

SPRING MUSICAL
REHEARSAL SCHEDULE AND PRODUCTION NEWS

htc weekly

EVERY THURSDAY NIGHT

S18 WK. 3 // FEBRUARY 15, 2018
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setting
the scene
for success

*backstage
spirit*

in this issue

- schedule #3
- meet the theatre council
- reminders

REHEARSAL SCHEDULE

MON 19 **PRESIDENT'S DAY**
NO REHEARSAL

TUES 20 **MUSIC REHEARSAL**
3:45 TO 7:00 CALLED: ENTIRE CAST
ACTIVITIES: WOODSHEDDING NEW SONGS
CONFLICTS: KAIROS -- JBAU, NHAW (ABS)
EMARS (LVE)

THURS 22 **DANCE/MUSIC/BLOCKING REHEARSAL**
3:45 TO 7:00 CALLED: ENTIRE CAST
ACTIVITIES: REVIEW
3:15 BUSINESS: THEATRE COUNCIL MEETING
CONFLICTS: RETREATS -- JBAU, NHAW, JPES (ABS)

FRI 23 **DANCE/MUSIC REHEARSAL**
3:45 TO 7:00 CALLED: ENTIRE CAST
ACTIVITIES:
BUSINESS: CAST FEE COLLECTION OPPORTUNITY
CONFLICTS: RETREATS -- JBAU, NHAW, JPES (ABS)
ACOH (ARL)

LOOKING AHEAD

FRI MAR. 2 **CAST FEE DUE**

KEY

ARL = Arrive Late

ABS = Absent

LVE = Leave Early

... the rehearsal is where you discover everything. It is where magic happens, where the script enters you and becomes part of you... ~ Ali Fazal



disciplined days off

This coming Monday, we will not have rehearsal because of Loyola's observation of President's Day. It is becoming more apparent as we continue working on the production that if cast members want to stay on track for mastering the material, they will need to practice their music, dance, and lines daily -- including days where there is no communal rehearsal.

Two of the major lessons of being involved in the theatre are time management and discipline. On days off, cast members should set aside at least a couple of twenty-minute increments to go over their music, dance, and line memorization. Research shows the brain, when asked to commit something to memory, likes multiple bursts of time in concentrated study followed by longer breaks. Twenty minutes of concentration is more productive than an hour straight with no break.

rehearsal wear

For most productions, regardless of whether it is a straight play or a musical, students need to provide what theatre folk call "character shoes." In a perfect world, the theatre would provide these shoes for every cast member, but unfortunately, it has to be an extra expense on the students' part for a couple of reasons. First, it is both unsanitary and unsafe for us to reuse shoes that have taken such a beating. And secondly, purchasing character shoes for everyone would put a serious strain on the budget.

What are character shoes? For men, any plain black oxford shoe will suffice, and for women, there is a more specific heel and strap shoe designed with the support and flexibility dancing requires. Because practicing in the correct footwear is always the professional thing to do, these character shoes are usually brought to the rehearsal hall for daily use.

However, for **Godspell**, we are going to forego the need for these additional expenses. Such formal footwear does not jibe with the concept for our production. So, we are asking every cast member to provide socks with a tread on them or some flexible sneakers -- like Converse or Vans -- to bring to rehearsal for use before costumes are finalized.

reminder, yet again

I'm hoping it is helpful for me to remind you that the deadline for the \$150 cast fee payment is Friday, March 2. The cast fee allows us to have a few important things that our production budget cannot support. Most of the fee goes to pay for the catering delivered to the theatre for six nights of technical rehearsals. Also, every student will get these all important mementos -- a show tee shirt, a professionally-taken company photo and exclusive access to the high-resolution, professional photos of the production online.

If your student receives financial aid for their tuition, I am able to waive the cast fee. All I ask is that you make me aware of your current status so I can petition our FA officer for payment.

this week in **htc**

from the director's chair

uniquely qualified

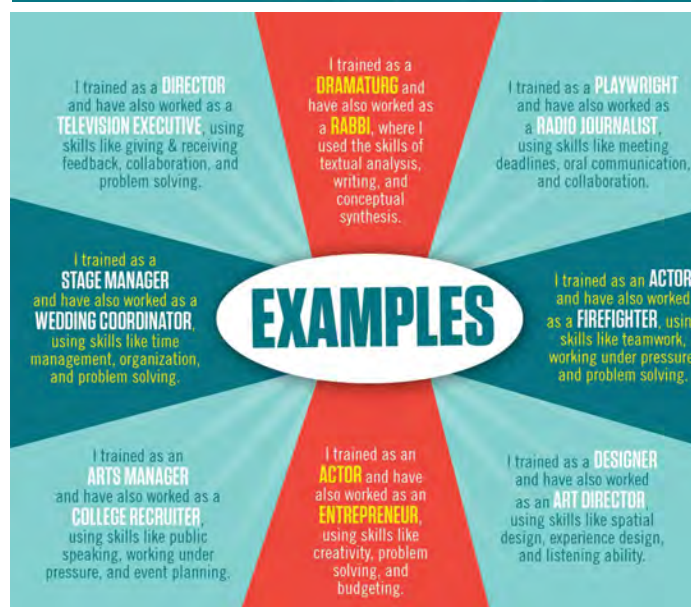


I get a lot of emails from theatres all over the Los Angeles area and beyond, with offers for all manner of special activities and opportunities. Most of them are asking for us to participate in some program which occurs during the school day. Some want us to attend some performance which conflicts with our rehearsal time. I'm used to glancing at them and then tossing them into the virtual circular file.

So, imagine my surprise when I found myself lingering over the contents of an unsolicited email from the Center Theatre Group of Los Angeles, the organization that runs the education program at the Music Center downtown. The subject line seemed so intriguing, I moved my finger away from its usual position poised over the delete key. I opened the email up to find an engaging article about the research they had been doing to dispel myths about the generally perceived futility of students being theatre majors in college. Veterans of this weekly magazine don't need reminding how the refutation of such beliefs is a passion of mine. And to add to the excellence of the article, it ended with another of my favorite things -- some fun graphics to illustrate their salient arguments. This week, I'd thought I'd share them in this issue.

The Center Theatre Group asked more than two hundred former theatre majors about jobs they've had outside of the arts that have utilized the skills gained through their theatre education. The compiled data supported the idea that theatre majors are uniquely qualified for a plethora of jobs due to their training in a host of skills other majors are not focused on teaching. Their findings are represented in these fun and colorful info-graphics. For more information about jobs in the arts, visit www.CTGLA.org/WorkingInTheatre.

Walter D. Wolfe, Managing Artistic Director





student spotlight

theatre council

In the professional theatre, each cast has a union representative, the Equity Officer, who looks out for the interests of the actors should the directors and producers ask too much of them or ask them to do something not agreed upon in their contracts. The Equity Officer is elected by the cast to represent them in any consultation with the directors involving company morale, member disputes, and disciplinary issues. Such a position was the inspiration behind the formation of HTC's Theatre Council.

Several years ago, when social media was newly widespread, the onslaught of cyber-talk online caused a considerable amount of tension amidst the cast of a particular production. Feelings were hurt, students felt excluded, cliques were forming, and the company spirit was obviously at an ebb. I had taken for granted that the camaraderie a theatrical pursuit usually brings would always happen. Because that which was causing the problem was happening outside rehearsal and performance times, I was oblivious to the cause but all too aware of the result. The situation came to a head when one of the cast members did something online that got him in trouble with school policy and I was brought into the debate over whether this student should be expelled from Loyola. I found out the problem was much bigger than just the one student and I needed to educate myself about how to deal with new realities.

At the beginning of the next production, I decided to take some time away from our usual rehearsal chores to engage the cast and crew in discussions and activities centered on how to make meaningful change in the company regarding a host of issues. The rules by which I had governed the company for many years prior seemed to be out of date and out of touch. We all gathered for a day long retreat and by the evening dismissal, the cast and crew had assembled guidelines that were mutually agreeable to the directors and the cast. Over the years, those guidelines have been the spirit behind everything that we do in Hannon Theatre. I have tried to keep them in the forefront whenever I need to articulate rules about needed behavior and expected outcomes.

One of the best recommendations from that day was the need for students to have some way of safely communicating directly with the directors without fear of repercussions, and for students to be able to govern themselves and take ownership of the morale and spirit of the production. Thus, Theatre Council was born. Students wanted to elect representatives who could be the ombudsmen of different constituencies. Therefore, we have council persons representing the concerns of seniors, company veterans, female members, and "newbies." In concert with the stage management team, the warm-up coordinators, and the spiritual coordinator, these four take on the mantle of being the ones who bring issues of concern directly to the directing team for help if needed.



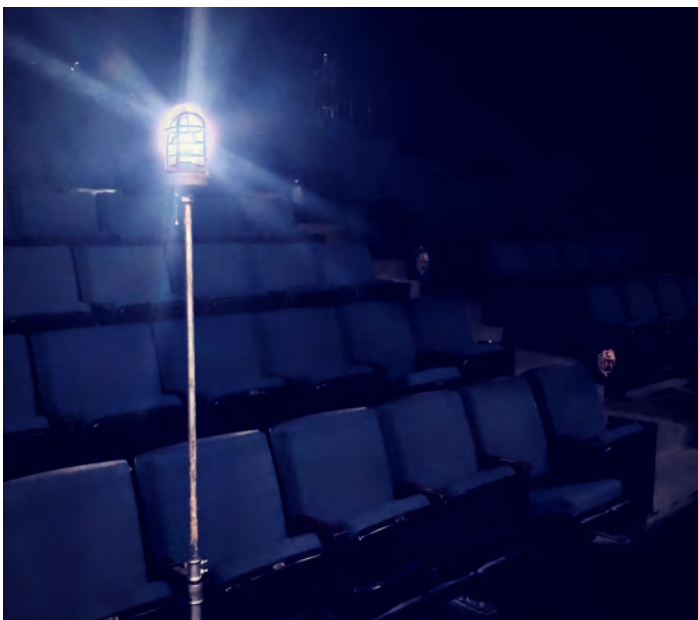
Back row from left: Veteran Rep Michael Farland, Asst. Stage Manager Jack Saade, Co-Warm-up Coordinator Isabel Gilmour, Female Rep Olivia Casalenuovo, Senior Rep James Bauman, and Co-Warm-up Coordinator Jasmine Sweeney. Middle row from left: Co-Asst. Spiritual Coordinator Eli Mars, Spiritual Coordinator Nolan Hawley, and Co-Asst. Spiritual Coordinator Jose Pescador. Front Row: Newbie Rep Sydney Gough and Stage Manager Diego Avitia.



As is tradition now, we recently held our elections for each of the council seats during the first week of rehearsal. Students were given just thirty seconds to articulate an impromptu speech in front of the cast about why they felt they would be able to serve the entire company on the council. After those eligible for each position had their say, every voter closed their eyes and raised their hands for the cast member of their choice. The stage manager verified the hand count with the director and the winners were announced.



Theatre Council meets with the director in his office a half an hour before rehearsal on Thursdays and by request. Cast members are encouraged to speak with a council member on any topic of concern. Therefore, a cast mate with any problem which may arise has several options -- all with the goal of promoting individual care within the larger group setting. One's concerns needn't be brought before the director if the council member and the aggrieved cast member feel it can be best handled within the cast. Any concerns the council does bring to the director are kept anonymous and confidential. Council members can request they meet with the entire cast without the presence of the directors if needed. The director may request any additional meetings with the council if he feels such meetings are necessary. Hopefully, the theatre council is able to acquire a better understanding of both the directors and the cast to aid in building a stronger community.



Among their duties to keep the morale high and drama low, the Theatre Council also consults with the director about what kind of celebrations company members would like. If there is a desire to change up the activities for Opening Night and Closing Night of any production, the council members negotiate an alternative plan with the director that meets all of the school criteria for safety and responsibility. And finally, the Theatre Council is the body in charge of any activities with the Big Sibling/Little Sibling program in which veterans are paired with newbies to promote individual support.

CARpooling

After last week's issue, I had several questions from parents regarding carpooling issues. In order to be more helpful in having families connect, I thought it a good idea to map out where everyone lives. The resultant chart shows a colored dot (or two close together) for each cast member. I have a spreadsheet where I have each student's address and the dot(s) that correlate to the general vicinity of his/her home. I was then able to see what the possibilities were for those who are farther away than the large cluster of those who live relatively near. See if you can find your spot!



Connect the dots

For the first time in my tenure here at Loyola, there seems to be a significant concentration of the cast located in the Hancock Park and Mid-City areas. They are marked with the orange dots inside a big yellow dot.

It looks like the prize for the farthest commute goes to the cast member who lives in North Long Beach! (I'm the pink dot up in Monrovia.)

Again, I'd like to stress that carpooling does not necessarily mean that students drive additional miles to get a student all the way home. If parents wouldn't mind hosting a hub home so that a cast driver can get a non-driver closer to his/her home, that would surely be appreciated. Now with Lyft and Uber, there are a host of possibilities regarding getting a student home quickly after arriving at the hub home if a parent cannot get there. That way the fare would be much cheaper than having a taxi service pick them up here at Loyola.

If anyone needs information about who is represented by a particular dot, just let me know.



big stories.



big characters.

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big moments.



big fun.

