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MARCH 12
TO APRIL 3

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Welcome to Yale Repertory Theatre, where spring has sprung.

Carlo Goldoni ranks among the European theatre's greatest comic writers, and Constance Congdon's adaptation of his masterpiece, *The Servant of Two Masters*, is a bright testament both to his joyful conception and to her own delicious invention. I am thrilled to welcome back director Christopher Bayes, who made his Yale Rep debut with *The Birds*, and I am delighted that you are here now to enjoy the rollicking and romantic production he and this virtuosic company of artists have created.



Commedia dell' arte is an experience of communal recognition: of our animal urges, outsized desires, foibles, and frailty. There's a pleasurable strangeness in watching actors in masks reveal something familiar about us all, and in enjoying something you simply don't see every day, while watching characters do the same silly things we all do every day out of hunger, fear, love, and anger (and some very different silly things, as well). It's fascinating to see how low comedy and high poetry can and do live cheek by jowl.

If we're lucky, this will be a revelation to the nearly 1500 middle and high school students from New Haven and across the state who will see *The Servant of Two Masters* at a series of special early matinee performances which are the culmination of this year's WILL POWER!, Yale Rep's arts education program. WILL POWER! provides schools with teacher workshops, integrated curriculum support, classroom visits by artists and Yale Rep staff, and student tickets as low-priced as \$5. If you are one of the many supporters of Yale Rep who have made it possible for these students to see a little bit of 21st-century hell-raising in 18th-century garb, we thank you from the bottom of our ~~farts~~ hearts.

Our current season concludes with *Battle of Black and Dogs*, a haunting thriller by French playwright Bernard-Marie Koltès, whose work is regularly produced in Europe but hardly ever seen in this country. The production, which runs April 16–May 8, is directed by the visionary Robert Woodruff, who co-adapted and staged last season's extraordinary and bracing *Notes from Underground*.

Thank you for being here with us for this performance. If you haven't yet, please join us on Facebook (www.facebook.com/yalerep): you can share your Yale Rep experiences with us and your fellow theatre lovers. And please feel free to e-mail me directly with your thoughts about this production or your time at Yale Rep, at james.bundy@yale.edu. It is always a pleasure to hear from you!

Sincerely,

James Bundy
Artistic Director

MARCH 12 TO APRIL 3, 2010

YALE REPERTORY THEATRE
James Bundy, Artistic Director Victoria Nolan, Managing Director

PRESENTS

the **SERVANT** of **two MASTERS**

By **CARLO GOLDONI**

Adapted by **CONSTANCE CONGDON**

From a translation by **CHRISTINA SIBUL**

Directed by **CHRISTOPHER BAYES**

Composers **CHRISTOPHER CURTIS**
AARON HALVA

Scenic Designer **KATHERINE AKIKO DAY**

Costume Designer **VALÉRIE THÉRÈSE BART**

Lighting Designer **CHUAN-CHI CHAN**

Sound Designer **NATHAN A. ROBERTS**

Production Dramaturgs **EMMY MILLER**
HANNAH RAE MONTGOMERY

Fight Director **RICK SORDELET**

Vocal and Dialect Coach **BETH MCGUIRE**

Casting Directors **TARA RUBIN**
LAURA SCHUTZEL

Stage Manager **BREE SHERRY**

This adaptation of *The Servant of Two Masters* was originally produced at Hartford Stage (Mark Lamos, Artistic Director; Stephen J. Albert, Managing Director; Greg Leaming, Producing Director) in 1996.

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CAST

(IN SPEAKING ORDER)

ANDY GROTELUESCHEN	SILVIO
DA'VINE JOY RANDOLPH	CLARICE
JOHN TREACY EGAN	IL DOTTORE
LIZ WISAN	SMERALDINA
ALLEN GILMORE	PANTALONE
LIAM CRAIG	BRIGHELLA / PORTER
STEVEN EPP	TRUFFALDINO
SARAH AGNEW	BEATRICE
JESSE J. PEREZ	FLORINDO
WILL COBBS	WAITERS
CHRIS HENRY	

MUSICIANS

CHRISTOPHER CURTIS, AARON HALVA, NATHAN A. ROBERTS

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Silliness, Slapstick, and Spontaneity: The Origins and Legacy of *Commedia dell'Arte*



Are you a fan of the Marx Brothers or The Three Stooges? A lover of *Saturday Night Live*? Did you happen to catch the latest episode of *Family Guy* or *The Simpsons*? If you answered yes to any of these questions, you're already well-versed in the conventions of *commedia dell'arte*.

Originating in Italy in the 1500s, *commedia dell'arte* incorporated the influence of ancient Greco-Roman satire into farcical sketches performed in palaces. With increasing popularity came increased exposure: *commedia* burst from the exclusive courts of nobles into town squares and open air stages at carnivals, available for eager, inexpensive consumption by the masses. Enacted by traveling troupes of players who depended on dramatics for their daily bread, it gave birth to Europe's first truly "professional" theatre companies—and also allowed women their first forays onto European stages. With the advent of actresses came innovations to the content of *commedia* plots. Romantic tribulations and triumphs involving *innamorati* (the young lovers) were introduced in response to these new-fangled actresses. The most relatable figures amid a panoply of exaggerated stock characters in whimsical masks, the *innamorati* brought a touch of the real to spectacles otherwise heavily reliant upon slapstick and the grotesque.

The significance of slapstick and the grotesque in *commedia dell'arte* should not be underestimated, however. The term "slapstick" derives from a common *commedia* gag in which one actor would slap another with a *batocchio*, or lightweight wooden club. (The club was ideal for physical comedy because it produced a loud SMACK when it came into contact with someone's body, but was too flimsy to actually injure the person who'd been hit.) *Commedia* thrives on such moments of playful spontaneity; improvisation is the juicy dramaturgical meat of the genre. For example, *commedia* pieces weren't typically scripted but rather drawn from loose scenarios centered on themes of love, lust, jealousy, and general misunderstanding. To add spice to these

scenarios, actors would launch into *lazzi*, irreverent bits of physical business that interrupt the action. *Lazzi* might incorporate acrobatics or involve practical jokes, usually related to food, sex, or bodily functions. The insatiably hungry Truffaldino might engage in a *lazzo* such as the "Lazzo of Eating Oneself:" upon finding no actual food to eat, he gnaws on his own flesh in a frenzy, beginning with his feet and slobbering his way up. The *lazzi* can also spill into the obscene—or just plain gross—with something like the "Lazzo of the Enema," in which Pantalone seeks medical advice from Il Dottore, who promptly foists an unnecessary enema on his enemy.

By the mid-1700s, when Goldoni wrote *The Servant of Two Masters*, *commedia dell'arte* dominated European stages, with various cultures adding their own innovations to the style. Goldoni placed his own distinctive stamp on *commedia* tradition by introducing an unprecedented degree of formal authorship. His plays, such as *The Servant of Two Masters*, include traditional character archetypes and might indulge in *lazzi*, but his stories were embedded in carefully crafted dialogue and a prescribed three-act structure. That *commedia* has been repeatedly reinvented in countless permutations across five centuries is a testament to its enduring power. When we laugh at Homer Simpson, we're like the original audiences of *The Servant of Two Masters* laughing at Truffaldino's clumsy capers. In the world of *commedia dell'arte*, fanciful comic spectacle rules the roost, and it's acceptable—even encouraged—to find fart jokes funny.



—HANNAH RAE MONTGOMERY, PRODUCTION DRAMATURG

OPPOSITE PAGE: THE THREE STOOGES IN *A BIRD IN THE HEAD*, 1947, SONY PICTURES HOME ENTERTAINMENT. ABOVE: HARLEQUIN AND MEZZETINO BEAT A COOK WITH *BATOCCHI*, SEVENTEENTH-CENTURY ANONYMOUS ENGRAVING FROM *HARLEQUIN ON THE MOON* BY LYNNE LAWNER.

Taking Stock of Stock Characters

All *commedia dell'arte* performances incorporate a specific set of stock characters and masks. The masks are an essential element of character portrayal: they represent the *personaggio*, or personality, of each archetype. *Commedia* tradition encompasses a diverse array of such masks, but in *The Servant of Two Masters* Goldoni utilizes the genre's particularly prominent models.

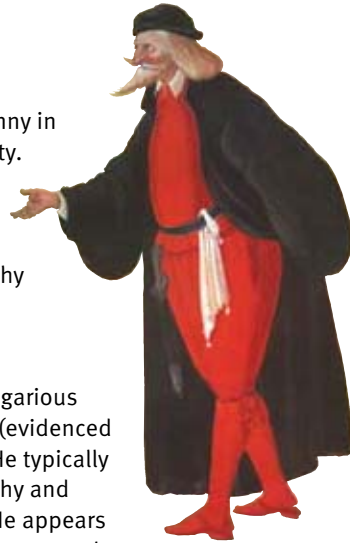
VECCHI

Pantalone

An old man who alternates between tenderness and tyranny in his desperation to convince others of his continued vitality. A miserly merchant, he provides the story's central conflict by establishing obstacles (such as denying the lovers permission to marry) that other characters must overcome. His mask includes a long, hawk-like nose, bushy eyebrows, and white hair.

Il Dottore

Another example of the *vecchio* (singular of *vecchi*). A gregarious pseudo-intellectual show-off, he loves food and festivity (evidenced by his ample stomach) and is Pantalone's primary rival. He typically works in an academic profession such as law or philosophy and pontificates in long speeches filled with malapropisms. He appears in a quarter-mask boasting a bulbous nose and prominent mustache; exposed cheeks rouged a vibrant pink reveal his passion for wine.



INNAMORATI

The young lovers, whose obsession with one another causes them to oscillate between extreme ecstasy and extreme despair. Because they most closely resemble real people, they remain unmasked. In *The Servant of Two Masters* we see two pairs of love birds: Beatrice & Florindo and Clarice & Silvio.

ZANNI

Servants, who are lecherous, insatiably hungry, and oft-beaten. They must solve the other characters' problems, and while most of them aren't especially intelligent, they eventually muster unexpected brilliance (after a hilarious series of failed attempts) and save the day.

The *zanni* can be further divided into three subtypes:

First Zanni

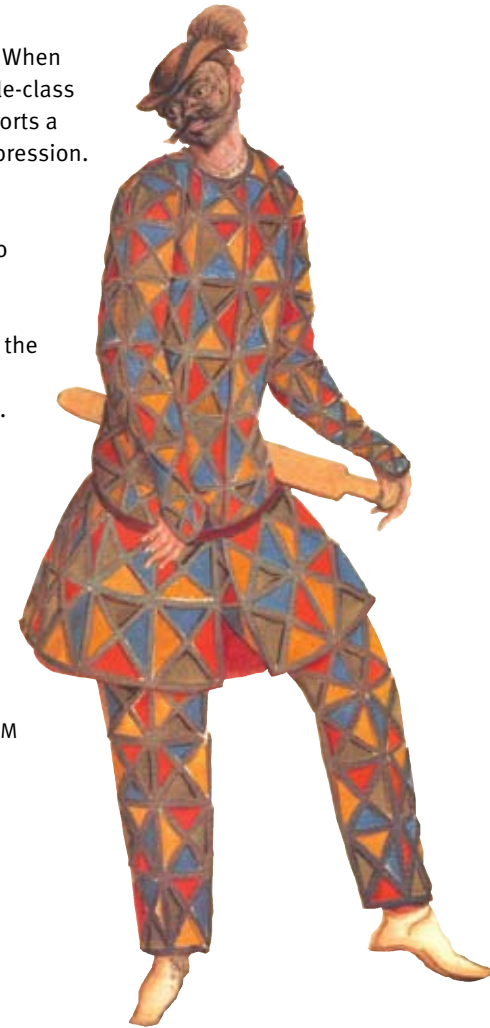
A scheming trickster, often named Brighella. When he's not a servant, he may appear as a middle-class businessman, such as a tavern-owner. He sports a half-mask, arranged in a greedy or lustful expression.

Second Zanni

Bears a name ending in "ino," like Arlecchino or Truffaldino. The second *zanni* is a fool, misunderstanding simple instructions and always saying the wrong thing. He's a foil for the first *zanni* and wears a brown half-mask with almond-shaped eyes and a broad snub nose.

Servetta

A female servant, such as Smeraldina, often the brightest of the *zanni*. She might be slightly foolish, but she's also often pretty and graceful and devises the best-laid plans. Like the *innamorati*, the *servetta* tends to appear without a mask.



—HRM

OPPOSITE PAGE, FROM TOP: PANTALON BY COSTUME DESIGNER LODOVICO OTTAVIO BURNACINI, SEVENTEENTH CENTURY; *COMMEDIA DELL'ARTE* ACTORS PERFORMING, ANONYMOUS, 1571. RIGHT: HARLEQUIN BY LODOVICO OTTAVIO BURNACINI, SEVENTEENTH CENTURY.

Carlo Goldoni (1707–1793): Theatrical Revolutionary

The *Servant of Two Masters* was one of Italian playwright Carlo Goldoni's earliest works. Written in 1745 before he had fully embraced the distinctive new style that would make him famous, the piece draws heavily on the traditions of *commedia dell'arte*. As such, it calls for masks, allows for improvisation (particularly on the part of Truffaldino), and grants stock characters like Pantalone and Il Dottore many of their traditional characteristics.

At the start of the eighteenth century, Italian stages were producing two kinds of comedy. The first was the court play, written in the antique, poetic language of Dante and Petrarch and intended only for the aristocratic elite. The second kind was *commedia*—improvisatory, bawdy, and highly accessible. *Commedia dell'arte* had flourished in public squares and palaces alike throughout the sixteenth and seventeenth centuries, but by the late 1600s had fallen into some decline. Its scenarios had grown repetitive, its stock characters overly predictable. Its greatest artists—Flaminio Scala, Francisco and Isabella Andreini—were dead, their troupes disbanded.

Enter Carlo Goldoni, son of a middle-class Venetian family. Possessed by a fierce love of all things theatrical (he penned his first play at the age of eight), this young iconoclast decided that his country's stages needed something new—fresher than the current *commedia* but more universal than the high-brow court plays. He wanted an art form that would speak to Italy's emerging middle class, tackling the events of daily life with naturalism and wit.

He found a model for this vision in the plays of Molière, whose witty, bourgeois comedies had taken France by storm the generation before. (Ironically, Molière himself had been strongly influenced by visiting *commedia* troupes in Paris.) With Molière's work as his inspiration, Goldoni began crafting plays that combined the energy and stock characters of *commedia* with witty dialogue and carefully planned scripts. His watchword was realism: he wanted his audience to see themselves in the characters he wrote. His plays were immediate successes and attracted many admirers—including the French philosopher and writer Voltaire, who applauded the “ease and naturalness” of Goldoni's style.

THIS PAGE: A STATUE OF CARLO GOLDONI AT ST. BARTHOLOMEW SQUARE IN VENICE. OPPOSITE/INSET: *COMMEDIA DELL'ARTE* TROUPE, PROBABLY DEPICTING ISABELLA ANDREINI AND THE COMPAGNIA DEI GELOSI, OIL PAINTING BY UNKNOWN ARTIST, C. 1580, IN THE MUSÉE CARNAVALET, PARIS.



But not everyone appreciated Goldoni's innovations. Carlo Gozzi, born to an impoverished aristocratic family, loved the classic *commedia dell'arte* and thought that Goldoni's adulterations would destroy it as an art form. He campaigned violently to discredit Goldoni's works through vicious public attacks and satirical literature. He even went so far as to write his ire into a play, *The Love of Three Oranges*, in which Goldoni is portrayed as a hideous fountain spouting rancid oil and tainted wine. As an alternative to Goldoni, Gozzi offered plays of his own, called *fiabe*—fantastical fairytales that retained the traditions of *commedia*. The struggle between the two men continued until 1762, when Goldoni could bear the acrimony no longer. He fled Venice for France, where he continued to write until his death in 1793.

Goldoni's works changed the course of Italian theatrical history. As Gozzi feared, the new style did eclipse *commedia*, which virtually disappeared—until its revival as an art form in the twentieth century. Goldoni's innovations continued to delight audiences for the next three hundred years, giving voice to a new generation of artists, and paving the way for the realism of the nineteenth century.

—EMMY MILLER, PRODUCTION DRAMATURG

The Price of Fame

Commedia dell'arte's most famous performers were *I Gelosi* (the zealous ones), a troupe founded by Flaminio Scala in 1569. Wildly popular and always in demand, their tours brought the art of *commedia* to audiences all over Europe, from England to Germany. As director Christopher Bayes puts it, they were “the rock stars of their time.” Before disbanding in 1604, the troupe enjoyed the admiration of kings and queens, had their scenarios widely published, and were immortalized in paintings.



The troupe's celebrity status even provoked a high-profile kidnapping. While on their way across the Alps to perform for King Henry III of France, they were seized by a group of angry Huguenots, who wanted to use them as leverage in their struggle against the king. Under the Catholic Henry's reign, these French Protestants had been oppressed, imprisoned, and massacred. Knowing well

Henry's love for the famous performers, they thought he would agree to anything to keep them safe. The plan worked—Henry went into a panic and immediately acceded to all of the kidnappers' demands. *I Gelosi* were released and continued unharmed to Paris.

—EM

CAST



SARAH AGNEW* (BEATRICE) is making her Yale Rep debut. Her theatre credits include *The Hunchback of Notre Dame*, *Tartuffe*, *The Seagull*, *Hamlet*, *The Government Inspector*, *The Miser* (Theatre de la Jeune Lune, company member); the world premiere of Sarah Ruhl's adaptation of *Three Sisters* (Cincinnati Playhouse in the Park); *Dead Man's Cell Phone* (Oregon Shakespeare Festival); *The Syringa Tree* (a one-woman performance, The Jungle Theater); *Major Barbara*, the American premiere of Brian Friel's *Home Place*, *The Secret Fall of Constance Wilde*, *As You*

Like It (Guthrie Theater); *Hamlet* (The New Victory Theater); a new adaptation of *archy and mehitabel*, which she co-created, directed, and designed (Open Eye Figure Theater); and productions at La Jolla Playhouse, Berkeley Rep, Trinity Rep, Actors Theatre of Louisville, Alley Theatre, and The Wilma Theater. Sarah studied at the University of Wisconsin, Madison (BA), Actors Theatre of Louisville (apprenticeship), École Philippe Gaulier, and at the Burlesk Center with Pierre Byland.

WILL COBBS (WAITER) is making his Yale Rep debut. A first-year MFA candidate at Yale School of Drama, he began his career in Atlanta working at theatres including Georgia Ensemble Theatre, Theatre in the Square, and Alliance Theatre. His theatre credits include *Yellowman* and *In the Red and Brown Water*. He also played PFC Brian Day on Lifetime's *Army Wives*.



LIAM CRAIG* (BRIGHELLA / PORTER) is making his Yale Rep debut. His New York credits include the Broadway production of *Boeing Boeing* (understudying and performing the role of Robert); and Off-Broadway: *The Internationalist* (Vineyard Theatre), *Aunt Dan and Lemon* (The New Group), *Two Noble Kinsmen* (The Public Theater), and *Don Juan* (Theatre for a New Audience). His regional theatre credits include *A Christmas Story* (Actors Theatre of Louisville), *The Scene* (Hartford Stage, Alley Theatre), *Rosencrantz and Guildenstern Are Dead*

(Studio Theatre), *The Lady from the Sea* (Intiman Theatre), and *Henry V* (Shakespeare on the Sound). Television and film: *Mercy*, *Rescue Me*, *Boston Legal*, *Law & Order*, *Law & Order: Special Victims Unit*, *Late Night with Conan O'Brien*, and *The Royal Tenenbaums*. Liam received his BA in English and Theater Studies from Yale College and his MFA from NYU's Tisch School of the Arts Graduate Acting Program.

*MEMBER OF ACTORS' EQUITY ASSOCIATION, UNION OF PROFESSIONAL ACTORS AND STAGE MANAGERS.

CAST

JOHN TREACY EGAN* (IL DOTTORE) is making his Yale Rep debut. His Broadway credits include *Bye Bye Birdie*, Disney's *The Little Mermaid* (Chef Louis), *The Producers* (Max Bialystock, Roger DeBris, and Franz Liebkind), *Jekyll & Hyde*, as well as the national and European tours of *Kiss Me Kate* and *Cats*. His other stage credits include the Off-Broadway productions of *When Pigs Fly!*, *Batboy! The Musical*; as well as the Actors Fund *Chess* benefit concert, *Master Class*, *A Streetcar Named Desire*, *The Odd Couple*, and *Children*



of Eden. Television and film credits include *30 Rock*, *Cupid*, *Law & Order*, *Late Night with Conan O'Brien*, *As the World Turns*, *Bravo Presents: Linda Eder*, Martin Scorsese's upcoming *Boardwalk Empire* on HBO, *The Producers*, and *Last Night* with Keira Knightley and Eva Mendes (upcoming). His solo CDs *Counts the Stars* and *On Christmas Morning* are available on iTunes and cdbaby.com.



STEVEN EPP* (TRUFFALDINO) was an actor, writer, and co-Artistic Director at Theatre de la Jeune Lune, winner of the 2005 Tony Award for Outstanding Regional Theatre, from 1983–2008. Title roles there included *Tartuffe*, *Crusoe*, *Hamlet*, *Gulliver*, *Figaro*, and *The Miser*; as well as major roles in *Yang Zen Froggs*, *Romeo and Juliet*, *Cyrano*, *Children of Paradise*, *Scapin*, *Germinal*, *Don Juan Giovanni*, *The Three Musketeers*, *Twelfth Night*, *The Magic Flute*, *The Hunchback of Notre Dame*, *The Seagull*, and *The Little Prince*. He last appeared at Yale Rep

in Theatre de la Jeune Lune's *Children of Paradise* in 1993. His other theatre credits include productions at the Guthrie Theater, La Jolla Playhouse, Berkeley Repertory Theatre, Trinity Repertory Company, Spoleto Festival, American Repertory Theatre, Actors Theatre of Louisville, Alley Theatre, and Off-Broadway's The New Victory Theater. Steven wrote and performed the solo show *The House Can't Stand*. Steven holds a degree in theatre and history from Gustavus Adolphus College. He was a 1999 Fox Fellow and is a 2009 McKnight Theatre Artist Fellow. He lives in Minneapolis with his wife and three children.

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CAST



ALLEN GILMORE* (PANTALONE) is happy to be making his Yale Rep debut with friends Chris Bayes and Jesse Perez. His previous collaborations with Bayes include the roles of Argant in *Scapin* (Idaho Shakespeare Festival, Intiman Theatre, and Court Theatre), Angelo in *The Comedy of Errors* (Idaho Shakespeare Festival), and Hamm in *Endgame* (Court Theatre). He recently performed as The Tragedian in *Rosencrantz and Guildenstern are Dead* (Writers' Theater in Chicago). Other favorite roles include both Othello and Iago in *Othello*, Bynum in *Joe Turner's Come and Gone*, Cyrano in *Cyrano de Bergerac*, and James Hewlett in *The African Company Presents Richard the Third*. Following the run of *The Servant of Two Masters*, he will return to the Court Theatre in *Sizwe Banzi Is Dead*. Allen is from Texas and is a US Army Infantry veteran.

ANDY GROTELUESCHEN* (SILVIO) is making his Yale Rep debut. Originally from Iowa, he is a clown apprentice to Christopher Bayes and has performed in Bayes's *Clowns* (The Public Theater/New York Clown Festival) and *The Molière Impromptu* (Trinity Rep). His other theatre credits include the Guthrie Theater and The Acting Company's national tours of *The Spy* and *Henry V*, directed by Davis McCallum; international touring with The Glass Contraption; *Cymbeline* (Fiasco Theater, directed by Ben Steinfeld and Noah Brody); Lucy Thurber's *Monstrosity* (13P, directed by Lear deBessonet); *The Scariest* (The Exchange, directed by Ari Edelson and Meredith McDonough), The Glass Contraption's *The Amazing Ted Show!* (Ars Nova); *Don Cristobal*, *Billy Club Man* (St. Ann's Warehouse, HERE Arts Center, directed by Erin Orr); as well as productions at Guthrie Theater and Arizona Theatre Company. Andy is a Fiasco Theater company member and received his MFA from the Brown/Trinity Rep Consortium.

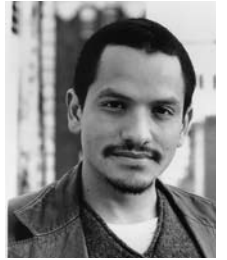


CHRIS HENRY (WAITER) is making his Yale Rep debut. A first-year MFA candidate at Yale School of Drama, his theatre credits include productions at Williamstown Theatre Festival, Origin Theatre Company, Columbia University, and Carnegie Mellon University. He has also appeared on *All My Children*. He received his BFA in acting from Carnegie Mellon University.

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CAST

JESSE J. PEREZ* (FLORINDO) previously appeared in Yale Rep's productions of *Lulu* (2007), *The Cherry Orchard* (2005), and *The Taming of the Shrew* (2003). His New York credits include *Triple Happiness* (Second Stage Theatre), *Barrio Girl* (Summer Play Festival), *Recent Tragic Events* (Playwrights Horizons), *In the Penal Colony* (Classic Stage Company), *Up Against the Wind* (New York Theatre Workshop), and *Lucia di Lammermoor* (The Metropolitan Opera). Regional theatre productions include *A Midsummer Night's Dream* (Shakespeare on the Sound), *Hard Weather Boating Party* (Humana Festival of New Plays), *Arabian Nights* (Berkeley Rep), *Argonautika* (Lookingglass Theatre Company), *Celebrity Row* (Portland Center Stage), *Pericles* (Goodman Theatre), and *Hamlet* (McCarter Theatre Center). Film and television: *American Splendor*, *All Night Bodega*, *Playing God*, *Kazaam*, *Life on Mars*, *Law & Order*, *Law & Order: SVU*, *The Job*, and *Third Watch*. He is a graduate of The Juilliard School.



DA'VINE JOY RANDOLPH (CLARICE) is making her Yale Rep debut. She is a second-year MFA candidate at Yale School of Drama, where she has appeared in *Orlando*, *The Seagull*, *The French Play*, and *Jelly's Last Jam*. Her other credits include *Into the Woods*, *Our Lady of 121st Street*, *Ma Rainey's Black Bottom*, and *Hair*. She received her BA from Temple University.

LIZ WISAN** (SMERALDINA) previously appeared in Yale Rep's 2008 production of *A Woman of No Importance*. She is a third-year MFA candidate at Yale School of Drama, where her credits include *Phèdre*, *Almost Always Something*, *La Ronde*, *The Bedtrick*, *Love's Labour's Lost*, *The Current War*, *Man=Man*, *Good Egg*, and *Peer Gynt*. Other Yale credits include *Language of Angels*, *Babs the Dodo*, *See What I Wanna See*, *One for the Road* (Yale Cabaret); *The Who's Tommy* and *Recess* (Yale Summer Cabaret). Her regional theatre credits include *The Winter's Tale* (Chautauqua Theater Company); *Anything Goes*, *Twelfth Night*, and *Cloud Tectonics* (Williamstown Theatre Festival). Liz co-wrote and performed in two shows for Upright Citizens Brigade: *The Goods Are Odd* (2006 New York International Fringe Festival) and *Seriously Extremely Important*.



CREATIVE TEAM

VALÉRIE THÉRÈSE BART (COSTUME DESIGNER) designed the set for the world premiere of *POP!* at Yale Rep earlier this season. Valérie is a third-year MFA candidate at Yale School of Drama, where her credits include *The Tempest* (sets) and *The Robbers* (costumes). Other costume design credits include *Cabaret*, *The Wind in the Willows*, *James and the Giant Peach* (Santa Ana College); *Monster*, *One Flea Spare* (Sight Unseen Theatre Group); *Twelfth Night* (Footprint on the Sun); *Metamorphosis* (UCLA Theatre). Film credits include *The Commotion* (Vanishing Pictures) and *A Kiss on the Nose* (USC Film). Valérie has also designed costumes for dance concerts at Santa Ana College, in which she danced herself, and has worked at South Coast Repertory Theatre, Pasadena Playhouse, A Noise Within Theatre, and The Colorado Shakespeare Festival. She holds a BA from the University of California, Los Angeles. www.valeriebart.com

CHRISTOPHER BAYES (DIRECTOR) began his theatre career with Theatre de la Jeune Lune where he worked for five years as an actor, director, composer, designer, and artistic associate. In 1989 he joined the acting company of the Guthrie Theater for over twenty productions, including *The Tempest*, *King Lear*, *Marat/Sade*, *The Triumph of Love*, and his one-man show *This Ridiculous Dreaming*, based on Boll's novel *The Clown*. Directing credits include Yale Rep (*The Birds*, 2001), Intiman Theatre, Court Theatre, Trinity Repertory Company, Touchstone Theater, Idaho Shakespeare Festival. In New York: HERE Arts Center, P.S. 122, Dixon Place, The Flea Theater, The Public Theater, The Juilliard School, NYU's Graduate Acting Program. He is part of the creative team for the Broadway and national touring productions of *The 39 Steps* (The Roundabout's American Airlines, Cort, and Helen Hayes Theatres) for which he served as Movement Director and Creator of Additional Movement. He is a 1999/2000 Fox Fellow. He has served on the faculty of The Juilliard School, NYU's Graduate Acting Program, Head of Movement and Physical Theater at The Brown/Trinity Consortium and taught workshops for Cirque du Soliel, The Big Apple Circus, The Public Theater's Shakespeare Lab and Williamstown Theater Festival among others. He is currently the Head of Physical Acting and Associate Professor at Yale School of Drama.

CHUAN-CHI CHAN (LIGHTING DESIGNER) is a third-year MFA candidate at Yale School of Drama, where her credits include *The Bedtrick* (Carlotta Festival of New Plays), *The Robbers*, and *Peer Gynt*. Other theatre design credits include *Woyzeck* (Tainan Jen Theater) and *The One Jailed by Moonlight* (Taiwan Artist Theater). She has worked as a designer, master electrician, and programmer with Cloud Gate Dance Theatre, Assembly Dance Theater, Tainan Jen Theater as well as other performing arts groups. She is a graduate of National Taiwan University.

CONSTANCE CONGDON (ADAPTOR) Plays include *Tales of the Last Formicans*, which has had more than 200 productions worldwide; *Casanova*, *Dog Opera* (The Public Theater); *Losing Father's Body* (Portland Stage); *Lips* (Primary Stages); *Native American*

CREATIVE TEAM

(Portland Stage, Lyric Hammersmith Studio); *The Automata Pietà* (Magic Theatre); and at American Conservatory Theater: *A Mother* starring Olympia Dukakis, a new verse version of *The Misanthrope*, *Moontel Six* (also London's National Theatre), and *Nightingales* (also Theatre Royale Bath's Youth Theatre). *No Mercy* and its companion piece, *One Day Earlier*, were part of the 2000 season devoted to Congdon at the Profile Theatre. Her latest play, *Paradise Street*, developed at New York Theatre Workshop, received its premiere production in Los Angeles at The Attic Theater by the Title 3 Company. She has also written a number of opera libretti and seven plays for the Children's Theatre Company of Minneapolis. Currently, she has two commissions: *Take Me to the River* (Denver Center Theatre) and a play about Robert Mapplethorpe (Primary Stages). She is the recipient of grants from the NEA, Rockefeller Foundation, W. Alton Jones Foundation, Guggenheim Foundation, and Newsday, Arnold Weisberger, Berilla Kerr, Helen Merrill, and Great Plains Theatre Conference Awards. She is an alumnus of New Dramatists, a member of The Dramatists Guild and PEN, and has been teaching playwriting at Amherst College for fourteen years.

CHRISTOPHER CURTIS (COMPOSER / MUSICIAN) New York composition credits include *Red Noses* by Peter Barnes, *Four by Feydeau*, *The Bourgeois Gentleman*, *The Molière One Acts*, *Monsieur de Pourceaugnac*, *The Love of Three Oranges* (The Juilliard School); *Zibaldoni*, *The Reluctant Love Doctor*, *The Imaginary Invalid*, *The New Place*, *We Won't Pay! We Won't Pay!* (New York University's Tisch School of the Arts Graduate Acting Program); and *Timeslips* (HERE Performing Arts Center). He has also co-composed and performed in Chris Bayes's productions of *The Big Day*, *The Fiasco Bros. Circus* (Juilliard); *The Birds* (Yale Rep); *The Molière Impromptu* (Trinity Repertory Theatre). Other credits include *Ballywoonde* (Edinburgh Fringe Festival) as well as dance performances at Joyce SoHo and P.S. 122. Film credits include original score for *To the Other Side*, a documentary short by Drew Bracken; and the Cinema 16 short film series at the 92nd Street Y with Crown the Invisible. A graduate of Southern Methodist University, he plays viola and guitar in the New York City-based band Quiet Lights.

KATHERINE AKIKO DAY (SCENIC DESIGNER) designed the costumes for Yale Rep's production of *The Master Builder* earlier this season. She is a third-year MFA candidate at Yale School of Drama, where her credits include the set for *The Robbers* and costumes for *The Tempest*. She received a BA in art history and film studies from Dartmouth College, where she designed sets for *The Imaginary Invalid*, *The Distance from Here*, *A Number*, *The Lover*, and sets and costumes for *Betrayal*.

AARON HALVA (COMPOSER / MUSICIAN) Raised amongst polkas and hymns in Iowa, Aaron has since studied music in Cuba, Puerto Rico, Argentina, Greece, and Spain. New York composition credits include *Red Noses*, *Four by Feydeau*, *The Bourgeois Gentleman*, *The Molière One Acts*, *Monsieur de Pourceaugnac*, *The Love of Three Oranges*, *The Big Day*, *The Fiasco Bros. Circus*, *The Birds* (The Juilliard School); *The Imaginary Invalid*,

CREATIVE TEAM

The New Place, We Won't Pay! We Won't Pay!, *The Reluctant Doctor of Love* (New York University's Tisch School of the Arts Graduate Acting Program); and *Timeslips* (HERE Performing Arts Center). Other composition and performance credits include *Ubu Rex* (Yale Repertory Theatre), *Ballywoonde* (Edinburgh Fringe Festival), and most recently, *The Molière Impromptu* (Trinity Repertory Company). Recent film credits include the upcoming *Wall Street II* as leader and arranger for Nu D'Lux, a New York-based Cuban/Latin style Son Montuno group.

BETH MCGUIRE (VOCAL AND DIALECT COACH) Vocal and dialect coach credits include the Off-Broadway productions of *The Overwhelming* (Roundabout Theatre Company); *The Black Eyed* (New York Theatre Workshop); *Five by Tenn* (Manhattan Theatre Club); *People Be Heard* (Playwrights Horizons); *Candida*, *Gas Light* (The Roundtable Ensemble); *Free Market* (The Working Theatre); *Exit Cuckoo* (Midtown International Theatre Festival); *Art of Memory* (Company SoGoNo); and a workshop of *In Darfur* (The Public Theater). Regional: *Eclipsed*, *Death of a Salesman*, *Lydia*, *All's Well That Ends Well*, *dance of the holy ghosts*, *The Mystery Plays*, *The Taming of the Shrew*, *King Lear*, *Iphigenia at Aulis*, *Kingdom of Earth* (Yale Rep); *Hamlet*, *Carnival*, *King John*, *The Glass Menagerie* (Shakespeare Theatre of New Jersey); *The Cook* (Hartford Stage); and *Crimes of the Heart* (The Cape Playhouse). Ms. McGuire is currently on faculty at Yale School of Drama; is a member of VASTA (The Voice and Speech Trainers Association), Actors' Equity, SAG, and AFTRA; and is an actress with over 30 years of performance experience.

EMMY MILLER (PRODUCTION DRAMATURG) is a first-year MFA candidate at Yale School of Drama. Previously she taught theatre studies and Latin at The Shipley School, where she also ran a Shakespeare performance program. Professional credits include directing *Twelfth Night* for the Philadelphia Shakespeare Festival's Young Professional Company and working as dramaturg for Brian Friel's *Translations* at Brown University Theatre. Emmy received her BA and MA in Classics from Brown University.

HANNAH RAE MONTGOMERY (PRODUCTION DRAMATURG) is a second-year MFA candidate at Yale School of Drama, where she has worked as a dramaturg on *The Seagull* and as a mentor with the Dwight/Edgewood Project. She is a recent graduate of Mount Holyoke College, where her dramaturgy credits included Suzan-Lori Parks's national play-a-day festival *365 Days/Plays*. A Colorado native, she has acted since age seven on professional stages in Boulder and Denver. Hannah has had several staged readings of her original plays at Denver's Curious Theatre Company as part of the Curious New Voices program and the Playwright Showcase of the Western Region and has been a contest finalist in the Front Range New Playwrights' Showcase.

*MEMBER OF ACTORS' EQUITY ASSOCIATION, UNION OF PROFESSIONAL ACTORS AND STAGE MANAGERS.

CREATIVE TEAM

NATHAN A. ROBERTS (SOUND DESIGNER / MUSICIAN) is a third-year MFA candidate at Yale School of Drama, where his credits include the *La Ronde* (original score), *Man=Man* (original score), *Love's Labour's Lost*, and *The Bedtrick* (Carlotta Festival of New Plays). His other theatre credits include *Fly-By-Night*, *The Mystery of Irma Vep*, *Late: A Cowboy Song* (original score), *The Who's Tommy*, *Traumland*, *Recess* (Yale Summer Cabaret); *Orestes*, *Flowers and Other Stories*, *One for the Road*, *Estrella Cruz [The Junkyard Queen]* (Yale Cabaret); *Ferdinand the Bull* (Arden Theatre Company); and *Faust* (Blue Heron Arts Center).

TARA RUBIN CASTING (CASTING DIRECTORS) has been casting at Yale Rep since 2004. Broadway: *A Little Night Music*, *Billy Elliot* (Adult Casting), *Shrek*, *Guys and Dolls*, *The Little Mermaid*, *Mary Poppins*, *Jersey Boys*, *The Producers*, *Mamma Mia!*, *The Phantom of the Opera*, *The Country Girl*, *Young Frankenstein*, *The Farnsworth Invention*, *Rock 'n' Roll*, *The History Boys* (US casting), *Les Misérables*, *Spamalot*, *The 25th Annual Putnam County Spelling Bee*, *The Pirate Queen*, *Good Vibrations*, *Bombay Dreams*, *Oklahoma!*, *Flower Drum Song*, *Imaginary Friends*, *Metamorphoses* (New York casting). Lincoln Center Theater: *Happiness*, *The Frogs*, *Contact*, *Thou Shalt Not*, *A Man of No Importance*, *Anything Goes* (concert). The Kennedy Center: *Mame*, *Mister Roberts*, *The Sondheim Celebration*, and *Tennessee Williams Explored*. Film: *The Producers: The Musical*. Members, Casting Society of America.

BREE SHERRY* (STAGE MANAGER) is a third-year MFA candidate at Yale School of Drama, where her credits include *The French Play*, *Paradise Lost*, *The Three Sisters*, *The Commedia Project*, *A Month in the Country*, *Trilus vs. Cressida*, and *If Found Please Return to Charles Darwin*. Her professional theatre credits include *Rough Crossing* (Yale Repertory Theatre); *Half a Sixpence* (Goodspeed Opera); *Cinderella*, *Jesus Christ Superstar*, *Hairspray* (North Shore Music Theatre); *Chicago*, *Smokey Joe's Cafe*, *Two Gentlemen of Verona*, and *The Cocoanuts* (Seaside Music Theater). She received a BA in Theatrical Production and Design from Elon University.

RICK SORDELET (FIGHT DIRECTOR) 44 Broadway productions, including Disney's *The Lion King*, *Beauty and the Beast*, *Tarzan*, *The Little Mermaid*, and *Aida*. He has staged the fights for the opera *Cyrano de Bergerac* starring Plácido Domingo at the Metropolitan Opera, The Royal Opera House, and the LaScala in Milan, Italy; and for over 40 productions on five continents. Film: *The Game Plan* starring Dwayne "The Rock" Johnson; *Dan in Real Life* starring Steve Carell and Juliette Binoche; and *Hamlet* starring Campbell Scott. He served as the chief stunt coordinator for *Guiding Light* and staged the fights for *First Jedi*, a CD-ROM for George Lucas. Rick received the Lucille Lortel Award for Sustained Excellence in 2007. He teaches at Yale School of Drama, The New School for Drama, and The Neighborhood Playhouse. He is a company member of The Drama Dept., a board member of The Shakespeare Theatre of New Jersey, and the author of the play *Buried Treasure*. He is married to actress Kathleen Kelly and has three children: Kaelan, Christian, and Collin.

YALE REPERTORY THEATRE



ARTISTIC DIRECTOR

JAMES BUNDY is in his eighth year as Dean of Yale School of Drama and Artistic Director of Yale Repertory Theatre. In his first seven seasons, Yale Rep has produced more than twenty world, American, and regional premieres, three of which have been honored by the Connecticut Critics Circle with the award for Best Production of the year, and two of which have been Pulitzer Prize finalists. During this time, Yale Rep has also commissioned more than twenty artists to write new work and provided low-cost theatre tickets and classroom visits to thousands of middle and high school students from Greater New Haven through WILL POWER!, an educational program initiated in 2004. Mr. Bundy's directing credits include *The Psychic Life of Savages*, *The Ladies of the Camellias*, *All's Well That Ends Well*, *A Woman of No Importance*, and *Death of a Salesman* at Yale Rep, as well as productions at Great Lakes Theater Festival, The Acting Company, California Shakespeare Festival, Alabama Shakespeare Festival, and The Juilliard School Drama Division. A recipient of the Connecticut Critics Circle's Tom Killen Award for extraordinary contributions to Connecticut professional theatre in 2007, Mr. Bundy currently serves on the board of directors of Theatre Communications Group, the national service organization for nonprofit theatre. Previously, he worked as Associate Producing Director of The Acting Company, Managing Director of Cornerstone Theater Company, and Artistic Director of Great Lakes Theater Festival. He is a graduate of Harvard College and Yale School of Drama.



MANAGING DIRECTOR

VICTORIA NOLAN is in her 18th year as Managing Director of Yale Repertory Theatre, serves as Deputy Dean of Yale School of Drama, and is on its faculty. She was previously Managing Director of Indiana Repertory Theatre, Associate Managing Director at Baltimore's CENTERSTAGE, Managing Director at Ram Island Dance Company in Portland, Maine; and she has held various positions at Loeb Drama Center of Harvard University; TAG Foundation, an organization producing Off-Broadway modern dance

festivals; and Boston University School for the Arts. Ms. Nolan has been an evaluator for the National Endowment for the Arts, for which she has chaired numerous grant panels, and has served on other panels and foundation review boards including the AT&T Foundation, The Heinz Family Foundation, Lila Wallace-Reader's Digest Fund, and the Metropolitan Life Foundation. She has also served on the Executive Committee of the League of Resident Theatres (LORT) and on numerous negotiating teams for national labor contracts. A Fellow at Yale's Saybrook College, she is the recipient of the Betsy L. Mahaffey Arts Administration Fellowship Award from the State of Connecticut and the Elm/Ivy Award, given jointly by Yale University and the City of New Haven for distinguished service to the community.



ASSOCIATE ARTISTIC DIRECTOR

JENNIFER KIGER is in her fifth year at Yale Rep and is also director of the new play programs of the Yale Center for New Theatre, an integrated, playwright-driven initiative that supports the creation of new plays and musicals for the American stage through commissions, residencies, workshops, and productions. Ms. Kiger came to Yale Rep from South Coast Repertory (SCR), where she was Literary Manager from 2000 to 2005 and served as

Co-Director of the Pacific Playwrights Festival. She was dramaturg on more than 40 new plays at SCR, including the world premieres of Rolin Jones's *The Intelligent Design of Jenny Chow*, Amy Freed's *The Beard of Avon*, and the West Coast premieres of Sarah Ruhl's *The Clean House* and Nilo Cruz's *Anna in the Tropics*. Prior to that, she served as production dramaturg at American Repertory Theatre, collaborating with Robert Brustein, Robert Woodruff, Liz Diamond, and Kate Whoriskey, and with multi-media director Bob McGrath on stage adaptations of Robert Coover's *Charlie in the House of Rue* and Mac Wellman's *Hypatia*. She has been a dramaturg for the Playwrights' Center of Minneapolis and Boston Theatre Works and a panelist for the National Endowment for the Arts and the California Arts Council. Ms. Kiger completed her training in Dramaturgy at the American Repertory Theatre Institute for Advanced Theatre Training at Harvard University, where she taught courses in acting and dramatic arts.



PRODUCTION SUPERVISOR

BRONISLAW SAMMLER has been Chair of Yale School of Drama's acclaimed Technical Design and Production Department since 1980. In 2007 he was named the Henry McCormick Professor (Adjunct) of Technical Design and Production by Yale's President, Richard C. Levin. He is co-editor of *Technical Brief* and *Technical Design Solutions for Theatre, Vols. I & II*. His book *Structural Design for the Stage* won the United States Institute of Theatre

Technology's Golden Pen Award. Demonstrating his commitment to excellence in technical education and professional production, he founded USITT's National Theatre Technology Exhibit, an on-going biennial event; he has served as a commissioner and a director-at-large and is a lifetime Fellow of North America's Theatre Technology Association. He was honored as Educator of the Year in 2006 by the New England Theatre Conference. His production management techniques and his introduction of structural design to scenic technology are being employed in both educational and professional theatres throughout the world.



PRODUCTION STAGE MANAGER

JAMES MOUNTCASTLE has been at Yale Rep since 2004. He has stage managed productions of *The Master Builder*, *Passion Play*, *Richard II*, *Eurydice*, a new adaptation of *The Cherry Orchard*, and the world premiere of *The Clean House*. A professional stage manager for more than twenty years, he has worked in regional, stock, and Broadway theatre. Broadway credits include *Damn Yankees*, *Jekyll & Hyde*, *Judgment at Nuremberg*, *The Boys from Syracuse*, *The Smell of the Kill*, *Life x(3)*, and *Wonderful Town*.

Mr. Mountcastle spent several Christmas seasons in New York City as stage manager for the now legendary production of *A Christmas Carol* at Madison Square Garden. Broadway national tours include *City of Angels*, *Falsettos*, and *My Fair Lady*. He served as Production Stage Manager for *Damn Yankees* starring Jerry Lewis for both its national tour and at the Adelphi Theatre in London's West End. In addition, Mr. Mountcastle has worked at The Kennedy Center, CENTERSTAGE in Baltimore, Actors Theatre of Louisville, Brooklyn Academy of Music, and elsewhere. James and his wife Julie live in North Haven and are the very proud parents of two beautiful girls: Ellie, who is 11 years old, and Katie, age 9.

YALE REPERTORY THEATRE STAFF

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SPECIAL THANKS

Paola Allais, Eli and Cosmo Bayes, Kate Dale and the
Julliard Props Department, Fred Longtin at Handmade Shoes,
Annie Piper, Shaw Swords at Vulcan Forge, Mary Svec at
Sales Thru Time

Program cover: photo by David Cooper, illustrations by
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Yale

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SUSAN HEYWARD IN
THE MASTER BUILDER. PHOTO BY
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<i>The Servant of Two Masters</i>	Mar 27	Apr 3
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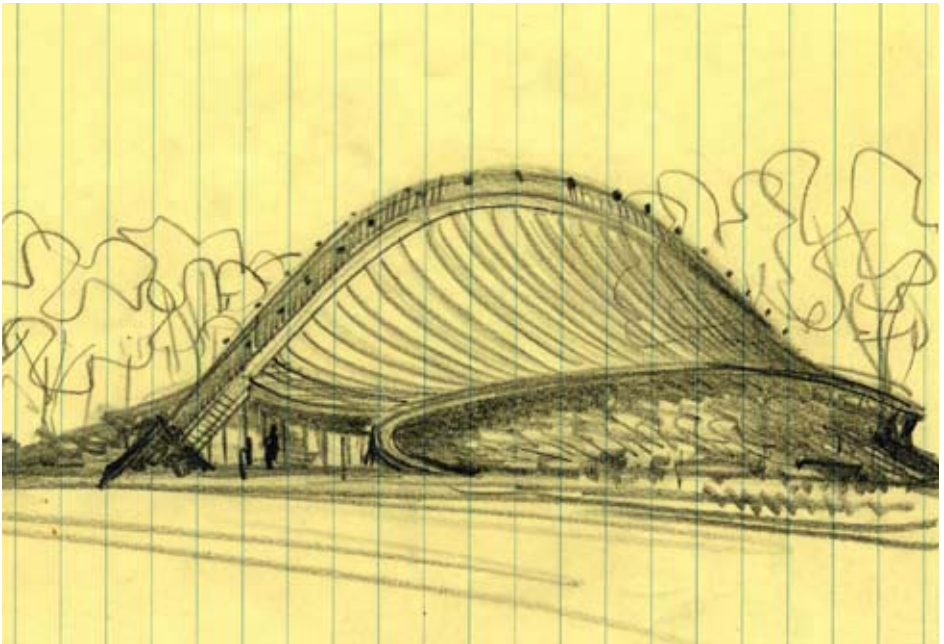
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Christopher Wren, Study design for the dome of St. Paul's Cathedral, in two half-sections, each incorporating the curve of a cubic parabola (detail)
ca. 1690, pen and brown ink over graphite. British Museum, Department of Prints and Drawings, © The Trustees of the British Museum



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Sketch of David S. Ingalls Hockey Rink, Yale University, New Haven, Connecticut, ca. 1953. Courtesy Eero Saarinen Collection, Manuscripts and Archives, Sterling Memorial Library, Yale University