



MarymountManhattan

Theatre Production Workshop presents

The Servant of Two Masters



The Servant of Two Masters

by Carlo Goldoni

Adapted by Constance Condon

Translated by Christina Sibul

Further Adapted by
Christopher Bayes and Stephen Epp

Additional Music for this Production by
Christine Riley and Quentin Ellis

April 19-21, 2018 at 8PM

April 21-22, 2018 at 2PM

There will be one 10 minute intermission.

The Servant of Two Masters (Revised Director's Edition) is presented by special arrangement with Broadway Play Publishing Inc, NYC www.broadwayplaypub.com

Originally produced by Yale Repertory Theatre



Theresa Lang Theatre
Marymount Manhattan College
221 East 71st Street
New York, NY 10021



Direction by Carter Gill
 Music Direction by Christine Riley
 Scenic Design by Ray Recht
 Costume Design by Melody Walker
 Lighting Design by Emma Percy
 Properties Design by Alyssa Tryon
 Production Stage Management by Emily Burger

CAST

Il Dottore.....Jake Aboyoun
 Smereldina.....Angelika Beltrán Anastasio
 Brighella.....Zachary Canter
 Beatrice.....Paloma D'Auria
 Silvio.....Jake Farnum
 Ensemble.....Mildred Gil
 Pantalone.....Prince Anthony Hall
 Ensemble.....Taishae Leshaur
 Truffaldino.....Joey Mulvey
 Clarice.....Kilrairie Pinyard
 Ensemble.....Tony Russo
 Ensemble.....Jahmorei Snipes
 Ensemble.....Victoria A. Villier
 Florindo.....Matthew Zimmerman

MUSICIANS

Violin.....Marianna King
 Drums.....Stephan Washburn
 Accordion.....Alex Burnette

Production Staff

Technical Director and Production Supervisor: Rob Dutiel

Costume Supervisor: Karen Kinsley

Vocal Coach: Barbara Adrian

Fight Director: Dan O'Driscoll

Dramaturg: Cassandra Cloutier

Assistant Directors: Sydney Dennison, Darby Kolwyck, Peyton Tavares

Assistant Musical Director: Quenton Ellis

Assistant Scenic Designers: Eric Cheung

Assistant Costume Designer: Mariah Wiese

Assistant Lighting Designer: Andrew Nguyen

Assistant Lighting Dogsigner: Teddy Bean

Assistant Technical Director: Nate Hamm

Assistant Stage Managers: Tierney Egan, Emily Pearson

Electrics Supervisor: Mijo Fletcher

Master Electricians: Ariana Finamore, Christina Payson

Scenic Charge Artist: Eric Cheung

Light Board Programmer: David Pfeiffer

Light Board Operator: Adele Simms

Deck Crew: Maeve Kelley Baker, Paige Colvin, Emma Ridley, Jessica Vallarino

Costume Shop Supervisor: Damaris Cruz

Wardrobe Crew Head: Chris Huey

Wardrobe Crew: Krystle Danza, Jennifer Mesa, Lillian Page, Willow Samu, Nicole Sarago

Costume Assistants: Ivy Swinski, Mariah Wiese

Scenic Carpenter: Ana Dratz

Technical Assistants: Paxton DeForest, Ariana Finamore, Troy Lingelbach, Katie McCoy, Peter O'Sullivan, Emma Percy

Properties Artisan: Tori Kraese

Carpenters: Caeley Baines, Pedro Cabrera, Matthew Carrasco, Eric Cheung, Sydney Dennison, Kellie Diodato, Nickie Dubick, David English, Ally Guba, Skylar Jean, Thomas Kuklenski, Stephen Lu, Ari Miyagawa, Tyler Moscaritola, Emma Nardi, David Pfeiffer, Megan Quinn, Krosby Roza, Adele Simms, Rachel Swedberg, Andrew Van Saders, Sydney Weiser

Electricians: Bella Anidjar, Romy Arsenault, Max Berry, Javier Castellanos, Meaghan Janis, Nina Nasr, Andrew Nguyen, Meghan Perrin, Tanner Roncace, Malachi Rosen, Kendall Scott, Owen Scoville, Aja Sobus, Max Stroehrer, Michael Whitty

Scenic Artists: Doni Rotunno, Nickie Dubick, Peyton Tavares, Skylar Jean, Peter O'Sullivan

Costume Construction Crew: Sabrinna Fabi, Nicholas Hathaway, Ana Maria Hoyos Espada, Chelsea Juarbe, Ivy Swinski

Production Art/Program Design: Matthew J. Land

Theatre Staff Supervisors: Brooke Harbaugh, Matthew J. Land

Production Photography: Susan Cook

Production Videography: Alex Pearlman

Front of House Staff: Max Berry, Nickie Dubick, Fara Faidzan, Andie Lerner, Troy Lingelbach, Mitchell Lippitt, Andrew O'Loughlin, Ima Otto-During, Ivy Swinski, Emilee Wermenchuk, Michaela Williams

About The Production

In the world of this play, actors behave like turkeys, and turkeys behave like footballs...you'll see what I mean. It's an atmosphere of convention interrupted by inexplicable nonsense, much like the principles of commedia dell'arte.

The Servant of Two Masters, by Carlo Goldoni, is written in the style of commedia dell'arte. At its core, commedia is a set of simple tools that shape improvisation. Actors are given license to be silly, resulting in a style of comedy that can be simultaneously foolish and satirical. Because this performance tradition dates back to the 16th century, some elements of the style may initially seem unfamiliar to a 21st-century audience. Most noticeably, many of the actors wear masks that cover the top halves of their faces, and consequently rely on exaggerated gestures, sounds, and physical interactions to communicate with the audience and each other.

However, despite these unfamiliar elements, the stock characters and plots which form the foundation of commedia feel very contemporary. For example, many commedia plays, including *Servant*, center around the plight of young lovers whose relationship faces an obstacle (like clueless parents) and who must therefore rely on comical sidekicks. So... pretty much every romantic comedy ever. Likewise, the cross-dressing used in commedia, which pushed boundaries in Goldoni's Venice, examines questions of gender and sexuality that are still debated today. And, nearly 300 years after *Servant's* debut, we still grapple with the kind of overt sexuality considered scandalous in 1746. It is "historical" characteristics like these that make commedia feel modern. This is best reflected in lazzi, bits of stage business employed by an ensemble to create gags and stage pictures uniquely fitted for a given audience. *(continued)*

About The Production *(continued)*

In our production of *The Servant of Two Masters*, you will likely recognize contemporary issues, language, and even music. This is the kind of adaptability that lets the tradition of commedia dell'arte remain a persistent and uniquely pertinent political agent. Our translation by Constance Congdon, further adapted by Christopher Bayes and Steven Epp, loosens some of the rigidity of Goldoni's published version. By restoring a spirit of improvisation, it helps actors keep commedia relevant. Our production was created with this vision in mind. And while it invites you to play along and not take things too seriously, we should never underestimate the revelatory power of love, mischief, and laughter.

- Cassie Cloutier, Dramaturg

Special Thanks

Masks by Den, Patrick Hachey and Roxbury High School, Teddy Bean, Rebecca Fasanello, Sharon Meagher, Carol Jackson, Paul Ciraulo, Richard Sheldon, Jacqueline Noel, Wayne Santucci, Maria Marzano, Peter Romain, Cherilyn Lopez, Richard Formosa, Randall Smith, MMC Facilities/Maintenance Staff, James Cambria, Mike Emmons, MMC Security Staff.

We wish to thank the TDF Costume Collection for its assistance in this production.

Who's Who

Cast

Jake Aboyoun (Il Dottore) is a sophomore in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Mainstage production of *Love's Labour's Lost*, the staged reading of *Charlie and Algernon*, and the Musical Theatre Association production of *Working: A Musical*. Other credits include *Spring Awakening* at Rhino Theatre, *Little Shop of Horrors* at Glen Rock High School, and *Into The Woods* at Porch Light Productions.

Angelika Beltrán Anastasio (Smereldina) is a junior in the BFA Acting program with a minor in Musical Theatre. Previous MMC credits include the Directing Project *Frostbite* and the staged reading of *Zen*. Other credits include *Into The Heights* at White Plains Performing Arts Center and *Blue* at Off Broadway-Theatre Row.

Zachary Canter (Brighella) is a junior in the BFA Acting program. Previous MMC credits include the Studio Production of *The Laramie Project*, the Directing Project *The Mystery of Twickenham Vicarage*, and the Playwriting Project *A Play About Nothing*.

Paloma D'Auria (Beatrice) is a senior in the BFA Acting program with a minor in Musical Theatre. Previous MMC credits include the Mainstage productions of *The Boys of Syracuse* and *Dracula*, as well as the Musical Theatre Association production of *A Chorus Line*. Other credits include *American Idiot* with Patrick Dorow Productions, and *West Side Story* at Priscilla Beach Theatre.

Jake Farnum (Silvio) is a junior in the BA Theatre Arts program with a concentration in Directing.

Mildred Gil (Ensemble) is a senior in the BFA Acting program. Previous MMC credits include the Mainstage production of *Myth, Mirth, Music: The Medieval World in Performance*, as well as the Directing Project *School of the Americas*. Other credits include *Romeo & Juliet* at York College Performing Arts Center, as well as *Into The Woods* and *South Pacific* at Pompeii Theatre.

Prince Anthony Hall (Pantalone) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance. Previous MMC credits include the Mainstage production of *A View From The Bridge*.

Taishae Leshawn (Ensemble) is a senior in the BFA Acting program with a minor in Journalism. Previous MMC credits include the Mainstage production of *Our Country's Good* and the Directing Projects *Cell* and *Icarus' Mother*.

Joey Mulvey (Truffaldino) is a junior in the BFA Acting program. Previous MMC credits include the Mainstage production of *Myth, Mirth, Music: The Medieval World in Performance*, as well as the Directing Projects *You Belong to Me* and *School of the Americas*.

(Who's Who continued)

Kilraine Pinyard (Clarice) is a junior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Directing Project *Frostbite* and the Musical Theatre Association production of *Disney Dreamers Cabaret*. Other credits include the *Who Cares Cabaret* at Feinstein's/54 Below.

Tony Russo (Ensemble) is a junior in the BFA Acting program. Previous MMC credits include the Directing Projects *Beirut Rocks* and *Mountain Language*, as well as the Playwriting Project *Where Does Superman Find A Therapist?*.

Jahmorei Snipes (Ensemble) is a senior in the BFA Acting program with a minor in Political Science. Previous MMC credits include the Mainstage production of *Myth, Mirth, Music: The Medieval World in Performance*, the Studio production of *On Strivers Row*, and the Playwriting Project *Mom*.

Victoria A. Villier (Ensemble) is a senior transfer from CUNY Queensboro Community College in the BA Theatre Arts program with concentrations in Theatre Performance and Design & Technical Production. Previous MMC credits include the Mainstage production of *Machinal*, the Studio Production of *On Strivers Row*, and the Student Theatre at Marymount production of *Almost Maine*. Other credits include *Deliverance* and *Astronaut (or Frantic Action)* with Hysteria Plays, *#Blessed* at the NYC International Fringe Festival, and *Your Wa'try Grave* at La MaMa ETC.

Matthew Zimmerman (Florindo) is a senior in the BFA Acting program. Previous MMC credits include the Mainstage productions of *Machinal* and *The Skin of Our Teeth*, as well as the Marymount Players production of *Romeo and Juliet*. Other credits include *BEDLAM* at the Broadway Bound Festival, *The Trial of Mrs. Surratt* at Capital Fringe, and *King Lear* at the George Washington Foundation.

Who's Who

Production

Barbara Adrian (Voice/Text/Dialect) is a Professor of Theatre Arts at MMC teaching voice, speech, and movement for the actor. She is also a freelance voice, text, and dialect coach in regional and New York theatres. Selected credits: *The Father*, directed by Robert Brustein, starring Christopher Lloyd; *Orestes*, directed by Tina Landau; the American Repertory Theatre production of *Major Barbara*, directed by Michael Engler, starring Cherry Jones; *Those the River Keeps*, written and directed by David Rabe, starring Annabella Sciorra. Ms. Adrian also serves as the Associate Artist and Resident Voice and Speech Coach for New York Classical Theatre (NYCT). Selected NYCT credits: *Macbeth*, Stephen Burdman; *Richard III*, directed by Teresa K. Bond; *Hamlet*, directed by Stephen Burdman; *Cymbeline*, directed by Louis Scheeder; *The Recruiting Officer*, directed by Grant Neale. Selected MMC credits: *The Golem* directed by Elizabeth Swados; *A Month in the Country* directed by Lisa Rothe; *The Mystery of Edwin Drood* directed by Marcia Milgrom Dodge; *Pericles*, directed by David Mold; *'Tis a Pity She's a Whore*, directed by John Basil. She holds an MFA in Acting from Brooklyn College and a Certificate in Movement Analysis from the Laban Institute of Movement Studies. She is the author of *Actor Training the Laban Way: An Integrated Approach to Voice, Speech, and Movement* (Allworth Press, 2008), co-editor of the second edition of *Movement for Actors* (Allworth Press, 2016) and co-author of *The Laban Workbook for Actors* (Bloomsbury/Methuen, 2017).

Emily Burger (Production Stage Manager) is a senior in the BA Theatre Arts program with concentrations in Directing and Producing & Management. Past MMC credits include *Once Upon A Mattress* (ASM), *Our Country's Good* (ASM), *'Tis Pity She's a Whore* (Assistant Director), and *Self Torture and Strenuous Exercise* (Director). Other credits include *Peter and the Starcatcher* (PSM), *A Comedy of Tenors* (PSM), and *Andrea Rescued* (Director). Emily is an alum of Accademia dell'Arte in Arezzo, Italy and could not be more excited to continue her work in Commedia dell'Arte here at MMC!

Carter Gill (Director) is New York City based actor, theatre maker, and teacher of acting, clown, and commedia dell'arte. Recent directing credits include *A Doctor in Spite of Himself*, *Ubu Roi* at Rider University, *Ruzante* (Asst. Director to Chris Bayes, Workshop Production at TFANA), *Skeleton in the Pantry* by Elisabeth Gray (Workshop Production at Manhattan Theatre Club) and an upcoming production of *Peter and the Starcatcher* at Pace University. Stage credits include *The 3 Farids* (TheatreWorks Silicon Valley), *The 39 Steps* (Actors Theatre of Louisville), *Commedia Dell Artichoke* (The Gene Frankel Theatre), *A Comedy of Errors* (Allentown Shakespeare Festival), *Moonchildren* (Berkshire Theatre Group), *Even Maybe Tammy* (The Flea Theatre), and *The Merchant of Venice* (Colorado Shakespeare Festival) as well as workshops and new play readings at The Women's Project, Lincoln Center Theatre, Playwrights Horizons, New Dramatists, The Lark, Manhattan Theatre Club, and others. TV: *Law & Order*, *Person of Interest*, *Turn: Washington's Spies*, and *Younger*. (continued)

(Who's Who continued)

Carter Gill (Director, continued) Film: *Audition*, *Couch*, and *Eskimo Sisters*. He received his MFA in Acting from Yale School of Drama and his BFA in Directing from Southern Methodist University and took on a formal teaching apprenticeship with Christopher Bayes from 2011-2013, allowing Carter the privilege to join a cohort of teachers qualified to teach and modify Bayes' world renown pedagogy. Carter has studied Clown extensively under Philippe Gaulier and is a company member of the new performance extension of The Funny of School of Good Acting. Carter has served on faculty at Yale College, Yale School of Drama, and New York University, and is currently on faculty at Pace University and Rider University teaching clown, commedia, and acting. More at www.cartergill.com.

Emma Percy (Lighting Designer) is a senior in the BA Theatre Arts program with a concentration in Design & Technical Production focusing in Lighting Design and a minor in Business. Previous lighting design credits include the Directing Projects *Women and Wallace*, *God, I Rise in Flames Cried the Phoenix*, *Abroad, Now We Are Really Getting Somewhere*, as well as the Playwriting Projects *Sheet*, *Four Seasons of Women*, *The Coward of the Sweet Tooth*, *The Bedtime Story*, and the Student Theatre at Marymount production of *Punk Rock*. Other MMC credits include *The Skin of Our Teeth* (Assistant Lighting Designer); *Our Country's Good* (ALD); *Myth, Mirth, Music: The Medieval World in Performance* (Master Electrician); *Kiss Me, Kate* (ME); *Dracula* (ME); and *A View From the Bridge* (ME).

Dan O'Driscoll (Fight Director) recently served as Fight Director for *Summer and Smoke* at Classic Stage Company, Assistant Fight Director for *Cardinal* at 2nd Stage, *Is God Is* at Soho Rep, and *Hangmen* at Atlantic Theater. A certified teacher with the Society of American Fight Directors, Dan currently teaches stage combat at Marymount. His work was seen previously in the productions of *The Beaux' Stratagem*, *Polaroid Stories*, *Tartuffe*, *A View from the Bridge*, *Dracula the Musical*, *Kiss Me, Kate*, *Machinal*, *An Enemy of the People*, *Merrily We Roll Along*, and *Parade*. www.swordandtherose.com

Ray Recht (Scenic Designer) is a Professor of Theatre Arts at Marymount Manhattan College and coordinator of both the Design & Technical Theater and the Producing & Management programs in the Theatre Department. He has designed numerous productions for the MMC mainstage, including scenery for *An Enemy of the People*, *A View From the Bridge*, *Dracula*, *O Pioneers!*, *Footloose*, *Triumph of Love*, *Ruined*, *Rags*, *The Good Soul of Szechuan*, *Sweet Charity*, *Geography of a Horse Dreamer*, *The Bald Soprano*, *Thoroughly Modern Millie*, *Our Town*, *Camille*, *Approaching the End of Summer-Finding the Sun*, *Richard II-The Holy Terror*, *The Mystery of Edwin Drood*, *The Adding Machine*, *The Seagull*, and *Angels in America*. He continues to work professionally on Broadway, Off-Broadway, and at numerous regional and international theatres. Recently he designed the world premiere of *Doublewide* for Florida Repertory Theatre and the American premiere of *Sinners* for the Mirror Theatre Company. His set designs for Florida Rep. Theatre have been favorably reviewed by Terri Teachout in the Wall Street Journal. (continued)

(Who's Who continued)

He has designed several feature films, TV specials, numerous TV commercials, and many commercial parodies for Saturday Night Live. He holds a BFA from Carnegie-Mellon University and an MFA from Yale University Drama School. Professor Recht is a proud member of United Scenic Artists, Local 829 of the I.A.T.S.E.

Christine Riley (Music Director) is a Music Director, Vocal Coach and Arranger in NYC. National Tour and NYC Credits include: *My Vaudeville Man* (The York Theatre), *Thoroughly Modern Millie* (National tour), *Addy and Uno* (the Kirk), *A Moment in Time*, a new musical with Stewart F. Lane, *Gemini the Musical* (The Acorn), *The Quiet Clock* (Stage 72), *Seesaw* (The Connelly Theatre), *Count to Ten* (Theatre at St. Clements), *Flight of the Lawnchair Man* (37 Arts), and *Mud Donahue and Son* (45th Street Theatre). Christine was the MD for *Pangaea*, *Shout! The Mod Musical*, *Edges*, *Sweet Charity*, *Rags*, *Triumph of Love*, *Wonderland*, and *The Boys From Syracuse* at Marymount Manhattan College as well as for many regional and university theatre productions including: *Romance*, *Romance* (The Glove Theatre); *Frankenstein* (Casino Rama); *Nunsense* (Fallsview Casino); *Cats*, *Miss Saigon*, *Gypsy*, *Guys and Dolls*, *Fiddler on the Roof*, *Honk!*, *Annie Get Your Gun*, *The Sound of Music*, *South Pacific* (all for the Prather Entertainment Group); *The Who's Tommy*; *The Full Monty*; *The Pajama Game*; *Urinetown*, *The Musical*; *Cabaret*; *You're a Good Man, Charlie Brown*; *Cocanuts*; *A Chorus Line*; *Once Upon a Mattress*; and *A New Brain*. Christine also arranged and conducted a new musical, *Caterina's Son*, in Florence, Italy. Ms. Riley received her BM from Ithaca College and an MM from Arizona State University.

Alyssa Tryon (Properties Designer) is a senior at MMC in the BA Theatre Arts program with concentrations in Theatre Performance and Design & Technical Production. Previous MMC credits include Scenic and Properties Designer for the STAM production of *Punk Rock*, Assistant Properties Designer for the Mainstage production of *Machinal*, and Costume Designer for the Directing Project *I Rise in Flame*, *Cried the Phoenix*. She is elated to be continuing her properties journey by joining the staff at Santa Fe Opera this summer.

Melody Walker (Costume Designer) is a senior transfer student in the BA Theatre Arts program with a concentration in Design & Technical Production focusing in Costume Design. Previous MMC credits include Costume Designer for the Directing Projects *Shivaree*, *Ahkmato*, and *Self Torture and Strenuous Exercise*; Costume Designer for the Playwriting Projects *Blue and Mom*; and Costume Designer for the Marymount Players production of *Romeo and Juliet*. Melody has also worked as costume/wardrobe intern for *Sleep No More* and design and seamstress intern for Katie Fong Bridal and Artisan Bridal.

Theresa Lang Theatre Seat Dedications

For a contribution of \$1000, an inscribed plaque will be placed on the arm of a Theatre seat with your name or that of someone you wish to recognize or remember. There is room for two names on each individual plaque. Several persons can combine resources to name a Theatre seat (e.g. in honor of a favorite professor, graduating class, etc.). A company or corporation may also contribute a seat.

Please contact Professor Mary Fleischer at mfleischer@mmm.edu or at the following address:

Prof. Mary Fleischer
Dept. of Theatre Arts
Marymount Manhattan College
221 East 71st Street
New York, NY 10021



The Theresa Lang Theatre is owned and operated by Marymount Manhattan College as a facility for student work as well as an urban showcase for professional theatre, dance, and music. The College is a private institution offering BA and BS degrees in liberal arts as well as BFA degrees in Acting and in Dance.

For information about the college, call (212) 517-0430 or visit our website at www.mmm.edu. For information about the Theatre Department, its productions, or any of its programs, call (212) 774-0760. To join our mailing list, please call (212) 774-0760 or email us at theatreoffice@mmm.edu.

Theresa Lang Theatre Staff:

Producing Artistic Director
Managing Director
Director, Musical Theatre Program
Technical Director
Assistant Technical Director
Administrative Coordinator
VP for Administration & Finance

Mary Fleischer
Matthew J. Land
Pat Simon
Robert Dutiel
Nathanial Hamm
Brooke Harbaugh
Paul Ciraulo

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