



# THE ART OF SUCCESS

WRITTEN BY NICK DEAR

DIRECTED BY STEPHANIE SHROYER

FEBRUARY 27 – MARCH 2, 2014

McCLINTOCK THEATRE

USC School  
of Dramatic Arts



# USC School of Dramatic Arts Spring 2014 SCHEDULE

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## **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

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## **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](http://www.usc.edu/spectrum) • [arts@usc.edu](mailto:arts@usc.edu) • 213-740-2167

# THE ART OF SUCCESS

By Nick Dear

*with*

Olivia Castanho • Jordan Feinerman • Hallie Golov • Troy Guthrie • Annie Hamilton  
Jaemyeong Lee • Luke Lenza • Vance Lovett • Veronica Long • Aman Mehra  
Grace Phillips • Andrew Pilmer • Patrick Reilly • Tomas Ruiz • Will Tranfo  
Ryann Werner • Nicole Wolf

**SCENIC DESIGN**  
Kate Harrow

**COSTUME DESIGN**  
Marly Hall

**LIGHTING DESIGN**  
Madigan Stehly

**SOUND DESIGN**  
Danielle Kisner

**STAGE MANAGER**  
Jennifer Caspellan

**DIRECTED BY**  
Stephanie Shroyer

**February 27 - March 2, 2014**  
**McClintock Theatre**

## CAST OF CHARACTERS

*(In Order of Appearance)*

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|                       |   |
|-----------------------|---|
| Jane Hogarth.....     | <b>Ryann Werner</b> (Friday Evening/Sunday Matinee)<br>& <b>Nicole Wolf</b> (Thursday Evening/Saturday Matinee & Evening)       |
| William Hogarth.....  | <b>Will Tranfo</b> (Friday Evening/Sunday Matinee)<br>& <b>Patrick Reilly</b> (Thursday Evening/Saturday Matinee & Evening)     |
| Harry Fielding.....   | <b>Vance Lovett</b> (Friday Evening/Sunday Matinee)<br>& <b>Luke Lenza</b> (Thursday Evening/Saturday Matinee & Evening)        |
| Frank.....            | <b>Troy Guthrie</b>   |
| Oliver.....           | <b>Tomas Ruiz</b> (Friday Evening/Sunday Matinee)<br>& <b>Andrew Pilmer</b> (Thursday Evening/Saturday Matinee & Evening)       |
| Mrs. Needham.....     | <b>Grace Phillips</b> (Friday Evening/Sunday Matinee)<br>& <b>Veronica Long</b> (Thursday Evening/Saturday Matinee & Evening)   |
| Louisa.....           | <b>Annie Hamilton</b> (Friday Evening/Sunday Matinee)<br>& <b>Olivia Castanho</b> (Thursday Evening/Saturday Matinee & Evening) |
| Sarah Sprackling..... | <b>Jordan Feinerman</b> (Friday Evening/Sunday Matinee)<br>& <b>Hallie Golov</b> (Thursday Evening/Saturday Matinee & Evening)  |
| Robert Walpole.....   | <b>Aman Mehra</b> (Friday Evening/Sunday Matinee)<br>& <b>Jaemyeong Lee</b> (Thursday Evening/Saturday Matinee & Evening)       |
| Queen Caroline.....   | <b>Veronica Long</b> (Friday Evening/Sunday Matinee)<br>& <b>Grace Phillips</b> (Thursday Evening/Saturday Matinee & Evening)   |

Other parts were played by the members of the company.

### TIME

1730s

### PLACE

London

There will be one 15 minute intermission.

### WARNING

Please be advised that this production contains nudity, mature language and themes,  
and the use of strobe lights.

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## PRODUCTION STAFF

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Assistant Director.....Jaemyeong Lee

Vocal and Dialect Coach.....Kathleen S. Dunn

Fight Choreography.....Edgar Landa

Scenic Artist.....Jamie McElrath

Assistant Stage Managers.....Katie Fink, Emily MacConnell

Lighting PA.....Justus Bradshaw

Fight Captain.....Jaemyeong Lee

Crew.....Sarah Aldrich, Haley Dallas,  
Andie Furber, Anya Kolesnikoff,  
Rachel McIntyre, Ricky Oakley,  
Kyle Weinreb

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## DIRECTOR'S BIO

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Stephanie Shroyer has directed and/or choreographed at the American Conservatory Theatre, the Denver Center, the Getty, Malibu, the Pacific Conservatory of the Performing Arts and the Berkeley Shakespeare Festival — as well as locally at the Pasadena Playhouse, the Matrix, the Pacific Resident Theatre, Antaeus, A Noise Within, the Laguna Playhouse, the Odyssey, Stages, Alliance Rep. and Cal Arts. She is a two-time recipient of the Los Angeles Drama Critics Circle Award. Other directorial recognition includes Ovation and LA Weekly nominations, six Drama-Logue Awards and a Garland Award. She is the Associate Artistic Director and an Associate Professor of Theatre Practice at the USC School of Dramatic Arts.

## PLAYWRIGHT'S NOTE

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The career of an artist does not unroll happily along like a long red carpet. Decisions have to be taken. Alliances entered into. Enemies made. I wanted to write about William Hogarth because it seemed to me that the choices facing him were peculiarly modern. He stands at a turning point, between an age when to own a picture of any kind other than a religious image was the prerogative of the rich, and an age when the idea of a “picture in every home” became a real possibility. With this new power came new responsibilities for the artist. I do not believe that those who bring pictures into our homes today have even begun to face up to them. These people have become, when challenged, wondrously adept at clouding the issues in a fog of something indefinable and now utterly discredited called “balance.” This is invoked to evade hard questions and disguise true allegiances. “Balance” is the language of cheats.

*The Art of Success* is set in the past, but it is not a history play. This allows me to take on emotive arguments with a degree of detachment. For example, I wanted to write about sex, but to do so within an historical framework where words like “feminism” and indeed “sexuality” were not current. One then has to find new words, new images for age old debates – hopefully more precise ones. I wanted to write about the unconscious in a world before Freud. I wanted to write about television in a world before the camera. To these ends I have condensed some 10 years of English history into the events of a single night. I merge together in time the publication of *The Harlot's Progress* in 1732, Hogarth's Copyright Act of 1735, Walpole's Licensing Act of 1737 which established the Lord Chamberlain as theatre censor and drove playwright Henry Fielding from the London stage. So, inevitably, I take lots of liberties and make many speculations, but then I think all history is speculating and liberty-taking anyway, dressed up in fancy clothes.

– Nick Dear

## SPECIAL THANKS

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Jack Rowe, Mary Joan Negro, Els, Don, Howard, Rebecca, Hannah, Tina, Duncan, and the extraordinary SDA production staff! Finally Steve and the ‘3D’s’

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Paula Holt, Michael Keenan, Mary K Klinger, Shishir Kurup, Edgar Landa, Vicki Lewis, Marjo-Riikka Makela, Babette Markus,

Laurel Meade, Lauren Murphy, Maiya Murphy, Ntare Mwine, Shawn Nelson, Patrick Pankhurst, Leah Piehl,

John Rubinstein, Colin Sieburgh, Ella Turenne, Laura Vena, Julie Welch

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