Summer Brave
By William Inge
Directed by Robert Bailey
McClintock Theatre
October 30 – November 2, 2014
USC School of Dramatic Arts

PRESENTS

Summer Brave

By William Inge

WITH (in alphabetical order)

Rahne Avant     Donald Nelson Dial     Scott Drennen
Annika Foster     Eva Grant     Tuesday Grant     Austin Hammer
Dylan McTee     Katelyn Moore     Ricky Oakley     Emily Raboy
Daniel Rashid     Jared Sandler     Shannon Sheridan

SCENIC DESIGN
Dreem Qin

COSTUME DESIGN
Megan Guthrie-Wedemeyer

LIGHTING DESIGN
Jeff Flowers

SOUND DESIGN
Philip G. Allen

STAGE MANAGER
Meredith O’Gwynn

DIRECTED BY
Robert Bailey

McClintock Theatre
October 30 – November 2, 2014

Produced by special arrangement with Dramatists Play Service Inc.
Cast of Characters
(in order of appearance)

Millie Owens ................. Eva Grant
Newsboy ...................... Austin Hammer
Bomber ....................... Scott Drennen
Beano .......................... Ricky Oakley
Madge Owens ................. Annika Foster
Alan Seymour ................ Daniel Rashid
Flo Owens ..................... Katelyn Moore
Hal Carter ..................... Dylan McTee
Rosemary Sydney ............. Rahne Avant
Mrs. Potts ..................... Tuesday Grant
Irma Kronkite ............... Shannon Sheridan
Christine Schoenwalder ...... Emily Raboy
Howard Bevans ............. Donald Nelson Dial
Joker .......................... Jared Sandler

Time

Place
A small Kansas town.

There will be one 10-minute intermission.

WARNING: Please be advised that this production contains smoking of herbal cigarettes and mature themes.

PRODUCTION STAFF
Vocal Coach/Dialect Coach | Andrea Fuller
Choreography | Stephanie Shroyer
Dance Captain | Daniel Rashid
Fight Choreography | Edgar Landa
Fight Captain | Scott Drennen
Scenic Artist | Madison Rhoades
Wardrobe Technician | Sara Gray
Assistant Stage Manager | Alexis Hettick
Assistant Costume Design | Betty Bong
Assistant Lighting Design | Coby Crosby
Crew | Natalie Bendheim, David Delgado, Elena Dole, Sydnee Grant, Aubrey Rinehart, Delaney Rowe, Alyssa Spear
DIRECTOR’S BIO

Robert Bailey teaches directing and acting at USC and has staged a dozen School of Dramatic Arts productions. In New York he was associated with several leading theatres, including Circle Repertory Company, Ensemble Studio Theatre, American Place Theatre, the Williamstown Theatre Festival and the Actors Studio, winning praise for his productions of contemporary plays in the New York Times, New York Magazine and the Village Voice. His short dramatic film Last Call was an official selection at film festivals from Avignon, France to Sedona, Arizona. He has directed in Los Angeles for Pacific Resident Theatre and the Young Audience Program at the Los Angeles Philharmonic, and has taught in the undergraduate and graduate programs at UC San Diego and Brown University.

DIRECTOR’S NOTE

When William Inge published Summer Brave in 1962, he dubbed it “the rewritten and final version of the romantic comedy Picnic,” and offered an explanation:

“It wouldn’t be fair to say that Summer Brave is the original version of Picnic. I have written before that I never completely fulfilled my original intentions in writing Picnic before we went into production in 1953, and that I wrote what some considered a fortuitous ending in order to have a finished play to go into rehearsal. A couple of years after Picnic had closed on Broadway, after the film version had made its success, I got the early version out of my files and began to rework it, just for my own satisfaction. Summer Brave is the result.”

Inge had enjoyed an unprecedented period of playwriting success on Broadway in the 1950’s, and all four of his major plays — Come Back, Little Sheba, Picnic, Bus Stop and The Dark at the Top of the Stairs — had been adapted into popular films. In addition, he had won an Academy Award for the screenplay of Splendor in the Grass. Why, then, did he feel compelled to revise a play which had garnered the Pulitzer Prize and cemented his reputation as the leading playwright of an era?

Writing in The Nation a year after Inge’s suicide in 1973, Harold Clurman gave us a possible answer:

“Inge really knew and felt his people; he was kin to them. His plays provide insight into their childlike bewilderment, for their profound if largely unconscious loneliness. His touch was popular, but never ‘commercial’. His plays reflect a perturbed spirit modestly but nonetheless authentically groping for alleviation from the burdens of our society, particularly as they affect simple or unsophisticated citizens outside our big cities or on their fringes.”

Summer Brave could be seen then as an artist’s attempt to recapture the deeper truth about his fellow Midwesterners, the people he knew best: their frustrations, passions, loyalties, yearnings and, above all, their acceptance of whatever life brought them.

SPECIAL THANKS

Stephanie Shroyer, Jack Rowe, St. Mark’s Lutheran Church, Mary-Joan Negro
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Madeline Puzo

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Kevin McCorkle, Debbie McMahon, Laurel Meade, Lauren Murphy,
Ntare Guma Mbaho Mwine, Patrick Pankhurst, Leah Piehl, John Rubinstein,
Mady Schutzman, Janet Shulman, Colin Sieburgh, Zachary Steel, Jason Thompson,
Ella Turenne, Laura Vena, Matt Walker, Julie Welch

Courtesy Joint Appointments: Thomas G. Cummings, Larry E. Greiner (Emeritus), Bruce Smith
Emeriti Faculty: Don Llewellyn, Eve Roberts, Robert R. Scales, James Wilson
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To Gillian on Her 37th Birthday
By Michael Brady
Directed by Cameron Watson
Scene Dock Theatre
October 2–5, 2014

4.48 Psychosis
By Sarah Kane
Directed by Paul Backer
McClintock Theatre
October 2–5, 2014

Dark of the Moon
By Howard Richardson and William Berney
Directed by John DeMita
Bing Theatre
October 9–12, 2014

The Dream of the Burning Boy
By David West Read
Directed by Edward Edwards
Scene Dock Theatre
October 23–26, 2014

Summer Brave
By William Inge
Directed by Robert Bailey
McClintock Theatre
October 30–November 2, 2014

Cat Among the Pigeons
By Georges Feydeau
Translated by John Mortimer
Directed by Michael Keenan
Bing Theatre
November 6–9, 2014

Anna in the Tropics
By Nilo Cruz
Directed by Denise Blasor
McClintock Theatre
November 20–23, 2014

The American Clock
By Arthur Miller
Directed by Cameron Watson
Scene Dock Theatre
November 20–23, 2014

MFA Acting Spring Repertory*
Scene Dock Theatre
February 7–March 8, 2015

The Seagull
By Anton Chekhov
Directed by Kate Burton

The Servant of Two Masters
By Carlo Goldoni
Translated by Sylvie Drake
Directed by Andrew J. Robinson

Blood Match
By Oliver Mayer
Translated and adapted from the play Bodas de Sangre
by Federico García Lorca
Directed by David Bridel

Red Noses
By Peter Barnes
Directed by Stephanie Shroyer
McClintock Theatre
February 26–March 1, 2015

As You Like It
By William Shakespeare
Bing Theatre
March 5–8, 2015

The Way of the World
By William Congreve
Directed by John DeMita
Scene Dock Theatre
April 2–5, 2015

Grease
Book, Music and Lyrics by Jim Jacobs and Warren Casey
Directed by Brian Kite
Bing Theatre
April 2–12, 2015

The Waiting Room
By Lisa Loomer
Directed by Larissa Kokernot
McClintock Theatre
April 9–12, 2015

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The Master of Fine Arts in Dramatic Writing
Playwrights Workshop
Massman Theatre
April 10–26, 2015

BFA Sophomore Show
Directed by Jack Rowe
McClintock Theatre
April 23–26, 2015

Crumbs from the Table of Joy
By Lynn Nottage
Directed by Gregg T. Daniel
Scene Dock Theatre
April 23–26, 2015

New Works Festival Year 3
The Master of Fine Arts in Dramatic Writing
Play Project
The Carrie Hamilton Theatre at The Pasadena Playhouse
May 26–30, 2015

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