

SPRING MUSICAL
REHEARSAL SCHEDULE AND PRODUCTION NEWS

htc weekly

EVERY THURSDAY NIGHT

S18 WK. 5 // MARCH 1, 2018
VOLUME 48 // ISSUE 5

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- reminders

brain
power

*shine your
light*

hannon theatre company

rehearsal schedule

march

- MON 5**
3:45 TO 7:30
BLOCKING/CHOREOGRAPHY/MUSIC REHEARSAL
CALLED: ENTIRE CAST
ACTIVITIES: ACTING/SINGING/DANCING
EXCUSED CONFLICTS: NONE
- TUES 6**
3:45 TO 7:30
MUSIC/CHOREO/BLOCKING REHEARSAL!
CALLED: ENTIRE CAST
ACTIVITIES: ACT ONE/PROLOGUE
EXCUSED CONFLICTS: NONE
- THURS 8**
3:45 TO 7:30
REVIEW REHEARSAL
CALLED: ENTIRE CAST
ACTIVITIES: REVIEW OFF BOOK
3:15 BUSINESS: THEATRE COUNCIL MEETING
EXCUSED CONFLICTS: NONE
- FRI 9**
3:45 TO 7:30
MUSIC/BLOCKING REHEARSAL!
CALLED: ENTIRE CAST
ACTIVITIES: DANCE/MUSIC
EXCUSED CONFLICTS: DORT (ABS) ACOH (ARL)

looking ahead

- SAT 17 & SUN 18**
12:00 TO 6:30
45 MINUTE SLOTS
LAST APPT @ 5:45
COSTUME FITTINGS BY APPOINTMENT
CHECK SCHEDULES NOW TO FACILITATE SIGN UPS.
(SEE EXPLANATION ON "THIS WEEK IN HTC" PAGE



"But if that light is under a bushel,
It's lost something kind of crucial"

Stephen Schwartz, Godspell

show progress

"Off Book" is the theatre-y term for having one's lines memorized. The general policy of most theatre companies is that a prepared actor memorizes his lines as soon as the scene is blocked in order to do the scene "off book" when it is next rehearsed. At HTC, we take it one step slower. Actors should be without their scripts the second time we run the scene after blocking it, giving them a chance to review the blocking once on script. As we head into finishing Act One, we are coming up on that time for many scenes.

What is the best way to memorize? The most effective way is a combination of saying the lines aloud while writing them down from memory. If you are having trouble with memorizing, come see me for extra help. Otherwise, you will be held responsible to learn your part on time.

this week in htc

planning ahead: costume fittings

It's time to think about Costume Fittings! Our costume designer, Sara Gray will be available on Saturday, March 17 and Sunday, March 18 to meet with every cast member and begin finalizing individual costumes. Sara can only handle two cast members at a time. So, sign-ups are for forty-five minute increments on both days from noon to six. Each time slot should have two cast members signed up to meet Sara in the theatre.

This undertaking takes some thoughtful planning on your part. Please look over your schedules for St. Patrick's Day weekend, and note what appointment times would work for you. Sara's counting on everyone showing up and leaving on time so the process can go smoothly. Consider several options and coordinate with those who live near you and consider car-pooling. An example of the sign up sheet is included on the next page. Diego will begin taking appointment time requests on this coming Monday, March 5.

this production

As is our tradition and policy, company members should not discuss the concepts, costumes, singing, blocking, dancing, character choices, or any other show-related detail with their family members.

Parents: You are welcome to ask, but you should be made aware that your cast member has been instructed to keep mum. You may wonder why. I have a bunch of reasons. Not the least of which is that over the course of 24 years at Loyola, many misunderstandings with parents have come from poorly related stories about what we are working on in rehearsal. Because rehearsing is a process of adding little by little and editing lots and lots, cast members may have a misperception of what is happening when they can't see the forest for the trees. Rest assured we are working our hardest to make the show the best it can be, while providing a loving environment which promotes creativity.

And the extra bonus is that the show will be a complete surprise to you on Opening Night. That gift is priceless.

Costume Fittings Schedule

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

12:00

12:45

1:30

2:15

3:00

3:45

4:30

5:15

SUN MAR 18

12:00

12:45

1:30

2:15

3:00

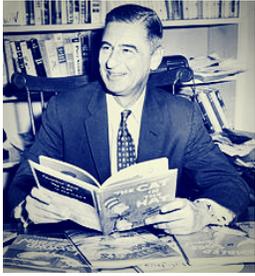
3:45

4:30

5:15



I LIKE
nonsense.
IT WAKES UP THE
brain CELLS.



DR. SEUSS





from the director's chair the light bulb

Apart from my acting classes in theatre school, my favorite class was stage lighting. I really enjoyed all the fun things you could do to make a scene more interesting with various instruments. I found it fascinating that dramatic tension could be created by the mere angle of a light source beaming on the stage. The whole mood could change when a new transparent color hit the actors. Even the time of day could be shown by manipulating the lens of an instrument to simulate the ephemeral texture of morning light. But alas, because a good lighting designer needs to know about electricity and geometry and calculations and a bunch of other technical stuff, my lack of math skills precluded me from pursuing that career path. But my favorite day of every production is still the tech rehearsal when we add in all of the light cues. It makes a show come alive.

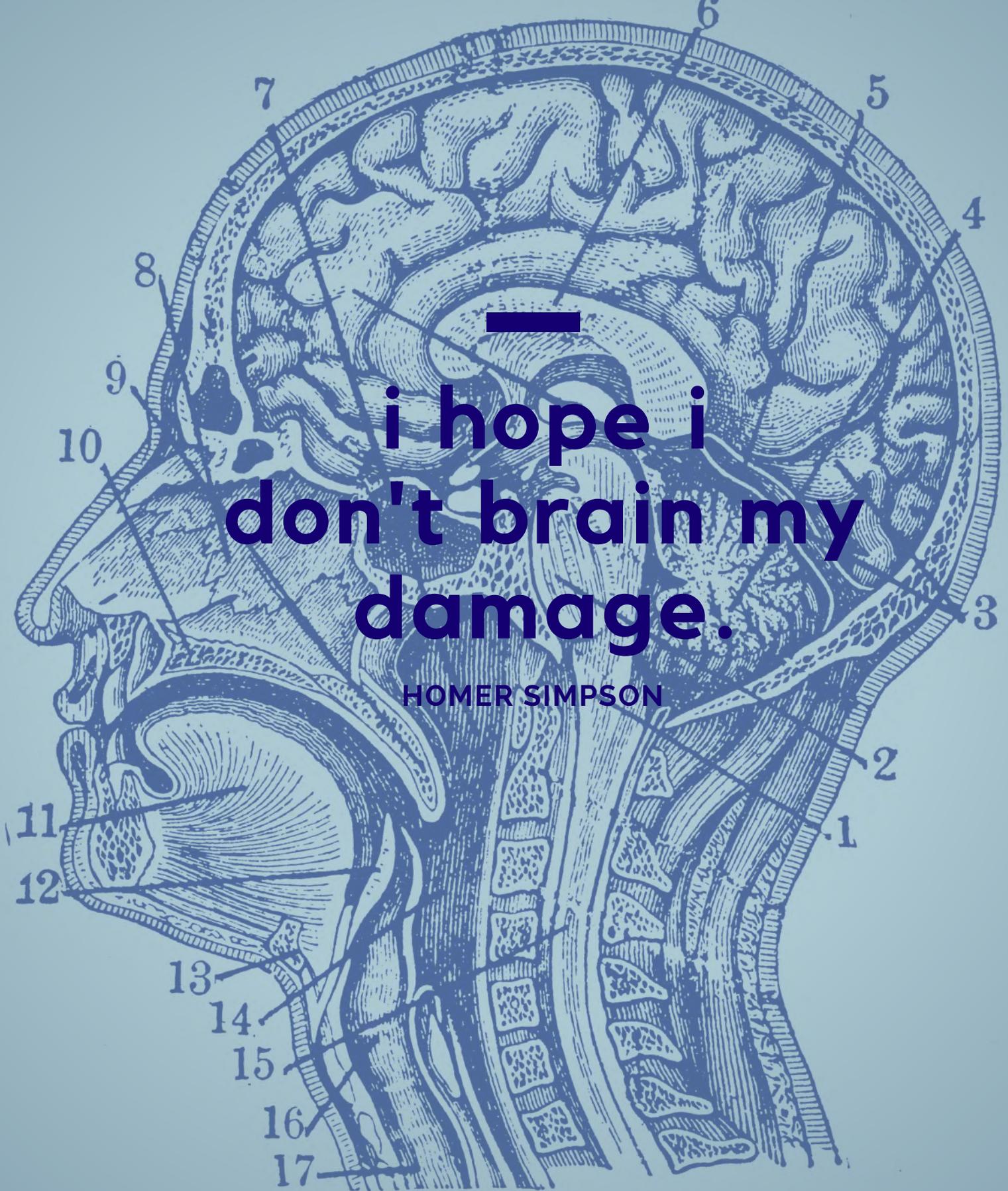


I like walking my dogs when I get home at night, as it calms me after a long day. And if it is dark, my mind often drifts to imagining how my neighbors must live as I walk by their front windows. For me, the biggest indicator of what the people must be like is the lighting used in their home. There's this one house with an antique, Tiffany stain-glassed lamp shining in the window, projecting gem-colored dapples of light everywhere. I figure the owners have just got to be an older couple who have decorated their home with a kind of broody elegance, right? A couple of doors past is a house with modern, focused can lights spotlighting edgy artwork on the walls. It's easy to imagine them as trendy forty-somethings with no kids and a lot of disposable income. But the house that befuddles me is the stark one with the single 100 watt light bulb haphazardly screwed into a lone ceiling socket illuminating the entire room with harsh, unfiltered light. What kind of person enjoys sitting in a room like that? They must be just some kind of sad family who have neglected every opportunity to create a home that glows with the love they have for one another.

Whenever a cartoon character gets an idea, a single light bulb goes on over his head. The solitary light bulb has become a hackneyed symbol for sudden inspiration. But as a theatre guy, I'm not sure this is such a great metaphor. In **Godspell**, there is a whole song inspired by the light metaphor Jesus uses in Matthew 5:14-16, to mean the unique talents that make us special. He reminds us we can only be an agent for change by using the special gifts God has given each of us. However, in the theatre, we need to remember that just like the beautiful richness of theatrical lighting, what will really light up the stage is our ability to celebrate who we are both as individuals and as a group. It's a wonderful company working together on a show that makes the stage come alive with all kinds of light, both literally and metaphorically, creating revelations and wonder while affecting real change. Theatre folks never neglect an opportunity to create a home for each other, glowing with the love of everyone's talents, working together in harmony.

In the theatre, it's never just a single light bulb.

Walter D. Wolfe, Managing Artistic Director



—
i hope i
don't brain my
damage.

HOMER SIMPSON

Memorize!



brain research

TIPS FOR MEMORIZING LINES

read it, say it, write it



RESEARCH SHOWS THAT IF YOU CONNECT MEMORIES TO YOUR SENSES AND FINE MOTOR SKILLS, THE MEMORY CELL GETS BIGGER AND STRONGER. SO, READ IT ALOUD, AS YOU WRITE IT DOWN, THEN TRY TO WRITE IT AGAIN WITHOUT READING IT, BUT JUST SAYING IT. REPEAT.

visualize subtext



WHEN YOU CREATE A SLIDE SHOW IN YOUR HEAD OF PICTURES WHICH YOU CAN ASSOCIATE TO THE MEANING OF WHAT YOU ARE SAYING, YOU GIVE THE BRAIN YET ANOTHER THING TO LINK TO THE WORDS.

connect blocking



YOUR BRAIN LIKES GEOGRAPHY CAN ASSOCIATE TEXT WITH LOCATION AND MOVEMENT. HOW PERFECT FOR THEATRE, RIGHT? KNOWING WHERE YOU SAY A LINE ON STAGE AND THE GROSS MOTOR SKILLS YOU USE WHEN SAYING THEM WILL STRENGTHEN THE MEMORY.

make tactical chunks



YOUR BRAIN CAN HOLD 7 BITS OF INFO AT ANY GIVEN TIME. BREAK YOUR SCENES UP INTO 7 BEATS. THEN ASSIGN EACH BEAT A TACTIC - HOW YOUR CHARACTER IS WORKING. CONNECT LINES TO EACH TACTIC.

say no to distractions



IF YOU ARE "MULTI-TASKING" WITH YOUR PHONE, LAPTOP, AND TV ON AT THE SAME TIME, YOU ARE SETTING YOURSELF UP FOR FAILURE. FOCUS ON MEMORIZING TECHNIQUES WITHOUT ANY DISTRACTIONS. BUT CLASSICAL MUSIC IN THE BACKGROUND CAN HELP.

pace & treat yourself



IF YOU LEAVE MEMORIZING TO THE LAST MINUTE, YOU'LL FORGET. MEMORIZE IN NO MORE THAN 25 MINUTE CHUNKS. THEN DO SOMETHING ELSE -- LIKE EAT A HEALTHY SNACK. COME BACK, REVIEW, AND ADD MORE.

WANT MORE INFO? MR. WOLFE WROTE A BOOK. MAYBE HE'LL LEND YOU A COPY.



brain stress

Years ago, I was performing with a summer stock company in upstate New York. The pace was hectic. Actors were expected to be rehearsing a new musical each week during the day, performing in the previous week's musical in the evening, and then after the curtain came down, we were rehearsing for the weekly children's show into the wee hours of the morning. I had no time to think let alone memorize all the lines and music for all those shows. But somehow, being young, I pulled it off. Or so I thought.

One of the fourteen shows in the middle of that summer was Rodgers and Hammerstein's glorious **Carousel**, for which I had a featured role in the second scene of the play as a constable patrolling the park late at night. He stumbles on a love scene between the lead characters and asks them why they are out past curfew. One of my lines admonished the young lady. "You speak when you're spoken to, Miss!" And in my half-baked attempt at a DownEaster accent, twirling a night stick, I still managed to cut a pretty imposing figure. But one night, the weirdest thing happened. At the time, I didn't know whether it was from lack of sleep, or the stress of the summer, but disaster struck when my cue came for the aforementioned line. Instead of it coming out of my mouth mellifluously as I had hoped, the following came out of my piehole: "Siss a fiss a fiss a fiss a fiss a fiss." I tried three more times. Same gibberish, but each time with a more desperate intonation. The principals stared at me incredulously, saying with their eyes "Get it together, dude!" After what felt like an eternity, I finally uttered something coherent although it had nothing to do with the scene. I ran off the stage after I managed to get out the word "Leave." I was never so embarrassed.

Several years later I told this story to a doctor who told me I must have had a "synaptic episode" caused from too much brain stress. All that memorizing crammed into brief fits and starts did a number on my noggin. Perhaps I had not allotted my time properly. Whatever the cause, that extreme incident shows how complex brain processes are. Memorization of lines is a difficult task. In fact, I could regale you with even more old yarns about forgetting my lines and the unfortunate situations my ineptitude caused on stage. But let's suffice to say that I do understand the pain of feeling fully prepared and then just going blank for no good reason.

So, as this fifth week marks the beginning of "off-book" rehearsals and the Black Box resounds with actors calling "LINE," I would like to reiterate that learning one's lines is a difficult and mysterious process. It is a responsibility to your fellow actors you must take seriously. Every actor needs to figure out a methodology that works best for him and resign himself to the fact that his most effective technique may be tedious and time consuming, best not crammed into a few short minutes right before rehearsal. More importantly, memorizing one's lines is just the first step in the process of creating a role! It needs to be done early so magic can happen.

Sometimes, well-intentioned audience members say to me, "Wow! How did those kids memorize all of those lines?" And usually just before I roll my eyes, I manage to remember that to non-actors, it does seem super-human to memorize a lot of lines. Therefore, my answer is always -- "It's a lot of hard work and it's amazing what a young brain can achieve! Aren't they marvelous?"



hannon theatre company

shining our light

since 1994

