

MFA ACTING SPRING REPERTORY



OUR TOWN

Written by Thornton Wilder • Directed by Cameron Watson

TROJAN WOMEN

Written by David Bridel and the MFA Acting Class of 2014
Directed by David Bridel

TARTUFFE

Written by Molière • Translated by Richard Wilbur
Directed by Andrew J. Robinson

FEBRUARY 8 – MARCH 9, 2014
SCENE DOCK THEATRE

USC School
of Dramatic Arts



USC School of Dramatic Arts Spring 2014 SCHEDULE

MFA ACTING SPRING REPERTORY

Scene Dock Theatre | February 8-March 9

Our Town

By Thornton Wilder | Directed by Cameron Watson

Trojan Women

By David Bridel & the MFA Acting Class of 2014

Directed by David Bridel

Tartuffe

By Molière | Translation by Richard Wilbur

Directed by Andrew J. Robinson

The Art of Success

By Nick Dear | Directed by Stephanie Shroyer

McClintock Theatre | February 27-March 2

Pericles

By William Shakespeare | Directed by Rob Clare

Bing Theatre | March 6-9

A spring production that showcases our second-year Master of Fine Arts Acting students.

La Ronde

By Arthur Schnitzler | Directed by Jack Rowe

Scene Dock Theatre | April 3-6

Grand Hotel, The Musical

Book by Luther Davis

Music and Lyrics by George Forrest and Robert Wright

Based on Vicki Baum's *Grand Hotel* | By arrangement with Turner

Broadcasting Co., Owner of the motion picture *Grand Hotel*

Additional music and lyrics by Maury Yeston

Directed by John Rubinstein

Bing Theatre | April 3-13

Fortinbras

By Lee Blessing | Directed by Jennifer Chang

McClintock Theatre | April 10-13

NEW WORKS FESTIVAL: YEAR TWO

Massman Theatre | April 11-27

The Dining Room

By A.R. Gurney | Directed by Louie Piday

McClintock Theatre | April 24-27

Kokoro

By Velina Hasu Houston | Directed by Tamara Ruppert

Scene Dock Theatre | April 24-27

NEW WORKS FESTIVAL: YEAR THREE

McClintock Theatre | May 27-31

SHOWTIMES

Thu. & Fri. at 7pm • Sat. at 2:30 & 8pm • Sun. at 2:30pm

TICKET PRICES

PLAYS: General Admission \$10 • Seniors or USC Faculty/Staff with ID \$8
USC Students with ID \$5

For tickets and information:

www.usc.edu/spectrum • arts@usc.edu • 213-740-2167

THE MFA ACTING SPRING REPERTORY

THE COMPANY

Thomas Anawalt • Bradford Barnes Jr. • Jamie B. Cline • Claudia Elmore
Cecilia Fairchild • Corey Johnson • Kendall Johnson • Ana Pasti
Tarah Pollock • Daniel Rios Jr. • Dee Dee Stephens

Our Town

by Thornton Wilder

SCENIC DESIGN

Takeshi Kata

COSTUME DESIGN

Kathryn Bergh

LIGHTING DESIGN

Leigh Allen

SOUND DESIGN

Alma Reyes-Thomas

STAGE MANAGER

Molly McGraw

DIRECTED BY

Cameron Watson

Trojan Women

by David Bridel and the
MFA Acting Class of 2014

SCENIC DESIGN

Takeshi Kata

COSTUME DESIGN

Tina Haatainen-Jones

LIGHTING DESIGN

Leigh Allen

SOUND DESIGN

Alma Reyes-Thomas

PROJECTION DESIGN

Nicholas Santiago

STAGE MANAGER

Molly McGraw

DIRECTED BY

David Bridel

Tartuffe

by Molière
Translation by Richard
Wilbur

SCENIC DESIGN

Takeshi Kata

COSTUME DESIGN

Howard Schmitt

LIGHTING DESIGN

Leigh Allen

SOUND DESIGN

Alma Reyes-Thomas

STAGE MANAGER

Molly McGraw

DIRECTED BY

Andrew J. Robinson

February 8 - March 9, 2014
Scene Dock Theatre



Photo by Craig Schwartz

MFA Acting Class of 2014

FROM LEFT: (*top row*) Corey Johnson, Kendall Johnson, Bradford Barnes Jr.;
(*middle row*) Thomas Anawalt, Daniel Rios Jr., Jamie B. Cline, Cecilia Fairchild;
(*bottom row*) Ana Pasti, Claudia Elmore, Tarah Pollock, Dee Dee Stephens

THE MFA ACTING REPERTORY EXPERIENCE

By Andrew J. Robinson, Director of MFA in Acting

Our graduating MFA acting students began working on the plays that comprise our three-play repertoire – Thornton Wilder’s *Our Town*, Molière’s *Tartuffe* and *Trojan Women*, a play written by David Bridel and the company – in September 2013. This multi-play “rep” is the equivalent of their Master’s thesis, and it culminates the ensemble performance aspect of the USC School of Dramatic Arts’ MFA actor-training program.

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. Dean Puzo has 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 Dean Puzo and the School of Dramatic Arts for keeping the experience alive here at USC.

THE MFA ACTING SPRING REPERTORY

PERFORMANCE SCHEDULE

OUR TOWN

Saturday, February 8, at 2:30 p.m.

Sunday, February 9, at 8 p.m.

Wednesday, February 19, at 7 p.m.

Thursday, February 20, at 7 p.m.

Saturday, March 1, at 8 p.m.

Sunday, March 2, at 2:30 p.m.

Friday, March 7, at 7 p.m.

Saturday, March 8, at 2:30 p.m.

TROJAN WOMEN

Saturday, February 8, at 8 p.m.

Sunday, February 9, at 2:30 p.m.

Friday, February 21, at 7 p.m.

Saturday, February 22, at 2:30 p.m.

Wednesday, February 26, at 7 p.m.

Thursday, February 27, at 7 p.m.

Saturday, March 8, at 8 p.m.

Sunday, March 9, at 2:30 p.m.

TARTUFFE

Saturday, February 15, at 8 p.m.

Sunday, February 16, at 2:30 p.m.

Saturday, February 22, at 8 p.m.

Sunday, February 23, at 2:30 p.m.

Friday, February 28, at 7 p.m.

Saturday, March 1, at 2:30 p.m.

Wednesday, March 5, at 7 p.m.

Thursday, March 6, at 7 p.m.

Our Town

by Thornton Wilder

CAST OF CHARACTERS

(In Order of Appearance)

Stage Manager..... Jamie B. Cline
Dr. Gibbs..... Thomas Anawalt
Joe Crowell..... Daniel Rios Jr.
Howie Newsome..... Corey Johnson
Mrs. Gibbs..... Tarah Pollock
Mrs. Webb..... Cecilia Fairchild
George Gibbs..... Bradford Barnes Jr.
Rebecca Gibbs..... Ana Pasti
Wally Webb..... Daniel Rios Jr.
Emily Webb..... Dee Dee Stephens
Professor Willard..... Claudia Elmore
Mr. Webb..... Kendall Johnson
Woman in the Audience..... Ana Pasti
Man in the Audience..... Corey Johnson
Lady in the Audience..... Claudia Elmore
Simon Stimson..... Corey Johnson
Constable Warren..... Daniel Rios Jr.
Si Crowell..... Claudia Elmore
Baseball Players..... Claudia Elmore
 Daniel Rios Jr.
 Corey Johnson
Sam Craig..... Daniel Rios Jr.
Joe Stoddard..... Ana Pasti
Man Among the Dead..... Daniel Rios Jr.
Woman Among the Dead..... Ana Pasti

TIME

1901, 1904, 1913

PLACE

Grover's Corners, New Hampshire

There will be two 10-minute intermissions.

DIRECTOR'S BIO

Cameron Watson, lauded as “one of our finest contemporary directors” by the *Los Angeles Times*, has directed award-winning productions at The Matrix, The Colony, The New American, The Shakespeare Theatre of New Jersey and is currently directing *Top Girls* at Antaeus. Watson wrote and directed the Miramax feature film *Our Very Own*, starring Allison Janney, and created the new webseries *Break a Hip*.

DIRECTOR'S NOTE

“The climax of this play needs only five square feet of boarding and the passion to know what life means to us.” – Thornton Wilder

Trojan Women

by David Bridel and the MFA Acting Class of 2014

CAST OF CHARACTERS

Hector.....Thomas Anawalt
Odysseus.....Bradford Barnes
Jr.
Priam.....Jamie B. Cline
Hecuba.....Claudia Elmore
Polyxena.....Cecilia Fairchild
Paris.....Corey Johnson
Agamemnon.....Kendall Johnson
Cassandra.....Ana Pasti
Andromache.....Tarah Pollock
Menelaus.....Daniel Rios Jr.

Additional characters portrayed by members of the company

There will be no intermission.

DIRECTOR'S BIO

David Bridel is the Associate Director and Head of Movement for the MFA in Acting program at USC. He is a director, playwright, performer, author, choreographer, and teacher of clown.

DIRECTOR'S NOTE

The critic Frank Kermode writes: "Myth operates within the diagrams of ritual... It is a sequence of radically unchangeable gestures."

Our production of *Trojan Women* is somehow inspired by these statements.

SPECIAL THANKS

Amanda Squitieri
JB, PB, FB

Tartuffe
by Molière
Translation by Richard Wilbur

CAST OF CHARACTERS

(In Order of Appearance)

Madame Pernelle.....Claudia Elmore
Flipote.....Dee Dee Stephens
Elmire.....Ana Pasti
Mariane.....Tarah Pollock
Dorine.....Cecilia Fairchild
Damis.....Bradford Barnes Jr.
Cleante.....Kendall Johnson
Orgon.....Corey Johnson
Valere.....Jamie B. Cline
Tartuffe.....Daniel Rios Jr.
Laurent.....Thomas Anawalt
Monsieur Loyal.....Dee Dee Stephens
L'Exempt.....Thomas Anawalt
Louis XIV.....Dee Dee Stephens

TIME

Mid-17th Century

PLACE

Orgon's House in Paris, France

There will be one 15-minute intermission.

DIRECTOR'S BIO

Andrew J. Robinson is a Professor of Theatre Practice and Director of the MFA Actor-training Program for the USC School of Dramatic Arts. He has worked as an actor and director all over the country in theatre, film and television.

SPECIAL THANKS

Center Theatre Group

PRODUCTION STAFF

OUR TOWN

Vocal Coach.....	Natsuko Ohama
Choir Director.....	Lauren D. Murphy
Scenic Artist.....	Vika Teplinskaya
Assistant Stage Manager.....	Haley Miller
Assistant Scenic Design.....	Grace Wang
Assistant Lighting Design.....	David Hernandez
Crew.....	Chaelee Chaput, Christopher Hawthorn, Christian Henley, Adam Lebowitz-Lockard, Salome Mergia, Natasha Simone

TROJAN WOMEN

Vocal Coach.....	Natsuko Ohama
Fight Choreography.....	Edgar Landa
Scenic Artist.....	Vika Teplinskaya
Assistant Stage Manager.....	Angela Mak
Assistant Lighting Design.....	David Hernandez
Assistant Projection Design.....	G. Austin Allen
Crew.....	Lensa Bogale, Ashley Eskew, Gabriela Garcia, Leve Ross, Laura Wineland

TARTUFFE

Vocal Coach.....	Natsuko Ohama
Choreography.....	Stephanie Shroyer
Scenic Artist.....	Vika Teplinskaya
Assistant Stage Manager.....	Angela Mak, Haley Miller
Assistant Scenic Design.....	Collette Adatto
Assistant Lighting Design.....	David Hernandez
Crew.....	Michael Dinardo, Abraham Jallad, Jin Woo Jung, Kyla Lowder, Chantal Nchako, Christopher Ramirez, Sloan Wilson

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Madeline Puzo

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We are grateful to those who have given wisdom, talent, time and financial resources to the benefit of the School. We would like to acknowledge the following members for their generous commitments of \$1,000 or more over the past year.

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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.



USC School
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