Production Concept Package

Prepared for the
Blackfriars of Agnes Scott College and
Department of Theatre and Dance
Production of
Servant of Two Masters
By Carlo Goldoni
Adapted by Tom Cone

Directed by
David S. Thompson

Scenic Design by
David S. Thompson and Kate Bidwell

Costume and Sound Design by
David S. Thompson

Lighting Design by
Meghan Hammiller

Performance dates
October 22-24 and 29-31, 2004

Prepared by
David S. Thompson, Ph.D.
Servant of Two Masters

Character Notes and Background

BACKGROUND:

The play draws upon the traditions of the Italian *commedia dell’arte*, the improvised form of comic acting popularized during the Renaissance. Characters are based upon stock characters, familiar to audiences. At its best, audiences would recognize the general character types being presented while enjoying the skill of the actors and marveling at the inventiveness of the interactions within a given company. At its worst, the form lacked creativity, energy and novelty, rendering performances predictable, repetitive and even dull. Like descendants found in circus clowning, vaudeville routines and other popular entertainment, the challenge lies in balancing the elements so that characters are comfortable and recognizable, but do not become two-dimensional stereotypes; so that plot complications are enjoyable adventures rather than obvious clichés; so that the presentation is enjoyed for both its acting and its performances.

PRODUCTION:

Traditionally, actors playing the comedic roles (*zanni*) wore masks as a visual reinforcement of the stock characters they embodied. Our production will utilize part of that tradition as a means of involving as many students as possible. ASC students will play male roles in masks based upon Renaissance models. Female roles will be played by unmasked actors. The use of a mask for the Beatrice disguise will solidify the convention. Also, at least one female character will wear a suggestive costume (bustier-inspired top or short skirt). Alert the production team and make a note on your audition form if you are allergic to latex or have another condition that would prevent you from wearing a mask safely or if you have personal objections or modesty issues concerning wardrobe.

Above all, this production will include elements of improvisation. Actors must be willing to know their characters inside and out. However, they must use that level of comfort to allow themselves to take risks, both in rehearsal and performance. (Those who have taken History of the Theatre will recognize the irony of improvising in a Carlo Goldoni play, but I will explain the Carlo Goldoni v. Carlo Gozzi debates along with other historical perspectives during the rehearsal process.) The approach to the physical production will facilitate audience interaction, as the stage of the Winter Theatre does regardless of the play.
DESIGN:

This has the potential to be a difficult production since our good friend and resident designer Dudley Sanders is away on sabbatical. However, the situation also provides opportunities to explore and to test some alternative approaches. As much as possible I would like the design process to have a democratic feel. Rarely does theatre function as a democracy, so this will be an experiment. If successful we may try it in other applications. Kate Bidwell will coordinate scenic design with me and will oversee construction. Meghan Hammiller will design the lighting. Both have been given the green light to think as wildly as possible just as long as the flights of fancy remain true to the spirit of fun, cooperation and collaboration. Just like the commedia actors, the crew will have the opportunity to express opinions and test techniques. We will decide collectively on solutions to each step. Kate and Meghan will have the deciding vote in their respective areas and I will facilitate. I am coordinating my costuming vision with my friend Patti Rogers at Norcostco/Atlanta Costume. She is conducting additional research on the period and the show in order to create a costume plot that exceeds the usual Norcostco standard. This is a huge favor, so be sure to thank Patti when you go to her shop for fittings or supply purchases.

The set will take advantage of units in place during last spring’s production of “America Laughs.” Using the concept of basic platforming, I want to evoke the sense of a makeshift stage erected in a town square, something that would have been common in Renaissance Italy. Kate will guide the effort, but the concept involves the “stage,” an upstage wall, lower steps or platforms and the stage deck itself. The stage deck will look like a town square with cobblestones or other looks (samples appear later in this package). The platforms should take on the look of distressed wood. Whether the wood should be aged, damaged, rotted or some combination will be determined during the process. Finally, I would like to make use of the image of the two zanni that appears on the first page of this package. Ideally, the image should be enlarged to life size or slightly larger to act as a combination poster and backdrop on the upstage wall. Whether they remain part of a single image or are split will be determined, but I would like the sense of a tattered sign pasted to an old building.

The lighting will take a similar approach and I am already anticipating placing an order for gobos with Rosco or other suppliers since I know how young designers enjoy using patterns of light. If we followed the inspiration literally, the stage would be lit in bright sunlight for the entire performance. However, I would like to make one point of calculated deviation. The play takes place in a number of locations and at different times of day. Since we are in a theatre with the capability of controlling lighting, I would like to use a range of effects. Thus, some of the scenes may be darker or more textured than traditional productions would dictate. The concept involves emphasizing the action and the situation, not just the production circumstance of the seventeenth and eighteenth centuries.
PLOT:

The story concerns the impending marriage Clarice, daughter of the merchant Pantalone and Silvio, son of Dr. Lombardi. Clarice had previously been engaged to Federigo Rasponi who died in a duel over the honor of his sister Beatrice at the hand of Beatrice’s lover Florindo Aretusi. When Beatrice appears disguised as her brother, the wedding plans are thrown into disarray. Complicating matters is the arrival of Florindo in search of his lost love. The catalyst for all of the action is Truffaldino who acts as servant to both Beatrice (disguised as Federigo) and Florindo (who keeps missing Beatrice). Naturally, in an era when loyalty is prized, serving two masters simply is not done, but Truffaldino is quick-witted and wily. Complications with several of the other characters add to the confusion—and the fun.

CHARACTERS:

Pantalone A Venetian merchant. Gruff, dogmatic, easily fooled.
Clarice Pantalone’s daughter; the ingénue. Sweet, impatient, determined.
Dr. Lombardi A lawyer. An educated fool, filled with self-importance, spouts bad Latin.
Silvio Lombardi’s son. As foolish as his father, but without the education. A bit of a nerd or nebbish.
Beatrice Rasponi Florindo’s lover; disguised as her dead brother. Clever, daring, bright.
Florindo Aretusi Beatrice’s lover. Fancies himself a swaggering hero, braggart soldier model.
Brighella An innkeeper. Looking for respect, frequently finding it as a confidante to others.
Smeraldina Maidservant to Clarice. Ironic, confident, sexy.
Truffaldino Servant to both Beatrice and Florindo. Not educated, but quick-witted; a wily dreamer and schemer; Always looking to get more for less.
Nicki & Vittorio A waiter / A waiter and porter.
Servant of Two Masters
By Carlo Goldoni
Adapted by Tom Cone

With fast-paced action and frequent laughter audiences barely have time to catch their breath. From the Renaissance tradition of farcical clowning comes this favorite of inspired insanity. The streets of Venice are filled with madcap coincidence and mistaken identity as they host a wily servant, befuddled businessmen, and long lost lovers among a collection of characters prone to tricks, traps and travesty.

Tuesday, September 7, 7:00 pm    Auditions for A Servant of Two Masters
Wednesday, September 8, 7:00 pm  Auditions for A Servant of Two Masters
Thursday, September 9, 7:00 pm   Callbacks for A Servant of Two Masters (if needed)

Friday, October 22, 8:00 pm      Performance of A Servant of Two Masters
Saturday, October 23, 8:00 pm    Performance of A Servant of Two Masters
Sunday, October 24, 2:00 pm      Performance of A Servant of Two Masters
Friday, October 29, 8:00 pm      Performance of A Servant of Two Masters
Saturday, October 30, 8:00 pm    Performance of A Servant of Two Masters
Sunday, October 31, 2:00 pm      Performance of A Servant of Two Masters
Dr. Lombardi’s Miracle Cure

NOTE: We will insert this scene as a transition in the text. The speech below should be treated as a scenario. It is the basis for the speech, but the cast is free to improvise as appropriate.

Good evening ladies and gentlemen. (pointing) And you too. While we set the stage for the next scene I’d like to take this opportunity to call your attention to a fantastic new therapeutic compound. A restorative agent that cures a wide variety of ailments. (same person) But perhaps not that thing on your head. Oh, that’s your face? Sorry.

As I said this new product can cure a host of maladies. I should know because I developed it myself. And because I developed it you know you can trust it.

I know what you’re saying to yourself. “But Dr. Lombardi, aren’t you a lawyer?” (same person again) And in your case I know you’re talking to yourself because your lips are moving. Yes, friends, de facto I am a lawyer. I earned my Juris Doctoria at Bologna. Not only did I study law at Bologna, but I also studied medicine at Bologna. I absorbed as much of Bologna as possible. I am simply full of Bologna.

Through years of research and experimentation, I have developed this miracle cure. It will cure raised eyebrows, fallen arches, lowered expectations and dropsy. It salves, soothes, cures, cools, balms, medicates, and under the right conditions vibrates in a very interesting way. It is all-natural, non-habit forming, contains no artificial colors, flavors or sweeteners, no calories, no fats, no carbs, no preservatives, and carries no guarantee whatsoever. If you are not satisfied with the miracle cure you can ask for a full refund. And if you receive your money that when you’ll know a miracle has occurred.

I have samples of the miracle cure available for a nominal fee. I also have my healthy, strapping, courageous son Silvio with me. He has taken this formula for years and the results speak for themselves. He will circulate among you offering this fine curative.

SILVIO! Bring the samples. And get the right one this time!

(Crash offstage. SILVIO enters stiffly with a small bottle.)

Silvio, what is wrong with you?

SILVIO: I spilled some of your formula on myself.

You idiot, that’s not my formula. That’s Viagra!
Servant Of Two Masters

CALLBACK LIST

Boyle, Catherine
Cué, Whitney
Gainey, Nikki
Hall, Kristin
Hartnett, Liz
Jones, Emilie
Kelly, Breanna
Kopp, Bitsy
Lonneman, Danielle
Miller, Kat
Mutch, Hollis
Nowacki, Emily
Patton, Miranda
Reynolds, Karen
Rice, Jessica
Smith, Domonique
SERVANT OF TWO MASTERS

Cast List

PANTALONE          Domonique Smith
CLARICE            Bitsy Kopp
DR. LOMBARDI       Hollis Mutch
SILVIO             Jessica Rice
BEATRICE RASPONI   Danielle Lonneman
FLORINDO ARETUSI   Emilie Jones
BRIGHELLA          Whitney Cué
SMERALDINA         Karen Reynolds
TRUFFALDINO        Kristin Hall
NICKI              Liz Hartnett
VITTOREIO          Catherine Boyle

Many thanks to all who auditioned—wonderfully creative work this week. Please contact Hannah Reuter (706-296-1642) to obtain a script. The first read-through will be Monday, September 13 in the Green Room.
# Servant of Two Masters

## Sound Cue Worksheet

<table>
<thead>
<tr>
<th>Page</th>
<th>Track</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>Preshow</td>
<td>Spike Jones random</td>
<td>Eliminate tracks as needed</td>
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<tr>
<td>1</td>
<td>Louis Prima 18; “When You’re Smiling”</td>
<td>fade out</td>
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<tr>
<td>16</td>
<td>Spike Jones v2; 17; “The Vamp”</td>
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<tr>
<td>30</td>
<td>Spike Jones v3; 9; “Holiday for Strings”</td>
<td>begin at :37</td>
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<tr>
<td>37</td>
<td>Spike Jones v1; 21; “Hotcha Cornia”</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>Spike Jones v3; 9; “Holiday for Strings”</td>
<td>begin at 1:56; fade quickly</td>
</tr>
<tr>
<td>58</td>
<td>Louis Prima 4; “Angelina-Zooma Zooma”</td>
<td>begin at :06</td>
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<td>Louis Prima 8; “You Rascal You”</td>
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<td></td>
<td>Louis Prima 7; “5 Months, 2 Weeks, 2 Days”</td>
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<td></td>
<td>Louis Prima 14; “Robin Hood-Oh Babe”</td>
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<tr>
<td>59</td>
<td>Spike Jones v4; 7; “William Tell”</td>
<td>(may need to begin at :09)</td>
</tr>
<tr>
<td>82</td>
<td>Spike Jones v3; 11; “When Yuba Plays the Rhumba on the Tuba”</td>
<td></td>
</tr>
<tr>
<td>94</td>
<td>Louis Prima 1; “Buona Sera”</td>
<td>begin at 1:06</td>
</tr>
<tr>
<td></td>
<td>Louis Prima 2; “Just a Gigolo”</td>
<td></td>
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</tbody>
</table>
Servant of Two Masters

PROP LIST
Updated: 9/16/04

I.1 Inside Pantalone’s House

1 feather duster
1 “tapestry” (ASC blanket/throw)
1 Tic Tacs
1 handkerchief
5 musical wood block & stick
5 Truffaldino’s satchel/bag
(soft, should be in storage)
8 magic trick (silks or flowers)
9 whistle
9 toy swords (3)
(Silvio, Beatrice, Pantalone)
13 Servant script
15 oversized law book

I.2 Outside Brighella’s Inn

16 duffle bag (Florindo/Porter)
17 money bag with money
(Florindo)
24 small trunks (2)
24 random personal items
(Truffaldino)
24 several letters
26 bread
28 money bag (Pantalone)

I.3 Pantalone’s House

32 handkerchief

I.4 Pantalone’s Courtyard

37 2 “bushes” (branches, etc.)

I.5 Brighella’s Inn

45 2 bistro sets
(2 small tables, 4 chairs)
45 leg of lamb
47 serving pieces
(salt, pepper, utensils)
49 wine bottles (5)
49 wine goblets (2/1/2)
49 2 place settings (plate, etc)
51 large plate of antipasto
51 crash box
51 soup terrine
51 several forks, spoons, knives
51 additional plate, goblet
52 aprons (4)
52 hand towels, white (at least 4)
54 platter of tagliarini (green pasta)
55 platter with toy plush pig (2)
(recognizable stuffed animal
such as Porky Pig or Pumbaa)
55 large wedge of cheese in 2 halves
57 plate of zabaglione

II.1 Outside Brighella’s Inn
## Servant of Two Masters

### Tentative Rehearsal Schedule

*Updated: 9/6/04*

- Rehearsals begin promptly at 7:00 pm and usually end at 10:00 pm. Some rehearsals will last longer as necessary, particularly during technical and dress rehearsals.
- Arrive on time, warm up ahead of time, WORK while at rehearsal
- Part 1 = Act I, scenes 1-4; Part 2 = Act I, scene 5 and all of Act II
- NR = No Rehearsal; TBA = To Be Announced

### September

| M 13 | Read through |
| T 14 | Walking read & mask work |
| W 15 | Block Part 1 |
| R 16 | Block Part 2 |
| F 17 | Finishing blocking or TBA |
| S 19 | Work Part 1 |
| M 20 | Work Part 2 |
| T 21 | **ASC at The Color Purple**—NR |
| W 22 | Work/Run Part 1 |
| R 23 | Work/Run Part 2 |
| F 24 | Run-through or Work TBA |

**Off Book**

| S 26 | Work Part 1 |
| M 27 | “The People Speak”—NR |
| T 28 | Work Part 2 |
| W 29 | **Gail Collins**—TBA |
| R 30 | Run-through |

**October**

| F 1 | **Black Cat**—NR |
| S 3 | TBA as necessary |
| M 4 | Work-through |
| T 5 | Work-through |
| W 6 | Run-through |
| R 7 | Run-through |
| F 8 | Run-through or Scenes TBA |

| S 10 | TBA as necessary |
| M 11 | Run-through + work |
| T 12 | Run-through + work |
| W 13 | Work scenes TBA |
| R 14 | **Fall Break** |
| F 15 | **Fall Break** |
| S 17 | Run or Work scenes TBA |
| M 18 | First Tech |
| T 19 | First Dress |
| W 20 | Second Dress |
| R 21 | Final Dress |
| F 22 | Performance 8:00 |
| S 23 | Performance 8:00 |
| S 24 | Performance 2:00 |
| R 28 | Pick-up Rehearsal |
| F 29 | Performance 8:00 |
| S 30 | Performance 8:00 |
| S 31 | Performance 2:00 |
| F 32 | + Strike to Follow |
Design Samples: Images & Textures

![Design Samples: Images & Textures](image1)

![Design Samples: Images & Textures](image2)

![Design Samples: Images & Textures](image3)
Servant Director’s Note

While Italian Renaissance scholars researched antiquity and developed classically inspired plays for learned academies, another strain of performance developed. It was public, professional and popular. The commedia dell’arte, the theatre of professional actors, flourished during the 16th through 18th centuries. The form was populated by wild comic characters, many developed from stock types and identified by masks and standardized costumes. Beginning as observed generalizations, characters developed into recognizable and beloved categories—wily servant, braggart soldier, cynical academic, miserly merchant. Actors in traveling troupes barnstormed the countryside, frequently performing in town squares and using makeshift platforms. Such adaptability was most evidenced in the improvisational nature of the performances. Working from outlines or scenarios and adding lazzì, standard bits of comedic business, actors essentially created a new play with each performance. With flexibility at their command, actors could insert new songs, original poetry or references to current events. Audiences grew to love the work, particularly the antics of the comedic servants or zanni, because of its freshness. It also carried the potential of something for everyone with material ranging from clever to silly to bawdy.

When Carlo Goldoni wrote Servant of Two Masters in 1743, he was reacting to a perception that commedia actors had become stale and repetitive. Thus, he sought to polish and preserve the form by scripting most of the action and eliminating masks. His work set off a controversy, particularly with a rival, Carlo Gozzi, who favored theatre with elements of fantasy, including use of masks and improvisation.

While commedia dell’arte has yielded to other forms, its influence extends well beyond the two centuries of its heyday. Many scholars suggest that commedia provides a link with popular performance traditions of medieval Europe and that its roots may extend to the Roman Empire or even to Classical Greece. Certainly we have many recent descendants. Circus clowns, burlesque comedians and silent film stars have used many of the physical routines. Comics from The Marx Brothers to Saturday Night Live have created stock characters. Mel Brooks has long been known for his dubious logic and Whose Line is it Anyway? has brought improvisation home.

Our production experiments with this heritage by combining traditional and contemporary elements. Male leading characters are masked while others are not. Some moments are logical or tame; others are fanciful or risqué. We begin with a script, but there are many moments of improvisation. In short, I find myself in the position of the audience. I do not know exactly what will happen . . . and I could not more excited. DST
Program Bios

Kate Bidwell is a senior theatre major who has been proud to be involved in every production that she has been present for. She is also proud to be part of such a fabulous organization as the Agnes Scott Blackfriars. Thanks to all the shop crew. You guys are the bestest of the bestest.

Catherine Boyle (Vittorio), a First Year, was born in the great white north of Canada but grew up among the crawfish of Baton Rouge, Louisiana. She was involved in her high school’s theatre program and is happy to take that involvement to a college level. She thanks her family and friends for their continual support.

Whitney Cué (Brighella) is a sophomore. She is Treasurer of Blackfriars and a Theatre major here at Agnes Scott College. During her first year at Agnes Scott College, she served as a crew member in three productions. She appeared in Parallel Lives last spring as the endearing, yet inebriated, Hank, among other roles.

Marina Z. Edwards (Make-up) is a first year student here at Agnes Scott College. She graduated from Madison County High School in Athens, Ga. She has been doing make-up for theater productions for the past 5 years and has acted in over 10 productions as well. She will be majoring in Biology and minoring in Environmental Studies.

Alexandra Futch (Usher) is currently interested in majoring in Chemistry at Agnes Scott College. She later hopes to earn a Pharm.D and go into pharmacy. She has done props and set work for a number of high school and community shows.

Nikki Gainey (Publicity Crew) has worked both on and off stage in 14 productions. Her favorite roles include Betty in Sure Thing and the Principal Fairy in A Midsummer Night’s Dream. She also loved nearly living in the theater while serving as props crew chair for Ten Little Indians and for Meet Me in St. Louis.

Meg Ginn (Lighting Tech) is a junior Classical Languages and Literatures major at Agnes Scott. She’s acted and worked backstage on several Blackfriars productions in the past, as well as in her hometown, including A Midsummer Night’s Dream, The Memorandum, Our Town and Lend Me a Tenor.

Kristin Hall (Truffaldino), a pending English and Philosophy double major, is a sophomore at ASC and was last seen as the hapless director Peter Quince in last season’s A Midsummer Night’s Dream. Kristin has been involved in theatrical training and productions, both dramatic and musical, for thirteen years. She would like to thank her family and friends for putting up with her for nearly two decades now.

Liz Hartnett (Nicki) is a first-year French major from St. Louis. Recent credits include Much Ado About Nothing (Director), Oklahoma (Aunt Eller), Hello Dolly (Irene Molloy), Guys and Dolls (Hot Box girl), Babes in Arms, Mousetrap. Liz would like to thank David Thompson, Hannah Reuter, and the cast and crew for making her first ASC play a fabulous experience!

Kyrie L. Himebrook (Props) is a firstyear and had never been part of a production of any sort, beyond elementary school, until now.

Emilie Susanne Jones (Florindo) is proud to be a first-year at Agnes Scott College. She was actively involved in her high school drama department and community theatre, appearing in numerous roles including Princess Winnifred in Once Upon A Mattress and Dolly Tate in Annie Get Your Gun. Her ambitions are to major in Theatre and follow the pre-med track at ASC. Much love to her friends, family, and Walters 3rd.

Emily Kelly (Assistant Stage Manager) is a sophomore Creative Writing/Theatre double major. She has been an active member of Blackfriars since her arrival at Agnes Scott last year. She is thrilled to be working on this performance. Love to friends, family, and Dodger.

Elizabeth Kopp (Clarice), also known as “Bitsy,” is a first-year at ASC, from Chapel Hill, NC. This is her first Blackfriars production, though she participated in Pride and Prejudice, Oklahoma, and The Man who Corrupted Hadleyburg, among others, in high school. She is looking forward to many more Blackfriars events in the next four years.

Lyndsey McAdams (Props) is a first year here at ASC, and she is excited about being a part of the crew for this production. Lyndsey was very active in her high school theatre department, where she served as president of the Thespian club. Her favorite productions include The Wizard of Oz and Brigadoon. Lyndsey plans to follow a pre-med track, major in women’s studies, and minor in theatre.

Aimee McCoy (Co-Props Crew Head) is a senior Theatre major and Woodruff scholar. She holds an AFA in Theatre from Georgia Perimeter College. She appreciates her first experience with the Props crew. She has performed in several productions in Georgia and abroad and is excited to continuing her education in graduate school.

Hollis Mutch (Dr. Lombardi) is a junior classics major at Agnes Scott. She was born and raised in Gainesville, Florida. She has an amazingly supportive family. She wishes to thank her parents, Sam and Jane Mutch, her sister, Whitney Mutch ’02,
and the best dog in the world, Sweetie. Last year at ASC, was Puck in *A Midsummer Nights Dream*, Pico in *Aladdin*, and Kris/Holly/Precious in *Parallel Lives*.

Miranda Patton (Set, Props) is a first-year at Agnes Scott College and plans to major in English with a minor in theatre. She has acted in many dramas at her church, but this is her first experience as a crewmember.

Karen Reynolds (Smeraldina) is a senior history major. You may have recently seen her in *Memorandum* (Helena) and *A Midsummer Night’s Dream* (Snug). Karen would like to thank her family, friends, and Chad for their support of her performing for all these years; she loves you all more than you know. Lastly, Karen would like to propose that the restrictions of Winter Theater be changed to allow her new puppy, Kaiser, to attend the performance. Thanks and enjoy the show!

Jessica Rice (Silvio) is a first year student at Agnes Scott. Much of her stage experience has been with her high-school orchestra as a second violin. She has worked backstage on numerous occasions and has performed in such plays as “The Patchwork Quilt.” This is her first performance with Agnes Scott College.

Allison Rodean (Costumes Crewhead) is a senior math and economics double major and is the current president of Blackfriars. She has worked with props and costumes for many Agnes Scott productions and is the former secretary. “It’s not the same without you, Ann!”

Candace R. Salim (Wardrobe Crew) is a Junior at ASC. She loves theatre and has been involved since her arrival in January 2004. She has worked crew for many performances in her community, and was an actress in *Parallel Lives* (Spring 2004). She is a die-hard Nemo fan and adores her dog, Caesar Lee.

David S. Thompson (Director) is Associate Professor and Chair of the Department of Theatre and Dance. He holds a BA and MFA from the University of Tennessee, and PhD from the University of Texas. He has produced and directed over 70 productions and worked as an actor and playwright. His articles on theatrical trends and awards have appeared nationally in the *Wall Street Journal*, New York Times News Service and other syndicated sources.

Dameka Waller (Box Office) is an 18 year old freshman at Agnes Scott. She graduated from Southwest DeKalb high school where she was in the high achievers magnet program. She is the youngest of two children. Her older brother is a junior in college. She enjoys reading and hanging with friends.