

THE MATCHMAKER

BY THORNTON WILDER DIRECTED BY DREW BARR



BUENAZA/CABRÓN

BY DAVID BRIDEL AND THE MFA ACTING CLASS OF 2018
MUSIC AND LYRICS BY CAITLYN CONLIN DIRECTED BY DAVID BRIDEL



A BRIGHT ROOM CALLED DAY (REVISITED)

BY TONY KUSHNER DIRECTED BY DAVID WARSHOFSKY





Photo by Felix Kunze

The MFA Acting Class of 2018

Front row (l to r): Eric Cruz, Gabriela Bonet, Isadora Lee Cintrón Moya, Michael Khachanov, Lisa Ermel, Back row (l to r): Adrian Ramos, Yelena Podkolzina, Richard James O’Young, Shaun Heard, Wonjung Kim, Goran Ivanovski.

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” — *The Matchmaker* by Thornton Wilder, *Buenaza/Cabrón*, a devised piece written by David Bridel and the MFA Acting Class of 2018, and *A Bright Room Called Day (Revisited)*, a USC/SDA premiere workshop production 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 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 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. 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 the School of Dramatic Arts for keeping the experience alive here at USC.

Rep Performance Schedule	<i>The Matchmaker</i>	<i>Buenaza/Cabrón</i>	<i>A Bright Room Called Day (Revisited)</i>
	Fri, February 2 at 7:30 p.m.	Sat, February 3 at 8 p.m.	Sat, February 10 at 8 p.m.
	Sat, February 3 at 2:30 p.m.	Sun, February 4 at 2:30 p.m.	Sun, February 11 at 2:30 p.m.
	Sat, February 17 at 8:00 p.m.	Wed, February 14 at 7:30 p.m.	Fri, February 16 at 7:30 p.m.
	Sun, February 18 at 2:30 p.m.	Thur, February 15 at 7:30 p.m.	Sat, February 17 at 2:30 p.m.
	Fri, February 23 at 7:30 p.m.	Sat, February 24 at 8 p.m.	Wed, February 21 at 7:30 p.m.
	Sat, February 24 at 2:30 p.m.	Sun, February 25 at 2:30 p.m.	Thur, February 22 at 7:30 p.m.
	Wed, February 28 at 7:30 p.m.	Fri, March 2 at 7:30 p.m.	Sat, March 3 at 8 p.m.
	Thur, March 1 at 7:30 p.m.	Sat, March 3 at 2:30 p.m.	Sun, March 4 at 2:30 p.m.

USC School of Dramatic Arts

PRESENTS

MFA YEAR 3 ACTING REPERTORY

THE COMPANY

Gabriela Bonet Isadora Lee Cintrón Moya Eric Cruz Lisa Ermel
Shaun Heard Goran Ivanovski Michael Khachanov Wonjung Kim
Richard James O'Young Yelena Podkolzina Adrian Ramos

THE MATCHMAKER

By Thornton Wilder

SCENIC DESIGN

Takeshi Kata

COSTUME DESIGN

Laura Bauer

LIGHTING DESIGN

Jason H Thompson

SOUND DESIGN

Briana Billups

PROJECTION DESIGN

Abby Light

STAGE MANAGER

Summer Olivia
Grubaugh

DIRECTED BY

Drew Barr

BUENAZA/CABRÓN

By David Bridel and
the MFA Acting
Class of 2018

MUSIC AND LYRICS BY

Caitlyn Conlin

SCENIC DESIGN

Takeshi Kata

COSTUME DESIGN

Laura Bauer

LIGHTING DESIGN

Jason H Thompson

SOUND DESIGN

Briana Billups

PROJECTION DESIGN

Abby Light

STAGE MANAGER

Summer Olivia
Grubaugh

DIRECTED BY

David Bridel

A BRIGHT ROOM CALLED DAY (REVISITED)

By Tony Kushner

SCENIC DESIGN

Takeshi Kata

COSTUME DESIGN

Laura Bauer

LIGHTING DESIGN

Jason H Thompson

SOUND DESIGN

Briana Billups

PROJECTION DESIGN

Abby Light

STAGE MANAGER

Summer Olivia
Grubaugh

DIRECTED BY

David Warshofsky

THE MATCHMAKER

CAST OF CHARACTERS (in order of appearance)

Horace Vandergelder

Goran Ivanovski

Ambrose Kemper

Michael Khachanov

Joe Scanlon

Shaun Heard

Gertrude

Isadora Lee Cintrón Moya

Cornelius Hackle

Eric Cruz

Ermengarde

Yelena Podkolzina

Malachi Stack

Adrian Ramos

Dolly Levi

Wonjung Kim

Barnaby Tucker

Richard James O'Young

Irene Molloy

Lisa Ermel

Minnie Fay

Gabriela Bonet

Rudolph

Isadora Lee Cintrón Moya

Joe the Cabman

Shaun Heard

August

Shaun Heard

Cook

Goran Ivanovski

Flora Van Huysen

Isadora Lee Cintrón Moya

TIME: The 19th Century **PLACE:** Various locations in Yonkers and New York

There will be one 15-minute intermission.

DIRECTOR'S NOTE

Eighty years after writing his play (premiering first as *The Merchant of Yonkers* in 1938, then, only slightly revised, as *The Matchmaker* in 1954), Thornton Wilder continues to enthrall and provoke us. His was an intellect and artistry for the ages.

The Matchmaker, like Wilder's Pulitzer Prize-winning plays, *Our Town* and *The Skin of Our Teeth*, arose out of a fertile period between 1937 and 1942 when he was trying "to solve the puzzle of America," as he put it to his friend and inspiration, Gertrude Stein.

Wilder set *The Matchmaker*, his adaptation of an early 19th century Austrian farce,

in the 1880s, when a still-young America was stretching its territorial legs, flexing its patriotic muscles and licking its capitalist chops at all the money there was to be made in the world. Embracing the stock characters and situations of a centuries-old theatrical form, Thornton Wilder's play, stands as a refreshing antidote to the lethal irony and cynical satire of today's humorists. With its clear-eyed appreciation of our collective clumsiness, selfishness, hunger, wonder and vulnerability, *The Matchmaker* still manages to celebrate that most resilient of human traits: foolishness.

DIRECTOR'S BIO Drew Barr has directed productions of new, modern and classical plays and musicals for theaters across the U.S. and around the world. He was the Resident Director for National Theatre's *War Horse* on Broadway, before directing the Dutch language and Australian premieres. In London, Drew served as associate director of Simon McBurney's adaptation of Robert Evan's *The Kid Stays in the Picture* (Royal Court Theatre). On Broadway, Drew served as associate director for McBurney's acclaimed revival of *All My Sons*, Nicholas Hytner's *Sweet Smell of Success* and *Twelfth Night*. Other New York directing credits include the premiere of Neal Brennan's one man show, *3 Mics*, which was recently turned into a film for Netflix. In addition to his regional directing work, Drew has directed and guest taught for many of the country's leading actor training programs. He received his MFA in Acting from the Graduate Acting Program of NYU's Tisch School of the Arts and his BA from Stanford University, and is a member of SDC and AEA.

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Scene Dock Theatre | *In Repertory* February 2–March 4, 2018

A Bright Room Called Day was originally produced by the Heat and Light Company, New York

A Bright Room Called Day is produced by special arrangement with
Broadway Play Publishing Inc, NYC. www.broadwayplaypub.com

The Matchmaker is produced by special arrangement with Samuel French, Inc.

BUENAZA/CABRÓN

CAST OF CHARACTERS (in order of appearance)

Shaun Heard
Shaun Heard

Lisa Ermel
Lisa Ermel

Yelena Podkolzina
Yelena Podkolzina

Gabriela Bonet
Gabriela Bonet

Isadora Cintrón
Isadora Lee Cintrón Moya

Michael Khachanov
Michael Khachanov

Adrian Ramos
Adrian Ramos

Wonjung Kim
Wonjung Kim

Gogo
Goran Ivanovski

RJ
Richard James O'Young

Gabriel Bonet
Eric Cruz

TIME: The near future

PLACE: Los Angeles

There will be one 15-minute intermission.

SPECIAL THANKS

Amanda and Edith; Center Theatre Group

DIRECTOR'S BIO David Bridel is the dean of the USC School of Dramatic Arts and the inaugural holder of the Braverman Family Dean's Chair. He has been a member of the MFA in Acting faculty since the program's inception in 2006. His work as a playwright, director, choreographer, performer, and teacher of movement and clown has been seen and produced across the United States and Israel, and throughout Europe, South America, and Asia.

DIRECTOR'S NOTE

I love to bring a company of actors into collision with a story, creating pathways and possibilities unique to the individuals in the space, guided by the demands of a narrative. This production has come about through improvisations, experiments, and impulses that could not, would not have occurred without the presence and the creative generosity of these particular artists and our collaborator, the remarkable Caitlyn Conlin.

A BRIGHT ROOM CALLED DAY (REVISITED)

CAST OF CHARACTERS (in order of appearance)

Agnes Egging
Isadora Lee Cintrón
Moya

Annabella Gotchling
Yelena Podkolzina

Vealtninc Husz
Shaun Heard

Gregory Bazwald
Michael Khachanov

Paulinka Erdnuss
Gabriela Bonet

Xillah
Adrian Ramos

Zillah
Lisa Ermel

Die Alte
Wonjung Kim

Karl Malek
Eric Cruz

Traum
Richard James O'Young

Herr Swetts
Goran Ivanovski

TIME: 1932–1933

PLACE: Berlin

There will be one
15-minute intermission.

SPECIAL THANKS

Kyla Ledes, Chae Chaput,
Center Theatre Group

DIRECTOR'S NOTE

Tony Kushner and I first met as classmates at NYU's Graduate Theater Program in 1981, in directing and acting respectively. We would work together multiple times during those three years, culminating in both of our thesis projects.

Less than a year after graduation he asked me to play the part of the Devil in a new play he'd written and was going to direct. In late April of 1985, we gave the first performance of *A Bright Room Called Day* at Theatre 22, off-off Broadway. This "theatre" was in reality a large loft apartment converted into a performance space the floor below an S&M establishment called "At The King's Pleasure" on 22nd street. One afternoon, I was in my apartment working on my part when my roommates became curious. I wound up reading them the whole play. Tony was the first living playwright I'd ever worked with and up until this point "Bright Room" had just been another play I was doing with him in some standard crappy hole in the flower district. Seeing the looks on my roommates faces, suddenly it was different.

Side bar: Twenty-five years later, while working on *Lincoln* together, Steven Spielberg wanted us members of the House of Representatives to ad lib dialogue as he covered us in various unscripted re-action shots. I sent word to Tony that I wasn't comfortable improvising as an 1860's member of congress arguing the Thirteenth Amendment. Not an HOUR later he ran on to the set and handed me a page long rant written specifically for my character (William Hutton) to pull from whenever the camera was trained on me.

When my time came to direct in the MFA Rep here at USC, the timely themes and my history with this play and the playwright made it my first choice. Tony agreed to re-write, update, and re-think this play for us. Over the last six months we have texted and emailed, called and Skyped, resulting in Tony giving us something neither one of us has ever seen attempted before. This fierce and courageous company of 11 actors have continued to incorporate new material right up until the end. In fact, you may be seeing some this evening. Thirty-two years later, and right on time, we are honored to present to you: *A Bright Room Called Day (Revisited)*.

DIRECTOR'S BIO David Warshofsky is the director of the MFA in Acting program at USC. Film credits include Oliver Stone's *Born on the Fourth of July*; Paul Thomas Anderson's *There Will Be Blood* and *The Master*; Steven Spielberg's *Lincoln*; Paul Greengrass' *Captain Phillips*; and the franchise films *Taken* (1 and 3) and *Now You See Me* (1 and 2). Warshofsky has appeared in numerous indie films including six at the Sundance Film Festival, most recently as Grant in *Beatriz at Dinner* by Mike White and directed by Miguel Arteta. Television credits include many *Law & Order* incarnations and, most recently, the recurring role of Theodore Peus on season 6 of ABC's *Scandal*. On stage, Warshofsky originated the role of Gottfried Swetts in Tony Kushner's *A Bright Room Called Day*. Additionally, *Biloxi Blues* and Nicholas Hytner's revival of *Carousel* on Broadway; Shakespeare in the Park; Playwrights Horizons and Manhattan Theatre Club; as well as numerous regional theatres. This production marks his directorial debut.

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For *The Matchmaker*

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Tyler Maegawa-Goeser

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Lauren Murphy

CHOREOGRAPHY

Jesus Fuentes

ASSISTANT STAGE MANAGERS

Mimi Bower,
Edward Hansen

ASSOCIATE SCENIC DESIGN

Ruby O'Brien

ASSOCIATE COSTUME DESIGN

Kate Poppen

ASSISTANT LIGHTING DESIGN

Nicole Eng

ASSOCIATE SOUND DESIGN

Mia Glenn-Schuster

PRODUCTION AUDIO ENGINEER

Jack Johnson

CREW

Abigail Coryell, Brittany Franke, Santiago Gavidia, Nona Johnson, Nickolas Kerstens, Lea Lanoue, Amrita Singh, Jesse Tobar

For *Buenaza/Cabrón*

MUSIC DIRECTION

Caitlyn Conlin

TECHNICAL DIRECTOR

Tyler Maegawa-Goeser

CHOREOGRAPHY

Eric Cruz

MOVEMENT DIRECTOR

Isadora Lee Cintrón Moya

ASSISTANT STAGE MANAGERS

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ASSOCIATE COSTUME DESIGN

Kate Poppen

ASSISTANT LIGHTING DESIGN

Nicole Eng

ASSOCIATE SOUND DESIGN

Mia Glenn-Schuster

PRODUCTION AUDIO ENGINEER

Jack Johnson

CREW

Spencer Kelley, Olivia Light, Sherrick O'Quinn, Alexander Panagos, Austen Parros, Atiya Walcott

For *A Bright Room Called Day (Revisited)*

TECHNICAL DIRECTOR

Tyler Maegawa-Goeser

FIGHT CHOREOGRAPHY

Edgar Landa

ASSISTANT DIRECTOR

Kyla Ledes

ASSISTANT STAGE MANAGERS

Mimi Bower,
Edward Hansen

ASSOCIATE SCENIC DESIGN

Ruby O'Brien

ASSOCIATE COSTUME DESIGN

Kate Poppen

ASSISTANT LIGHTING DESIGN

Nicole Eng

ASSOCIATE SOUND DESIGN

Mia Glenn-Schuster

PRODUCTION AUDIO ENGINEER

Jack Johnson

CREW

Rebecca Flores, Maria Rose Garliepp, Lina Goggins-Rendon, Brent Grimes, Sun Hee Seo, Deja Thompson, Troy Witherspoon

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SDA17/18 SEASON OF PLAYS

An Octoroon

By Branden Jacobs-Jenkins
Directed by Anita Dashiell-Sparks
MCC Sept 28–Oct 1, 2017

Twelfth Night

By William Shakespeare
Directed by Kate Burton
BT Oct 5–8, 2017

BFA SENIOR ACTING REPERTORY

SDT Oct 12–22, 2017

Passion Play

By Sarah Ruhl
Directed by Christopher Shaw

Punk Rock

By Simon Stephens
Directed by Lisa James

Trojan Barbie

By Christine Evans
Directed by Ken Sawyer
MCC Oct 26–29, 2017

Wild Honey

By Michael Frayn
Adapted from an original play by Anton Chekhov
Directed by Guillermo Cienfuegos
BT Nov 2–5, 2017

The Wild Party

Book, Music, and Lyrics
by Andrew Lippa
Directed by Vicki Lewis
MCC Nov 16–19, 2017

MFA YEAR 2 ACTING REPERTORY

SDT Nov 16–19, 2017

Circle Mirror Transformation

By Annie Baker
Directed by Jonathan Muñoz-Proulx

Eurydice

By Sarah Ruhl
Directed by Stephanie Shroyer

MFA YEAR 3 ACTING REPERTORY

SDT Feb 2–Mar 4, 2018

The Matchmaker

By Thornton Wilder
Directed by Drew Barr

Buenaza/Cabrón

By David Bridel and the MFA Acting Class of 2018
Music and Lyrics by Caitlyn Conlin
Directed by David Bridel

A Bright Room Called Day (Revisited)

By Tony Kushner
Directed by David Warshofsky

Macbeth

By William Shakespeare
Directed by Natsuko Ohama
BT Feb 22–25, 2018

Great Expectations

By Barbara Field,
From the novel by Charles Dickens
Directed by Stephanie Shroyer
MCC Mar 1–4, 2018

The Labyrinth of Desire

By Caridad Svich
Adapted and translated from Lope de Vega's *La prueba de los ingenios*
Directed by Denise Blasor
SDT Mar 29–Apr 1, 2018

West Side Story

Based on a conception of Jerome Robbins
Book by Arthur Laurents
Music by Leonard Bernstein
Lyrics by Stephen Sondheim
Directed by Ken Cazan
Choreographed by Danny Pelzig
BT Mar 29–Apr 8, 2018

Don't Go

Created in association with
Sjourn Theatre
SDT Apr 19–22, 2018

Love's Labor's Lost

By William Shakespeare
Directed by Kathleen Dunn-Muzingo
MCC Apr 19–22, 2018

New Works Festivals

YEAR 1

New Play Readings

Apr 30, 2018

YEAR 2

Playwrights Workshop

Massman Theatre
Apr 6–22, 2018

Family Riots

By Gideon Jeph Wabvuta

Tunnels

By Mariana Carreño King

Counting

By Aja Houston

YEAR 3

Play Project

Carrie Hamilton Theatre at
The Pasadena Playhouse
May 25 & 26, 2018

Papa Was a Rodeo

By John E. Allis

Southernmost

By Mary Kamitaki

Losing My Religion (in 140 Characters or Less)

By Hannah C. Langley

KEY:

SDT = Scene Dock Theatre

BT = Bing Theatre

MCC = McClintock Theatre

TICKET PRICES

Plays: General \$15, Seniors \$10, USC Students/Faculty/Staff with ID \$8

Musicals: General \$20, Seniors \$12, USC Students/Faculty/Staff with ID \$10

PERFORMANCES

Thurs & Fri at 7:30 p.m., Sat at 2:30 & 8 p.m. and Sun at 2:30 p.m.

(Except where noted)

For more information about our shows, visit
dramaticarts.usc.edu



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