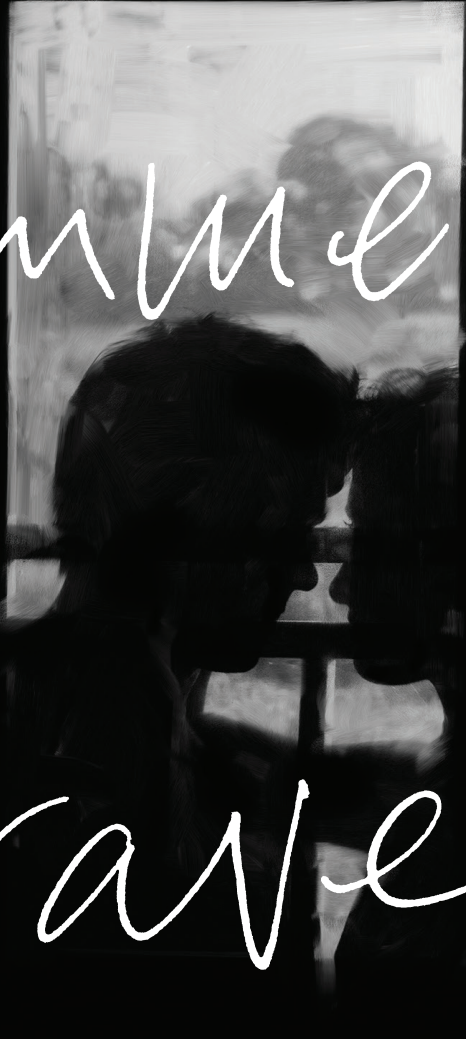


Summer Brave  
By William Inge  
Directed by Robert Bailey

McClintock Theatre  
October 30 – November 2, 2014



Summer  
Brave

USC School of Dramatic Arts 2014/15 SEASON

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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.

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## 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

Labor Day, 1953.

### 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,  
Sydney Grant, Aubrey Rinehart, Delaney Rowe, Alyssa Spear

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## 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.

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## SPECIAL THANKS

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

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Located in Los Angeles, a city synonymous with artistic innovation and excellence, the top-ranked USC School of Dramatic Arts is a leader in dramatic arts education. The School uniquely blends artistic training in a conservatory environment with world-class faculty artists and the full academic experience found only within a major research university. This close-knit, supportive environment offers students the freedom to explore their artistic passions. Through programs of the highest caliber, as well as initiatives that provide access to professional experience, students are prepared for leadership in every facet of dramatic arts. For more information, please visit <http://dramaticarts.usc.edu>.

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2014/15 SEASON

**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*

**New Works Festival Year 2**  
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*