldina that he loves her. They open the letter together and try to read it but they both don't now how to read.

Scene XV Outside restaurant

Beatrice/Rasponi and Pantalone Enter

They catch the two servants with the opened letter. Sixth **LIE**

Pantalone and Smeraldina exit

Scene XVI Outside restaurant

Truffaldino gets a thrashing by his master

Beatrice/Rasponi Exits

Scene XVII Outside restaurant

Florindo Enters

Truffaldino gets a thrashing from him as well for not standing up to that stranger.

Seventh **LIE**

End of Act Two

Act Three

Scene I: A room in the Inn

Truffaldino and some waiters get both of his master's trunks and bring them to the room. He begins to unpack them both.

Scene II: same room

Florindo Enters

Florindo catches him with two trunks and a picture he gave to Beatrice long ago.

Truffaldino makes up a story that that was something he inherited when his last master-died

Florindo is devastated. Eighth **LIE**

Florindo Exits

Scene III: Same room

Beatrice/Rasponi and Pantalone Enter

Truffaldino is caught giving Beatrice/Rasponi the wrong notebook. He talks his way out of that by telling Beatrice/Rasponi that his last master died a horrible death. She/he breaks down and reveals her secret to the both of them.

Climax #2

Scene IV: Courtyard @ Pantalone's

Pantalone tries to tell Dr. Lombardi the good news but the Dr. will not let him speak

Dr. Lombardi Exits

Scene V: Courtyard @ Pantalone's

Silvio Enters

Pantalone is able to tell Silvio the news. Silvio is overjoyed and very apologetic for his behavior before now.

Scene VI: Back at the Inn

Lazzi #4

Beatrice and Florindo prepare separately for there suicides. This must be drawn out and Melodramatic. They are saved and reunited

Scene VII: At the Inn

Florindo and Beatrice talk of their servants and Brighella sends for them both

Waiters and Brighella Exit

Scene VIII: at the Inn

Florindo and Beatrice talk about Beatrice and why she was in disguise and returning home

Scene IX: at the Inn

Truffaldino and waiters enter

Truffaldino tells two separate and elaborate lies to cover up the fact he is both of theirs servant Ninth **LIE**

Beatrice exits

Scene X: at the Inn

Truffaldino is told by Florindo to go help Beatrice

Beatrice Enters

Truffaldino stays with Florindo because he knows where Pantalone lives.

Beatrice Exits

Scene XI: at the Inn

Truffaldino asks Florindo to put in a good word for him so he can marry Smeraldina.

Scene XII: A room @ Pantalone's

Silvio begging for Calices forgiveness. Clarice is holding but finally forgives him

Scene XIII: A room @ Pantalone's

Brighella Enters

Pantalone confronts his friend about the bad call he made about vouching for Beatrice being Rasponi Brighella denies knowing it was a woman

Scene XIV: A room @ Pantalone's

Beatrice Enters

Beatrice gets sympathy from her now dear friend Clarice

Scene XV: A room @ Pantalone's

Truffaldino Enters Florindo Enters later in the scene

Truffaldino is caught in all his Lies so he comes clean and still gets the girl. he can get the

End of Play

Appendix N Mask Order

Order For masks

Thanks for getting back to me so quickly. I have looked at your web site again and have decided on some masks for sure. The questions I have are about the Columbina mask and the lover masks. First Columbina I was wondering if she could have a small carbunkle to give her a similar feel to the Truffaldino character and I will use that mask for Smeraldina. The female lovers could be simply the original Columbina and the male lovers maybe the Columbina in red or black I am not sure. I'm leaning more towards the side of dark red if at all possible. Please let me know if this makes sense. The order I am sure about is as follows

- 1- 1- Brighella with mustache
- 2- 1- Trivelino Truffaldino
- 3- 1- Capitano tres Huevos
- 4- 1- Dottore Balanzoni
- 5- 1- Dottore Bolardo
- 6- 1- Don Pantalone with red highlights?
- 7- 1- Stumbellina waiter
- 8- 1- Gullibilia waiter
- 9- 1- Redrolino waiter
- 10- 1- Bertoldino porter
- 11- 1- Columbina with small carbunkle?
- 12- 4- Columbina 2 male dark red 2 female LOVERS?
- 13- 16 masks all together

Appendix O Final Edit Document

<u>Character:</u>	<u>Page #</u>	<u>Line #</u>	<u>Edit:</u>
Truffaldino	4	2	(add) on her choice of maids.
Truffaldino	4	4	(change to) Three is too much!
Truffaldino	4	11	(move) His name is Federigo Rasponi of Turin Oh, and (cut) I am to wait for an answer.
Cast	4	New line # 11.5	Gasp
Pantalone	4	12	(change to) Wait! Who is your Master? Talk to me!
Truffaldino	4	19	(cut) He said he was fine.
Beatrice	6	17	(cut) before you allow to enter.
Pantalone	9	1	(cut) I stand by my ... you to say now.
Beatrice	9	5	Cut
Pantalone	10	2	(cut) I'll have some money brought to you.
Florindo	12	1	(cut) friend
Porter	12	8,10,12,14	Cut
Florindo	12	11,13,14	Cut
Truffaldino	12	17	(cut) I would like to be served there myself.
Truffaldino	13	5	(cut) right now
Truffaldino	13	18	(cut) why don't (add) You <u>will</u> order us some dinner?
Truffaldino	15	9	(cut) Excuse me sir (change) a to <u>The</u>
Truffaldino	15	11	(change) I'll go get the mail I'm off to the Post!
Truffaldino	18	6	(cut) I can't read.
Florindo	18	7	Cut
Truffaldino	18	8	Cut
Truffaldino	19	13	(cut) Proof positive. Oh God, help me!
Pantalone	22	2	(cut) Tell me, friend
Clarice	23	New line 2.5	I will not, I will not, I will not!
Pantalone	23	15	(change) house town
Beatrice	24	17 (last)	(cut) me
Clarice	25	11	(add) I will <u>hate you</u> I will <u>hate you</u> I will...
Beatrice	27	14	(cut) After the fear...with your love.
Pantalone	28	13	(cut) in my home
Silvio	30	15 (last)	(cut) Step outside and (change) can shall
Pantalone	31	1	(cut) I am... around.
Pantalone	31	11,13	Cut
Silvio	34	2	(cut) Your crazy
Florindo	35	11	(change) to the piazza find me
Truffaldino	35	12 (last)	(cut) My complexion... fasting
Truffaldino	36	2	Cut
Beatrice	36	11	Cut
Truffaldino	36	12	Cut
<u>Character</u>	<u>Page #</u>	<u>Line #</u>	<u>Edit</u>

Beatrice	36	13	(change) him Master Brighella
Beatrice	36	15	(cut) dei Bisognosi
Beatrice	36	17 (last)	(cut) yes
Brighella	37	10 (last)	(cut) Brogiotto Bianco, Adriano
Brighella	38	2	(cut) since... moments.
Brighella	38	6	(cut) You don't understand
Truffaldino	39	7	(cut) gravy
Truffaldino	39	9	(cut) Suppose...this;
Truffaldino	39	11	(cut) And/you see
Brighella	39	12	(cut) But... soup.
Truffaldino	39	13	Cut
Truffaldino	40	1	(cut) The devil (change) he you
Pantalone	40	5	(cut) Give me those Blockhead.
Pantalone	40	10	(change) 1978... Sauvegon House red
Bighella	40	15	(Add) TABLE
Truffaldino	41	17	Cut
Waiter	41	3	(change) I Master will (cut) Take the soup
Waiter	42	New line, 3.5	(add) Here take the soup!
Truffaldino	43	1	(cut) Quick... once.
Waiter	43	2	Cut
Truffaldino	43	3	(cut) This... Fricandeau (cut) Good...right. (cut) Hurry... soup!
Truffaldino	44	3	(cut) That's...four. (cut) I'll... Gentleman.
Truffaldino	44	13	(cut) and looks... like it.
Truffaldino	47	8	Cut
Smeraldina	49	14	Cut
Truffaldino	49	21	(cut) Say...happy.
Smeraldina	50	5	Cut
Truffaldino	50	6	Cut
Smeraldina	52	3	(cut) God
Pantolone	52	4	(cut) I...mine!
Smeraldina	52	5	Cut
Pantalone	52	6	(cut) You're a disgrace!
Truffaldino	52	7	Cut
Truffaldino	52	9	(change) they don't he doesn't
Truffaldino	53	11	(cut) There...today.
Truffaldino	54	2	(cut) I'll close... it is.
Truffaldino	54	4	(cut) This coat...papers?
Truffaldino	54	14	Cut
Truffaldino	55	8	(cut) He... portrait.
Truffaldino	55	10	(cut) I... mouth!
Truffaldino	55	16	(cut) I... well.
<u>Character</u>	<u>Page #</u>	<u>Line #</u>	<u>Edit</u>
Florindo	56	14	(cut) The...agony!

Truffaldino	56	15	(cut) Here... beaten.
Pantalone	57	1	(cut) It... mistake.
Beatrice	57	2	(cut) Then... me.
Truffaldino	57	7	(cut) a little.
Pantalone	57	14	Cut
Pantalone	59	9	Cut
Florindo	61	New line 16.5	(add) My poor wretched Beatrice! The hardships of the voyage, the torment of the heart that drove her out to begin with. OH God! I can't endure this agony! With this Bow and Arrow I will join her.
FLorindo	62	2	Cut
Beatrice	62	3	(add) With this dagger I shall loin my beloved Florindo.
Brighella	62	11	(change) knife fight Suicide (cut) This... Cutlery
Brighella	63	5	(cut) When... well.
Truffaldino	65	13	Cut
Smeraldina, Truffaldino	69	1,2,3,4	Cut
Smeraldina	69	7	(cut) I... world. (cut) as... this.
Several Characters	70	3,4,5,6, 7,8,9,10,11	Cut
Truffaldino	70	12	(cut) Signore

Appendix P Stock Character Body Parts

The four major body parts according to the stock Characters.

1. Head
2. Heart
3. Belly
4. Pelvis

Cast List:

Pantalone: Pelvis

Dottore: Head

Beatrice: Heart

Beatrice disguised as Federigo: Head

Florindo: Heart

Silvio: Heart

Clarice: Heart

Arlechino/Truffaldino: Belly/heart

Smeraldina: Pelvis/Heart

Brighella: Belly

Waiter: 1 Head

Waiter: 2 Belly

Waiter: 3 Heart

Porter: Broken Heart

Appendix Q Final Props List

S2M Props

Scooties: The money in the show

2-Scootie bags- small sack with
draw string
4 loose scooties (Half dollar size)
1 Leather Wallet

2 Skeleton Keys

1 with Silver ribbon
1 with gold ribbon

Miscellaneous

2-Ledger Book (Same if possible)
1 Small Portrait
Book
Ladle? Or something similar
Cane
3 Swords
Slapstick
Dagger
Bow
Arrow
4 serviettes
1 pencil
1 memo pad
Clothing for airing

Letters: (I have all of these in a digital form already)

3 References (One from a Bank)
Beatrice letter
3 Junk Mail
1 Bill of exchange

3 Love Letters

Flat ware: (similar look if possible)

4 small plates
3 medium plates
2 Large plates
2 X-Large plates
3 cloth napkins
3 forks
3 spoons
3 mugs
Wine Bottle (No label please)
Soup bowl
Trifle Cup (dessert cup)

Food:

Wheat thins
Oyster crackers
Table crackers
Easy cheese
Cream cheese
Grapes
Strawberries
Pudding
Whip cream
Rollo's
Cooked Rice
Vienna Sausage
Garnish
Kool aid
Paprika

Appendix R Script Analysis

Play Analysis

Root conflict: Conflict between Beatrice playing her brother Federigo, trying to find Florindo, trying to get the dowry from Pantalone.

-This is what sets play in motion.

-Play opens with betrothal between Clarice and Silvio, but Clarice was originally promised to Federigo, who died in a duel with Florindo. Who shows up, low and behold...FEDERIGO! (actually Beatrice in disguise), thus sparking the root conflict. When Beatrice shows up, the play begins.

Protagonist – love. Love gets Beatrice to come to Venice and dress like a man. Clarice will kill here self for love Silvio will fight for love Florindo will die for love Pantalone will end a life long friendship for the love of money

-*Servant of Two Masters* title – Truffaldino arrives in Venice, realizes he hasn't eaten yet, concludes the best way to eat is to get another master that will feed him, thus becoming the servant of two different masters.

Antagonist – deception. Beatrice's deception keeps her away from the man she truly loves and wants (Florindo).

-Truffaldino's deceives his masters so he can get double wages and twice the food.

Antagonist's Motive – to keep everybody apart who wants to be together resulting in nobody really finding the person that they are looking for.

-Resolution- On the last page of the play when Truffaldino proudly announces his guilt.

- **Inciting Incident** – when Beatrice (as Federigo) walks in and interrupts betrothal. Sends everything into a whirlwind – two best friends get mad at each other, the two Lovers get mad at each other (very funny scene)

Catastrophe –all is found out and Truffaldino is *almost* destroyed by his two masters, but ultimately not, because he has convinced them both (separately) that the culprit and cause of all of this deception is this other servant Pasquale. Soon after Truffaldino admits to all he has done but gets away with it because he claims to have done it all for "Love". This is the climax.

Root Action: *What question about humanity does this play answer or ask profoundly?*

-How far will someone go to get their true love/get what they want?

-for Beatrice – go to a different city, dress as a man, deceive many people even though she knows the potentially harsh ramifications.

Central Action: *Focus on the character's function in the story – why are they there?*

-Really not that deep! Farce, comedy.

-Love – everybody gets it at the end, even Pantalone and Dottore, because they're friends again in the end and all is well. Everybody gets what they want. Brighella gets to throw 3 weddings, making him happy because he'll get lots of money for it.

Super objective: *Spine of the play*

-Love and deception, class distinction, politics, how far will you go to get what you want?
Gender issues – Beatrice must disguise herself as a man in order to gain respect.

Engine of the Drama: Everybody's unhappy at the beginning, by the end everybody gets what they want and are happy.

Action: *Action that drives character through the show*
-Love.

Genre: Farce/comedy.
-tempo and rhythm's, food sex, money, and power.
-societal issues – ridiculousness of a woman having to dress like a man to get what she wants. Old, lecherous man can do basically whatever he wants because he has all the money in the town.
-Hero – Truffaldino. Ultimately brings everybody back together. Keeps Beatrice and Florindo apart long enough to get everything else settled and brings them together at the right time.

Style: Romanticism, *Commedia Dell' Arte* – mask physical comedy theatre with farcical tones and comedy tones. Written 100 years after Shakespeare, influenced by playwrighting schemes. Goldoni first to really put a script to *commedia*, given unfortunate label of “man who destroyed *commedia*”.

Themes: Love, Class distinction, and use of money to get what you want.

Aesthetic Relationship with Audience: no 4th wall – hoping to invite the audience up on stage, make experience as intimate as possible. Intimacy of performance style is important to relationship of audience and actor. Audience should be a part of the play. Hopefully make Mago Hunt Theatre an intimate space.

-Set – “one set trick pony” – in front of Brighella's inn. Lots of scene changes would destroy the tempo of the play – it should just go go go go go, fun and fast and furious. Audience should feel slightly overwhelmed, at the edge of their seats wondering what will happen next.
-Color scheme – fun, a little absurdist, forced perspective, weird angles, not cartoon-like, but something bright, happy, interesting to look at. Painting a little on the wild side.

-Costumes – I was set on doing this really traditionally until I went and did a production in California. Will be done in style of classical *Commedia Dell' Arte*, but costumes won't necessarily be classical. Will be purchasing leather masks for the students to wear, but this doesn't necessarily mean traditional stock character costumes.

-Costume Color Schemes – Pantalone: red, Dottore: black, Clarice: pink, Silvio: blue, Florindo: gold, Beatrice: silver, Truffaldino: patchwork with elements of all the characters, Smeraldina: stock character but with clear distinction of being combined characteristics of all other characters, should be reflected in her costume. Waiters: black and white, Porter: brown
-All performers in masks, not just stock characters (traditionally Lovers would wear makeup, not masks). Two reasons for this:

1. Want all students to have the opportunity to work and perform in mask.

2. Want Beatrice to have a mask on her mask (if she were to take off her mask and have nothing underneath it would not fit with the theme/world of all the other characters wearing masks, but if she takes off her mask and has another mask underneath, it wouldn't destroy the world of mask performance but instead enhance it.)

Functionality: movement is an imperative part of this style.

Goldoni borrowed structure and research from Moliere (bigger influence than Shakespeare, even)

Potential Problems with casting: Gender bending – Pantalone could be played by a woman as a man, Dottore and Brighella could be played by a woman as a woman. However, if a woman were able to own an inn, why would Beatrice need to disguise herself as a man to get respect?

-Physicality – maybe a 15-20 minute movement audition, coordinated with Jenn

Casting is pretty much up in the air – it will be fun to see what happens!

Lazzi – physical comedic scenes that occur throughout play.

Four major *lazzi*:

1. Bread/letter *lazzi*
2. Money *lazzi*
3. Trunk *lazzi* – Truffaldino messes up trunks
4. Food *lazzi* – restaurant scene

Appendix S Signed Cast List

Cast List for *Servant of Two Masters*

Truffaldino	Philip Orazio	PO
Beatrice/Federigo	Emily Douglas	FD
Clarice	Jamie Grant	JG
Silvio	Conor Eifler	CE
Florindo	Connor Boyd	CB
Pantalone	Sammi Boyd	SB
Doctore/Lombardi	Bryn Geddes	BG
Brighella	Jane Gress	JG
Smeraldina	Becky Downs	BD
Waiter	Maddie Eberhard	ME
Waiter	Eleanor Johnson	EJ
Waiter	Lindsey Irish	LI
Porter	Charles Lattin	CL

Please initial to indicate acceptance of the role, and keep reading this notice.

Thank you to all who auditioned. The first rehearsal will be on Sunday, Oct. 11th at 7:30 p.m. in the Mago Hunt Theater.

If you have any conflicts with that night, please contact me Sam Layco (layco11@up.edu).

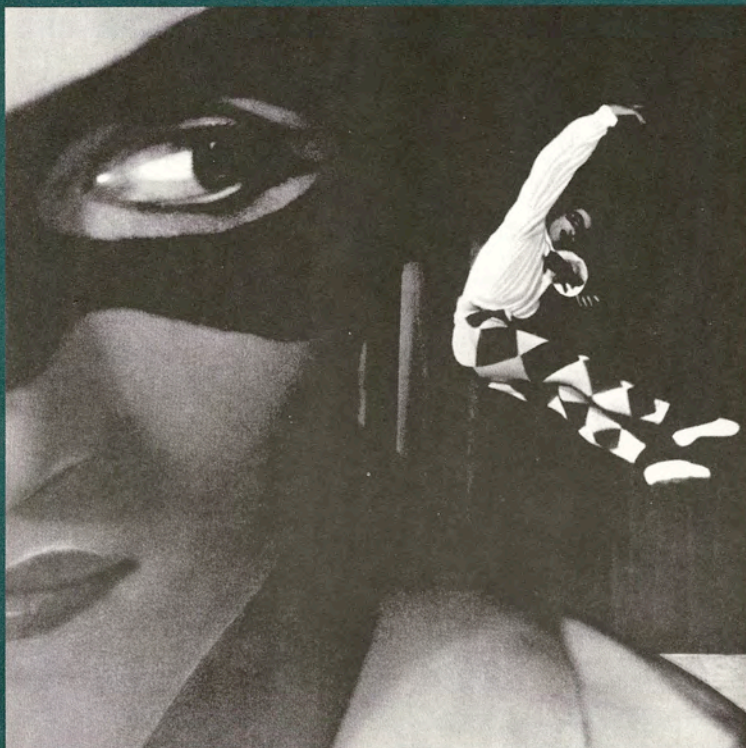
Michael

Appendix T *The Servant of Two Masters* Program

The University of Portland
Department of Performing and Fine Arts presents

The Servant of Two Masters

Written by Carlo Goldoni
Adapted by Constance Congdon
Directed by Michael O'Neill



November 18-21 and 23-24 at 7:30 p.m.
November 22 at 2:00 p.m.
Mago Hunt Center Theater, University of Portland
5000 North Willamette Boulevard

Mission Statement: Drama Program at University of Portland

The Drama program sees itself as strongly supporting the mission of the department and the University. The program at the University of Portland is dedicated to providing a broad-based generalist foundation for undergraduate and graduate students with the knowledge, skills, and opportunities necessary for establishing a life-long association with the theatre. Furthermore, its aim is to demonstrate a strong commitment to teaching and learning in a personal, energetic, interactive, liberal arts environment. This is done by offering a broad-based curriculum of theatre courses that provides a common knowledge-base and skill level. Beyond that, the program provides advanced course work in areas of specialization that prepare the students for a myriad of career and educational options. Finally, the program provides a variety of production opportunities open to the entire campus student community. Students are encouraged, mentored, and supervised in these productions, where they are challenged to use their academic background and technical training in the real laboratory of live theatre.

Mission Statement: Bachelor of Arts in Drama

The Bachelor of Arts degree program at the University of Portland is designed to provide its students with a basic generalist foundation in the areas of performance, technical skills, history and literature. At the same time, it allows the student to further explore a chosen area of emphasis, i.e. performance, design/technical, or production management at an advanced level. Throughout the student's years in the program, there are ample opportunities to apply both academic knowledge and acquired skills to a variety of live production experiences. A senior project in the student's particular area of emphasis serves as a capstone experience, giving the student an opportunity to integrate what they have learned. All of this theoretical and practical learning takes place in a personal, supportive, collegial environment.

Mission Statement: Master of Fine Arts in Directing

The Master of Fine Arts degree program introduces the student to the need for a solid research-based foundation to support a common historical, theoretical, literary and conceptual approach to directing for the theatre. In addition, the degree allows for a tightly focused emphasis on the practical skills of directing. The MFA in Directing is unique at this school and in our region in that the faculty encourages and at times requires interaction between the older graduate students and our typically younger undergraduates, in some of our course work and in our productions. It fosters the necessary skill of mentoring and working with all skill levels that is the reality of the theatre. This terminal degree program acknowledges the professional-level potential of directing, but the focus of its course work, connection to younger students, and practice is geared towards its educational applications. The requirements are evenly divided between the academic and the practical, and systematically evaluated through directing projects, semester evaluations, and an oral defense of both the practical and written aspects of the thesis project. Each student is given a minimum of two practical directing opportunities with technical and stage support, including the thesis project which is a part of the department's main stage season. The student also has the requirements of one practicum experience during the first year of study on a program production, and an internship in which the student serves in a production capacity with an off-campus regional professional theatre-related organization.

Current Theatre Majors

Stephanie Bayne (CA)
Connor Bond (OR)
Sammi Boyd (WA)
Lauren Brenneman (OR)
Brian Burger (WA)
Hillary Burrelle (OR)*
Kayley Casian (OR)
Laura Coulter (ID)*
Colin Dorwart (NE)*
Emily Douglas (OR)
Becky Downs (OR)
Maddie Eberhard (OR)*
Conor Eifler (OR)
Francis Finnegan (CA)
Bryn Geddes (CO)

Kristal Gibelyou (WA)
Amelia Gradt (WA)*
Jamie Grant (WA)
Jane Gress (CA)
Katy Hampton (WA)
Eleanor Johnson (WA)
Alexander Kirby (OR)
Jamie Kluth (WA)
Megan La Fleur (CA)
Danielle Larson (ID)
Charles Lattin (OR)
Samantha Ann Layco (CA)
Eric Lyness (CA)
Mara McGreevey (WA)
Chris Morrell (OR)*

Anna Mottice (OR)*
Brittany Nowers (OR)
Devin Olson (OR)
Philip Orazio (OR)
Katherine Portell (AK)*
Ariel Puls (OR)
Lily Raabe (OR)
Patrick Rexroat (ID)
Adrienne Shelnutt (CA)
Emilia Stawicki (CA)
Rachel Thomas (WA)
Zachary Virden (OR)
Lisa Young (OR)*

(* denotes Theatre Minor)

M.F.A. Graduate Students

Caitlin Crisp (VA)
Elizabeth Dunmire (OR)

Jennifer Hunter (WA)
Donna McFall (OR)

Anthony Rico Nan (CA)
Michael O'Neill (OR)

Patron reminder: Out of concern for the safety of the performers and as a courtesy to other patrons, photography is strictly prohibited in the theater. We also ask that pagers and cellular phones be turned off during performances.

The Servant of Two Masters

By Carlo Goldoni

Adapted by Constance Congdon

From a translation by Christina Sibul

CAST

Truffaldino	Philip Orazio
Beatrice/Federigo	Emily Douglas*
Clarice	Jamie Grant
Silvio	Conor Eifler
Florindo	Connor Bond
Pantalone	Sammi Boyd
Dottore/Lombardi	Bryn Geddes
Brighella	Jane Gress*
Smeraldina	Becky Downs*
Waiter	Maddie Eberhard
Waiter	Eleanor Johnson
Waiter	Lindsey Irish
Porter	Charles Lattin

* In partial fulfillment of the Senior Capstone for the BA in Drama

There will be one 15 minute intermission.

Produced through special arrangement with Broadway Play Publishing, Inc. The script to this play may be purchased from B P P I at BroadwayPlayPubl.com.

ARTISTIC TEAM

Director	Michael O'Neill**
Set Designer	Larry Larsen
Lighting Designer	Lauren Brenneman
Costume Designer	Jill Peterson Hoddick
Stage Manager	Samantha Layco
Asst. Stage Manager	Mara McGreevey
Master Electrician	Patrick Gorski
Light Board Operator	Brian Burger
Props Crew	Kristal Gibelyou
Costume Crew Head	Megan La Fleur
Costume Crew	Brittany Nowers, Emilia Stawicki
House Manager	Francis Finnegan
Box Office Show Nights	Chris Morrell

** In partial fulfillment of the Thesis project for the M.F.A. in Directing

PRODUCTION STAFF

Production Manager	Larry Larsen
Scene Shop Supervisor	Colin Murray
Costume Shop Supervisor	Mooch Martin
Box Office Supervisor	Devin Olson
Asst. Box Office Supervisor	Anna Mottice
Light Area Director	Lauren Brenneman
Properties Master	Bridgett Foran
Lead Carpenter	Emily Douglas
Set and Light Crew Stephanie Bayne, Lauren Brenneman, Emily Douglas, Patrick Gorski, Katy Hampton, Samantha Layco, Eric Lyness, Mara McGreevey, Rico Nan, Patrick Rexroat, and Tim Yandl	
Costume Crew	Lily Raabe, Becky Downs, Ariel Puls, Megan La Fleur, Jamie Grant, Adrienne Shelnutt, and Brittany Nowers
Volunteer Light Crew for Servant:	Emily Douglas, Francis Finnegan, Charles Lattin, Eric Lyness, Colin Murray, and Timothy Yandl

Special Thanks to: Susan H. Peterson

DIRECTOR'S NOTES

The Servant of Two Masters, written in 1753 by Carlo Goldoni, was originally performed in the style of Commedia Dell'arte. In 1993 I met Yann Montelle, a deeply dedicated physical actor, the man who first truly introduced me to the world of physical acting, and more specifically the style of Commedia Dell'arte. What you will be seeing tonight, in this world of highly stylized movement and beautiful masks, is the culmination of a 16-year journey that began with our initial meeting, and ultimately took me to places such as the Dell'arte International School of Physical Theater, and to working with teachers that included Joan Schirle and Carlo Mazzone-Clementi.

Commedia itself, though an older style, is still performed all over the world. In the last year alone there were several performances of *The Servant of Two Masters* in the greater Northwest (productions were staged by companies such as the Oregon Shakespeare Festival and Dark Room Productions).

Tonight it is my privilege to bring you this adaptation of Goldoni's play. So, sit back and enjoy the fast paced and "zanni" world of Commedia.

The Director would like to thank Jenn Hunter, Robin Bowles, John Christiansen, Betsy Dunmire, Daniela Steiner, Paul Rich, Paul Rich Studio, Newman's Commedia Mask Company, Tim Giugni, Andrew Golla, Lawrence Larsen, Colin Murray, Jill Hoddick, Ed Bowen, Mindi Logan, Jewell Yaguchi, Chris Siteman, and all my friends and family.

Masks created by Newman's Commedia Mask Company.

BIOGRAPHIES

Connor Bond — *Florindo* — Connor is a Junior Drama major/Music minor at U.P. Besides acting training, he also sings and plays tenor saxophone, and is very excited to share the style of commedia dell'arte with you tonight! Favorite past productions at U.P. include *Marat/Sade*, *Fuddy Meers*, *Blithe Spirit*, and *The Threepenny Opera*. Connor has also acted around town, appearing as Henrik in *A Little Night Music* with Mock's Crest, Matthew in *Altar Boyz* with Blue Monkey Theatre, and the title role in *Pippin* with Tin-pan Alley Theatre. He would like to thank you for coming tonight and asks you to please enjoy the show by vocalizing your approval! Enjoy!

Sammi Boyd — *Pantalone* — Sammi is more excited than words can say to be in this show. After playing Rossignol the clown/singer/whore in *Marat/Sade* she is excited to take on the challenge of playing an old man! Her other favorite role at UP was the scatterbrained maid Edith in *Blithe Spirit*. Sammie enjoys glitter, fruit salad and hardcore turbo jamming.

Lauren A. Brenneman — Lighting Designer — Lauren is currently a senior Drama and Political Science double major. Previous designs at UP include *OTMA*, *Marat/Sade*, *Blithe Spirit*, and *Audience*. When not immersed in the flashy world of lighting, she can be found enjoying the great outdoors, or simply curled up with a newspaper. Or sleeping. Lauren would like to thank Michael for giving her the opportunity to work on such a unique and beautiful show.

Emily Douglas — *Beatrice* — This senior Drama/Math double major could not be more excited to be involved in this production! Emily's recent UP stage credits include Gertie in *Fuddy Meers*, Echo in *Eleemosynary*, Catherine in *Proof*,

and a very angry nun in *Marat/Sade*. Off stage, Emily attends the Feminist Discussion Group, preaches the awesomeness of math, and laughs obnoxiously loud and often. She would like to thank her friends, family, and pets for their unending support, and the cast and crew for making this a remarkable experience. Keep coming to live theatre!

Becky Downs — *Smeraldina* — Becky Downs is extremely excited and slightly wet in the pants with nervousness over this amazing show! It's very different from any of her previous roles which include Sara in last season's *Stop Kiss*, and Ruth in *Blithe Spirit*. This role has been both challenging, rewarding and on occasion, tantrum worthy. But it's been a delight to work with all her fellow players and a special thanks to Michael for believing in her giving her this amazing opportunity. She would like to give her love and kisses to her family and wonderful boyfriend for listening to her complaining and raptures. Enjoy the show, everyone!

Maddie Eberhard — *Waiter* — Maddie Eberhard is a freshman Elementary Education major and is excited to have the opportunity to plunge into theater at UP with this extraordinarily talented cast. She was last seen as Gwendolyn in *The Importance of Being Earnest* and Ursula in *Bye Bye Birdie*, both in her lovely hometown of Bend. She would like to thank Seth O'Malley for being so swell.

Conor Eifler — *Silvio* — Mask. Check. One step closer to being a superhero. A Junior Drama major, Conor has recently been seen on the Mago Hunt stage in *Stop Kiss*, *Much Ado About Nothing*, and *Little Women*. His written work has been produced by Portland Center Stage, Portland Organic Theatre, and this spring he will be collaborating with Nomadic Theatre on an adaptation of *Alice in*

Wonderland. Conor is as excited as a coyote in an Acme store to be a part of this amazing show. He would like to thank Michael for this fantastic opportunity and bringing such a passion to the production, the cast for rocking harder than a band of lobsters, and F&L for being so wonderfully supportive. Oh, and thanks to his teenage years, without which there would be no Silvio.

Bryn Geddes — *Dottore* — Bryn is a junior Drama major, newly transferred from Colorado. Playing Dottore has been quite the challenge, but lots of fun. She is really excited about being in Portland and would like to thank her family for all of their support.

Jamie Grant — *Clarice* — Jamie Grant is happy to be on the University of Portland stage again. She was last seen in *Marat/Sade* and *Much Ado About Nothing*. She is a Sophomore, double majoring in English and Drama and is constantly busy dealing with all that accompanies those majors. She is incredibly excited to be a part of this show and also a little intimidated. Trying a new style of theatre is hard and challenging and one of the funnest part of drama. Working with such a wonderful cast is more fun than can be imagined and Michael is an awesome director. Thanks to all of this cast which is like a family and especially my lover.

Jane Gress — *Brighella* — Jane, a senior Social Work and Drama major, is a native of Oakland, California, enjoys traveling, baking, and spending her time with friends and family. The role of Brighella marks Jane's second gender bending role, she played Rosencrantz in *Hamlet*, and she is very excited about the challenges that playing a man and doing commedia present. Much thanks to Michael, the UP family, Morn, Papst, and the sisters, for your support and love.

Lindsey Irish — *Waiter* — Lindsey Irish is a freshman English major and is thrilled to be making her theater debut here at UP! Her first stage appearance was as a purple flower in her kindergarten play, *The Friendly Giant*. Since then, she has been in multiple Missoula Children's Theater productions including MCT Performing Art Camp's, *Tony*. In her spare time she enjoys riding horses, writing poetry, and having fantastic adventures.

Eleanor Johnson — *Waiter* — Eleanor is a sophomore Drama and History major and is pleased as punch to be in her third show at UP. She was in last year's *Stop Kiss* and *Marat/Sade* and is exceptionally excited to work with Michael and this epic cast that he assembled. She wants to thank all her friends and family for their constant understanding, support, and love!

Samantha Layco — *Stage Manager* — This is Samantha's third year at the University of Portland and could not be more excited to be a part of this show. She focuses her time and work on theatre management and hanging off various pipes during light hangs. Samantha was stage manager for last year's *Fuddy Meers* and *Hooters*; and hopes to continue exploring the technical side of theatre and life in general. She is excited to be working with Michael again and is grateful for the laughs and snacks. Working with the cast and crew has been a wonderful experience and she is thankful for everyone's hard work. Enjoy the show!

Michael O'Neill — *Director* — Michael O'Neill is happy to be directing his second show here at the University of Portland. He would like to personally thank all of the people who were involved with helping in this production, one person in particular, his stage manager, Samantha Layco. He is highly appreciative for her dedication and hard work.

Philip Orazio — *Truffaldino* — This is Philip Orazio's 7th Show at the University of Portland and he is really freaking excited! This show has been one of the largest challenges he has faced up to this point, but it has also been the most fun. He is extraordinarily grateful for the opportunity. First off he would like to thank his fellow cast members for all their support in this process- we are true ensemble! Thank you for making this experience amazing. Next he would like to thank his stage manager, Sam, who he has worked with so many times, and yet every time they do it just gets better. Sam is a rock star. Period. And to his director, Michael, he cannot thank him enough for all the talks and support while walking through this incredible and testing process. Michael's patience, confidence, and passion is an inspiration to us all. To Philip's friends and family, thank for coming and listening to all of his talks about this show, especially his beautiful girlfriend who listens to every random thought and knows this character as well as Philip. And finally, Philip needs to thank God for all of his successes. Without Him, nothing would be possible. To God be the glory! *Coraggio!*

Ed Bowen, Ph.D., Sutherland Professor of Theatre

Dr. Bowen begins his nineteenth year at the University of Portland. His directing assignments over the last few years have included *Noises Off*, *Steel Magnolias*, *Honk*, *Sweet Charity* and *Measure for Measure*. He is not scheduled to direct this season as he begins the third year of a phased retirement program, that put he and his wife, Polley, in Mexico, Italy and Greece this last spring with plans to return to Mexico in January and February and to France for April and May. They will return home to Oregon for the summer where there is no better place at that time of the year. In between adventures, they will be checking in on their 3 cats and 7 grandchildren.

Andrew Golla, M.F.A., Assistant Professor, M.F.A. Graduate Program Director

This is Andrew Golla's third year as full-time faculty at the University of Portland, having previously taught here as an adjunct. Previous University's productions include *Rosencrantz and Guildenstern are Dead*, *The Foreigner*, *The Threepenny Opera*, and last season's *Blithe Spirit*. He has directed plays in Portland, including *if you take one elf off the shelf*, and has worked at Portland Center Stage's JAW Festival for the last several years. Andrew is also the Artistic Director of Portland Theatre Works, as well as a freelance director, new play dramaturg, and actor. He received an M.F.A. in Directing from the University of Iowa and a B.A. in Political Philosophy from Carleton College. He has directed over 30 productions of classical and contemporary plays and musicals in over 15 years of directing, many of them world premieres.

Jill Peterson Hoddick, M.F.A., Professor of Theatre

Jill has designed costumes for over 240 productions in her more than 40 year career, which includes 33 years here at the University. She has designed costumes and sets for three California summer stock companies, designed a season Off-Broadway, as well as designed several shows for Artists Repertory Theatre in Portland. Jill has also been honored by the Kennedy Center and the Northwest Drama Conference for her work with the Northwest University theatre community. Jill received her BA from University of the Pacific, an MA in theatre from Cal State-Fresno, and an M.F.A. from the University of Southern California. She enjoys the balance of teaching and costuming in her current work. She will complete a second year as Chair of the University's Committee on Rank and Tenure this year. Jill is an active volunteer in Portland Public Schools, and a founding parent of daVinci Arts Middle School. She is also a practicing artist working in textile arts. Husband Kent and daughter Kayley offer great support and inspiration in her life here and away from the University. Kayley recently graduated in studio art/photography from Pitzer College in Southern California and has begun her career as a photographer.

Lawrence Larsen, M.F.A., Associate Professor, Director of Theatre

Professor Larsen is in his 16th year teaching and designing for the University. His scenic work at the University includes last year's productions of *Much Ado About Nothing* and *Blithe Spirit*. Other designs for the University include *Measure for Measure*, *Rosencrantz and Guildenstern are Dead*, *The Fan*, *Electra*, *Noises Off*, *The Philadelphia Story*, and *Big Love*. His current professional design work includes the scenery for this summer's Mocks Crest production of *A Little Night Music*, Artists Repertory Theatre's productions of *Becky's New Car*, and the scenery for Irish Revels for the Portland Revels organization. Other theatres designed for include Portland Repertory Theatre, Tygres Heart Theatre, Northwest Children's Theatre, Portland Civic Theatre and Summer Repertory Theatre in Santa Rosa. Prior to his employment at the University, Larry worked for the Oregon Shakespeare Festival, both in Ashland and Portland. Professor Larsen teaches all the scenic, lighting and stage management courses at the University and is the Director for the Drama Program. When he isn't in the Mago Hunt Theater, Larry spends time with his wife, actress Caren Graham and their son Mac. He has his M.F.A. in scenic and lighting design from the University of Washington.

Mindi Logan, M.F.A., Associate Professor, Acting Instructor

Mindi is beginning her eleventh year teaching for the University of Portland. Her artistic work at the University includes choreography, acting and dialect coaching for last year's productions. Mindi received her M.F.A. from the Professional Actors Training Program at Rutgers University and then worked professionally as an actor in New York and Los Angeles, appearing off-Broadway, in soap operas, sit-coms, and film. Continuing her professional acting career, Mindi has appeared locally with Artists Repertory Theatre, Quintessence Theater, Stark Raving Theatre, in commercials, industrials, and voice-overs. Mindi also serves as the Regional Chair of the Kennedy Center/American College Theatre Festival. Mindi's husband, Hal, is a professional musician and composer who also works locally and teaches at the University of Portland.

Theatre Patrons Fund

The Theatre Patrons Fund was originally set up in the 1980s by Professor Tom Lasswell as an additional resource for the Drama Program's productions and students. This fund has allocated financial support for many needs of the program that are not always able to be met by the University and its yearly program budget. The Theatre Patrons Fund shall use the dedicated monies placed in the Fund to give additional support to the Drama Program's production costs, student's professional development and outreach. These funds should never be used in lieu of other funding from program, department, and college budgetary resources, but only when needed resources are not available. These funds must clearly be directed to the benefit of our students' growth and training as theatre artists, that happens both in the classroom and in the program's productions.

If you have enjoyed what we offered tonight, we invite you to get more involved in our program by making a donation to our Theatre Patrons Fund. If you are interested in supporting the efforts of our students, please contact any of the faculty listed above (503-943-7228) or send a check to University of Portland-Theatre Patrons Fund, Department of Performing and Fine Arts, 5000 N. Willamette Blvd., Portland, OR 97203.

**2009-10 THEATRE SEASON
THE UNIVERSITY OF PORTLAND**

Rumors by Neil Simon,
Oct. 7-11 and Oct. 14-15

The Servant of Two Masters by Carlo Goldoni, adapted by Constance Congdon,
Nov. 18-24

Top Girls by Caryl Churchill,
Feb. 25-28, Mar. 2-4

Urinetown Music by Mark Hollmann, Lyrics by Mark Hollmann and Greg Kotis, Book by Greg Kotis,
April 8-11, 14-16



**The Kennedy Center American College Theater Festival-
XLII**

sponsored in part by

Stephen and Christine Schwarzman
The Kennedy Center Corporate Fund
U.S. Department of Education
The National Committee for the Performing Arts
Dr. Gerald and Paula McNichols Foundation

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2010.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.



Department of Performing and Fine Arts
5000 North Willamette Blvd.
Portland, OR 97203-5798

Appendix U Costume Sketches
 Design Sketches by: Professor Jill Peterson Hoddick

SERVANT OF
TWO MASTERS

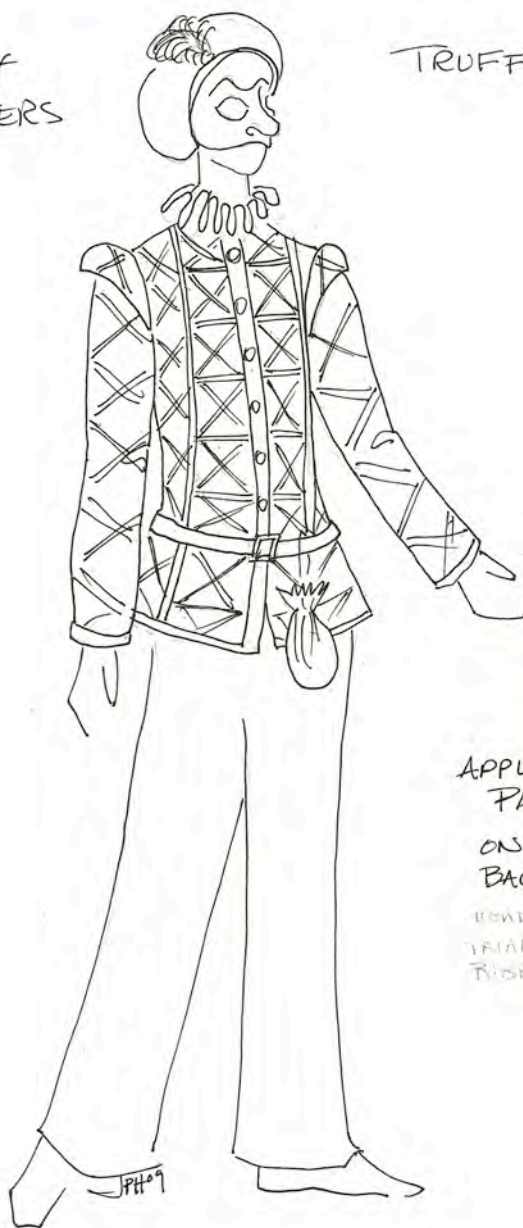
TRUFFALDINO

RED, ROSE
 BLUE, PINK
 GREEN, BROWN
 YELLOW

APPLIQUE OR
 PAINT Δ
 ON BLACK
 BACKGROUND

UNDER UNDER
 TRIANGLE, RICE
 TRIPER, QUEN & D&C

TRUFFALDINO



SERVANT of
TWO MASTERS

SMERALDINA



CORSET/APRON
PLAIN COLOR

ZIP UP BACK
ONE PIECE

SKIRT MATCHES
TRUFFALDINO
BLACK TRIM

ELASTIC AT
KNEES HOLDS UP
PANTS

panels
w/ space
in between

SERVANT of
TWO MASTERS

BEATRICE

1/4" STRIPE
EVERY 4"

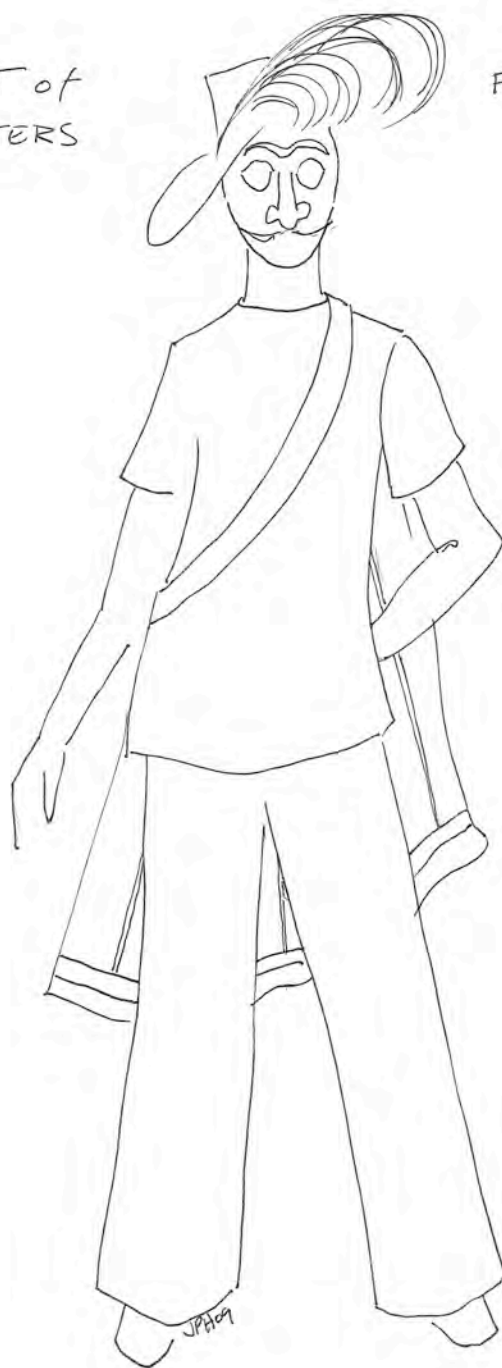


FEDERIGO - MASK/
SWORD

BEATRICE - HAT/
MASK/SWORD
OFF, HAIR DOWN

SERVANT of
TWO MASTERS

FLORINDO



SERVANT OF
TWO MASTERS

PANTALONE

BLACK TRIM
ALL SEAMS

MONEY POUCH

CANE



SERVANT of
TWO MASTERS

IL DOTTORE

STRIPED COLLAR

• ACTOR HAIR
TUCKED

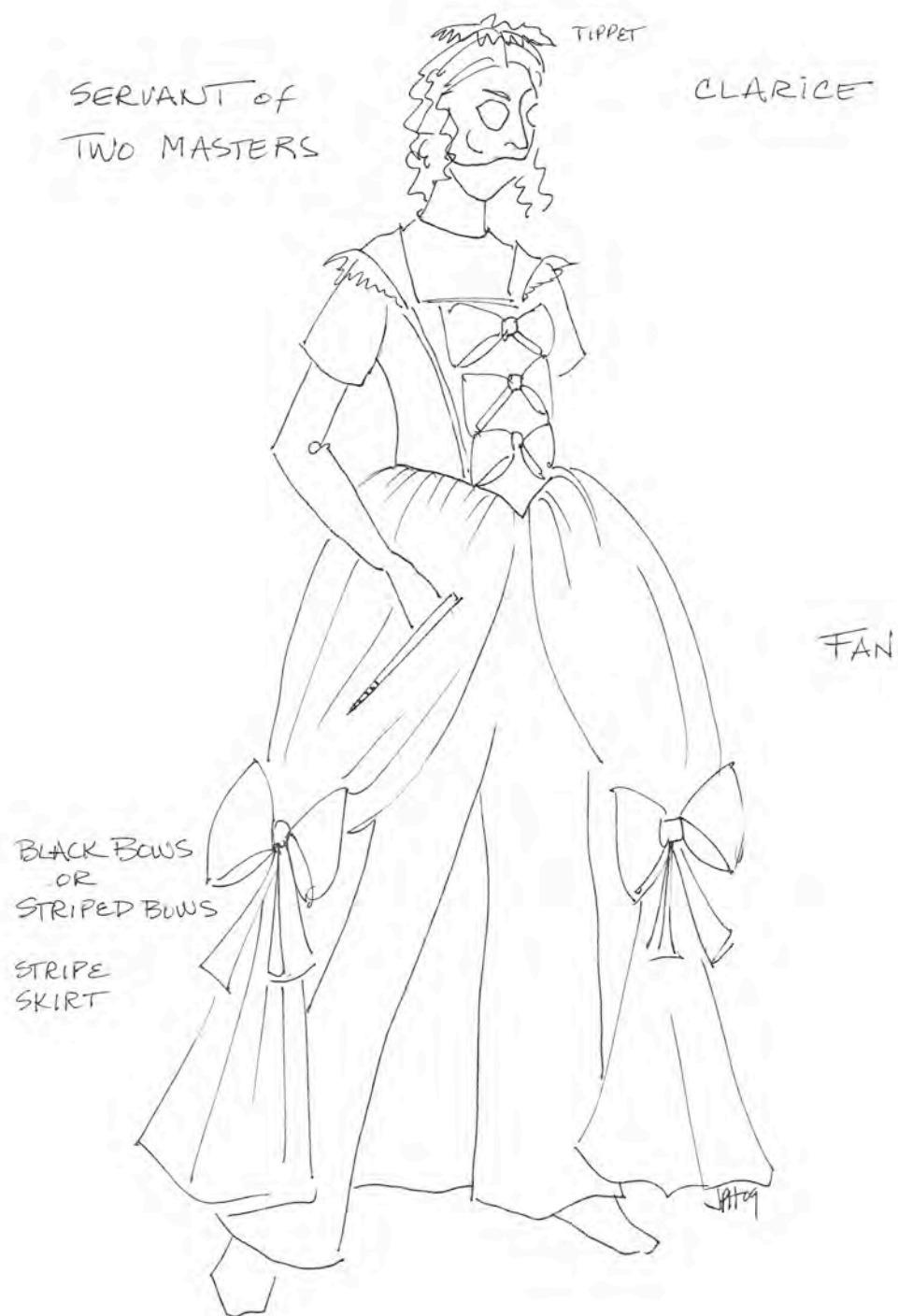
• WHITE COLLAR
• BLK ROBE

USE GRAD FORD

BLACK TRIM
SHEEN



SPH 01



SERVANT of
TWO MASTERS

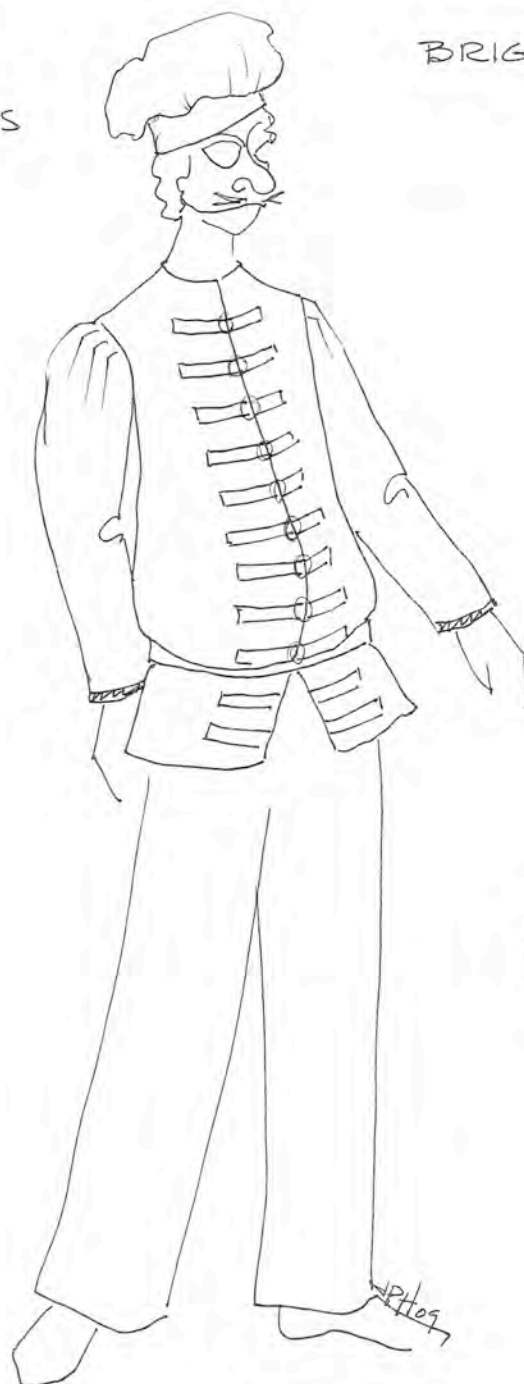
SILVIO



HANDKIE

SERVANT of
TWO MASTERS

BRIGHTELLA



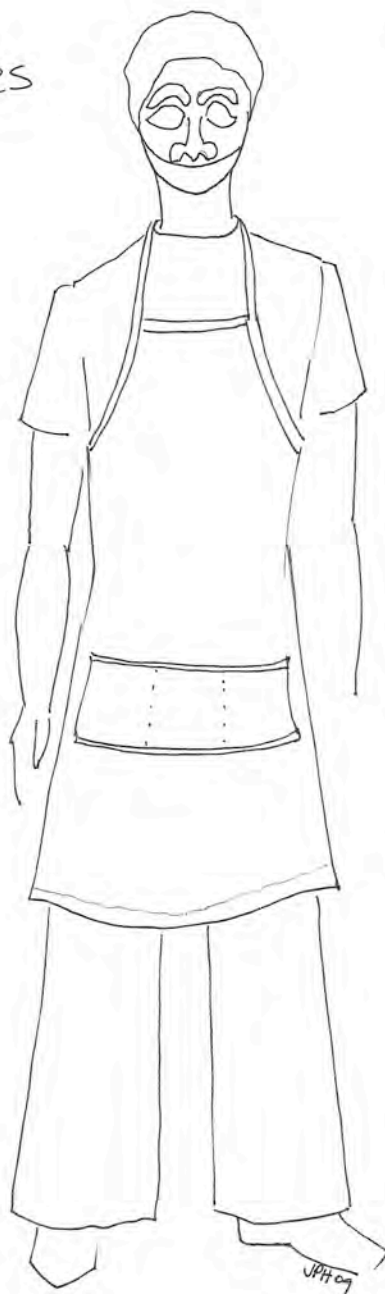
TUNING

RUST COAT : HA
BLK TRIM

PH 109

SERVANT of
TWO MASTERS

3 WAITERS

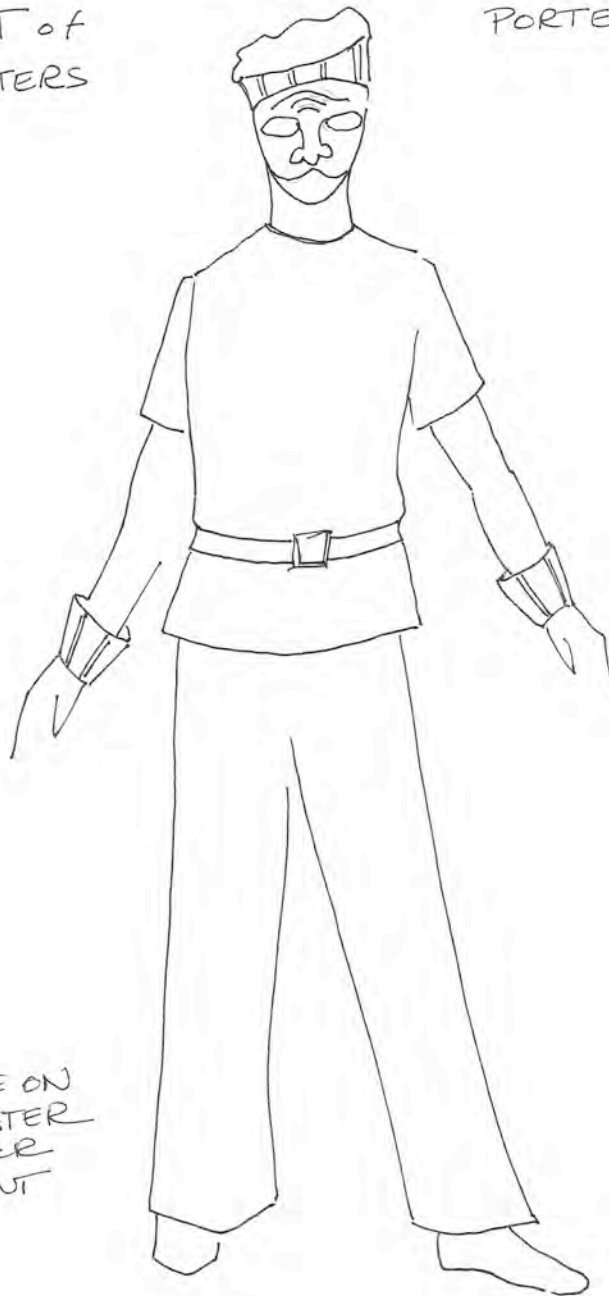


STOCKING CAP

SERVANT of
TWO MASTERS

PORTER

TIE ON
GATER
OVER
PANT



Appendix V Production Photos

Top: Opening Wide Shot Bottom: Close up opening shot of Truffaldino



Federigo Rasponi of Turin



Take this trunk to that Inn there



Did you open this letter?



Barbarous cruelty



Small Nuts



Whipped cream



The restaurant scene



The pudding dance



The proposal



That will teach you to lie to me



Really again



The forgiveness



Wait there's more



The suicide scene



All's Well That End Well



Truffaldino and Federigo/Beatrice



Florindo and Truffaldino



Florindo and Beatrice



Clarice and Silvio



Dottore and Pantalone



Fedirego/Beatrice and Brighella



Brighella and his minions



Waiter's 1 - 2 - 3



First time wearing the mask contrasted with the 6 weeks of working with it.
Phillip Orazio as Truffaldino



Becky Downs as Smeraldina



Emily Douglas as Federigo



Emily Douglas as Beatrice



Connor Bond as Florindo



Jamie Grant as Clarice



Conor Eifler as Silvio



Sammi Boyd as Pantalone



Bryn Geddes as Dottore



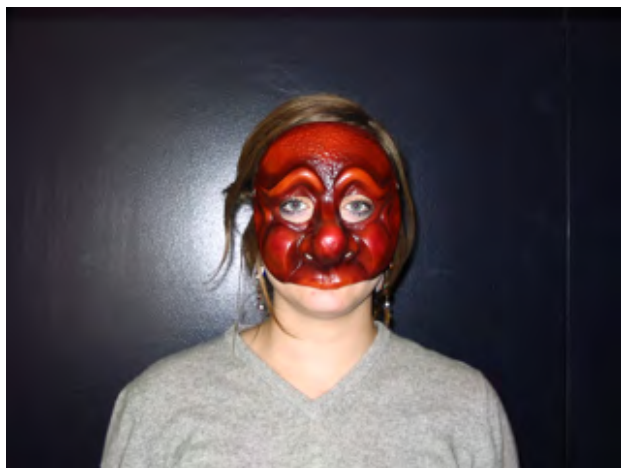
Jane Gress as Brighella



Maddie Eberhard as Waiter #1



Eleanor Johnson as Waiter #2



Lindsey Irish as Waiter #3



Charles Latin as The Porter



Cast publicity Photo by Steve Hambuchen Photography

<www.stevhambuchen.com>



Cast Photo



Cast and Stage Manager Samantha Layco with out masks



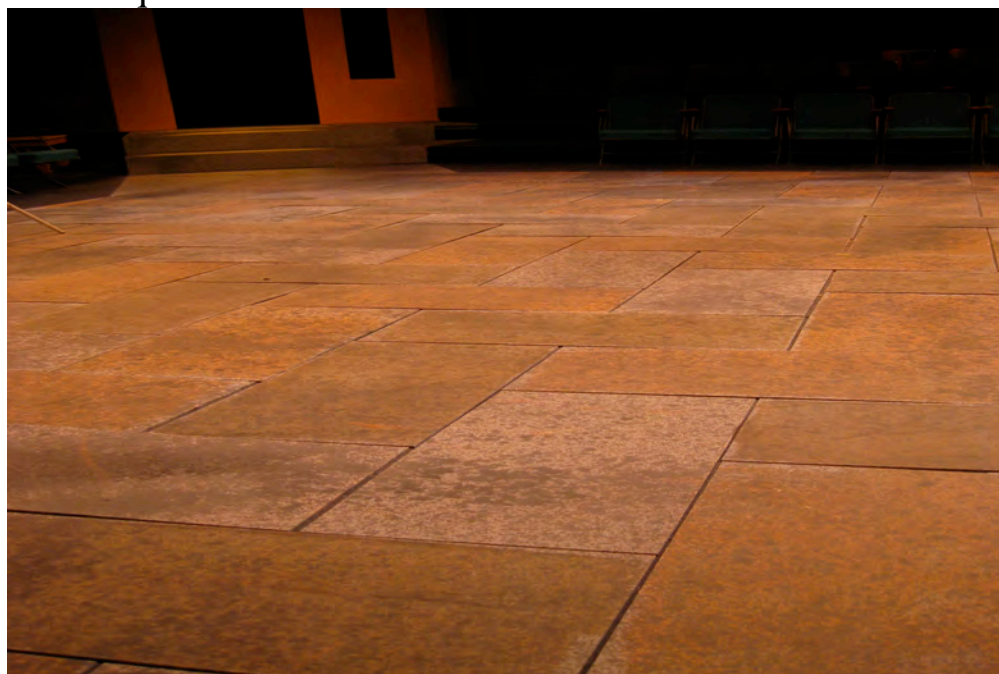
Cast with director Michael O'Neill



Amazing back-drop of Venice Painted by Larry Larsen



Town Square



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<<http://www.dellArte.com/default.aspx>>.

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Sherman, Stanley. Allan Mask Arts Company Recommended Books On *Commedia Dell' Arte*. <<http://www.maskarts.com/booksrecommendedoncommedia.htm>>.

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Appendix D