

SPRING MUSICAL
REHEARSAL SCHEDULE AND PRODUCTION NEWS

htc

weekly

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EVERY THURSDAY NIGHT
VOLUME 46 // ISSUE 4

Be
Too
Big!

*finding
courage*

in this issue

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- big alumni
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ONCE UPON
A MATTRESS

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APRIL 27 - MAY 6



hannon theatre company

REHEARSAL SCHEDULE

FEBRUARY

MON 27

3:45 TO 7:00

BLOCKING/CHOREOGRAPHY/MUSIC REHEARSAL

CALLED: ENTIRE CAST

ACTIVITIES: ACTING/SINGING/DANCING

EXCUSED CONFLICTS: ODEMU

TUES 28

3:45 TO 7:00

MUSIC/CHOREO REHEARSAL!

CALLED: ENTIRE CAST

ACTIVITIES: ACT ONE DANCES/SONGS/BLOCKING REVIEW

EXCUSED CONFLICTS: ODEMU

MARCH

THURS 1

3:45 TO 7:30

REVIEW REHEARSAL

CALLED: ENTIRE CAST

ACTIVITIES: REVIEW ON BOOK

3:15

BUSINESS: THEATRE COUNCIL MEETING

NOTE: MARCH REHEARSALS END @ 7:30!

EXCUSED CONFLICTS: ODEMU

FRI 2

3:45 TO 7:30

BLOCK FEST 2017

LIMITED CALL: IGIL, JCRIS, ZSWISH, IJON, CSHO, NDUR,
BROS, LWALS, M FAR (EXCUSED: REMAINING CAST)

ACTIVITIES: FINISH BLOCKING ACT 1 SCENES

EXCUSED CONFLICTS: ODEMU, MROB

LOOKING AHEAD

THU 16

CAST FEE DUE. MAKE CHECK PAYABLE TO LOYOLA HIGH

help promote the production with a donation to the *Interchange* advertisement!

BY VALERIE SHORE



Hello HTC Family,

Not only am I the proud parent of HTC member, Cade Shore, I am also honored to serve Loyola as the Chair of our annual Interchange Auction for the fifth year in a row!

As you may or may not know, Interchange is Loyola's biggest event, raising money for financial aid. The event boasts an awesome silent auction, including a beautiful catalog sent to all 750 guests.

Over the years, parents of the HTC Spring Musical have taken up a collection to place an ad in the auction catalog - which is not only a fun shout-out to our kids, but also serves as great promotion for the upcoming performances. I am hoping we can follow that tradition and take out a **Once Upon A Mattress** ad in this year's auction book.

The ad will be designed using the official production artwork to the left. But to get it in print, we need to raise some funds. With about 32 cast members, if every family contributed around \$10-\$20 we could purchase a half page ad or larger! Please don't feel compelled to contribute if you can't - I totally understand. But whatever you can afford would be great.

If you feel you'd like to participate, please have your son or daughter give cash or check (made out to "Valerie Shore") to Cade at rehearsal. I will report back what is collected and we will publish a copy of the completed ad here in HTC Weekly. The deadline is March 6.

Thank you in advance, and please let me know if you have questions. I can be reached at valshorela@gmail.com or 310-346-6044.

“ Yes,
I sometimes
fail, but at
least I am
willing to
experiment.”

Bono





FROM THE DIRECTOR'S CHAIR

the bigger picture

"When in disgrace with fortune and men's eyes..."

When it comes down to it, I am basically a shallow person. I will own up to living in blissful ignorance -- allowing myself an active fantasy life in which I'm as cool as Bono, as handsome as George Clooney, and as hilarious as Steven Colbert. Suave. Debonair. You know. Worldly.

But one of the more inevitable side-effects of being a teacher is that you know one day you will turn a corner and be confronted with students "making fun" of you. And theatre kids, being talented, are often annoyingly accurate. Perhaps they will highlight an eccentricity or imitate a mannerism and it will sting a bit -- reminding you that you are nowhere near as cool, handsome, and hilarious as you'd like to think. You have to shrug it off, consoling yourself they don't mean harm, but are bonding over a shared experience.

Over the years, I had been relatively successful in avoiding frequent displays of mockery. I chalk up the rarity to my enigmatic persona, rationalizing that mere mortals must be incapable of capturing my complexity in a few tell-tale quirks. (Wow. That is an active fantasy life, isn't it?) However, during our fifth annual Alumni Cabaret show in January of 2016, Charlie Trepany '15 took the audience suggestion of playing "Mr. Wolfe" in an improv sketch. The audience guffawed while Charlie ran his fingers through his hair in frustration, drank can after can of imaginary diet coke, and inserted my Californian qualifier of choice "bitchen" into as many sentences as possible. I have to admit I laughed because, as usual, Charlie was really funny.

Despite these innocuous digs, in the thirteen months since that show, I have often thought about that imitation. One of the results of such reflection is that I even tried, in vain, giving up Diet Coke. (What was I thinking?) But, seriously, my thoughts often spiral to the realization that I have, indeed, been shallow. I figure I have about fifteen years before retiring. Do I want to be remembered merely for my obsessive beverage preference? Or for my sophomoric affinity for a once-forbidden adjective? If I want someone at the 20th Alumni Variety Show to do an imitation which paints a different portrait, I've got to get to work.

But, to borrow from Shakespeare's Sonnet 29, "haply, I think on thee" -- all of you -- my HTC family. Students, Alumni, Parents, Colleagues. I remember this program is much bigger than one person. I am merely its servant, and I find "I scorn to change my state with kings." Only through the magic of collaboration can we continue to work toward the "magis," the better and in so doing better ourselves. Because anything else would just be an imitation.

Ad majorem Dei gloriam,

Walter D. Wolfe, Managing Artistic Director

Pretentious Theatre Term of the Week:

"Treading the Boards:" This seemingly fancy expression can be used in place of the phrase "acting on stage." But in fact, the idiom comes from humble beginnings. It dates back to the Italian Renaissance when poor, traveling acting troupes would set up actual lumber on top of sawhorse-like trestles to create makeshift, portable stages. Thus, performing for townspeople gathered in the plaza required actors to literally "tread the boards."

"All of our dreams can come true if you have the courage to pursue them."

Walt Disney



alumni news

For you alumni out there, it is never too early to start thinking about the Seventh Annual Alumni Variety Show in January of 2018 and Audition Camp! I think if you were to ask fellow alums who attended and/or participated in any part of our weekend, they would all agree we had a marvelous time. When you are planning your Holiday Vacation plans, note that the tentative dates for those events will be January 12th and 13th, 2018!

past, present, future

thinking ahead

Inspired by the last Alumni Variety Show, where a few hilarious anecdotes about HTC life were shared by those performing, I'd like to introduce a new column called "A Backstage Story" with funny or touching remembrances from HTC lore to pass down to the current company. If any of you alumni members have a story about something that occurred backstage or any time during the production period and would like to share it, you could message me with a brief reminder and some of the details you don't want left out. I will write it up and share it with the entire community. It would be a fun way to make sure the history of HTC fun isn't merely part of an oral tradition, subject to the follies of a fading memory!

this production

After three years of exasperating meetings and emails back and forth, our Administration, Maintenance, and Security Teams led by Mr. Frank Kozakowski, Mr. Michael McDermott, and Mr. Abel Galarza, respectively, just received word from LA Parking Enforcement that they were able to secure new signage on both sides of Venice Boulevard restricting overnight parking. What this means for all of us is that the de facto used car lot that has prevented us from parking near the theatre, will vanish soon! Solving this problem creates a safer environment for all -- and of course -- more convenient parking for performances! Join me in extending our heartfelt thanks to our intrepid leaders!

alumni news

big honors!



When locking up Hannon Theatre late at night, sometimes the echoes of shows past are heard. One of the louder reverberations is the sound of an audience sobbing from Alison Eckert Foley's heartbreaking Hodel in **Fiddler on the Roof** twenty years ago, her last of six glorious performances for HTC. Alison went on to pursue operatic and musical theatre voice in college and grad school thrilling audiences all over the country in touring and regional productions. In 2012, Alison produced **A Christmas Story, the Musical** on Broadway and earned a Tony nomination for her work on that show, becoming the first HTC alum to be so honored. Since then, she has sponsored the Autism Theatre Initiative at the Theatre Development Fund (www.tdf.org) through her entrepreneurial venture with Rodan + Fields (alisonfoley.myrandf.com). Her partnership with this organization helps bring autism-friendly performances to theatres around the country. Alison has moved back to LA to continue her work on her latest production, her adorable twins, Deirdre and Declan.

big stages!



The echoes of Geoffrey Kidwell singing "Oh, What A Beautiful Morning" in his final HTC show **Oklahoma** in 2000, take us right back to his spectacular portrayal of Curly. Geoff went on to graduate from the prestigious Ray Bolger Music Theatre program at UCLA, and then moved to New York to pursue a life treading the boards. With many years of experience in Off-Broadway and regional theatre work playing a range of characters from Chip in **Spelling Bee** to Cliff in **Cabaret** under his belt, Geoff made his Broadway debut in the cast of the Tony-nominated, Sara Bareilles musical, **Waitress**. He just closed a production of **Chicago** in Florida where he played the pivotal, gender-bending role of Miss Sunshine. In addition, he recently hosted a HTC reunion in upstate New York with many alumni attending his beautiful wedding to his composer husband, Andre Catrini.

big tops!



Along with the sounds of shows past, one can still see ghostly traces of Joseph Pinzon '97 slinking around the stage as Puck in **Midsummer** to the strains of Dave Brubeck's "Take Five." Joseph followed his passion and became a performer with world-renowned circus companies as a trapeze and silks aerialist. For many years, Joseph worked with large companies, at corporate events, in traditional troupes, and on the cabaret circuit. Having gained a variety of experiences, Joseph put his exceptional talents into creating a new company of his own, Short Round Productions. His innovative story-telling, circus-filled production of **Filament**, which he wrote and directed, has been all over the world with performances in Germany, Australia, Singapore, and New Zealand. Back here in Hannon, Joseph has thrilled Alumni Variety Show audiences twice with his amazing aerial feats, and we hope to get him next year if he's on a break from trotting the globe.

A photograph of Stephen Colbert sitting at his desk on the set of 'The Late Show with Stephen Colbert'. He is wearing a dark blue suit, a white shirt, and a patterned tie. He is smiling and looking towards the camera. The background is a blurred cityscape at night with lights.

“

Be a fool.
Believe things
will be good.

”

"I always recommend
people get into trouble.
You're never going to
learn until you fail."

Stephen Colbert



the power of suggestion

be too big

Remember that old Looney Tunes cartoon staple where the little devil on one shoulder tells Bugs Bunny to ignore the angel on the other shoulder? I often imagine there are two little arguing guys on my own shoulders, even when making the simplest of decisions. But being a good Catholic boy, I tend to follow the angel's advice. After all, the devil's choice is just too daring and risky – too big.

When I was in acting school, my teachers often did the work of my shoulder angels. My first show was directed by the most illustrious professor in the department. I was awestruck. He did yell a lot, however, and one time his vociferation was directed at me. While rehearsing a scene, I added a grand gesture and fully extended my arms out to the side. He didn't care for that tidbit of creativity -- to say the least. He brought the rehearsal to an abrupt halt and demanded to know what the [let's say, "heck"] I was doing. Didn't I know that boys over six feet tall should never extend their arms fully on stage – ever? Huh. I hadn't heard that rule. But since he obviously knew more than I did, I followed his advice. For the rest of my freshman year, a little professor sat on my shoulder admonishing me for being too big.

But then one day in my sophomore acting class, a new teacher yelled at me. He felt like I was moving timidly. When I told him I didn't want to break the rule and extend my arms fully, he looked at me incredulously. "What rule? That's the stupidest thing I've ever heard! What idiot told you that?" I immediately went into a kind of existential crisis. How could Prof. Screamy Von Scary have been wrong? Teachers are not supposed to be wrong. Ultimately, the incident started a life-changing classroom discussion about the power of misguided directions. Along with nonsensical "rules," many classmates also had insecurities develop over off-hand comments made by others in their lives. "Why are you walking that way?" "You're always too loud!" "Stop being weird!" Our teacher told us the **only** thing we should **never** do is listen to anyone who would diminish us. "You should always be too big." I had an epiphany. Any little guy spewing self-doubt always needs to be knocked off your shoulder.

Teaching teenagers, I encounter performers doubting themselves daily. I can veritably see the wheels turning and the little guys on their shoulders wagging their fingers. Surely, every idea one has is not a keeper, but kids second-guess themselves far too much. Many years ago, I caught a kid mouthing the words to a song instead of singing out. And in some kind of weird, past-life regression karma, an opportunity presented itself. I asked him, "What numbskull told you that you couldn't sing?" He burst into tears. He had lived with the notion he was tone deaf ever since his second grade teacher told him it would be best if he just mouthed the words in the Christmas pageant. Thus, for most of his young life, he wanted to sing but had been too afraid. In the discussion that ensued, I was privileged to be the one to offer the wisdom of my mentors. And guess what? With a little coaching, he **could** sing!

Since then, I have taken to evoking my better angels. Kids hear my motto ad nauseam: "Be Too Big." (I've been told I say it almost as often as my favorite surfer superlative "bitchen.") I hope students know I would never intentionally limit them or edit their creativity. It is the director's job sometimes to tell you that something you tried doesn't fit in the overall scheme of the show. But he should never admonish you for trying. Think of it this way: If you self-censor your instincts, you're removing yourself from the collaboration. And if you're not collaborating, you will have cheated yourself of theatre's real magic.

Some devilish students suggested once my rapper name should be "The Notorious B.2.B.I.G." Don't they know it's a rule that old, privileged men should never be rappers? I mean, c'mon. After all, sometimes the little guy on my shoulder with the disapproving look does have a point.



big stories.



big characters.



hannon
theatre
company

LOYOLA HIGH SCHOOL | LOS ANGELES

www.hannontheatre.com



big moments.



big fun.