THE SERVANT OF TWO MASTERS
The Servant of Two Masters
By Carlo Goldoni
Adapted by Constance Congdon
Produced through special arrangement with Broadway Play Publishing Inc.

The Company

Silvio
Samuel White '11
Pantalone
Benj Kost '12
Clarice
KayCee Bucher '13
Il Dottore
Azael Salgado '11
Smeraldina
Emily Adams '12
Brighella
Coty Moir '12
Truffaldino
Tyler Hagy '13
Beatrice
Libby Dahms '11
Florindo
Nelson Schreen '14
Zanni
David Mendez '14
Sarah Nolte '14
Cydney Roelandt '14
Marissa Satern '14
Marybeth Stork '13

Musicians
Sydney Kjerstad '13
Sarah Corfman '13
Elias Johnson '14

November 12, 13, 18, 19 at 7:30
November 13, 20 at 1:30
Jewell Theatre

Please remember to turn off all noise making devices before the performance.
We also ask that you refrain from any photography or filming of the show.
Thank you for your attendance and for your support of the arts.
The two fundamental characteristics of *commedia dell’arte* were improvisation and stock characters: the actors worked from a plot outline, on the basis of which they improvised dialogue and action...The character types in *commedia* can be divided into two general categories: the unmasked and the masked. The unmasked roles were those of the young lovers who usually were depicted as witty, handsome, well-educated young men and women, but they might also be characterized as naïve, even not-too-bright.

The masked roles can be divided into masters and servants with the three most masters recurring most frequently being Capitano, Pantalone, and Dottore. The most varied of all the *commedia* types were the servants, or *zanni*...The usually figured most prominently in the intrigues, and their machinations kept the plots moving as they sought to help or thwart their masters.

The *commedia* was most vigorous between 1570 and 1650, though it continued until about 1775. It was always most popular in Italy, but France was its second home...Wherever they went they influenced native actors and writers

(from *History of the Theatre* Brockett & Hildy)

Carlo Goldoni was a prolific writer whose life spanned most of the 18th century. He was both influenced by while also committed to reforming the *commedia* style of free wheeling improvisation. He wrote about 150 comedies, a smattering of tragedies plus numerous musical dramas. He encountered both praise and criticism for moving toward scripted, carefully configured comic writing while also blunting *commedia*’s more fantastic and vulgar elements. Goldoni moved to Paris in 1762, retiring from writing and directing in 1764 to teach Italian to the princesses at Versailles. Following the French revolution his pension was revoked and he died penniless in 1793.

Constance Gongdon’s adaptation of Goldoni’s *The Servant of Two Masters* captures elements of *commedia* while still paying honor to Goldoni’s sense of structure and style. Gongdon is an established playwright, active translator and adapter, teacher and playwright-in-residence at Amherst College.
Thoughts on Comedy

The only rules comedy can tolerate are those of taste, and the only limitations those of libel. (James Thurber)

And I did laugh sans intermission an hour by his dial. O noble fool, a worthy fool -- motley's the only wear. (William Shakespeare)

I always loved comedy, but I never knew it was something you could learn to do. I always thought that some people are born comedians ... just like some people are born dentists. (Paul Reiser)

Any comic is a tragic soul. Comedy is one of the things that allows one to survive. Particularly if one has been in the process of separating off the emotions, it's one place you can process them. (Twyla Tharp)

What is comedy? Comedy is the art of making people laugh without making them puke. (Steve Martin)

In comedy, something may be more absurd, but you have to believe just as much as you do when you're doing drama. (Jenna Elfman)

I suddenly realized that comedy, for me, was just being honest, and playing it for real. I've seen so many wonderful actors who turn into creatures from another planet when they're told they are supposed to be playing comedy. (Bea Arthur)

As the purpose of comedy is to correct the vices of men, I see no reason why anyone should be exempt. (Moliere)

There is a thin line that separates laughter and pain, comedy and tragedy, humor and hurt. (Erma Bombeck)

Comedy is much more difficult than tragedy—and a much better training, I think. It's much easier to make people cry than to make them laugh. (Vivien Leigh)
**Production Staff**

Director       Robert Larson
Assistant Director  Kate Trigger '11
Stage Manager    Angela Pidde '11
Movement        Andrea Oldfield '12
Composer        Sydney Kjerstad '13
Scenic Design   Alex Lange '11
Costume Design  Lisa Lantz
Assistant Costume Design Matthew Imhoff '12
Wigs            Alison Mizerski
Lighting Design Steve Halloin '14
Lighting Crew   Bobby Klaes '12
Technical Director Tom Berger
Properties      Joia Byrnes '11
                Liz Bouma '12
Poster Design   Megan Kluge '11
Program Design  Xi Nan '11
House Manager   Kate Trigger '11
Production Manager Ashley Wright '13

**Set Construction**
Kelly Bandman, Hannah Fisher, Calvin Franke,
Hannah Glesne, Mark Halvorson, Benj Kost, Joseph Lane,
Alex Lange, Joanna Lee, Sam Oines, Kimberly Osberg,
Angela Pidde, Justin Ratzlaff, Stephanie Schauer, Emily Temte,
Kristina Tucker, Erik Wadman, Samuel White, Joseph Carey,
Noah Lange, Nikki Sheppard, Katie Stremel

**Costume Construction**
Calli Micale, Jenna Krivi, Maria Brown, Phoebe Jan-McMahon,
Rachel Albert, Rebecca Zierke, Stephanie Branchaud, Xi Nan
Luther College Theatre/Dance 2010-2011

Studio II Presents
December 9, 10
Devised by Kent DeSpain

100 Saints You Should Know
March 10, 11, 12
Directed by Robert Larson

Studio II Presents: Rap, Love, and Shakespeare's Ghost; Or What You Will
March 14, 15
Written by: LaDonna Forsgren

The Assemblage Point
April 29, 30 May 5, 6, 7
Devised by Jane Hawley

Luther College Theatre/Dance Department
Jeff Dintaman, Head
Tom Berger
Amanda Hamp
Jane Hawley
Lisa Lantz
Bob Larson
Alice Palmer
Kent DeSpain
Leslie DeWorkin
LaDonna Forsgren

ARTS