

Anita Dashiell-Sparks



Anita Dashiell-Sparks holds an M.F.A. in Acting from NYU's Tisch School of the Arts and is a Maryland Distinguished Scholar. Broadway Credits: *Night Must Fall* starring Matthew Broderick and *The Sunshine Boys* alongside Tony Randall and Jack Klugman. Off-Broadway/Regional Theatre includes: *I Stand Before You Naked*, *Spunk* and *The House of Bernada Alba* with Chita Rivera at the Mark Taper Forum. Television/Film credits: *Lincoln Heights* (2008 NAACP Image Award nominee), *Huff* (opposite Angelica Houston), *Friends*, *The West Wing*, *The Division* and the Hallmark film *McBride* directed by John Laroquette. Anita has been awarded three grants thus far (2005-2008) from USC's Neighborhood Outreach Program. She is the founder/director of "Building Bridges: Communication, Expression, Empowerment Theatre

Arts Program." She has presented, performed and directed for the following conferences: *Gender, Hate and Violence* (Indiana State University); *Unspoken Stories: Voices from the Past* (DePauw University); and *Reconstruction to Ragtime: Race Relations and Stereotypes in America* (Saint Mary of the Woods College). Anita is currently developing a project that explores African-American Slave Narratives and Testimonies of Holocaust Survivors. A Lecturer at the School of Theatre, she teaches acting and movement. This fall, she is excited about directing *Intimate Apparel* by Lynn Nottage as part of the SOT 2008-09 season.

Stephanie Shroyer



Stephanie Shroyer is a Lecturer in performance for the School of Theatre teaching in the B.A., B.F.A. and M.F.A. programs. Her areas of concentration are movement and directing. As a Los Angeles-based director/choreographer/actor, she has directed and/or choreographed at the American Conservatory Theatre, the Denver Center, the Pacific Conservatory of the Performing Arts, the Berkeley Shakespeare Festival, and locally at the The Getty Villa, Walt Disney Concert Hall, Pasadena Playhouse, the Matrix, the Pacific Resident Theatre, A Noise Within, the Laguna Playhouse, the Odyssey, Stages, Antaeus, Alliance Repertory, 24th Street Theatre, The Met and CalArts. Ms. Shroyer has acted professionally at The American Conservatory Theatre, Pacific Conservatory of the Performing Arts, the Denver Center and on film and television.

Former Artistic Director of Pacific Resident Theatre, the company was honored with the Margaret Harford Award for Continuous Achievement from the L.A. Drama Critics under her tenure. She is a two-time recipient of the Los Angeles Drama Critics Circle Award for her direction. Other directorial and acting recognition includes Ovation and *L.A. Weekly* nominations, nine *Drama-Logue* awards and a Garland Award. She regularly directs and movement coaches for School of Theatre productions.

Shakespeare on the Subway

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Film Institute, who said that Shakespeare would have loved the performance. "He created for the masses," Crouse said.

The *USC Chronicle* reached the actors, appropriately enough, near Verona, Italy, shortly before they returned to campus for their senior year.

"Really, the support people gave us was overwhelming," Brown said. "It's unbelievable how many cars break into applause. Sometimes, we had really educated people talking lines back to us or making requests. Do *Taming of the Shrew!* Do *Macbeth!*"

Said Brown, "I've lived in New York my whole life and I've seen mariachi singers and jazz guitarists in the subway, but never Shakespeare. Several people thanked us for adding culture to their day."

The two got the idea after finishing sophomore theatre classes with Jack Rowe and Brent Blair and realizing just how much classic material they had memorized. They mulled over all the "two handers" from their repertoire, but decided to stick with the balcony scene, over and over.

"People know *Romeo and Juliet*," Brown said. "Even if they don't go to the theatre, you are tapping into some culture they know."

Added Bellisario, "People said to us, 'It's wonderful. It's like watching people fall in love right in front of you.' People said we brightened their day."



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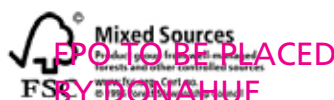
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Assistant Dean, Communications
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CALLBOARD



The new McClintock Building

New McClintock Building Opens

By Allison Engel

The McClintock Building, featuring classrooms, recording studio and library, is finished in less than 10 months.

On Aug. 21, the USC community celebrated the transformation of an unassuming 1930s red brick and stucco structure into the McClintock Building, a new facility for the USC School of Theatre that has more than 15,000 square feet of studio classrooms, theatre space, offices, a recording studio and video reference library.

The building at the southwest corner of McClintock Avenue and Jefferson Boulevard was constructed as a grocery store. In recent years, it housed the computer servers for Information Technology Services. It was completely renovated for the theatre school in less than 10 months.

Gary Allen, project manager, and Joe Back, executive director of USC's Capital Construction Development, accepted congratulations at the celebration, as did architect Doug Lau, who designed the project along with principal architect Brian R. Bloom.

USC School of Theatre Dean Madeline Puzo thanked the construction team for pulling off "an aggressive and ambitious schedule" in order to have the building ready when fall classes began.

She particularly thanked Curt Williams, vice president for campus development and facilities management services, and Sue Lewis, associate vice provost for planning and design, for making

(continued on page 3)

SOT Parents Council



SOT Parents Council Chair Terry Berenson with husband Bob.

A remarkable student body representing the finest young actors, designers, technical directors and stage managers from across the country and abroad is one of the hallmarks of the USC School of Theatre. As talented as they are, however, the School's students would not have made it this far in their academic careers without encouragement and assistance from their families. That reality does not change once these artists become part of the Trojan Family.

In 2003, the USC School of Theatre inaugurated its Parents Council, a program that gives families the opportunity to become more closely connected to their student's college experience. Currently under the guidance of Chair Terry Berenson, the Parents Council forms an extended support network for students and serves as a link between parents and the School through social events, and by providing volunteer and philanthropic opportunities.

A great way to meet other parents as well as School faculty and students is to attend the many social events hosted by the Parents Council throughout the year. Starting with an informal "Meet the Dean" coffee on move-in day, you will also be invited to an on-campus reception and Open House during Parents Weekend, as well as after-parties for major School productions. The School also hosts a series of regional gatherings –

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A BIG IDEA

One of life's crucial lessons is that while steady, consistent work is the surest way to success, success doesn't necessarily manifest itself in a constant, steady manner. A musician struggles to master a difficult composition, practicing day after day without seeming to make any progress – and then, one day, he or she reaches "the tipping point" and is suddenly playing with a new ease and mastery.

I feel something like that has happened at the School of Theatre. Thanks to years of planning and work by the University and the School's staff, faculty, alumni, students, parents and friends – and a degree of serendipity – a number of long-term projects have come to fruition more or less simultaneously. The result is an unprecedented level of activity, expertise and excitement at the School. For instance, our much needed new 15,000 square foot facility, the McClintock Building is finished and open for business – and it's even better than we expected.

And this year, for the first time, all three classes of our M.F.A. in Acting program are in residence along with the three classes of our M.F.A. in Dramatic Writing program. We also admitted the largest entering class (freshmen and transfers) in the School's history. With the growing number of undergraduate majors and non-major students and some wonderful new additions to our faculty, it's no surprise that the classrooms and offices of the McClintock Building (and all of our other facilities) are already fully utilized. The School is bustling with projects, including rehearsals for a repertory series that our graduating M.F.A. actors – the program's inaugural class – will present in the McClintock's new theatre. Over the course of three evenings, the M.F.A. seniors will perform in four different plays – from classic to contemporary – offering a wonderful opportunity for you to come and see the work of these talented young actors, as well as our new facility.

The articles in this issue of *Callboard* capture something of why this is such a busy and exhilarating time for the School. They also convey what has always been an important characteristic of ours: the great variety of aesthetic styles and ideas to which our students are exposed. Reading about the background and methods of our faculty and the diverse projects done by them, as well as our students, alumni and visiting artists, makes it clear that the School has chosen not to focus on any particular aesthetic orthodoxy. We give our students the skills and knowledge they will need to do their work. But we want them to find their own voice, their understanding of what the work is. To that end, we introduce them to a broad range of ideas about what theatre and performance can be. Over the course of any given week, a School of Theatre student might rehearse a Shakespearean role, learn the tricks of voiceover in the McClintock's recording studio and spend an evening with Robert Wilson, one of the great experimental theatre artists of our time.

We hope to give our students the biggest idea possible about theatre from circus to Shakespeare, from Broadway to film and TV and even video games. To us, theatre is not defined by a style or a medium and the more we can inspire our students to have a big idea about theatre, the more we can be confident that they will find their own voice and future in it.

I hope your fall goes well and that I will see you at one of our shows.

Madeline Puzo
Dean



Dean Madeline Puzo

SCHOOL OF THEATRE BOARD OF COUNCILORS

Lisa Barkett, Terry Berenson (Chair, USC School of Theatre Parents Council), LeVar Burton, Tim Curry, Charles Dillingham, Michele Dedeaux Engemann (Founding Chair), Robert Greenblatt, Susan A. Grode, Paula Holt, Gary Lask, Sheila Lipinsky, Martin Massman, Madeline Puzo, Madeline Ramer, Andy Tennant, Joe Tremaine, Richard Weinberg (Chair)

Parents Council

(continued from cover)

often at homes of current Parents Council members – to make it easier for parents to gain a greater understanding of School programs, projects and long-term goals. No matter where you live, there are many volunteer opportunities available to you through the Parents Council.

Parent volunteers often assist at on-campus events. Some parents have helped forge relationships with local theatre and entertainment companies that create valuable internships for our students, while others help by referring qualified potential candidates who are interested in studying theatre to our academic programs.

One benefit of joining the Parents Council is staying informed about the academic and artistic world your child is immersed in at USC. Membership is free, and all participants will receive the program's email newsletter, produced three times a year. Past articles have featured new academic programs, visiting artists and student internships, as well as cast, crew and other details on all school productions.

By signing up as a USC School of Theatre Parents Council member, volunteer or donor, you can make a difference in the lives of our students and help the School maintain its prominence as a top theatre program setting the national standard for theatre education. Through your partnership, you will also foster a lifelong connection to the arts, the School and the Trojan family.

Please join us in the pursuit of academic and artistic excellence by joining the USC School of Theatre Parents Council. For more information, please contact us at 213.821.4262 or visit us at <http://theatre.usc.edu/parentscouncil>.

PARENTS COUNCIL RECEPTION



An Evening With Robert Wilson

“An artist recreates history, not like a historian, but as a poet. The artist takes the communal ideas and associations that surround the various gods of his or her time and plays with them, inventing another story for these mythic characters.” – Robert Wilson



Robert Wilson

In an exceptional, in-depth performance, director and artist Robert Wilson invited us into his astonishing aesthetic universe for a performance of *1. Have you been here before? 2. No this is the first time, An Evening with Robert Wilson*, on Tuesday, September 30, at the Bing Theatre.

Combining hundreds of striking images from his prolific career, Wilson provided an intimate self-portrait of his creative process by referencing his landmark original works for the stage such as *Deafman Glance*, *A Letter for Queen Victoria*, *Einstein on the Beach* (created with

composer Philip Glass), *the CIVIL warS*, and *The Black Rider*, as well as his acclaimed work for the operatic and theatrical repertoire including his luminous stagings of *Madame Butterfly*, Wagner's *Ring Cycle*, *The Magic Flute*, Ibsen's *Peer Gynt* and Heiner Mueller's *Quartett*.

At the conclusion of the performance, the audience was invited to explore Mr. Wilson's ideas further during an informal question-and-answer period.

The New York Times described Robert Wilson as “a towering figure in the world of experimental theater.” Wilson's works integrate a wide variety of artistic media, combining movement, dance, lighting, furniture design, sculpture, music and text into a unified whole. His images are striking and emotionally charged, and his productions have earned the acclaim of audiences and critics worldwide. Wilson's awards and honors include two Guggenheim Fellowship awards ('71 and '80), a Rockefeller Foundation Fellowship Award ('75), a nomination for the Pulitzer Prize in Drama ('86), a Golden Lion for sculpture from the Venice Biennale ('93), a Dorothy and Lillian Gish Prize for lifetime achievement ('96), a Premio Europa award from Taormina Arte ('97), election to the American Academy of Arts and Letters ('00), a National Design Award for lifetime achievement ('01), and Commandeur des arts et des lettres ('02).

An Evening with Robert Wilson was made possible by Visions and Voices, the USC Arts & Humanities Initiative.

McClintock Building

(continued from cover)

the project a reality. “Thanks to the support of the university, we are now able to move forward with undergraduate and graduate programs that will continue to set the standard for theatre education and training in the country,” she said.

This is the second new building the school has opened this year. On Jan. 11, the new 8,000-square-foot technical theatre laboratory, located just east of the Scene Dock Theatre, was dedicated. That building houses the scene shop and storage. All the school's scene construction, scene painting and properties classes are now held there.

The McClintock Building includes a 99-seat black box theatre that will be the home for MFA acting productions and dramatic writing workshops. The celebratory lunch was held in the new theatre space.

The building also houses four new studio classrooms for acting, voice and directing, a larger studio for movement classes, a dozen new faculty and staff offices as well as a conference room.

A video reference library will archive theatrical performances from around the world, serving as a valuable resource for acting, writing and design students.

Another innovative feature of the building is a recording studio with attached classroom where students will learn “voice work” to prepare them

for dubbing, commercials, video games and other platforms. Dean Puzo thanked Eric Kalkhurst and Nora Hui, parents of Jaclyn Kalkhurst, an '08 theatre grad, for donating the recording studio.

A jubilant Puzo ended the program with a champagne toast, blessing the assembled guests and the building.



M.F.A. actors rehearse a scene from Bertolt Brecht's *Baal*, the first production in the new McClintock Theatre.

Shakespeare on the Subway By Allison Engel

Two School of Theatre students bring the Bard to Manhattan, entertaining commuters with a memorable scene from *Romeo and Juliet*.



Peter Brown and Troian Bellisario portray the star-crossed lovers on a New York subway.

Photo/Rahav Seggev/Photopass.com

Practicing something? A weirdo? But then Bellisario crosses to him, stands up on a seat and replies: "O, Romeo, Romeo! Wherefore art thou, Romeo?"

A teenager looks up from her iPhone. "Oh, my God. It's Juliet!"

And so begins the balcony scene from Shakespeare's *Romeo and Juliet*, 11 lines timed to last from one subway stop to the next. Brown (who uses the stage name Peter Vack) and Bellisario are B.F.A. acting students at the School of Theatre, and this was the second summer break they've spent serious time busking on the subway.

On an average day, they bring in \$100. One day, they cleared \$200. They kept at it for four and a half weeks and performed for thousands of riders.

The *New York Post* published a feature on them which began, "O, Romeo, Romeo! Wherefore art thou, Romeo?" On the No. 1 train, of course.

One of the appreciative subway riders the *Post* interviewed turned out to be Tom Crouse, an acting teacher at the Lee Strasberg Theatre and

(continued on back page)

Peter Brown enters the No. 1 subway train on New York City's Upper West Side, not far from his apartment. But to Brown, he is in the Capulets' orchard, looking up at an imaginary balcony. In a trained, strong voice, he calls out these immortal words: "But soft! What light

through yonder window breaks? It is the east and Juliet is the sun."

Troian Bellisario boards the same No. 1 train through a different door and senses the bewilderment of the riders as they eye the lovesick Brown warily. Is he talking to himself?

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The USC School of Theatre would like to recognize the tremendous generosity of the following individuals and organizations whose cumulative giving has exceeded \$1 million. Their foresight and commitment to the arts and higher education have helped transform the School into one of the nation's premiere theatrical training institutions.

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The USC School of Theatre is grateful to those who have given wisdom, talent, time and financial resources to the benefit of the School. Our Donor Marquee recognizes those members who have made pledges of \$500 or more to the School over the past year. We hope that you will consider

becoming a member as well by joining these supporters. Please take a moment to return the enclosed reply envelope. For more information about giving to the School of Theatre, please contact Chris Cook at 213.821.4047, or cc.cook@usc.edu.

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**Thank you for
your support.**

The M.F.A. Acting Repertory Experience

By Andrew J. Robinson, Director of M.F.A. in Acting

Our graduating M.F.A. in Acting students perform two plays in repertory in the fall – one contemporary, one classic – and add a third evening of two one-acts by 18th century French playwright Pierre Marivaux in the spring.



M.F.A. in Acting Class of 2009 will perform in a multi-play repertory.

Stephen Adly Guirgis' *The Last Days of Judas Iscariot*, William Shakespeare's *A Midsummer Night's Dream*, and an evening of Marivaux one-acts, *The Dispute* and *The Constant*

Players, form the first multi-play repertoire that culminates the ensemble performance aspect of the School of Theatre's M.F.A. actor-training program. When all the shows are ready for produced performance, they will be presented in a rotating "rep." Part one begins November 12, 2008 and part two begins February 5, 2009 in the new McClintock Theatre.

This repertory 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 multi-play 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 craft. To be a true ensemble player, one has 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.

Perhaps, as Michael Chekhov, the great Russian actor/director/teacher, believed, the purpose of all actor-training is to imaginatively develop an embodied character. After two years of classes, workshops, and performance situations, the third year group is ready to work as a performing ensemble to build and present three or

more characters from three (actually four) very different plays in a single repertoire.

Not only do the student-actors have the opportunity to play different characters in a rep situation, they are cast in roles that commercial theatre and film would rarely 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 performances.

Until relatively recently, actors (including myself) coming out of drama school had more opportunities to secure an apprenticeship with one of a number of resident rep 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 in a company situation. Unfortunately, these resident companies have dwindled down to a precious few.

Today, the vast majority of students coming out of drama school are immediately thrown into a "free-lance" 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 a training program, then chances are slim that the graduated actor will find it in the professional world.

The repertory experience is not for the faint of heart; it requires stamina, patience, imagination, and every bit of intellectual, emotional and physical resource the actor possesses. Multi-play rep is a powerful theatrical context for both actor and audience, and I am deeply grateful that Dean Puzo and the School of Theatre are keeping the experience alive here at USC.

For more information on the M.F.A Acting Repertory and to purchase tickets, please call 213.740.2167 or go to <http://usc.edu/spectrum>.

School of Theatre Welcomes New Faculty From Around the World

Andrei Belgrader, Elsbeth M. Collins, Christina Haatainen-Jones and Brian Parsons bring talent, skill and professional expertise to our programs.



Andrei Belgrader

Visiting George Burns Artist **Andrei Belgrader** has been a master teacher of acting and directing at Yale University, a professor at UCSD, and head of the directing department at the Juilliard School. His former students

include Frances McDormand, Angela Bassett, John Turturro, Tony Shalhoub, Charles Dutton, Patricia Clarkson, Liev Shrieber, Kate Burton, Chris Noth, Jane Kaczmarek and Ricardo Chavira. He received his M.F.A. from the Institute of Theatre and Film in his native Bucharest, Romania. His directing credits include *Scapin*, *Troilus and Cressida*, *Moon Over Miami*, *The Miser*, *What The Butler Saw*, *About Face*, *Ubu Rex*, *As You Like It*, *Loot*, *The Imaginary Invalid*, *Ubu Rock*, *The Bald Soprano*, *The Chairs*, *Measure for Measure* and *Waiting for Godot*, which received Best Play and Best Director awards from the Boston Theatre Critics Circle. He has also directed *Happy Days* at the Goodman Theatre, *King Stag* at Seattle Repertory Theatre and *Endgame* at the Brooklyn Academy of Music. On television, he has directed numerous episodes of *Monk*, as well as *Law & Order: Criminal Intent* and *Coach*. As an actor, he has appeared in the films *Men of Respect* with John Turturro, Rod Steiger, Peter Boyle; *Trusting Beatrice* with Irene Jacob and Steve Buscemi; *The Contenders* directed by Tobias Meineke; *Big Night* with Stanley Tucci, Ian Holm and Isabella Rossellini; and *Joe Gould's Secret* with Stanley Tucci and Ian Holm. In addition to teaching acting at the School of Theatre, he is also directing our M.F.A. in Acting students in *The Last Days of Judas Iscariot*, presented as part of their multi-play repertory this fall and spring.



Elsbeth M. Collins

Director of Production **Elsbeth M. Collins** received her A.B. in Art History from Princeton University in 1982 and continued her lifelong love affair with the theatre. Els began stage managing professionally in Los Angeles in 1986. She most recently

stage managed the 75th *Sondheim Birthday* event at the Hollywood Bowl, starring among others, Barbara Cook, Josh Groban, Angela Lansbury and Bernadette Peters. Els has had a long relationship with Center Theatre Group, beginning as a production assistant in 1986, and ultimately stage managing *The Royal Family*, assistant stage managing *An Enemy of the People* and *James Joyce's The Dead* at the Ahmanson, *Hughie* directed by and starring Al Pacino, August Wilson's *Jitney* at the Mark Taper Forum, and *ART*, starring Alan Alda, Victor Garber and Alfred Molina, as well as *Falsettos*, *Conversations with My Father*, *Jake's Women* and *A Little Night Music* all at the James A. Doolittle Theatre. Els was the Production Stage Manager for over a year for *The Vagina Monologues* at the Canon Theatre and spent four years at the Geffen Playhouse, stage managing *I Just Stopped By to See the Man*, *Franny's Way*, *Rose and Walsh*, *Under the Blue Sky*, *Oscar and Felix*, *Defiled* starring Peter Falk and Jason Alexander, and *Uncle Vanya*. She also spent three years at the Pasadena Playhouse working on ten different productions. She has been the production manager for the USC School of Theatre since January of 2005. In her current position, Els oversees 18-20 productions per academic year, assisting with hiring of production support staff and monitoring the budgets for the School of Theatre productions.



Christina Haatainen-Jones

New Director of Design **Christina Haatainen-Jones** works as a costume designer and sculptor for theatre, film, dance and manufacturing. She has designed costumes for the

Geffen Playhouse, La Jolla Playhouse, the Old Globe Theatre, Pasadena Playhouse, and the Denver Center, among others. As a sculptor Tina's work can be seen in the *Star Trek* films, *Pirates of the Caribbean: At World's End*, *The Chronicles of Riddick*, *Masters of the Universe* and *The Last Starfighter* to name a few. She has also designed for museums and theme parks, notably the costumes for the Lincoln Museum in Springfield, Illinois, where 12 of her portrait paintings are also on display, and shows for Disneyland and Tokyo Disney Seas. She is a graduate of Carnegie-Mellon University. Tina is responsible for overseeing our design faculty on matters of curriculum, as well as teaching costume construction, introduction to costume design and introduction to theatrical production to our undergraduate students.



Brian Parsons

Brian Parsons is our new Director of Undergraduate Acting. Brian trained at Bristol University in London and on graduation joined the Bristol Old Vic Theatre company. He has worked as a director, acting teacher and performer in the

U.K. and U.S.A., including the Central School of Speech and Drama; Royal National Theatre; Tisch School of the Arts; Royal Court; BBC; LIPA; Mountview Academy; Arden School of Theatre; Rose Bruford College; Aquila Theatre Company; Franklin Stage Company; Carroll College and the University of Hull Drama Department. Brian has won awards for his directing and published on the subject of translating Greek Tragedy. He is a Board member of the Aquila Theatre Company (N.Y.C.) and a Fellow of the Higher Education Academy of England. As the Director of the Undergraduate Acting program, Brian will teach, provide artistic and administrative leadership to the School and the faculty, take part in the recruitment and admission of undergraduate acting students and work with the artistic director on the selection of the School of Theatre production season.

Please join us in welcoming these talented and dedicated artists to the School of Theatre.

MARQUEE

ALUMNI NEWS

After working at a commercial production company, **Kaitlyn Anderson** (B.A., 2005) is pursuing her passion for music, having started her own band. Anderson performs throughout Los Angeles and co-wrote three songs with fellow SOT alum **Rachael Lawrence** (B.A., 1999).

Leigh-Allyn Baker (B.F.A., 1994) had a recurring role in the HBO series "12 Miles of Bad Road" with Lily Tomlin. She also just finished filming *The Hardy Boys: The Hidden Theft* starring Jesse McCartney.

Robert Baker (B.F.A., 2002) was seen on the big screen this past summer in *Indiana Jones and the Kingdom of the Crystal Skull*. He can be seen in the film *Lure* which also featured SOT alum **Paulie Rojas** (B.F.A., 2007) and the upcoming *Crazy on the Outside* starring Sigourney Weaver, Kelsey Grammer and SOT alum **Hector Atreyu Ruiz** (B.F.A., 2003). Ruiz was seen last season guest-starring in "The Cleaner," "The Starter Wife," and "Terminator: The Sarah Connor Chronicles."

Brandon Barash (B.F.A., 2002) is a series regular on "General Hospital."

Director **Jack Bender** (B.A., 1971) is currently in pre-production for the film *The Prince of Motor City* starring Andie MacDowell and Aidan Quinn.

Beck Bennett (B.F.A., 2007) can be seen in the short film *It's a Wonderful Death*.

Richard Biggs (B.A., 1982) just finished filming *Starship II: Rendezvous with Ramses* starring opposite John Astin.

Todd Black (B.F.A., 1982) produced the upcoming *Seven Pounds* starring Will Smith, *Knowing* with Nicolas Cage and *The Taking of Pelham 123* starring Denzel Washington and John Travolta.

Adam Bobrow (B.A., 2003) was recently seen in the internet series "Quaterlife."

Jenn Brienen (B.F.A., 2006) recently acquired her Actor's Equity Association card and stage managed *Of Equal Measure* at the Kirk Douglas Theatre which starred SOT alum **Michael T. Weiss** (B.F.A., 1984). Weiss was seen in the mockumentary film *Confessions of an Action Star* featuring Angelina Jolie, Carrie-Anne Moss and Eric Roberts.

Lauren G. Browne (B.A., 2001) created Pathfinders Creativity Camp for Writing and Drama which offers children a chance to work in all aspects of theatre.

Sophia Bush (2003) can be seen in the film *The Narrows* starring Kevin Zegers and Vincent D'Onofrio. She is also set to star in the upcoming film *Table for Three* with Brandon Routh, Jennifer Morrison and features fellow alum **Michael Cornacchia** (B.A., 1997). Cornacchia guest-starred in the ABC drama "October Road" and can be seen in the films *An American in China* with alum **James Snyder** (B.F.A., 2003) and *The Last Word* with Wes Bentley and Winona Ryder.

Erin Carufel (B.A., 2000) is featured in the film *Untraceable* starring Diane Lane, Billy Burke and Colin Hanks.

Douglas Clayton (B.A., 2000) directed the world premiere comedy *Scaredycats* in Pasadena, CA.

Debbi Dachinger (B.F.A., 1980) has her own weekly radio interview show on KCLA FM called "Dare to Dream." Dachinger also sings with a swing band (Big Band Theory) and a jazz group (Lounge-O-Rama), and continues to do voiceovers for cartoons and commercials.

Matt Egan (B.F.A., 2005) was the set designer for *The Sweepers* at International City Theatre. He also recently finished the requirements towards admission to the Art Directors Guild.

Kirstin Eggers (B.F.A., 2001) can be seen in the upcoming film *Aussie and Ted*, which features Beverly D'Angelo and Dean Cain.

Ryan Eggold (B.F.A., 2006) and **Rob Estes** (B.F.A., 1987) star in the new CW series "90210." Estes also starred opposite Angie Harmon in the TV series "Women's Murder Club."

Aubrey Elson (B.A., 2007) and **Kelly Michelle Smith** (B.A., 2003) were featured in the ensemble of the International City Theatre musical production of *Cabaret*.

Shortly after her internship with Center Theatre Group, **Allison Feder** (B.A., 2008) was hired as the Development Assistant.

Wyatt Fenner (B.F.A., 2007) was seen locally in the Havok Theatre Company production of *Dog Sees God: Confessions of a Teenage Blockhead*. He played the darkly comic, older version of Peanuts character Beethoven opposite "Desperate Housewives" actress Andrea Bowen.

Evan Gaustad (B.A., 2005) can be seen in the short film *The Magnificent Charlie Greene*. He can also be seen in several national commercials and guest-starred on the TV series "The Unit" and "Studio 60 on the Sunset Strip." Gaustad is also a stand-up comedian, having performed at the Hollywood Improv.

Jason Ginsburg (B.A. Theatre, 1996) and **Kevin Walsh** (B.A. Cinema, 1994) won the George Lucas Selects Award for the best *Star Wars* fan film of 2008. Their short, *Padmé*, beat thousands of other entries across all genres. **George Lucas** (B.A. Cinema, 1966) made the announcement himself at the San Diego Comic-Con. The comedy short aired on Spike TV and has received great reviews from as far away as the Times in London. *Padmé* also features current SOT Theatre student Riley Rose Critchlow. The short can be seen at www.padmeparody.com.

Bruce Michael Hall (B.A., 2003) plays the lead in the thriller *The Fall of Night*.

Actress **Daryl Hannah** (1981) starred in the film *Vice* with Michael Madsen and can be seen in the upcoming feature films *The Cycle* and *Shannon's Rainbow* opposite Claire Forlani, Eric Roberts and Lou Gossett Jr. She was also seen on the small screen in the TV movies *Dark Honey* with Roy Scheider, Tia Carrere and Eric Roberts; *Shark Swarm* with John Schneider; and *Kung Fu Killer* with David Carradine.

Marja Harmon (B.A., 2005) made her Broadway debut in the Debbie Allen-directed *Cat on a Hot Tin Roof*, starring Phylicia Rashad, Terrence Howard and James Earl Jones. Harmon played the role of Sookey and was an understudy to Anika Noni Rose's Maggie the Cat.

Ric Barbera (B.F.A., 1995), **Mark Kelly** (B.F.A., 1995), **Dylan Kenin** (B.A., 1999) and **Melissa Strom** (B.F.A., 2001), can be seen in the short film *The War of Game*. Kelly can be seen in the independent feature film *Other People's Parties*, also featuring Barbera and the upcoming films *Columbus Day* starring Val Kilmer, Marg Helgenberger and Wilmer Valderrama and *The Adventures of Beatle Boyin* (working title) starring Tony Shalhoub. In addition, Kelly and fellow alum **Michael Uppendahl** (B.F.A., 1998) returned to their hometown of Salem, Mass., to premiere their new short film *One Hundred & Forty-Six Questions*.

Dylan Kenin guest-starred in the USA TV series "In Plain Sight" and is featured in the films *Brother's War*; *Game* with Gerard Butler and SOT alum **Kyra Sedgwick** (1988); *Brothers* with Jake Gyllenhaal, Natalie Portman and Tobey Maguire; and *Love Ranch* with Helen Mirren.

Rob Kerkovich (B.A., 2001) can be seen in the film *The Rebound*, starring Catherine Zeta-Jones and Justin Bartha.

Karen Knotts (B.A., 1977) performed her one-woman show *Tied Up In Knotts: A Look Inside Hollywood* at the Whitefire Theatre in Sherman Oaks, CA. The autobiographical solo piece focused on her growing up with a famous father, actor Don Knotts.

Phil Kong (B.F.A., 2008) was the Lighting Designer for The Matrix Theatre's production of *Betrayal* in Los Angeles.

Dave Kuhr (B.F.A., 1997) produced the films *Validation* and *The Phone Book*, which also features SOT alums **T.J. Thyne** (1997) and **Dylan Kenin**. Kuhr was featured in the film *Mr. Woodcock* with Susan Sarandon and Billy Bob Thornton, and can also be seen in the upcoming *Political Disasters* along with fellow alum **Paulie Rojas**.

William Law III (B.F.A., 1990) was the set designer for the film *Iron Man* and the upcoming films *State of Play* and *G-Force*.

James Lesure (B.F.A., 1997) guest-starred in an episode of the TV series "Monk."

Kerr Seth Lordygan (B.F.A., 1995) can be seen in the upcoming films *The Soul Agency*, *Go West*, *Midnight Snack*, *Shut Up and Die Like an Aviator* and *Convict*. He was last seen on stage this past summer in *The Tragical Comedy or Comical Tragedy of Mr. Punch* in Los Angeles and will be directing the play *Break* for the Eclectic Theatre Company's Hurricane Season Playwright's Festival. A collection of his plays titled *Kerr Package* was presented by the Eclectic Theatre Company in spring 2008. Lordygan is the front man for Aces High, L.A.'s Best Iron Maiden tribute band, and a founding member of the improvisational comedy troupe Weird on the Top.

Winnie Y. Lok (B.F.A., 2001) is a stage manager and has worked with esteemed New York theatre companies such as Lincoln Center Theater, Signature Theatre Company, The Public Theater/NYSF alongside directors Tina Landau, Michael Greif and Ruben Santiago-Hudson to name a few.

Shannon Lucio (B.A., 2002) can be seen in the film *Say Goodnight* and the upcoming film *Autopilot*.

Recent alum **Britney McAden** (B.F.A., 2008) acquired her Actor's Equity Association card while performing duties as Assistant Stage Manager for the Alpine Theatre Company in Montana.

Marguerite MacIntyre (B.A., 1984) is a regular on the TV series "Kyle XY."

Kevin Mambo (B.F.A., 1995) can be seen in the upcoming film *Cadillac Records* starring Adrian Brody, Beyoncé Knowles and Mos Def.

Nicholas Massouh (B.F.A., 2001) can be seen in the film *Portable Storage*.

Matthew Moul (B.F.A., 1996) was one of the editors in the ABC TV series "Dance War: Bruno vs. Carrie Ann."

Joy Nash (B.A., 2003) is featured in the film *Break* with Michael Madsen and Charles Durning.

Clifford Parks (B.A., 2006) was recently featured in the film *In My Sleep*, starring Lacey Chabert.

Tara Pottthoff (B.F.A., 2007) earned her Actor's Equity Association card during her work at the Getty Villa in Los Angeles as the Assistant Stage Manager for *Agammemnon*.

Kelly Preston (1981) guest-starred in the season finale of "Medium." She can also be seen in the film *The Tenth Circle* and the upcoming *Old Dogs* starring Robin Williams.

Adam Ray (B.F.A., 2005) is a stand-up comedian, having opened for Eric Schwartz and Joe Rogan. In 2007, he took 2nd place out of 135 comics in the Cali Comedy Fest. He recently released his first comedy album and shot a video sketch featuring Ed McMahon this past summer.

Emily Rutherford (B.F.A., 1997) is a series regular in the Julia Louis-Dreyfus sitcom "The New Adventures of Old Christine."

Stark Sands (B.F.A., 2001) can be seen in the HBO series "Generation Kill" which also features SOT alum **Eric Ladin** (B.A., 2001). Sands was in the off-Broadway Classic Stage Company production of *The Tempest* starring Mandy Patinkin.

Jake Schmidt (B.F.A., 1972) was the Producer of the comedy-horror film *WrestleManiac* and the thriller *The Circle* starring Henry Czerny. Schmidt is also the President of PLOP Golf Company, where he also designs custom handcrafted golf putters used by PGA Tour players and celebrities such as Clint Eastwood, James Woods, among many others.

Ally Sheedy (B.A., 1984) guest-starred in the TV series "Kyle XY."

Kevin Sheridan (B.A., 2005) wrote, co-produced and starred in the film *Leaving Mojave*. The film was recently entered in the Newport Film festival.

John Siciliano (M.F.A., 2001) was a featured contender in "American Gladiators," competing with a prosthetic leg. He continues to act and travel through out the country as a motivational speaker.

Jonathan Silverman (1985) stars in the upcoming TV movie *Beethoven's Big Break* starring opposite Stephen Tobolowsky and Joey Fatone.

Steve Sobel (B.F.A., 1995), along with his writing partner, co-produced the Fox reality/comedy hybrid "My Big Fat Obnoxious Fiancé." They recently worked on the upcoming DreamWorks comedy *1000 Words* starring Eddie Murphy and are currently re-writing their feature length script *Stallions* for Warner Brothers.

Anthony Sparks (B.F.A., 1994) was recently appointed Executive Story Editor on the ABC Family television series "Lincoln Heights" in which the episode "The Vision" was nominated for a 2008 NAACP Image Award for Outstanding Writing in a Television Series. The episode also featured SOT faculty member and actress Anita Dashiell-Sparks.

Tracy Stark, née Lewis (B.F.A., 1991) is currently Head of Carpentry and Props for Cirque du Soleil's O at the Bellagio Hotel in Las Vegas.

Eric Stoltz (B.A., 1981) can be seen in the upcoming Harvey Milk biopic, *Milk*, starring Sean Penn, as well as films *Blank State* and *Caprica*. He will be directing L.A. Theatre Works' production of *Betrayed* in February.

Danny Strong (B.A., 1996) wrote the HBO television movie *Recount*, starring Kevin Spacey and Denis Leary. The film garnered 3 Primetime Emmy awards in the categories Made-for-TV Movie; Directing for a Miniseries, Movie or Dramatic Special; and Single-Camera Editing for a Miniseries or Movie.

Mageina Tovah (B.A., 1999) can be seen in the upcoming film *The Factory* starring John Cusack.

Joseph Valdez (B.A., 2005) performed his solo play *Swimming to China in My Birthday Suit* as part of The Powerhouse Theatre's second annual "What's the Story? Festival of New Solo Plays."

Forest Whitaker (1982) can be seen in the upcoming films *Hurricane Season* co-starring Isaiah Washington and Bow Wow and *Repossession Mambo* co-starring Jude Law and Liev Schreiber.

Caroline Williams (B.A., 1999) earned rave reviews for her first TV script, the ABC show "Miss Guided" in which she also stars.

Deborah Ann Woll (B.F.A., 2007) had a recurring role on the TV series "My Name is Earl" and was seen on "CSI: Crime Scene Investigation," "ER" and most recently, the CBS TV show "The Mentalist" starring Robin Tunney and Simon Baker.

Kimberly-Rose Wolter (B.A., 2003) is the Artistic Director and co-founder of Vs. Theatre Company. Most recently, she co-produced the Los Angeles premiere of the play *Pugilist Specialist*.