

SPRING MUSICAL
REHEARSAL SCHEDULE AND PRODUCTION NEWS

htc weekly

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EVERY THURSDAY NIGHT

*challenging
spaces*

**surviving
tech week**

in this issue

- schedule #11
- reminders
- a funny story



rehearsal schedule

april

MON 16
3:45 TO 9:00
HANNON THEATRE

MANDATORY REHEARSAL
CALLED: ENTIRE CAST
ACTIVITIES: RUN SHOW
EXCUSED CONFLICTS: NONE

TUES 17
3:45 TO 9:00
HANNON THEATRE

MANDATORY REHEARSAL
CALLED: ENTIRE CAST
ACTIVITIES: RUN SHOW
EXCUSED CONFLICTS: NONE

THUR 19
3:45 TO 9:00
BLACK BOX

MANDATORY REHEARSAL
CALLED: ENTIRE CAST
ACTIVITIES: TARGETED REHEARSALS
EXCUSED CONFLICTS: NONE

FRI 20
3:45 TO 9:00
BLACK BOX

MANDATORY REHEARSAL
CALLED: ENTIRE CAST
ACTIVITIES: TARGETED REHEARSALS
EXCUSED CONFLICTS: NONE

looking ahead

WED 25

CREW WATCH: FIRST TECH REHEARSAL



from the director's chair

the big move


Once upon a time, an old gymnasium turned theatre space housed every activity involved in our program. Therefore, scheduling what needed to get done was a challenge. In order for the set and lighting to be completed on time, three work days a week were needed, and at least four rehearsals a week were required for the cast to have enough rehearsal time. The theatre was busy every Saturday as the cast met in the morning and the crew worked in the afternoon. Often, the status of the set meant that the stage floor wasn't clear of construction to have a meaningful rehearsal. It was a difficult situation, and to top it off, students had to give up many weekend activities to be a part of the show.

Nineteen years ago, a significant opportunity presented itself when the skeezy, illegal, fashion-knock-off sweatshop on Berendo Street was raided by the police and left abandoned. Loyola decided to purchase the space as it was just across the street from the eastern end of campus. Despite some questionable evidence left in the space and a lot of icky remnants lurking around, the administration allowed the theatre program to move in immediately, letting us capitalize on the expanse of a massive warehouse. After all, if we rehearsed in the spooky old building on the east side of campus, we could have crew working unfettered after school on the westside of campus. We could give up Saturday rehearsals in favor of meeting on Fridays! Also, the space was so big, we could have four different scenes of the show rehearsing at the same time! Four years later, that dilapidated yet cavernous building was portioned off into new smaller, but seemingly generous spaces, remodeled and revisioned as the temporary home for the expanding performing arts department. "The Berendo Music Building" was to be stop-gap housing until the new fine and performing arts building could break ground opposite the new science wing on Malloy Commons -- supposedly within five years. But when the financial crisis of 2007 happened, plans changed. Long story short, this year, we are celebrating our 15th year in Berendo, still rehearsing in a room which was "good enough" until a proper rehearsal hall could be built with enough square footage to mirror the Hannon stage.

Ever since then, we have rehearsed in the Black Box -- a space that turns out to be about two-thirds the size of Hannon's stage floor. Being an old warehouse with temporary, non-soundproofed plasterboard walls, the acoustics are completely different than the hardwood walls of the old gymnasium turned performing space. Therefore, moving over to Hannon Theatre is fraught with anxiety and frustration for all involved in the production. What looked and sounded good in the rehearsal hall, more than likely, does not fill the Hannon stage. Re-staging the blocking and recalibrating the singing requires patience and understanding from everyone. Moving back to Hannon often requires that serious adjustments be made which ultimately can be sad to edit out. In the past, tempers have flared when students perceived that a certain change meant they had wasted their time on the old way. Nothing could be further from the truth. If we trust in the process, we understand that every incarnation of the production has been a useful experience resulting in a thoughtful final product.

Therefore, if you're wondering why rehearsals last until 9:00 two weeks before tech rehearsals begin, this big move is the main reason. If we could create and rehearse in Hannon from the beginning or in a space that mimics the effects of the old theatre, our schedule would reflect that convenience and we could all go home quicker. However, until we can design and build the perfect rehearsal hall in a new performing arts complex, we will have to make do with the current situation. So -- this situation begs the question: Does anybody have a few million dollars lying around you could spare?

Walter D. Wolfe, Managing Artistic Director



"Keep a good head and
always carry a light bulb."

- Bob Dylan


planning ahead: more packing up advice

The challenges which await us in less than two weeks are a universal aspect of performing in a theatrical production. In fact, I found an article on Pinterest entitled "Fifteen Ways to Survive Tech Week."

Although some of the suggestions were more for professional actors, there were some good ideas that I thought I'd share with you in a few bullet points. So, aside from the necessities you will need to bring to the theatre which have been mentioned in prior issues of this magazine, consider these optional additions to your personal items.

this week in htc

- Bring a pillow. Frankly, a lot of tech week feels like "hurry up and wait." Actors are often asked to give the tech crew fifteen more minutes to fix something. These delays can be frustrating. A pillow can come in handy if there is time to make oneself comfortable and take a little twenty minute cat nap!
- Bring a comfortable robe to wear when not on stage. One is not allowed to eat in costume, so throwing on a coverup makes sense -- especially during dress rehearsals. Also, modesty in the dressing rooms makes everyone feel more comfortable, and being properly clothed will hopefully eliminate any embarrassing situations when the opposite gender unwittingly barges into the other dressing room.
- Consider bringing an electric tea kettle for you to share with a few of your cast-mates. If coating your throat helps your singing, having a way to make a nice tea, lemon, and honey beverage is a good idea.
- Make a care-package for you to have tucked away with your things at your dressing room station. Eating a protein bar or another healthy snack (while wearing your robe!) can stave off long stretches of time between meals.
- Make a "pump-up" playlist of songs. Downloading some inspirational/motivational tunes for personal use or for sharing in the dressing room (on low volume) can make getting geared up more fun. Quick note: Smart phones are only allowed in the dressing rooms -- not backstage.
- Find inspirational quotes and artwork to frame your dressing room mirror. Every cast member is allowed to decorate his/her makeup area with removable materials which are school-appropriate. Why not have something visible daily which feeds your performing spirit?
- And most importantly, don't hesitate to bring study materials. Tech week is not an excuse to slack off on your school assignments. Within the cast, you will have some built-in tutors to help you with material you may find challenging! Quiet spaces are also available in the theatre for individual study. Just make sure you let the stage manager know where you are!



**It's all about hope,
kindness, and a
connection with
one another.**

~ Elizabeth Taylor

about what theatre means to her.



once upon a dress rehearsal...

One of my favorite memories of the last few years has to be the disastrous dress rehearsal run-through of a key number in 2013's **Guys and Dolls**. My remembrance of that night still makes me laugh out loud. More importantly, the story indicates the determination of HTC members to put on the best show they can.

For those of you unfamiliar with the story, Adelaide works as the headliner at the Hot Box Club, a classy 1950s New York gentlemen's club. Her comic number in Act Two is called "Take Back Your Mink." It's a funny sendup on a striptease where the entire women's ensemble sings about breaking up with their Sugar Daddies. The song tells how they will exact revenge on their boyfriends by taking off all of the fancy clothes and jewelry they had been given and angrily throwing them back in their boyfriends' faces.

As you can imagine, the "break away" costumes for this number were complicated and took our designer Sara Gray a lot of time to engineer. She had hoped to have them all done, but was running behind because a couple of previous methods had proven too difficult to manage. I had asked Sara if, in our costume stock, there were at least a few facsimile dresses the girls could wear in order to practice the number properly. After finding a couple of different stretchy, sequined gowns in costume storage, she handed them out to the girls, showed them how to unzip them, and ran back to her workroom to finish the real dresses for our final dress the next night.



At the moment the girls entered the stage for the number, they looked beautiful. The gowns were sparkly and fit each girl remarkably well. I remember wishing those dresses had been the right color because they worked nicely for the first half of the number. True to the lyrics, the girls took off their gloves and their "minks" first. Then they took off their pearls followed by their hats. So far, so good. When it came time for the girls to strip off their dresses in unison, the choreography had nine of the girls lined up horizontally upstage of Adelaide. All ten girls undid the side zip of the gown, in time to the music. The dresses ideally should have slid off their frames leaving a puddle of sequins below each girl now comically clad in a french-style corset and fish-net hose. Instead, they didn't move at all. When the girls began to tug on them, they realized the elasticity made it very difficult as it was sticking to the corset fabric underneath. Some were more successful than others, but no one had managed to get the dress down lower than their shins. And before they could get the dress completely off, it was time to run upstage for another bit of choreography.



The dress was really stretchy and tight. Some stayed behind to get it off fully, but the others who did not ended up tripping and prat-falling all over the stage. Every one of them had a strained look on their face. I guess they feared they would be yelled at for doing something wrong. Imagine nine frantic girls falling in various and sundry ways all over the stage, while never missing a note of the song! As they continued to pull and tug, some resorted to lying on their backs, while others flailed on their sides getting all the more caught in the unforgiving fabric. When some thought they had successfully disrobed, they only tripped again as the sequins got caught on their character shoe heels causing the dress to drag like toilet paper stuck to one's sole.

The young woman playing Adelaide (my daughter Adeline Wolfe) couldn't see what was going on behind her. She too had trouble getting her dress down, and her face was showing the strain. She feared she was the only one in trouble as everyone was still singing well. But when she turned around to run upstage, she saw a veritable melee of tugging and stretching behind her in what looked like a battlefield of injured, sequined women. As she turned back around to face the audience, the look of absolute horror she gave the directing team in the seats made us all burst into gales of laughter. And once the girls heard us laughing, the collective release of manic tension made them all bust up as well. We couldn't get the show restarted for half an hour.

Two days later on opening night, the dresses were finished and with a couple of quick rehearsals before we opened the house, the girls felt comfortable going on and successfully performing the number. But during the number later that night, I could see a twinkle in their eyes as they all stifled back a giggle or two, recalling how just two days prior they had performed perhaps the most disastrous dance routine of all time. Nevertheless, they persisted!

hannon theatre company
spring musical 2018

tickets on sale now!



godspell

based on the gospel of st. matthew

Conceived and Originally Directed by

JOHN-MICHAEL TEBELAK

Music and New Lyrics by

STEPHEN SCHWARTZ

Originally Produced on the New York Stage by
EDGAR LANSBURY / STUART DUNCAN / JOSEPH BERUH

may 3 through **12**

www.hannontheatre.com