



College of
Arts & Sciences
Theatre and Dance

Marian Gallaway Theatre

The Servant of Two Masters

By Carlo Goldoni

Adapted By Constance Congdon Translated By Christina Sibul



MARIAN GALLAWAY THEATRE

February 18 - 23, 2020

The Servant of Two Masters

By Carlo Goldoni

Adapted by Constance Congdon Translated by Christina Sibul

DIRECTOR

Kelley Schoger

STAGE MANAGER

Amanda Harris*

SCENIC DESIGNER

Emily Maldari

LIGHTING DESIGNER

Brian Sechrist

SOUND DESIGNER

Benton R. Davis

COSTUME DESIGNER

Donna Meester

HAIR/MAKEUP DESIGNER

Grace Pillitteri

PROPS MASTER

Valentine W. Callais

TECHNICAL DIRECTOR

Andrew O'Neal

ITALIAN CONSULTANT

Dr. Claudia Romanelli

FIGHT DIRECTOR

Jacki Armit

DIALECT COACH

Allison Hetzel

DRAMATURG

Karen Sabo

*Appearing through an Agreement between The University of Alabama Department of Theatre and Dance and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



Special Thanks to: Jonathan Becker, Dr. Fabio Battista

THEATRE POLICIES

- Refunds & Exchanges: No refunds or exchanges.
- Photography/Recording: The video and/or audio recording of this performance by any means is strictly prohibited.
- Cell Phones: Please turn off all electronic devices.
- Snacks: No food or drink allowed in the theatre.

DIRECTOR'S NOTES



A theatrical form that emerged in 15th century Italy, Commedia dell'arte largely arose from marketplace gatherings. Despite these humble origins, it is from Commedia that the first professional theatre companies emerged, ones where artists were respected and paid as they performed in high courts across Europe.

Notably, these companies employed women actors a century before the rest of Europe. The popularity of Commedia dell'arte spanned several centuries, but its influence is far-reaching, and can be directly seen in the work of Shakespeare and Moliere, in more modern day comedy such as Laurel and Hardy, and even

cartoons like SpongeBob and Bugs Bunny. Actors combined masks, music, and dance with existing folk forms and improvised dialogue to create a new theatrical medium. Later on, artists like Carlo Goldoni wrote scripts based on the improvised scenarios, like the play you are about to see. Masks cover the personality of the actor so that it can be replaced by the persona of the stock character or "type", thus certain aspects of a character's type are "crystallized" in the mask. The Commedia is made up of stock characters that represent not only different societal roles, but also, I think, various facets of ourselves.

These characters express and distill essential truths about human experience. We don't see the kind of developed psychological portrait of characters that have a past; instead, we see them as a "type," and come to understand their need. The stock characters are very childlike really, pursuing their needs with impulsive force, and taking it to heart when their needs go unfulfilled. Through them, we have the opportunity to experience a full range of emotions: The passionate, stubborn lovers (or, the "Innamorati"); the ego-driven but fallible old elders (or, the "Vecchi"); and the clever, willful servants (or, the "Zanni"), who actually hold the most power. All the characters in this story are vulnerable and want to belong. Each character pursues their goals with great clarity and passion, with an open-hearted and clumsy absurdity. In our production, I hope the audience will laugh because they see parts of themselves in these characters, fumbling through life, seeking love and happiness, and making a huge mess of it all along the way.

The style of the Commedia dell'arte is as far away from realism as you can possibly get, and yet there is nothing more true. It demands that the actor explore intention and emotion on a grand scale, and find the true urgency of each moment with playful and tragic abandon. In the Commedia, we get to explore not just wonder and joy, but also our deepest and most essential human needs: To survive, eat, seek pleasure, love, belong, and connect; these are the main goals in the Commedia dell'arte and I daresay, are they not still our most pressing needs? Society and technology evolve rapidly, but how much do we? Our basic drives and needs are the same even if customs change. These desires are constant and universal – as sure as day turns to night, and that planets circle the sun.

It is my hope that you feel transported to a place where nonsense becomes logical, and where it's okay that our big, beating hearts, and everything else operating on the inside of us, is expressed outwardly and not stifled - a place where we are free to be our curious, joyful, ridiculous selves for an evening.

-Kelley Schoger, Director

CAST

Truffaldino

Smeraldina

Pantalone

Dottore

Brighella

Beatrice

Florindo

Clarice

Silvio

Porter/Waiter/Truffaldino U/S

Waiter/Pantalone & Dottore U/S

Waiter/Smeraldina & Brighella U/S

Waiter/Clarice U/S

Waiter

Florindo & Silvio U/S

Fight Captain/Beatrice & Waiters U/S

CHRISTIAN BENDER

KENNEDY PARK

EVAN HART

OSAMA ASHOUR

ANNE MARIE D'AMICO

CAITLIN BRIANNA HICKS

MATT KELLEY

TRINITY ROSS

FORREST CAUDILL

BRYAN PENN

BENNETT MORGAN

HANNAH VILLINES

CLAIRE PONDER

MEGAN JUBA

CODY FLOYD

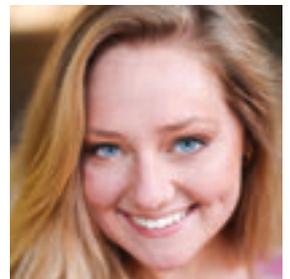
EMMA BROWN

CAST



CHRISTIAN BENDER (Truffaldino) is a Senior International Studies Major and BA Theatre Major from Pittsburgh, PA. Previous UA credits include: *The Importance of Being Earnest* (Lane), *Sense and Sensibility* (Male U/S), and *Vinegar Tom* (Bell Ringer). Christian thanks Emily Haynes for her unfailing support.

KENNEDY PARK (Smeraldina) is a Junior BFA Theatre Major with a Concentration in Acting from Fruithurst, AL. This is Kennedy's UA Acting debut! She is eternally grateful for the art of telling stories and the never-ending support of her family.

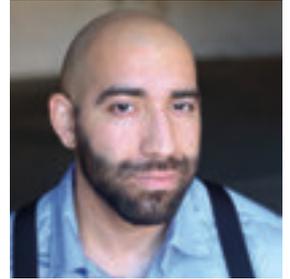


CAST



EVAN HART (Pantalone) is a second year MFA Theatre Candidate with a Concentration in Acting from Kilgore, TX. Previous UA credits include: *The Importance of Being Earnest* (Algernon Moncrieff), *The Drowsy Chaperone* (Underling/Man in Chair u/s) and *Little Women* (Professor Bhaer). He has performed regionally with George Street Playhouse, Texas Shakespeare Festival, Notre Dame Shakespeare Festival, Fort Wayne Civic, Arena Theatre, among others. Proud Equity Membership Candidate.

OSAMA ASHOUR (Dottore) is a first year MFA Theatre Candidate with a Concentration in Acting from Falls Church, VA. Previous UA credits include: *Intimate Apparel* (Mr. Marks).



ANN MARIE D'AMICO (Brighella) is a Senior BA Theatre Major with a Concentration in Musical Theatre and BA Dance Major from Newnan, GA. Many thanks to Kelley for this incredible opportunity and to the entire UA Theatre and Dance faculty for an amazing four years! Love to her parents, Brock, and Lily for their endless love and support. Roll Tide!
@ann_marie_damico

CAITLIN BRIANNA HICKS (Beatrice) is a first year MFA Theatre Candidate with a Concentration in Acting from Troy, AL. Previous UA credits include: *The River* (The Woman) and *The Importance of Being Earnest* (Lane 4/Gwendolyn u/s). She thanks Kelley for providing us with a space for our wild, messy hearts to be free.



MATT KELLEY (Florindo) is a Senior BA Theatre Major with a Concentration in Musical Theatre from Cedartown, GA. Previous UA credits include: *The 25th Annual Putnam County Spelling Bee* & others. Other credits include: *Th' Burning* (FringeNYC), *Billboard Onboard* (Holland America Line), *The UpRights*, *Pump Boys and Dinettes* and *A Chorus Line*. Thanks to God, Kelley, & family.

TRINITY ROSS (Clarice) is a Freshman BFA Theatre Major with a Concentration in Acting from Montgomery, AL. Previous UA credits include: *The Pirates of Penzance* (Ensemble). Other credits include: *Four Little Girls: Birmingham 1963* (Carole Robertson). Trinity is elated to be back on the UA Stage doing what she loves!



CAST



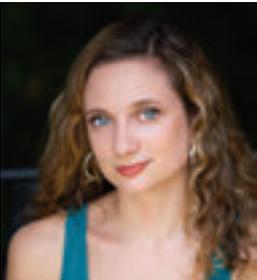
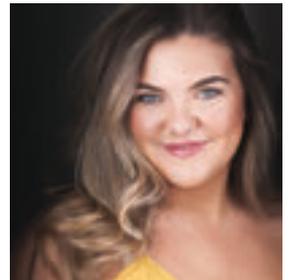
FORREST CAUDILL (Silvio) is a Sophomore BFA Theatre Major with a Concentration in Acting from Fairhope, AL. This is Forrest's UA acting debut! Other credits include: *The Void* (Jax).

BRYAN PENN (Porter/Waiter/Truffaldino U/S) is a Freshman BFA Theatre Major with a Concentration in Musical Theatre from Alpharetta, GA. Previous UA credits include: *The Pirates of Penzance* (Police Chorus). Other credits include: *Guys and Dolls* (Nathan Detroit), *Noises Off* (Frederick Fellowes), and *Second Samuel* (Frisky Madison).



BENNETT MORGAN (Waiter/Pantalone & Dottore U/S) is a Senior BA Theatre Major and Communication Studies Major from Boaz, AL. Previous UA credits include: *The Pirates of Penzance* (Police Officer). Other credits include: *The Comedy of Errors* (Pinch, Dromio of Ephesus u/s), and *Hairspray* (Edna). He thanks Kelley for the incredible Italian opportunity.

HANNAH VILLINES (Waiter/Smeraldina & Brighella U/S) is a Senior BA Theatre Major from Fayetteville, AR. Previous UA credits include: *The Importance of Being Earnest* and *Fried Green Tomatoes*. Other credits include: *Grease*. Hannah thanks Kelley for always believing in her and always pushing her to be her fearless best.



CLAIRE PONDER (Waiter/Clarice U/S) is a Senior BA Dance Major with a Theatre Minor, a Business Minor and an Environmental Studies Minor from Niceville, FL. This is Claire's UA Acting Debut! Previous UA Dance credits include: *Dance Alabama!*, *Dance Collection*, *Alabama Repertory Dance Theatre* and Yonder Contemporary Dance Company's *IRL*. Claire thanks her friends, family, castmates and the entire artistic team for their light and love.

MEGAN JUBA (Waiter) is a Freshman Chemical Engineering Major from Franklin, TN. This is Megan's UA acting debut! Other credits include: *Romeo and Juliet* (Juliet) and *Cheaper by the Dozen* (Anne). She thanks her parents and friends for their constant support!



CAST



CODY FLOYD (Florindo & Silvio U/S) is a Sophomore BFA Theatre Major with a Concentration in Acting from Valley, AL. Previous UA credits include: *The Pirates of Penzance* (Police Ensemble). Cody thanks Kelley for the opportunity to be in the room where it happens.

EMMA BROWN (Fight Captain/Beatrice & Waiters U/S) is a Junior BFA Theatre Major with a Concentration in Acting and a Minor in the Blount Undergraduate Initiative from Sugar Land, TX. This is Emma's UA acting debut! Previous UA credits include: *Bakkhai* (Asst. Director). Other credits include: *Alice in Wonderland* (The Caterpillar) and *Curtains* (Georgia Hendricks). She thanks her loved ones and her teachers for always pushing her to be the best she can be.



PRODUCTION STAFF

KELLEY SCHOGER (Director) is Assistant Professor of Acting and Movement for the Actor at The University of Alabama. She is an actor, movement specialist, and nationally certified teacher of the Alexander Technique through the American Society for the Alexander Technique. Her focus is on helping performers find greater availability, vulnerability, and expressive range through various movement forms. She has created movement professionally for *Mother Courage and Her Children* (with Kathleen Turner at Arena Stage in DC), along with other regional productions, and internationally with the British physical theatre company, Complicite. She also maintains a private Alexander Technique practice. At The University of Alabama she has movement-coached numerous productions as well as acted in and directed several projects. Kelley has created original works of physical theatre, including *Her Destined Port*, performed at New York City's La Mama Experimental Theatre Club in 2015, and *Beauty, Identity, Release* at the Edinburgh International Fringe Festival in 2019 (for which she was awarded a UA faculty research grant). She has offered numerous workshops at national and international conferences, and presented research in Alexander Technique & Acting, most recently at the Alexander Technique International Congress. Kelley is currently working with Jessica Wolf at Yale School of Drama on an advanced teacher certification in Movement/Respiratory Re-education, as well as pursuing certification in Intimacy Direction for the stage. Kelley worked professionally in New York City as an actor with such companies as MCC Theater, La MaMa E.T.C., Theatre for the New City, The Culture Project, and Aisling Arts, and puppeteered in various works in the Voice for Vision Puppet Festival and at Mabou Mines with Jane Catherine Shaw. Kelley holds an MFA in Theatre/Movement Pedagogy from Virginia Commonwealth University, with additional training from Circle in the Square in NYC and Gaiety School of Acting in Dublin, Ireland.

AMANDA HARRIS* (Stage Manager) is a third year MFA Theatre Candidate with a Concentration in Stage Management from Austin, TX. Previous UA credits include: *Alabama Repertory Dance Theatre, Dance Alabama!, The Drowsy Chaperone, The Merry Wives of Windsor, Separate and Equal, Sweeney Todd, August: Osage County* and *The Caucasian Chalk Circle*. This is her final production as a student with UA Theatre and Dance. She thanks the awesome faculty, staff, and students who have supported her throughout her tenure here at UA.

PRODUCTION STAFF

EMILY MALDARI (Scenic Designer) is a third year MFA Theatre Candidate with a Concentration in Design and Technical Production from Staten Island, NY. She received her BARCH from Marywood University in Scranton, PA. Previous UA credits include: *The Pirates of Penzance* (Scenic Designer), *Bakkhai* (Scenic Designer). Other Credits include: *Newsies* (Crane River Theater).

BRIAN SECHRIST (Lighting Designer) is a third year MFA Theatre Candidate with a Concentration in Design and Technical Production from Auburn, CA. Previous UA credits include: *The Pirates of Penzance*, *The River*, *Gnit*, *Bakkhai*, *Suddenly Last Summer* and *A Bright Room Called Day*.

BENTON R. DAVIS (Sound Designer) is a Sophomore Creative Media Major and BA Theatre Major from Huntsville, AL. Previous UA credits include: *The River* (Sound Designer), *The Drowsy Chaperone* (Projections Designer) and *Gnit* (Assistant Lighting Designer). In addition to design, he is an avid stage performer and musician.

DONNA MEESTER (Costume Designer) is Director of the undergraduate and graduate Costume Design and Production programs at The University of Alabama. Her designs have been seen at the Alabama Shakespeare Festival, Oklahoma Shakespearean Festival, Red Light Theatre, Louisiana State University, University of Northern Iowa, Arkansas State University and Henderson State University, to name a few. Meester recently served five years as the Costume Commissioner for the United States Institute for Theatre Technology. She has also been actively involved in the Kennedy Center American College Theatre Festival, where she was the Chair of Design and Technology for Region IV. Donna was awarded the Kennedy Center Golden Medallion, the highest award given to educators, for her work with the organization. Donna recently concluded her third term as the faculty senate president at The University of Alabama. She was selected as one of UA's four Academic Leadership Development Fellows for the SEC Academic Leadership Program and a member of the 2017-18 class of Leadership Tuscaloosa. Ms. Meester holds a BS in Apparel Technology from Purdue University and an MFA in Stage Design from Southern Methodist University.

GRACE PILLITTERI (Hair/Makeup Designer) is a Senior BA Theatre Major with a Creative Media minor from Birmingham, AL. Previous UA credits include: *Mr. Universe* (Makeup and Hair Designer) *Little Women* (Makeup Designer), *Bakkhai* (Makeup and Hair Designer), *The Drowsy Chaperone* (Makeup Designer), *Gnit* (Makeup and Hair Designer) and *Sense and Sensibility* (Makeup and Hair Designer).

VALENTINE W. CALLAIS (Props Master/Charge Artist) is a third year MFA Theatre Candidate with a Concentration in Design and Technical Production from Louisiana. Previous UA credits include: *The Importance of Being Earnest* (Projections Designer), *Intimate Apparel* (Scenic Designer), *Sense and Sensibility* (Scenic Designer), *I Gelosi* (Scenic Designer/Charge Artist), and *The Caucasian Chalk Circle* (Props Master/Charge Artist). Other credits include: *Mary Poppins Jr.* (Tuscaloosa Children's Theatre) and *Annie Jr.* (Tuscaloosa Children's Theatre)

ANDREW O'NEAL (Technical Director) is a proud alumni of The University of Alabama Theatre and Dance Department. He graduated with an MFA in Theatre in 2014 with a Concentration in Design and Technical Production. Most recently Andrew has been working at the Aurora Theatre in Lawrenceville, GA as their Technical Director. Prior to the Aurora Theatre he was the Assistant Technical Director at Radford University in Southwest Virginia. Andrew is very excited to be back at The University of Alabama as a faculty member. You may remember some of the shows he worked on as a student in productions like *Showboat*, *Chicago* and *Book Of Days*. The most recent production he worked on at The Aurora Theatre was *Children of Eden*. Andrew is originally from Fairfax, VA.

PRODUCTION STAFF

JACKI ARMIT (Fight Director/Draper) is a Certified Teacher with The Society of American Fight Directors. Her work as a professional Fight Choreographer has been seen at Georgia Shakespeare (Atlanta, GA), Fanfactory (Houston, TX), The Ensemble (Houston, TX), and Falcon Productions (Cincinnati, OH). As a stage combat teacher, Jacki has instructed classes and workshops at institutions including Tulane University (New Orleans, LA), University of Georgia (Athens, GA), University of Nebraska (Lincoln, NE), University of Houston (Houston, TX), University of North Carolina School of the Arts (Winston Salem, NC), Columbia College (Chicago, IL), Louisiana Tech University (Ruston, LA), Regent University (Virginia Beach, VA), and Troy University (Troy, AL).

ALLISON HETZEL (Dialect Coach) is an Associate Professor of Voice and Acting. She performed her latest one-woman show *Step Mama Drama!* at the 2018 Edinburgh Festival Fringe, and off-Broadway at the 2019 United Solo Festival in New York City. She has vocal coached a variety of productions at UA since 2006.

KAREN SABO (Dramaturg/Assistant Director) is a first year MFA Theatre Candidate with a Concentration in Directing from NY. Previous UA credits include: *Intimate Apparel* (Assistant Director, Dramaturg, and Dialect Coach) and the *2020 Freshman Showcase* (co-director). Other directing credits include five seasons as a resident director at the LORT Barter Theatre, and many university and community productions, including *The Comedy of Errors*, *Steel Magnolias* and *Five Women Wearing the Same Dress*. She has been a member of Actors' Equity for 24 years, and is also a member of SDC and VASTA.

DR. CLAUDIA ROMANELLI (Italian Consultant) is Assistant Professor of Italian and Director of the Italian Program at The University of Alabama. Dr. Romanelli's research focuses on Italian cinema in the context of world cinema, the Italian screenplay, collaborative authorship, postcolonial studies, mixed- and intermedia. She is a generalist in Italian literature with an emphasis on the modern and contemporary periods. She is currently working on a book manuscript on Pier Paolo Pasolini and Federico Fellini. She received her PhD from the University of Wisconsin-Madison.

TALKBACK

Please join us directly following the **Friday, February 21** performance for a special talkback with Dr. Claudia Romanelli and Dr. Fabio Battista from the Department of Modern Language and Classics and members of the cast and creative team about this production of *The Servant of Two Masters*. The talkback will feature themes like language and dialect, and take a deep dive into the relevance of commedia dell'arte to today's world.

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Asst. Stage Managers

KENNEDI GRANT
SHELBY CARPENTER

Asst. Lighting Designer/Master Electrician

BENTON R. DAVIS

Asst. Technical Director

JAKE GOODMAN

Asst. Costume Designer

SARAH GREENE

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ABIGAIL BARBIER

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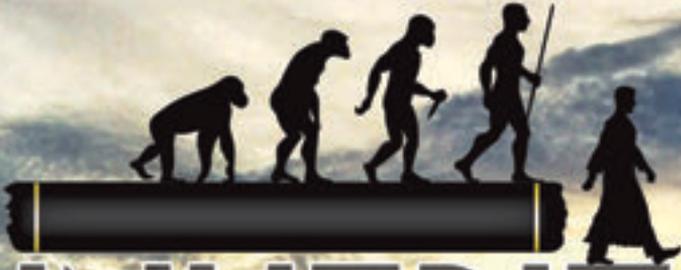
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Legally Blonde

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