

MFA Acting
Spring Repertory
Scene Dock
Theatre
Feb 7–Mar 8, 2015

The Seagull
By Anton Chekhov
Translated by
Paul Schmidt
Directed by
Kate Burton

The Servant
of Two Masters
By Carlo Goldoni
Translated by
Sylvie Drake
Directed by
Andy Robinson

Blood Match
By Oliver Mayer
Inspired by the play
Bodas de Sangre by
Federico García Lorca
Directed by
David Bridel



USC School of Dramatic Arts 2014/15 SEASON

Welcome to the 2015 MFA Acting Spring 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” — Anton Chekhov’s *The Seagull*, Carlo Goldoni’s *A Servant of Two Masters*, and *Blood Match*, written by Oliver Mayer, a new play inspired by *Bodas de Sangre* by Federico García Lorca. 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, Director of MFA Acting



THE MFA ACTING CLASS OF 2015 (L TO R): Kimberli Alexis Flores, Danielle Larson, Sedale Threatt Jr., Alejandro Buceta Parrón, Elmira Rahim, Patrick Pote, Brent Ingram, Amador Plascencia Jr., Amaka Izuchi

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. Dean Madeline 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.

REPERTORY PERFORMANCE SCHEDULE

The Seagull

Sat Feb 7 at 2:30 p.m.
Sun Feb 8 at 8 p.m.
Wed Feb 18 at 7 p.m.
Thur Feb 19 at 7 p.m.
Sat Feb 28 at 8 p.m.
Sun Mar 1 at 2:30 p.m.
Fri Mar 6 at 7 p.m.
Sat Mar 7 at 2:30 p.m.

The Servant of Two Masters

Sat Feb 7 at 8 p.m.
Sun Feb 8 at 2:30 p.m.
Fri Feb 20 at 7 p.m.
Sat Feb 21 at 2:30 p.m.
Wed Feb 25 at 7 p.m.
Thur Feb 26 at 7 p.m.
Sat Mar 7 at 8 p.m.
Sun Mar 8 at 2:30 p.m.

Blood Match

Sat Feb 14 at 8 p.m.
Sun Feb 15 at 2:30 p.m.
Sat Feb 21 at 8 p.m.
Sun Feb 22 at 2:30 p.m.
Fri Feb 27 at 7 p.m.
Sat Feb 28 at 2:30 p.m.
Wed Mar 4 at 7 p.m.
Thur Mar 5 at 7 p.m.

USC School of Dramatic Arts

PRESENTS THE

MFA Acting Spring Repertory

The Company

Kimberli Alexis Flores Brent Ingram Amaka Izuchi
Danielle Larson Alejandro Buceta Parrón Amador Plascencia Jr.
Patrick Pote Elmira Rahim Sedale Threatt Jr.

The Seagull

By Anton Chekhov

SCENIC DESIGN
Takeshi Kata

COSTUME DESIGN
Howard Schmitt

LIGHTING DESIGN
Leigh Allen

SOUND DESIGN
Alma Reyes-Thomas

STAGE MANAGER
Molly McGraw

DIRECTED BY
Kate Burton

The Servant of Two Masters

By Carlo Goldini

TRANSLATED BY
Sylvie Drake

SCENIC DESIGN
Takeshi Kata

COSTUME DESIGN
Howard Schmitt

LIGHTING DESIGN
Leigh Allen

SOUND DESIGN
Alma Reyes-Thomas

STAGE MANAGER
Molly McGraw

DIRECTED BY
Andy Robinson

Blood Match

By Oliver Mayer

Inspired by the play
Bodas de Sangre by
Federico García Lorca

SCENIC DESIGN
Takeshi Kata

COSTUME DESIGN
Tina Haatainen-Jones

LIGHTING DESIGN
Leigh Allen

SOUND DESIGN
Alma Reyes-Thomas

CHOREOGRAPHY
Kimberli Alexis Flores

STAGE MANAGER
Molly McGraw

DIRECTED BY
David Bridel

Scene Dock Theatre
February 7 – March 8, 2015

The Seagull

Cast of Characters (in order of appearance)

Semyón Semyónovich Medvedénko Brent Ingram
Másha Amaka Izuchi
Pyótr Nikoláyevich Sórin. Randle Mell
Konstantín Gavrílovich Tréplev. Patrick Pote
Yákov. Andrew Glavan
Nína Mikháilovna Zaréchnaya Danielle Larson
Paulína Andréyevna Elmira Rahim
Yevgény Sergéyevich Dorn Alejandro Buceta Parrón
Ilyá Afanásyevich Shamráyev. Amador Plascencia Jr.
Irina Nikoláyevna Arkádina Kimberli Alexis Flores
Borís Alexéyevich Trigórin Sedale Threatt Jr.
Tatiana, the Maid Maria Eliades
Gennady, the Cook. Brandon Wong

Time and Place

The action takes place in Russia at the beginning of the Twentieth Century.
Acts One, Two, and Three take place over three weeks in the summer.
Between Acts Three and Four, two years have passed.

There will be one 15-minute intermission.

DIRECTOR'S BIO

Kate Burton has previously directed *The Cherry Orchard* and *Three Sisters* for the MFA Rep. She has also twice directed *Shakespeare/Tchaikovsky* with Gustavo Dudamel at the LA Philharmonic and *The Other Woman* at the Berkeley Rep. She is currently appearing in *The Price* at The Mark Taper Forum and was most recently nominated for the Emmy for playing Sally Langston in *Scandal* and Ellis Grey in *Grey's Anatomy*. She would like to thank Maria Aitken and Nicholas Martin for directing her in *The Seagull* at Boston's Huntington Theater last season and Randle Mell and Jennifer Zahlit for their invaluable help on this production. She received her BA in Russian Studies from Brown University and her MFA from The Yale School of Drama.

DIRECTOR'S NOTE

The Seagull is the first of Anton Chekov's four masterpieces...the others being *Three Sisters*, *Uncle Vanya* and *The Cherry Orchard*. Never before had audiences encountered such a theatrical humanist and the play changed the face of theatre. To this day the emblem of the Moscow Art Theatre is a seagull and the play continues to have profound relevance.

The Servant of Two Masters

Cast of Characters (in order of appearance)

Silvio Alejandro Buceta Parrón
Pantalone Patrick Pote
Clarice/2nd Waiter Danielle Larson
Il Dottore Lombardi/1st Porter/1st Waiter Sedale Threatt Jr.
Smeraldina Amaka Izuchi
Brighella/2nd Porter Kimberli Alexis Flores
Truffaldino Amador Plascencia Jr.
Beatrice Elmira Rahim
Florindo Brent Ingram

Time and Place

Somewhere in an imagined Present in a town called Venezia.

There will be one 15-minute intermission.

DIRECTOR'S BIO

Andy Robinson is a Professor of Theatre Practice for the USC School of Dramatic Arts. He has worked as an actor and director all over the country in theatre, film and TV. *The Servant of Two Masters* is the seventh production he has directed for the annual MFA Spring Repertory. He has just completed a theatre memoir, *Leaving Hartford: Sources of An Actor's Craft*.

DIRECTOR'S NOTE

The Servant of Two Masters comes from a great tradition, commedia dell'arte, which lives in every aspect and form of our theatrical practice today.

Blood Match

Cast of Characters (in order of appearance)

Maid/Mother-in-Law Danielle Larson
Father Amador Plascencia Jr.
Mother/Beggar Woman Amaka Izuchi
Bridegroom Sedale Threatt Jr.
Neighbor/Circus Singer/Cartel #1 Patrick Pote
Wife Elmira Rahim
Leonardo Alejandro Buceta Parrón
Sales Girl/Elderly Clown/Priest Brent Ingram
Cartel #2/Malverde
Bride-to-Be Kimberli Alexis Flores

Time

Present Day

Place

Sinaloa, Mexico

There will be no intermission.

WARNING Please be advised that this production contains theatrical fog and haze, smoking of herbal cigarettes and tobacco products.

DIRECTOR'S BIO

David Bridel is the Associate Dean for Global Initiatives 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

Oliver Mayer's *Blood Match* is inspired by the work of Spanish playwright Federico García Lorca. Updating the themes of Lorca's classic *Blood Wedding*, this new play situates a passionate love story in a village in contemporary Mexico. The resulting combination of myth and modernity makes for a tantalizing and mysterious theatrical event.

SPECIAL THANKS

Amanda Squitieri

Production Staff

For *The Seagull*

Vocal Coaches Natsuko Ohama, Lauren Murphy

Scenic Artist Vika Teplinskaya

Assistant Stage Managers Maddie Felgentreff, Lexi Hettick

Scenic PA Jean Hyon

Assistant Lighting Design Haley Miller

Crew Shelby Cobb, Julian Conde, Kimberly Morris, Micah Steinke, Philippa Zulnnhausen

For *The Servant of Two Masters*

Vocal Coaches Natsuko Ohama, Lauren Murphy

Scenic Artist Vika Teplinskaya

Assistant Stage Managers Lexi Hettick, Maddie Felgentreff

Scenic PA Zachary Blumner

Assistant Lighting Design Haley Miller

Crew Courtney Lloyd, Selina Scott-Bennin, Katie Snyder, Madeleine Vogel

For *Blood Match*

Vocal Coaches Natsuko Ohama, Lauren Murphy

Scenic Artist Vika Teplinskaya

Assistant Stage Managers Lexi Hettick, Maddie Felgentreff

Scenic PA Kaitlin Chang

Crew James French, Kristina Hanna, Ryan Holmes, Yilin Ma, Mehrnaz Mohammadi, Charles Stern

As You Like It

By William Shakespeare

Directed by Michael Arabian

Bing Theatre March 5-8, 2015

USC School of Dramatic Arts 2014/15 SEASON

For tickets and information, visit dramaticarts.usc.edu

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Oliver Mayer

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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 <http://dramaticarts.usc.edu>.

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A place of possibilities

USC School of Dramatic Arts

2014/15 SEASON

To Gillian on Her 37th Birthday
By Michael Brady
Directed by Cameron Watson
Scene Dock Theatre
October 2-5, 2014

4.48 Psychosis
By Sarah Kane
Directed by Paul Backer
McClintock Theatre
October 2-5, 2014

Dark of the Moon
By Howard Richardson
and William Berney
Directed by John DeMita
Bing Theatre
October 9-12, 2014

The Dream of the Burning Boy
By David West Read
Directed by Edward Edwards
Scene Dock Theatre
October 23-26, 2014

Summer Brave
By William Inge
Directed by Robert Bailey
McClintock Theatre
October 30-November 2, 2014

Cat Among the Pigeons
By Georges Feydeau
Translated by John Mortimer
Directed by Michael Keenan
Bing Theatre
November 6-9, 2014

Anna in the Tropics
By Nilo Cruz
Directed by Denise Blasor
McClintock Theatre
November 20-23, 2014

The American Clock
By Arthur Miller
Directed by Cameron Watson
Scene Dock Theatre
November 20-23, 2014

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Scene Dock Theatre
February 7-March 8, 2015

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The Servant of Two Masters
By Carlo Goldoni
Translated by Sylvie Drake
Directed by Andy Robinson

Blood Match
By Oliver Mayer
Inspired by the play *Bodas de Sangre*
by Federico García Lorca
Directed by David Bridel

Red Noses
By Peter Barnes
Directed by Stephanie Shroyer
McClintock Theatre
February 26-March 1, 2015

As You Like It
By William Shakespeare
Directed by Michael Arabian
Bing Theatre
March 5-8, 2015

The Way of the World
By William Congreve
Directed by John DeMita
Scene Dock Theatre
April 2-5, 2015

Grease
Book, Music and Lyrics by Jim Jacobs and Warren Casey
Directed by Jeff Maynard
Bing Theatre
April 2-12, 2015

The Waiting Room
By Lisa Loomer
Directed by Larissa Kokernot
McClintock Theatre
April 9-12, 2015

New Works Festival Year 2
The Master of Fine Arts
in Dramatic Writing
Playwrights Workshop
Massman Theatre
April 10-26, 2015

What We Were Up Against
By Theresa Rebeck
Directed by Jack Rowe
McClintock Theatre
April 23-26, 2015

Crumbs from the Table of Joy
By Lynn Nottage
Directed by Gregg T. Daniel
Scene Dock Theatre
April 23-26, 2015

New Works Festival Year 3
The Master of Fine Arts in
Dramatic Writing Play Project
The Carrie Hamilton Theatre at
The Pasadena Playhouse
May 26-30, 2015

For tickets and information, visit dramaticarts.usc.edu

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