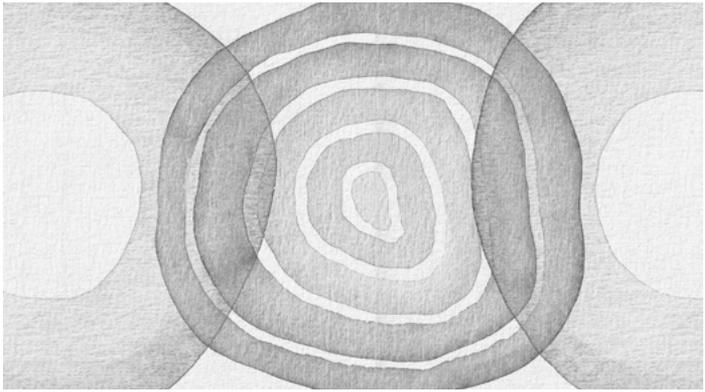


MFA YEAR 2 ACTING REPERTORY SCENE DOCK THEATRE NOVEMBER 16-19, 2017

CIRCLE MIRROR TRANSFORMATION

BY ANNIE BAKER

DIRECTED BY JONATHAN MUÑOZ-PROULX



EURYDICE

BY SARAH RUHL

DIRECTED BY STEPHANIE SHROYER



USC School of Dramatic Arts

PRESENTS

MFA YEAR 2 ACTING REPERTORY
CIRCLE MIRROR TRANSFORMATION | EURYDICE

THE COMPANY *(in alphabetical order)*

Alfred Clark
Briyana Guadalupe
Carlos Harrison
Gabriel Leyva
Natalia Leyva
Olubukola Ogunmola
Akshaya Pattanayak
Zaire Martínez Roldán
Malachy Silva
Calahan Skogman
Tessa Slovis
Brett Wyman

Scene Dock Theatre | November 16-19, 2017

REPERTORY PERFORMANCE SCHEDULE

CIRCLE MIRROR TRANSFORMATION

November 16, 2017 7:30pm
November 18, 2017 2:30pm
November 18, 2017 8:00pm

EURYDICE

November 17, 2017 7:30pm
November 17, 2017 10:30pm
November 19, 2017 2:30pm

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CIRCLE MIRROR TRANSFORMATION

By Annie Baker

SCENIC DESIGN

Harold Kast

COSTUME DESIGN

Julie Gongwer

LIGHTING DESIGN

Elizabeth Harper

SOUND DESIGN

Dominic Torquato

STAGE MANAGER

Seira Murakami

DIRECTED BY

Jonathan Muñoz-Proulx

CAST OF CHARACTERS *(in order of appearance)*

Theresa

Tessa Slovis

Lauren

Natalia Leyva

Marty

Briyana Guadalupe

James

Gabriel Leyva

Schultz

Malachy Silva

TIME Summertime, 2017

PLACE A windowless dance studio in the town of Shirley, Vermont.

There will be no intermission.

CIRCLE MIRROR TRANSFORMATION PRODUCTION STAFF

TECHNICAL DIRECTOR Carla Rubio | LIGHTING PA Ivan Anguiano | VOCAL COACH Lauren Murphy

STAGE MANAGEMENT MENTOR Scott Faris | ASST STAGE MANAGER Tova Korman

CREW Alex Collins, Andy (Junghyun) Oh, Daniel Ahn, Monica David

SPECIAL THANKS

Gary Grossman, Sandee Grossman, Tony Abatemarco,
Elmira Rahim, Elan Ensemble, Don Llewellyn

Circle Mirror Transformation is presented by special arrangement with Dramatists Play Service, Inc., New York. Playwrights Horizons, Inc., New York City, produced the World Premiere of *Circle Mirror Transformation* Off-Broadway in 2009. *Circle Mirror Transformation* was developed, in part, with the assistance of the Sundance Institute Theatre Program, with additional support from the Sundance Institute's Time Warner Storytelling Fellowship.

EURDYCE

By Sarah Ruhl

SCENIC DESIGN

Harold Kast

COSTUME DESIGN

Jojo Siu

LIGHTING DESIGN

Elizabeth Harper

SOUND DESIGN

Alysha Bermudez

STAGE MANAGER

Jamie Salinger

DIRECTED BY

Stephanie Shroyer

CAST OF CHARACTERS (in order of appearance)

Eurydice

Zaire Martínez Roldán

Orpheus

Alfred Clark

Father

Carlos Harrison

**Nasty Interesting Man/
Lord of the Underworld**

Calahan Skogman

Big Stone

Brett Wyman

Little Stone

Olubukola Ogunmola

Loud Stone

Akshaya Pattanayak

There will be no intermission.

EURYDICE PRODUCTION STAFF

TECHNICAL DIRECTOR Carla Rubio | VOCAL COACH Lauren Murphy

STAGE MANAGEMENT MENTOR Scott Faris | STUNT CONSULTANT Edgar Landa

ASST DIRECTOR Jay Lee | ASST STAGE MANAGER Danielle Jaramillo

ASST LIGHTING DESIGN Ivan Anguiano | CREW Molly Brown, Danna Dong,
Kiki Lee, Brian Tien, Maya Zaleski

SPECIAL THANKS

Don Llewellyn

Eurydice is presented by special arrangement with SAMUEL FRENCH, INC.

This play was originally produced by Madison Repertory Theatre, Madison, Wisconsin, August 29, 2003. Richard Corley, Artistic Director, Tony Forman, Managing Director. And subsequently produced by Berkeley Repertory Theatre in 2004. Tony Taccone, Artistic Director, Susan Medak, Managing Director. And Yale Repertory Theatre, James Bundy, Artistic Director, Victoria Nolan, Managing Director. "Produced by Second Stage Theatre, New York, 2007 Carole Rothman: Artistic Director

Eurydice is produced by special arrangement with Bruce Ostler, Bret Adams, LTD., 448 West 44th Street, New York, NY 10036.

CIRCLE MIRROR TRANSFORMATION

DIRECTOR'S NOTE

This play is "hopefully, a strange little naturalistic meditation on theatre and life and death and the passing of time," suggests playwright Annie Baker. While naturalistic, *Circle Mirror Transformation* is also bursting at its seams with theatricality.

I imagine Annie Baker would appreciate the potency of this production at an MFA in Acting program: An audience of theatre students observes the play performed by graduate acting students, playing the roles of non-actors who learn to act over the course of a six-week acting class.

The play manages to be simultaneously organic and meticulously curated. There are moments of uninhibited improvisation, surgically placed within a decidedly intentional structure. While nodding to a legacy of theatrical conventions, the play also challenges everything we expect a play to be.

We invite you to lean into the simplicity of Annie Baker's *Circle Mirror Transformation*. Notice your own experience watching humans just "be themselves," and ultimately, everything else that comes with it. —Jonathan Muñoz-Proulx

Jonathan Muñoz-Proulx is associate producer of Skylight Theatre in Los Feliz. He is vice chair of the Alliance of Los Angeles Playwrights and serves on the Latinx Theatre Commons National Steering Committee. Muñoz-Proulx has served on the California Arts Council and the Los Angeles County Arts Commission grant review panels. He is a National Directors Fellowship finalist and a script nominator for the Kilroy List, advocating for gender parity in theatre by championing new plays by women and transgender writers of color. Muñoz-Proulx's directing credits include *I Am To Die Soon* (Pacific Resident Theatre), *Follow* (Watts Village Theatre Company), *Awkward Encounters* (Skylight Theatre), *Cloud Tectonics* (Arts Bottega), *Angels in America, Part I: Millennium Approaches* (USC), *That Long Damn Dark* (USC), *Lizzy* (Ensemble Studio Theatre/LA) and *Here We Are* (Chalk Rep), as well as readings at Playwrights' Arena, Bootleg Theater, East West Players and A Noise Within, among others.

EURYDICE

PLAYWRIGHT'S NOTE

"A suspicion that lightness is not deeply serious (but instead whimsical) pervades aesthetic discourse. But what if lightness is a philosophical choice to temper reality with strangeness, to temper the intellect with emotion, and to temper emotion with humor." —Sarah Ruhl

DIRECTOR'S NOTE

EURYDICE: What are the words?

FATHER: I can't remember.

It's never too late to try...

—Stephanie Shroyer

Stephanie Shroyer has directed and/or choreographed at the American Conservatory Theatre, the Denver Center, the Getty, Malibu, the Pacific Conservatory of Performing Arts, Berkeley Shakespeare Festival, 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 holds positions as an associate dean, director of BFA programs, artistic director, and is an associate professor of theatre practice in the USC School of Dramatic Arts.

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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 dramaticarts.usc.edu.

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