The Servant of Two Masters

by Carlo Goldoni
Translated by Edward J. Dent

Directed by Stephanie Breinholt

March 26–April 5, 2013
Pardoe Theatre
Harris Fine Arts Center
Director’s Note

My work is always so personal. Each project I’ve been involved in for the last few years has a distinct part of me as its core and the work specifically reflects my life at the time of the its creation. And so it is with this production of The Servant of Two Masters. With the recent addition of the two children to my family (Tate and Lucas), my life feels a little surreal: cartoon watching (Shaun the Sheep, Looney Toons, etc.), imaginative play, hardly any sleep (which intensifies emotional needs), laughing, crying, and more laughing. It reminds me of this play—or rather, this play reminds me of my life. And so as I directed this piece it started to reflect my life at this time: cartoony, larger than life, emotionally responsive. And full of laughs.

So, what am I trying to say with the piece? First and foremost, I love this piece. I love this cast. We have had a lot of fun creating what you will see. And now, with you here, the experience can be shared. And that, in itself, can be enough. Also, laughter is good. Intense situations happen all the time, all around us. And if we choose, we can find the humor in them. And that humor can make all the difference.

Finally, another personal note I’ve taken from this experience: “No man can serve two masters.” (Matthew 6:24) It is a familiar thought in our culture. But as I have spent time with Truffaldino, this servant of two masters, I’ve thought a lot about this concept. Truffaldino isn’t a bad guy. In fact, most of the time he just wants to eat! He also wants love. I find a lot of him in me. Of course I love to eat, and I want to be loved. I also try to accomplish many things, look to serve in many ways. Sometimes I lose myself in the busy, the “service” part, because I forget which “master” I am trying to serve. Or in serving too many masters I simply can’t complete what I set out to do. As I’ve spent time with Truffaldino and the other characters in this play I’ve been reminded that there are many choices, many “masters” to serve. It is up to us to choose to serve the best “master.” The choice might bring conflict, we might be stretched thin, we might find love, laughter, or new friendships. Whatever it brings it is ultimately our choice. And that thought is exciting. “Choose ye this day whom ye will serve…”

—Stephanie Breinholt

Cast

Pantalone: Cameron Asay
Doctor Lombardi: Joshua Cooper
Clarice: Kassandra Haddock
Silvio: Ryan Spille
Beatrice: Melanie Gardner
Florindo: Magarin Hobson
Truffaldino: Spencer Hunsicker
Smeraldina: Heather McDonald
Ensemble: Jordan Nichols
Gunnar Thordenson
Heidi Jensen
Cosette Hatch
Jasmine Fullmer
Jenna Hawkins

Production Staff

Director
Stephanie Breinholt
Stage Manager
Crysta Powell
Scenic Designer
Eric Fielding
Costume Designer
Lyndi Macham
Lighting Designer
Michael Krazek
Makeup Designer
Mallory Mackay
Sound Designer
Michelle Ohnumikni
Properties Designer
Aileen McIntosh

Dramaturg
Janine Sobrock

Assistant Directors
Sarah Kron, Briana Shipley, Taylor Peck

Assistant Stage Managers
Amy Castro, Heather Richardson

Assistant Scenic Designer
Logan Hayden

Assistant Costume Designer
Marissa Peck

Assistant Lighting Designer
Brent Robison

Assistant Makeup Designer
Emily Belshe
Meet the Company

Cameron Asay
Pantalone

From Orem, UT. Some of his favorite roles are Yank in The Hasty Heart, Eliard in The Foreigner, and the original Troy in Matthew Greene’s For Dear Life. He spent four years as a professional disc jockey and just finished filming a series for the Discovery Channel where he learned horse thievery and gold digging.

Joshua Cooper
Doctor Lombardi

From Humboldt, SD. Senior in the BFA acting program. Favorite stage roles include d’Artagnan in The Three Musketeers at the Covey Center, the title role in The Picture of Dorian Gray, and Dull in last season’s BYU production Love’s Labor’s Lost. Look for him this summer in T. C. Christensen’s new film Ephraim’s Rescue.

Jasmin Fullmer
Harriet/Ensemble

From Orem, UT. Sophomore in pre-acting program. Previous credits include Jess in The Complete Works of William Shakespeare Abridged (Timpview High School), Julia in The Two Gentlemen of Verona (Timpview High School), and Marla in Twelfth Night (Timpview High School).

Melanie Anne Gardner
Beatrice Rasponi

From Blacksburg, VA. Senior in theatre studies. Previous stage credits include Katherine in Love’s Labor’s Lost (BYU), the Nurse in Medea (Covey Center for the Arts), Mother in Transfiguration (BYU), and Dr. Kimpe/Bride in The Monster of Dr. Frankenstein (BYU). Recent film credits include Ellery in Drift (BYU Transmedia project) and Catherine in Beauty in the Beast (Candlelight Media Group); voice-over credits include Sarah/Queen Spaceship in Objects in Space (BYU animated short).

Kassandra Haddock
Clarice

From Gresham, OR. Sophomore studying music dance theatre. Recent credits include Ariel in Footloose: The Musical (Corbett Theatre); Intern/Ensemble in Oklahoma! (5th Ave Theatre); Rhonda in Almost, Maine (Pacific Lutheran University); and Philiostrato in A Midsummer Night’s Dream (Pacific Lutheran University).

Cosette Hatch
*Coco*/Ensemble

From Colorado Springs, CO. Sophomore in the BFA acting program. Recently seen as Luciana in Comedy of Errors, Asing in The Blooming, and as a host for FERPA training videos and BYU virtual tours.

Jenna Hawkins
*Riz/*/Ensemble

From Antioch, CA. Sophomore in BFA acting. Recent BYU credits include Storyteller in The Merchant of Venice, Baker in Have a Heart, and a performance artist in Ghost Stories. Other credits include Frank in Private Eyes, Berthe in Pippin, and Smeraldina in The Servant of Two Masters.

Margarin Hobson
Florentino

From Grantsville, UT. Graduating with a BFA in acting and a minor in Korean. BYU credits include Johnny in Holiday, Don Armado in Love’s Labor’s Lost, Lord John in The Elephant Man, and Keith in Stage Door. He also played Lachie in The Hasty Heart at Hale Centre Theatre West Valley.

Spencer Hunsicker
Truffaldino

From Tampa, FL. Freshman in music dance theatre. Recent credits include Dennis in All Shook Up at Centerpoint Legacy Theatre and Antonio in The Merchant of Venice at Clearfield High School.

Katie Jarvis
Brighella

From Grants Pass, OR. Senior studying theatre arts with a minor in geography. Previous credits include Julianne in Women of Faith, Antonio/a in The Merchant of Venice, The Butcher in Arabian Nights, Charlotte in Charlotte’s Web, and the Narrator in Joseph and the Amazing Technicolor Dream Coat. Katie is also a voice over artist and has appeared in several independent films.

Heidi Jensen
“Lady”/Ensemble

From Seattle, WA. Junior studying chemistry with a minor in visual arts at BYU. This is her first BYU main stage production.

Heather McDonald
Smeraldina

From Sacramento, CA. Freshman studying music dance theatre. Recent credits include Women No. 2 in Songs for a New World (BYU), Asaka in Once on This Island (Natomas Charter School), Puck in A Midsummer Night’s Dream (California Stage Theater), and Baby June in Gypsy (Music Circus).

Jordan Nicholes
“Pierrot”/Ensemble

From Fort Worth, TX. Sophomore in the pre-acting major. Recent credits include Henry in Holiday (BYU), Columbus in Manner (San Antonio College), and Mowgli in The Jungle Book (San Antonio College).

Ryan Spille
Silvio

From Lakeville, MN. Senior in psychology. Recent credits include Mr. Kingsley in Stage Door at BYU and Brian in For Dear Life at BYU.

Joe Gunnar Thorderson
Porter “Ho-There”/Ensemble

From Hattiesburg, MS. Sophomore studying at the BYU Marriott School of Management.

Curious to know more about this show? Here are two easy ways!

Meet the Company: There are two opportunities for you to meet and ask questions of the actors and dramaturg. Our Meet the Companies immediately follow the Thursday, March 28th and Thursday, April 4th performances.

The 4th WALL: Get behind the scenes information on BYU’s new dramaturgy blog, the 4th WALL. You will find everything from rehearsal photos, to historical information, to a video of the audition process. Find it at: 4thwalldramaturgy.byu.edu
Servant of Two Masters
— Study Guide —

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10 Dramaturg’s Note: Finding Our Servant
11 So What is Commedia dell’Arte?
12–13 Quiz: Which Commedia Character Are you?
14 Taking on Goldoni
15 Creating the Characters
16 Truffaldino’s Search
Dramaturg's Note: Finding Our Servant

In the early 19th century, a major change was occurring in the Italian theatre landscape. Commedia dell'arte, the theatre genre that had ruled not only Italy but also most of Europe for more than 200 years, was under hot debate. Beloved for its use of improvisation, stock characters, masks, and physical comedy (lazzi), commedia had pushed the limits of its genre past the point of respectability, and many were calling for reform.

One of the lead reformers was a man named Carlo Goldoni. Goldoni, who started his career as a playwright by writing canovacci (improvised scenarios) for local commedia troupes, wanted to bring back charm and honor to his native theatre. So he started to write. Goldoni's aim was to create a hybrid theatre form, one that took the best parts of the commedia dell'arte genre and combined them with the writing style of more contemporary playwrights, such as Molière.

With each script he wrote, Goldoni came a little closer to his goal. Replacing the canovacci with full-length scripts, Goldoni removed the masks from the actors, cleaned up the humor, and gave loving homage to the diverse characters found in his homeland. The Servant of Two Masters, which many consider to be his best work, clearly exemplifies the process of reform, adaptation, and sheer fun that was happening in Goldoni's canon of work as he worked to develop and update commedia into a theatre form that would continue to be beloved by his more modern audience.

With this production of The Servant of Two Masters, director Stephanie Breinholt has taken Goldoni's vision and pushed it even further. Throughout this study guide, you'll get a glimpse of how the production has, in the spirit of Goldoni, taken a beloved classic and created a crazy, zany world that brings the best parts of commedia together with a modern adaptation that is bright, colorful and (hopefully) hilarious.

—Janine Sobeck, dramaturg

So What Is Commedia dell'Arte?

Commedia = comedy
Dell'Arte = of the professionals

One of the major reasons for commedia dell'arte's immense popularity was the fact that it was instantly recognizable. Each performance followed specific criteria, and the challenge for the troupes in drawing an audience was to produce each of the following characteristics better than their competition did.

The Plots: The plays of commedia dell'arte were built around canovacci—improvised scenarios. There was no written dialogue, just brief outlines that let the actors know what was supposed to happen in each scene. The plots pulled from familiar stories (Italian drama, medieval and renaissance novellas) and focused on the conventions of love triangles, mistaken identity, and disguise. Commedia troupes also loved to pull content from immediate local life—including gossip, news, trends, and important town figures—into their plots.

The Lazii: Lazii are defined as "foolish, witty or metaphorical words or actions" revolving around acrobatics, tumbling and beatings. These physical bits of comedy were used to entertain, and therefore draw-in the audience.

One of the most famous lazii used the battocchio, or the slapstick. The slapstick was made of two pieces of wood that were fit together so that they would create a slapping sound. The slapstick was usually employed by a master who would "beat" his servant, to great comedic effect.

The Characters: The characters of the canovacci were drawn from recognizable categories of stock characters, including the zanni (servants), innamorati (lovers), and vecchi (old men). Each character usually hailed from a specific region of Italy and celebrated the diversity of the land. Actors were specifically trained in one character and would play him/her throughout their entire career.

Look for the following lazii during the show:
The Hog-Tie
The Rope Swing
The Servants in the Fountain

Turn the page to find out which commedia character you would be!
Quiz: Which Commedia Character Are You?

If you went on a walk one day and found a purse full of money with nobody around, what would you say?
A. Oh, how wonderful! Now I can buy flowers for my love!
B. Oh, here's where I left my money!
C. Sweet, now I can buy dinner!

What would your perfect night be?
A. A beautiful moonlight stroll with my love.
B. I would stay in. It's too expensive to go out.
C. A trip to the all-you-can-eat buffet!

What would you do if you suspected your significant other was cheating?
A. I would run away in tears, lock myself in my room, and never love again!
B. I would sue him/her for disloyalty and take all their money!
C. I would create an intricate plan to win back their affection...probably including backflips...or pie!

What is your favorite type of movie?
A. I can't decide between a romance or a romantic drama. I'll bring the tissues.
B. A free one!
C. A Kung Fu-slapstick-romantic-comedy-cartoon!!!!!

In three words or less describe yourself.
A. Passionate, amourous...passionate
B. Frugal, thrifty, and wise
C. Funny and witty...wait that was 3 wasn't it?

If you answered mostly As, then you are an Innamorato (Lover):

You are young or young at heart and have a truly romantic spirit. In your quest for true love you've come across some drama and had to make some difficult decisions. But you still believe in love, first and foremost. You'll do whatever you can to protect your significant other, and they are the most important thing in your life.

If you answered mostly Bs, then you are a Pantalone (Vecchi):

You are either physically old or an old soul, but you want to feel young and often go for lovers who are younger than you. You are very good with money and have developed a nice financial cushion...which you are very reluctant to relinquish! You may be a small business owner or someone who deals with selling goods and services.

If you answered mostly Cs, then you are a Zanni (Servant):

You are goofy, agile, and excitable. Your main goal in life is to make people laugh at your own expense. You also adapt to different situations easily. You are eager to please and often keep your feelings to yourself in favor of getting along. If you've found your true love it was totally by accident, and if you haven't then never fear—once you find him or her, they will be yours forever. And you're always...always hungry.

Adapted from the quiz found at: http://quizilla.teennick.com/quizzes/836875/noaction
Taking on Goldoni

In order to create this production of *The Servant of Two Masters*, Director Stephanie Breinholt had to assemble a cast who could handle the rigors of commedia dell'arte, respect the changes made by Goldoni, and embrace the vision of this modern production. Here's a sneak peek into our journey.

The Auditions

Breinholt held a hilarious audition process, which included having the actors form groups where they performed improvised lazi as well as created musical "offerings" based on an assigned genre; an offering that involved the use of kazoos.

Commedia Bootcamp

Once the cast was assembled, Breinholt and Dramaturg Janine Sobeck held a day long Commedia Bootcamp, introducing the cast to the history of the genre, its specific characteristics, and teaching them the unique physicality and personalities that define each commedia character.

Rehearsal

When normal rehearsals began, the cast started the process of creating the world of the play. This included creating their individual characters, as well as the moments of lazi. Breinholt, together with her chorus of servants, also worked to create the many musical moments found within the production.

Creating the Characters

Costume Designer Lyndi Sue Mecham worked to create a world where the different characters gave nod to their traditional character design while adapting to the modern ideas of this production. Working with Director Stephanie Breinholt, each character was given a variety of iconic "images" that were melded together to create a fun and unique design that supported the personality created by the individual actors. Here's a look at the inspiration behind several of the characters.

Truffaldino

Clarice

Pantalone

What inspirations do you see in characters not shown on this page?
Truffaldino’s Search

Truffaldino’s worked up quite the appetite serving his two different masters. Help him get through the maze to find his dinner on the other side!

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Bibliography on The 4th WALL

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http://4thwall.dramaturgy.byu.edu/the-servant-of-two-masters-bibliography

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Production Staff

Stephanie Breinholt
Director

BFA acting faculty who teaches voice, dialects, and many acting courses. Recent BYU directing credits include Love's Labor's Lost, Stage Door, and Tartuffe. She also acts in many film, television, and voice projects throughout the region.

Amy Castro
Assistant Stage Manager

From Northville, MI. Junior in theatre arts studies. This is her first BYU production. Other credits include Mrs. Merkle in Bye Bye Birdie and assistant director of Romeo and Juliet.

Eric Fielding
Set Design Consultant

From Crem, UT. He is professor emeritus and has been a set designer for BYU Theatre since 1976. His work was seen in the recent BYU productions of Arabian Nights, Love's Labor's Lost, Romeo and Juliet, Tartuffe, and The Diary of Anne Frank.

Logan Hayden
Assistant Scenic Designer

From Arbon Valley, ID. Junior in theatre arts studies in scenic design. Recent credits include Storyteller/Spirit in The Legend of Sleepy Hollow (BYU Young Company), Scenic Designer for BYU Mask Club's Women of Faith, and The Bald Soprano, and Scenic Consultant for BYU Mask Club's The Giving Tree.

Michael S. Kraczek
Lighting Designer

Theatre arts studies design faculty who teaches lighting design and mentors student designers. Recent credits include lighting design for Selections from Gone Missing and The Cleverest Thief at BYU, the BYU-Idaho Center, A Night with Bill Cosby, Diamond Rio in Concert, and Extrav舞ance at BYU-Idaho.

Sarah Kron
Assistant Director

From Dublin, OH. Senior in theatre arts education with a minor in English education. Recent BYU credits include Wanda in The Hundred Dresses; Ginette/Gayle in Almost, Maine; and assistant stage manager for A Second Birth. Last year she was nominated for the Irene Ryan Acting Scholarship for her role in The Hundred Dresses. Sarah is also a team teacher/TA for TMA 121, 122, and 222 classes at BYU.

Mallory Mackay
Makeup Designer

From Lehi, UT. Senior in costume and makeup design. Recent costume credits include Holiday, assistant designer for Arabian Nights, The Diary of Anne Frank, and Peter Pan. Makeup credits include Arabian Nights, The Merchant of Venice, various student films and the LDS Church's New Testament Project. She has also received awards for her mask designs from The Elephant Man. This year she has been the wardrobe manager for Young Ambassadors and following graduation will be touring with them in China this spring.

Aileen Hill McIntosh
Props Designer

From Gilbert, AZ. Majoring in athletic training. This is Aileen's 14th production with BYU as a props designer or set dresser since Fall 2010. Other recent design credits include Cosi fan tutte, The Legend of Sleepy Hollow, Little Eyolf, The Elephant Man, and The Mikado. Her designs will also be seen in the upcoming production of A Wrinkle in Time.

Lyndi Sue Mecham
Costume Designer

From Overton, NV. Double major in theatre arts studies and German studies. Recent credits include costume designer for The Mikado; assistant makeup designer for The Sleeping Beauty ballet; and assistant costume designer for Little Eyolf, Help, Help, the Globolinkers, and Amahl and the Night Visitors; all at BYU. Apart from her Theatre studies, this is Lyndi's 5th semester teaching first-year German for BYU's German and Slavic Languages Department.

Michelle Ohumukini
Sound Design

From Salt Lake City, UT. Senior in theatre studies with an emphasis in sound. Recent credits include Henry V, Holiday, Arabian Nights, and Little Eyolf for BYU. Also, Four Weddings and an Elvis, Aida, and Once on This Island for Sandy City. She received a nomination for sound design this year for KACCT.

Marissa Pack
Assistant Costume Designer

From American Fork, UT. Junior year status, theatre arts studies major with an emphasis in costume design. Costuming credits include: Damn Yankees, Ten Little Indians, and The Wizard of Oz.

Taylor Peck
Assistant Director

From Whitewright, TX. Junior in theatre studies with an emphasis in directing. Recent credits include director for Private Lives (BYU Mask Club), and dancer in Christmas Around the World in 2012. This is her first assistant directing project.

Crysta Powell
Production Stage Manager

From Mapleton, UT. Crysta is a junior studying stage management at BYU. Previous credits include being the stage manager for The Merchant of Venice, The Snow Queen, All Shook Up, evilDANCE, and Jekyll and Hyde. She's also been the assistant production stage manager for Singin' In the Rain, Camp Rock, Aida, Homecoming Spectacular 2011, The Christmas Miracle of Jonathan Toodem, Christmas Around the World 2012 (BYU Dance), and The Nutcracker.

Heather Richardson
Assistant Stage Manager

From Plano, Texas. Sophomore in the theatre arts studies major. Thinking about emphasizing in stage management and excited to be a part of her first BYU production.

Brent Robison
Assistant Light Designer

From Winnipeg, Manitoba. Senior in theatre art studies. Previous credits include designing sets for A Second Birth (BYU) and The Merchant of Venice (BYU), as well as BYU student productions of The Gondoliers, Antigone, and Proof. He was also an assistant set designer for White Christmas (BYU), Little Eyolf (BYU), and All Shook Up (SCERA Shell). This is his first lighting design assignment.
From West Jordan, UT. Senior in theatre education. Recent credits include assistant director for Martyrs’ Crossing (Echo Theater), Hoda in A Second Birth (BYU), assistant stage manager for Arabian Nights (BYU), Mary in Merrily We Roll Along (BYU), and stage manager for Constanza (Such Stuff Productions). She has been twice nominated for the Irene Ryan acting scholarship for her roles in A Second Birth and Go Dog, Go!

She is the dramaturgy specialist at BYU, the resident dramaturg and founding member of the new Utah Repertory Theater, a freelance dramaturg, VP of Communications for the Literary Managers and Dramaturgs of the Americas, and author and critic for Utah Theatre Bloggers Association. Previous gigs include artistic associate: literary at Arena Stage in Washington D.C., where she was head dramaturg and producer of new work.
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