

CALLBOARD



Kelly Ward (front right) directs last season's spring musical *Anything Goes*.

Kelly Ward: A Lively, Animated Career

By Stan Wedeking

Kelly Ward has so many talents they practically need an index: actor, writer, director, producer, choreographer and — the talent USC Theatre students most benefit from — teacher. He has had impressive titles, too, serving as vice president of MGM Animation, as well as vice president of Universal Family Entertainment/ Cartoon Studios. This semester, Ward added another title to his C.V.: John Houseman Visiting Artist at the USC School of Theatre. The appointment is appropriate, as Houseman — who led USC Theatre as artistic director from 1977 to 1979 — was also a multi-talented man who produced, directed, wrote and acted, winning an Academy Award for his performance in *The Paper Chase*.

Ward has no Oscar on his shelf, but he did win a 2005 Humanitas Prize, another of the entertainment industry's most prestigious awards. The award honors teleplays and screenplays that affirm the human spirit and probe life's meaning. Ward shared the honor with writing partner Cliff MacGillivray for their *Waking Thor* episode of the PBS animated series *Jakers! The Adventures of Piggley Winks*. Previous Humanitas winners include Horton Foote, Tim Robbins and Aaron Sorkin.

Ward has worked in animation as producer, writer and voice-over director since 1990, guiding the fates of such universally known characters as the Pink Panther, Scooby-Doo, Woody Woodpecker and Tom & Jerry. He is currently working on two new animated series, one aimed at preschoolers and the other an adaptation of DC Comics' Legion of Super-Heroes for Warner Bros. Animation.

But live performance is never far from his heart; it runs in his blood. "My mom and dad were

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Center Theatre Group's *Dead End* Opens Paths of Opportunity for USC Theatre Students

By Sandy Wells



Dean Madeline Puzo (center) surrounded by the students cast in CTG's *Dead End*.

The new collaboration between the USC School of Theatre and Center Theatre Group began in earnest this past fall with the participation of 15 students in *Dead End*, the much anticipated first production at the Ahmanson Theatre under newly-appointed CTG Artistic Director Michael Ritchie.

The revival of the Depression-era epic drama by Sidney Kingsley required a spectacular set, including a swimming pool built into the stage, and a very large cast of 42 members. Fourteen students had roles in the play and one served as an intern for the production team. (In 1935, Kingsley insisted that the pivotal roles of the young boys in the play be performed by real New York City kids.)

In January of this year, a new group of 15 students began internships, ranging from casting to press to production, at LA's leading performing arts organization.

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Dean Madeline Puzo

Back to the Renaissance

The past academic year has seen the School of Theatre's momentum continue to increase in leaps and bounds, as reflected in the growth of our student body, our faculty and our staff. We have finished the revisions to our undergraduate critical studies program, strengthening it and making it more rigorous by adding classes that expand the study of world theatre into the 21st century. We have made sure that our B.F.A. Acting students now have more studio time for acting, voice and movement classes, all the while protecting their ability to receive a full university education. We are also in the middle of recruitment for our new M.F.A. in Acting program which begins in the fall. Successful auditions have already been held in New York, Atlanta, Chicago, San Francisco and Los Angeles. We look forward to welcoming our first class of graduate acting students this August.

In his installation speech last September, Provost C.L. Max Nikias announced an exciting new program: the Arts and Humanities Initiative. Through this Initiative, USC students, no matter what their major, will be given the opportunity to engage in the arts and humanities with events both on and off campus. Through these events, the students will have the opportunity to reflect upon values that are important to USC and to society as a whole – values such as academic and artistic freedom, diversity, tolerance, service to the community and risk taking. By enriching USC students' exposure to history, literature, philosophy and the arts, all our students, even those who are focused on business or science, will become well-rounded "Renaissance students." I am honored that the Provost has asked me to work with Executive Vice Provost Barry Glassner in developing this program. I eagerly anticipate telling you more about this Initiative as it is set in motion next fall.

I'm always invigorated by the joy and energy of our school. Now that we are making so many connections to the University and the world, I can hardly wait to see what happens next.

A handwritten signature in black ink, appearing to read 'Madeline Puzo'.

Madeline Puzo
Dean

I, Robotics



On November 17, 2005, Professor and Associate Dean of the School of Theatre Sharon Marie Carnicke presented a lecture/demonstration on the physical expression of emotion for a national conference on "Design for Next Generation Human-Robotics Interaction Systems," sponsored by USC's Center for Robotics and the Institute for Creative Technologies. The conference was attended by representatives of major robotic development companies and universities throughout the U.S.

Dean Carnicke is the theatre consultant on a project at the Institute for Creative Technologies to build a working Star Trek holodeck – a three dimensional environment in which a live person can interact with virtual actors. Her role in the ICT team is to teach virtual actors how to act – or more precisely, to assist her colleagues in figuring out how a computer model might be developed that would utilize body gestures to express emotional states. Given the fact that technology is advancing at such a rapid pace in filmmaking, her work with ICT puts her in a unique position to watch developments that could affect the conditions under which actors will work in the 21st century.

MAIL CALL



Dear Dean Puzo:
Your great achievements for the USC School of Theatre make me feel so proud to have been in Professor William C. DeMille's original theatre classes in 1945. The School is fortunate to have you as their present Dean, and I congratulate you for what you are doing to present the students in productions at the Music Center. I hope they realize how fortunate they are to be with you in your many tasks on their behalf...I wish I, as a student in the 1940s, could have had the opportunities they now have thanks to you!

Sincerely,
Helen Gerald

Healing Arts: The School of Theatre Builds Bridges to At-Risk Teens

By Ted Rabinowitz

Professor Anita Dashiell-Sparks has always been committed to outreach through theatre. During her ten years in New York (where she studied acting at NYU's Tisch School of the Arts and appeared both on and off-Broadway) she did literacy work with the Vineyard Theatre and created arts curricula for troubled public schools in the South Bronx and East Harlem. With a grant from the Fox Foundation, her solo show, *Resurrection*, toured institutions for at-risk teens and encouraged them to participate in group discussions and theatre exercises. After moving to Los Angeles, Dashiell-Sparks developed a performing arts program for young women at the Penny Lane group home in the San Fernando Valley.

Now an adjunct professor of performance at USC, Dashiell-Sparks has used USC's Neighborhood Outreach Grant to create a new way to reach troubled teens. Partnering with the Los Angeles Child Guidance Clinic, she has created Building Bridges, an after-school theatre arts program for students at the Burton-Green School for Emotionally Handicapped Children.

Admission to Burton-Green is by referral. The students there have suffered abuse (mental, physical or sexual) severe enough to affect their ability to learn. "We see a lot of victims of incest, and some substance abuse/recovery, and juvenile delinquency." Dashiell-Sparks has chosen a tough project, but she relishes it. "I'm constantly amazed and inspired by what they have to say when you give them a space to do it."

The goal of Building Bridges is to help the students deal honestly with their emotions through theatre work, performance and art. "We try to show them that they don't have to be paralyzed or solely defined by their negative experiences," says Dashiell-Sparks. "They can redefine themselves." Merice Cole, Dashiell-Sparks' collaborator at Burton-Green, is amazed at the program's ability to get the students to open up. "It was almost as if they were waiting for an opportunity to share their stories."

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A Conversation with Brian Stokes Mitchell



Tony Award-winning actor Brian Stokes Mitchell took time out from his busy performing schedule to spend a few hours with School of Theatre students. In the first half of the afternoon, Mitchell chatted about his life and career. The second half provided a fascinating insight into how an actor prepares as he conducted a song analysis on *The Impossible Dream* from his most recent Broadway success, *Man of La Mancha*.





Kelly Ward continued from cover

musical theatre performers from a very young age, and their parents were musical as well." Ward explains, "Everybody in the family played instruments, and everybody danced." Growing up in San Diego, Ward appeared with his brother and sister in musicals often choreographed or directed by his parents. Ward even met his wife while appearing in a Starlight Civic Light Opera production of *Fiddler on the Roof*.

Live performance also led to his animation career. "I was taking classes at the Groundlings, doing improv, going through their program," Ward recalls. "Every class culminates in a production, and after the performance, an audience member approached me. He was working at Hanna-Barbera, and he basically proposed that I start writing with him. As things panned out, a job opened up at Hanna-Barbera. I jumped at it, thinking I'd do it for a year and get my finances in order. Then I'd quit when my acting career was back on track."

Reflecting on his fifteen plus years in animation, Ward says, "As it happens, it didn't work out that way. I stayed there for six years and that became my career path."

Before his animation career, that path previously had led to USC, where Ward knew he wanted to study theatre because of the university's location in the media center of Los Angeles. "That's exactly what the school provided. Almost instantly, I was out in the community auditioning, while also working on plays in school and attending class." USC's location and training quickly paid off. "At the end of my freshman year, I auditioned for a Broadway show," he recalls. That show was the

Shubert Organization's production of *Truckload*. The talent behind it included Patricia Birch and Louis St. Louis, the choreographer and musical director for the original Broadway production of *Grease*. Alas, the musical closed in previews.

Even so, Ward found the experience positive and formative. He realized that, while individual productions may fail, such failures are only temporary for those with talent who keep working and putting themselves on the line. The talents behind *Truckload* had succeeded before and would succeed again. This is a vital lesson for all creative people and Ward learned it while still very young.

Plus, during production, they had seen Ward's talent, so the experience had tangible benefits as well. "I got to meet this really creative group of people," he says. "And that stood me in very good stead when the time came to cast the *Grease* movie." Indeed it did; Ward earned the role of Putzie in the film, which taught him another valuable lesson.

"It really is who you know and who knows you in this business. And I got very lucky with that. Even though *Truckload* itself didn't succeed, I made connections that led to other things."

Ward went on to act in such films as Samuel Fuller's classic (and recently restored for DVD) *The Big Red One*, the movie version of *Zoot Suit* and, for television, the John Travolta-starring *Boy in the Plastic Bubble*. He also guest-starred on such TV series as *M*A*S*H*, *The Waltons*, *Magnum, P.I.* and *Quincy*. During that time, he also acted in regional theatre – even though his agents were less than supportive of such endeavors. They feared his being on the road would reduce his availability for TV and film roles.

Eventually, his career path would even branch off and lead back to the USC School of Theatre. Ward had finished co-writing and co-producing *All Dogs Go to Heaven 2*, and his tenure at MGM was winding down. So, while still busy with work for Disney Animation and other studios, he had just enough free time to take advantage of an offer from a former professor of his.

"John Blankenchip called and said, 'Would you be interested in choreographing *The Boyfriend*?' " It was the right phone call at the right time.

Ward explains, "From 1984 to 1997, I got so deeply into animation that I only did one live

production — and it was with my family. Other than that one instance, I hadn't set foot on stage for about 13 years. It was just not my focus.

"Then came this call from John. And because he played such a pivotal role in my life with respect to education and really focusing me on the entertainment business as a career, I just thought: I have to do this. It's fate. So I said yes. And I was really nervous because I hadn't done theatre in so long."

Ward quickly overcame his nerves and has worked with the School of Theatre as an adjunct faculty member, director and choreographer since 1997. He teaches Musical Theatre Audition and Theatre Experimentals. "The experimentals section focuses on musical theatre," he adds. "It gives students who want more opportunities to perform musical theatre the chance to do studio versions of musicals." The shows are performed on a bare stage with piano accompaniment, but the students enjoy the opportunity every bit as much as each season's fully produced mainstage musical. Last semester, the experimentals class performed *Urinetown* and *Carousel*.

Ward teaches the course with Parmer Fuller, his fellow adjunct faculty member and longtime USC collaborator. Ward and Fuller have served as director and musical director for the past several USC School of Theatre musicals. This season is no exception, as the duo is currently working with students from many different majors at USC to produce the Sondheim classic *Company*.

The musical experimentals class gives Ward the chance to impart what he feels is the most important lesson for young performers: "Produce yourself the way a producer would put together a play, record or film. Cast yourself. Costume yourself. Direct yourself. Score yourself. Be the producer. Be critical about the product and make it the best it can be. Because there's so much competition for acting jobs now, you have to know your product and market it as well as you possibly can to have the remotest chance of making a living. But if you learn how to be a producer of yourself, you'll be better prepared when opportunity comes your way."

Kelly Ward has certainly been prepared for the opportunities coming his way. And, although he derives much satisfaction — and income — from animation, nothing can replace his love for theatre. "It takes an exquisitely made film to move me the way I can be moved by theatre, where the performance is live, right in front of you. And it's something that's never going to be repeated...that specific set of triumphs, and even mistakes, it's never going to exist again."

The Performance Enhancement Workshop with Greg Louganis



Last fall, Associate Professor and Director of Dance Margo Apostolos invited four-time Olympic Gold medalist Greg Louganis to bring his vast knowledge of competitive sports and performance preparation to the School of Theatre for a “Performance Enhancement Workshop.” A graduate of the University of California at Irvine, Louganis received his degree in drama and has been performing since he was a child. His sports success in the field of diving is unsurpassed.

This interdisciplinary event involved not only School of Theatre students, but USC varsity athletes as well. In the afternoon-long session, Louganis demonstrated a series of relaxation exercises – a guided meditation – followed by visualization techniques that when applied can help prepare a performer or an athlete for success. He also teaches these skills when working with the United States Diving team, as well as other competitors.



Greg Louganis works with students on performance preparation.

PLANNING A WILL PROTECTS YOUR LOVED ONES — AND CAN HELP YOUR ALMA MATER

There are many ways to make a cash bequest: a gift of property, a share of the residue of your estate or a trust after the lifetime of a family member. To discuss how a bequest to the USC School of Theatre could fit your situation and plans, please call [William E. Nies](tel:213-740-2682) as 213-740-2682, or send an e-mail to pgmail@usc.edu.

If you are considering a charitable gift to the USC School of Theatre, think of the advantages of designing it by will. During your lifetime, a bequest is private, changeable at any time and does not deprive you of the use of assets or income. Whatever your specific needs or situation, careful planning of your will can improve financial security for yourself and your family. Making sure your will is current allows you:

- to express your values to your heirs;
- to care for your heirs according to their special needs; and
- to make a gift to charitable organizations such as the USC School of Theatre that have touched your life.

Jim Young Call-Out

Our alumni scatter like dandelion seeds. Where they land, they grow new theatres. Professor Jim Young (MA, '47/PhD '52) is a superb example. Originally meant to take over his father's law practice, Young used his time at USC to carve out a new life for himself. “When I went to USC, I was still exploring,” he says. “I...was headed to law, I had been a clerk for the Supreme Court of New Mexico, but....If you see a door and it opens, go through it, see what's there.”

Instead, Young devoted himself to the theatre, creating drama and performance programs at Pepperdine University and Cal State Fullerton. His work at CSU-Fullerton in particular was so effective that the second building erected on the Fullerton campus was the theatre, and Fullerton's Performing Arts Center has another theatre named after him. He was recently made an honorary alumnus of CSU-Fullerton, the only faculty member ever to receive that award. Retired in 1991, he is still active in theatre and among the CSU-Fullerton emeriti.

Young has always believed that theatre is more than what happens on a stage. “It is a people's art. You see someone walking down the street, that's theatre. There's a person with goals, outcomes, conflicts, resolutions.” Theatre enlightens both the actors and the audience, and enriches life. It's a way to participate. “Of course, audiences are important,” says Young. “But if you feel like you should get on the stage you should do it. Don't let anyone say you can't.”



Center Theatre Group's spectacular set for *Dead End* featured a New York City skyline. (Photo by Craig Schwartz).

Dead End *continued from cover*

The collaboration between USC and CTG had been in the works for more than a year. *Dead End* was slated to be the inauguration of what would be a continuing relationship designed to put students onstage as well as behind the scenes at CTG's three professional theatres: the Ahmanson Theatre and the Mark Taper Forum at the Music Center in downtown Los Angeles, and the Kirk Douglas Theatre in Culver City.

CTG Managing Director Charles Dillingham worked closely with USC School of Theatre Dean Madeline Puzo for more than a year to bring the partnership to fruition. The relationship was made easier by the fact that Puzo had served for many years on the artistic staff as an associate producer.

"Everyone here knows Madeline very well so that was a huge jump start," said Dillingham. "She knows what she can ask for and what we can do. And she knows what we can't do."

Dillingham said CTG planned to kick off the relationship with the school in a high profile way by bringing USC students into Ritchie's debut production.

"We wanted to show that we were serious about the relationship and that we weren't just going to have the kids come down and have a master class. We were going to put them on our stage. I mean that's the ultimate."

Getting the partnership in sync required adjustments by both institutions. CTG had to get

permission from Actors' Equity Association. "We explained the relationship with USC and the union was very supportive," said Dillingham. "This is the first time Equity has allowed Center Theatre Group to employ student actors and we are extremely grateful to the union for letting our students have this incredible opportunity," said Dean Puzo.

More than a 100 juniors and seniors turned out to audition for roles in *Dead End*. USC student Geoffrey Lind, a senior from Colorado Springs, Colorado, played one of the G-Men and was impressed at how efficient the audition process was.

"The auditions were held here on campus," Lind recalled. "Preliminary ones to see if we looked right for any of the roles, then there were the callbacks. We were surprised at how quickly they made their decisions. The cast list was up in a week."

"Nicholas Martin, the director of the show, and CTG Associate Producer Kelly Kirkpatrick had both worked with students before," explained Dillingham. "We asked them what are the things we need to do to make the students feel comfortable and essentially the most important part of their answer was 'we treat them like professionals, we're not going to treat them like students or underlings. We're going to treat them like everyone else and they'll respond positively to that.' "

"When we came in we were the newbies," recalled Lind. "By the end of the whole process, we felt like we were equals. It definitely showed me the business side of theatre. In drama school, you get weeks and weeks to put on a play and you don't have producers breathing down your neck. Here, you really had to just do the work. It made professional theatre much more straightforward and understandable."

"Nicholas Martin was great to work with," said Shiloh Goodin, a senior from Mariposa, California. "We weren't treated as inferiors, but as professionals. I feel like I have a completely different view of the profession, and am a lot more prepared approaching graduation than someone who didn't go through the experience. I think it should be an essential part of an actor's training."

In January, the program entered into its second phase as 15 School of Theatre students took on various office internships, each working approximately 10 hours a week.

Julie Brinley, a drama major with a minor in business, says working in casting is giving her insight into why some actors get the part and others don't. "I always wanted to know how people are chosen for certain parts," said Brinley, who works under CTG Casting Director Amy Lieberman and Casting Associate Erika Sellin. "It was interesting to hear what goes on in the room before the actors come in. I had heard before, but didn't really believe, that casting directors really want you to be right for the role. That knowledge has bolstered my confidence as an actor – helping me take not getting a part too personally."

Brandon Alter, a senior from San Diego, landed the Artistic Director Internship. He said he was astonished to find himself sitting in on high-level meetings for production planning almost right away. He has been assigned to read some of the scripts submitted for consideration. "It's such a different world to see how everything is put together," said Alter. "The process is very intense."

All the students are closely monitored by faculty at the School of Theatre and attend regular meetings to keep the lines of communication flowing and deal with any issues affecting school work.

"We're really approaching this relationship from a qualitative point of view; in other words, from a depth and enrichment perspective," said Dillingham. "If we can give a good experience, a valuable experience, an enriching experience to every student in the School at some point in their career at USC, then great. Right now the goal is to reach every student during his or her period of time at the School."

Healing Arts.... continued from page 3

The program has twice-weekly classes, divided into semesters. Each semester has at least one overall project, based on a theme. "Last semester, we did a poetry and art performance, with the theme of Identity."

The classes include theatre games, improvisations and exercises to promote working as a team or an ensemble. They also include special exercises and experiences focused on the semester's final project. For their Identity piece, which included poetry and painting, the students wrote poems based on their experiences, and went to an exhibit of the works of Basquiat.

Dashiell-Sparks has had a lot of support from both students and faculty of the School of Theatre. One of them is Jonathan Mesica, a junior with a double major in theatre performance and elementary education. "The kids just love him, because they think he's warm and real," says Dashiell-Sparks. Jennifer Skinner, another education dual major, has "been instrumental in curricular research and planning." Brent Blair, who championed the Applied Theatre Arts minor and supports community service at USC, helped Dashiell-Sparks find and utilize the grant funding. Dashiell-Sparks' non-USC collaborator is Cole, who is Burton-Green's Work-Ability Coordinator, and in charge of vocational training.

This semester, the class is studying world theatre. They've done Greek tragedy and Roman comedy, Japanese mask work and Indian puppetry, Italian commedia dell'arte and English drama, and finally, contemporary African-American theatre. With what they've learned, they'll present a play on the theme of Community. They'll also do community service projects, and start a newsletter, but the core of the project is performance. "I really believe in the transformative power of the theatre," says Dashiell-Sparks.

IN MEMORIAM — ENDESHA IDA MAE HOLLAND By Christine E. Shade

USC Emeritus Professor/Playwright Dies



Endesha Ida Mae Holland, an award-winning dramatist whose play *From the Mississippi Delta* was nominated for a Pulitzer Prize in 1988, died Wednesday, Jan. 25, at a nursing facility in Los Angeles where she had been battling the debilitating condition of ataxia. She was 61.

Holland joined the USC faculty in 1993, where she was a playwright-in-residence at the USC School of Theatre. She held the university's first joint appointment between USC College (in its Study of Women and Men in Society) and a professional school.

She was a playwright, poet and essayist, as well as a pro-education activist who presented one-woman dramatic readings throughout the United States until her teaching career was cut short. Holland took early retirement in 2003 and was named Emeritus Professor.

Before joining USC, Holland was an associate professor in the Women's Studies Program of the American Studies Department at the State University of New York at Buffalo.

USC President Steven B. Sample said, "I am deeply saddened by the death of my friend and colleague Dr. Endesha Ida Mae Holland. She was an extraordinary woman and a gifted playwright. I knew when I recruited her from the University of Buffalo that she would enrich the fabric of our university and the lives of our students. She always insisted that 'Dr.' appear with her name because she truly valued her education. We will miss her incredible spirit."

Holland's indomitable spirit and determination enabled her to rise from poverty to professorship and to overcome the tragic circumstances of her early years in Greenwood, MS. Her play, *From the Mississippi Delta*, began as a one-woman dramatic reading. It is stitched together with threads from her own life – scenes of 1940s life in a wooden shack, her strong-willed mid-wife mother Ain't Baby – who died in a house fire set by the Ku Klux Klan – and her own rape

at the age of 11. A foray into teen-age prostitution followed, but her eventual involvement with the 1960s civil rights movement changed her life.

Although she was a school dropout, Holland was bright and fearless and soon found herself becoming a leader in her community for the cause. After being introduced to Martin Luther King, she began to tour the north on behalf of the SNCC.

In 1965, Holland left the Mississippi Delta determined to get a high school equivalency, enter college and go on to earn a doctorate. The educational journey took her 20 years, and Holland often encouraged others to take that first step. She once said she would never forget the help she received.

Holland earned her bachelor's degree from the University of Minnesota in 1979, majoring in Afro-American Studies. She received her master's and Ph.D. degrees, respectively, in 1984 and 1986 in American Studies from the same university.

Holland's life-affirming plays chronicle the courage and spirit of black Americans who fight for equality. But her entry into the theatrical world was serendipitous – she intended to sign up for an acting class, but transposed two numbers and ended up, instead, in one on advanced play writing. Her career was born.

Donations can be made to the USC School of Theatre Playwriting Program, ATTN: Cindy Young, Assistant Dean of External Relations, 1014 Childs Way, First Floor, Los Angeles, CA 90089-0591 or the Bob Allison Ataxia Research Center at the University of Minnesota (612-624-5900).

A celebration of the life of Professor Holland will be held, Monday, May 8, at 10:30 a.m., at the Bing Theatre. For more information call (213) 821-4044 or contact us at theatre@usc.edu.



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<http://theatre.usc.edu>

MARQUEE

Shiri Appleby (2001) plays Lilith in the upcoming 2004 film *Darklight*.

Chris Alberghini (1983-1985) is creator/producer of the new NBC/VH1 comedy series *noTORious*, starring Tori Spelling as herself.

John Ashton (BA 1973) stars in the independent movie *Bill's Gun Shop*. His website is www.johnashton.com.

Kate Broderick (BA 1986) is currently a stage manager in New York.

Jason Cohen (BFA 2003) works as art department coordinator for the series *Will & Grace*, *Four Kings* and *Twins*.

Seth Cover (BFA 1998) is director of design development for Thinkwell Design and Production in Burbank, CA.

Peter Davis (BA 1977) is professor of theatre and chair of the MA/PhD program at the University of Illinois at Urbana-Champaign.

Tate Donovan (BFA 1985) recently stepped behind the camera at *The O.C.* to direct an episode. He starred with Anne Heche in the Hallmark Hall of Fame *Silver Bells* on CBS television in December.

Alison Frederick (BFA 2003) works for E! Entertainment Television as an exportation coordinator.

Daniel Gordon (MFA 1989) is an associate professor of theatre at Palm Beach Atlantic University West and serves as co-artistic director of the Palm Beach Shakespeare Festival.

Kenneth A. Hardy (MFA 1985) is production designer on *The West Wing*.

Alix Hart (BA 1993) manages digital media and marketing programs for Pepsi Cola.

Shelley Honigbaum (BA 1996) was recently promoted to Coordinating Producer for ABC's *One Life to Live* in New York City.

Grant Heslov (BFA 1986) has been nominated for numerous awards for producing and co-writing (with George Clooney) *Good Night and Good Luck*, including Golden Globe, Independent Spirit, BAFTA, Producers Guild, Writers Guild of America and, most recently, two Academy Awards.

Swoosie Kurtz (1968) stars in the WB comedy pilot *True*.

Kim LaFontaine (MFA 1981) chairs the Department of Theatre Arts at the University of Texas at Arlington. She directs and designs plays and musicals and also consults for fine arts management, programming and development.

Maria McCullough (BFA 2001) is a member of the House Theatre in Chicago.

Donna Linderman (BFA 1983) is arts and education director for collaborative programs at City University New York, where she also serves as an adjunct assistant professor of theatre and education. In addition, she is associate director of Sightlines Theater Company.

Bari Newport (BFA 1997) directed *The Middle Ages* this season at Florida Rep and also directs their production of *Sherlock Holmes and the West End Horror*, which runs March 17-April 9, 2006. In addition, she serves as Florida Rep's associate director.

Shawn Pelofsky (BA 1993) has just completed her second tour overseas to Afghanistan to entertain the troops. Her stand-up credits include *The Hot Tamales* produced by Eva Longoria, TBS' *Minding the Store* and The Montreal *Just for Laughs* Comedy Festival. She can be seen performing regularly in the Main Room at the world famous Comedy Store.

Halie Rosenberg (BA 2002) is now a member of Company of Angels, LA's oldest repertory company (www.companyofangels.org). She is currently producing and starring in a new play by Steve Lohse called *Sunday, Sunday, Sunday*, which also stars another SOT alum, Peter Monroe (BFA 2004).

Stark Sands (2001) has been cast in the horror film *Primal Scream*.

Suzanne Schmidt-Mittleman (BA 1999) is a founder of Hear Me Roar Productions, a not-for-profit theatre group aiding women's charities.

Angus Scrimm (BA 1951) appears in the first episode of the Showtime anthology series *Masters of Horror*.

Darren Star (BA 1980) is set to executive produce Showtime's remake of the BBC series *Manchild*.

Ross Thomas (BA 2005) has worked steadily as an actor since his junior year, including national commercials for MasterCard® and Applebee's®, as well as being cast in his first lead role in the feature film *What's Bugging Seth?* Upon graduation, he began to work in television, guest starring on shows such as *Living With Fran*, *Coldcase*, *CSI* and *CSI: NY* to name a few. Most recently, he had the lead in *The Cutting Edge: Going For The Gold* for ABC Family and is a series regular on a new surf drama called *Beyond The Break* set to air in June 2006 on the N Network.

Joe Towne (BA 1995) just completed a role in the feature film *Freedom Writers* opposite Hilary Swank and Scott Glen, and this past fall, he worked on *Garfield 2*. He has had leading roles in the indie-features *The Legacy of Walter Frumm*, *The Hill*, and *Firefighter*. His TV credits include guest-starring roles on *Law & Order: Special Victims Unit*, *The L Word*, *The Practice* and *Providence*. He can currently be seen in a television commercial for Mercury Milan.

Wayne Wallace (BFA 2003) stars in and co-wrote *Fugitive Hunter*, now available on DVD from Lions Gate.

Bree Warner (BA 1998) appears in the independent film *Boardwalk Poets* and in a recent episode of *The King of Queens*.

Forest Whitaker (BA 1982) has joined the cast of *The Shield* on FX. He also stars in and serves as an executive producer of the upcoming film *Ripple Effect*.

Jeffrey Zabludoff (MFA 1982) is founder and president of Viaje Productions, whose clients have included DirecTV, Universal Studios and Paramount.



We'd like to hear from you, keep you informed and share your news in an upcoming issue of *Callboard*. Please mail this completed form to: USC School of Theatre, Attn: Tony Sherwood, Childs Way, DRC 104, Los Angeles, CA 90089-0791, or fax to (213) 821-4051.

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