

USC School of Dramatic Arts
Celebrating Over 75 Years

PRESENTS



By William Shakespeare
Directed by Robert Bailey

SCENIC DESIGN
Kate Schaaf

COSTUME DESIGN
Elle Patrick

LIGHTING DESIGN
Gigi Yue

SOUND DESIGN
Renata Finamore

TECHNICAL DIRECTOR
Sydney Fabis

STAGE MANAGER
Isabella Gomez

CAST OF CHARACTERS *(In alphabetical order)*

Parker Bond
Ferdinand

Arya Desai
Miranda

Kiley Fallon
Boatswain/Iris/Spirit

Piper Kingston
Alonso

Taylor Knowles
Prospera

Christian Lopez
Trinculo

Johnny Marx
Ariel

Ian Melamed
Gonzalo

Naomi Melville
Antonia

Daniel Murphy
Stephano

Emily Ozrey
Ceres/Mariner/Spirit

Greg Pizzurro
Sebastian

Philip Saguil
Adrian

Sarah Vakil
Master/Juno/Spirit

Leo Zhang
Caliban

PLACE A ship at sea and Prospera's Island.

There will be one 15-minute intermission.

WARNING Please be advised that this production contains reference to sexual violence and the use of theatrical haze, strobe lights, and loud sounds.

April 21-24, 2022 | Scene Dock Theatre

**DRAMATURGICAL NOTE
FROM THE ARTISTIC TEAM**

In 1609, an English ship named the Sea Venture—destined for the Jamestown colony in the Americas—was blown off course and shipwrecked on an island in the Bermuda archipelago. No one knew that the colonists onboard had survived until news of their whereabouts reached England in 1610. Accompanying the news was the narrative, *True Reportory of the Wracke*, by William Strachey, which chronicled the travails of the tempest that had set the Sea Venture off course.

This account captured William Shakespeare's imagination. His play, *The Tempest*, was completed the following year in 1611, the same year that also saw the completion of the King James Bible, which the Puritans carried with them to Cape Cod in 1620.

As theater historian James Shapiro tells us, “adventuring and trade” often undergird Shakespeare's plays — *The Merchant of Venice*, *Othello*, *The Tempest*, and even *Romeo and Juliet* all gesture to commerce, conquest, and exploration. How could they not? Overseas conquest was a preoccupation of the British empire in the early seventeenth century. The byproduct of this endeavor was, of course, an encounter — an encounter with the inhabitants of the lands the English sought to explore. While these activities may not be at the heart of Shakespeare's stories, they do, in some, sit in the background, quietly undergirding the narrative. This can be said of *The Tempest*.

Literary theorist Edward Said reminds us that though great works of British literature make valuable contributions to our cultural landscape, we must understand that when engaging with these texts, no matter whether as reader, spectator, or performer, we can never be neutral about them. We need to recognize the connections between art, culture, and empire within a global context. We can't gloss over these realities. While this production focuses on themes of magic, knowledge, and forgiveness, there may also be moments in the play that may be painful to hear and observe. We don't ignore these moments. Rather, we acknowledge our history and the ways in which art always responds to the time period in which it was born, and we continue to learn.

PRODUCTION STAFF

Assistant Stage Manager Lexey Glouberman | **Assistant Costume Designer** Juliet Black | **Assistant Scenic Designer** Bailey Youn | **Assistant Technical Director** Shinoo Kang | **Original Music by** Philip Saguil | **Hair & Make-up Design** Gary Domasin | **Voice Coach** Kathy Dunn-Muzingo | **Fight Choreographer** Dawn Alden | **Assistant Director** Henry Parker-Elder | **Stage Manager Mentor** Scott Faris | **Scenic Design Mentor** Tom Buderwitz | **Costume Design Mentor** Anne Closs Farley | **Lighting Design Mentor** Heather Carson | **Sound Design Mentor** Phil Allen | **Technical Direction Mentor** Duncan Mahoney | **Crew** Gianna Calcagno, Thomas Colglazier, Mitchell Dambrowski, Ian Grady, Alexandra Hastings, Mackenzie Jaimes, Bruno Koskoff, Sultan Lugboso, Noah MacDonald, Abigail Ozrey, Reva Pau, Nicky Taylor, Lilly Krug

DIRECTOR'S NOTE

“One interpretation of The Tempest does not agree with another... any interpretation, even the wildest, is more or less plausible.”

—MARK VAN DOREN

The cast, designers and I have been feeling our way through a dream maze while living inside this miraculous story. The journey has been personal. The production is our version of a play that will yield as many variations in the future as one can imagine.

The Tempest has cast its unmatched spell on all of us; we invite you to submit to it as well.

—Robert Bailey

DIRECTOR'S BIO

Robert Bailey directed in New York at Circle Repertory Company, Ensemble Studio Theatre, Home for Contemporary Theater, and at the Actors' Studio, where he was a member of the Playwrights and Directors Unit for several years; at the Williamstown Theatre Festival; and at the Court, Pacific Resident and Skylight Theatres in Los Angeles. He has directed and taught at Brown University, UCLA, New York Film Academy and UC San Diego, and frequently directs at the USC School of Dramatic Arts, where he has been on faculty for twelve years. His most recent SDA production was *Street Scene* by Elmer Rice.

SPECIAL THANKS

Kate Burton, Edgar Landa, Amelia Mackey, Rena Heinrich and all who auditioned.