

USC School of Dramatic Arts

PRESENTS

Anyone Can Whistle

Book by Arthur Laurents

Music and Lyrics by Stephen Sondheim

Orchestrations by Don Walker

CAST

(in alphabetical order)

Mackenzie Currie*

She/Her | BFA Musical
Theatre Junior

Josh Adam Davis

He/Him | BFA Musical
Theatre Junior

Selma Elbalalesy

She/Her | BFA Musical
Theatre Junior

Sienna Gruss

She/Her | BFA Musical
Theatre Junior

Mae Hawkins

She/Her | BFA Musical
Theatre Junior

Amelia Hoffman

They/Them | BFA Musical
Theatre Junior

Harmony Ishikawa

She/Her | BFA Musical
Theatre Junior

Cole Kenyon

He/Him | BFA Musical
Theatre Junior

Vero López

She/Her | BFA Musical
Theatre Junior

Drew Margolis

He/Him | BFA Musical
Theatre Junior

Sabina Martín

She/Her | BFA Musical
Theatre Junior

Parker Simon

He/Him | BFA Musical
Theatre Junior

Myles Williamson

He/Him | BFA Musical
Theatre Junior

Calista Zajac

She/Her | BFA Musical
Theatre Junior

SCENIC DESIGN

Meredith Ziegler

She/Her | BFA Theatrical Design Sophomore

COSTUME DESIGN

Maya Reddy

She/Her | BA Theatre Emphasis in Design Senior

LIGHTING DESIGN

Sam LeRoy

She/Her | BFA Theatrical Design Sophomore

SOUND DESIGN

Mitchell Jung

He/Him | BA Theatre Junior

PRODUCTION STAGE MANAGER

Karina Cruz

She/Her | BFA Stage Management Sophomore

ASSISTANT DIRECTOR

Cameron Murphy

He/Him | MFA in Acting Alumnus

Music Direction by Anthony Lucca Choreography by Melissa Miles

Directed by Randy Blair

There will be one 15-minute intermission.

Please be advised that this production contains outdated depictions of mental illness and incarceration, abuse of power, racism, smoking, kidnapping, and adult themes.

Anyone Can Whistle 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.

*Appears by permission of Actors' Equity Association, the union of professional Actors and Stage Managers in the United States

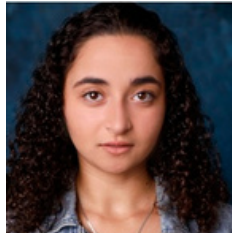
November 20-23, 2025 | Sanctuary Theatre



Mackenzie Currie
Baby Joan



Josh Adam Davis
Police Chief Magruder



Selma Elbalalesy
Cora Hoover Hooper



Sienna Gruss
Velma, Drunk Nurse



Mae Hawkins
French Translator,
Telegraph Boy



Amelia Hoffman
Dr. Detmold, John



Harmony Ishikawa
French Translator, Jane
Borden Osgood



Cole Kenyon
Comptroller Schub



Vero López
Mrs. Schroeder



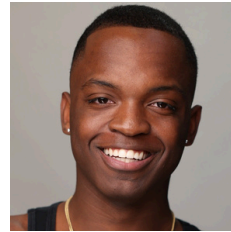
Drew Margolis
J. Bowden Hapgood



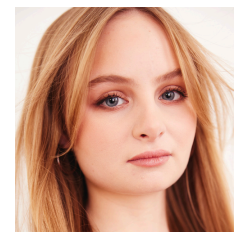
Sabina Martín
Nurse Fay Apple



Parker Simon
George



Myles Williamson
Treasurer Cooley



Calista Zajac
June

ADDITIONAL PRODUCTION STAFF

Costume Coordinator Ann Closs-Farley & Samantha Jones | Production Manager Megan Crockett
Technical Theatre Manager Michael Latimer | Technical Director Duncan Mahoney | Properties Manager Brittany White
Intimacy Coordinator Jaclyn Chantel | Fight Choreographer Edgar Landa | Dialect Coach Kathleen S Dunn
Scenic Design Mentor Tom Buderwitz | Stage Management Mentor Jennifer Franco | Lighting Design Mentor Elizabeth Harper
Sound Design Mentor Phil Allen | Crew Kelly Hong, Rebecca Sumaqual, Myles Johnson, Thomas Wilmer, Emme Sibulkin,
Piper Clurman, Mara Sheldon, Samantha Vides, Sandy Luo

DIRECTOR'S NOTE

Stephen Sondheim was (and remains) the William Shakespeare of the American musical. Like Shakespeare, his canon contains both eternal masterpieces (Into the Woods, Sweeney Todd) and noble, troubled experiments (Road Show, The Frogs). How much less we'd understand Shakespeare if we only ever staged Hamlet or A Midsummer Night's Dream! The true measure of an artist lies not just in the perfect works that endure, but in the ones that reveal a brilliant mind courageously risking imperfection.

This is a long-winded way of saying that Anyone Can Whistle famously does not work. Closing on Broadway after only nine performances, it has rarely been seen since. Yet within its absurdist chaos lives a narrative that feels startlingly contemporary: a society obsessed with control, power, and image, penalizing voices outside of the status quo, and losing its capacity for wonder and hope.

While we cannot solve this show's narrative puzzles, the exploration of its creative preoccupations is a more-than-worthwhile endeavor. In doing so, we've tried to honor the bold experimentation that pulses through the musical's joyous heart, and hopefully found our courage to proudly, unashamedly whistle.

LAND ACKNOWLEDGEMENT

USC is built on the unceded land of the Tongva, Chumash and Kizh people. We at SDA acknowledge and honor the Tongva, Chumash and Kizh people/communities and wish to amplify that they are still here. We encourage everyone to find out whose ancestral land you live on and commit to our shared responsibility to be agents of change, and for each of us to consider our roles in reconciliation, decolonization and allyship.