

SPRING MUSICAL  
REHEARSAL SCHEDULE AND PRODUCTION NEWS

# htc weekly

S18 WK 7 // MARCH 15, 2018  
VOLUME 48 // ISSUE 7

EVERY THURSDAY NIGHT

## the discipline of friendship

*acting the  
fool*

### in this issue

- schedule #7
- costume fittings schedule
- reminders





## rehearsal schedule

march

**SAT 17 & SUN 18**  
BY APPOINTMENT

**COSTUME FITTINGS IN HANNON THEATRE**  
SEE ATTACHED FINAL SCHEDULE

**MON 19**  
NO REHEARSAL

**LOYOLA STUDENT HOLIDAY**  
ACT ONE MUSIC & SCRIPT OFF BOOK STUDY DAY

**TUES 20**  
3:45 TO 8:00

**MUSIC/CHOREO/BLOCKING REHEARSAL!**  
CALLED: ENTIRE CAST  
ACTIVITIES: ACT ONE RUN THROUGH: **OFF BOOK**  
EXCUSED CONFLICTS: NONE

**THURS 22**  
3:45 TO 8:00

**REVIEW REHEARSAL**  
CALLED: ENTIRE CAST  
ACTIVITIES: REVIEW

**3:15**

**BUSINESS: THEATRE COUNCIL MEETING**  
EXCUSED CONFLICTS: NONE

**FRI 23**  
3:45 TO 8:00

**MUSIC/BLOCKING REHEARSAL!**  
CALLED: ENTIRE CAST  
ACTIVITIES: DANCE/MUSIC  
EXCUSED CONFLICTS: NONE

## looking ahead

**MON 26 & TUES 27**  
3:45 TO 9:00

**MANDATORY PRE-SPRING BREAK REHEARSALS**  
NOTICE LATER TIME FOR DISMISSAL

**WED 28 TO SUN APR. 8**

**SPRING BREAK -- MANDATORY REHEARSALS FOLLOW.**



*from the director's chair*

# a hand in the dark

**O**n opening night of my first theatre production in high school, my character was supposed to be given the "bum's rush" out the door by another actor. In the adrenalin rush of opening night, he pushed a little harder than before and I went hurdling into the vast darkness of offstage. The sudden change from super bright to super dark made me blind for a moment and not realizing it, I hit the prop table at full speed and knocked it and myself over -- causing quite the ruckus backstage. This accident caused a stagehand to unthinkingly blurt out a particularly saucy expletive that made our Father Principal storm out of the theatre, his Irish face red with indignation.

Traumatized by being the cause behind the censure of my drama director, my mother took me to the ophthalmologist. Too many klutzy incidents were adding up and she thought my problem might be my eyesight. The doctor told us my "dark adaptation" rate was significantly longer than most people's. He called it "night blindness." All it meant was that if I were ever in the rare situation where bright lights were to go off suddenly, I would need to stay still until my eyes adjusted -- which could take up to ten seconds longer than the average pair of eyes.

So, what did I do in college? I majored in the one field that guarantees being left in the dark quickly. I thought I had it under control as I had learned a few coping strategies in the consequent high school shows. But in my first college show, my adaptive mechanisms failed me. I was alone when the stage went to black at the end of the first act. So, I did what I normally did. I bent my knees and waddled offstage. That way, I prevented hitting my shins, and I could feel my way better. But for some reason, I got turned around in the black out and couldn't find my way off the set. I began crawling, all the while panicking to find the door. When the lights came up for intermission, there I was -- still on stage seemingly imitating a dog caught in headlights for the whole world to see.

My professor/director came backstage to ask me, "What the heck?" (He actually used that expletive that had gotten the cast in trouble back in high school.) I told him, "I can't see when lights go off -- I have a kind of night blindness." He looked me straight and said, "Then why didn't you ask for help? Another actor can come on stage, take your hand and guide you. We do it all the time." I said, "I didn't want anyone to laugh at me." "How's that working for you?" he said wryly. "It's better than making yourself look like a fool." From that day on, I asked for help to get off stage, and I learned by taking someone's hand, you make friends faster. In theatre, I found there was always a reason for helping someone out. Looking for ways to be helpful became a disciplined practice in making friends.

When I became a director, I started asking the cast if anyone has any kind of "night blindness" problem. Sure enough, there are always a few. And the solution is always the same -- having a company member give him/her a helping hand. We need to remember always that under bright stage lights, we may work hard to create beautifully illuminated stories, but when the lights go off, we have to work just as hard to help those in need get to the light.

**Walter D. Wolfe, Managing Artistic Director**



"You may delay, but time will not, and lost time is never found again."

*~ Benjamin Franklin*

## show progress

This show has turned out to be much more difficult than Mr. Speciale, Mr. Robles, and I had anticipated. The style we are using is exceedingly difficult to master. The music is much more difficult and complex than the scores of the past few years. With everyone on stage throughout the first act, creating interesting staging has been slow going at best. This coming week we hope to finish Act One to such a degree that we can run it on a daily basis.

Act Two has different challenges stylistically, musically, and theatrically. We are really depending on you to come to rehearsal ready to tackle the material with as few distractions as possible.

Stay healthy. We need every one of you to be well in order to make rehearsals productive.

*this week in htc*

## this production

Easter Break is coming soon and we will not be having rehearsals for twelve (gulp) consecutive days. Please know that although we will not be meeting as a group, we expect every cast member to continue to rehearse their parts, memorize their lines, dance their choreography, and analyze their characters on their own during this extended hiatus.

Mr. Speciale has recorded everyone's individual harmonic lines for most songs. Before the end of next week, you should have all of the recordings you will need to make rehearsing on your own an easier prospect. However, we need you to consult all of your recordings before Easter Vacation to ensure you understand everything expected of you in a particular song.

Do not hesitate to see Mr. Speciale for clarification on any problems you encounter while going over your music.

## planning ahead: easter/spring break

For the first time in my 24 year tenure as director of Hannon Theatre, we are not having any mandatory rehearsals during Loyola's Easter Vacation. With Easter falling on the first of April and Opening Night scheduled for May 3, the month long gap seemed like too many mandatory rehearsals in a row. So, with great trepidation, my staff and I decided to try not holding rehearsals during the week after Easter. This hopefully will allow everyone a wonderful rest before the onslaught of final and technical rehearsals which will start just two weeks after our return.

For those of you who are going to remain with Hannon Theatre Company for future seasons, please know that this rehearsal schedule arrangement is an anomaly. Undoubtedly, Easter Vacation next year and for years to come will occur much closer to technical rehearsals. Therefore, when thinking about vacation and college visit plans for next year, please note that students will be ineligible for casting if they are unavailable for mandatory rehearsals beginning the Wednesday after Easter.



# Costume Fittings Schedule

(FINAL)

Cast members are expected to:

1. Arrive on time to Hannon Theatre.
2. Be flexible: prepare to stay over an hour in case there are problems with your costume.
3. Bring a cheery, helpful attitude!

## SAT MAR 17

two performers per time slot

12:00	Ben Staudt	Sydney Gough
12:45	Isabel Gilmour	Jasmine Sweeney
1:30		
2:15	Keira Myles	Francesca Puccinelli
3:00	Ben Rosales	Jonah Koenig
3:45	Michael Farland	Taty'ana Mayfield
4:30		
5:15	Dylan Ortiz	

## SUN MAR 18

two performers per time slot

12: 00	Jose Pescador	Bryce McMullin
12:45	Olivia Casalenuovo	Donovan Guiga
1:30	Olivia DeMuth	
2:15	Lucas Walshe	Nolan Hawley
3:00	Zoe Swisher	Connor Wise
3:45	Anna Cohen	
4:30		
5:15		



# HOW TO BE HELPFUL

simple rehearsal rules to make everyone's life easier!

*Be prepared!*

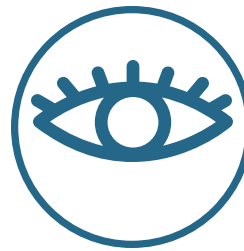


## MEMORIZE

The quicker you commit your lines and blocking to memory, the more time you will have to explore vocalization and physicalization. But more importantly, the more prepared you are for rehearsal, the more time your scene partners get to discover their own characters and relationships with you.

## OBSERVE

If you find yourself not being involved in a particular moment in rehearsal, do not distract yourself with extraneous things. Watch and learn from your castmates about how they are dealing with the problem at hand. Also, watching them and reacting is a way of supporting your castmates..



*Pay attention!*

*Experiment fearlessly!*

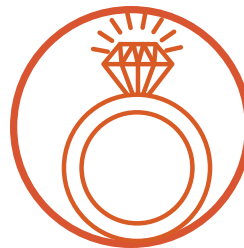


## BRING YOUR IDEAS

Through observation and analysis, you may find you have a really good idea or two or six about what your character can do to enhance a scene. Rehearsal is your idea to try stuff out. However, a conscientious, helpful actor never tells another actor what they should do. Side-directing is counter-productive in many ways.

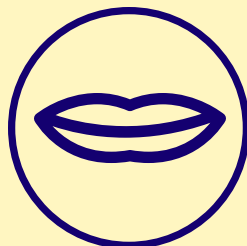
## STAY ENGAGED

Working on a group scene is hard. Often, moments will arise where something being blocked does not affect your staging. Staying engaged and alert to what is going on around you will make you more confident on stage, and will earn you points with your fellow castmates.



*Stay focused!*

*Cultivate Respect*



## SAVE CONVERSATIONS

Talking in rehearsal will undoubtedly irk the directors because the analysis they are doing to create blocking, vocal balance, and choreography requires concentration. More will be accomplished, and you will get more to do if you are respectful of the creative process. Save conversations for break time.





# foolishness and *friendship*

In my acting class the other day, I was coaching a student to take more chances. "Risk making a fool of yourself!" I said. He retorted, "Have you ever made a total fool of yourself, Mr. Wolfe?" After telling him that making a fool of myself is what I do best, he asked for a story from my personal past to illustrate the point. Now, I've been a teacher for a long time, and I've learned that students will do anything to get a teacher off track. I did not fall for his devious plan to appeal to my penchant for storytelling. Instead, I told him I would write it down and share it with him soon. So, here it goes. I thought you'd enjoy it. It is undoubtedly one of the most embarrassing moments of my life theatrically. But I survived through a little help from my friends.

For college students, a great summer job is the Holy Grail, rare to have and difficult to obtain. During my junior year in the theatre department at Cal State Fullerton, I longed to ditch the job I had the previous two summers - working the Ghost Town and Calico Express train at Knott's Berry Farm. I thought the life of an amusement park conductor far beneath my talents. Saying the same boring speech over and over on the train microphone wasn't really making the best use of my acting and singing training. And who actually cares if stupid tourists keep their "heads, hands, or feet inside the train?"

So, when a bunch of my fellow acting classmates heard about a casting call for a new Riverboat Extravaganza at Disneyland, we all made plans to go to the open audition on the first of April. The advertisement in the trades said they needed singers and dancers, and the job would be for the entire summer at union pay. This was a dream job! Not being a dancer, I prepared for the singing auditions by rehearsing my song with my voice coach. I felt confident I would wow them. I was already planning how to spend all my extra summer earnings!

A bunch of us piled into my Ford Pinto and I drove us up to The Debbie Reynolds Dance Studio in Hollywood for the big audition. There were lots of college kids there, but the competition didn't look too stiff. We went into the meeting at nine o'clock and they gave us a presentation about all the exciting aspects of the job. Then, they said, "So, we'll teach you all the dance combination in a few minutes." I went up to the stage manager and asked about when the singing auditions would be. She looked at me incredulously. "They'll be after the dance portion. Everyone has to be able to do the dance." I insisted, "But the advertisement in Backstage said singers AND dancers, not singer-slash-dancers."

As a matter of clarification, there are rules about how theatre producers are supposed to post an audition call. When one uses an “and” instead of a slash between the type of performers needed, it means they are asking for singers who won't need to dance, and dancers who won't be asked to sing. Everyone knows the rules. It is an employer's responsibility to adhere to these agreed-upon guidelines, dang it!

Well, in response to my desperate query, the stage manager casually dismissed me. “Yeah, well, that was a typo. You can't sing in the show unless you can dance too.”

My heart sank. Here I was stuck in Hollywood for God knows how long while my friends, amazing singer-slash-dancers all, would keep getting advanced, while I was bound to be cut in the first round of dance auditions. My best friend Tom saw that I was upset and asked me what the matter was. After I told him, he said “It's a riverboat show. How hard can the combination be? It's not a big stage! I will help you in the parking lot after they teach it, and we will get it down. You'll be fine.”

We went into the big dance rehearsal hall packed with people stretching ostentatiously and I knew I was doomed. Sure enough, the dance routine involved a couple of triple pirouettes and some other fancy moves with French names. In my dance classes, I was lucky if I could do a single turn on a good day. But Tom was true to his word and patiently helped me put it together and to my amazement, I did in fact do a double pirouette once or twice in that parking lot. Tom sacrificed his rehearsal time to be a good friend. He believed in me.

A little while later, they called my group to the dance hall. I braved the crowd to find my place in the back row. They put on the music. It was much faster than when they played it during the teaching phase. I hid in the back and tried to get acclimated to the accelerated tempo. But there came a time when I couldn't avoid the inevitable any longer. I got moved to the front, where I immediately panicked. And the worst possible outcome became reality. I fell on my fanny trying to do the triple pirouette. Thud. I got back up but was so far behind on the counts, I was running into other dancers in an unintentionally comic manner reminiscent of a circus clown. As it was Disney executives for whom I was auditioning, my only success was keeping the requisite goofy Disney grin on my face.





But then it happened. In the middle of the unbearable ordeal, the choreographer must have seen enough and did the unthinkable. She stopped the music by yelling "Cut, cut, cut, cut." Everyone stopped dancing mid-routine. Then she stood up from her chair and walked right up to me and said, "All right, who sent you?" "Excuse me?" I responded. "Who sent you? You've earned your money, you're hilarious." I must have looked confused as I repeated "Excuse me?" And added, "I don't know what you're saying." She put her arm on my shoulder. She said. "It's okay. The gag is up." I didn't know what to say and my silence must have spoken volumes. She continued. "You've got to be the April's Fool joke I thought my boss might send. He's so funny. Today is April Fool's Day, right?" I tried to hold back the tears but was not successful. In front of all the other singer/dancers, I blurted out, "The ad said singers AND dancers. Not singer slash dancers. I sing so much better than I dance! There was no slash! No slash!" The last part may have been incoherent as I was blubbering by then. "Oh, wow. That's actually how you dance? Wow," the choreographer said. "Sorry, we're not hiring just singers." "Well I know that NOW" I yelled out of humiliation as I stomped out of the room.



Back in my Pinto, more embarrassed than I had ever been in my life, I waited four more hours for my friends to be done with their auditions. Every once in a while, when some other poor soul would get cut, they'd walk by my car and point at the sad, little, April fool sitting behind the wheel with nothing to do.

A few months later, I took the day off from the Ghost Town and Calico Express and went to Disneyland to see Tom and my other good friends who indeed did book the job. I was so angry to find there were a bunch of singers who never strayed from their microphones. I had been humiliated for nothing! They didn't need to hire slashes after all!

Some thirty-five years later, I've learned to laugh about my worst audition ever. I am proud I risked something huge and literally, due to a fitting calendar coincidence, ended up an actual April fool. The sting of the choreographer's insulting assumption has given way to a warm feeling about what was good that day. The best part was when my friend took time away from his own opportunity to perfect the routine in order to diligently work with me on what was surely a doomed prospect.

The ability to be a good friend, a man for others, has to be cultivated and modeled for it to be assimilated into everyday practice. I know Tom's generosity that day was a direct result of his theatre training and being a giving, considerate performer.

I hope we in Hannon Theatre are experimenting with how to be kind and generous performers – even in the most foolish of circumstances. For the real Holy Grail in life is finding people who believe in you against all odds, and are willing to help you for the greater glory of God. And in the theatre, there are always plenty of opportunities to practice that kind of selflessness and generosity of Spirit. Good theatre means working together to create something bigger and more important than one's self.







# hannon theatre company

LOYOLA HIGH SCHOOL | LOS ANGELES

[www.hannontheatre.com](http://www.hannontheatre.com)

