

htc

weekly

EVERY THURSDAY NIGHT

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rehearsal challenges!

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*keeping the
faith*

REHEARSAL SCHEDULE

FEBRUARY

MON 13 3:45 TO 7:00	BLOCKING/CHOREOGRAPHY REHEARSAL CALLED: ENTIRE CAST ACTIVITIES: BLOCKING ACT 1/ CHOREO SPANISH PANIC EXCUSED CONFLICTS: MSTARR (ARR. LATE @ 5:00)
TUES 14 3:45 TO 7:00	MUSIC/CHOREO REHEARSAL! CALLED: ENTIRE CAST ACTIVITIES: ACT ONE SONGS SOLOS/DUETS, SPANISH PANIC KAIROS CONFLICTS: CSHO, MKOZ, MFON, NDUR
THURS 16 3:45 TO 7:00	REVIEW REHEARSAL CALLED: ENTIRE CAST ACTIVITIES: REVIEW ON BOOK 3:15 BUSINESS: THEATRE COUNCIL MEETING KAIROS CONFLICTS: CSHO, MKOZ, MFON, NDUR
FRI 17 3:45 TO 7:00	BLOCKING/CHOREOGRAPHY REHEARSAL CALLED: ENTIRE CAST ACTIVITIES: DANCE, ACTING, SINGING BUSINESS: CAST FEE COLLECTION OPPORTUNITY EXCUSED CONFLICTS: MSTARR (ARR. LATE @ 5:00) EMARS (LV @ 5:30 MIGHTY ROAR) KAIROS CONFLICTS: CSHO, MKOZ, MFON, NDUR

LOOKING AHEAD

MON FEB 20 NO REHEARSAL
LOYOLA SCHOOL HOLIDAY

THU MAR 16 CAST FEE DUE.



matters of faith

Well, I've managed to make it to the second edition of HTC weekly -- so my New Year's resolution has lasted into mid-February. Not bad -- considering my other resolution fell by the wayside last week when Starbucks declared National Croissant Day.

This week, every year, we face a big challenge in the process. It's when I call upon one of my favorite quotes from **Shakespeare in Love** for solace. In one scene the theatre owner is calming the nerves of an investor. A: "Sir, allow me to explain about the theatre business. The natural condition is one of insurmountable obstacles on the road to imminent disaster." B: "So what do we do?" A: "Nothing. Strangely enough, it all turns out well." B: "How?" A: "I don't know. It's a mystery."

You may see me this week muttering "It's a mystery" under my breath as a sort of mantra. Why you may ask? Well, because next week is Kairos Week. For three of our four rehearsal days, several seniors will be excused due to it being their last convenient opportunity to attend this signature Loyola retreat.

A few of you have asked me what the deal is with Kairos scheduling and why there isn't some other less stressful time when our boys can go.

A few years back, there was a December retreat often referred to as the "Theatre Kairos." However, with some changes to our curriculum, it turned out the only available time between Thanksgiving and Christmas would mean having seniors miss the few days before semester finals.

So, like a *deus ex machina*, the Campus Ministry department graciously swooped in to find a solution with our HTC boys in mind. They found a retreat center for the second week of Spring Semester. Having it then lets seniors get rehearsals started, but since there is a whole lot to do in the second week, the schedule could work its way around the missing seniors and find ways to be more time efficient.

Although it is a big challenge, it means that the rehearsal plans for this coming week might appear a bit scattershot and not as detailed as I'd like. But all will be well again in our third week when the entire cast is available and we can work with a more convenient trajectory.

This just goes to show that sometimes it is a mystery why things work out and sometimes with a little faith, it is a ministry.

Ad majorem dei gloriam,

Walter D. Wolfe, Managing Artistic Director

Pretentious Theatre Term of the Week:

Deus Ex Machina: In Classic Greek Drama, often the story ends with some god or another descending from on high, typically lowered via some ancient, hand-cranked "machina" dealie similar to a cherry picker. He/she would offer the solution to the crazy problem and thus magically bring about a satisfactory eleventh hour solution. Since that time, we use the term to express any unexpected power or event which saves a seemingly hopeless situation. I doubt that we will need any *deus ex machina* to save this production, but wouldn't it be nice if we could have St. Ignatius just descend from a helicopter once in a while to fix our world?



"It's lack of faith that makes people afraid of meeting challenges..."

MUHAMMED ALI

alumni news

This week, I reached out to our Hannon Theatre Alumni and asked them via our Facebook group whether they would like to report any of their doings of late. So many of you have asked me about the tremendous talent shown at our 6th Annual Alumni Variety Show the night before Audition Camp. One of our new pages this week is set up for just that sort of news. I hope to bring you three little stories each week about how our alumni are taking their theatre skills and making a positive impact on our world.

this production

Once Upon A Mattress shares a particular challenge with our Spring Musical of 2014 **Kiss Me, Kate** (pictured above). In **KMK**, the opening number of the second act is "Too Darn Hot," a dance number traditionally ten minutes long. That's some hefty choreography! **Mattress** also has a famously long dance number "The Spanish Panic" and it is done twice! So, get ready for lots of huffin' and puffin' until everyone's stamina gets jacked up!

past, present, future

thinking ahead -- mother's guild luncheon

This year, for the first time ever, two signature Loyola events that used to be a week apart will be held on the same day. Due to the wisdom (ahem) of the College Board, AP Exams have been moved up a week. The administration asked if we wouldn't mind moving Opening Night up a week. As stressful as that is, it made sense to have no cast members taking AP exams during tech week.

An unfortunate side-effect is that the annual Mother's Guild Luncheon extravaganza will be held the morning of our first Saturday performance, April 29. For years, HTC Moms have created a table to serve as a wonderful advertisement for our upcoming production. But unfortunately, that publicity will be a little late in coming. So, I have a suggestion.

Why not make April 29th a full day of Loyola fun? Ladies could attend the luncheon in the morning and then meet their families at Loyola's de facto restaurant Papa Christo's for a lovely "dinch" around 2:00. (They serve beverages which should serve nicely to stave off any impending hangover from the morning's, um... refreshments.) And then, toddle on back to Hannon Theatre for the hilarious 5:00 performance! And why not convince ladies from all of the luncheon tables to join you? Connect the two events with gyros and Greek wine! Because when life hands you sour grapes, why not make ouzo?

alumni news



i have my tickets

You've probably heard by now, but Ruben J. Carbajal, HTC '10 is playing the dual roles of Laurens/Philip in a little show called **Hamilton**. He's now rehearsing for the national tour's first stop in San Francisco and will open the Pantages' LA run in August. I can't wait. I've started to stock up on tissues from The Dollar Tree because I will cry through the whole show -- from both pride and from, well, -- have you heard what happens to his character Philip in the second act? St. Ignatius. Pray for us.



i wish I had tickets

From the same HTC class, Sean Michael Plumb is making quite the international name for himself as one of the leading young baritones in the opera world. While we are rehearsing and performing this show, he will be in three operas at the world famous Bayerische Staatsoper in Munich. Ariadne aux Naxos, Madama Butterfly, and La Cenerentola. Dang. Let's all go. Oh darn. We can't. We have rehearsal. www.seanmichaelplumb.com



will i get an invitation?

Just so this gossipy portion stays a little classy, I will not be mentioning this beautiful and talented alumnus (HTC '99) by name. I'll just say that this glorious performer has been working hard for several years on a TBS drama about lawyers shot in Toronto -- as well as doing charity work all over the globe. In this capacity, she met a literal prince of a guy, and there are lots of rumors that she may end up walking down the aisle of this cathedral one day. Isn't that fascinating? Talk about fancy degrees of separation. (If you want details, check out the first five minutes of ANY Entertainment Tonight episode.)



have I said too much?

don't cry for me

Are you like me and get songs stuck in your head? For me, being a musical theatre nerd, it's most likely a showstopper from some Broadway show. Neurotically, however, my trigger is most often a response I worry about someone saying to me in a conversation. So, as I reiterate some of the big challenges my staff and I face directing this program, I am now imagining you rolling your eyes and I hear the strains of "Don't Cry for Me, Argentina." I love my job and I would hate you to think I'm whining about how much harder my job is than anyone else's. It's not. There are just unique challenges. One of which is reminding everyone about a few things that can bring the forward momentum of the rehearsal process to a complete standstill and ruin the production for everyone. ("You Could Drive A Person Crazy," Company, 1971)

The hidden curriculum when producing high school theatre is teaching that success comes through collaboration and a responsibility to the process. Here's why that's hard. As a student tries to figure out his/her own sense of individuality, it is only natural that his/her teenage goals be at cross-purposes. Should one work hard or have fun? What's the balance? We try to teach them they can have both by making sure they have fun by working hard. The key is giving them a project more important than their individual egos. We are constantly looking for innovative ways to nudge them toward an awareness of what their unique contribution brings to the process. A lesson of that magnitude, then, must have inherent rules. Because everyone is valued, students need to be present and attentive at every required rehearsal --not because the directors are martinetes, but because the more cast members participate fully, the more they are able to experience the personal benefits of collaboration. ("You Have To Be Carefully Taught," South Pacific, 1949)

On top of it all -- because HTC's mission mandates we produce non-stereotypical "high school" fare, to create something special demands a time commitment unrivaled by any other co-curricular activity on campus. Since they will be here in the rehearsal room a lot, it is understandable if they start to wonder if they can finagle a day off -- and do something less demanding or more diverting. It's only natural for them to question authority. ("It's Time To Start Defying Gravity," Wicked, 2003)

At auditions, it was easy to get caught up in the excitement of getting cast in the show. ("I Hope I Get It," A Chorus Line, 1975). It was easy to sign agreements in haste to meet the deadlines. However, in the second and third weeks of rehearsal, the magnitude of the sacrifice becomes much more concrete. It's about this time when we get lots of requests to augment one's approved conflicts. ("The Party's Over," Bells Are Ringing, 1956) But in order to be fair to those from whom we never get such queries, and who quietly and conscientiously turn down additional conflicts, we will be denying any new requests. (With a pronoun change: "And I Am Telling You, [You're] Not Going" Dreamgirls, 1982). It's just the way theatre works. ("There's No Business Like Show Business," Annie Get Your Gun, 1946).

Here's the part where I risk beating a dead horse. I would like to reiterate that parents must be on board with not compromising a student's participation through extending vacation plans beyond the days for travel during Easter Break. There's no way to put up a show worthy of the Hannon Theatre name if we do not have everyone in attendance on April 10 and 11 before Easter Vacation and then during tech and performance weeks which start April 19. ("Wouldn't It Be Lovely," My Fair Lady, 1956)

WAYS TO OVERCOME CHALLENGES

AND BEAT PRODUCTION STRESS

Successful cast members do not procrastinate getting stuff done during the rehearsal process. When time is running short, chances of forgetting something crucial or making a rookie mistake only increase. Here are five things you can get going on to help you when you're feeling the crunch.

anytime

consult your
big sibling



1

One of the reasons we instituted the big sibling/little sibling tradition is to give newbies support for getting stuff done. Ask them anything. Need help with some tutoring? Do you need some strategies to help you endure Mr. Wolfe's jokes? Or ways to survive Mr. Robles' dance rehearsals? Silly questions are okay, too!

now

make a list



2

Make a checklist of things you'll need to do ahead of time so as to make midterms and other crunch times less crunchy. Communicate with teachers about projects due before and after Easter and get a head start.

soon

make
appointments



3

Do you need semi-annual dentist or doctor appointments? Set them up for April 12 - 18. And then let your physician know you need to stay healthy for tech and performances. He/she may have ideas on how to keep ahead of the stress. Also consider doing necessary shopping early. Or make plans for a fun vacation day with your folks during our Easter Break days. Take charge!

before

pack a bag



4

For all intents and purposes, you will be moving in to Hannon Theatre as of April 19. Apart from needed toiletries and undergear, what other things (i.e. humidifier, cough drops, moisturizer, will make you keep you feeling great?

during

get some sleep



5

Although having tech week during Easter vacation is a challenge, it is an opportunity too. Make plans to sleep in to counteract late nights. Getting eight hours can change everything!

THEATRE

theatre council
meeting

Every Thursday @ 3:15
Black Box

THREE REASONS TO HAVE YOUR FRIENDS

join crew.



these cool things change colors



these cool things slide up and down



they can wear this cool thing that holds
other cool things

BASICALLY, THERE'S A BUNCH OF COOL THINGS.





DON'T MISS OUT


crew begins this wed. feb 15

after school until six

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