MFA Acting Repertory

The Threepenny Opera
BOOK AND LYRICS BY Bertolt Brecht
MUSIC BY Kurt Weill
ENGLISH ADAPTATION BY Marc Blitzstein
DIRECTED BY Andy Robinson

Twilight: Los Angeles, 1992
BY Anna Deavere Smith
DIRECTED BY Gregg T. Daniel

The Oresteia Project
WRITTEN BY David Bridel and the MFA Acting Class of 2016
INSPIRED BY Aeschylus’ Oresteia
DIRECTED BY David Bridel

Scene Dock Theatre
February 6–March 6, 2016
Welcome to the 2016 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” — Bertolt Brecht’s The Threepenny Opera, adapted by Marc Blitzstein, Anna Deavere Smith’s Twilight: Los Angeles, 1992, and The Oresteia Project, written by myself and the MFA Acting Class of 2016. 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 Bridel, Interim Dean & Director of MFA Acting

THE MFA ACTING CLASS OF 2016
BACK ROW (L TO R): Chantal Nchako, Jinwoo Jung, Abe Martell, Laura Wineland, Christian Henley, Christopher Hawthorn, Chris Ramirez, Kyla Ledes
FRONT ROW (L TO R): Adam Lebowitz-Lockard, Chae Chaput, Leve Ross, Ashley Eskew, Salome Mergia, Gabi Rosamond

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 and 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
The Threepenny Opera
Sat Feb 6 at 2:30 p.m.
Sun Feb 7 at 8 p.m.
Wed Feb 17 at 7 p.m.
Thu Feb 18 at 7 p.m.
Sat Feb 27 at 8 p.m.
Sun Feb 28 at 2:30 p.m.
Fri Mar 4 at 7 p.m.
Sat Mar 5 at 2:30 p.m.
Sun Mar 6 at 2:30 p.m.
Fri Mar 11 at 7 p.m.
Sat Mar 12 at 2:30 p.m.
Sun Mar 13 at 2:30 p.m.
Thu Mar 17 at 7 p.m.
Fri Mar 18 at 7 p.m.
Sun Mar 19 at 8 p.m.
Sat Mar 20 at 2:30 p.m.
Wed Mar 24 at 7 p.m.
Thu Mar 25 at 7 p.m.
Sun Mar 26 at 8 p.m.
Sat Mar 27 at 2:30 p.m.
Sun Mar 28 at 2:30 p.m.
Fri Mar 31 at 7 p.m.
Sat Apr 1 at 2:30 p.m.
Sun Apr 2 at 2:30 p.m.
Fri Apr 7 at 7 p.m.
Sat Apr 8 at 2:30 p.m.
Sun Apr 9 at 2:30 p.m.
Thu Apr 13 at 7 p.m.
Fri Apr 14 at 7 p.m.
Sun Apr 16 at 8 p.m.
Sat Apr 17 at 2:30 p.m.
Wed Apr 21 at 7 p.m.
Thu Apr 22 at 7 p.m.
Sun Apr 23 at 2:30 p.m.
Sat Apr 24 at 2:30 p.m.
Sun Apr 25 at 2:30 p.m.
Fri Apr 28 at 7 p.m.
Sat Apr 29 at 2:30 p.m.
Sun Apr 30 at 2:30 p.m.

Twilight: Los Angeles, 1992
Sat Feb 6 at 8 p.m.
Sun Feb 7 at 2:30 p.m.
Fri Feb 19 at 7 p.m.
Sat Feb 20 at 2:30 p.m.
Wed Feb 24 at 7 p.m.
Thu Feb 25 at 7 p.m.
Sat Mar 5 at 8 p.m.
Sun Mar 6 at 2:30 p.m.

The Oresteia Project
Sat Feb 6 at 8 p.m.
Sun Feb 7 at 2:30 p.m.
Sat Feb 20 at 8 p.m.
Sun Feb 21 at 2:30 p.m.
Fri Feb 26 at 7 p.m.
Sat Feb 27 at 2:30 p.m.
Wed Mar 2 at 7 p.m.
Thur Mar 3 at 7 p.m.
The Threepenny Opera

CAST OF CHARACTERS (in order of appearance)

Street Singer
Kyla Ledes

Macheath
Abe Martell

Jenny Diver
Chae Chaput

Mr. Peachum
Jinwoo Jung

Mrs. Peachum
Ashley Eskew

Reverend Kimball,
Coaxer, Beggar
Chantal Nchako

Readymony Matt,
Beggar, Constable
Adam Lebowitz-Lockard

Bob the Saw, Betty, Beggar
Salome Mergia

Crookfinger Jake, Beggar
Chris Ramirez

Flich, Constable
Christian Henley

Polly Peachum
Gabi Rosamond

Walt Dreary,
Sergeant Smith
Leve Ross

Tiger Brown,
Victoria’s Messenger
Christopher Hawthorn

Lucy Brown, Dolly
Laura Wineland

PLACE & TIME: An imagined London somewhere between the late eighteenth century and now.

There will be one 15-minute intermission.

DIRECTOR’S BIO
Andy Robinson is a Professor of Theatre Practice and has directed in all the MFA three-play reps from the first in 2009, A Midsummer’s Night’s Dream, to last year’s A Servant of Two Masters. A graduate of The New School for Social Research and the London Academy of Music and Dramatic Art, Andy has worked in theatre, film and TV as an award-winning actor, director and writer for over 50 years, and in 2004 was asked to create the current USC MFA actor-training program. His theatre memoir, Stepping Into the Light: Sources of An Actor’s Craft, was published last fall by Figueroa Press.

SPECIAL THANKS
Natsuko Ohama, Irene Robinson
Twilight: Los Angeles, 1992

CAST OF CHARACTERS (in alphabetical order)

Judith Tur
Chae Chaput
Elaine Young, Mrs. June Park
Ashley Eskew
Sergeant Charles Duke, Shelby Coffey III, Daryl Gates, Reginald Denny
Christopher Hawthorn
Keith Watson, Paul Parker
Christian Henley
Jay Woong Yangh, Walter Park, Jin Ho Lee
Jinwoo Jung
Stanley K. Sheinbaum, Bill Bradley, Anonymous Man
Adam Lebowitz-Lockard
Alice Waters
Kyla Ledes
Ted Briseno, Joe Viola, Federico Sandoval
Abe Martell
Angela King, Gina Rae AKA Queen Malkah, Elvira Evers, Maria
Salome Mergia
Jessye Norman, Katie Miller, Maxine Waters, Elaine Brown
Chantal Nchako
Rudy Salas, Sr., Octavio Sandoval, Chris Oh
Chris Ramirez
Josie Morales, Mrs. Young-Soon Han
Gabi Rosamond
Charles Lloyd, Cornel West, Twilight Bey
Leve Ross
Talent Agent
Laura Wineland

TIME: 1992. | PLACE: Los Angeles. | There will be one 15-minute intermission.

DIRECTOR'S BIO
Gregg T. Daniel's productions include a revival of Alice Childress' The Wedding Band for The Antaeus Co., which won the 2014 Stage Raw Awards for Best Revival and Best Ensemble. He directed the New Jersey premiere of Katori Hall's The Mountaintop for Cape May Stage. Gregg received a Best Director nomination from the NAACP Theatre Awards for the West Coast premiere of Kwame-Kwei-Armah's Elmina's Kitchen. The production won in the Best Ensemble category. Gregg is a graduate of New York University's Tisch School of the Arts. He is the Artistic Director and founding member of Lower Depth Theatre Ensemble. LDTE recently co produced with the Skylight Theatre, the West Coast premieres of Eisa Davis' Bulrusher and Nathan Alan Davis' Dontrell, Who Kissed The Sea. For more info on the company and to join their mailing list, visit them at www.lowerdepththeatreensemble.org

DIRECTOR'S NOTE
The cataclysmic events of 1992 depicted in Anna Deavere Smith's Twilight: Los Angeles hold an eerie resonance for American society in 2016. Issues of racial injustice, economic disparity and deadly violence directed towards persons of color grip our attention with renewed interest and outrage.

Ms. Smith's play was never meant to offer solutions, however, it does offer us a mirror in which to view the insidious effects of institutionalized racism. For if we, as a society, are to effect change, we must be resolute in insisting upon justice for all.

—G. Daniel

SPECIAL THANKS
Stephanie Shroyer, Jack Rowe, David Bridel, Maria Pasquarelli, Eliana Fuller, Natsuko Ohama, Kennedy Daniel, Veralyn Jones

The Oresteia Project

CAST OF CHARACTERS (in order of appearance)

Tribunal, Tyndareus
Clytemnestra
Chae Chaput
Clytemnestra
Chae Chaput
Jinwoo Jung
Iphigenia, Cassandra
Gabi Rosamond
Salome Mergia
Gabi Rosamond
Chrysothemis
Laura Wineland
Chantal Nchako
Hermione
Leve Ross
Apollo
Abe Martell
Electra
Christian Henley
Menelaus
Chris Ramirez
Aegisthus
Ashley Eskew
Chantal Nchako
Pylades
Christopher Hawthorn
Menelaus
Adam Lebowitz-Lockard

There will be one 15-minute intermission.

DIRECTOR'S BIO
David Bridel is the Interim Dean and the Director of the MFA in Acting at the School of Dramatic Arts. He is a director, writer, performer, choreographer and teacher whose work has been seen in theatres and opera houses around the world.

DIRECTOR'S NOTE
Over the course of several years, I have developed a process by which the third year ensemble of MFA actors and I create an original theatre piece together, using improvisation, movement and script-writing techniques. This play, The Oresteia Project, continues the tradition and builds on my fascination with Greek theatre.

The original Oresteia trilogy by Aeschylus is widely regarded as the first of the Greek tragedies. Uniquely, it concludes — after so many agonies — in forgiveness and with the establishment of the rule of law in place of a cycle of vendetta and revenge. While our production takes certain liberties with plot, character and the unities of time and place, we have aimed to remain true to the spirit of the original, celebrating the vast range of human potential — from irrational violence to clemency and civic conscience — that animates this most vital expression of our collective mythology.
PRODUCTION STAFF

For The Threepenny Opera
Music Direction Matthew Oden
Vocal Coach Natsuko Ohama
Choreography Lili Fuller
Dance Captain Laura Wineland
Scenic Artist Stephanie Nimick
Assistant Stage Manager Kelly Merritt
Associate Scenic Design Haley Miller
Assistant Projection & Video Design Simon Chau
Assistant Projection & Video Design PA Liam Sterbinsky
Crew Christina Chow, Isadora Cintron, Haley Finerman, Shaun Heard, Won Jung Kim, Chengcheng Li, Lizzie Pollard, Adrian Ramos

For Twilight: Los Angeles, 1992
Vocal Coach Natsuko Ohama
Choreography Lili Fuller, Gabi Rosamond
Assistant Director Maria Pasquarelli
Dance Captain Gabi Rosamond
Scenic Artist Stephanie Nimick
Assistant Stage Manager Kelly Merritt
Associate Scenic Design Haley Miller
Assistant Projection & Video Design Simon Chau
Assistant Projection & Video Design PA Liam Sterbinsky
Crew Alfredo Arevalo, Gabriela Bonet, Samantha Cavalcanti, Goran Ivanovski, Aimee Savran, Caleb Thermidor, Eric Yamil

For The Oresteia Project
Vocal Coach Natsuko Ohama
Fight Choreography Edgar Landa
Fight Captain Kyla Ledes
Scenic Artist Stephanie Nimick
Assistant Stage Manager Kelly Merritt
Associate Scenic Design Haley Miller
Assistant Projection & Video Design Simon Chau
Assistant Projection & Video Design PA Liam Sterbinsky
Crew Lisa Ermel, Julie Gongwer, Eliza Gutierrez-Dewar, Michael Khachanov, Ali-Khan Lochin, Yelena Podkoizina, Katelin Walsch, Richard Young

The Learned Ladies
By Molière
Translated by Richard Wilbur
Bing Theatre Feb 25–28, 2016

USC School of Dramatic Arts
For tickets and information, visit dramaticarts.usc.edu

INTERIM DEAN
Associate Professor of Theatre Practice David Bridel (Director of MFA in Acting)

ASSOCIATE DEANS
Professor Sharon Marie Carnicke
Professor Velina Hasu Houston (Director of Dramatic Writing)

ASSOCIATE PROFESSORS
Meiling Cheng (Director of Critical Studies)
Oliver Mayer

ASSISTANT PROFESSORS
Luis Alfaro
Carla Della Gatta
Takeshi Kata
Tom Ontiveros
Sibyl Wickersheimer

PROFESSORS OF THEATRE PRACTICE
Andrei Belgrader
Natsuko Ohama
Andrew J. Robinson

ASSOCIATE PROFESSORS OF THEATRE PRACTICE
Philip G. Allen
Paul Backer (Director of Undergraduate Voice and Movement)
Brent Blair (Director of MA in Applied Theatre Arts)
Elisabeth M. Collins (Director of Production)
Anita Dashielh-Sparks
Christina Haatainen-Jones (Director of Design)
Joseph Hacker
Duncan Mahoney (Technical Director)
Mary-Joan Negro (Director of BA Acting)
Stephanie Shroyer (Associate Artistic Director)
Eric Trules

ASSISTANT PROFESSORS OF THEATRE PRACTICE
Paula Cizmar
John DeMita
Kathleen Dunn-Muzingo
Melinda C. Finberg
Randle Mell
Louise Peacock
David Warshofsky

ADJUNCT/PART-TIME FACULTY OF THEATRE PRACTICE
Tony Abatemarco, Rob Adler, Craig Anton, Robert Bailey, Michael Bateman, Joe Bays, Andrew Borba, Jennifer Brienen, Tom Buderwitz, Anne Burk, Frank Catalanino, Anastasia Coon, Gregg T. Daniel, Debra DeLiso, Gary Domasin, Allison Dunbar, Frank Dwyer, Dan Fishbach, Jeff Flowers, Parmer Fuller, Terry Gordon, Linzi Juliano, Michael Keenan, Edgar Landa, Vicki Lewis, Heather Lyle, Babette Markus, Jennifer Maisel, Kevin McCorkle, Debbie McMahon, Lauren Murphy, Jeremiah O’Brian, Patrick Pankhurst, Leah Piehl, John Rubenstein, Daniel Shiner, Jennifer Snoeyink, Zachary Steel, Nausica Stergiou, Phil Storrs, Jason Thompson, Alice Tuan, Julie Welch, Charlayne Woodard

Courtesy Joint Appointments: Thomas G. Cummings, Larry E. Greiner (Emeritus), Bruce Smith
Emeriti Faculty: Don Llewellyn, Eve Roberts, Robert R. Scales, James Wilson

The Learned Ladies
By Molière
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ABOUT THE SCHOOL

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.

Ring Round the Moon | 2015/16 SEASON/PHOTO BY CRAIG SCHWARTZ

PASSION. RIGOR. EXCELLENCE.

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.
### Rumors
By Neil Simon  
Directed by Edward Edwards  
**SDT Oct 1–4, 2015**

### Love and Information
By Caryl Churchill  
Directed by Paul Backer  
**MT Oct 1–4, 2015**

### Mansfield Park
By Willis Hall  
Adapted from the novel by Jane Austen  
Directed by Jeremy Skidmore  
**BT Oct 8–11, 2015**

### The Quick-Change Room
By Nagle Jackson  
Directed by Robert Bailey  
**SDT Oct 22–25, 2015**

### Ring Round the Moon
By Jean Anouilh  
Adapted by Christopher Fry  
Directed by Stephanie Shroyer  
**MT Oct 29–Nov 1, 2015**

### You Can't Take It With You
By George S. Kaufman and Moss Hart  
Directed by Gigi Bermingham  
**BT Nov 5–8, 2015**

### Marisol
By José Rivera  
Directed by Denise Blasor  
**MT Nov 19–22, 2015**

### La Ronde
By Arthur Schnitzler  
Translated by Carl Mueller  
Directed by Cameron Watson  
**SDT Nov 19–22, 2015**

### MFA Acting Repertory
**SDT Feb 6–Mar 6, 2016**

### Threepenny Opera
Book and Lyrics by Bertolt Brecht  
Music by Kurt Weill  
English adaptation by Marc Blitzstein  
Directed by Andrew J. Robinson

### Twilight: Los Angeles, 1992
By Anna Deavere Smith  
Directed by Gregg T. Daniel

### The Oresteia Project
Written by David Bridel and the MFA Acting Class of 2016  
Inspired by Aeschylus’ *Oresteia*  
Directed by David Bridel

### The Learned Ladies
By Molière  
Translated by Richard Wilbur  
**BT Feb 25–28, 2016**

### Camille
By Alexandre Dumas  
Translated by Pam Gems  
Directed by Debbie McMahon  
**MT Mar 3–6, 2016**

### The Country Wife
By William Wycherley  
Directed by John DeMita  
**SDT Mar 31–Apr 3, 2016**

### A Little Night Music
Music and Lyrics by Stephen Sondheim  
Book by Hugh Wheeler  
Orchestrations by Jonathan Tunick  
Suggested by a Film by Ingmar Bergman  
Originally Produced & Directed on Broadway by Harold Prince  
Directed by Kelly Ward  
**BT Mar 31–Apr 10, 2016**

### BFA Sophomore Shows
**The Rimers of Eldritch**  
By Lanford Wilson  
Directed by Jack Rowe  
**MT Apr 7–10, 2016**

### Book of Days
By Lanford Wilson  
Directed by Paul Backer  
**MT Apr 21–24, 2016**

### Breath, Boom
By Kia Corthron  
Directed by Anita Dashiell-Sparks  
**SDT Apr 21–24, 2016**

### New Works Festivals
**YEAR 1**  
New Play Readings  
**Parkside 1016 May 2, 2016**

**YEAR 2**  
Playwrights Workshop  
**MT Apr 8–24, 2016**

**YEAR 3**  
Play Project  
**MT May 1, 2016**

### ALUMNI
**Greenhouse at The Playhouse  
Carrie Hamilton Theatre at The Pasadena Playhouse**

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**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