Il Pazzia D'innamorati: A Commedia Dell'arte

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IL PAZZIA D’INNAMORATI:
A COMMEDIA DELL’ARTE

by

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B.S. Syracuse University, 1988

A thesis submitted in partial fulfillment of the requirements
for the degree of Master of Arts
in the Department of Theatre
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ABSTRACT

My thesis proposal is to research, workshop, develop, script, direct and produce my own commedia dell’arte. This proposal stems from my desire to explore improvisational comedy theoretically and practically. The genre of commedia dell’arte is not only timeless, but continues to further our ability to create characters and scenario for future projects as the root of improvisation. By coupling research on commedia components (character, lazzi and scenario) with the creation of an improvisational troupe, a commedia piece will be developed, documented and performed.

The first part of my thesis will consist of research on the history of improvisational comedy. The earliest traces of improvisational comedy are seen in 800 B.C., when Susarion and his troupe of comedians of Icaria wandered throughout Greece. Many other comedic performance troupes were later formed, some expressing their comedies through acrobatics, like the schoenobates of Greece and funambuli of Rome. During the sixteenth century, improvisational comedy became a flourishing art form, known as the commedia dell’arte. It is the sixteenth-century commedia dell’arte form that will be my primary focus of research. A bibliography and outline will serve as the preliminary guidelines. The research should be in a coherent enough form to share with a cast by mid-January.

The second part of my thesis will involve practical application of this research. By mid-January, I will have selected a troupe with which to workshop the commedia. The workshop will consist of adopting commedia stock characters for each troupe member and creating lazzi and
scenario around these characters. Improvisational satire continues to be the most difficult theatrical form to master. Pierre Louis Duchartre in his book *The Italian Comedy* states:

> The success of the *commedia dell’arte* depended almost entirely on the acting rather than the scenarios. In the opinion of Gherardi and Riccoboni it was easier to train ten actors for the regular theatre than one for the extemporaneous stage. Moreover, a good improvisator had to practise a kind of self-abnegation and refrain from indulging in his own conceit or overplaying his part to the detriment of other *rôles*. (Duchartre 30)

The art of listening and sharing the stage as a performer is the basis of modern performance techniques and the primary skill of a great actor. The purpose for this workshop is not only to develop the commedia piece, but also to further the troupe’s understanding of the commedia tradition as we continue our exploration. This will be a three- to four-week process. The end results of this workshop will be a scripted commedia that will be used for production and documentation of the process itself.

By mid-March, the research, process of the workshop, and script will be documented in clear and concise terms for the purpose of this thesis. April will focus on production elements based on approval from the department on venue and budget details. The performance will take place in April or May. The final conclusions will be completed at the same time.

This commedia will serve as a comprehensive experience in theatrical studies, culminating my academic and production work at University of Central Florida Conservatory Theatre. It will be an educational and collaborative effort for all involved, as well as enjoyable and entertaining for those who see it.
To my husband Jim and son Charlie
ACKNOWLEDGMENTS

I am especially grateful to Professor Julia Listengarten, my committee chair, whose high expectations and constructive feedback have given me pride in my work at the graduate level. I would like to thank Professor Mark Brotherton, who has consistently been a positive, helpful and creative influence for me. I feel his work and mine are kindred spirits. I would also like to thank Professor Lani Harris for her continuous interest in my teaching career and her generosity within my pursuit.

As a workshop production, I would like to thank Laurie Beckett for her inspirational mask work and Scott Green for his ability to be flexible with our ever-changing property needs during our workshop production. Most importantly, I would like to offer my gratitude to Christopher Layton and Anthony Perrella, Jr., two tremendously talented actors that seized this opportunity for all of us with amazing commitment. This project could not have happened without them.

On a personal note, I would like to thank my husband for his support and understanding during the past two years. Without him, I would not have been able to seek this degree. I would like to thank my mother, Ellen, for her constant love and support. Lastly, I would like to thank my father, Woody, for his talent and inspiration.
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LIST OF NOMENCLATURE

Argumento: Argument. Outline to set up the rest of the play
Batocchio: Slapstick, derived from a Bergamese peasant stick in which to prod cattle.
    Arlecchino’s chief property
Battute: Stock repartee
Bravure: Braveries. Capitano’s extravagant tales
Burle: Set by-play between two characters
Canovaccio: “That which is on canvas”. Short, single plot sequence, simple synopsis
Capocomico: Leading performer/manager of troupe
Cascade: A string of burles
Chiuse: Memorized rhymed couplet to end an otherwise improvised scene
Comico (i): Comedian. Comedia actor (s)
Commedia dell’arte: Comedy of artisans, skilled performers
Concetti: Stock rhetorical passages
Consiglio: Long speech. Usually Pantalone’s advice
Corago: Manager, writer and director for troupe
Innamorati (a/o): Lover stock characters. Innamorata is Prima Donna for the troupe
Lazzi: Set bits of physical business
Mask: Full or partial face covering
Masque: Stock character of commedia dell’arte
Prima Donna: First lady of the troupe
Scenario (scenari): Outline or summary of the play to be performed
Seconda Donna: Second lady of the troupe
Servetta: Serving maid. Seconda Donna for the troupe
Sogetto: Old word for scenario
Tirata della Giostra: Dottore’s long list of ridiculous names and ludicrous discoveries
Uscite: Memorized rhymed couplet used by a character to exit
Vecchio: Old man stock character
Zanni: Clowns that are servants
Zibaldone (i): Collection (manuscript) of scenari, or commonplace book for set consiglio and laszi
CHAPTER ONE:
INTRODUCTION

Commedia dell’arte has been a favorite genre of mine since I was a small child. To me, it is the essence of theatre as an art form. Prior to sixteenth-century Italian commedia dell’arte, the theatre primarily consisted of enactments of historical or religious episodes to be presented in arenas and churches by priests and guilds. From the Renaissance emerged professional theatre and theatre for its own sake. Commedia dell’arte is a genre of theatre about the types of people who live and breathe when and where it is performed. It is a reflection of life and the people who live it—their foibles and virtues. It also produced the first professional theatrical troupes, contracts for performing, plots written to amuse, and improvisational acting as a final product.

Commedia dell’arte translates into English as “comedy of artisans.” The lives of these artisans are legendary. Francesco and Isabella Andreini are known stars of the I Gelosi troupe in the latter half of the sixteenth century. Francesco Andreini was known to speak six different languages and play every kind of musical instrument. He was also a literary academic. Isabella Andreini was a Latin scholar, author, and a member of several academies. Commedia dell’arte was designed for performers to utilize every talent that they possessed, and they rose to the occasion with physical escapades, impromptu speeches, and intricate plot devices to amuse audiences for generations.

My thesis developed through my desire to recreate these elements of the commedia dell’arte for myself and others, sparking opportunity for a revitalization of theatre as an art. My goal was to gather a troupe, learn about the history of commedia as it pertains to performance,
work together to develop improvisation techniques, write a scenario, and create a final documentation of our work in script form. The final day of the project would be a performance with all technical elements and masks to inspire audience members and further their understanding of commedia dell'arte. Each step of this process would have video documentation as well so that my thesis committee and I could view our progress. Eventually, the troupe would have a greater understanding and appreciation of commedia dell'arte, having collaborated on a product that we could all share with pride. I would play the part of the corago--manager, director and scenario writer--for the project.

As the realization of this project came to pass, there were unforeseen circumstances that hindered the original intent. The scope of the project changed due to lack of space, availability of performers, and technical support. At a time when all seemed lost, I was inspired by my father, late thespian and teacher, who reminded me that each obstacle in theatre is an opportunity to do something new, innovative and, hopefully, brilliant. I took this advice and decided to gather the two wonderful actors that I had available to me. We reworked our commedia that told a story of seven characters with the device of two people playing all the rôles. Although we could not have a grand finale performance for the department, we would have a final workshop performance for the committee and interested faculty. As a substitute for masks and costumes, we would utilize hats and belts with props to establish each character. A dance space with a trunk, two chairs and a standing flat made for a minimalist workshop area that we called our own for four weeks. The mirrors in the space that seemed so daunting in the beginning gave opportunities for each character to be transformed before the audience.
The final product of our efforts was a complete script, built from scenario, *lazzi*, *consiglio*, and *rôle* development, with a final performance in the improvised style that made the *commedia dell’arte* the impromptu and riveting experience it honored historically. The commedia was entitled *Il Pazzia D’Innamorati*, or *The Madness of Lovers*. The convention of two people playing all of the *rôles* was utilized for maximum comedic response and gave the two actors the exclusive opportunity to transform into many *rôles*, work on improvisation for four weeks, and collaborate on the writing of a script in the form of *commedia dell’arte*.

The following written thesis is first selected information researched for the final results of this project, and second, the documentation of the project itself in the form of the scenario and script. Finally appendices of items that organized and formed the project are included, as well as the visual aid of the final workshop on CD. Some feedback is included to prove the experience worthy to the people involved and express possible future steps.

I am extremely proud of the project from its conception to its final results. The work that was formed by Anthony and Chris, my two actors, would have been enough for me to find success in this project. The script is a full three-act play that I believe to be very funny and, structurally, historically accurate. My hope is to publish the script in tandem with my father’s commedia play *Il Duello* as a family effort.
CHAPTER TWO:
HISTORY AND RESEARCH ON COMMEDIA DELL’ARTE

Roots of Commedia Dell’Arte

Historically, *commedia dell’arte* fully blossomed in the second half of the sixteenth century in Italy at a time when Shakespeare was creating his own classical style in England. *Commedia dell’arte* translates most accurately into “comedy of artisans.” This definition encompasses the prestigious level of the craft as well as the development of the troupes that were formed to produce it. As John Rudlin explains it:

> what is important is to distinguish a genus (which we now call *commedia dell’arte*), that was a professional, masked and initially publicly improvised on temporary outdoor platforms in simple costumes, from the contemporaneous *commedia erudite*, which was acted by amateur *dillettanti*, scripted and performed without the mask and in elaborate costume on the private indoor stages of the courts. (Rudlin 14)

*Commedia dell’arte’s* extemporaneous nature made it difficult for any source to have concretely documented its history. The remains of *commedia dell’arte* lie within some etchings (Jacques Callot’s collection is the most extensive), a published book of fifty scenarios (by Flaminio Scala, director of the I Gelosi, the most famous of all troupes), a *zibaldone*, or book of set speeches, entitled *Le bravure del Capitan Spavento della valle inferna* (by actor Francesco Andreini, first published at Venice in 1607) and a few extant contracts for performance (the earliest being at Padua in 1546). Historians of the *commedia dell’arte* include Pierre Louis Duchartre (*The Italian Comedy*), Robert Henke (*Performance and Literature in the Commedia*).
To explore its roots, one must examine the elements that make the *commedia dell’arte* unique. These unique qualities include masks, improvisation, pantomime, troupe formation, stock characters and traveling outdoor performances. Most of these elements can be found in their earliest forms in fifth-century B.C. Atella, in the Roman Campagna, where actors performed *atellanae*, or satirical dumbshows and popular farces. As Lawner writes, “In republican Rome both upper and lower strata of the population were caricatured on stage through words and gestures, but in imperial Rome satire was vigilantly regulated and silent mime became one of the few available vehicles for protest” (Lawner 16). The *atellanae* were performed by a troupe of amateurs who performed their stock characters while wearing masks.

Most of the characters in the *atellanae* are ancestors to those of the *commedia dell’arte*. The clowns were called *sannio*, which may be the forefathers to the *zanni* of commedia. The *atellanae* character named Maccus was the *minus albus*, or white mime, with a bald head and beaked nose, much like the commedia character Pulcinella. Another character, named Pappus, was a decrepit old man that parallels some of the qualities of the *vecchio*, Pantalone, while Dossennus reflected the *vecchio*, Il Dottore. Short capes were worn by both slaves of the
atellanae and servants of the commedia, versus the long robes of the nobles. False skull caps and phalluses were worn in both genres. Finally, the slapstick, which has become an anchor property for Arlecchino, originated with the atellanae (Duchartre 26).

Kennard explains the correlation:

As in the Roman so in the Italian Commedia dell’arte, dialects were spoken, masks used; and rank realism and obscenity were equally common to the Italian masks of the sixteenth century and to the Roman masks of the fifth century B.C. (Kennard 8)

Other ancestors to the commedia characters have derived from classical greats such as Plautus and Terence. “Italian comedy of the Renaissance is an imitative form of art patterned chiefly after Plautus and Terence, from whom plots were borrowed and sometimes whole scenes taken with scarcely any change” (Kennard 12-13). Plautus originated the Capitano rôle in his Miles Glorious character. Pedrolino, who later becomes Moliere’s Pierrot, bears a strong resemblance to the slave from the comedies of both Plautus and Terence. Scenarios also recognized great works of fiction.

Commedia dell’arte marks the first professional troupe formation for actors. Previously, performances of amateur groups took place in medieval times with craft guilds portraying cycle plays. Each biblical play was the responsibility of a particular guild, and the play’s subject, whenever possible, related to the concerns of the guild. Therefore, the bakers presented the play of the Last Supper, the cooks presented The Harrowing of Hell, and the waterdrawers presented Noah’s Flood. These guilds were composed of professional craftsman responsible for the
technical elements of the play, but they became amateur actors in the plays as well (Cameron and Hoffman 57).

Troupe formations on a professional contract began with *commedia dell’arte* in 1568, with Zan Ganassa as the first *capocomico* (leader). When Ganassa decided to reside in Spain, many of his troupe members created a new troupe in Italy instead. This became I Gelosi, the best known of all commedia troupes. I Gelosi had a star-studded cast including Isabella and Francesco Andreini, the most famous acting couple in commedia history. The *capocomico* of the troupe was Flaminio Scala, who, as previously mentioned, published fifty extant scenarios, probably based on this troupe’s performances. The troupe consisted of ten members: two *vecchi* (old men), four *innamorati* (two male and two female lovers), two *zanni* (one smart clown and one not), a rival (a captain), and a *servetta* (serving maid).

Other troupes from the *commedia dell’arte* included I Dediosi (with female Diana Ponti as *capocomico*), I Confidenti (directed by Scala after his time with I Gelosi), I Uniti (led by Bernardino Lombardi), I Accessi (with the famous Arlecchino, Tristan Martinelli) and I Fedeli (headed by Andreini’s son when I Gelosi disbanded). Most troupes belonged to a court, safely employed by royalty such as Maria de’ Medici, the strongest supporter of this art form. I Gelosi, however, had “consciously rejected the safety net by most other fashionable companies of having a single patron/protector. The fact that they were in a position to afford such independence reflects the quality of their work and its earning power” (Rudlin and Crick 14 & 15).

The platform stage of the commedia outdoor performances originated with the medieval cycle plays. Each of these plays was built on a wagon platform that could be paraded down the
street in procession to their location for performance. The guilds were known for the many technical elements that they brought to theatre, creating mechanisms for truth descending on a cloud, Noah ark’s flash floods and the ominous monster that represented Hell. The outdoor traveling wagon, is the most important element to the performing life of a commedia troupe that originates in the medieval theatre tradition.

There are many theatrical evolutions that influenced the *commedia dell’arte* and the many elements that formed it. Commedia flourished during the Renaissance, a time when there was a reemergence of creative and independent thought. The social reflection and improvisational nature of the *atellanae* combined with the impromptu performance space of the medieval wagons greatly contributed to its exhilarating development. This genre was able to pass over existing religious and cultural borders and support the resurgence that was the Renaissance. As much as the *commedia dell’arte* borrowed elements from past theatrical sources, it offered twice as much to the future of theatre.

*Structure of Commedia Dell’Arte--the Scenario*

Improvisational comedy is dependent upon structure. The more guidelines given to a particular scene, the more freedom the performers have to perform extemporaneously. The structure of any improvisation is based on character traits and their given circumstances: who they are, where they are and what they need. A specific situation propels the uniquely crafted character to behave in a consistent manner that his needs and traits dictate. It is this specific
situation, or given circumstance, that makes the *commedia dell’arte* performance cohesive and brilliant entertainment. It is referred to as the scenario.

The scenarios were written for the performers only, to guide the stock characters that they had mastered into situations with one another. These scenarios were then filled with *lazzi*, or set physical bits, and *consiglio*, or set speeches, already known to please the audience. Kenneth McKee, in his forward to Salerno’s translation of Scala’s scenarios, explains the possible experience of *commedia dell’arte* thusly:

The skill of the Italian players is legendary. Since there were no memorized lines for the actors to speak, a performance of a *commedia dell’arte* was an exercise of interplay among the actors, as they improvised the dialogue to suit each occasion. A scene which was glossed over one day might well develop into a climactic moment the next. Each player had to sense the mood of that particular audience and be clairvoyant with respect to his colleagues’ intentions so that he could react spontaneously to unforeseen turns in dialogue. The *zanni*, too, took advantage of a responsive audience to indulge in a prolonged interlude of comic antics. Yet the whole had to have dramatic coherence; in fact, each performance was a collective *tour de force* of ingenuity, a demonstration of superb artistry that is rare in theatre (McKee xv).

The organization of such a performance would be conducted by a *corago*. In this respect, the *corago* was a playwright for the troupe, giving a plot that organized the characters to interplay and inevitably structuring the play with a beginning, middle, and end. A strong scenario allowed for the creation of improvisational scenes, and the audience would follow the main plot of the piece. In most respects, the *corago* managed the troupe, as one would have to know each of the players, their *rôles*, and their audience to best create the proper scenario. Kennard explains:

The *corago*, or leader, should decide beforehand on the subject so that the plot and limits of the speeches may be known. The leader must read the plot and
explain the characters by name and characteristics; expound the argument of the story, the place where it is staged; fix the entrance houses, interpret the jokes and all the smallest details, in fact look after all the items necessary for comedy. (Kennard 49)

The corago could also be called capocomico, when the leader was also an actor in a commedia troupe. The corago’s task to develop scenarios, or a string of canovacci, was not merely a managerial position, but an artistic one. He developed the other performers’ characters and the acting troupe as a whole. This artist needed to have proven himself to the troupe as a captain of a team, always balancing the needs of the audience with the talents of each player.

Anne Goodrich Heck explains the importance of a well-conceived scenario here:

…a canovaccio does not just witness to the skill of professional actors; rather it mediates between abstract intention and concrete action. It is the image of a reality that has already taken place between an audience and the performers, and at the same time, a subtle prefiguration of future performances, repeated and renewed. It determines the timing and the limits of an otherwise unbounded creativity. What is transcribed in a scenario is not an ideal theatrical production; it is a mediation of energies—a balancing of forces. (Cotticelli, Heck & Heck 14)

I Gelosi’s director for many years was the artist Flaminio Scala, also known as Flavio, an innamorato character. An actor, director and playwright, Scala is best remembered as the first to publish a collection of scenarios, which he penned in 1611, entitled Il Teatro delle favole rappresentative. This collection contains an invaluable historic understanding of how the structure of each scenario was built as well as a bounty of different ways for each character to interact with another. The technical components that made up the scenario are listed by Henke:

The ‘argomento’ provided the dominant plot; the scenario itself clarified the main and subsidiary (often blocking) plots; and the interaction units indicated the binary (supportive or antagonistic) relationship each character had with just every other character in the scenario. The scenario’s precise indication of exits and entrances would have limited on-stage occupancy to two or three dominant characters most of the time. (Henke 189)
In the actual text of the *Il Teatro delle favole rappresentative*, Scala placed the components on the page in a way best described by Dr. Andrea Perrucci in Naples, 1699:

The ‘soggetto’ is nothing but the scenic fabric woven from an ‘argomento’, to which is to be spoken and presented extempore by the performers. The scenes are begun at the margin with the indication of the entrance of each personage, and are ended with a dotted line signifying exit or exeunt. At the top of each scenario is written the supposed locality of the play, such as Rome, Naples, Genoa, Leghorn, &c… An asterisk in the margin, known as the ‘osservatoria’, warns the actor to enter unobserved to watch what is happening on stage. The phrase ‘in questo’ denotes that the player remains on the stage after the exit of the other characters … Marginal notes such as ‘Night, Day, Dawn’, instruct the actor to introduce some appropriate remark, and if necessary, to enter with a light. (Lea, *Italian I*, 129)

The scenarios also referenced how each character would react to the situation that lay before them, whether they were laughing, crying, bewildered, etc. The title of each scenario was a quick reference to what the primary action of the play was and which character it affected. One example of a scenario title would be Isabella’s Fortune. The scenarios were mostly woven by mistaken identity, misunderstanding, and the character’s desire to change their fate, such as an arranged marriage for a young bride in love with someone else. Generally, scenarios were borrowed from each other as well as classical works and other plots of the day. There were many similarities in character relationships and status in each scenario.

The similarity between the dramatise personae of the scenarios shows the tendency of the *Commedia dell’arte* towards a symmetrical arrangement which almost always amounts to a pattern. The characters group themselves automatically into households consisting each of a father, a servant, a son, a daughter. (Lea, *Italian II* 412)
Each scenario is built upon a three-act structure. The first act serves as an informative setting: who is each character, what is their relationship to other characters, what does each character desire, what is their obstacle, and how does each plan to achieve their goal? The first scene depicts the “argument,” giving the background information as to how the characters have come to this present state. As act one unfolds, each character seems to intertwine further into the others, and the relationships become tangled into an intricate web.

Act two is designed to further complicate matters for the characters. There is no resolution, unless it is a false one, leading the characters to a more desperate state and, therefore, a stronger need for their goals. Plans are tried as each character attempts to manipulate others for their own fortune. The pace is quicker and the act more frenetic as each character is seen running out of time before their fate is set. Sometimes, new characters are introduced as catalysts for the remainder of the play.

Act three begins with high energy that propels itself directly into the next moment of the play from the end of act two. The characters are still working on their goals, and they generally display some change in character interaction based on the journey they have had thus far in the play. Just when all seems futile, an intervention or discovery is found. The convention of the *deus ex machina*--divine intervention derived from the Greeks--is found in almost every scenario to some degree. Discovery by mark, message, lost family member, and unveiling of disguise quickly wrap up the unraveling plot, leaving a bewildering and humorous ending. The final scene is some kind of ritual or feast in which all gather to celebrate their news.
All of the information for each scenario had to be expressed in the most concise terms possible for the players during performance to acknowledge where they were in the plot and what the next action would be.

The subject which serves as a guide for these excellent players is written entirely on a small slip of paper and posted under a little light for the greater convenience of the troupe. It is astonishing to think that, with such a trifling aid as this, ten or twelve actors are able to keep the public in a gale of laughter for three hours or more and bring to a satisfactory close the argument which has been set for them. (Lea, *Italian I*, 51)

The creative and technical mind of the *corago*, coupled with the talent and flexibility of the troupe, made the scenario spring to life.

**Characters of Commedia Dell’Arte**

Commedia characters are generally referred to as *masques* or *rôles*. These are stock characters that have been passed down from generation to generation and, usually, from parent to child in the commedia troupes. The characteristics of these *rôles* are timeless and can be found in any society, making them the cornerstone of many situation comedies today. The cuckolded husband, the miserly father, the saucy maid, and hopeful lovers are stereotypes found in any community. These *masques* took many years to master, because each physical trait of the character was expected to be upheld from performer to performer. The physical demands on each character required expertise and strength. Each performer’s body had to rise to the exaggerated level of their *masques* and the *lazzi* that were embedded in each commedia
performance. Therefore, the performers of the *commedia dell’arte* were dedicated specifically to this craft and had ample opportunity to become famous for their performances. Some of the performers became so famous that royalty agreed to be godparents to their children. Each performer generally started as a young lover with no mask, using their real first name. They then developed into character performers, where the mask could hide the ever-aging face.

The use of masks in theatre dates back to the Greek amphitheatres, in which masked performers portrayed gods and historical figures. It may be deduced that the masks were used for several purposes, all of which are relevant to the needs of *commedia dell’arte*. One purpose was to make the masked characters larger than life. In the Greek dramas, gods and historical figures were made larger than mere humans, giving honor and humility in their depictions. In the *commedia dell’arte*, the masks also made characters larger than life, but for the purpose of ridicule. Another purpose was to be seen and distinguished from the other characters from far away, as the amphitheatres held a great many people. The masks had mouth areas that were trumpeted to amplify sound as well in this outside venue. This purpose is reflected in the *commedia dell’arte*, which was also performed in outside venues where actors needed to hold the attention of an easily distracted audience. There is a third, more relevant purpose: They allow easy recognition of familiar characters.

People in general prefer the well-known actor in the type of rôle he has played a thousand times to a new face and personality to which they must grow accustomed. The mask, then, is one the best and simplest means of giving an illusion of permanency to a favourite character. (Duchartre 41)
There are many different stock characters, each with a variation designated by the specific performer. Generally, there are innamorati, or young lovers, zanni, or clown-like servants, vecchi, or old men, and the rival, or out-of-towner. For purposes of discussion, the span of character variations will be specific to the choices made for the thesis project. Although the information regarding these characters seems consistent in each historical reference and actor handbook, the following information has been hand selected from each resource because it is pertinent to this project. Among the invaluable resources are Pierre Louis Duchartre’s Italian Comedy, Barry Grantham’s Playing Commedia, A Training Guide to Commedia Techniques, Rudlin’s Commedia dell’arte, An Actor’s Handbook, and Joseph Spencer Kennard’s Masks and Marionettes.

Historically, the innamorati were young troupe members who used their first names, showed their faces, and were often the headline names for the troupe. At a time when women were still banned as players from all stages but the commedia, the innamorata was a significant and prestigious position. Isabella Andreini, the most famous of all innamorati, was considered the prima donna, or first lady, of the Gelosi troupe. Isabella was known for her beauty and grace and her marriage to Francesco Andreini, another famed actor in the troupe who created the character Capitano Spavento. This talented and well-versed couple had a son named Giovanni Battista Andreini who became as famous as his parents in his rôle of Lelio, which, against usual practice, he portrayed until he was seventy-three. The lovers for this workshop were thus named Isabella and Lelio, in homage to this famous family.
The *innamorati* are the characters that generally originate the action of the commedia. The *innamorata* or *innamorato* has fallen in love with another or another has fallen in love with one of them. The pursuit of this love (or lust, or arranged marriage) is the driving force in most scenarios. The *innamorati* are considered the “straight men” in *commedia dell’arte*, hopelessly in love as the rest of the characters attempt to help or hinder their quest. Although their antics are not as pronounced as the other characters, they are drunk with love and may go to ridiculous extremes for their loved one. “They have a masochistic enjoyment of enforced separation because it enables them to dramatise their situation, lament, moan, send messages, etc.” (Rudlin 109). As hero and heroine of the commedia, they are beautiful and dashing. They must be intelligent, poetic, passionate, graceful, and gallant.

The *innamorati* wear garments of the time period in which the commedia is set. For this project, the setting is the latter half of the sixteenth century. The grandeur of the costumes should reflect the financial well-being of the troupe. Again, the *innamorati* did not generally wear masks, but at times wore a quarter-mask *loupe* when feeling particularly alluring or at a ball. In my original concept for this project, they would wear a *loupe*, however, since two actors are playing all of the *rôles* and there needs to be definition for each character played by the same performer. The *innamorati* should be well-versed in swordplay and display enormous grace. Although they undergo grand physical movements, they almost never touch each other, making their love ache from afar. The lovers are known to have memorized stock speeches of love and poetry. They also have “memorized tags, usually rhymed couplets; *uscite*’ (plural) are used by a
character before making an exit, and ‘chiusette’ (plural) to end an otherwise improvised scene” (Grantham 218).

Arlecchino, or Harlequin, is the most famous of stock characters under the classification of zanni. His history is unclear with many theories relating to his birth as slave, demon or moron. He evolved into a character utilized by the commedia dell’arte as a servant from lower Bergamo. “It is said that the lower town produced nothing but fools and dullards, whereas the upper town was the home of nimble wits. Therefore, Harlequin, having been born in the lower part, was a simpleton from the beginning” (Duchartre 124). Arlecchino claims to be from both upper and lower, bearing moments of clarity and intelligence in his otherwise dumb-witted character. He is a faithful servant to Pantalone or his ward, the innamorato, and is always in a bind of some kind. He is in love with Colombina, the servant of the innamorata. He is expected to be performed with amazing agility and quick impromptu responses.

Arlecchino originally wore a light-colored suit with irregular patches of green, red and yellow, which eventually became the famous triangled suit of Harlequin. His soft cap was decorated with a tail of rabbit or fox, a tradition that depicts the butt of ridicule. On his belt he carried a slapstick or batocchio, a property of tremendous lazzì opportunity.

As a commedia device the batocchio was derived from the Bergamese peasant stick used for driving cattle. Two thin pieces of wood are kept apart at the handle and slap against each other when a blow is stopped at the moment of impact. It is stuck through the belt worn low on the hips. (Rudlin 77)

Arlecchino’s “mask consisted of a half-mask and black chin piece. The eyebrows and beard were bushy covered with stiff bristles. The forehead was strongly lined with wrinkles which
accentuated the slightly quizzical arch of the eyebrows. The eyes were tiny holes beneath, and the ensemble gave a curious expression of craftiness, sensuality and astonishment that was both disturbing and alluring” (Duchartre 135).

Arlecchino’s movements are filled with energy and enthusiasm. Generally perceived as an acrobat, he is most agile and expressive with his body. The majority of the *lazzi* are performed by him. He has been shown with goat-like characteristics, walking on demi-pointe. He is also shown to be cat-like, displaying various abilities in his movement. Arlecchino is of low stature and, though swift in movement, may not be swift in speech. Many have portrayed him with little or no speech at all. Dominique, one of the most famous Arlecchinos, “had a high piping voice, said to be like that of a parrot, and so successful had he been that he set a tradition for the actor playing Arlecchino to speak that way” (Grantham 184). Arlecchino’s movements were always far more demonstrative of his character than his spoken word.

Colombina is Arlecchino’s female counterpart and another *zanni*. Usually, she is servant to the *innamorata* and her household. Unlike Arlecchino, Colombina is bright and sophisticated while retaining her remarkable wit and humor. This voluptuous character is often courted by others, but falls in love with Arlecchino every time. She is generally the one to behave in a rational manner when all is awry. She is often mixed up in a plan of deception, disguising herself as someone else to assist her mistress. She is sexy, crafty, and versatile in character, befriending all classes of people. Later in her history, she became Harlequine, wife of Harlequin. Her characteristics are timeless in the establishment of the saucy maid type.
In my original concept of this project, Colombina would have worn the costume that the famous engraver Jacques Callot dons in his character plate, Servetta. Although the garment is long and flowing, it seems shorter due to the fact that “she has hitched it up at the waist line by using a second girdle” (Grantham 226). A female servant character would dress similarly to the *innamorata* in class, with the addition of an apron to denote her servitude. Though Colombina was not historically masked, she will be for this project to decipher her character from others portrayed by the same performer. Her mask will be akin to those the lovers occasionally utilized: a quarter mask *loupe*.

Colombina utilizes balletic dance movements with an actor’s sense of timing, restraint, and composure. She has her “hands either on her hips, holding an apron or making significant gestures. When excited, she throws her hands up as if still dancing with the tambourine” (Rudlin 129). Colombina’s speech is crisp and intelligent. A master of disguise, she is seen as maternal, whimsical, vulgar and upright. She is often found using “contradictions (in tone), e.g., obscenities rendered in a sweet, innocent voice, or the most innocent remark delivered like an innuendo” (Grantham 228). She finds humor and rationality in all things. Her relationship to the audience is “collusive- she is a spectator herself. (It is) almost confidential in the sense that she too can see what fools the rest of (the characters) are” (Rudlin 130). The *rôle* of the dancer in a commedia dell’arte at the beginning of the play was to perform a song that served as the prologue. She would also have taken part in the comedy. The end of the play would be some joyous occasion where the ballerina could perform more song and dance.
The first of the vecchi is Pantalone. Most sources believe the origin of Pantalone’s name to be “Plant the Lion,”

for the Venetians in the old days were supposed to be consumed by a feverish passion to increase their wealth in every way possible, which was logical enough, considering their profession; but Pantaloon went to extremes, setting himself up as a conquistador and going forth to plant the flag of Venice emblazoned with the Lion of St Mark all over the world. (Duchartre 180)

Sometimes wealthy and sometimes poor with a wealthy upbringing, Pantalone is consistent throughout the centuries as a miserly character, always concerned with money. He is often a widower and generally a father to the innamorata, whom he tries to marry off for financial gain. When his wife is alive and well, the relationship frequently consisted of the worst of arguments for he is sly, lascivious, and quarrelsome. He is generally served by Arlecchino, whom he treats terribly. Pantalone is generally expected to lead an improvisation when he is on stage.

Pantalone wears a red, tight-fitting jacket over short breeches of the same color. “His nether garments, to which he gave the name pantaloons, can be thought of as either baggy hose or narrow trews, in the same red” (Grantham 156). He wears a loose black coat and a “brimless Greek cap or black toque with rolled edges” (Duchartre 188). His shoes are either Turkish sandals or slippers. Around his waist, he wears a codpiece or phallus. His mask is reddish brown with a prominent hooked nose and, sometimes, spectacles. The moustache is gray and sparse. A white beard stretches from ear to ear and comes to one point or two on the chin. White hairs are seen under his hat.

“Pantalone’s walk is deliberate, picking his feet up rather more than is natural, feet turned out, knees relaxed” (Grantham 157). “The hands (which he can’t keep to himself) flutter
continuously, gesticulating each thought as it comes out of his head” (Rudlin 94). Pantalone is the quintessential citizen of Venice. He is of wealthy descent and follows the courtesies that the upper-class has taught him. “His tone is one of authority, only breaking into a childish treble when he is angry, or when he is aroused to amorous excitement” (Grantham 157). He enjoys metaphor and giving advice, and each of his performances is known to have at least one consiglio, or speech.

The second vecchio is Il Dottore. The rôle of Il Dottore originated during carnivals and fairs. These fairs began to sell elixirs, promising to alleviate any chronic condition. The seller’s patter became the long stock speeches of Il Dottore in commedia dell’arte.

He comes from Bologna, the seat of a famous university, where he claims to be a graduate. He was in the early days, a Doctor of Law rather than of medicine, but then there was hardly any sphere of human knowledge upon which he would hesitate to pontificate. (Rudin 163)

He is a counterpart character to Pantalone, whether confident or rival, because he is worthy of his intellect. “These two greybeards possess more than one trait in common: they are about the same age, they have the same fatal weakness for the oratory, and they are miserly” (Duchartre 197). The mainspring of his humor comes from continuous outpouring of high-flown nonsense, mispronunciations, misquotations and dizzying logic.

Dottore wears a short black gown and a long academic robe, with breeches and a knee-length black jacket. “On his head, a skullcap, beret or wonderful wide brimmed hat (like a cardinal’s but in black) should be played with as well as worn” (Grantham 165). There are white accents of stockings, white handkerchief and white ruff about the neck. He wears a quarter-
mask, covering the forehead and nose. It is black or flesh colored with a bulbous nose. Sometimes, spectacles are added for more humor. He has red color smeared on his cheeks and a short, pointed beard. “The Doctor and Pantaloon present a highly impressive spectacle when they go out walking together, the one with his long, trailing robes, and the other with his long red stork legs” (Duchartre 197).

Dottore’s movements “tend to be ponderous and deliberate. He walks with feet apart and toes pointed straight forward to support his bulk. He uses large, sweeping gestures and postures in statuesque poses” (Grantham 166). He shows off his scholarly gown and proudly taps his belly. The doctor expects everyone’s attention as he gives his expertise on each and every subject. For this, “the Doctor (has) his Tirata della Giostra-- a long list of ridiculous names and ludicrous discoveries” (Kennard 50). “Il Dottore is a close relation to the mountebank quack. Lodovico de’ Bianchi, the (Dottore) Gratiano of the Gelosi, had himself been a mountebank and published a book of ‘conceits’ for the rôle that probably represents his mountebank’s stock speeches” (Rudlin 100). Il Dottore will utilize his voice in every imaginable way to keep attention from others. He over-pronounces, over-dramatizes, and, occasionally, clears his throat before speaking.

The rival character is Il Capitano, or, specifically for this project, Il Capitano Spavento della’ Valle Inferno (Captain Fearsome of Hells’ Valley), originally conceived by Francesco Andreini, mentioned earlier in this chapter. Andreini was a soldier prior to his acting career. Many believe that his Spavento character was a tribute to his past.
The Captain is an eternal stranger. Usually of Spanish origin, he is a parody of the hated soldier of occupation who strutted the Italian cities. He is always new to the town in which he finds himself; and he likes it that way, for no one is likely to challenge his version of the past, which he paints in the vivid colours of his imagination, incorporating tales of unsurpassed valor, daring and destruction. (Rudlin 171)

His goal is to find a comfortable financial situation, though he never will. Often, Pantalone tries an arranged marriage to his daughter, both he and Il Capitano hoping for financial gain. He is famous for spinning a most remarkable yarn and fleeing from actual combat.

Il Capitano’s costume resembles the clothing of soldiers during the specific time period. For this project, he will wear breeches and a jacket with a “helmet, or morion, buff straps and a long sword” (Duchartre 229), “a “gestural extension” of his personality” (Rudlin 121). His mask is flesh colored and sports “a great menacing nose, a keynote to his character” (Duchartre 229). It also has a fierce, bristling moustache. The mask was intended to emphasize the distinction between a brave soldier and a coward.

Il Capitano is a world-class athlete of physical strength. His walk should be of the same pompous and attitude as his character, with long, broad strides. His “head, shoulders, chest, hips, legs, and feet should never be allowed to rest in their normal alignment. There should always be a counterbalance or contrary direction” (Grantham 173). Il Capitano’s stock speeches expounding on his bravery are called bravure. “These Bravure are extravagances, exaggerations, blunders, devised and fitted together by a vaunting coward” (Kennard 68). A stranger to each town he arrives in, he should sound different than the other characters. His
voice is of loud and commanding presence, like it would be on the battlefield, “turning to a castrato squeak when frightened” (Rudlin 122).

There is little variation from source to source on these stock characters. The origins of each have some discrepancies, yet even the present-day attempts to recreate commedia share the same details in costumes, masks and character traits. This may be due largely to the engravings of Jacques Callot, an impressive and extensive collection of heavily detailed work depicting these rôles. Some respect may also be due to marionette designs, many of them depicted from commedia stock characters. The compilation of character research that is pertinent to my study is found in template form for easy referral. (See Appendix B.)

The performers of the commedia dell’arte traditionally passed down all of the nuances of each character to the next person to perform the rôle. However, every stock character (except the lovers, who were mainly the persona of the performers themselves) had a second name that further distinguished their traits. For example, Il Capitano is the root of the stock character. Il Capitano Spavento is a specific captain played by Francesco Andreini, unlike Il Capitano Cocodrillo played by Fabrizio de Fornaris or Il Capitano Matamoros played by Silvio Fiorillo. The duty of each performer is to recreate the character as remembered, but redefine it enough to make the character their own. The ability to do this made for legendary performances and famous actors and troupes.
Influences of *Commedia Dell’Arte* on Modern Acting Techniques

*Commedia dell’arte* was different from the other theatrical forms of its time because of its impromptu nature, providing immediate and fresh performances. Compared to a well-crafted script orated by its performers before a realistic setting, *commedia dell’arte* appeared as what I like to call a slapdash “tour de farce”. The rôles were performed with such a solid base that any new situation that the performers encountered was a seamless exploration. Charles de Brosses recognized this by stating that “the actors come and go, speak, and act as informally as in ordinary life. Their acting gives a far different effect of naturalness and truth” (Duchartre 34).

The solid base of the rôles that were then improvised was built over many years. This development began with the distinguishable traits of each rôle. For example, Pantalone is a miserly character. In any situation where money is involved, Pantalone is there, establishing himself as a primary character. He will be doing all he can to make sure the money spent is not his own. Each performance that has a situation about money can be used to reveal Pantalone’s past, just as we do in our own lives. The longer one performs a rôle, the clearer and more natural each new situation will seem.

*Commedia dell’arte* used improvisation to develop its scenarios through rôle development. Our modern acting techniques use improvisation for character development through scenario. Constatin Stanislavski took the commedia approach and applied it to character development. Stanislavski became the father of modern method acting through his desire to see three-dimensional characters living through a scripted situation. Stanislavski developed the method of “subconscious” creativity “when an actor improvises although his text
and the pattern of his role are firmly fixed” (Moore 15). Consequently, it is his method, or proximity of it, that many actors learn today.

In creating the three-dimensional character from a script, Stanislavski requests that the actor seek out the action of their rôle. The actor does this by asking himself specific questions about the character—also known as the “magic if”. Why is today unlike any other day? What must I have today? Who do I get this from? What or who stops me from having it? What must I do to get it? How does my relationship with every other rôle help or hurt my cause? These questions establish a spine for the character, giving it a super-objective, intentions, obstacles and tactics. Each of the decisions must be relevant to the action of the play itself, telling the story from each character’s perspective. The more specific the choice, the more dimension the rôle will receive.

*If* is the starting point, the given circumstances, the development. The one cannot exist without the other, if it is to possess a necessary stimulating quality. However, their function differs somewhat: *if* gives the push to dormant imagination, whereas the given circumstances build the basis for *if* itself. And they both, together and separately, help to create an inner stimulus. (Stanislavski 48)

For our commedia, the questions found in modern acting techniques are coupled with improvisational exploration of the choices the actors made. This allows for the development of our scenario into a full script while offering the performers the opportunity to develop their rôles and improvisational skills. The results are a script that can be used for documentation and a workshop performance that resembles the improvisational nature of a *commedia dell’arte*. The
The rehearsal process is more specifically documented under the subheadings entitled Character Development and Writing the Script.

We see the influences of other commedia dell’arte aspects on entertainment today. Stock characters are applied to scenarios to create weekly situation comedies on television. Although some of the situation comedies have more complex characters not quite in keeping with the stock characters of the commedia dell’arte, we still see the saucy maid, the simpleton servant, the talkative older relative, the fishwife and the silly young people in love. As an audience, we spot them and recognize them immediately, anticipating their reactions to the situations that they find themselves in. The weekly writing for these characters is much like the commedia of the sixteenth century, finding new ways to incorporate the traits of the characters into new situations.

We also see commedia dell’arte’s influence today where improvisation is a final product of the comedy. Places like The Second City and Tony and Tina’s Wedding create an atmosphere that includes audience interaction where the audience’s suggestions help to steer the final results of a scene. Whose Line Is It Anyway? is a television show that broadcasts the improvisational games that are now played at most comedy clubs as its own entertainment. This emergence of improvisation as a final product enforces the importance of commedia dell’arte’s influence on today’s audience. They are looking for a fresh, interactive approach for their entertainment, and performers need improvisational training to fulfill the audience’s needs.
CHAPTER THREE:
*IL PAZZIA D’INNAMORATI*

The Audition Process

The audition process for the commedia must be tailored to fit the requirements of the performers. These requirements include improvisational skills, ability to develop lengthy speeches, ability to move gracefully, and the interaction of certain characters with each other, otherwise known as chemistry. *Commedia dell’arte* is the most challenging of all styles for actors because it requires extemporaneous action and strong listening skills. At UCF Conservatory Theatre, there are excellent acting classes, but none that fully attends to the art of improvisation. Therefore, the audition process needs a clear and different design than most theatre auditions.

The first step is to create a flyer for the audition that defines the commedia style. I chose to place a picture from page 57 of Duchartre’s book, *The Italian Comedy* (full of fabulous illustrations) on the flyers. It is of *Balli Di Sfessania*, etched by Jacques Callot. The illustration shows a typical three-curtain backdrop with commedia characters dancing in front of it. This whimsical and historically accurate etching brings the tradition of commedia to life and will hopefully attract actors and help them understand the genre. *(See Appendix D.)*

The flyer also has the date and time of the auditions with time beforehand for me to address the actors, explain the objective of the thesis and prepare them for their unusual audition process. I will be posting a brief biography of each character with a depiction of the character
next to it for visual reference. I will also scale down the information that I have researched to give a concise report on each character’s costume, mask, movements and speech. This will hopefully give the actors a better understanding of the rôles and, perhaps, interest in a specific rôle that I might not have pictured them in. Hopefully, the actors will feel that I am well prepared for this assignment and can lead this troupe. I will be supporting this claim by showing patience and understanding to each actor as they try, perhaps for the first time, to improvise through a scene. I will make every attempt to set them up for success during the process. It is most important that this project work through trust, patience and guidance. I am looking forward to establishing these guidelines early in the process.

I have selected several audition pieces that should demonstrate which actors have the skills needed for the commedia. I will be auditioning the actors in pairs to allow for interaction during their audition. First, I have selected two lazzì—“the frog” and “the tailor”. (See Appendix C.) I chose two lazzì so that each actor can work on a different piece and will not be in direct competition in the room at the same time. These particular lazzì have personal meaning to me, as my late father wrote them. He would be happy to know that they have made an appearance here.

The consiglio, elongated speeches of pontification, are selected from a book entitled Playing Commedia by Barry Grantham, a wonderful resource of training games and commedia techniques. These speeches are specifically for Pantalone, Il Dottore and Il Capitano, as they are each long winded in their own right. The consiglio are well suited for each character. Pantalone’s speech has no relevance, but is told with eloquence and style. Il Dottore’s speech
has the dizzying reason of someone with more education than sense. Il Capitano’s speech recounts a ridiculous and embellished situation in which he has once again saved the world. Each of these speeches will suit the needs of the speech part of the audition well and will also teach the actors more about the characters. (See monologues in full in Appendix C)

Lastly, the actors will improvise a short scene based on a scenario of commedia tradition. Arlecchino will pair up with Colombina for a date for which he has no funds. (He will, therefore, have to act out the experience and she will follow). Il Capitano will try to woo the beautiful Isabella by sharing his bravest moment with her. Il Dottore will attempt an exam on Pantalone, who is only sick with love. Pantalone will try to woo Arlecchino, in disguise as a woman, etc. This last part of the auditions will be the most relevant in determining the chemistry of partners and the strength of their listening skills and improvisational skills.

**New Plan of Attack: Setbacks or Opportunities?**

There have been many unforeseen challenges during this project, each significantly changing the scope and vision of the original plan. For each challenge, there has been something lost and something gained. These challenges were mainly due to a lack of opportunity for the production elements of the project because our quickly-expanding theatre department needed all faculty, staff and students to create the semester’s productions. Through optimism and a few strong supporters, though the scope has changed, the project is more interesting than the original. This explanation of events is solely a channel through which to explain how the project has become what it is now.
The commedia project was selected prior to this semester as a thesis. The scope of the thesis included an eventual production that would occur before the end of this spring semester. The first challenge, then, became setting a date for the production itself. There simply was no time on the master calendar for even one night of production. Further, there were no faculty, staff or students not working on other department related events that had any time or interest to devote to this project due to the overwhelming season of shows, including the spectacle of *Once on This Island* and enormity of *God’s Country*. There were no class credits to be given, no hours to be borrowed from other productions and no chance of changing around schedules that had already been put into place. There was no space to perform in, no props or costumes to be borrowed, and no masks or set pieces to be made. This project was not to be performed.

Thus, the final product changed in scope from being a full performance before an audience to being a final presentation for the committee on the last day of workshop. The next challenge came with the schedule for this presentation. Due to conferences and conflicts for the committee and me, the time frame became the end of February. This was now a four-week quest. Auditions needed to be posted immediately and rehearsals needed to be underway. There was a trailer available for rehearsals and auditions, and the flyer was created. The next day, we realized that the trailer that was supposed to be available was occupied for the next eight weeks. It took four days to find a new space for the auditions, so the flyers were out much later than anticipated.

Slowly, the realization of student conflicts came into play. Anyone who had anything to do with a production until the end of the semester was immediately disqualified from this
The now three-and-a-half week project was riddled with conflicts, and chances were that there would not be enough people for my cast, no matter how small it was to be. There were two people at the auditions, both of whom I had worked with prior to this, and whom I had asked to be in the project. Although there were only two of them, they were the two best suited for this project. I then decided that the scope of the written script would entail two people portraying all of the stock characters for this commedia.

I spoke to the actors to see if they were up for the challenge, and they were enthusiastic and willing. I knew their work and I felt that the convention of two people performing rôles of an entire commedia had enormous opportunities for hilarity and style. They were both completely available on evenings and weekends and were ready to plunge in. I hoped that my desire to challenge myself and the cast was an opportunity for brilliance and daring. I became more excited about it than I was before the audition.

The next challenge was solidifying a rehearsal space in which to workshop the project. It seemed as though every possible space was taken for the musical, Once on This Island and God’s Country, now a multi-media and multi personnel/facility event. It came to pass that we ended up using a dance room with mirrors on two sides and a floor that could only be walked on in dance shoes or socks. At first, this was a hindrance-- I did not want my actors to concern themselves with how they looked or how they treated the floor. I set up the video camera in the corner where there were no mirrors and viewed the performers from there.

As I began to watch a scene develop, I realized the virtue of having this space. The mirrors allowed me to see the performers backstage changing into their various rôles. It also
allowed them to check the transformation for themselves before entering the playing space. As for the floor, changing into dance shoes or taking off our street shoes brought us into the focus of the project. All that lay outside waiting for us-- friends, homework, parties, dinner-- melted away, and we transformed ourselves into our troupe, Tre Ciechi Topi, or Three Blind Mice. The workshop final performance was also aided by the obstacles of the mirrors and dance floor. Each spectator immediately embraced the project as the end result of a process and not a final production.

As the process continued, a new challenge emerged-- there seemed to be little technical support available. My committee chair found a graduate student with some hours that needed to be used toward a graduate qualification. Fortunately, Scott Green is a Technical Director in another college and was enthusiastic about our project. He pulled costumes and props that he thought might aid the production, and we began to throw things in as we went, deleting items when they were not necessary. We had no place to store any items that we used for rehearsals when the dance room had classes in it.

I decided to keep costumes and props to a bare minimum and changed the scope of these elements to a belt, with props and costume pieces, and one hat per male character. For example, Isabella has a belt with a piece of fabric hanging down from it, representing a dress, and a fan. Il Capitano has a belt with an enormous sword and a soldier’s hat. Lelio has only a whimsical hat at first, but moves to a soldier’s hat and sword after he has been in battle. Colombina has a belt with a piece of apron on it, showing servitude to Isabella. Pantalone has a codpiece attached to his belt and a small black skull cap, in approximation of his original headpiece. Il Dottore has an
academic hat and a book that he carries for his *tirata della giostra*. Arlecchino has a dunce cap and a slapstick, as his character dictates. We intended to eventually replace these hats with masks, but we ran into another setback.

The masks were to be made by a friend, Laurie Beckett, who works in the puppet workshop at Walt Disney World. As an artist and faithful employee, Laurie had very little time to work on the masks. As time became tighter and communication began to roll, it was decided to use the masks for reference only and not for performance. I did not want my performers to be blindsided by a last-minute device that normally took a lifetime to master in the *commedia dell’arte*. Instead, our workshop included the physical and emotional understanding of the character and the development of the character’s needs within this scenario. Each character was performed with specific devotion, but the mask was never worn for the purpose of the workshop. However, the masks are now complete and beautiful. I have attached photos of them (*see Appendix J*) for documentation of how each mask was designed based on my meetings with Laurie. I gave one to each actor in thanks for their efforts on the project.

Each challenge on this project was met as an opportunity to do something different and establish the project as a unique product. The *corago* in *commedia dell’arte* would probably have had similar issues during his tenure in the position and would need to adapt to each town, each performer, and each technical device. The people that rose to this occasion were an important part of the project and understand the ever changing demands that theatre makes upon us as thespians. Our commedia developed into new territory that would not have been explored without these challenges.
First Rehearsal

The first rehearsal of the workshop is a time to assure everyone that this process is going to be organized, nurtured and fun. I will first have introductions and pass out a contact sheet. My hope is that my preliminary schedule (space pending) will provide flexibility for the actors to take more time, switch days with others, etc. At this point, weekends are not scheduled, but may need to be depending on our progress. (See rehearsal schedule in Appendix G.)

My next order of business will be to share my abstract with them (see pages iii and iv) so they have some idea of why I wanted to do this project and what the scope of the project is. At this time, I will address the use of a video camera as a documentation device. Any taping will be to assist me in writing the script, since I need to be working with the actors instead of transcribing during their rehearsal. I will discuss with them what other uses they see in taping our rehearsals, and what we should do with the tapes when we are finished. Of course, there will be a final taping of the show for UCF’s archives.

Next on the agenda will be a discussion of what commedia dell’arte is. I have an outline for discussion (see Appendix A) that I feel will complement the information in the character profiles and prepared materials given to them on audition night. It will also provide me with an opportunity to relay historical information as a teacher to my company, honing my skills in my area of study. I hope to paint a picture of the time that we will be exploring through our work in rehearsal. I will bring sources for visual reference on the stages, characters, and lazzi that have been documented by paintings and engravings. I will finish this part of the meeting by explaining what relevance I believe this has on our training as thespians and the modern stage.
Lastly, I will present the skeleton structure of *Il Pazzia*, the play to be worked on. This scenario will be treated as a living document, flexible and ready to be changed as our work continues. It is a foundation on which we can begin to build *lazzi*, stock characters, and complicated storylines. My hope is that this meeting will put my cast at ease in the realization that there is preparation and guidance within my work as *corago*, director of the scenario. The scenario will also include opportunities for the actor’s creativity and talent, addressing the types of *consiglio* the performers should prepare and the types of *lazzi* that may work. They can then come more prepared to the first few rehearsals.

Of course, I will end the rehearsal with how honored I am to work with them on this project and the how thankful I am that they are willing to give so much of themselves for this purpose. I will also ask each of them to think of what more they would like to receive as actors from this work so that we may all benefit as much as possible.

**Writing the Scenario**

Our need to have two performers portray all of the characters made writing the scenario a challenge. The goal was to maximize the plot complications and character interactions by choosing which characters need to be on stage at one time. The scenario begins with Pantalone and Dottore, the two elderly characters that would each have established residences in the play, as their characters historically dictate. For clarity of what would happen at each of their homes, these two characters would be played by the two different performers. The servants needed to be assigned to each house. Pantalone’s miserly ways and Arlecchino’s patches of poverty are
traditionally matched, so he is kept in Pantalone’s house for our scenario. Colombina, the female servant, was chosen as Dottore’s servant in order to provide more opportunities for Arlecchino and Colombina to be matched as *zanni* lovers in their traditional way.

The selection of *innamorati* became Lelio as Pantalone’s ward and Isabella as Dottore’s. These matches allow for same-sex servants to assist the *innamorati* on their quest for one another, while working on their own affairs. Each performer then has one *zanni*, one *vecchio*, and one *inamorata/o* to portray. At this point, at least one catalyst was needed as a rival and obstacle. The choice became Il Capitano Spavento. He is often used as a love interest and always as comedic relief, his bombastic and bogus tales generally only realized by the *zanni*. Once I had the Captain arranged to be wed to Isabella, the story was on its way.

The *rôles* were appointed by which characters had to interact--Arlecchino and Colombina, Pantalone and Dottore, Isabella and Lelio. Because the interaction of the *zanni* and *innamorati* were of vital importance to drive the urgency of the play, the performer portraying Arlecchino would also be Isabella and the performer for Colombina would also be Lelio. This would allow for Colombina to assist Isabella and Arlecchino to assist Lelio in their quests to be together. In order to stress the importance of the fathers’ influence over the young lovers, the performer portraying Lelio would also be Dottore and the performer for Isabella would be Pantalone. This would allow for Pantalone to give fatherly advice to Lelio and for Dottore to give away his daughter’s hand in marriage. This arrangement also gives an opportunity for each of the male performers to portray a female character. Il Capitano’s motivation in the play is to make win over Isabella and, therefore, the must be played by whomever plays Lelio. There is
another catalyst in act three that may or may not be seen in performance: Flaminia, a princess granted to Lelio in a battle far from home. This character belongs to the performer portraying Isabella, in order to play opposite Lelio if such an opportunity offers itself. The characters were categorized in a French scene breakdown for clarification. *(See Appendix F.)*

The scenario is kept fairly simple in order to clarify the two-person convention. Lelio and Isabella are in love. Il Dottore, Isabella’s father, arranges for her to marry Il Capitano, a brave soldier from another land. Isabella protests to no avail. Lelio asks his father, Pantalone, to talk to Isabella’s father, only to find that his father agrees with Il Dottore on the choice of Il Capitano for Isabella’s husband. Lelio has no money or credentials to honor Isabella. The *zanni* try to help their masters, to complicated disaster. The end result is Lelio being sent to another land under a madness potion meant for Il Capitano. Lelio fights bravely while away, making him worthy of Isabella. Is it too late to pursue her for his bride? No, because Il Capitano is the long-lost twin brother of Il Dottore. Il Capitano is now Isabella’s uncle and, therefore, an unfit suitor. Dottore and Capitano are reunited, Isabella marries Lelio, Colombina marries Arlecchino, and Pantalone marries Flaminia.

The title for the play is *The Madness of Lovers*. It is named for the madness potion that both Isabella and Lelio ingest by accident as the plot progresses. The convention of a madness potion makes the young lovers aware of the world as they develop into adults. They now love each other more than the idea of being in love, a deeper, more complex dimension leading to a longer lasting relationship. The potion also allows for physical shtick, an opportunity seldom
afforded the lover characters. Il Pazzia, or The Madness’, became the title song and reprise to bookend the play.

**Character Development**

Incorporated into the rehearsal process are one-on-one meetings with each cast member regarding character development. In the traditional *commedia dell’arte*, character development came from understanding the character’s reactions to years of different situations. Due to lack of time, this commedia relies on more modern acting techniques. The character development springs from the research of the stock characters coupled with one particular scenario. Each character was given specific traditional background that came from the same resources used to set up the character profiles and selections for the audition process, with more attention to the details of the character’s relationship to each other, to the audience, and to the scenario. Each character is given life by modern character development for a scripted play, posing questions that are asked of today’s performers. (See [Influences of Commedia Dell’Arte on Modern Acting Techniques.](#)) The following detailed story is a result of our character development meetings.

Pantalone had a situation last night at his tavern. A pub wench named Elizabeth spurned his advances, calling him an old man. Today, for the first time, Pantalone sees his prowess declining. He must try to seek out some remedy for this and get back in the race. He talks to his dear friend Dottore about it. Dottore always has some remedy or wise advice for him. He tries several of Dottore’s remedies for virility- raisin paste on his face and corn and wine concoctions to drink. Pantalone tries his prowess on Colombina as an experiment. Colombina gives him
advice on how to approach a female to secure a better chance with her. In his conversations with his son, Lelio, Pantalone attempts to impose the importance of being older, wiser and richer, making him feel better about his current situation. It is finally Flaminia, Lelio’s gift from abroad, who marries Pantalone due to her desire for an older man.

Dottore’s daughter, Isabella, turned sixteen years old yesterday. A widower with a fully blossomed ward, Dottore is worried about fulfilling his parental obligation. He wants to make sure that Isabella is married before becoming an old maid. For weeks, Dottore has been seeking out the perfect match for his Isabella. Just this morning, he has heard back from a Spanish military captain accepting the offer of his daughter’s hand. Dottore prepares for the meeting, doing all that he can to make the evening a successful one. As a side note, Dottore is still seeking out his long-lost twin brother, who he eventually meets up with by the end of the play.

Isabella, as stated before, turned sixteen years old yesterday. She has been waiting for this day for six years, for today is the day that she will marry her one true love, Lelio. She runs to tell her father, only to find out that her marriage has been arranged, and not to Lelio. In desperation, she turns to her servant, Colombina, to devise a plan that allows her to free herself from the arrangement. She plays along with her father’s wishes, attempts to make the captain seem an unfit suitor, and hopes for things to work out right. At one point, when all seems lost, she attempts to kill herself, knowing that she will be with Lelio in another world.

Lelio’s true love, Isabella, turned sixteen years old yesterday. He has been waiting for this day for the past six years, for today is the day he will ask Isabella to marry him. As he practices his proposal, he discovers that her marriage has been arranged by her father. He first
seeks the assistance of his servant, Arlecchino, who promises to devise a plan. Lelio speaks to his father regarding the advantages of youth, only to find him rooted in the advantages of maturity. He begs his father to speak to Isabella’s father, as they are old friends, but his father sides with Dottore’s choice instead. Eventually, it is the strange circumstances of Lelio being sent abroad that develops him into a man and makes him worthy of the fair Isabella.

Colombina’s mistress, Isabella, turned sixteen years old yesterday. This means that she will be married very soon. Colombina is six years older than Isabella. She has turned down offers of marriage in her youth, her independence taking priority over a desperate marriage. The best thing about being lower class is the ability to wed who one fancies and not be betrothed to anyone. But now, Colombina has decided to wed Arlecchino, whom she truly loves, but she never thought he would get around to asking her. It is the anniversary of their first date, and Colombina has decided that this is her last chance to claim Arlecchino as a husband. She constantly reminds him of their date this evening at seven o’clock and tries to be patient until then. She also now must deal with Isabella’s arrangement, knowing full well that she cannot marry until Isabella does.

Arlecchino knows that his master, Lelio, will be getting married soon. He would like to marry Colombina and must find the right circumstances to do so. The obstacle of Lelio’s need to marry Isabella continues to put a wrench in his plans to make the evening perfect for his own engagement.

Il Capitano Spavento has received word that the fair Isabella is arranged to be his wife. After roaming the world with no real home or family, he looks forward to meeting his bride and
wooing her, without overwhelming her with his magnificence. Finally, the hole in his life made by his long lost twin brother will be filled with his wife and family to be.

Each of these objectives became the key to utilizing the stock traits that each of these characters is innately given. Our exploration of these characters went much further, incorporating their stance, walk, speech, *lazzi, consiglio*, relationship to the audience, etc. Each performer spent hours of their own time bringing in new thoughts on their characters, *consiglio* and *lazzi* just as they would in sixteenth century Italy. Their efforts are documented in the script and on the performance video.

Writing the Script

The script for this workshop serves as a final result of this project for academic purposes, documenting the highlights of our work in rehearsal. The script is intended to express the comedic impact of the piece, applying more detail than one would find in a scenario. The videotape of the final day of workshop expresses the impact of improvisation and characterization of the two performers before a live audience. *(See Appendix K.)* The script, however, is the hand selected version of this scenario, filled with chosen *consiglio, lazzi, bravures* and *cascades*. As the crème de la crème of our work, it is enjoyable and humorous in its own right.

After the first day of rehearsal, the cast and I decided to video-tape each upcoming rehearsal. This allowed us to document the changes in the script and gave us the opportunity to reflect upon our work. Each rehearsal began with an improvisational warm up. I chose the
alphabet game from my time spent at The Second City. The performers are given a scenario and a character in which to begin and end a scene within the structure of the alphabet. Performer #1 starts his line with A, #2 with B, etc. until they reach Z, the end of the scene. I chose this game for several reasons. First, it enables a two-person cast to take control of the scene and its 26-line structure. Second, it sharpens the cast’s listening skills. Third, the cast can exercise their stock character work in a situation other than that expressed in the scenario. Last, I could create a rehearsal process using this simple game as a base.

Next, we applied the alphabet game to the situations in our scenario. For example, Colombina is furious at Arlecchino because he missed their important date. In the alphabet game, the dialogue would go something like this:

C-“Arlecchino!”
A-“Boy, do you look mad!”
C-“Can you blame me?”
A-“Do you have a reason to be mad at me?”
C-“Every time I try to make a date with you, you forget to show up.”
A-“Forget to show up? Why? Where would you like to go?”
C-“Go? Now? It’s too late!”
A-“How can you think that? It’s just past five.”
C-“I have to work now. I cannot go.”
A-“Just one hour. You can afford to do that.”
C-“Keep your hat on, Arlecchino. I’m not ready to forgive you yet.”
A-“Let’s go! I want to make it up to you.”
C-“Maybe you could. I wanted to go to the horse stables.”
A-“Now we can! Let’s pretend we are there. That way, it will take less time.”
C-“Okay. Oh look! There’s a black horse!”
A-“Pretty, huh? Do you want to ride it?”
C-“Quite so!”
A-“Right! Well, give me your hand.”
C-“Sure. Ooh! He’s beautiful! Is he fast?”
A-“Terribly. I’ll show you...”
C-“Unbelievable! Were running through the field! How exciting!”
A-“Very! Up over the fence and to the moon!”
C-“What? To the moon?”
A-“Xenophobia has never been a problem for you. Don’t you want to go there?”
C-“Yes! This is the best date ever!”
A-“Zigzagging all over the moon? I should say so!”

The next step was to replace the alphabet game with rôle choices that expressed their relationship and their intentions in the scene as it connected to their super-objective in the play. We would use our video camera to record different takes of the same scene. In each take, the cast would incorporate what they could of each element of their rôle. At the end of each take, we would discuss what worked and what did not. I would express how what they said or did related or did not relate to commedia dell’arte, historically or by form, for dialogue, character and presentation. The key to this work was to be honest, supportive and willing to extend ourselves as a group. There was no failure, no wrong and no fault--only opportunities to try something new. We tried each scene as many times as they wished, generally around seven takes per scene. I would take the tape, watch it closely overnight, and incorporate the best of it into the written text. I would research questions that were brought up in the previous rehearsal and then prepare for our one-on-one work with what needed improvement from our scene work.

I chose to work on the script in order of relationships rather than chronological order so that we could focus on important character work rather than the script itself. Therefore, all Arlecchino and Colombina scenes were done together, then Pantalone and Dottore, etc. Arlecchino and Colombina were first because they are the zanni and the most fun to explore. They are also the characters most akin to the audience, commenting on the silliness of the lovers, dysfunction of the elders, and unlikelihood of the Capitano’s tales. It is important to note that I
made suggestions based on my knowledge of *commedia dell’arte* and scope of the project, but they were all suggestions. This was a collaborative effort with my cast. I wanted to make them feel supported but never overthrown. Our mutual respect was vital to our progress.

Both cast members made *zibaldoni*, or books of set speeches, *bravures* and *consiglio*. To focus on our convention of multi-characters, it also included specific characteristics that immediately expressed a transfer of *rôle*. Through our one-on-one rehearsals, each book was developed. We referenced them often in our full cast rehearsals as we attempted each scene. The cast now has a permanent understanding of how commedia performers worked and how each character might have been developed.

As the project’s final days neared, we ran through the scenario in chronological order, making sure that the play made sense to the onlooker. When necessary, we would retry scenes that lost their drive and try new physical bits as the actors became more proficient in their characters. What became prevalent was the quick change into each character and the timing for the person left holding the bag onstage during the change. We realized that our play did in fact work, since our two-person convention was its own comedy. If done properly, it was brilliant. If not, it was hilarious. These last days were some of the best for bonding of the troupe, developing of the performance and understanding the true extemporaneous nature of *commedia dell’arte*. 
CHAPTER FOUR:  
FUTURE PERFORMANCE

The scope of the project changed, due to lack of space and technical support, from a full-scale performance of Il Pazzia to the written script with a final workshop presentation. Yet the final vision of this project has always been to produce and perform the play for an audience beyond a select few. The people who came to witness our final workshop presentation were a handful of faculty, a designer and a graduate student working on the production. Although I would not change the supportive group we had, I feel as though it would be necessary for final results to try our commedia on a less savvy and prepared audience. Commmedia dell’arte was for the masses, not just scholars of the arts, commenting on the world around them. Many aspects of this next production would be similar to the workshop project--a two-person tour de farce creating the eight characters mentioned in the piece with the same scenario. Some aspects, such as masks and outdoor performance space, would be immediately added to culminate all of the true elements that made commedia dell’arte a brilliant genre.

When reflecting upon the workshop production, I cannot help but beam at the great work of my two performers. Their growth as actors of extemporaneous theatre was drastic. They committed all of their efforts to each rehearsal. By the time the final day of workshop arrived, they were two comici, telling our story with exaggerated gestures and ludicrous dialogue. They made every audience member laugh out loud, stomp their feet, wager them bets and pay for their amusing tricks. Each character was clearly defined, with immediate recognition for each,
physically and verbally. As anticipated, our two-person convention was clever and hilarious, the vigorous pace exhausting to watch.

The convention of belts and hats to depict each stock character sufficed for this presentation, but would have to be developed for a full-scale production. We would, of course, utilize the beautiful belated masks that were made on our behalf. To incorporate the masks into our play would take another full exploration of each character by the players, but it is a step that we had been waiting to take. As mentioned previously, each performer of the commedia dell’arte took a lifetime to perfect their rôle, blending their physical and vocal traits with the mask. The players for our purposes have spent much time defining these rôles with the hats and belts, and they would be successful with the masks as well. The mask work is the single most vital aspect still missing from our presentation and would take precedence over any other enhancements.

I would keep the convention of the belts, donning a piece of costume and critical props for each character. The commedia dell’arte had full costumes for its characters, so its audience expected them. Because our audience has no expectation of each commedia element, they would be accepting of how we present to them. What is lacking in the visual presentation of full costumes would be made up for the quick changes necessitated by our two-person convention. The belts that were used for our presentation were, in many ways, incomplete due to lack of funds. The belts were borrowed and needed to be returned, so the stitching had to be temporary. We would go further with our design of the belt concept to arrive at more detail for the characters and more options for the actors. The belt itself would be easier to take on and off, so
the time it takes to work the technical element could be replaced with character preparation. I am still in favor of the suggestion of costume rather than the costume itself for this particular commedia piece.

Outdoor staging is a vital part of commedia dell’arte’s style and enjoyment. Historically, the players would bring a wagon into the fair or town square to signify that the commedia was in town and would perform that night. Its platform was at eye level, so that everyone could see the action on the small stage. There was a backdrop with slits in it for separate exits indicating the houses of each vecchio. Much of the beginning of the play would happen with at least one player on the ground, gathering audience into the fold of the performance. Often, two would argue across a busy intersection to get the attention of the audience, indicating that the commedia had begun. With no lights or amplified sound, it became the performers’ responsibility to focus the attendees away from the other festival highlights and stand for two hours to watch their show. The masks, of course, assisted in this task, creating larger-than-life theatrical, characters. The rest was left up to the troupe.

The element of outdoor staging is crucial to the overall performance of commedia dell’arte. It is the daunting task engaging a distracted crowd for two hours, proof that the players that performed commedia must have been professionals. To demand attention, the players spoke different languages, danced, juggled, memorized poetry and had set bits that worked every time. I would insist on this challenge for my actors, for without it, it would not be a true commedia performance. These actors are multi-talented and could live up to the standards that commedia performers set so long ago.
I am looking forward to presenting this commedia in a full-scale production, and I hope it can be produced soon enough to incorporate the great talents and teamwork of my performers. Our project thus far has been entirely successful and beneficial to all of us, with ample opportunity to explore the nature of *commedia dell’arte* and its history. There is already a feeling of completion and accomplishment as we reflect on the creation of our script and the refinement of improvisational techniques. I am very proud of my team and thank them for my own greater understanding of the sixteenth century’s phenomenon, *commedia dell’arte*. *Commedia dell’arte* is as I had always thought it to be- the quintessential live theatrical experience for both player and audience.
I. History

A. Susarion- 800 BC formed a band of comici in Icaria and toured throughout Greece
B. Thespis- had a chariot of vagabonds who performed comedies with music
C. Cordacs- gave spectacle interspersed with burlesque dances and pantomime
D. Schoenobates (Greece) and Funambuli (Rome)
   1. The players were acrobats- tightrope walkers and tumblers
E. Etruscans
   1. taught Romans much about theatre
   2. Their theatre was in Tusculum and built of stone
   3. Atella, now Aversa, was the first to have a theatre
      a. Atellae:
         1) were comedies and popular farces, parodies and political satires
         2) Whatever the argument or plot, the rôles kept the same character
         3) Improvised from a plot outline, or scenario
         4) It appears that toward 300 BC, farces presenting rustics of the village
            of Atella in the Oscan territory were introduced to the Roman stage as
            a rival attraction to Greek comedy
         5) For a long time, these Atellae were portrayed by amateurs who
            distinguished themselves from the professional slaves by wearing
            masks
            a) Maccus- white mime: a yokel with a humo, close shaven head,
               beaked nose and protruding ears (Pulcinella)
            b) Buccus- his rustic companion
            c) Pappus- the old man, bald, big-bellied and decrepit (Pantalone)
            d) Dossenus- hints toward another hunchback with clownish cunning
            e) Sannio- clowns (Zanni)
I. What is Commedia Dell’Arte

A. Commedia Sustenute were comedies with scripts – ordinary drama
B. ‘Comedy of Profession’ or ‘Comedy of the Guild’- improvisational acting

1. Scenarios
   a. plot outline, structure with which to insert lazzi, and improvisation

2. Lazzi
   a. lazzo is something foolish, witty or metaphorical in word or action
   b. alludes to any discrete or independent, comic and repeatable activity that guaranteed laughs for its participants
   c. Valeri proposes that lazzi is derived from l’azione, referring to the activities of the plotted scenes or Latzon – Hebrew for trick or lat- Swedish for gesture or Lax- Latin for fraud
   d. When lazzi was overly extended or integrated into the plot development, it became a **jeu** (French for play) or a **burla** (Italian for joke) Cascades: various jokes of more or less dubious taste with which certain actors embellish their rôles when they feel particularly sure of themselves and their audience

3. Stock Characters
   a. Zanni- clowns
      1) Arlecchino: Harlequin or Trivelin
         a) Mask
            i. consisted of half mask and a black chin piece
            ii. eyebrows and beard were bushy and covered with stiff bristles
            iii. forehead was strongly lined with wrinkles which accentuated the slightly quizzical arch of the eyebrows
            iv. the eyes were little holes beneath
            v. The whole mask gave a curious expression of craftiness, sensuality and astonishment that were both alluring and disturbing
         b) Costume
            i. varicolored patches, darker than the background of the costume sewn here and there on the breeches and the long jacket laced in front
            ii. A bat and a wallet hung from his belt
            iii. Head was shaved in the same manner as the ancient mimes
         c) Character
            i. mixture of ignorance, naiveté, wit, stupidity and grace
            ii. He is the faithful valet, always patient, credulous and greedy
            iii. He is eternally amorous and is constantly in difficulties either on his own or his master’s account
            iv. Expected to be the one in the air- the best acrobat
         d) Origin
            i. May be Mercury himself- patron of the merchants, thieves, and
panders

ii. Lenones, or ‘flat-feet’ of the ancient satiric plays, wore the same outfit as Harlequin

iii. Phallophores who blackened their faces with soot and played the parts of foreign slaves

iv. Citizen from Bergamo, the lower town that produced nothing but fools

2) **Brighella** - the Intriguer

a) Mask
   i. Olive tinted mask
   ii. a pair of sloe eyes
   iii. a hook nose
   iv. thick, sensual lips
   v. brutal chin bristling with a sparse beard
   vi. moustache of a fop, thick and twirled up at the ends in such a fashion as to give him an offensive, swaggering air

b) Costume
   i. jacket and full trousers, adorned with a braid of some sort of green material along the seams to give an aspect of livery
   ii. Tabaro- short mantle
   iii. Hat was toque with a green border
   iv. A large leather purse and a trusty dagger at his side, both significant symbols of his tastes and inclinations

c) Character
   i. the most disturbing of all characters
   ii. as soon as he has money, he stops work and spends it
   iii. he is an observer and a psychologist
   iv. his motion is like a cat, prowling and waiting for victims
   v. he offers anything that can be procured for money
   vi. he plays the guitar, sings and dances and he can fold himself into most spaces
   vii. he’s a drinker
   viii. jack-of-all-trades with no particular calling of his own
   ix. Serves as soldier, hangman’s valet, simple valet anything for money Yet, money for him is only worth the pleasure it provides and he is then more logical and human than the miserly merchant

d) Origin
   i. Citizen from Bergamo, the upper town that produced nothing but nimble-witted citizens
   ii. As old as Harlequin- his tyrannical crony

3) **Pedrolino**
4) Scaramuccia: Naples
5) Pulcinella: Naples
6) Mezzetino- the Half-measure
7) Scapino- Scapin of Moliere
8) Coviello

b. Old Men- vecchi

1) Pantaloon- Pantalone
   a) Mask
      i. brown mask
      ii. with a prominent hook nose and round spectacles
      iii. moustache was grey and sparse
      iv. white beard stretched from ear to ear and came to one or two points well in advance of the chin, so the tufts shook ludicrously when he talked
   b) Costume
      i. wore a short, bright red jacket which was tight fitting and buttoned in front, and close fitting trousers in the same color
      ii. he was wrapped in a zimarra- long, black coat with plain sleeves
      iii. On his head was either a brimless Greek cap or a black toque with rolled edges
      iv. His footgear was Turkish sandals or soft slippers
      v. He carried a huge dagger and purse on his belt
      vi. Underneath his trousers was a shameful phallus that was quite visible
   c) Character
      i. always old and retired from active business
      ii. sometimes rich, sometimes poor
      iii. sometimes the father, sometimes an old bachelor
      iv. All his life he has engaged in trade, and he is now so sensitive to money, that he is slave to it
      v. Turns his attentions to matters of state and neighbors
      vi. He must always be the dupe of someone
      vii. He must be well verse for advice, suggestions and compliments, all to ad nauseum
   d) Origins
      i. As a Venetian merchant, he fit the description as one supposed to be consumed with feverish passion to increase their wealth in any way possible
      ii. Pantaloon has been a celebrated character in Venice long before his single piece breeches had acquired his name and
equal fame

iii. He later became Moliere’s Miser

2) **Il Dottore** - The Doctor
a) Mask
   i. black or flesh colored which covered his forehead and nose
   ii. His cheeks were smeared with red
   iii. An earlier mask was set off with short, pointed beard.
   iv. General aspect of the face conveyed an impression of foolish self sufficiency, mingled with a gravity which bordered on severity

b) Costume
   i. caricatured version of the ordinary dress which men of science and letters in Bologna wore
   ii. Entirely dressed in black
   iii. Footgear was black, and a short black gown fell to his knees
   iv. Above this was a long black robe which extended to his heels
   v. He wore a small black toque
   vi. His was modified later with an enormous felt hat, a jacket cut in the style of Louis XVI, short trousers and a soft ruff about his neck

c) Character
   i. same weaknesses as Pantalone in his age, oration and greed
   ii. Old friend of Pantalone
   iii. He is chiefly a medical practitioner, but dabbles in alchemy and other occult sciences
   iv. He is conceited and cannot control his sensual and gross appetite
   v. He is trivial and blathers on about anything but the question at hand

d) Origin
   i. was born to the stage in 1560

c. **Il Capitano** - The Captain
a) Mask
   i. flesh colored
   ii. great menacing nose, served as a keynote to his character
   iii. fierce, bristling moustache
   iv. generally was intended to emphasize the contrast between a brave appearance and a craven nature, like the war masks of negro tribes
b) Costume
   i. followed the contemporary styles and changes of the period
   ii. early Italian Captain wore a helmet, or morion, buff straps and a long sword

c) Character
   i. The captain is a bombastic fellow and vastly tedious in speech
   ii. He manages to be amusing sometimes by virtue of his flights of fancy

d) Origins
   i. Cyrano de Bergerac
   ii. The braggart soldier
   iii. This character may have been invented by Francesco Andreini, who began his career as a soldier before becoming an actor in 1550

d. Women

1. Innamorata and Soubrette- Lover and Maid

a) Masks
   i. There were none- there beauty was there own personal trademark
   ii. Often a loupe, a tiny velvet mask in coordination with their costume was used. It became a fashion of other women not involved in the commedia

b) Costume
   i. Beautiful and highly decorated, again, they each had their own design
   ii. Servants wore an apron or other costume piece to show their servitude

c) Character
   i. Single most important fact was that the women performed, not men in these rôles, emerging women into theatre. Each was distinct and named after the actress that played her
   ii. Colombina- was the lover of Harlequin and a maid

d) Origin
   i. Isabella- Andreini, probably the best known female actress of the time. Her and her partner were the heads of the I Gelosi troupe. They became well known due to Maria de’Medici, married to Henry IV (1600-4)
   ii. There were some women that ran their own troupes
4. **Troupes**
   a. Famous names
      1) *I Gelosi*
         a) Most unified troupe of its time due to Flaminio Scala, director
         b) Taken over by Francesco Andreini in 1578 and married Isabella that year, she was sixteen
      2) Troupes were all incestuous and toured from place to place
      3) Banned occasionally depending on their material and the Parliament
      4) Parliament decided on the ticket price if the show was inside

5. **Stages**
   a. Outside and Portable
      1) The stages were usually built high, so that the platform became level to the eyes of a man standing
         a) No obstruction of view
         b) Storage place underneath
      2) The platform itself was divided into two unequal sections by a large drop curtain suspended by two poles, making a backstage and a forestage
         A) The backdrop generally had a scene in perspective painted on it
         B) Two or three slits in the canvas served for the entrances and exits
      3) There were two ladders, one placed on either side from the ground to the stage and on the rungs of these one or two players, perching after their performance was over
   b. Inside the theatre
      1) Palladio’s theatre at Vicenza, built by Palladio for Scala’s scenarios.
         A) auditorium was in a semicircle with tiers of seats, as in the ancient amphitheatres
         B) the stage itself was divided into a main stage and proscenium platform, which extended out to the first row of seats
         C) The main stage then blocked off into three divisions by arcades which opened on streets in perspective lined with real wooden houses
         D) In such a frame, the most intricate plots and intrigues became not only plausible, but entirely natural
APPENDIX B:
CHARACTER PLATES
COSTUME
Pantalone wears a red tight-fitting jacket over short breeches of the same color. His nether garments (pantaloons) are baggy hose in the same bright red. He wears a loose black coat and a brimless Greek cap or black toque with rolled edges. His shoes are either Turkish sandals or slippers. Around his waist is worn a purse, perhaps a dagger, and, in earlier times, a codpiece or phallus.

MASK
His mask is brown or reddish with a prominent hooked nose and, sometimes, spectacles. The moustache is gray and sparse. A white beard stretches from ear to ear and comes to one point or two on the chin. White hairs are seen under his hat.

MOVEMENTS
Pantalone’s steps are deliberate, with his feet picked up for each step and his feet turned out, knees relaxed. He is of wealthy descent and follows the courtesies that the upper-class has taught him.

SPEECH
Pantalone is an upper-class Venetian. His tone is one of authority, only breaking into a childish treble when he is angry or excited by a young amore. He is fond of metaphor and giving advice. Each performance is known to have at least one consiglio, or speech.
COSTUME
Arlecchino wears a light colored suit or breeches and a long jacket, loose, but not baggy, with irregular patches of green, red and yellow. His soft cap is in mode with Charles IX, Francois I or Henri II, decorated with a tail of rabbit or fox, a tradition that depicts the butt of ridicule. On his belt he wears a bat or slapstick and a wallet. He has also been known to wear a phallus.

MASK
His mask consists of half-mask and half chin piece. The eyebrows and beard are bushy and covered with stiff bristles. The forehead is strongly lined with wrinkles, accentuating the quizzical look of the arched eyebrows. The eyes are tiny holes, giving the entire look of the mask one of craftiness, sensuality and astonishment that is both alluring and disturbing.

MOVEMENTS
Arlecchino’s movements are filled with energy and athleticism. Generally perceived as an acrobat, he is most agile and expressive with his body. Many lazzi are performed by him. Arlecchino has been shown on demi-point walking as a goat would. He is also known to be cat-like, etc, showing variety in his ability for movement.

SPEECH
Arlecchino is of low stature and, though swift in movement, may not be swift in speech. Many have portrayed this rôle with little to no speech at all. Dominique, one of the most famous Arlecchinos, had a high piping voice like that of a parrot. His movements are more important that his speech.
COSTUME
Il Capitano’s costume is set by the depiction of soldiers during the specific time period. For this purpose, he will be depicted in breeches and a jacket with a helmet, or morion, buff straps and a long sword.

MASK
His mask is flesh colored and sports a great menacing nose, a keynote to his character. It also has a fierce, bristling moustache. The mask shows a contrast of a brave appearance and a craven nature.

MOVEMENTS
The head, shoulders, chest, hips, legs and feet should never be allowed to rest in their normal alignment. There should always be a counterbalance or contrary direction. He is a coward, but a world class athlete of physical strength. His walk should be of the same pompous and attitude as his character, with long, broad strides.

SPEECH
His voice is of loud and commanding presence, like it would be on the battlefield. A stranger to each town he arrives in, he should sound different than others. He may have an imposed voice that we see dropped on occasion out of fear or love.
COSTUME
The Doctor wears a black academic gown, long to the ground or short to the knee, with breeches and a knee-length black jacket. A skullcap, beret or wide brimmed hat should be played with as well as worn. There are white accents of stockings, white handkerchief and white ruff about the neck.

MASK
His mask is only a quarter-mask, covering the forehead and nose. It is black or flesh colored with a bulbous nose. Sometimes, spectacles are added for more humor. He has red color smeared on his cheeks and a short, pointed beard.

MOVEMENTS
His movements tend to be ponderous and deliberate. He walks with feet apart and toes straight forward to support his bulk. He uses large, sweeping gestures and statuesque poses. He makes much of his gown and proudly taps his belly.

SPEECH
The Doctor expects all ears on him as he gives his expertise on each matter. He will utilize his voice in every imaginable way to accomplish this until it is as ridiculous as the information he imparts. He over-pronounces, over-dramatizes, and over-anything else.

IL DOTTORE
The Doctor comes from Bologna, the seat of a famous university, where he claims to be a graduate. His early degree was in law, but through the years has shifted to medicine. However, there is hardly a sphere of knowledge that he will not pontificate on. He is counterpart to Pantalone, whether confident or rival, similar in age and social standing. He is often the other father who gets outwitted in the matter of the marriage settlement. The mainspring of his humor comes from continuous outpouring of high-flown nonsense, mispronunciations, misquotations and dizzying logic.
COSTUME
The Lovers wear the garments of the time period in which they are characterized. For our purposes, this would be the latter half of the 16th century (see Isabella Andreini above). Historically, the grandeur of the costume depended on the financial well being of the troupe.

MASK
The Lovers are generally without a mask unless they are at an occasion to wear a loupe (mask on a stick to cover the eyes). For our purposes, the Lovers will wear masks in order to utilize the freedom of character choices that the mask provides. They will be simple and attractive.

MOVEMENT
The Innamorato should be adept in sword fighting and, possibly the Innamorata for humor purposes. They have flair and can use courtly dance movements for a love scene. Grace and form are important.

SPEECH
The Lovers should have good diction and strong vocal range. They should not sound too archaic or anachronistic.

INNAMORATO/INNAMORATA-LOVERS (Lelio & Isabella)
The Lovers are the hero and heroine of the play- beautiful, dashing, and always in love. Their comedy is more subtle than the other characters, the audience laughing more at their predicaments than their character-izations. They are drunk with love and may be caught doing things out of their realm for it. The lovers must be intelligent, poetic, passionate, graceful and gallant. Much of the plots revolve around others trying to woo and seduce them, or trying to keep them from getting together.
COSTUME
For our purposes, the costume will be that of Callot’s Servetta (see above picture). The dress seems short due to the fact that she hitches it up at the waist line by using a second girdle. She will have an apron to denote her servitude to the female lover.

MASK
Though historically never masked, she will for our purpose of freedom of characterization during the workshop. Her mask will be akin to those that we use for the Lovers.

MOVEMENT
She utilizes balletic dance movements with an actor’s sense of timing, restraint and composure.

SPEECH
As a master of disguise, she is seen as maternal, whimsical, vulgar and upright. Contradictions in tone versus content are helpful- eg: vulgar obscenity said in a composed tone. She is always humored and rational.
APPENDIX C:
SAMPLE LAZZI AND SPEECHES
THE FROG LAZZO

ARLECCHINO ENTERS REALIZING THAT, AS USUAL, HE IS HUNGRY. HIS HUNGER IS THEN DISTRacted BY AN IMAGINARY TOAD. HE PLAYS WITH THE TOAD FOR SOME PERIOD OF TIME. HE FINALLY PUTS THE TWO IDEAS TOGETHER AND CREATES A TOAD SANDWICH. AS HE IS ABOUT TO CONSUME IT, THE TOAD WHISPERS IN HIS EAR. ON THE VERGE OF TEARS, ARLECCHINO LETS THE TOAD GO AND HOPS IN THE OPPOSITE DIRECTION OFF.

THE TAILOR LAZZO

ARLECCHINO ENTERS AND DOES A SERIES OF ACROBATIC TRICKS ONLY TO DISCOVER THAT IN THE PROCESS ONE OF THE TRICKS, THE PATCH ON HIS KNEE HAS BECOME LOOSE. HE FINDS A NEEDLE AND THREAD AND AFTER MUCH WORK SUCCEEDS IN THREADING THE NEEDLE. HE SITS DOWN TO SEW THE PATCH AND SUBSEQUENTLY SEWS HIS TROUSERS TOGETHER AT THE KNEES. UNABLE TO SEPARATE THE TWO KNEES, HE LEAVES IN A RATHER CONTORTED FASHION.
PANTALONE SPEECH

I was perambulating at a leisurely gait, my mind concerning itself more with the eternal verities, than taking cognizance of the surrounding scene, when I was startled from my reverie by a violent hand upon my shoulder. I turned and found myself confronting a visage of villainy. I reached for my dagger with my right hand and my purse with my left, while the assailant stretched out his hand toward me. “Are you not going to shake hands with the friend of your youth, your father’s faithful servant Zan Padella?” and in truth it was he.

DOTTORE SPEECH

What is ‘real’?

Real is that which is actual

Actual is formed of two syllables- act and yule.

Yule- the season of good will, so act-yule is to put on a Christmas play- that is, one that is referred to as a pantomime.

To pant is to be out of breath, and you have to mime because you are so out of breath you can’t speak.

Mime is movement.

Movement is the part of a clock that goes tick-tock, showing that tempus fugit, or time ‘flies’.

Fly; a device for deceiving fish into taking the hook, and in parenthesis, hook is part of Holland, so that’s where the double Dutch comes in.

However the fish is brought in by winding the reel and of course the reel is actual.

Actual is of two syllables act and yule, and so we have this, as well as last Christmas.
CAPITANO SPEECH


SUDDENLY THE END OF MY BEARD STARTS TO CURL UPWARDS, AND MY EYEBROWS TO QUIVER. DANGER! FROM LONG YEARS OF CAMPAIGNING, MY BEARD AND BROWS HAVE BECOME SENSITIVE TO UNSEEN THREATS. SO I AM NOT SURPRISED WHEN I ESPY, BEHIND A DISTANT ROCK, AN UPRIGHT FEATHER. NO BIRD, THIS I KNOW! I TAKE MY CROSSBOW, WIND BACK THE BOW, INSERT THE BOLT AND AIM FOR THE FEATHER, WHICH SOON RAISES ITSELF TO REVEAL A TURBAN, AND BELOW, THE FEARFUL VISAGE OF A FIGHTING JANIZARY. I RELEASE THE BOLT, GAINING A DIRECT HIT TO HIS FOREHEAD. HIS SCREAM ALERTS HIS FELLOWS. SOME THIRTY SWARTHY BRUTES COME YELLING FROM THEIR HIDING PLACES, BRANDISHING SCIMITARS AND CRACKING FIREARMS. ANOTHER BOLT FROM MY CROSSBOW PASSES THROUGH ONE OF MY ASSAILANTS AND ALSO KILLS THREE MEN BEHIND HIM. I DRAW A BRACE OF PISTOLS FROM MY BELT; BANG, BANG- ANOTHER SIX OF THE FORTY DEALT WITH. BUT A SHOWER OF ARROWS RAINS DOWN ON ME. HOWEVER, BY RAPID EVASIVE ACTION, DUCKING AND DIVING, AS IT WERE, NONE FINDS ITS TARGET. FOR ME THAT IS! BUT, ALAS, ONE HITS MY POOR HORSE, THE NOBLE BUCEPHALLUS III, AND HE FALLS BENEATH ME.

NOW I HAVE ONLY ONE SWORD AND THE FIENDS ARE UPON ME. SLASH, SLASH, THRUST, PARRY, RIPOSTE. THEY FALL, ONE BY ONE,
TO MY MIGHTY BLOWS, THERE ARE BUT SIXTY LEFT. SLASH, THRUST, CHOP, CIRCLE, DOWN THEY GO.

THERE IS BUT ONE GIANT LEFT, AS OUT BLADES MEET, BOTH SHATTER TO A MILLION FRAGMENTS UNDER THE POWER OF OUR MIGHTY StROKES. I LEAP FOR HIS THROAT AND STRANGLE HIM WITH MY BARE HANDS. SILENCE- AND A HUNDRED LIE DEAD AROUND ME. I SURVEY THE DESOLATE SCENE. NOT A SOUND STIRS.

THEN, FAINTLY, A FEEBLE WHINNY FROM MY WOUNDED CHARGER. HE’S STILL ALIVE, AND ATTEMPTS TO RISE WHEN I GO TO HIM, BUT ALAS, HE HAS NO STRENGTH AND SINKS TO THE GROUND. “BUCEPHALLUS, MY FRIEND, DO YOU THINK THAT I, MATAMOROS DA VALL’INFERNO, WOULD LEAVE YOU HERETO DIE? NO, IT IS MY TURN TO CARRY YOU.” SO I PICK UP HIS LIMP BODY AND THROW IT OVER MY LEFT SHOULDER, I TIE THE SEVERED HEAD OF A TURK TO MY BELT- TO SUBSTANTIATE MY STORY- AND LEAVING THE SCENE OF DESOLATION AND DESTRUCTION, WALK, WITH BUCEPHALLUS ON MY SHOULDER, THE THIRTY ODD LEAGUES TO KASTAMOU AND A NIGHT’S REST.
APPENDIX D:
AUDITION FLYER
COME TO THE COMMEDIA WORKSHOP AUDITIONS

WHAT IS IT?

A 4 WEEK WORKSHOP DURING THE MONTH OF FEBRUARY TO CREATE AN ORIGINAL COMMEDIA DELL’ARTE PLAY FOR JENNIFER HART’S THESIS

WHEN ARE THE AUDITIONS?

MONDAY, FEBRUARY 2ND AT 7PM.
THERE WILL BE A BRIEF EXPLANATION OF THE AUDITION PROCESS AND MATERIALS BEFORE WE BEGIN.

WHERE ARE THE AUDITIONS?

DANCE STUDIO 2

WHAT SHOULD WE BRING?

CLOTHES THAT YOU MOVE COMFORTABLY IN AND A FABULOUS SENSE OF HUMOR.
RESUMES THAT REFLECT PREVIOUS WORK OF THIS NATURE WOULD BE INFORMATIVE, BUT NOT NECESSARY.
APPENDIX E:
PRODUCTION MEETING OUTLINE
Jennifer Hart  
1/21/04  
Thesis: Next Steps

The purpose of this outline is to further define the guidelines in which my workshop/production of a *commedia dell’arte* thesis project coincides with UCF Conservatory Theatre. The next step of this process seems to be a meeting of the minds of UCF production staff and committee members of this thesis to lay down clearly defined elements (eg- rehearsal space, casting, etc.)

I. CAST  
The troupe shall be 6 at minimum.  
1. Il Capitano/Il Dottore  
2. Pantalone/Brighella  
3. *Innamorato* (Lelio)  
4. *Innamorata* (Isabella)  
5. Arlecchino  
6. Colombina

To hold auditions or not?

1. Interested students thus far are Chris Layton, Anthony Perrella, Aaron Kirkpatrick and Ryan Nicholoff  
2. Chris Neiss seemed to take delight in being asked to assist with physical bits as well as the possible portrayal of Pantalone. He is teaching commedia as part of a graduate class now. Possibilities to integrate work there.  
3. Other faculty that I might like to approach are Kate Ingram, Tad Ingram, and Mark Brotherton.  
4. Can there be TPP hours or class participation of some kind offered for this workshop?

Their commitment would be 3-4 weeks of workshop in order to construct an original commedia piece.  
1. Again the question of TPP hours or class participation credit of some kind may dictate the time commitment I can expect from my troupe.

The final presentation of their work may be the last day of workshop or complete production as defense.  
1. See Production
II. WORKSHOP
   A. When
      1. This question relates to what the best way to cast this troupe may be and their conflicts.
   
   B. Where
      1. What rehearsal space may I be offered in order to workshop my thesis? This may also dictate my when (above).

III. PRODUCTION- To what degree is UCF interested in producing this commedia?
   A. Masks
      1. Is there a design/tech student who has a desire to work on masks as a project?
      2. Can it be a part of a TPP or class for some kind of credit?
      3. Could there be a small budget?
      4. Option B- Laurie Beckett at the puppet workshop at WDW may be interested in assisting
      5. Option C- No masks
   
   B. Costumes
      1. Is there a design/tech student who has a desire to work on costumes as a project?
      2. Can it be a part of a TPP or class for some kind of credit?
      3. Could there be a small budget?
      4. Option B- no costumes but black and what can be borrowed from stock for presentation.

   C. Sets
      1. Is there a design/tech student who has a desire to work on sets as a project?
      2. Can it be a part of a TPP or class for some kind of credit?
      3. Could there be a small budget?
      4. Is there available space in the Theatre Building? Black Box?
      5. Option B- wagon cart (open air), platform with backdrop and three slits for exits, etc.
      6. Option C- If the production/design elements don’t fair importance to Theatre UCF, the last day of workshop in rehearsal space as final presentation is another option.
APPENDIX F:
FRENCH SCENE BREAKDOWN
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<td>Sunday, Feb 8</td>
<td>8-10pm: discuss history of commedia, scenario, calendar, character</td>
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<td>Monday, Feb 9</td>
<td>7-10pm: Arlecchino and Colombina</td>
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<td>7-8:30pm: Pantalone and Dottore</td>
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<td>Tuesday, Feb 10</td>
<td>8:30-10pm: Pantalone and Colombina</td>
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<td>Wednesday, Feb 11- with Chris</td>
<td>7-8:30pm- Capitano speeches &amp; character</td>
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<td>Thursday, Feb 12</td>
<td>7-8:30pm- Isabella and Colombina</td>
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<td>Friday, Feb 13</td>
<td>8:30-10pm- Isabella and Capitano</td>
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<td>7-8:30- Lelio and Arlecchino</td>
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<td>Sat after 7 or Sun ?, during the day sometime?- with Anthony</td>
<td>1 1/2 hours: Arlecchino Character and Lazzi</td>
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<td>Monday, Feb 16</td>
<td>1hour: Pantalone character and Speeches</td>
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<td>Tuesday, Feb 17</td>
<td>7-8 pm: Lelio and Isabella</td>
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<td>8-9pm- Arlecchino and Capitano</td>
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<td>9-10pm- Pantalone and Capitano</td>
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<td>Wednesday, Feb 18- With Chris</td>
<td>7-7:30pm- Il Dottore Character &amp; Speech</td>
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<td>7:30-8pm- discussion of Act One/warm-up</td>
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<td>8-10pm- stumble through of Act One</td>
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<td>Thursday, Feb 19</td>
<td>7-8pm- Il Dottore Character &amp; Speech</td>
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<td>Friday, Feb 20</td>
<td>8-9pm- Lelio Character &amp; Speech</td>
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<td>9-10pm- clean up of speeches and bits for Chris’ characters</td>
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<td>Sat after 7 or Sun after 7?, during the day sometime?- with Anthony</td>
<td>clean up of speeches and bits for Anthony’s characters</td>
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<td>Monday, Feb 23</td>
<td>7-8:30pm- run trouble spots of play</td>
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<td>Tuesday, Feb 24</td>
<td>8:30-10:30pm- run play</td>
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<td>Wednesday, Feb 25</td>
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<td>7-10pm- run play</td>
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<td>Thursday, Feb 26</td>
<td>7-10 pm- work anything that Anthony wants to work</td>
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<td>Friday, Feb 27</td>
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<td>11-1pm- run play</td>
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<td>Saturday, Feb 28</td>
<td>3-6pm- present show</td>
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<td>Sunday, Feb 29</td>
<td>2-6- rehearse weaker moments</td>
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<td>Monday, March 1st</td>
<td>1-5p- run show</td>
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<td>7-10p- present show</td>
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**Note:** The schedule includes activities that are to be carried out during specified hours from Wednesday, Feb 25 to Monday, March 1st.
APPENDIX H
THE SCENARIO
IL PAZZIA D’INNAMORATI
(THE MADNESS OF LOVERS)

By TRE CIECHI TOPI
(THREE BLIND MICE)

Performed By IL COPPIA
(THE TWOSOME)

CAST OF CHARACTERS

PANTALONE  FATHER OF LELIO  ANTHONY PERRELLA, JR.
LELIO  SON OF PANTALONE  CHRISTOPHER LAYTON
ARLECCHINO  SERVANT TO LELIO  ANTHONY PERRELLA, JR.
IL DOTTORE  FATHER TO ISABELLA  CHRISTOPHER LAYTON
ISABELLA  DAUGHTER OF IL DOTTORE  ANTHONY PERRELLA, JR.
COLOMBINA  SERVANT TO ISABELLA  CHRISTOPHER LAYTON
IL CAPITANO  SUITOR TO ISABELLA  CHRISTOPHER LAYTON
FLAMINIA  WOMAN FROM ABROAD  ANTHONY PERRELLA, JR.

CORAGO  JENNIFER HART
PROLOGUE

ARLECCHINO AND COLOMBINA SING A SONG REFLECTING THE PLAY
-COLOMBINA EXITS-

LAZZO DONE BY ARLECCHINO

-ENTER LELIO-
LELIO EXPLAINS HIS LOVE FOR ISABELLA TO ARLECCHINO. ARLECCHINO UNDERSTANDS BECAUSE HE LOVES COLOMBINA- HE MUST REMEMBER THEIR BIG DATE TONIGHT.
-ARLECCHINO EXITS-

LELIO DOES SPEECH OF LOVE
-LELIO EXITS-

-ENTER PANTALONE-
PANTALONE DOES SPEECH ABOUT OLD AGE

-ENTER IL DOTTORE-
PANTALONE ASKS IL DOTTORE FOR A REMEDY TO OLD AGE. HE WANTS YOUNG WOMEN TO LIKE HIM. IL DOTTORE GIVES ADVICE AND TELLS PANTALONE ABOUT MARRYING OFF ISABELLA TO IL CAPITANO, A BRAVE SOLDIER FROM ANOTHER PLACE.
-PANTALONE EXITS-

IL DOTTORE DOES SPEECH OF SOMETHING RIDICULOUS

-ENTER ISABELLA-
IL DOTTORE TELLS ISABELLA THAT HER WORRIES OF BEING AN OLD MAID ARE OVER. SHE WILL BE MARRIED TO A PRESTIGIOUS CAPTAIN. WHEN ISABELLA PROTESTS, IL DOTTORE ASSURES HER THAT SHE DOESN’T HAVE TO THANK HIM-ANYTHING FOR HIS DAUGHTER.
-IL DOTTORE EXITS-

ISABELLA DOES SPEECH OF WOE AND LOVE FOR LELIO

-ENTER COLOMBINA-
ISABELLA AND COLOMBINA SHARE GIRL MOMENT AS ISABELLA GETS READY FOR IL CAPITANO’S ARRIVAL. THEY CONJURE UP AN IMAGE OF HIM. ISABELLA CHANGES BEHIND SCREEN
-ISABELLA EXITS-
COLOMBINA GIVES ISABELLA ADVICE ON MEN.
- COLOMBINA EXITS -

- ENTER ARLECCHINO - 
ARLECCHINO DOES LAZZO

- ENTER IL CAPITANO - 
IL CAPITANO TELLS ARLECCHINO THAT HE IS LOOKING FOR THE HOME OF IL DOTTORE. ARLECCHINO OPENS HIS MOUTH TO ANSWER AS IL CAPITANO INTRODUCES HIMSELF, TAKING SEVERAL MINUTES TO CITE SOME OF HIS MORE ACCOMPLISHED ACHIEVEMENTS. HE FINISHES HIS INTRODUCTION BY EXPLAINING THAT HE IS TO BE WED TO ISABELLA. ARLECCHINO PRETENDS LIKE HE FEELS SORRY FOR CAPITANO, SAYING THAT ISABELLA IS UGLY AND OLD, ETC. THIS DOES NOT STOP CAPITANO FROM HIS PURSUIT. ARLECCHINO POINTS HIM IN THE WRONG DIRECTION.
- IL CAPITANO EXITS -

- ENTER COLOMBINA - 
COLOMBINA IS ANGRY AT ARLECCHINO WHO HAS, OF COURSE, MISSED THEIR IMPORTANT DATE. ARLECCHINO, IN AN ACT OF DESPERATION, DECIDES TO TAKE HER WHEREVER SHE WANTS TO GO. HE THEN PRETENDS TO TAKE HER THERE, ACTING OUT THE ENTIRE DATE WITH HER. SHE CANNOT STAY MAD AT ARLECCHINO.
- COLOMBINA EXITS -

ARLECCHINO HAS A SIGH OF RELIEF

- ENTER IL CAPITANO - 
IL CAPITANO ASKS ARLECCHINO TO REPEAT THE DIRECTIONS HE GAVE HIM. HE HAS BEEN IN CIRCLES AND CANNOT FIND IL DOTTORE’S HOUSE. ARLECCHINO SENDS HIM ON ANOTHER GOOSE CHASE.
- IL CAPITANO EXITS -

- ENTER LELIO - 
LELIO ENTERS MADLY IN LOVE. ARLECCHINO TELLS HIM OF IL CAPITANO’S ARRANGEMENT WITH IL DOTTORE. LELIO SOBS. ARLECCHINO FINDS WAYS TO MAKE LELIO LAUGH. NOTHING IS WORKING. FINALLY, ARLECCHINO EXPLAINS THAT IL CAPITANO IS OLD AND BOORISH- SHE WON’T LIKE HIM ANYWAY.
- ARLECCHINO EXITS -

LELIO DOES SPEECH ON HOW HIS YOUTH WILL WIN OVER IL CAPITANO.
-ENTER PANTALONE-
PANTALONE FEELS INVIGORATED OVER HIS NEW POTION/ADVICE IL DOTTORE GAVE HIM TO FEEL VITAL AGAIN. HE TELLS LELIO THAT WOMEN PREFER OLDER MEN BECAUSE THEY ARE RIPE AND VIBRANT, ETC. -LELIO SLIPS OUT DURING HIS SPEECH-
-LELIO EXITS-

-ENTER COLOMBINA, UNNOTICED BY PANTALONE-
AS PANTALONE CONTINUES WITH HIS HEARTFELT SPEECH TO HIS SON, COLOMBINA LISTENS AND MOCKS HIM. HE TURNS TO SEE HER AND TRIES TO WOO HER. SHE MAKES A FOOL OF HIM
-PANTALONE EXITS-

-ENTER ARLECCHINO-
COLOMBINA AND ARLECCHINO DISCUSS THE ARRANGED MARRIAGE OF ISABELLA TO IL CAPITANO. THEY CONCOCT A PLAN TO HELP LELIO. THEY WILL HAVE THE CHARMS WOMAN IN THE MARKET MAKE A POTION FOR TEMPORARY MADNESS SO THAT THE CAPTAIN WILL SEEM UNFIT FOR ISABELLA.

END ACT ONE
ACT TWO

COLOMBINA AND ARLECCHINO SING A SONG. THEY HAVE THE POTION AND DECIDE TO PUT IT ON CANDY. COLOMBINA REMINDS HIM OF THEIR BIG DATE. ARLECCHINO PROMISES NOT TO MISS IT.

-ARLECCHINO EXITS-

COLOMBINA DECIDES TO WAGER WITH THE AUDIENCE ON THE ODDS THAT ARLECCHINO WILL REMEMBER THEIR DATE.

-ENTER PANTALONE-

PANTALONE HAS A FRESH APPROACH AS TO HOW HE WILL WOO COLOMBINA. COLOMBINA ASKS FOR EXPENSIVE PRESENTS. WITH EACH EXPENSE, PANTALONE BACKS DOWN A LITTLE MORE. SHE LAUGHS.

-COLOMBINA EXITS-

PANTALONE DOES SPEECH ON YOUNG WOMAN TODAY.

-ENTER IL CAPITANO-

IL CAPITANO IS STILL LOOKING FOR IL DOTTORE’S HOUSE. HE RUNS INTO PANTALONE AND GIVES THE SAME VERBOSE INTRODUCTION OF HIMSELF THAT HE GAVE ARLECCHINO. PANTALONE, IMPRESSED AND AWAITING THE STRANGER’S ARRIVAL, SENDS IL CAPITANO THE CORRECT WAY TO IL DOTTORE’S HOUSE.

-IL CAPITANO EXITS-

-ENTER LELIO-

LELIO BEGS HIS FATHER, PANTALONE, TO HELP HIM FULFILL HIS DESIRE TO MARRY ISABELLA BEFORE IT IS TOO LATE. PANTALONE REPLIES THAT IL CAPITANO IS A FETCHING FELLOWS AND ON HIS WAY TO THE DOCTOR’S HOUSE, BUT HE WILL TALK TO HIS OLD FRIEND FOR HIS SON’S SAKE.

-LELIO EXITS-

-PANTALONE CALLS FOR IL DOTTORE-

-ENTER IL DOTTORE-

PANTALONE SPEAKS TO IL DOTTORE ON BEHALF OF HIS SON. IL DOTTORE SAYS THAT LELIO HAS NO ACCOMPLISHMENTS. PANTALONE TRIES TO BRING UP HIS VIRTUES. IL DOTTORE SAYS THAT ISABELLA WILL HAVE NO DOWRY. PANTALONE IMMEDIATELY ENDS THE CONVERSATION. IL DOTTORE ASKS HOW THE VIRILITY CURE IS GOING. PANTALONE SAYS IT IS JUST LIKE RIDING A HORSE, JUST GET BACK ON… IL DOTTORE TELLS HIM TO TRY POETRY.
PANTALONE TELLS DOTTORE THAT IL CAPITANO IS ON HIS WAY TO HIS HOUSE.
-IL DOTTORE EXITS-

PANTALONE TRIES OUT SOME PIECE OF POETRY AND FEELS A SURGE OF YOUTH.
-PANTALONE EXITS-

ISABELLA IS BEHIND THE SCREEN WHERE WE LEFT HER, GETTING READY FOR CAPITANO, AND CRYING MISERABLY. COLOMBINA COMES FROM BEHIND THE SCREEN AND TELLS ISABELLA THE PLAN AND TO GIVE IL CAPITANO THE CANDY WHEN SHE SEES HIM.
-COLOMBINA EXITS-

-ENTER IL CAPITANO-
IL CAPITANO INTRODUCES HIMSELF TO ISABELLA THE SAME WAY HE HAS TO ARLECCHINO AND PANTALONE. ISABELLA FINDS HIM OLD AND BOORISH. IL CAPITANO TRIES TO WOO HER WITH WHAT THEY MAY HAVE IN COMMON. ISABELLA DISAGREES WITH ALL THAT HE SAYS, EVEN TO THE MOST FACTUAL OF INFORMATION. SHE THEN FEIGNS SICKNESS. IL CAPITANO THINKS THAT SHE IS FAINT BECAUSE HE IS SO OVERWHELMING AND OFFERS TO LEAVE HER TO HER REST. SHE GIVES HIM THE CANDY AS AN APOLOGY.
-IL CAPITANO EXITS-

ISABELLA DOES SPEECH ON HOW SHE WILL HAVE LELIO.
-ISABELLA EXITS-

-ENTER IL CAPITANO-
IL CAPITANO DOES SPEECH OF THE BEAUTY OF HIS FAIR BRIDE TO BE.

-ENTER PANTALONE-
PANTALONE RECITES POETRY PER HIS CONVERSATION WITH IL DOTTORE. SEES CAPITANO AND ASKS HIM HOW IT WENT. CAPITANO EXPLAINS HOW OVERPOWERING HE WAS TO THE FAIR LADY. SHE HAS GIVEN HIM CANDY, BUT, ALAS, HE HAS A TOOTH ACHE. PANTALONE OFFERS TO TAKE THE CANDY FROM IL CAPITANO.
-IL CAPITANO EXITS-

PANTALONE GOES TO EAT A CANDY AND IS INTERRUPTED BY…

-ENTER LELIO-
PANTALONE TELLS LELIO THAT HE HAS BEGGED IL DOTTORE TO NO AVAL. HE TRIES TO MAKE IT UP TO HIM BY GIVING HIM THE CANDY.
-PANTALONE EXITS-

LELIO, IN HIS DEPRESSION, EATS ALL OF THE CANDY. HE BEGINS TO FEEL STRANGE.

-ENTER ARLECCHINO-
ARLECCHINO SEES LELIO ACTING MAD. LELIO RUNS OFF HOWLING AT THE MOON.
-LELIO EXITS-

ARLECCHINO SEES THE EMPTY BOX OF CANDY. HE LAMENTS.

-ENTER COLOMBINA-
COLOMBINA IS FURIOUS AT ARLECCHINO FOR MISSING THEIR DATE. ARLECCHINO EXPLAINS WHAT HAS HAPPENED TO LELIO. THEY PLAN TO GET MORE POTION.

END ACT TWO
ACT THREE

ARLECCHINO AND COLOMBINA HAVE GOTTEN A NEW BATCH OF POTION. THEY DECIDE TO PUT SKULL AND CROSSBONES ON IT SO THAT THE WRONG PERSON WON’T DRINK IT. ARLECCHINO GOES TO SEE IF LELIO IS DOWN FROM THE TREE HE WAS IN. COLOMBINA GIVES HIM ONE MORE FINAL CHANCE AND WARNING FOR THEIR DATE.
-Arlecchino exits-

-Enter Pantalone-
COLOMBINA ASKS PANTALONE HOW LELIO IS FEELING. PANTALONE TELLS HER THAT HE HAS SENT LELIO OFF TO ANOTHER PLACE DUE TO HIS MADNESS. PANTALONE WEEPS AT HIS ONLY SON’S MISFORTUNE. COLOMBINA CONSOLES HIM. PANTALONE GRABS HER TO KISS HER AND LAUGHS. COLOMBINA CLOCKS HIM ACROSS THE FACE. PANTALONE LIKES IT.
-Coombina exits with Pantalone running after her-

-Enter COLOMBINA-
COLOMBINA TELLS ISABELLA (BEHIND SCREEN) THAT LELIO HAS BEEN SENT AWAY. ISABELLA (COMING FORWARD) CANNOT TAKE THE NEWS AND GRABS THE POTION FROM COLOMBINA. SHE DRINKS IT DOWN IN AN ATTEMPT TO COMMIT SUICIDE. ISABELLA RUNS OFF HOWLING.
-Isabella exits with Colombina running after her-

-Enter Arlecchino-
ARLECCHINO IS SETTING UP FOR THE BIG DATE.

-Enter COLOMBINA-
COLOMBINA CANNOT BELIEVE HER EYES AT ARLECCHINO’S MEMORY OF THEIR DATE, BUT TELLS HIM THAT SHE KNEW ALL ALONG HE WOULD REMEMBER. ARLECCHINO PROPOSES TO HER. SHE SAYS YES, BUT THEY CANNOT MARRY UNTIL THEY HAVE FIXED LELIO AND ISABELLA’S DILEMMA. HOLDING HANDS, THEY GO OFF.
-Arlecchino and Colombina exit-

-Enter Il Capitano-
IL CAPITANO IS GETTING READY FOR THE BIG DAY.

-Enter Isabella-
ISABELLA HAS BEEN RUNNING AROUND TOWN DISHEVELED AND MANIC. IL CAPITANO CANNOT BELIEVE WHAT HIS PRESENCE HAS DONE TO THIS FINE WOMAN. HE TELLS HER THAT SHE NEEDN’T BE SO NERVOUS. SHE DOES SOME
MADNESS BUSINESS AND GOES OFF.
-ISABELLA EXITS WITH IL CAPITANO AT HER HEELS-

-ENTER PANTALONE WITH LELIO, SANE AND DECORATED-
LELIO DESCRIBES HIS MANY ADVENTURES TO PANTALONE, INCLUDING A BRAVE ACT IN WHICH HE WAS DECORATED BY THE RULER OF WHEREVER HE WAS. HE ALSO RECEIVED AN ENORMOUS AMOUNT OF MONEY. KNOWING THAT ISABELLA IS ALREADY MARRIED, HE HAS BROUGHT FLAMINIA, THE RULER’S DAUGHTER, BACK TO TOWN TO WED HER. PANTALONE IS PROUD OF HIS SON, BUT TELLS HIM OF THE UNFORTUNATE MADNESS OF ISABELLA AND THE POSTPONEMENT OF HER WEDDING. LELIO CANNOT BELIEVE THAT THERE IS STILL TIME.
-PANTALONE EXITS ONE WAY AND LELIO EXITS THE OTHER-

-ENTER LELIO AND ISABELLA-
LELIO AND ISABELLA RUN INTO EACH OTHER. ISABELLA BARELY RECOGNIZES HIM. HE TRIES TO EXPLAIN WHAT SHE TOOK AND WHAT HAS HAPPENED. THEY HAVE A VERY REJOICEFUL AND ROMANTIC REUNION. ISABELLA SAYS THAT SHE IS STILL BETROTHED TO THE CAPTAIN. LELIO TELLS HER OF FLAMINIA. THEY BOTH STILL LOVE EACH OTHER. LELIO GOES OFF TO HAVE A DUEL WITH IL CAPITANO AND TO WIN ISABELLA.
-LELIO EXITS-

-ENTER IL CAPITANO-
IL CAPITANO RUNS IN, OUT OF BREATH, FROM THE CHALLENGE OF THE DUEL. ISABELLA LAUGHS AT HIM. IL CAPITANO TELLS SAD STORY OF HOW HE WANTED TO BE MARRIED AND HAVE A FAMILY. HE HAD A TWIN BROTHER, LONG AGO, THAT HAD THE SAME BIRTHMARK ON HIS RIGHT ARM, SHAPED LIKE A POMEGRANATE. ISABELLA CANNOT BELIEVE HER EARS, FOR HER FATHER, IL DOTTORE HAS SUCH A BIRTHMARK. THEY EMBRACE AS UNCLE AND NIECE AND THE DUEL IS CALLED OFF. HE WILL TELL IL DOTTORE OF LELIO’S BRAVERY AND ADVENTURES, THUS MAKING HIM THE CORRECT SUITOR FOR ISABELLA.
-IL CAPITANO EXITS-

-ENTER COLOMBINA-
ISABELLA TELLS COLOMBINA OF THE NEWS. COLOMBINA REJOICES FOR ISABELLA AND LELIO, BUT ALSO FOR HERSELF AND ARLECCHINO. THEY RUN OFF TO FIND THEIR SUITORS.
-COLOMBINA AND ISABELLA EXIT IN DIFFERENT DIRECTIONS-

-ENTER IL DOTTORE AND PANTALONE-
IL DOTTORE TELLS PANTALONE OF HIS GREAT FORTUNE IN FINDING HIS LONG
LOST BROTHER AND THE OPPORTUNITY FOR LELIO, NOW BRAVE AND WEALTHY. PANTALONE TELLS HIM THAT LELIO HAS THE MOST DIVINE WOMAN THAT HE HAS BROUGHT BACK WITH HIM AND HE IS NOT SURE WHAT LELIO WILL DO. IL DOTTORE SUGGESTS THAT PANTALONE TAKE HER FOR HIMSELF. PANTALONE THINKS THE IDEA IS BRILLIANT.

-IL DOTTORE AND PANTALONE EXIT-

-ENTER COLOMBINA AND ARLECCHINO-

COLOMBINA AND ARLECCHINO WRAP UP THE HAPPY ENDING OF THE PLAY—ISABELLA MARRIES LELIO, ARLECCHINO MARRIES COLOMBINA, PANTALONE MARRIES FLAMINIA, AND IL DOTTORE AND IL CAPITANO HAVE FOUND EACH OTHER ONCE AGAIN.

SONG REPRISE

END OF PLAY
APPENDIX I
THE SCRIPT
IL PAZZIA D’INNAMORATI
( THE MADNESS OF LOVERS )

By TRE CIECHI TOPI
( THREE BLIND MICE )

Performed By IL COPPIA
( THE TWOSOME )

CAST OF CHARACTERS

PANTALONE  FATHER OF LELIO  ANTHONY PERRELLA, JR.
LELIO  SON OF PANTALONE  CHRISTOPHER LAYTON
ARLECCHINO  SERVANT TO LELIO  ANTHONY PERRELLA, JR.
IL DOTTORE  FATHER TO ISABELLA  CHRISTOPHER LAYTON
ISABELLA  DAUGHTER OF IL DOTTORE  ANTHONY PERRELLA, JR.
COLOMBINA  SERVANT TO ISABELLA  CHRISTOPHER LAYTON
IL CAPITANO  SUITOR TO ISABELLA  CHRISTOPHER LAYTON
FLAMINIA  WOMAN FROM ABROAD  ANTHONY PERRELLA, JR.

CORAGO-JENNIFER HART
PROLOGUE

ARLECCHINO AND COLOMBINA SING A SONG REFLECTING THE PLAY:

IL PAZZIA!
THIS TALE OF TWO LOVERS I WEAVE WITH THIS SONG
THEY LOVED IN A WORLD WHERE THEIR LOVE SEEMED SO WRONG
ISABELLA AND LELIO WERE FULL OF SUCH SADNESS
THAT THEY HAD IL PAZZIA (ITALIAN FOR MADNESS)

LELIO DIDN’T FEELIO SO GOOD FOR A WHILE
ISABELLA WASN’T WELLA, WHICH ISN’T HER STYLE
WHAT A SIGHT THAT THEY MADE! LIKE THAT OF LAZZIA
BARKING AT THE MOON IN THEIR STATE OF IL PAZZIA
IL PAZZIA…

-COLOMBINA EXITS-

FLY LAZZO DONE BY ARLECCHINO

-ENTER LELIO-

LELIO:
ARLECCHINO!

ARLECCHINO:
MASTER LELIO! HOW IS THE BEST MASTER ON THIS FINE DAY?

LELIO:
I AM HOPELESSLY IN LOVE WITH IL DOTTORE’S DAUGHTER, THE FAIR ISABELLA.
YOU MUST HELP ME WIN HER AS MY BRIDE!

ARLECCHINO:
I UNDERSTAND AND WILL! I, TOO, AM IN LOVE. FOR ME, IT IS THE VOLUPTUOUS
COLOMBINA THAT MOVES ME. HOW MAY I HELP YOU?

LELIO:
I MUST PRACTICE MY PROPOSAL. MAY I PRACTICE ON YOU?

ARLECCHINO:
SURE. LET’S SEE WHAT YOU HAVE.
LELIO:
MY LOVE FOR YOU, ISABELLA, SEEKS FAR BEYOND ANY MEASURE OF LOVE
THAT EVER LOVED IN THE HISTORY OF LOVE ITSELF.

ARLECCHINO:
YOU ARE ASSURED HER HAND, MASTER!

LELIO:
THANK YOU! WOULD YOU LIKE TO PRACTICE AS WELL?

ARLECCHINO:
SURE! COLOMBINA! MAY NO OTHER HAND GRASP YOUR BOSOM LIKE I GRASP
IT. MAY NO ROLL IN THE HAY BE AS MESSY.

LELIO:
YOU ARE GUARANTEED A REACTION!

ARLECCHINO:
THANK YOU, MASTER LELIO! I MUST MAKE HASTE AND PREPARE…

-ARLECCHINO EXITS-

LELIO:
ALONE ON STAGE
MY LONGING FOR ISABELLA’S HAND HAUNTS MY DREAMS AND SUFFERS ME SO
FROM SLEEP. NO ASPECT OF THY HEART DESCRIBES MY LOVE ENOUGH, NO
PALETTE OF THY TONGUE SHALL EVER UTTER MY INNERMOST EMOTIONS AND
FEELINGS, NO LIP SHALL EVER KISS AS ITEM AS WONDERFUL, NO FINGER SHALL
EVER CARESS A HAND AS ANGELIC AS THEE…

-LELIO EXITS-

-ENTER PANTALONE-

PANTALONE:
OLD AGE MEANS THAT THE PLEASURES OF YOUTH ARE AT THE FINGERTIPS OF
YOUR MIND, BUT AT THE END OF A LONG POLE THAT STANDS BETWEEN YOU
AND A YOUNG LOVER.

-ENTER IL DOTTORE-
DOTTORE:
PANTALONE, OLD FRIEND! GOOD DAY!

PANTALONE:
DOTTORE WHAT A PLEASURE TO SEE YOU AGAIN!

DOTTORE:
WHAT NEWS DOES THIS BEAUTIFUL DAY BRING YOU?

PANTALONE:
ONE OF OLD AGE, DEAR FRIEND! I WENT DOWN TO MY INN LAST NIGHT. AND WHEN I WAS SITTING AT MY TABLE, ELIZABETH, ONE OF MY BAR WENCHES, CAME TO WAIT ON ME. YOU REMEMBER HER…

DOTTORE:
THE ONE WITH THE…

PANTALONE:
THE VERY ONE. AND I SAID, ”ELIZABETH?” ”YES?” ”YOU LIKE YOUR JOB HERE, DON’T YOU?” ”YES.” ”WELL, HOW’S ABOUT A ROMP THEN WITH ME?” AND SHE SAID, “OLD MAN, I’D PROBABLY KILL YOU.” THEN, SHE LAUGHS AND WALKED AWAY. I PAY THAT GIRL A GOOD WAGE TO WORK THERE!

DOTTORE:
OH, PANTALONE! I’M SO SORRY TO HEAR THAT!

PANTALONE:
NEVER MIND! SAY, YOU LOOK SPRY! WHAT NEWS DO YOU HAVE?

DOTTORE:
WELL, AS YOU KNOW, YESTERDAY WAS MY DEAR DAUGHTER, ISABELLA’S, BIRTHDAY. SHE TURNED 16.

PANTALONE:
YES, OF COURSE, CONGRATULATIONS!

DOTTORE:
THANK YOU! WELL, SHE WILL REMAIN AN OLD MAID NO MORE! I FOUND HER A SUITOR! I WAS TALKING TO A SILK MERCHANT IN THE MARKETPLACE LAST WEEK WHO HAPPENED TO MENTION A SOLDIER HE MET WHILE IMPORTING FROM SPAIN. HIS NAME IS CAPITANO SPAVENTO! HE HAS THE ABSOLUTE LONGEST LIST OF ACHIEVEMENTS I’VE EVER HEARD! LAST YEAR ALONE, HE
SAVED FIFTEEN VILLAGES SCATTERED THROUGHOUT THE WORLD! I HAVE ARRANGED FOR HIM TO COME HERE TODAY AND MEET ISABELLA ON THE PROMISE OF HER HAND.

PANTALONE:
THAT SOUNDS WONDERFUL! ANOTHER CONGRATULATIONS!

(PAUSE)
DOTTORE, YOU WOULDN’T HAPPEN TO KNOW OF ANY REMEDIES TO MAKE ME FEEL YOUNGER, MORE INVIGORATED, HMMM?

DOTTORE:
LET ME SEE WHAT I HAVE IN MY BOOK. AH! HERE’S ONE! TAKE TWO TABLESPOONS OF RAISIN JUICE AND SPREAD IT LIBERALLY OVER YOUR ENTIRE FACE. FIND A REFLECTIVE DEVICE AND SAY IN REPETITION, “YOUNGER IS OLD”. THE REFLECTION WILL REPEAT THE OPPOSITE BACK AND TOMORROW YOU WILL FEEL SIGNIFICANTLY BETTER!

PANTALONE:
I’LL TRY IT! THANK YOU, FRIEND! AND CONGRATULATIONS TO YOU AGAIN!

DOTTORE:
THANK YOU, FRIEND! AND GOOD LUCK!

-PANTALONE EXITS-

IL DOTTORE
ALONE ON STAGE
POOR PANTALONE! HE DOESN’T SEEM TO UNDERSTAND THAT AGE IS FOREVER GETTING OLDER. AS WE GET OLDER, WE AGE AND THAT IS THE ONLY MOTION IT GIVES US. AGE IS SOMETHING THAT CANNOT BE HELD FROZEN IN TIME. THE ONLY WAY TO COMBAT AGE IS TO STAY YOUNG AT HEART! OR DIE, I SUPPOSE. WE OLD PEOPLE SHOULD MERELY BE SATISFIED WITH BEING ALIVE. HOW VERY DEPRESSING! BETTER NOT TO THINK ABOUT IT AND EMBRACE THAT IS YOUNG. MY DAUGHTER, ISABELLA, FOR INSTANCE! HERE SHE COMES NOW…

-ENTER ISABELLA-

IL DOTTORE:
ISABELLA! MY LOVELY DAUGHTER! HOW ARE YOU THIS DAY?

ISABELLA:
VERY WELL, FATHER!
IL DOTTORE:
I HAVE A BIRTHDAY PRESENT FOR YOU, DEAR!

ISABELLA:
WHY, I LOVE PRESENTS! WHAT CAN IT BE?

IL DOTTORE:
WELL, AS YOU KNOW, YOUR MOTHER CANNOT BE HERE, REST HER SOUL, TO
SHARE IN THE GLORY OF YOUR BLOSSOM INTO WOMANHOOD. I KNOW SHE
WOULD HAVE BEEN PROUD OF YOU! SHE WOULD HAVE WANTED TO MAKE
SURE I TOOK CARE OF THE LOGISTICS SURROUNDING YOUR COMING OF AGE
WHICH PREVENT YOU FROM BEING AN OLD MAID. THEREFORE, I HAVE
ARRANGED FOR YOU TO BE WED! THIS EVENING, YOUR SUITOR WILL BE HERE,
IN PERSON. HIS NAME IS CAPITANO SPAVENTO! HE IS A HIGHLY DECORATED
CAPTAIN FROM SPAIN. NOW, I HAVEN’T MET HIM YET, BUT THERE IS,
APPARENTLY, NO ONE THAT MATCHES HIS ACHIEVEMENTS…

ISABELLA:
BUT FATHER! I HAVE ALREADY DECIDED…

IL DOTTORE:
GREAT! IT’S ALL SETTLED THEN!
(KISSES HER ON THE HEAD)
I’M SO VERY PROUD OF YOU!

-ISABELLA EXITS-

ISABELLA:
LELIO, YOU ARE MY LOVE! YOU ARE AN EXTENSION OF MY FINGERS WHICH
ACHE TO TOUCH YOUR CUTE, LITTLE CHEEKS. HOW I LONG TO HEAR YOU SAY
THAT EVERYTHING WILL BE ALRIGHT. WILL IT? WILL IT, LELIO?!

-ENTER COLOMBINA-

COLOMBINA:
(FINDING ISABELLA ON THE FLOOR, SOBBING)
ISABELLA! WHAT HAPPENED?

ISABELLA:
I WENT TO TALK TO MY FATHER TO PERSUADE HIM TO ALLOW ME TO MARRY
LELIO. WHEN I GOT THERE, HE WAS ALREADY TALKING OF MARRIAGE, BUT IN
THE END I REALIZED THAT IT WAS NOT FOR MY LELIO, BUT AN ARRANGEMENT WITH A STRANGER NAMED CAPITANO!

COLOMBINA:
A CAPTAIN? HOW INTERESTING! I CANNOT WAIT TO MEET HIM! WELL, YOUR FATHER WANTS WHAT IS BEST FOR YOU. YOU MUST TRY TO AMUSE HIM FOR ONE EVENING. PREPARE TO MEET THIS CAPTAIN. MEANWHILE, I WILL CONJURE UP SOME PLAN TO HAVE YOU MARRY LELIO.

ISABELLA:
OH, WOULD YOU! I CANNOT STAND THE THOUGHT OF ANYONE OTHER THAN LELIO. HE IS MY LIFE. HE IS MY DREAM.

COLOMBINA:
OKAY. FINE. MEANWHILE, YOU MUST GET DRESSED AND MEET THE CAPTAIN.

(ISABELLA CHANGES BEHIND SCREEN)
-ISABELLA EXITS-

COLOMBINA:
NOW. TRY VERY HARD TO SAY VERY LITTLE WHEN YOU MEET THIS MAN. HE IS A CAPTAIN, AFTER ALL, AND PROBABLY NOT USED TO HEARING A WOMAN’S VOICE SAY SO MUCH. BE KIND AND CORDIAL. REMEMBER THAT IT IS FOR ONLY ONE NIGHT. I WILL GO WORK ON THE PLAN.

-COLOMBINA EXITS-

-ENTER ARLECCHINO-
ARLECCHINO DOES LAZZO

-ENTER CAPITANO-

CAPITANO:
GOOD DAY, KINDLY SOLDIER! I AM WONDERING IF YOU COULD POINT ME IN THE DIRECTION OF THE HOME BELONGING TO IL DOTTORE. ALLOW ME TO INTRODUCE MYSELF. I AM HIGHLY REGARDED AS IL CAPITANO SPAVENTO

(ENORMOUS BOW)
I WAS BORN TO A BAND OF TRAVELING GYPSIES WHO WOULD CROSS THE TIGRIS RIVER ON A BAND OF TIGERS IN MY YOUTH. THROUGHOUT THE YEARS, I HAVE RECEIVED SUCH TITLES AS THE “WARANTINE WARRIOR”- A WARANTINE BEING A COVEN OF WARLOCKS- WHOM WHICH I FOUGHT ENDLESSLY FOR FORTY DAYS AND FORTY NIGHTS WITH THIS VERY SWORD. I ACQUIRED THIS SWORD AFTER BEHEADING AN EGYPTIAN WARRIOR WHO HAD AMPUTATED MY AUNT’S RIGHT
ARM. I HAVE RECENTLY TRAVELED MANY A DISTANCE OVER THE SAHARA, LIVING ONLY ON CACTUS JUICE AND QUICKSAND TO BE HERE TODAY. DO YOU HAVE ANY IDEA WHERE I MAY FIND IL DOTTORE’S HOUSE?

ARLECCHINO:
WHAT BUSINESS, MAY I ASK, HAVE YOU WITH IL DOTTORE?

CAPITANO:
WHY, I AM HERE TO WED HIS DAUGHTER, THE FAIR ISABELLA!

ARLECCHINO:
OH NO SIR! ISABELLA IS A SHREW! I HAVE HEARD THAT SHE BITES OFF THE CHIN OF ANY SUITOR THAT PERSISTS FOR HER HAND!

CAPITANO:
(WINCING)
THAT SOUNDS LIKE AN INTERESTING CHALLENGE. WHAT WAY THEN?

ARLECCHINO:
SHE LIVES ALL THE WAY ON THE OTHER SIDE OF TOWN. YOU HAVE TO WALK WAY TO THE END AND CONTINUE AROUND THE PERIMETER THREE TIMES. YOU WILL BE SURE TO FIND IT THEN.

CAPITANO:
THANK YOU! I AM OFF! GOOD DAY!

-CAPITANO EXITS-

-ENTER COLOMBINA-

COLOMBINA:
(FURIOUS)
WHERE HAVE YOU BEEN?

ARLECCHINO:
(OFF GUARD)
HUH?

COLOMBINA:
I HAVE BEEN WAITING FOR YOU SINCE 7 O’CLOCK…
ARLECCHINO:
(LOOKS FOR A TIME PIECE)

COLOMBINA:
YESTERDAY!!!

ARLECCHINO:
OH, YESTERDAY! WELL, YESTERDAY WAS A VERY IMPORTANT DAY TO ME. HEY, WHERE WERE YOU?

COLOMBINA:
WHEN?

ARLECCHINO:
YESTERDAY! AT 7 O’CLOCK! I WENT DOWN TO THE LAKE WHERE WE ALWAYS MEET TO CELEBRATE MY IMPORTANT DAY

COLOMBINA:
YOUR IMPORTANT DAY? WHAT DAY WOULD THAT BE?

ARLECCHINO:
YESTERDAY WAS MY BIRTHDAY. Didn’T YOU REMEMBER?

COLOMBINA:
YOUR BIRTHDAY WAS LAST MONTH! YESTERDAY WAS THE ANNIVERSARY OF THE FIRST DAY WE MET. RIGHT NOW, I DON’T KNOW WHY WE CELEBRATE IT!

ARLECCHINO:
I AM SORRY. I THOUGHT IT WAS MY BIRTHDAY! I WAS AT THE LAKE WAITING FOR YOU.

COLOMBINA:
I WAITED FOR YOU TO PICK ME UP AND TAKE ME TO THE HORSE STABLES. I WAITED ALL NIGHT LONG! THAT’S WHERE I WANTED TO GO.

ARLECCHINO:
WHY, LET’S GO THERE NOW! IMAGINE WE ARE AT THE STABLES (HE GIVES A NEIGH AND SOME HOOF NOISES). CAN YOU PICTURE IT?
COLOMBINA:
(QUIETING DOWN AND ENJOYING ARLECCHINO’S IMAGINATION)
YES, I CAN. LOOK AT THAT BEAUTIFUL WHITE HORSE!

ARLECCHINO:
(MOVES BENCH TO MOUNT THE HORSE)
WELL, CLIMB ABOARD!

COLOMBINA:
BUT THAT HORSE ISN’T OURS! WHAT IF WE GET CAUGHT?
(ARGECCHINO STARES AT HER IN DISBELIEF)
I’M TRYING TO MAKE THIS REAL FOR ME!

ARLECCHINO:
YES, OF COURSE. WELL, MY LOVE, I WILL ENDURE ANY MAN’S WRATH TO SEE YOU HAVE YOUR PLEASURE! DO NOT FRET, MY CREAM PUFF! I AM STRONG AND COURAGEOUS!

COLOMBINA:
(LAUGHS AND FANS HERSELF AS SHE CLIMBS ABOARD)
WELL, I CAN SEE THAT! WHAT HUGE MUSCLES! WHAT A DASHING FIGURE YOU MAKE, MY PRINCE OF LOVE!

ARLECCHINO:
HOLD ON TIGHTLY! WE ARE GOING OVER ROCKY TERRAIN!
(HE GETS EXCITED ABOUT THE RIDE)
NOW WE ARE GOING UNDER A LOW LIMBED TREE
(THEY DUCK)
THE HORSE IS RUNNING OUT OF CONTROL!!! OH NO! HE’S RUNNING FOR THE FENCE! IT’S TOO HIGH TO JUMP! WE’RE GOING TO…
(ARGECCHINO FALLS OFF THE BENCH AND COLOMBINA WITH HIM. HE LENDS HER A HAND AND THEY GET UP)

COLOMBINA:
(ANNOYED) NOT VERY ROMANTIC, ARLECCHINO! (SMILES) BUT FUN! I WILL SEE YOU TONIGHT AT 7 O’CLOCK AND YOU BETTER BE THERE!

-COLOMBINA EXITS-

ARLECCHINO HAS A SIGH OF RELIEF (WHAT TIME WAS THAT?)
HE DOES JUGGLING LAZZO
-ENTER CAPITANO-

CAPITANO:
GOOD DAY, KINDLY SOLDIER! I AM WONDERING IF YOU COULD POINT ME IN THE DIRECTION OF THE HOME BELONGING TO IL DOTTORE. ALLOW ME TO INTRODUCE MYSELF. I AM HIGHLY REGARDED AS IL CAPITANO SPAVENTO (ENORMOUS BOW)
DO YOU HAVE ANY IDEA WHERE I MAY FIND IL DOTTORE’S HOUSE?
I WAS TOLD TO GO TO THE PERIMETER OF THIS TOWN. I ENCOUNTERED A PIT OF CROCODILES ON THE EAST SIDE. AFTER SLEWING A NUMBER OF THEM, I LEAPT FROM ROOFTOP TO ROOFTOP FIGHTING SHINGLE MONSTERS COMING FROM ALL DIRECTIONS. MY ADVENTURES BROUGHT ME TO YOU HERE.

ARLECCHINO:
WELL, IT IS VERY NICE TO MEET YOU! WHOEVER GAVE YOU THOSE DIRECTIONS WAS ENTIRELY CORRECT! YOU NEED TO REPEAT YOUR STEPS AROUND THE TOWN THREE TIMES BY WAY OF THE OUTER EDGES AND YOU WILL SOON FIND DOTTORE’S HOUSE.

CAPITANO:
CAPITANO BOWS OUTRAGEOUSLY
THANK YOU, SOLDIER!

-CAPITANO EXITS-

-ENTER LELIO-

LELIO:
…NO STRAND OF HAIR SHALL EVER BE AS SHINING AND CONDITIONED AS MY LOVE, NO INCISOR SHALL EVER BE THE SAME SWEET TOOTH AS SHE…

ARLECCHINO:
MASTER!

LELIO:
ARLECCHINO!

ARLECCHINO:
STILL PRACTICING YOUR PROPOSAL? WELL, YOU MUST HURRY! YOU DON’T HAVE MUCH TIME! IL DOTTORE HAS ARRANGED FOR ISABELLA TO BE MARRIED TO ANOTHER SUITOR, A CAPTAIN!
LELIO:
HOW CAN THIS BE?
(FALLS APART)

ARLECCHINO:
NO, MASTER! THERE IS NO TIME! YOU MUST COLLECT YOURSELF! I'LL TRY TO CHEER YOU UP!
(TELLS A STORY)

LELIO:
THAT STORY REMINDS ME OF MY LOVE FOR ISABELLA!
(SOBS)

ARLECCHINO:
(PERFORMS A DANCE)

LELIO:
ISABELLA DANCES ON AIR
(SOBS)

ARLECCHINO:
(SINGS A SONG)

LELIO:
NO OTHER VOICE HAS BEEN SO LIKE A BIRD
(SOBS)

ARLECCHINO:
THE CAPTAIN IS OLD AND BOORISH! I HAVE MET HIM TWICE. ALL HE DOES IS FABRICATE ADVENTURES INTO LONG STORIES OF ABSOLUTELY NO RELEVANCE! YOU HAVE THE ADVANTAGE. ISABELLA LOVES YOU. BUT YOU MUST GO NOW. I WILL WORK ON A PLAN…

-ARLECCHINO EXITS-

LELIO:
ALONE ON STAGE
I MUST BE A BETTER SUITOR TO ISABELLA THAN THE CAPTAIN! IT SIMPLY CANNOT BE ANY OTHER WAY! WHAT DO I HAVE TO MY ADVANTAGE? I HAVE MY YOUTH! FOR HIS EYES CAN NEVER BE A MATCH TO MY YOUTHFUL INNOCENCE AND VIRILITY! I'LL SHOW HIM! MY CHARMING ATHLETICISM WILL BE SUPERIOR TO HIS VULGAR AND INCESSANT SWORDPLAY! YES, THIS LIST IS
JUST THE BEGINNING OF A LONG SCROLL DISPLAYING HIS INADEQUACIES FOR THE EVER-CHALLENGING BEAUTY OF ISABELLA.

-ENTER PANTALONE-

PANTALONE:
HOW’S MY SON?

LELIO:
OH, FATHER! I WAS JUST THINKING OF THE ADVANTAGES OF BEING YOUNG AS IT PERTAINS TO FEMALE COMPANIONSHIP.

PANTALONE:
THERE ARE NO ADVANTAGES FOR THE YOUNG! AGE BRINGS WISDOM, EXPERIENCE, and MONEY IN YOUR POCKET…

LELIO:
THERE ARE MORE IMPORTANT THINGS IN THIS WORLD THAN MONEY…

PANTALONE:
I’LL FORGET YOU SAID THAT! IF YOU CAN’T PUT A FINE DRESS ON THEIR BACKS, YOU CAN’T PUT THEM ON THEIR BACKS… YOU CAN TELL EPIC STORIES OF YOUR LIFE, TELL GREAT JOKES…

LELIO:
I HAVE A GREAT JOKE! THIS GUY WALKS INTO AN ALE HOUSE…

PANTALONE:
SON, I LOVE YOU, BUT YOUR JOKES ARE TERRIBLE! BUT YOU DO HAVE ONE ADVANTAGE OVER OTHER MEN. YOU ARE THE ACORN OF MY TREE…

-LELIO, FRUSTRATED AND SAD, SLIPS OUT DURING HIS SPEECH-

PANTALONE:
YOUR FATHER HAS WHAT IT TAKES TO WOO A WOMAN. HE’S GOT WIT, CHARM, MONEY, ELEGANT WORDS… AND REALLY BIG COHUNES!

-ENTER COLOMBINA, UNNOTICED BY PANTALONE-

PANTALONE:
YES! WHAT YOU HAVE GOING FOR YOU IS THAT YOU GOT A LITTLE PANTALONE IN YOU. (TURNS TO SEE COLOMBINA) HEY, COLOMBINA! WOULD YOU LIKE A
LITTLE PANTALONE IN YOU? *HE SAUNTERS OVER TO HER* HOW ABOUT YOU COME ALONG WITH ME TO MY BEDROOM WITH A BOTTLE OF SPIRITS?

**COLOMBINA:**
*(DODGING HIM)* ARE THESE A FEW OF YOUR ELEGANT WORDS? TEMPTING, BUT NO THANK YOU.

**PANTALONE:**
WHAT WOULD IT TAKE TO GET YOU ROLLING AROUND WITH ME, COLOMBINA?

**COLOMBINA:**
YOU COULD TRY A POEM. MANY WOMEN HAVE BEEN WOOED BY THEM.

**PANTALONE:**
IF I WRITE A POEM YOU WILL PLEASURE ME?

**COLOMBINA:**
WELL, YOUR CHANCES WOULD CERTAINLY BE GREATER THEN. IT COULDN’T HURT TO TRY.

**PANTALONE:**
I’M OFF TO DO SO *(STARTS A POEM)*

-**PANTALONE EXITS**-

-**ENTER ARLECCHINO**-

**COLOMBINA AND ARLECCHINO:**
*(TO EACH OTHER IN DESPERATION)* WHAT ARE WE GOING TO DO?

**COLOMBINA:**
ISABELLA IS IN A STATE OVER MARRying CAPITANO!

**ARLECCHINO:**
WELL, SHE SHOULD BE! HAVE YOU SEEN HIM?!

**COLOMBINA:**
*(TO AUDIENCE)* NO, I HAVEN’T! ODD, I KNOW EVERYONE ELSE.
ARLECCHINO:
WELL, HE’S A FOREIGNER. AND WHAT A PIECE OF WORK! I CANNOT BELIEVE WHAT A LOAD OF HORSE LEAVINGS I’VE BEEN LISTENING TO! (ARLECCHINO IMPERSONATES CAPITANO)

COLOMBINA:
(LAUGHING)
REALLY? WELL, I CANNOT WAIT TO MEET HIM. WHERE IS HE?

ARLECCHINO:
HE’S ON HIS WAY TO SEE ISABELLA.

COLOMBINA AND ARLECCHINO:
(GASP)
WHAT ARE WE GOING TO DO?

COLOMBINA:
(LIGHT BULB)
I’VE GOT IT! THE PERFECT PLAN! WE’LL GO TO THE MARKET AND…

ARLECCHINO:
BUY A TIGER TO CHEW OFF HIS NOSE. NO NOSE, NO WEDDING!

COLOMBINA:
NO! WE’LL GO TO THE MARKET AND…

ARLECCHINO:
BUY A MAGIC CARPET! WE’LL SLIP IT UNDER HIM, TRIP HIM, AND SEND HIM BACK TO WHERE HE CAME FROM, WHEREVER THAT IS…

COLOMBINA:
NO! WE’LL GO TO THE MARKET AND…

ARLECCHINO:
GET HIM A PROSTITUTE! HE’LL FALL IN LOVE WITH HER INSTEAD…

COLOMBINA:
YOU BETTER NOT KNOW ANY PROSTITUTES! AT THE MARKET, THERE IS A CHARMS WOMAN! WE WILL BUY A POTION THAT…

ARLECCHINO:
TURNS HIM INTO A FROG! ISABELLA IS SURE TO PROTEST!
COLOMBINA:
NO! IT’S A POTION THAT…

ARLECCHINO:
WILL MAKE THE CAPITANO FALL IN LOVE WITH THE CHARMS WOMAN!

COLOMBINA:
NO! IT’S A POTION THAT…

ARLECCHINO:
WILL MAKE THE CAPITANO FORGET WHY HE’S HERE AND GO HOME!!!

COLOMBINA:
ENOUGH!
(SHE PUTS HER HAND OVER HIS MOUTH)
IT IS A TEMPORARY MADNESS POTION. IT WILL MAKE THE CAPITANO SEEM INSANE AND, THEREFORE, UNFIT TO BE ISABELLA’S HUSBAND.

ARLECCHINO:
THAT’S A GREAT IDEA! DID YOU JUST COME UP WITH THAT?

COLOMBINA:
WE’D BETTER GO! WE’RE RUNNING OUT OF TIME BEFORE 7 O’CLOCK!

ARLECCHINO:
WHAT’S AT 7 O’CLOCK?
COLOMBINA THREATENS HIM AND THEY GO OFF TOGETHER.

END ACT ONE
ACT TWO

ARLECCHINO ENTERS CARRYING A BOX OF CANDY AND HIS GUITAR. HE WRAPS THE BOX OF CANDY AS AN ELABORATE PRESENT. HE PLACES IT ON THE BENCH AND KNEELS NEXT TO IT. HE BEGINS TO PLAY A LOVE SONG HE IS WRITING FOR COLOMBINA. COLOMBINA ENTERS WITH POTION BOTTLE. ARLECCHINO HIDES BOX OF CANDY BEHIND HIS BACK AND STOPS PLAYING THE SONG.

COLOMBINA:
OKAY. SO WE HAVE THE POTION. NOW, I THINK I CAN COME UP WITH A COUPLE OF WAYS TO MAKE IL CAPITANO DRINK IT.

ARLECCHINO:
WELL, IT WOULD BE A WHOLE LOT EASIER IF WE JUST…

COLOMBINA:
TRIP HIM, TIE HIS HANDS BEHIND HIS BACK AND POUR IT ON HIS EYES!

ARLECCHINO:
THAT SEEMS LIKE A LOT OF WORK. WHY DON’T WE JUST…

COLOMBINA:
KNOCK HIM OVER THE HEAD WITH A TREE BRANCH TO RENDER HIM UNCONSCIOUS AND FORCE IT DOWN HIS THROAT!

ARLECCHINO:
THAT SEEMS PAINFUL. WHY DON’T WE JUST…

COLOMBINA:
GET A SCALPEL, SLIT HIS CHEST OPEN, POUR THE POTION IN AND SEW HIM BACK UP!

ARLECCHINO:
OKAY, THAT’S DISGUSTING! WHY DON’T WE JUST GIVE THE POTION TO ISABELLA AND HAVE HER COAX HIM INTO DRINKING IT!

COLOMBINA:
ISABELLA! GREAT IDEA, ARLECCHINO! BUT HOW WOULD SHE DO THAT? (SPOTS CANDY BOX) WHAT’S THIS? ARLECCHINO, YOU ARE A GENIUS! I’LL POUR THE POTION ONTO THE CANDY AND SHE CAN GIVE IT TO HIM AS A SIGNATURE OF
ALL OF HIS ACHIEVEMENTS! (ASIDE) I CAN’T BELIEVE I HAVEN’T MET HIM YET. ANYWAY, YOU’RE BRILLIANT!

ARLECCHINO:
(CRESTFALLEN) YEAH. GREAT IDEA! WELL, I GUESS I’D BETTER BE OFF.

COLOMBINA:
YES! YOU HAVE TO GET READY FOR 7 O’CLOCK!

ARLECCHINO:
WHY? WHAT’S AT 7 O’CLOCK? (SMILES TO AUDIENCE)

-ARLECCHINO EXITS-

COLOMBINA:
(TO AUDIENCE)
I KNOW. WHAT ARE THE ODDS THAT HE WILL ACTUALLY REMEMBER? I WILL WAGER ANY OF YOU TWO SCUDI THAT HE WILL FORGET. ANY TAKERS? OH, WHY DO I CONTINUE TO BELIEVE THAT HE WILL COME AROUND SOME DAY? HE HAS MY HEART, I CANNOT HELP IT. ANYWAY, WHO ELSE IS THERE?

-ENTER PANTALONE-

PANTALONE:
ROSES ARE RED, VIOLETS ARE BLUE
I LOVE MY MONEY & I WILL SCREW YOU.
COME ON! LET’S GO!

COLOMBINA:
THAT’S A BEAUTIFUL SENTIMENT! WELL, WHERE’S THE WINE?

PANTALONE:
WHAT WINE?

COLOMBINA:
SURELY YOU BROUGHT THE WINE YOU PROMISED.

PANTALONE:
I WROTE THE POEM. THAT’S ENOUGH!
COLOMBINA:
PANTALONE, THE POEM IS ONLY ROMANTIC WITH THE WINE. THEY GO TOGETHER. I CANNOT GO WITH YOU. THE MOOD IS SHATTERED…

-COLOMBINA EXITS-

PANTALONE DOES SPEECH ON YOUNG WOMAN TODAY.

-ENTER CAPITANO-

CAPITANO:
GOOD DAY, FINE SOLDIER! I HAVE BEEN SEARCHING FOR THE HOUSE OF IL DOTTORE TO CLAIM MY BRIDE, THE FAIR ISABELLA. ALLOW ME TO INTRODUCE MYSELF. I AM HIGHLY REGARDED AS IL CAPITANO SPAVENTO. (MORE FLOURISH IN BOW)

I AM ALSO KNOWN AS THE ONLY SPANISH SOLDIER TO HAVE BEEN MADE SAMURAI IN THE PRESENCE OF FIFTY MILLION FRENCHMEN. I HAVE TRAVELED FOR FORTY DAYS AND FORTY NIGHTS THROUGH THE SAHARA DESERT, LIVING ONLY ON CACTUS JUICE, SWIMMING THROUGH QUICKSAND, AND FIGHTING THROUGH A DECIDUOUS FOREST FULL OF PEACOCKS TO BE HERE TODAY TO CLAIM MY BRIDE. I MUST ADMIT YOUR TOWN IS AS LOVELY AS I HAD HOPED, AND, ASIDE FROM THE VARIOUS ROOFTOP SHINGLE MONSTERS, IT REMINDS ME OF MY LAST STAY IN A QUAINTE PUEBLO TOWN. HAVE YOU ANY IDEA WHERE I MAY FIND THE HOUSE OF IL DOTTORE?

PANTALONE:
WHY, YES! YOU ARE NOT FAR FROM IT AT ALL. IT IS JUST DOWN THIS BLOCK AND THREE HOUSES TO THE LEFT.

CAPITANO:
THANK YOU, SOLDIER! GOOD DAY!

-CAPITANO EXITS-

-ENTER LELIO-

LELIO:
(OUT OF BREATH AND BESIDE HIMSELF)
FATHER! I WENT TO ISABELLA TO PROPOSE, BUT WHEN I GOT THERE, SHE WAS PREPARING FOR THE CAPTAIN AND I WASN’T ALLOWED TO SEE HER AND MY LIFE IS RUINED. HELP ME!
PANTALONE:
SLOW DOWN, SON. WHAT ARE YOU TALKING ABOUT?

LELIO:
I WANT ISABELLA TO BE MY WIFE, BUT NOW I’M NOT ALLOWED…

PANTALONE:
SHE IS ARRANGED TO WED THE CAPTAIN. THE CAPTAIN IS A FINE MATCH FOR ISABELLA! HE HAS MANY ACCOMPLISHMENTS…

LELIO:
THEY ARE NO MATCH FOR MY LOVE. MY LOVE IS LIKE A WAVE OVER THE SHORE…

PANTALONE:
FINE. FINE. WELL, I WILL TALK TO IL DOTTORE FOR YOU, FRIEND TO FRIEND. BUT I CANNOT ALLOW YOU TO CRUMBLE UP HERE LIKE A LITTLE COOKIE! YOU MUST BE STRONG.

LELIO:
(PULLING HIMSELF TOGETHER)
YES, FATHER. I WILL BE STRONG.
(ON HIS WAY OUT, HE CRUMBLES AND WAILS)

-LELIO EXITS-

-PANTALONE CALLS FOR DOTTORE-

-ENTER DOTTORE-

PANTALONE:
DOTTORE, OLD FRIEND! HOW ARE THE ARRANGEMENTS OF THE WEDDING COMING ALONG?

DOTTORE:
VERY WELL! THANK YOU FOR ASKING.

PANTALONE:
I MET IL CAPITANO NOT TOO LONG AGO! WHAT A LIST OF ACCOMPLISHMENTS HE HAS! THEY SPEW FROM HIS MOUTH LIKE A NEVER ENDING WATERFALL!

DOTTORE:
I CANNOT WAIT TO HEAR THEM FOR MYSELF!
PANTALONE: I WAS WONDERING IF I MAY SPEAK TO YOU OF A SENSITIVE AND URGENT MATTER.

DOTTORE: WHY, OF COURSE!

PANTALONE: IT IS MY SON, LELIO. HE HAS FALLEN IN LOVE WITH ISABELLA AND WOULD LIKE TO HAVE HER HAND IN MARRIAGE.

DOTTORE: PANTALONE! I LOVE LELIO AS MY OWN SON! HOW WONDERFUL IT WOULD BE TO HAVE HIM MARRIED TO MY PRIDE AND JOY. THE ONLY PROBLEM IS THAT LELIO HAS NEVER LEFT THIS TOWN. HE HAS NO ACCOMPLISHMENTS TO SPEAK OF, AND I SIMPLY DO NOT HAVE TIME FOR HIM TO GROW INTO A MAN. ISABELLA IS ALREADY 16 YEARS OF AGE. WE CANNOT SIT HERE AND WAIT FOR LELIO TO RIPEN.

PANTALONE: BUT, HE IS A GOOD BOY.

DOTTORE: YES! A BOY! THE ABSOLUTE BEST! I HAVE ALREADY PROMISED ISABELLA TO IL CAPITANO. HE IS ALREADY A MAN. HE MUST HAVE MONEY FOR ALL OF HIS ACCOMPLISHMENTS. ISABELLA WILL NEED THAT SINCE THERE IS NO DOWRY.

PANTALONE: NO DOWRY?

DOTTORE: NONE.

PANTALONE: LELIO IS JUST A SILLY BOY! HE WILL FIND SOMEONE ELSE. BEST OF LUCK WITH THE CAPTAIN. HE IS ON HIS WAY TO YOUR HOME.

DOTTORE: GREAT! HOW IS THE REMEDY FAIRING, GOOD FRIEND?

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**PANTALONE:**
THE RAISIN PASTE IS TASTY, BUT I AM NOT SURE IT IS WORKING. HAVE YOU ANOTHER REMEDY?

**DOTTORE:**
I HAVE ONE HERE FOR THREE EARS OF CORN. EACH EAR SHOULD BE NIBLETTED AND PUT IN A GLASS OF WINE. DRINK IT DOWN FOR THREE DAYS. AFTER THREE DAYS, NEVER DRINK IT AGAIN.

**PANTALONE:**
I WILL TRY IT!

**DOTTORE:**
WELL, I MUST GET READY FOR THE BIG NIGHT! GOOD DAY, FRIEND!

-DOTTORE EXITS-

**PANTALONE** TRIES OUT SOME PIECE OF POETRY AND FEELS A SURGE OF YOUTH.

-PANTALONE EXITS-

**ISABELLA** IS BEHIND THE SCREEN WHERE WE LEFT HER, GETTING READY FOR IL CAPITANO, AND CRYING MISERABLY.

**ISABELLA:**
NONE OF THESE DRESSES ARE WORKING! WHAT AM I GOING TO DO?

**COLOMBINA COMES FROM BEHIND THE SCREEN**

**COLOMBINA:**
ISABELLA! WHERE ARE YOU?

**ISABELLA:**
OH, THANK GOODNESS! YOU’RE HERE! THE RED DRESS HAS A THREAD MISSING! WHAT AM I TO DO?

**COLOMBINA:**
WELL, WHAT ABOUT THE PINK ONE?
ISABELLA:  
THE PINK ONE IS NOT A FAVORITE OF MINE.

COLOMBINA:  
OKAY. THE GREEN ONE?

ISABELLA:  
MAKES ME LOOK FAT.

COLOMBINA:  
TRUE. THE BLUE ONE?

ISABELLA:  
OH, YES! THE BLUE ONE IS PERFECT! THANK YOU COLOMBINA! YOU ALWAYS KNOW BEST!

COLOMBINA:  
HURRY SO I CAN SHARE WITH YOU THE PLAN.

ISABELLA ENTERS

THAT WAS QUICK. OKAY. HERE’S THE PLAN. I HAVE HERE A BOX OF CANDY THAT HAS BEEN DOUSED IN A MADNESS POTION. ONCE THE CAPTAIN EATS THESE, HE WILL BE TEMPORARILY INSANE AND SEEM UNFIT TO BE YOUR HUSBAND. ALL YOU HAVE TO DO IS MAKE SURE HE RECEIVES THIS BOX OF CANDY TONIGHT.

ISABELLA:  
GIVE THE CAPTAIN THE CANDY BOX.

COLOMBINA:  
THAT’S IT.

ISABELLA:  
THAT’S GENIUS, COLOMBINA! I WILL MAKE SURE HE GETS IT.

COLOMBINA:  
NOW, HE’LL BE HERE ANY MINUTE! LET’S SIT YOU DOWN AND FLUFF UP YOUR DRESS.  
(HANDS HER A MIRROR)  
HERE’S A MIRROR. YOU LOOK BEAUTIFUL! I WISH I COULD STAY AND MEET HIM! GOOD LUCK!
CAPITANO:

PARDON ME, MISS. ARE YOU THE FAIR ISABELLA, DAUGHTER OF IL DOTTORE? ALLOW ME TO INTRODUCE MYSELF. I AM HIGHLY REGARDED AS IL CAPITANO SPAVENTO!

(FLOURISH OF BOWS)

I AM ALSO KNOWN AS ONE OF THREE HIGHLY PRAISED CAPTAINS IN THE GREATER INTERNATIONAL WORLD THAT FOUGHT OFF A SERIES OF THIRTY THREE-LEGGED HORSES ALONG THE BERING STRAIT. I TRAVELED LONG DAYS THROUGH THE SAHARA DESERT, LIVING ONLY ON CACTUS JUICE, SWIMMING IN QUICKSAND, FIGHTING OFF A FOREST FULL OF LETHAL DESERT PEACOCKS, AND STILL FOUND TIME TO TAKE A PORTUGUESE BATH PRIOR TO MY ARRIVAL TO CLAIM YOU AS MY BRIDE.

ISABELLA:

WELL, YOU SOUND LIKE A BUSY MAN.

CAPITANO:

MAY I ASK YOU HOW YOU ARE FEELING ON THIS FINE DAY?

ISABELLA:

I FEEL RADIANT AND BEAUTIFUL.

CAPITANO:

I AM FEELING DASHING, WHICH I AM SURE LEADS US TO HAVING MUCH IN COMMON. ARE YOU HUNGRY? I COULD EAT A HORSE! AS A MATTER OF FACT, I HAVE BEEN KNOWN TO EAT HORSES ON OCCASION DUE TO MY STUPENDOUS ADVENTURES.

ISABELLA:

THAT IS DISGUSTING. CAPTAIN, I AM A BEAUTIFUL AND CHARMING CREATURE. LET'S NOT FORGET YOUR COMPANY.

CAPITANO:

OF COURSE, MY DEAR. I WILL NOT BE EATING ANYTHING LIKE THAT AGAIN, I AM SURE, ONCE I HAVE TRIED YOUR COOKING. I LOOK FORWARD TO TASTING SOME OF YOUR BAKING DELIGHTS. ISABELLA LOOKS BLANKLY AT THE CAPTAIN WOULD YOU LIKE ME TO SHARE MORE OF MY ADVENTURES WITH YOU?
ISABELLA:
NO, CAPTAIN, THANK YOU. I SUDDENLY DO NOT FEEL WELL. I NEED TO LIE DOWN.

CAPITANO:
I MUST APOLOGIZE, MY DEAR, FOR MAKING YOU FEEL SO WEAK. MY OVERWHELMING PRESENCE HAS AN UNFORTUNATE RESULT OF MAKING A WOMAN SWOON. I WILL BE OFF!
(DRAWS SWORD TO STEP AWAY)

ISABELLA:
IL CAPITANO! I AM SO SORRY THAT I AM IN THIS CONDITION! PLEASE RECEIVE THIS CANDY AS A TOKEN OF ALL OF YOUR ACCOMPLISHMENTS!

CAPITANO:
UNTIL WE ARE VOWED AS ONE!

-CAPITANO EXITS-

ISABELLA DOES SPEECH ON HOW SHE WILL HAVE LELIO.
-ISABELLA EXITS-

-ENTER CAPITANO-

CAPITANO:
ISABELLA IS QUITE A BEAUTIFUL GIRL! I LOOK FORWARD TO IMPRESSING HER MORE WITH TALES OF YONDER. SHE WILL LOOK TREMENDOUS ON MY ARM, A TROPHY OF EPIC PROPORTIONS!

-ENTER PANTALONE-

PANTALONE:
IL CAPITANO! HOW IS THE WOOING GOING?

CAPITANO:
ALLOW ME TO INTRODUCE MYSELF…
(HE BEGINS TO DO HIS BOW)

PANTALONE:
NO NEED! NO NEED! I HAVE MET YOU BEFORE WHEN I GAVE YOU DIRECTIONS TO IL DOTTORE’S HOUSE. I AM PANTALONE.
CAPITANO: THE PLEASURE IS MINE.

PANTALONE: SO, HOW IS IT GOING WITH ISABELLA?

CAPITANO: I HAVE OVERWHELMED HER, SADLY, WITH MY STUNNING LOOKS AND STORIES FROM ABROAD. I EXHAUSTED HER TO THE POINT OF HAVING TO TAKE A NAP. I SHOULD HAVE PROBABLY LEFT MY HELMET ON, FOR MY SHINY AND FLUFFY HAIR HAS OFTEN MADE A MAIDEN SWOON. SHE GAVE ME A BOX OF CANDY IN APOLOGY, BUT, UNFORTUNATELY, I HAVE A BIT OF A TOOTHACHE.

PANTALONE: WELL, NO WORRIES! I WILL BE HAPPY TO ASSIST YOU BY TAKING THE CANDY OFF YOUR HANDS.

CAPTAIN: OH, THANK YOU! WELL, UNTIL WE MEET AGAIN…

(DOES EXIT BOW)

PANTALONE: YES, UNTIL THEN…

(DOES SOME REFERENCE OF A BOW IN RETURN)

-CAPITANO EXITS-

PANTALONE GOES TO EAT A CANDY AND IS INTERRUPTED BY...

-ENTER LELIO-

LELIO: (ANXIOUSLY) FATHER, HAVE YOU SPOKEN TO HIM? TELL ME! TELL ME!

PANTALONE: SPOKEN LIKE A TRUE CRUMBLING COOKIE! I HAVE SPOKEN TO DOTTORE AND THE MARRIAGE SIMPLY CANNOT BE REVERSED. I BEGGED HIM FOR WHAT SEEMED LIKE HOURS…

(LELIO COMPLETELY FALLS APART) OH, SON! YOU WILL SEE! THERE ARE OTHER FISH IN THE SEA!

(NO HELP)
ONE DAY, THIS WILL MEAN NOTHING TO YOU!
(NO HELP)
HERE’S SOME CANDY.

-PANTALONE EXITS-

LELIO, IN HIS DEPRESSION, EATS ALL OF THE CANDY. HE BEGINS TO FEEL STRANGE.

POSSIBLE OPPORTUNITY FOR A MADNESS BALLET

-ENTER ARLECCHINO-

ARLECCHINO SEES LELIO ACTING MAD. LELIO RUNS OFF HOWLING AT THE MOON.

-LELIO EXITS-

ARLECCHINO SEES THE EMPTY BOX OF CANDY. HE RUNS OFF TO CHASE LELIO, BUT GETS CAUGHT BY COLOMBINA.

-ENTER COLOMBINA-

COLOMBINA: WHERE HAVE YOU BEEN?

ARLECCHINO: COLOMBINA! LELIO ATE THE BOX OF POTIONED CANDY! HE’S RUN OFF THAT WAY!

COLOMBINA: HOW DID LELIO GET A HOLD OF IT?

ARLECCHINO: I DON’T KNOW! I JUST GOT HERE!

COLOMBINA: IF YOU WANT SOMETHING DONE RIGHT… I TOLD YOU WE SHOULD HAVE GIVEN IT TO IL CAPITANO OURSELVES! LET ISABELLA GIVE IT TO HIM, INDEED!

ARLECCHINO: WELL, THEN, MISTRESS OF SCHEMES! WHAT DO YOU THINK WE SHOULD DO NOW?
COLOMBINA:
YOU GO FIND LELIO AND I WILL GO BUY MORE POTION.

END ACT TWO
ACT THREE

ENTER ARLECCHINO AND COLOMBINA FROM OPPOSITE SIDES

COLOMBINA:
I’VE GOT THE NEW POTION! IT’S HER LAST ONE. I PUT A SKULL AND CROSS BONES ON IT SO THAT IT DOESN’T GET INTO THE WRONG HANDS.

ARLECCHINO:
I HAVEN’T BEEN ABLE TO FIND LELIO! I HOPE HE HAS ALL HIS CLOTHES ON, WHEREVER HE IS! HOW DO YOU WANT TO GIVE THE POTION TO IL CAPITANO?

COLOMBINA:
LET’S LURE HIM INTO A WOLVES’ DEN. THEY’LL EAT HIS ARMS OFF AND WE’LL POUR THE POTION INTO HIS WOUNDS!

ARLECCHINO:
(PAUSE) GREAT IDEA! I’M OFF TO SEE IF I CAN FIND MY MASTER. HE COULDN’T HAVE GONE TOO FAR…

COLOMBINA:
YOU BETTER BE BACK FOR OUR BIG DATE.

ARLECCHINO:
OF COURSE! I’LL SEE YOU AT EIGHT O’CLOCK…

-ARLECCHINO EXITS-

COLOMBINA:
IT’S AT SEVEN! (SIGHS) MEN!

-ENTER PANTALONE-

PANTALONE:
(SOBS)-WOMEN!

COLOMBINA:
PANTALONE! WHAT’S WRONG?

PANTALONE:
I HAD TO SEND MY ONLY SON FAR, FAR, FAR AWAY BECAUSE HE WENT MAD OVER A WOMAN!
COLOMBINA:
DO YOU WANT TO BE ALONE?

PANTALONE:
(SITS NEXT TO HER AND CRIES OUT)
LELIO!!!!
(HE SOBS)

COLOMBINA:
(EMBRACING HIM TO HER BOSOM)
POOR PANTALONE! WHAT CAN I DO TO HELP YOU?
(PANTALONE SQUEEZES HER BREAST)

COLOMBINA:
YOU BEAST!
(SHE PULLS HIM UP FROM THE CHAIR AND CLOCKS HIM ACROSS THE FACE)
HOW DARE YOU?

(PANTALONE LAUGHS HAVING OBVIOUSLY ENJOYED HER SLAP.
COLOMBINA RUNS AWAY WITH PANTALONE RUNNING AFTER HER- THEY REENTER TO CONTINUE THE CHASE, THIS TIME PANTALONE RECITING ROSES ARE RED WITH A BOTTLE OF WINE IN TOW.)

-PANTALONE AND COLOMBINA EXIT-

ISABELLA IS BEHIND THE SCREEN, SINGING A SONG OF DRESSING FOR LELIO.

-ENTER COLOMBINA-

COLOMBINA:
ISABELLA, WHERE ARE YOU?

ISABELLA:
OH, COLOMBINA! EVERYTHING IS WONDERFUL! LELIO AND I WILL SOON BE MARRIED!

COLOMBINA:
ISABELLA, I NEED TO TALK TO YOU.

ISABELLA:
ARRIVING FROM BEHIND THE SCREEN
DON’T I LOOK DIVINE? WHAT NEWS HAVE YOU BROUGHT?
COLOMBINA:
YOUR BELOVED LELIO HAS TAKEN THE CANDY AND HAS BEEN SENT AWAY TO A FAR OFF LAND.

ISABELLA:
WHAT? THAT CANNOT BE? MY HEART CANNOT TAKE IT!

SPOTS POTION BOTTLE
WHAT’S THAT IN YOUR HAND? POISON! IF I CANNOT BE WITH LELIO, I AM BETTER OFF DEAD! PERHAPS WE WILL MEET AGAIN ON THE OTHER SIDE!
ADIEU!!!

ISABELLA SWALLOWS THE POTION. SHE BEGINS A LONG DEATH SCENE. AT SOME POINT, SHE OPENS ONE EYE, REALIZING THAT SHE IS NOT DEAD. SHE JUMPS UP AND GOES MAD IN THE SAME FASHION AS LELIO DID.
ISABELLA RUNS OFF HOWLING.

-ISABELLA EXITS WITH COLOMBINA RUNNING AFTER HER-

-ENTER ARLECCHINO-
ARLECCHINO IS PLUCKING PETALS FROM FLOWERS IN A “SHE LOVES ME” FASHION, LEAVING A PATH OF PETALS IN HIS WAKE. HE IS WEARING HIS GUITAR. COLOMBINA FOLLOWS THE PATH OF FLOWER PETALS. WHEN COLOMBINA SEES HIM, HE HAS A FLOWER IN HIS TEETH AND HIS ARMS ARE SPREAD FOR THEIR BIG DATE.

-ENTER COLOMBINA-

COLOMBINA:
OH, ARLECCHINO!

ARLECCHINO:
SHH!

BEGIN SONG:
OH COLOMBINA!
YOU SHOULD HAVE SEEN A HOW LOVELY SHE LOOKED TO ME
OH COLOMBINA!
MY BALLERINA!
I COULD ONLY LOVE SHE
OH COLOMBINA!
MY SWEET BAMBINA!
I WANT TO SAY I LOVE YOU…
COLOMBINA:
OH, ARLECCHINO! WHAT A LOVELY SONG! WHAT A BEAUTIFUL NIGHT!

ARLECCHINO:
I HAVE A QUESTION FOR YOU, MY CREAM PUFF!
(HE SCRATCHES HIS HEAD THINKING OF QUESTION. LOOKS OUT AT AUDIENCE FOR HELP)
AH! NO ROLL IN THE HAY HAS EVER BEEN SUCH A MESS!
(COLOMBINA IS PUZZLED)
NO OTHER BREAST …
WILL YOU MARRY ME?

COLOMBINA:
YES! YES! AT ONCE! OH, BUT FIRST WE MUST HELP LELIO AND ISABELLA, FOR WE MAY NOT MARRY UNTIL THEY DO.

ARLECCHINO:
WELL, THEN, MY LOVE, WE WILL GO TOGETHER AND SET THINGS RIGHT!

HOLDING HANDS, THEY GO OFF.
-ARLECCHINO AND COLOMBINA EXIT-

-ENTER CAPITANO-
CAPITANO:
(PRACTICING FOR THE BIG DAY)
I, IL CAPITANO SPAVENTO, TAKE YOU ISABELLA, TO BE MY VERY FORTUNATE WIFE…
I DO. I DO
(FLOURISH WITH BOW…)

-ENTER ISABELLA-
(RUNNING AROUND TOWN DISHEVELED AND MANIC)

CAPITANO:
ISABELLA! I HAVE BEEN THINKING OF OUR WEDDING AND THOUGHT WE COULD BOTH SWING IN ON BRANCHES AND HAVE A DUEL. WHAT ARE YOUR THOUGHTS ON THIS?

(ISABELLA GROWLS AND BARKS)
WELL, IT DOESN’T HAVE TO BE A DUEL.
I UNDERSTAND YOUR NERVOUSNESS IN MY PRESENCE, WHICH IS WHY I WILL NOT COME CLOSER TO YOU AT THIS POINT. MY OVERWHELMING PRESENCE IS OBVIOUSLY SOMETHING THAT YOU WILL BE ABLE TO OVERCOME IN TIME…

WHAT A COLORFUL BRIDE!

ISABELLA! WHERE ARE YOU GOING, MY FAIR BRIDE?

-ISABELLA EXITS WITH IL CAPITANO AT HER HEELS-

-ENTER PANTALONE WITH LELIO, SANE AND DECORATED-

LELIO:
FATHER! I HAVE RETURNED TO YOU A CHANGED MAN! SIT WHILE I TELL YOU MY STORY!

I WAS RUNNING AROUND A STRANGE LAND, STILL MAD, WHEN I FOUND MYSELF IN A CAVE FULL OF UNSAVORY LOOKING SOLDIERS. THEY CAME AT ME AND I HAD TO MAKE A CHOICE- DIE OR FIGHT! I PULLED A STALACTITE OFF THE CAVE AND BEGAN SWINGING IT AS HARD AS I COULD, FIGHTING OFF EACH SOLDIER IN MY PATH. BY THE TIME IT WAS OVER, I HAD FOUGHT OFF TWENTY MEN. AS MY EYES BECAME ADJUSTED TO THE DARK, I NOTICED A FAIR WOMAN THAT HAD OBVIOUSLY BEEN CAPTURED. AS I UNTIED HER, SHE TOLD ME THAT HER NAME WAS FLAMINIA, PRINCESS TO THE KING. I TOOK HER TO THE CASTLE WHERE THE KING DECORATED ME AS A BRAVE SOLDIER WITH THIS HAT, THIS SWORD, MUCH MONEY, SOME CHICKEN, AND THE HAND OF HIS DAUGHTER, THE LOVELY FLAMINIA.

PANTALONE:
SON! YOU HAVE MONEY! HOW WONDERFUL! AND A NEW GIRL! CONGRATULATIONS! YOUR FORTUNE HAS BEEN MUCH BETTER THAN ISABELLA, WHO HAS RECENTLY GONE MAD AND POSTPONED HER WEDDING…

LELIO:
WHAT? ISABELLA IS NOT YET MARRIED?
PANTALONE:
NOT YET.

LELIO:
THEN I WILL IMMEDIATELY GO TO HER AND ASK FOR HER HAND IN MARRIAGE!
I WILL MAKE THAT MADWOMAN MINE! ISABELLA! YOUR LELIO IS COMING!

-LELIO EXITS-

PANTALONE:
FLAMINIA, EH?
FLAMINIA! IT IS LELIO’S CHARMING FATHER! I HAVE A POEM AND SOME WINE!

-PANTALONE EXITS-

-ENTER LELIO AND ISABELLA-

LELIO AND ISABELLA RUN INTO EACH OTHER. ISABELLA IS STILL A LITTLE ROUGH
AROUND THE EDGES, UNTIL SHE HEARS HER NAME FROM LELIO LIPS.

LELIO:
ISABELLA! IS THAT YOU?

ISABELLA:
LELIO? YES! IT IS I!

LELIO:
HOW I’VE MISSED YOU EVERY DAY! MY LOVE!

ISABELLA:
I CANNOT BELIEVE THAT YOU ARE HERE! WHEN I FOUND OUT THAT YOU WERE
GONE, I TOOK A POTION THAT MADE ME FEEL STRANGE FOR A WHILE, BUT I
THINK I AM QUITE WELL NOW!

LELIO:
I ATE SOME CANDY THAT MADE ME FEEL THE SAME WAY. I WENT AWAY AND
HAD AN ADVENTURE. I FOUGHT BRAVELY AND HAVE COME BACK TO YOU A
MAN!

ISABELLA:
OH, LELIO! I AM TO WED A CAPTAIN. IT IS ALL ARRANGED!
LELIO: AND I AM TO WED THE FAIR FLAMINIA. BUT WE WILL FIGHT TO BE TOGETHER, WHATEVER THE COST!

ISABELLA: FLAMINIA! WHO IS SHE?

LELIO: SHE IS OF NO CONSEQUENCE TO YOU, MY DEAR! SHE WAS A GIFT FROM ABROAD- A PRINCESS.

ISABELLA: A PRINCESS? IS SHE FAIR?

LELIO: SHE CANNOT HOLD A CANDLE TO YOU, MY LOVE.

ISABELLA: HAVE YOU PROMISED HER YOUR LOVE AS WELL AS I?

LELIO: WE NEEDN’T DISCUSS HER ANY FURTHER, MY DEAR.

ISABELLA: DOES SHE HAVE…

LELIO: ISABELLA! MY LOVE! WHERE IS YOUR CAPTAIN? I WILL CHALLENGE HIM TO A DUEL!

ISABELLA: YOU ARE RIGHT, OF COURSE, LELIO! HE CAN’T HAVE GONE TOO FAR.

LELIO: I WILL GO AND SAVE YOUR HONOR!

ISABELLA: I NEVER DOUBTED THAT YOU WOULD! GO LELIO! GOD SPEED!

-LELIO EXITS-

-ENTER IL CAPITANO-
CAPITANO:
(RUNNING IN, OUT OF BREATH, FALLING TO HIS KNEES)

ISABELLA:
IL CAPITANO? ARE YOU RUNNING AWAY FROM YOUR DUEL WITH LELIO?

CAPITANO:
ALL I EVER WANTED WAS TO BE MARRIED IN ORDER TO HAVE A FAMILY! I ONLY REMEMBER HAVING ONE FAMILY MEMBER, A TWIN BROTHER THAT I LOST AT SEA WHEN I WAS THREE YEARS OLD. WE BOTH HAD BIRTHMARKS THE SHAPE OF POMEGRANATES...

ISABELLA:
CAPTAIN! DID YOU SAY POMEGRANATE? HOW STRANGE! MY FATHER HAS SUCH A BIRTHMARK! IS IT POSSIBLE THAT HE IS YOUR BROTHER? HE HAS OFTEN MENTIONED HIS LOSS OF A TWIN MANY YEARS AGO.

CAPITANO:
WHAT? WHAT FORTUNE! YOU MUST BE MY NIECE!

ISABELLA:
UNCLE! WELL, WE MUST CALL OFF THE DUEL AND THE WEDDING AT ONCE. I MAY THEN MARRY MY LOVE, LELIO!

CAPITANO:
YOU LOVE THIS BRAVE SOLDIER, LELIO?

ISABELLA:
WITH EVERY FIBER OF MY BEING!

CAPITANO:
WELL, I SHALL GO TO YOUR FATHER AT ONCE AND TELL HIM OF LELIO’S BRAVERY AND THE TWO OF YOU SHALL BE MARRIED!

ISABELLA:
THANK YOU, UNCLE!

CAPITANO:
(CALLING OFF)
BROTHER DOTTORE!

-CAPITANO EXITS-
-ENTER COLOMBINA-

ISABELLA:
COLOMBINA! YOU WILL NEVER EVER GUESS WHAT HAPPENED! I RAN INTO LELIO! HE IS A BRAVE AND DECORATED SOLDIER NOW! HE STILL LOVES ME. HE CHALLENGED IL CAPITANO TO A DUEL. WELL, CAPITANO RAN AWAY FROM HIM. WHEN I SAW HIM, HE TOLD ME THIS ABSOLUTELY INCREDIBLE STORY ABOUT A LONG LOST BROTHER THAT TURNED OUT TO BE MY FATHER! WHAT ARE THE ODDS OF THAT HAPPENING? ANYWAY, IL CAPITANO IS NOW MY UNCLE AND IS NO LONGER A SUITOR FOR MY HAND. HE IS GOING TO SPEAK TO MY FATHER ABOUT MY BRAVE HERO, LELIO! WE WILL FINALLY BE MARRIED!

COLOMBINA:
ISABELLA! WHAT GREAT AND BIZARRE NEWS! NOW I CAN MARRY ARLECCHINO, WHO ASKED FOR MY HAND AS WELL! HOW NEATLY THINGS WORK OUT SOMETIMES! LET'S GO GET READY FOR OUR SUITORS!!!

THEY RUN OFF TO FIND THEIR SUITORS.

-COLOMBINA AND ISABELLA EXIT IN DIFFERENT DIRECTIONS-

-ENTER DOTTORE AND PANTALONE-

(BOTH YOUTHFUL AND SPRY)

DOTTORE:
PANTALONE, OLD FRIEND! YOU LOOK TERRIFIC! WHY SO SPRY?

PANTALONE:
I FEEL LIKE A NEW MAN! I THINK THE REMEDIES HAVE BEEN WORKING!

DOTTORE:
TERRIFIC! YOU WILL NEVER EVER GUESS WHAT HAS HAPPENED! IT TURNS OUT THAT IL CAPITANO IS THE LONG LOST BROTHER THAT I AM ALWAYS PINING AWAY FOR! HE HAS THE POMEGRANATE BIRTHMARK, SAME AS MINE!

PANTALONE:
YOU ARE KIDDING! WHAT ARE THE ODDS OF THAT?

DOTTORE:
DURING OUR REUNION, IL CAPITANO MADE IT CLEAR THAT LELIO IS BACK IN
TOWN AND CHALLENGED HIM TO A DUEL TO WED MY ISABELLA! HE WAS SURPRISED BY HIS VALOR.

PANTALONE:
YES, MY SON HAS GONE AND BECOME A MAN! HE HAS TITLES, METALS, AND RICHES! I AM VERY PROUD OF HIM.

DOTTORE:
WELL, HE IS CERTAINLY A FINE MATCH FOR ISABELLA, NOW! YOU AND I WILL BE FAMILY!

PANTALONE:
WHAT A WONDERFUL DAY! LELIO HAS ALSO BROUGHT BACK A PRINCESS, THE VERY LOVELY FLAMINIA! SHE IS THE MOST BEAUTIFUL WOMAN I HAVE EVER SEEN! WHAT SHALL WE DO WITH HER?

DOTTORE:
FLAMINIA? SOUNDS LIKE AN ITALIAN PRINCESS! THEY ARE GENERALLY KNOWN FOR DESIRING MORE OLDER AND DISTINGUISHED MEN. PANTALONE, I THINK YOU MIGHT WANT THIS WOMAN FOR YOURSELF!

PANTALONE:
THAT IS A BRILLIANT IDEA! A PRINCESS FOR PANTALONE! WHAT A WONDERFUL DAY!

-DOTTORE AND PANTALONE EXIT-

-ENTER COLOMBINA AND ARLECCHINO-
COLOMBINA AND ARLECCHINO WRAP UP THE HAPPY ENDING OF THE PLAY- ISABELLA MARRIES LELIO, ARLECCHINO MARRIES COLOMBINA, PANTALONE MARRIES FLAMINIA, AND DOTTORE AND CAPITANO HAVE FOUND EACH OTHER ONCE AGAIN.
SONG REPRISE

WHAT LUCK FOR THOSE LOVERS THAT STARTED THIS SONG THEY’RE READY TO MARRY AND WILL BEFORE LONG PANTALONE AND THE PRINCESS WILL BE FULL OF GLADNESS YET THEY ALL STILL HAVE PAZZIA (ITALIAN FOR MADNESS)
THE DOCTOR AND CAPTAIN NEED NO LONGER WAIT
A FAMILY THEY ONCE HAD, AND REMEMBER SO GREAT
THE BEST IS FOR LAST, CAUSE YOU AND I GAZZIA
OUR FREEDOM, OUR LOVE AND OUR STATE OF IL PAZZIA
IL PAZZIA…

END OF PLAY
My thesis proposal stems from my desire to explore improvisational comedy theoretically and practically. Commedia dell'arte is not only timeless, but continues to further our ability to create characters and scenario for future projects as the root of improvisation. By coupling research on commedia components (character, lazzi and scenario) with the creation of an improvisational troupe, a commedia piece has be developed and documented.

Tonight, we present our final day of workshop. Chris, Anthony and I have rehearsed a total of forty-five hours together to create The Madness of Lovers! My skeleton scenario has been filled with dialogue and lazzi by these two talented performers to complete a script we are all proud of. Having two people portray seven characters has made this play all the more challenging and rewarding for us, and hopefully, creates a humorous convention that distinguishes it from other commedias.

This is not a final production, but a work in progress. Masks have not yet been utilized, yet character work has been touched on to reveal a variety of characters through hats and belts. The three of us hope to continue our work to meet production values sometime before the end of this semester, making character distinction a specific focus as they would have in 16th century Italy.

Thank you for coming! Enjoy our show!

Jennifer Hart

**IL PAZZIA D’INNAMORATI**
APPENDIX K: COMMEDIA MASKS
ARLECCHINO

COLOMBINA
PANTALONE

IL DOTTORE
ISABELLA

LELIO
IL CAPITANO
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Jennifer Hart

March 1st, 2004
APPENDIX M:
FEEDBACK FROM CAST, DESIGNER AND AUDIENCE
As one of the actors in Jennifer Hart’s commedia thesis project, I felt I wanted to respond in a way that reflected a different point of view for the entire process.

The project was certainly a fascinating learning experience! Jennifer first asked me to make sure I was present for the auditions. I was very excited, but had no idea what we would be doing, how we were to be doing it, or what the outcome would be; however, I would (and will always) put my full trust in her for the entire project.

After much rearranging, the project came upon the suggestion that we put on a two-person commedia with the actors (Anthony Perella Jr, and myself) playing four rôles each. The project was certainly something that was both intriguing and frightening, but the outcome was marvelous. After three weeks of developing a script, relationships, and characters we performed a three act commedia in an hour and a half!

Coming out of the experience I can say many things—all of them positive. The commedia was something I knew nothing about, and know that has completely changed. My improvisational skills have developed to a further level and are now leading me towards a new path as an actor with a new boost of confidence. I was not only able to perform in a commedia as a character, but had the opportunity to study three additional characters and really “sink my teeth” into something that has been the “spine” of theatre as we know it today—very much the branch of musical comedy. This project gave me the opportunity to be extremely creative, and develop to my own leisure, an exciting life for each of these people! It has given me a new interest and a new point of view on the roots of our working art, and I am incredibly lucky to have been part of such an intelligent team of people. The experience was so valuable, and I look forward to being a part of a similar project again in the future! ~Chris Layton
Anthony Perrella Jr.
My Commedia Experience

I have to admit, it was awfully intimidating attempting to tackle a seven character Commedia Del Arte show with only two people. However, I had worked with Jennifer Hart on Misalliance, and had heard many other excellent things about her, so I put my fears aside and just went with the flow. Not only did I have the most freeing acting experience to date, but also I learned a lot about improv, Commedia Del Arte, and myself.

The rehearsal process was interesting. I had quite a busy life during those few weeks but, Jennifer made it as easy as possible for Chris and I to fit rehearsals into our schedules. During rehearsal, the three of us worked very closely as a team to explore every inch of our scenarios. Jennifer never interfered with my creative process. Actually, her comments did nothing but stimulate my work allowing me to go beyond my own expectations during each rehearsal. However, as we got closer to the end, I was feeling a bit burned out and some of the bits that were working didn’t seem fresh any more. Fortunately the big payoff came shortly after at the final performance.

At our final evaluation, all of the planned jokes seemed to land as well as some new ones. I was fully able to appreciate the experience while watching the tape of this performance. I am really glad I had a chance to work on this project and I would work for Jennifer Hart any day of the week.
Hi there! I don't really know what I can add. If I had the project to do over again I would try to finish it sooner. I would also like to have been able to try to do them from real leather, but that would have even taken longer. The process was as follows. Each mask was formed onto a mannequin head that had the detail added in formed clay wrapped in foil. The Wonderflex was heated and pressed onto the molded form and then cooled. It was removed trimmed and then covered with chamois to provide the look of leather. Paint and decor were added, and voila! Tried to simulate an aged appearance on some, to indicate the sweat that might have soaked into the masks over time, but chose to have the usually unmasked characters have a new and fresh and less historic look. Tried to simulate good copies of photographed historic mask on some, and interpreted descriptions on others. I'm sure that you know which ones were which. This was really a fun project and gave me a chance to do something really different.

lwb (Laurie W. Beckett)
Jen,

Thank you for sharing the photos of the masks with me. I wish there were an opportunity to see the piece again with the masks. The actors did a great job of physically and vocally differentiating the characters, but the added aid of the masks would have not only added another layer of comedy, but would have made my job as an audience member easier in keeping track of all of the characters. There were some brilliantly funny exchanges in the workshop that were obviously inspired by the moment which is a great testament to the actors and their understanding of their job, and a great testament to you in helping them understand the basis for their Commedia work. I was thoroughly entertained by the performance and found the scenario to be funny and compelling. Congratulations again.

Kristina Tollefson
Response to Jennifer Hart’s Commedia Workshop
from Associate Professor Kate Ingram

I was pleased to be invited at the spur of the moment to view the workshop presentation of *Il Pazzia D’Innamorati* and I had a thoroughly enjoyable time. The thoughts below are recollections from that evening months ago during which I was simply an interested audience member, not a note-taker, so please bear with any inconsistencies that could well be the result of my faulty memory.

As I entered the space, it was clear from the outset that I was about to view a work-in-progress. The disclaimer at the top of the show explaining the lack of production elements and the purpose of the workshop seemed unnecessary, given the set-up and circumstances. Clearly, there were major limitations inherent with the use of Dance Studio 2 as the venue. The rudimentary masking flats and randomly available tables were sufficient to suggest the separation of “onstage” action from the “off-stage” action, but certainly created a rehearsal-type atmosphere.

Once the performance began, the mirrored dance walls did allow for the audience to see the actors’ “work” behind the scenes, but from my point of view, it was not given focus, so that my attention stayed fairly well focused on the character “onstage.” It’s always interesting for an audience to watch “off-stage” behavior (e.g. NOISES OFF) but in this case, I did not feel invited to watch them, nor did I feel that they were supposed to be part of the performance. My feeling was rather of being humorously aware of what was going on “back there” but I was listening to it (as if it were in a proscenium staging) as opposed to watching - politely “ignoring that man in the corner” (e.g. WIZARD OF OZ) in recognition of the primitive performance conditions.

At the same time, it’s a fascinating idea to stage and choreograph the “off-stage” action, even to a minimal extent, as an intrinsic part of the piece. The performers did behave in their character persona when behind the scenes, but because of the disclaimer, I was, as an audience member, “giving them their space” and not watching them as if it was part of the presentation. If this actually was one of the goals, I did not recognize it as a production element or as a convention, but if it becomes a device for future incarnations of this piece, I’d call it a happy accident. As a side note, I would also add that it was quite enjoyable to occasionally get a bit distracted by and watch other audience reactions in the mirrors: a bit of “who’s watching who” in the funhouse. The mirrors really could enhance this commedia experience, but the space needs to be set up in such a way as to make it clear that that is part of the intention/convention.

I absolutely loved the fact that all the roles were played by only two actors. Necessity proved to be the mother of wonderful invention. The director was wonderfully fortunate to have two versatile, talented, comedic actors. Both of them used face, voice, and body in varieties of ways. They should be encouraged to go even further with their differentiation of characters in face, voice and body, but nonetheless, I did not miss the “traditional” commedia mask work at
all. The small costume accessory pieces were a wonderful convention and to my mind absolutely sufficient. I did not recognize the fact that they were all variations on “hats and belts” but maybe that’s a good thing. To me, they were items from the traveling acting troupe trunk.

Thoughts and ideas for future productions and clarity of story? Props/accessories could be more specific and personal to each character (perhaps more blatantly color/palette-themed?) The two young male actors need to be more specific in their depiction of female characters and old characters. The story got harder to follow when it was less clear which old father or which woman was in the scene.

Overall, a delightful workshop. Ciao!
APPENDIX N:
FEEDBACK FROM COMMITTEE MEMBERS
As a Graduate Program Coordinator, I have been Jennifer Hart’s academic advisor for two and a half years. Over this period of time, Jennifer was my graduate student in four seminars as well as a production dramaturg on *What the Butler Saw* that I directed in January 2004. In the classroom, I always found Jennifer very disciplined and dependable with a keen understanding of theatre in drama and production. As a production dramaturg, Jennifer was a great pleasure to work with; she is a very talented, creative, and intelligent. I chaired Jennifer Hart’s thesis committee. She did an outstanding job researching the information on *commedia dell’arte* and applying it to her workshop that she presented for an audience in March 2004. Jennifer demonstrated a very thorough understanding of the *commedia dell’arte* tradition, and her work as a director of a *commedia* piece that she titled *Il Pazzia D’Innamorati* was commendable. With only two UCF actors and within a very short period of time—three weeks—she was able to create a very clear and enjoyable *commedia* performance. The actors performed a variety of roles and showed a gallery of well-developed *commedia* characters. It was evident that the workshop conducted by Jennifer Hart introduced these actors to the *commedia* techniques and helped them master their improvisatory skills as performers. I congratulate Ms. Hart on this artistic accomplishment and believe that she will continue to grow as a director and scholar.
I have had the pleasure to work with Jennifer Hart numerous times during her stay in the Department of Theatre at the University of Central Florida. Ms. Hart was my teaching assistant for the “Advanced Directing”, the assistant director for a production I performed in, Misalliance. In addition, because of Ms. Hart’s keen observation, creativity, and feedback, she has always been invited to any production with my involvement. In all these efforts, I have been impressed with Ms. Hart’s talent, creativity, commitment, and drive.

So, I was not surprised by her successful work in writing, producing, and directing Il Pazzia D’Innamorati: A Commedia Dell’Arte. The piece was witty and the presentation was simply charming. Ms. Hart created one of the most delightful nights of theatre I’ve seen since my time in the department of theatre.

Ms. Hart was constantly updating me on her preparation and rehearsals. It was clear from the start that this project was in the hands of a well-prepared, well-organized, and creative artist. Her research on Commedia Dell’Arte was in-depth and thoroughly studied. Her constant good sense of humor and her passion for the project were her touchstone and anchor – I don’t think anything could’ve gotten in her way. Ms. Hart worked around limited resources, scheduling nightmares, and casting problems with ease. Instead of seeing a problem as roadblock, Ms. Hart saw as a challenge.

When I saw the performance that night, I also realized the show was in the hands of a very skillful director. The performers obviously trusted Ms. Hart’s script and her direction.

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Their work was of high comic standing, with strong attention to clarity, specifics, and timing. It was clear that Ms. Hart had given her actors the greatest gift, the freedom to explore. Because of this freedom, one could sense that her rehearsals could only produce the optimal climate for creative work.

Lastly, for this production and all her other work, Jennifer Hart has my respect and admiration. I would work with Ms. Hart anytime.
In evaluating this Master’s thesis and performance it is imperative to take into account the immense challenges that Ms. Hart faced. There is a severe shortage of space for departmental use that all faculty and students must deal with, our program is structured as to leave no facilities and manpower un-utilized. She was required to find space, actors and equipment for her rehearsals and performance with little in the way of support from the school. My first comment is to commend Ms. Hart for the calm and professional way that she dealt with this reality. I think one section of her thesis encapsulates this attitude: ‘New Plan of Attack: Setbacks or Opportunities?’; her positive and creative approach to overcoming obstacles not only shows her innate professionalism, but is a gauge of her ability to survive and thrive in a very difficult situation. As a director, she personifies the combination of problem-solving, inspiration and humanity that will allow her to rise to the top in her chosen profession.

Given the restrictions that she had to work with, Jennifer chose to focus on the performances. She worked beautifully with two young (though particularly talented and well-suited) actors, to clarify and script the work from their improvisations. The finished work was not only carefully researched and historically accurate, but highly polished. The performance still retained the freedom of the original improvisations, but was honed to a very professional understanding of each character. The direction maintained the differences in physicality, syntax and vocal quality of each character, and yet gave the impression of total spontaneity in performance.
Ms. Hart’s exhaustive research into all aspects of Commedia history, style, masks, characters, props and movement is well written and clearly used in the performance, without getting in the way. At no point does the performance give the impression of an anachronism, or antique curiosity. She was able to synthesize her research and convey just the right amount of useful information to her actors without overwhelming them with academic facts. The result is a thoroughly alive and engaging minimalist workshop production, that I’m certain one day will be more fully produced for a general audience. I hope that I will be able to see the fruition of this project, as I believe Ms. Hart is a very promising director and academic. I wholeheartedly support awarding of the MA degree in theatre to Ms. Hart based on this thesis.
LIST OF REFERENCES


