



The Dining Room

WRITTEN BY A.R. GURNEY DIRECTED BY LOUIE PIDAY

APRIL 24 - 27, 2014
McCLINTOCK THEATRE

WITH SPECIAL SUPPORT FROM BRIAN AND DIANE MORTON

USC School
of Dramatic Arts



USC School of Dramatic Arts Spring 2014 SCHEDULE

MFA ACTING SPRING REPERTORY

Scene Dock Theatre | February 8-March 9

Our Town

By Thornton Wilder | Directed by Cameron Watson

Trojan Women

By David Bridel & the MFA Acting Class of 2014

Directed by David Bridel

Tartuffe

By Molière | Translation by Richard Wilbur

Directed by Andrew J. Robinson

The Art of Success

By Nick Dear | Directed by Stephanie Shroyer

McClintock Theatre | February 27-March 2

Pericles

By William Shakespeare | Directed by Rob Clare

Bing Theatre | March 6-9

A spring production that showcases our second-year Master of Fine Arts Acting students.

La Ronde

By Arthur Schnitzler | Directed by Jack Rowe

Scene Dock Theatre | April 3-6

Grand Hotel, The Musical

Book by Luther Davis

Music and Lyrics by George Forrest and Robert Wright

Based on Vicki Baum's *Grand Hotel* | By arrangement with Turner

Broadcasting Co., Owner of the motion picture *Grand Hotel*

Additional music and lyrics by Maury Yeston

Directed by John Rubinstein

Bing Theatre | April 3-13

Fortinbras

By Lee Blessing | Directed by Jennifer Chang

McClintock Theatre | April 10-13

NEW WORKS FESTIVAL: YEAR TWO

Massman Theatre | April 11-27

The Dining Room

By A.R. Gurney | Directed by Louie Piday

McClintock Theatre | April 24-27

Kokoro

By Velina Hasu Houston | Directed by Tamara Ruppert

Scene Dock Theatre | April 24-27

NEW WORKS FESTIVAL: YEAR THREE

McClintock Theatre | May 27-31



SHOWTIMES

Thu. & Fri. at 7pm • Sat. at 2:30 & 8pm • Sun. at 2:30pm

TICKET PRICES

PLAYS: General Admission \$10 • Seniors or USC Faculty/Staff with ID \$8
USC Students with ID \$5

For tickets and information:

www.usc.edu/spectrum • arts@usc.edu • 213-740-2167

The Dining Room

By A.R. Gurney

with

Nikola Balać • Alica Daine Benning • Cecily Breaux • Zachary Cantrell
Monisha Dadlani • Kyle Fitz • Aaliyah Frazer • Trevian Hall
Carrie Hoffman • Madhulika Krishnan • Perry Mattfeld • Shane Paul McGhie
Ashley Morton • Pierce Nasser • Devon Near-Hill
Alexander Szemetylo • Marinela Zubovic

SCENIC DESIGN
Will Chandler

COSTUME DESIGN
Marly Hall

LIGHTING DESIGN
Sara Nishida

SOUND DESIGN
David Crawford

STAGE MANAGER
Jackson Strike

DIRECTED BY
Louie Piday

April 24-27, 2014
McClintock Theatre

CAST OF CHARACTERS
(In Order of Appearance)

1980s

Agent.....	Alica Daine Benning
Client.....	Shane Paul McGhie
Arthur.....	Kyle Fitz
Sally.....	Marinela Zubovic

1930s

Annie.....	Ashley Morton
Russell.....	Trevian Hall
Lizzie.....	Aaliyah Frazer
Charlie.....	Zachary Cantrell
Mother.....	Cecily Breaux
Ellie.....	Madhulika Krishnan
Howard.....	Pierce Nasser
Grace.....	Carrie Hoffman
Carolyn.....	Monisha Dadlani

1940s

Aggie.....	Devon Near-Hill
Michael.....	Alexander Szemetylo

1950s

Architect.....	Kyle Fitz
Psychiatrist.....	Zachary Cantrell
Peggy.....	Cecily Breaux
Roberta.....	Perry Mattfeld
Winkie.....	Madhulika Krishnan
Billy.....	Zachary Cantrell
Sandra.....	Aaliyah Frazer
Brewster.....	Pierce Nasser
Ted.....	Nikola Balać
Grandfather.....	Shane Paul McGhie
Dora.....	Alica Daine Benning
Nick.....	Trevian Hall

1960s

Paul.....	Alexander Szemetylo
Margery.....	Ashley Morton
Nancy.....	Perry Mattfeld
Stuart.....	Nikola Balać
Old Lady.....	Marinela Zubovic
Fred.....	Pierce Nasser
Ben.....	Alexander Szemetylo
Beth.....	Devon Near-Hill
Sarah.....	Carrie Hoffman
Helen.....	Aaliyah Frazer
Kate.....	Alica Daine Benning
Gordon.....	Kyle Fitz
Chris.....	Trevian Hall

1970s

Toni.....	Monisha Dadlani
Harriet.....	Perry Mattfeld
Jim.....	Shane Paul McGhie
Meg.....	Marinela Zubovic
Emily.....	Carrie Hoffman
David.....	Alexander Szemetylo
Claire.....	Aaliyah Frazer
Bertha.....	Madhulika Krishnan
Standish.....	Zachary Cantrell
Harvey.....	Trevian Hall
Dick.....	Nikola Balać

1980s

Old Annie.....	Ashley Morton
Ruth.....	Monisha Dadlani
Hostess.....	Devon Near-Hill
Host.....	Shane Paul McGhie
First Dinner Guest.....	Perry Mattfeld
Second Dinner Guest.....	Cecily Breaux
First Escort.....	Kyle Fitz
Second Escort.....	Pierce Nasser

PLACE

A New England Town

There will be no intermission.

WARNING

Please be advised that this production contains lit candles.

PRODUCTION STAFF

Scenic Artist.....Madison Orgill

Assistant Stage Manager.....Turner Frankosky

Assistant Scenic Design.....Irene Choi

Assistant Costume Design.....Betty Bong

Assistant Lighting Design.....Justus Bradshaw

Vocal Coach.....Laura Flanagan

Crew.....David Branson
Dor Gvirtzman
Madelyn Hopfensperger
Sterling Mulbry
Alyssa Overbeck

DIRECTOR'S BIO

Louie Piday teaches acting classes in both the BA and BFA programs at USC, where she earned her undergraduate and Master of Fine Arts degrees. She is a founding member of the pioneering Company Theatre and has directed and acted extensively in Broadway and off-Broadway plays — including *Oh! Calcutta!*, *One Flew Over The Cuckoo's Nest* and *The Karl Marx Play*; theatre festivals in Europe; and as a film, voice-over and commercial actor in New York and Hollywood. She previously taught at USC as a guest director in the inaugural season of the BFA program and full-time instructor in BA, BFA and MFA acting and director of more than 20 productions. Louie has also taught at the LACC Theatre Academy, Long Beach Community College and South Coast Repertory Conservatory.

DIRECTOR'S NOTE

Thornton Wilder's 1935 play *The Long Christmas Dinner* was the inspiration for A.R. Gurney's 1982 look at the traditions of the 20th century American social class who sent their children to prep schools, drank cocktails at the country club, and dined in a dining room — waited on by uniformed maids who served lavish meals prepared by temperamental cooks, eaten by self-assured parents who instilled cultural norms in children. Gurney's play is a single setting that links the lives of 18 different households who had such a dining room over a 50-year span, during which social changes have opened the membership of the country club and the corridors of leadership to the rest of society and where the rules no longer apply. Without nostalgia, Gurney concludes that American culture has so transformed that there is no longer any need for a dining room. What remains are the glimpses of lives once defined by manners and family communion that have passed from view and become wisps of memory.

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Els Collins

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