

USC School of Dramatic Arts  
MFA Acting Repertory  
Scene Dock Theatre  
February 3–March 5, 2017



# UNCLE VANYA

BY ANTON CHEKHOV  
TRANSLATED BY SHARON MARIE CARNICKE  
DIRECTED BY GREGG T. DANIEL



# ANGELS IN AMERICA

PART ONE: MILLENNIUM APPROACHES  
BY TONY KUSHNER  
DIRECTED BY JOHN RUBINSTEIN



# ANTIGONE X

BY PAULA CIZMAR  
BASED ON THE PLAY BY SOPHOCLES  
DIRECTED BY ANITA DASHIELL-SPARKS

# Welcome to the 2017 MFA Acting Repertory

**YOUR PRESENCE** at this performance is invaluable to us, and we trust you will enjoy watching our graduating MFA acting students in any and all of the plays that comprise this “rep” — *Uncle Vanya* translated by our own Dr. Sharon Carnicke, *Antigone X*, a new adaptation of Sophocles’ *Antigone* by MFA Dramatic Writing faculty Paula Cizmar, and *Angels in America, Part One: Millennium Approaches* by Tony Kushner.

This multi-play repertory is the equivalent of the students’ Master’s thesis, and it culminates the ensemble performance aspect of the USC School of Dramatic Arts’ MFA actor-training program. For more on the extraordinary challenges and rewards of the repertory experience, please read the following words, penned by the MFA Acting’s Founding Director Andy Robinson, which perfectly capture the essence of this remarkable experience.

—David Warshofsky, Director of MFA Acting



## THE MFA ACTING CLASS OF 2017

From left: Kristina Hanna, Charles Stern, Julián Juaquín, Jim French, Selina Scott-Bennin, Courtney Lloyd, Ryan Alex Holmes, Mehrnaz Mohammadi

Photo by Will Haraldson

# The MFA Acting Repertory Experience

BY ANDY ROBINSON

**THIS REP SERVES** two purposes in actor-training: one, it brings a group of student-actors together into a working ensemble; and two, it gives them an intense repertory experience that allows them to practically apply all aspects of their training. What the actor learns from being a working member of an ensemble is every bit as important as learning the nuts and bolts of the craft. To be a true ensemble player, one develops a vital connection and a responsibility to the other players. Individual talents are brought together into a coherent and responsive ensemble that creates the potential for extraordinary theatre.

Michael Chekhov, the great Russian actor, director and teacher, believed “the purpose of all training is to create character.” After more than two years of classes, workshops and performance situations, each one of these actors has now created three or more characters from three very different plays. And because they are a small group taking on this enormous challenge, they are sometimes playing roles that commercial theatres would be reluctant to hire them to play. Madeline Puzo, who was the dean when the MFA Acting rep was established, remarked that “repertory theatre is the triumph of miscasting.” Nothing stretches an actor more than to struggle with a character that’s 180 degrees removed from her or his “type.” It’s this kind of “miscasting” that often allows for revelatory performance.

Until relatively recently, actors coming out of drama school had more opportunity to secure an apprenticeship with one of a number of resident repertory companies located throughout the country. The intensity of the rep experience (rehearsing one play during the day, playing another at night) allowed the apprentice to put recent drama school training to the test of practical application. Unfortunately, these resident rep companies have dwindled down to a precious few.

Today, the vast majority of students coming out of drama school are immediately thrown into a “freelance” situation where the work comes sporadically with a lot of “down time” in-between. The formative practical experience that professional rep companies used to provide has now, to a large extent, fallen to academy-styled university or private actor-training programs. And if the repertory experience is not even offered in these programs, then chances are slim that the graduated actor will ever find it in the professional world.

Multi-play rep is not for the faint of heart. It requires stamina, patience and true belief in the creative imagination. Every bit of intellectual, emotional and physical resource the actor possesses is put into play. It’s an experience that strengthens and expands presence, the actor’s most valuable asset, and I am deeply grateful to Interim Dean David Bridel and the School of Dramatic Arts for keeping the experience alive here at USC.

## REPERTORY PERFORMANCE SCHEDULE

<i>Uncle Vanya</i>	<i>Angels in America Part One: Millennium Approaches</i>	<i>Antigone X</i>
Friday, February 3 at 7pm	Saturday, February 4 at 8pm	Saturday, February 11 at 8pm
Saturday, February 4 at 2:30pm	Sunday, February 5 at 2:30pm	Sunday, February 12 at 2:30pm
Wednesday, February 15 at 7pm	Friday, February 17 at 7pm	Saturday, February 18 at 8pm
Thursday, February 16 at 7pm	Saturday, February 18 at 2:30pm	Sunday, February 19 at 2:30pm
Saturday, February 25 at 8pm	Wednesday, February 22 at 7pm	Friday, February 24 at 7pm
Sunday, February 26 at 2:30pm	Thursday, February 23 at 7pm	Saturday, February 25 at 2:30pm
Friday, March 3 at 7pm	Saturday, March 4 at 8pm	Wednesday, March 1 at 7pm
Saturday, March 4 at 2:30pm	Sunday, March 5 at 2:30pm	Thursday, March 2 at 7pm

# USC School of Dramatic Arts

PRESENTS

## MFA ACTING REPERTORY

### THE COMPANY

Jim French Kristina Hanna Ryan Alex Holmes Julián Joaquín  
Courtney Lloyd Mehrnaz Mohammadi Selina Scott-Bennin Charles Stern

### UNCLE VANYA

By Anton Chekhov

#### TRANSLATED BY

Sharon Marie Carnicke

#### SCENIC DESIGN

Takeshi Kata

#### COSTUME DESIGN

Wendell C. Carmichael

#### LIGHTING DESIGN

Phil Kong

#### PROJECTION DESIGN

Simon Chau

#### SOUND DESIGN

Stephen Jensen

#### STAGE MANAGER

Alex Rehberger

#### DIRECTED BY

Gregg T. Daniel

### ANGELS IN AMERICA PART ONE: MILLENNIUM APPROACHES

By Tony Kushner

#### SCENIC DESIGN

Takeshi Kata

#### COSTUME DESIGN

Joe Kennedy

#### LIGHTING DESIGN

Phil Kong

#### PROJECTION DESIGN

Simon Chau

#### SOUND DESIGN

Stephen Jensen

#### STAGE MANAGER

Alex Rehberger

#### DIRECTED BY

John Rubinstein

### ANTIGONE X

By Paula Cizmar

Based on the play  
by Sophocles

#### SCENIC DESIGN

Takeshi Kata

#### COSTUME DESIGN

Tina Haatainen-Jones

#### LIGHTING DESIGN

Trevor Burk

#### PROJECTION DESIGN

Simon Chau

#### SOUND DESIGN

Stephen Jensen

#### STAGE MANAGER

Alex Rehberger

#### DIRECTED BY

Anita Dashiell-Sparks

## UNCLE VANYA

### CAST OF CHARACTERS

#### Marina

Mehrnaz Mohammadi

#### Maria Vasilyevna Voinitskaya

Courtney Lloyd

#### Ilya Ilyich Telegin

Julián Joaquín

#### Sofia Aleksandrovna

Selina Scott-Bennin

#### Mikhail Lvovich Astrov

Ryan Alex Holmes

#### Alexander Vladimirovich Serebryakov

Charles Stern

#### Ivan Petrovich Voinitsky

Jim French

#### Yelena Andreyevna

Kristina Hanna

#### Workman

Carlos Harrison

#### Mandolin Player

Harrison Poe

TIME: 1899

PLACE: Serebryakov's estate,  
Russia

There will be one 10-minute  
intermission.

### DIRECTOR'S BIO

Gregg T. Daniel recently directed the L.A. premiere of *Honky* by Greg Kalleres for Rogue Machine Theatre (2016 Ovation nominated-Best Production). Gregg directed a revival of August Wilson's *Fences* for Long Beach's International City Theatre (Winner 2016 NAACP Best Director award). The production received nominations from the Los Angeles Drama Critics Circle, Ovation and StageScene LA. Other work includes a revival of Alice Childress' *Wedding Band*, *A Love/Hate Story in Black and White* for the Antaeus Company (Winner, 2014 Stage Raw awards Best Revival and Best Ensemble). Additional L.A. credits include Lee Blessing's *Cobb*, Eric Simonson's, *Lombardi*, Frank McGuinness's *Someone Who'll Watch Over Me* (Broadway World nomination-Best Director) and the Tom Stoppard translation of *Heroes* for Group Repertory Theatre. Regionally, he directed the New Jersey premiere of Katori Hall's *The Mountain Top* for Cape May Stage & *The Whipping Man* by Matthew Lopez. He is a Founding Member/Artistic Director of Lower Depth Theatre Ensemble. For more info on the company go to [www.LowerDepthTheatreEnsemble.org](http://www.LowerDepthTheatreEnsemble.org).

### DIRECTOR'S NOTE

"How unbearable at times are people who are happy, people for whom everything works out."

—A. Chekhov

Americans have witnessed a tumultuous year of vitriolic politics, severe social unrest and staggering environmental concerns, after all this, do we dare ask, "are we happier today than we were a year ago?" Or for that matter, are we as a nation with all our technical advances any happier as individuals than we were decades ago?

The characters in Chekhov's *Uncle Vanya* are left to ponder many of those same questions we face today. Things rarely work out for the denizens of this country estate. In the latter stages of their lives, they are left to reflect on the nature of a life unfulfilled, on the state of boredom, unrequited love and most persistently, "why am I not happy?"

Chekhov's writing captures the depth of the human condition to reveal the pain, humor, helplessness and often ridiculous ways in which we live our ways.

—G. Daniel

Scene Dock Theatre | In Repertory February 3–March 5, 2017

This production of Anton Chekhov's *Uncle Vanya*, translated by Sharon Marie Carnicke produced by special arrangement with Hackett Publishing Company, Inc. | *Millennium Approaches* was first performed in a workshop production presented by Center Theatre Group/Mark Taper Forum, May 1990. The world premiere was presented by the Eureka Theatre Company, May 1991. Opened in London at the Royal National Theatre of Great Britain, January 1992. Opened in New York at the Walter Kerr Theatre in April 1993 | The first production of *Angels in America, Parts One and Two* was presented at the Mark Taper Forum. *Angels in America, Part One: Millennium Approaches* is produced by special arrangement with Broadway Play Publishing, Inc, NYC, [www.broadwayplaypub.com](http://www.broadwayplaypub.com)

WARNING Please be advised that this production contains mature language and themes.

# ANGELS IN AMERICA

PART ONE:  
MILLENNIUM APPROACHES

## CAST OF CHARACTERS

(in order of appearance)

**Rabbi Isidor Chemelwitz**  
Mehrnaz Mohammadi

**Roy M. Cohn**  
Julián Juaquín

**Joseph Porter Pitt**  
Jim French

**Harper Amaty Pitt**  
Courtney Lloyd

**Mr. Lies**  
Selina Scott-Bennin

**Louis Ironson**  
Charles Stern

**Prior Walter**  
Ryan Alex Holmes

**Henrietta**  
Mehrnaz Mohammadi

**Emily**  
Kristina Hanna

**Man in the Park**  
Ryan Alex Holmes

**Belize**  
Selina Scott-Bennin

**Martin Heller**  
Courtney Lloyd

**Hannah Porter Pitt**  
Mehrnaz Mohammadi

**Sister Ella Chapter**  
Kristina Hanna

**Prior I**  
Jim French

**Prior II**  
Julián Juaquín

**Homeless Woman**  
Kristina Hanna

**Ethel Rosenberg**  
Mehrnaz Mohammadi

**Eskimo**  
Jim French

**The Angel**  
Kristina Hanna

**TIME:** New York City

**PLACE:** Winter, 1985

**ACT I.** *Bad News*

**ACT II.** *In Vitro*

**ACT III.** *Not-Yet-Conscious,  
Forward Dawning*

There will be two 10-minute intermissions.

## DIRECTOR'S BIO

**John Rubinstein** originated the title role in the Broadway musical *Pippin* (1972); won Tony and Drama Desk Awards for *Children of a Lesser God*. Other Broadway: *Ragtime*, *M. Butterfly*, *Fools*, *Hurlyburly*, *Love Letters*, *The Caine Mutiny Court-Martial*, *Pippin* (2014). Off-B'way: *Rosencrantz & Guildenstern, Counsellor-at-Law* (Lucille Lortel Award). L.A.: *Wicked*, *The Tempest*, *Camelot*, *Sight Unseen*, *Streamers*. Films include *Hello, I Must Be Going*, *21 Grams*, *Red Dragon*, *Another Stakeout*, *The Boys from Brazil*, *Daniel*, *Zachariah*. TV series, *Crazy Like a Fox*, *Family* (Emmy nomination). As stage director: *Phantasie*, *Nightingale*, *The Old Boy*, *The Rover*, *Les Liaisons Dangereuses*, *Company*, *Guys & Dolls*, *A Little Night Music*; at USC: *Brigadoon*, *Into the Woods*, *On The Town*, *City of Angels*, *The Most Happy Fella*, *Grand Hotel*. As film composer: *Jeremiah Johnson*, *The Candidate*, *The Dollmaker*, *Amber Waves*. In February 2017, he will begin rehearsals as Grandpa Joe for the Broadway production of the musical *Charlie and the Chocolate Factory*.

## DIRECTOR'S NOTE

In 1991, Tony Kushner's epic two-part "Gay Fantasia," *Angels in America*, burst onto the scene, commissioned by L.A.'s Mark Taper Forum, and told the story of the early days of the AIDS pandemic, the Reagan administration, and life in New York City among people in the gay community, both free from, and painfully emerging out of, the closet. Its humor, mixture of styles, great acting roles, religious philosophical musings, theatrical explosiveness, and political explorations earned it a Pulitzer Prize and two successive Tony Awards for Best Play. Kushner, a graduate of Columbia and NYU in Medieval Studies, wrote the plays *Homebody/Kabul* and *A Bright Room Called Day*, the screenplays for the Spielberg films *Lincoln* and *Munich*, and the book of the musical *Caroline or Change*; he also adapted works by Brecht, Goethe, and Corneille.

"At every moment in every person's life there is work to be done, some of it small, some of it Great. The Great Work always has to do with healing, changing, and understanding the world. You rise every morning aware that you are called to this work. You won't live to see it finished. But if you can't hear it calling, you aren't listening hard enough. It's always calling, sometimes in a big voice, sometimes in a quiet voice." — *Tony Kushner*

WARNING Please be advised that this production contains smoking, theatrical fog and haze, suggested nudity, and mature language and themes.

*This production is dedicated to the late theatrical legend and former SDA faculty member Gordon Davidson, who first produced and nurtured this play and so many others, and brought such vivid life to Los Angeles theatre.*

# ANTIGONE X

## CAST OF CHARACTERS

**Herm**  
Jim French

**Esme**  
Kristina Hanna

**Zeno**  
Ryan Alex Holmes

**Creon**  
Julián Juaquín

**Tiresias**  
Courtney Lloyd

**Antigone**  
Mehrnaz Mohammadi

**Eurydice**  
Selina Scott-Bennin

**Haemon**  
Charles Stern

**Soldiers/Refugees**  
Ensemble

**TIME:** The present.

Or another present.

**PLACE:** A refugee camp outside the ruined city of Thebes — which could be in any country, any continent.

There will be no intermission.

## DIRECTOR'S BIO

**Anita Dashiell-Sparks** — Broadway credits: *Night Must Fall* starring Matthew Broderick; and *The Sunshine Boys* alongside Tony Randall and Jack Klugman. Selected Off-Broadway/Regional: *I Stand Before You Naked*, *Spunk*, *House of Bernada Alba* with Chita Rivera and *Massoud: The Lion of Panjshir* (dir., Dominique Serrand), both at the Mark Taper Forum. Television/Film: *Lincoln Heights* (NAACP Image Award), *Huff* (w/Angelica Houston), *Friends*, *The West Wing* (recurring). Selected Director Credits: *Letters from Zora* at the Tony Award winning Crossroads Theatre Company and two critically acclaimed engagements at The Pasadena Playhouse and the National Black Theatre Festival; *Voices of Our Children* at The Cathedral of Los Angeles; *Acts of Love* at the Geffen Playhouse, *Intimate Apparel*, *The Bluest Eye*, *Venus and Breath*, *Boom* for the USC School of Dramatic Arts. Education: MFA, NYU Graduate Acting Program. Dashiell-Sparks is an Associate Professor of Theatre Practice and the Diversity Liaison Officer at USC School of Dramatic Arts.

## DIRECTOR'S NOTE

Our story is inspired by Sophocles' classic Greek tragedy, *Antigone*, which was written over 2,000 years ago. It is a still-too-rare story about a fearless HEROINE — one who risked her own life to do what she felt was humane and civil in the face of extreme adversity. Antigone upholds democratic principles and the voices of the people and citizens to ensure our leaders and government officials treat everyone with fairness, respect, honor and dignity — in life and in death. This universal story has been used as a political call to arms. It galvanizes oppressed people to rise up against the tyranny and hate in order to reclaim their freedom and liberty. *Antigone X* is set against the backdrop of immigrants and refugees from around the world who have been displaced, dehumanized and terrorized who are seeking refuge, a safe space, peace and justice. These stories continue to address the vital issues of our times.

WARNING Please be advised that this production contains theatrical fog and haze, smoking, and mature language and themes.

**MFA ACTING REPERTORY PRODUCTION STAFF***For Uncle Vanya***HAIR & MAKE-UP DESIGN**

Gary Domasin

**VOCAL COACH**

Natsuko Ohama

**CHOREOGRAPHY**

Lili Fuller

**FIGHT CHOREOGRAPHY**

Edgar Landa

**ASST. DIRECTOR**

Samantha Kofford

**DANCE CAPTAIN**

Kristina Hanna

**FIGHT CAPTAIN**

Julián Juaquín

**ASST. STAGE MANAGERS**

Sophia Nagar, Trey Noh

**ASST. SCENIC DESIGN**

Abigail Light

**ASST. PROJECTION DESIGN**

Robert Feffer

**ASST. SOUND DESIGN**

Alysha Bermudez

**ASST. HAIR & MAKE-UP DESIGN**

Julie Gongwer

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A.J. Clark, Charlie Dickinson, Briyana Guadalupe, Carlos Harrison, Olubukola Ogunmola, Samhaoir Ruland, Natalie Russo

**SPECIAL THANKS**

Dr. Sharon Carnicke, David Bridel, Natsuko Ohama, Els Collins, Alex Rehberger, Samantha Kofford, Lili Fuller, Veralyn Jones &amp; Kennedy Daniel

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Natsuko Ohama

**CHOREOGRAPHY**

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John Rubinstein

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**CREW**

Gabriel Leyva, Natalia Leyva Lezcano, Tiffany Maddahi, Akshaya Pattanayak, Zaire Martinez Roldan, Malachy Silva

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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 [dramaticarts.usc.edu](http://dramaticarts.usc.edu).

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\*Represents multi-year pledge



We hope you will consider becoming a member. For more information about giving to the School of Dramatic Arts, please contact Sara Fousekis at 213-821-4047 or [fousekis@usc.edu](mailto:fousekis@usc.edu).

**A Lie of the Mind**

By Sam Shepard  
Directed by Alan Freeman  
SDT Sept 29 — Oct 2, 2016

**Mockingbird**

By Julie Jensen  
Directed by Andi Chapman  
MT Sept 29 — Oct 2, 2016

**A Midsummer Night's Dream**

By William Shakespeare  
Directed by Jeanette Harrison  
BT Oct 6-9, 2016

**Escape from Happiness**

By George F. Walker  
Directed by Christopher Shaw  
SDT Oct 20-23, 2016

**Side Show**

Book and Lyrics by Bill Russell  
Music and Lyrics by Henry Krieger  
Directed by VP Boyle  
MT Oct 27-30, 2016

**Romeo and Juliet**

By William Shakespeare  
Directed by Kelly Ward  
BT Nov 3-6, 2016

**Magnolia**

By Regina Taylor  
Directed by Khanisha Foster  
MT Nov 17-20, 2016

**Middletown**

By Will Eno  
Directed by Andrei Belgrader  
SDT Nov 17-20, 2016

**MFA Acting Repertory**

SDT Feb 3-Mar 5, 2017

**Uncle Vanya**

By Anton Chekhov  
Translated by Sharon Marie Carnicke  
Directed by Gregg T. Daniel

**Angels in America, Part One: Millennium Approaches**

By Tony Kushner  
Directed by John Rubinstein

**Antigone X**

By Paula Cizmar  
Based on the play by Sophocles  
Directed by Anita Dashiell-Sparks

**The Rivals**

By Richard Brinsley Sheridan  
Directed by Andy Robinson  
BT Feb 23-26, 2017

**The Kentucky Cycle**

By Robert Schenkkan  
Directed by Stephanie Shroyer  
MT Mar 2-7, 2017

**Facing Our Truth: Ten Minute Plays on Trayvon, Race and Privilege**

By A. Rey Pamatmat, Dan O'Brien, Dominique Morisseau, Mona Mansour, Winter Miller, Marcus Gardley, Tala Manassah, Quetzal Flores  
Directed by Shirley Jo Finney  
SDT March 30-April 2, 2017

**Evita**

Lyrics by Tim Rice  
Music by Andrew Lloyd Webber  
Directed by Tim Dang  
BT March 30- April 9, 2017

**Mr. Burns, a post-electric play**

By Anne Washburn  
Score by Michael Friedman  
Lyrics by Anne Washburn  
Directed by John DeMita  
SDT April 20-23, 2017

**Spring Awakening**

By Frank Wedekind  
Translated by Edward Bond  
Directed by Laura Flanagan  
MT April 20-23, 2017

**New Works Festivals**

**YEAR 1**

**New Play Readings**

Parkside International Residential College, Room 1016 | May 1, 2017

**YEAR 2**

**Playwrights Workshop**

Massman Theatre  
Apr 7-23, 2017

**YEAR 3**

**Play Project**

Carrie Hamilton Theatre at The Pasadena Playhouse  
May 19-20, 2017

KEY: SDT = Scene Dock Theatre BT = Bing Theatre MT = McClintock Theatre

**TICKET PRICES**

General \$10, Seniors or Faculty/Staff \$8, Students \$5

MUSICALS: General \$15, Seniors or Faculty/Staff \$10, Students \$6

**PERFORMANCES**

Thurs & Fri at 7 p.m., Sat at 2:30 & 8 p.m. and Sun at 2:30 p.m. (Unless noted otherwise)

For more information about our shows, visit [dramaticarts.usc.edu](http://dramaticarts.usc.edu)



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