Sondheim on Sondheim

Music and Lyrics by Stephen Sondheim
Conceived and Directed on Broadway by James Lapine

Bing Theatre
April 20-26, 2023
USC School of Dramatic Arts presents

Sondheim on Sondheim

Music and Lyrics by **Stephen Sondheim**
Conceived and Directed on Broadway by **James Lapine**
Orchestrations by **Michael Starobin**
Arrangements by **David Loud**

With

**Amanda Angeles**
**Claudia Bennett**
**Ryan Burton**
**Mitchell Dambrowski**
**Blake Ferris**
**Colin Frothingham**
**Kiara Geolina**

**Sydney Goldstein**
**Berri Harris**
**Alana Harrison**
**Ethan Holder**
**Jordyn Holt**
**Zoe Hosley**

**Princess Isis Lang**
**Patrick McCormick**
**Mackenzie O’Coyne**
**Emily Pember**
**Claire Tablizo**
**Andy Wissink**

Scenic & Projections Design
**Tom Buderwitz**

Scenic Design
**Monica Kosmos**
*BFA Design, Junior*

Costume Design
**Elle Patrick**
*BFA Design, Junior*

Lighting Design
**Jace Smolansky**
*BFA Design, Sophomore*

Sound Design
**Renata Finamore**
*BFA Sound Design, Junior*

Stage Manager
**Sarah Costigan**
*BFA Stage Management, Sophomore*

Technical Director
**Lizzy Lourenco**
*BFA Technical Direction, Junior*

Video Created and Designed by **Peter Flaherty**

Music Director **Jenni Brandon**
Choreographer **Shannon J. Grayson**

Directed by **Richard Israel**

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**Bing Theatre April 20-26, 2023**

Inspired by a concept by David Kernan.

Originally produced on Broadway by Roundabout Theatre Company Todd Haimes, Artistic Director, Harold Wolpert, Managing Director, Julia C. Levy, Executive Director.
CAST (In alphabetical order)

Amanda Angeles
BFA in Musical Theatre, Junior

Claudia Bennett
BFA in Musical Theatre, Sophomore

Ryan Burton
BFA in Musical Theatre, Sophomore

Mitchell Dambrowski
BFA in Musical Theatre, Sophomore

Blake Ferris
BFA in Musical Theatre, Sophomore

Colin Frothingham
BFA in Musical Theatre, Junior

Kiara Geolina
BFA in Musical Theatre, Sophomore

Sydney Goldstein
BFA in Musical Theatre, Junior

Berri Harris
BFA in Musical Theatre, Junior

Alana Harrison
BFA in Musical Theatre, Sophomore

Ethan Holder
BFA in Musical Theatre, Sophomore

Jordyn Holt
BFA in Musical Theatre, Junior

Zoe Hosley
BFA in Musical Theatre, Junior

Jaina Jallow
BFA in Musical Theatre, Sophomore

Princess Isis Lang
BFA in Musical Theatre, Junior

Patrick McCormick
BFA in Musical Theatre, Junior
This performance contains a 15-minute intermission.

Please be advised that this production includes the use of outdated language, descriptions of obsessive relationships and difficult familial relationships, descriptions of violence and death by guns, and use of alcohol.

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**CAST**

[Images of cast members]

Mackenzie O’Coyne  
BFA in Musical Theatre,  
Junior

Emily Pember  
BFA in Musical Theatre,  
Junior

Claire Tablizo  
BFA in Musical Theatre,  
Junior

Andy Wissink  
BFA in Musical Theatre,  
Sophomore

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**ADDITIONAL SONDHEIM ON SONDHEIM PRODUCTION STAFF**

Associate Choreographer Hayden Rivas  |  Dance Captain Claire Tablizo

Accompanist Pete White  |  Assistant Stage Manager Mezli Montes

Stage Management Mentor Scott Faris  |  Design Assistant Lukas Garberg

Costume Assistant Ellie Herman  |  Hair & Makeup Consultant Juliet Black

Costume Mentor Samantha Jones  |  Assistant Lighting Designer Oleyar

Lighting Mentor Yelena Babinskaya  |  Production Engineer Willow Edge

Sound Design Mentor Noel Nichols  |  Assistant Technical Director Jackson Doran

Technical Director Mentor Duncan Mahoney  |  Technical Crew Callie Bourne,

Eugene Boyd, Betty Calderon, Matt Dean, Dylan Dempsey, Gabriel Finn,
Bobby Howlett, Mia Gabrielle Juni, Daevenmar Mendoza, Valentina Navarro-
Marsili, Eli Okum, Keira Osborne, Anton Peter, Elijah Ramos, Maya Reddy,
R. Leilani Rodriguez, Kaia Seldman, Evan Skirguadas, Mekhi Wallace,
Will Yeaman, Tina Zhang

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SONDHEIM ON SONDHEIM Is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. www.mtishows.com.

Any video and/or audio recording of this production is strictly prohibited.
TIMELINE OF SONDHEIM MUSICALS FEATURED

By George (1946),
performed at the George School
“I’ll Meet You At the Donut”

Saturday Night (1954), unproduced until 1997,
book by Julius J. Epstein and Philip G. Epstein.
“So Many People”

West Side Story (1957), music by Leonard
Bernstein, book by Arthur Laurents.
“Something’s Coming”

Gypsy (1959), music by Jule Styne,
book by Arthur Laurents.
“Smile, Girls”

A Funny Thing Happened on the
Way to the Forum (1962),
book by Burt Shevelove and Larry Gelbart.
“Invocation/Forget War”
“Love Is in the Air”
“Comedy Tonight”

Anyone Can Whistle
“Anyone Can Whistle”

Do I Hear a Waltz? (1965),
“Do I Hear a Waltz?”

Evening Primrose (1966), originally broadcast
Nov. 16, 1966; written by John Collier & James
Goldman for the television series “ABC Stage 67.”
“Take Me to the World”

“You Could Drive A Person Crazy”
“The Wedding Is Off”
“Multitudes of Amys”
“Happily Ever After”
“Being Alive”
“Company”

“Ah, But Underneath” (London prod., 1987)
“Waiting for the Girls Upstairs”
“Losing My Mind”
“In Buddy’s Eyes”

A Little Night Music
“Send in the Clowns”
“A Weekend in the Country”

Pacific Overtures (1976),
book by John Weidman,
additional material by Hugh Wheeler.
Entr’acte

Sweeney Todd (1979),
book by Hugh Wheeler.
“Epiphany”

Merrily We Roll Along
“Now You Know”
“Franklin Shepard, Inc.”
“Good Thing Going”
“Opening Doors”
“Not a Day Goes By”
“Old Friends”

Sunday in the Park with George
“Finishing the Hat”
“Sunday”
“Beautiful”

Into the Woods (1987),
book by James Lapine.
“Children Will Listen”
“Ever After”

Assassins (1990),
book by John Weidman.
“Something Just Broke”

“Fosca’s Entrance (I Read)”
“Is This What You Call Love?”
“Loving You”
“Happiness”

Road Show (2008),
book by John Weidman,
formerly titled Bounce (2003).
“The Best Thing That Ever Has Happened”

Something’s Coming by Leonard Bernstein and Stephen Sondheim. © 1957 Amberson
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NOTE FROM THE ARTISTIC TEAM

Musical theatre is an art form that is constantly under construction. As audiences evolve, musical theatre evolves right along with them, and no one has contributed more to that evolution than Stephen Sondheim. Sondheim’s art isn’t easy. The music is crunchy and complicated, and it doesn’t always go where you think it’s going to. The lyrics can be challenging, and they have a tendency to turn around on themselves when you least expect it. But, it’s this complexity and tension that makes Sondheim’s work so resonant — life is crunchy and complicated, and it doesn’t always go where you think it’s going to. Moving through the world as a human being can be challenging, and it can turn around on you when you least expect it. Sondheim did what artists do; he used his unique gifts to shine a light on what it means to be a human being.

There’s a lot of Sondheim out there right now, and that’s great news for audiences. As musical theatre continues to evolve, Sondheim’s musicals will resonate more deeply as audiences discover what Stephen Sondheim knew all along. The world is a messy place. Paths aren’t straight. Two opposite things can be true at the same time. The hard but simple, regretful but happy, red/blue/purple-ness of our lives are what define us as human beings. That complexity and joyful tension defines what it means to be alive.
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Theatre Manager Michael Latimer
Assistant Technical Directors Michael Etzrodt, Donavan Martinelli
Scenic Charge Artist Bessie M. Lebeda
Asst. Theatre Managers Christopher Paci, Joe Shea
Costume Shop Manager Howard Schmitt
Costume Technicians Charlotte Stratton, Timo Elliott
Properties Manager Brittany White
Sound Supervisor Sean Allinson
Assistant Theatre Manager (Resource) Andrew Cochran
Wardrobe Supervisors Kale Hinthorn, Allie Rones
Scenic Painters Stephanie Crothers, Destiny Manewal

ABOUT THE SCHOOL
The USC School of Dramatic Arts fosters the talents of artist-scholars who are dramatically different — who are willing to imagine the future of the entertainment industry and bring it to life. Through an interdisciplinary, entrepreneurial education students develop the skills necessary to discover their unique voice and are exposed to diverse styles and multiple media. Students and recent alumni are supported by the School’s unique Professional Development Center which offers career services and professionalization opportunities to help students establish and sustain successful careers as creators, performers and cultural innovators.

For more information, please visit dramaticarts.usc.edu.
The USC School of Dramatic Arts would like to recognize the generosity of the following individuals and organizations who have supported the School over the past year towards core programs such as production, professional development, scholarship, Dean's Strategic Fund and our new Drama Center. We recognize at the visionary level those donors whose tremendous generosity has reached the cumulative giving level of $1 million+. Their extraordinary commitment has built the foundation for our continued ascent and future achievements.

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