

# FIEFU & HER FRIENDS

WRITTEN BY MARIA IRENE FORNÉS  
DIRECTED BY PAUL BACKER

McCLINTOCK THEATRE  
OCTOBER 3 - 6, 2013



USC School  
of Dramatic Arts



# USC School of Dramatic Arts

## FALL 2013 SCHEDULE

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### ***Vinegar Tom***

by Caryl Churchill • Directed by Robin Larsen  
Oct. 3-6 / Scene Dock Theatre

### ***Fefu and Her Friends***

by Maria Irene Fornés • Directed by Paul Backer  
Oct. 3-6 / McClintock Theatre

### ***The Crucible***

by Arthur Miller • Directed by Dan Bonnell  
Oct. 10-13 / Bing Theatre

### ***Dancing at Lughnasa***

by Brian Friel • Directed by Edward Edwards  
Oct. 24-27 / Scene Dock Theatre

### ***Infinite Black Suitcase***

by EM Lewis • Directed by Robert Bailey  
Oct. 31-Nov. 3 / McClintock Theatre

### ***Lady Windermere's Fan***

by Oscar Wilde • Directed by Michael Keenan  
Nov. 7-10 / Bing Theatre

### ***In the Blood***

by Suzan-Lori Parks • Directed by Gregg T. Daniel  
Nov. 21-24 / McClintock Theatre

### ***The Time of Your Life***

by William Saroyan • Directed by Andrew Borba  
Nov. 21-24 / Scene Dock Theatre

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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 USC SCHOOL OF DRAMATIC ARTS  
*presents*

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# IF I STAY & HER FRIENDS

By Maria Irene Fornés

*with*

Katie Baker • Kat Belinfante • Elizabeth Colwell  
Camille Devoney • Liz Frederick • Megan Mountford  
Maggie Nolting • Beau Ossorio

**SCENIC DESIGN**  
Hazel Ko

**COSTUME DESIGN**  
Amelia Brookins

**LIGHTING DESIGN**  
Sabrina Cadena

**SOUND DESIGN**  
Alma Reyes-Thomas

**STAGE MANAGER**  
Summer Grubaugh

**DIRECTED BY**  
Paul Backer

**October 3-6, 2013**  
**McClintock Theatre**

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Produced by special arrangement with Broadway Play Publishing, Inc.

**CAST OF CHARACTERS**  
*(In Order of Appearance)*

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Fefu.....Maggie Nolting  
Cindy.....Katie Baker  
Christina.....Elizabeth Colwell  
Julia.....Liz Frederick  
Emma.....Kat Belinfante  
Paula.....Camille Devoney  
Sue.....Beau Ossorio  
Cecilia.....Megan Mountford

**TIME**

New England, Spring 1935

**PLACE**

The living room of Fefu's country house

There will be no intermission.

**WARNING**

Please be advised that this production contains gunshot sounds.

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## PRODUCTION STAFF

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Hair & Make-up Design..... Amanda Charney  
Vocal Coach.....Andrea Odinov Fuller  
Movement Coach.....Anastasia Coon  
Fight Choreography.....Edgar Landa  
Scenic Artist.....Jamie McElrath  
Apprentice Stage Manager.....Portia Henry-Warren  
Scenic PA.....Soomin Kim  
Properties Manager.....Hannah Burnham  
Crew.....Dominic Bournes, Carrie Hoffman,  
April Kacena, Edward Menchavez,  
Chanel Tilghman, Marinela Zubovic

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### DIRECTOR'S BIO

Dr. Paul Backer is an Associate Professor of Theatre Practice and Director of Undergraduate Voice and Movement at the USC School of Dramatic Arts. He has worked as an actor, director and in production on stage, television and film, and was the Artistic Director of the Ojai Shakespeare Festival for 16 years. At USC, last two shows he directed were written by former students and protégés of Maria Irene Fornés: *Dead Man's Cell Phone* by Sarah Ruhl and *12 Ophelias* by Caridad Svich.

### ABOUT THE PLAYWRIGHT

Maria Irene Fornés, born 1930, is one of the most important and influential playwrights, directors and teachers in the last half the 20<sup>th</sup> century, writing over 40 plays, and the winner of nine Obie awards. Fornés started her career as a textile designer and painter and became one of the founding artists of the Off-Off-Broadway movement. Starting with *Fefu and Her Friends* in 1977, Fornés reached even wider acclaim with such works as *Mud*, *Sarita*, *The Danube*, *The Conduct of Life*, *What of the Night?* From the late 1970s, she also became one of the most innovative and influential teachers of playwriting, inspiring an entire generation of writers. As a director, she directed virtually all the major productions of her own works, plus classic plays and plays by her students. Her works are famous for their originality, honesty and complexity. As one of her actresses remarked, Fornés is the “master of ambivalent feeling.”

### FORNÉS ON FEFU

“*[Fefu and Her Friends]* is not fighting anything, not negating anything. My intention has not been to confront anything. I felt as I wrote the play that I was surrounded by friends. I felt very happy to have such good and interesting friends...”

“I have been thinking about the question of identifying with the opposite sex, not just observing the opposite sex, but being one with it. The question of identification is of great interest, as it is through identification that we learn to become whole human beings. The experience of others becomes our own. And our experience endows details that we observe in the lives of others with a depth that benefits our understanding....We are one with the rest of humanity and that is not a choice. It is what we are. We are one with the kind ones and the beautiful ones and the talented ones, but we are also one with the victims of crimes and with the murderers.

“Compassion is of course a result of identification, and so is hatred. My intention is not necessarily to promote kindness to the opposite sex, but something ultimately more interesting, which is that any human being is a member of our species and if we do not allow our imagination to receive the experiences of others because they are of a different gender, we will shrivel and decay, and our spirit will become a dry prune and we will become ill and die and we will not go to heaven because in heaven they do not allow dry prunes.”

### NOTES

**Staging:** When *Fefu and Her Friends* was first produced and directed by Maria Irene Fornés, it was done with “site-specific staging, with the audience moving room to room in Part 2. In 1995, Fornés directed her own adaptation of the play set in a single theatre space. This production is based on Fornés’ own single location version.

**Emma Sheridan Fry:** Fry was a successful actress at the turn of the 20<sup>th</sup> century. When she retired from professional theatre, and turned her attention to teaching a system that used theatre and acting to improve the educational system, and society as a whole, which she called “educational dramatics.”

**Voltaire de Cleyre** was a late 19<sup>th</sup> century radical feminist, anarchist, poet, political activist and a prolific writer and public speaker.

### SPECIAL THANKS

Center Theatre Group, Rebecca Bonebrake, Caridad Svich, Morgan Jenness, Lillian Manzor, Erin Pruziner.

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