

THE
USC School of Theatre
presents

CABARET



November
18–21, 2010

SCENE DOCK
THEATRE

BOOK BY Joe Masteroff ~ MUSIC BY John Kander ~ LYRICS BY Fred Ebb
DIRECTED BY L. Zane

FALL 2010 SCHEDULE

RABBIT HOLE

By David Lindsay-Abaire
Directed by Robert Bailey
Sept. 30 – Oct. 3 / Scene Dock Theatre

DRACULA

By Mac Wellman
Directed by Paul Backer
Sept. 30 – Oct. 3 / McClintock Theatre

VENUS

By Suzan-Lori Parks
Directed by Anita Dashiell-Sparks
Oct. 7 – 10 / Bing Theatre

BE AGGRESSIVE

By Annie Weisman
Directed by Jon Lawrence Rivera
Oct. 14 – 17 / Scene Dock Theatre

IS HE DEAD?

By Mark Twain
Adapted by David Ives
Directed by Michael Keenan
Oct. 21 – 24 / McClintock Theatre

THE COLORED MUSEUM

By George C. Wolfe
Directed by Gregg T. Daniel
Oct. 28 – 31 / Scene Dock Theatre

TOO CLEVER BY HALF

By Alexander Ostrovsky
Directed by Brian Parsons
Nov. 4 – 7 / Bing Theatre

CABARET

Music by John Kander
Lyrics by Fred Ebb
Book by Joe Masteroff
Directed by L. Zane
Nov. 18 – 21 / Scene Dock Theatre

Fall Dance Concert:
**AROUND THE WORLD
IN 80 MINUTES***
Directed by Rafael Garcia
Dec. 2 & 3 / Bing Theatre



Ticket Information

SHOWTIMES

(except where noted otherwise)
Thursday & Friday at 7pm • Saturday at 2:30 & 8pm • Sunday at 2:30pm
*Thursday & Friday at 7pm

TICKET PRICES

General Admission \$10 • Seniors or USC Faculty/Staff with ID \$8 • USC Students with ID \$5



For tickets and information: www.usc.edu/spectrum • arts@usc.edu • 213-740-2167

THE USC SCHOOL OF THEATRE

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CABARET

Book by Joe Masteroff

Music by John Kander

Lyrics by Fred Ebb

with

Alex Arthur • Chasen Bauer • D.J. Blickenstaff
Emma Chandler • Braden Davis • Sarah Gise
Thomas Krottinger • Olivia Lane • Lexie Lowell
Matthew McFarland • Anne Metcalf • Patrick Morgan
Jonathan Muñoz-Proulx • Thea Rubley • Grace Sarosdy
Paul Stanko • Tory Stolper • Deane Sullivan

SCENIC DESIGN

William Sammons

COSTUME DESIGN

Joe Kennedy

LIGHTING DESIGN

Sara Nishida

SOUND DESIGN

Jane McKeever

CHOREOGRAPHY

Kate Hutter

STAGE MANAGER

Ramón Valdez

MUSIC DIRECTION

Parmer Fuller

DIRECTED BY

L. Zane

November 18 – 21, 2010

Scene Dock Theatre

Produced by special arrangement with Tams-Witmark Music Library, Inc.

**The USC School of Theatre dedicates this production to the late
Suzanne Grossmann Scales (1937 – 2010), wife of former Dean Robert Scales.**

CAST OF CHARACTERS

(In Order of Appearance)

Emcee	Deane Sullivan
Rosie	Grace Sarosdy
Lulu	Alex Arthur
Frenchie	Tory Stolper
Texas	Emma Chandler
Fritzie, Chanteuse	Olivia Lane
Helga	Matthew McFarland
Bobby, Sailor #1	Thomas Krottinger
Victor	Jonathan Muñoz-Proulx
Hans, Max, Sailor #2, Official	Patrick Morgan
Herman, German Customs Official, Sailor #3, Gorilla	Braden Davis
Sally Bowles	Sarah Gise
Ernst Ludwig	Paul Stanko
Cliff Bradshaw	Chasen Bauer
Fraulein Schneider	Thea Rubley
Fraulein Kost	Anne Metcalf
Schultz	D.J. Blickenstaff
Nazi Youth	Lexie Lowell

TIME & PLACE

1931 – Berlin, Germany.

WARNING

Please be advised that this production contains theatrical fog and haze, brief nudity, sexual situations and the smoking of herbal cigarettes.

PRODUCTION STAFF

Hair & Make-up Design	Liza Burns
Vocal & Dialect Coach	Kathleen Dunn-Muzingo
Fight Choreography	Joe Sofranko
Dance Captain	Emma Chandler
Scenic Artist	Vika Teplinskaya
Assistant Stage Manager	Ricky Moreno
Assistant Scenic Design	Jordan Schames
Assistant Costume Design	Manuel Prieto
Assistant Lighting Design	Erin Anderson
Assistant Sound Design	Emma Bramble
Assistant Hair & Make-up Design	Cece Bratton
Properties Assistant	Anna Grijalva
Crew	Joanna Brodecki Yun Hee Chung Fiona Collinson Carolyne DeBlois Bryant Logan Mitchell Peter John Tarver
Rehearsal & Performance Pianist	Chris Myers
Orchestra Contractor	Rory Mazzela

MUSICAL NUMBERS

ACT I

<i>Willkommen</i>	Emcee and The Kit Kat Klub Company
<i>So What?</i>	Fraulein Schneider
<i>Don't Tell Mama</i>	Sally Bowles and The Kit Kat Girls
<i>Mein Herr</i>	Sally Bowles and The Kit Kat Klub Company
<i>Perfectly Marvelous</i>	Cliff Bradshaw and Sally Bowles
<i>Two Ladies</i>	Emcee, Rosie and Helga
<i>It Couldn't Please Me More</i>	Fraulein Schneider and Herr Schultz
<i>Tomorrow Belongs to Me</i>	Nazi Youth
<i>Maybe This Time</i>	Sally Bowles
<i>Money</i>	Emcee and The Kit Kat Girls
<i>Married</i>	Fraulein Schneider, Herr Schultz, Chanteuse
<i>Tomorrow Belongs to Me (Reprise)</i>	Company

There will be one fifteen-minute intermission.

ACT II

<i>Entr'acte</i>	The Kit Kat Klub Company
<i>Married (Reprise)</i>	Herr Schultz
<i>If You Could See Her</i>	Emcee and Gorilla
<i>What Would You Do?</i>	Fraulein Schneider
<i>I Don't Care Much</i>	Emcee, Rosie and Helga
<i>Cabaret</i>	Sally Bowles
<i>Finale</i>	Company

DIRECTOR'S BIO

Associate Professor of Theatre Practice and acting teacher L. Zane has directed over 30 productions at USC and in Los Angeles. She co-founded and served as Artistic Director for the theatre company Workshop 360 where she directed and produced Caryl Churchill's *Vinegar Tom*, Timberlake Wertenbaker's adaptation of Euripides' *Hecuba*, *Gum* by Karen Hartman, and the West Coast Premiere of *Betty's Summer Vacation* by Christopher Durang.

In addition to serving as auditor for the B.F.A. Acting program, Zane oversees the Summer Theatre Conservatory at USC, a program that provides an intensive experience in theatre for high school students who earn college credit for a four week seminar.

Zane received an M.F.A. in Directing from USC and studied acting at the conservatory formerly known as the Goodman School of Drama in Chicago, where she began her theatre career as an actor. She worked extensively in theatre, film, and television for many years until teaching and directing became her primary focus.

Zane is currently working on *Dolls*, a documentary about the L.A. Derby Dolls.

ABOUT CABARET

Christopher Isherwood (1904-1986) was a British-born American writer who worked in many genres, including fiction, drama, film, travel, and autobiography. He was especially esteemed for his stories about Berlin in the early 1930s.

In 1929, he went to Germany to visit W. H. Auden, who was living there, and was attracted to life in the crumbling Weimar Republic, and particularly to the sexual freedom that existed. As he so succinctly put it in his 1976 book *Christopher and His Kind 1929-1939*, "Berlin meant Boys." Among the young men he met subsequently was one from the working class section of Berlin; he took a room with this boy's family for a time and so became familiar with day-to-day living among the urban proletariat.

At first, his stay in Germany was financed through an allowance provided by his only wealthy relative, his uncle Henry Isherwood. His uncle was also homosexual and seemed happy to assist his nephew in the quest for companions. Eventually, however, Uncle Henry stopped his remittances, and Isherwood paid his way by tutoring in English; in this way he met Berliners from the upper classes.

All this provided background for his most successful works, *The Last of Mr. Norris* (1935), *Sally Bowles* (1937), and *Goodbye to Berlin* (1939), all collected under the title *The Berlin Stories* in 1945. In these novellas and short stories, he presented an in-depth portrait of life in Germany's capital as the republican center collapsed, the Communists tried desperately to stem the rightist tide, and the Nazis came to power.

The Berlin Stories were picked up by playwright John van Druten, who was struck by a sentence in "A Berlin Diary (Autumn 1930)": "I am a camera, with its shutter open, quite passive, recording not thinking." He wrote the play *I Am a Camera*, which in turn became the musical *Cabaret* (1967).

DIRECTOR'S NOTE

"A fundamentalist mind is a mind that has become rigid. First the heart closes, then the mind becomes hardened into a view, then you can justify your hatred of another human being because of what they represent and what they say and do. There will never be peace until somebody softens what is rigid in their heart. So it's necessary to take a big perspective on your own righteousness and your own fundamentalism when it begins to kick in and you think your own aggression and prejudice are reasonable. You can never hate somebody if you stand in their shoes.

So what I'm advocating here is something that requires courage – the courage to have a change of heart."

– Pema Chodron, "Practicing Peace in Times of War"

Thank you to all the beautiful and passionate artists who worked on *Cabaret*. Thank you Kate Hutter and Parmer Fuller for your artistry and vision. Thank you Dean Puzo and Jack Rowe for this opportunity. And thank you Rebecca Ninburg for every day.

SPECIAL THANKS

Special lighting equipment courtesy of East West Players.

DEAN

Madeline Puzo

ASSOCIATE DEANS

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Professor Velina Hasu Houston (Director Of Dramatic Writing)
Associate Professor Of Theatre Practice Jack Rowe (Artistic Director)

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Meiling Cheng (Director Of Critical Studies)
Don Llewellyn (Director Of Scenic Design)
Oliver Mayer

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Christina Haatainen-Jones (Director Of Design)
Tom Ontiveros
Sibyl Wickersheimer

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Natsuko Ohama
Brian Parsons (Director Of Undergraduate Acting)
Andrew J. Robinson (Director Of MFA in Acting)

ASSOCIATE PROFESSORS OF THEATRE PRACTICE

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Brent Blair (Director Of MA in Applied Theatre Arts)
David Bridel (Associate Director Of MFA in Acting)
Joseph Hacker
Duncan Mahoney
Stephanie Shroyer
Eric Trules
L. Zane

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Anita Dashiell-Sparks
Mary-Joan Negro

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Jacqueline Pavlich, Leah Piehl, Debra Piver, Valerie Rachelle, Jon Lawrence Rivera,
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Assistant Theatre Managers: Fionnegan Justus Murphy, Christopher Paci
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Costume Technicians: Susan Hubler, Charlotte Stratton
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