

SPRING MUSICAL
REHEARSAL SCHEDULE AND PRODUCTION NEWS

htc weekly

EVERY THURSDAY NIGHT

S18 WK. 4 // FEBRUARY 22, 2018
VOLUME 48 // ISSUE 4

a little faith

*blessed
unrest*

in this issue

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REHEARSAL SCHEDULE

FEBRUARY

MON 26

3:45 TO 7:00

REHEARSAL

CALLED: ENTIRE CAST
CONFLICTS: BSTA (ABS)

TUES 27

3:45 TO 7:00

REHEARSAL

CALLED: ENTIRE CAST
CONFLICTS: NONE

THURS 1

NOTICE CHANGE

3:45 TO 7:30

3:15

DANCE/MUSIC/BLOCKING REHEARSAL

CALLED: ENTIRE CAST
ACTIVITIES: REVIEW
BUSINESS: THEATRE COUNCIL MEETING
CONFLICTS: NONE

MARCH

FRI 2

3:45 TO 7:30

DANCE/MUSIC REHEARSAL

CALLED: ENTIRE CAST
BUSINESS: CAST FEE DUE!
CONFLICTS: NONE

LOOKING AHEAD

MON MAR. 26 &
TUES MAR 27

MANDATORY REHEARSALS

WED MAR 28 THROUGH
SUNDAY, APRIL 8

EASTER VACATION/SPRING BREAK

MON APRIL 9

MANDATORY REHEARSALS BEGIN
NO CONFLICTS



**"Inspiration exists,
but you have to find it working."**

- Pablo Picasso

theatrical makeup

It's never too early to make plans for tech week. One of the additional components we've discussed in both parent and cast meetings is the need for every cast member to supply his/her own Ben Nye theatrical makeup.

You need to get the right kit for your complexion. But because it can be confusing, it is best not left to the last minute to find what you need. If you are a newbie, I highly recommend finding the time in the next couple of weekends to go to Naimie's in Valley Village off the 101 near Woodman. They are happy to help you find the right kit for your skin color at their Ben Nye counter. Otherwise, makeup kits are easily accessible online. Just pop "Ben Nye Student Kit" into Google. Plenty of e-tailers will send you the kit for around \$20. Larger, longer-lasting kits are also available for around \$60.

a little faith

In my experience, the fourth week of rehearsal is generally one of the harder times in the rehearsal process. There are a bunch of thoughts that run through your head because of the very nature of being about a month into the project. The funny thing that many cast members might not realize is that the directors are thinking the same things they are. See if any of these ideas have popped into your head now that we've been at it for a little while.

1. I feel like we should have accomplished more by this point! I'm anxious we won't have enough time.
2. All the excitement of starting a show has died down, and now I feel like the work is overwhelming.
3. Opening Night is a long way off, so I can goof around a little and put off memorizing my stuff.
4. Rehearsals can be slow and tedious! When do we get to do something fun?

The root of these thoughts lie in the realization that lots of theatre experience often doesn't prepare you adequately for tackling a new theatre experience! Each show has its own way of coming together. The answer lies in having a little faith in the process. If one is not challenged when one is creating art, it probably isn't going to be very good art. So, embrace the challenge and move forward. Step by step, inspiration will come, but as Picasso says, "you have to find it working."

reminder: the encore

With the end of the month coming next week, it is appropriate to be nagging everyone once more. The deadline for the \$150 cast fee payment is Friday, March 2. Why so early in the production process, you may ask?

The treasurer's office here at Loyola appreciates it when I give them all the checks at once because it makes the accounting much easier. Also, in order to make plans for the dinners and the photographer, I have to be able to verify I have the funds before anything can get scheduled.

Don't forget -- If your student receives financial aid for their tuition, I have ways to waive the cast fee. Donations to the program beyond the fee are also welcome and tax deductible!

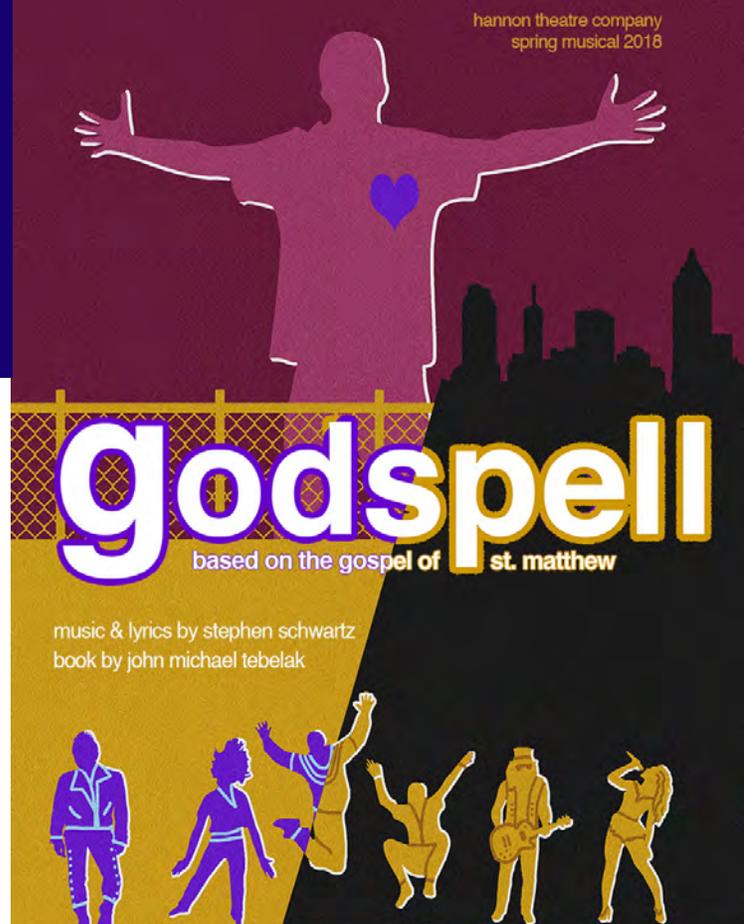
this week in **htc**

time for support

Hannon Theatre Company's financial support comes almost entirely from the generosity of the Loyola High School administration, affording us the opportunity to produce the kind of high-caliber theatre not often found on the high school level. For many of you who are new to the HTC family, you might wonder where LHS, in turn, gets their funding as we are renowned for offering many scholarships to students in need, have many active campus activities with big budgets and have a world-class faculty -- all while charging the lowest tuition of all similar private schools in the area. And to top it off, we do not have students participate in fundraising drives.

Apart from tuition and our loyal benefactors, Loyola hosts our famous, annual auction event. "Interchange" is the original fundraiser of its kind in Los Angeles. This year it celebrates its 46th iteration called "Blueprints." The goal is to raise well over a million dollars, as we have been blessed to achieve for several years now.

Because the event is scheduled for March 24, Loyola families have begun gathering in homes all over the Los Angeles area for gift-giving parties, accumulating donations for this amazingly varied and exciting auction.



INTERCHANGE 46 BLUEPRINTS Design + Build + Dream

This year, the Hannon Theatre Company was asked by our Advancement Office to think outside the box a bit and find ways to acquire some experiential donations the Auction Committee might be able to use as big-ticket items at the event.

So, if you have any ideas about how to acquire tickets for local theatres or other performance venues, we would really appreciate being able to do our share in making the event a success. Not to mention it would be great publicity to have HTC and **Godspell** discussed among all the movers and shakers of Los Angeles!

So, if you have any ideas you might be willing to share, connections you might be able to exploit, or if you are willing to put together a fun package yourself, please let me know via email at wwolfe@loyolahs.edu as soon as possible. All donations need to be procured by March 5.



The Blessed Unrest

by Martha Graham

There is a vitality, a life force,
a quickening that is translated through you into action,
and because there is only one of you in all time,
this expression is unique.

No artist is ever pleased.

There is no satisfaction whatever at any time.

There is only a divine dissatisfaction;
a blessed unrest that keeps us marching
and makes us more alive than the others.

from the director's chair
the creative process



We bought a new car just before New Year's, which I get to drive because I have the longer commute. (Score!) It is perhaps the nicest car I've ever driven. The new feature that makes it extra spiffy is the Apple Car Play feature. I highly recommend it! I can plug in my iPhone and the little built-in iPad-kinda-thingy projects GPS maps and reads new texts and plays my Spotify. It's awesome. One of it's other features is the Podcast app, to which I never paid much attention before on just my iPhone. So, long story short, I've discovered podcasts. (Welcome to 2007, dude!)

And I have a confession to make. I'm addicted to Oprah Winfrey's "Super Soul Conversations." Lately, I've been listening to them on both my way to work and my way home. She has all manner of guests on who discuss what events led to their spiritual awakening. The process some of these profound story-tellers describe sounds oddly analogous to what I believe the rehearsal process is like. The big difference is that we try to tap into the spirit in our characters' journey with the goal of moving the audience to empathize and make meaningful change in their lives. Theatre is a conduit for self-discovery.

Of course, when you are doing a play which uses the New Testament parables, it is perhaps a little obvious to make the connection between theatre and something spiritual. But what I hope **Godspell** ultimately portrays is the many ways people find their way to the Lord. And **Godspell** provides a unique rehearsal experience because the playwright encourages actors and directors to create entirely new characters from their own imaginations.

I'm finding the whole process exhilarating and scary at the same time. And as Oprah's guests continually suggest, we should embrace the messy experience of discovery in the present, seeking out what wisdom God shares with us along the way. After all, theatre mimics God's creative process and we all need to put a little faith in it and in Him.

A handwritten signature in black ink that reads "Walter D. Wolfe".

Walter D. Wolfe, Managing Artistic Director





student spotlight

veteran seniors

One of the hardest weeks of my life was a little over four years ago. My wife and I took four days off to accompany our daughter, the elder of our two children, up to Seattle to begin her freshman year at the University of Washington. (Go Huskies!) The first two days were spent with a myriad of chores -- trips to Target for all of life's necessities and navigating the bookstore to make sure she had all her school supplies. We set up systems to help her cope with having seven roommates. And on the third day, the three of us even carved out a little time to ourselves, taking a ferry ride to a remote, picturesque restaurant where we watched the moon rise over Puget Sound. I was pretty proud of myself for holding it all together during our perfect little farewell celebration that night.

But nothing prepared me for what was to happen on the fourth day. Although I thought I knew what was coming, I experienced the surreal -- letting my daughter walk away from her mother and me on the steps leading to her freshman dorm -- to begin her life **without** us. It had not occurred to me that this culminating event of our trip would result in such a soul-crushing, emotional revelation and such a debilitating, visceral reaction. Frozen there, standing in our first encounter with Seattle drizzle, every fiber of my parental being was being pulled in the wrong direction. Every nurturing instinct I had in the previous eighteen years was being challenged beyond my comprehension. I mean, c'mon! At the minimum, my duty was to make sure she got three good meals a day and had a warm place to sleep each night. And there I was walking away, dooming her to feed at some crappy cafeteria and to sleep in some nasty dorm bunk bed. Instinctively, my wife and I knew not to speak to one other during the seemingly endless drive back to the airport. We merely grunted at each other while in the check-in line until the jovial agent asked us if we enjoyed our stay in Seattle. The poor guy. He unwittingly spurred a spontaneous dual eruption into some pathetic scene of involuntary tears and incoherent sobbing. I'm here to tell you -- Nothing prepares you for the giant kick in your gut you get from leaving your kid at college. Nothing.

The ridiculous thing is that I thought I was prepared. After all, one of the hardest parts of my job comes each May when I have to say goodbye to the seniors to whom I have grown close, setting them free into the cold, unfeeling world of pursuing theatre in college. Surely, saying goodbye to your own teenager would be, perhaps, just a more intense version of that feeling. Right? Boy, was I wrong.

And now for the past four years, ever since that day in Seattle, the kicker is that I find myself to be even more emotional than I ever was before when saying goodbye to students. Perhaps it is because I know what all of you parents are going to go through in just a few short months, making me more empathetic about the end of the year and all the inevitable good-byes. Whatever the reason, I find I am now hard-pressed not to shed a few tears over my senior company members leaving the fold.

So, because I will not be able to write this article in a few weeks without having my usual mini-emotional crisis, I thought I'd jump the gun a bit and introduce you to the four veteran seniors in the cast who we all will be sorry to see go at the end of this spring musical season.



James

James Bauman started his HTC acting career by taking Acting Workshop while a freshman, giving him the confidence to audition the next year. After playing one of Titania's fairies in **Midsummer** and the owner of the Kit Kat Club in **Cabaret**, his portrayal of Faber in **Fahrenheit 451** (pictured) and Tiphys/Pelias in **Argonautika** showcased his passion for intense, complex characterizations. Look for his magnetic stage presence to light up the stage in **Godspell**.

Isabel

Isabel Gilmour launched her HTC career as one of the spaceship crew in **Return to the Forbidden Planet**, where her performance set her on a trajectory to make a big bang in the future of Hannon Theatre. In her very next show, her hilarious performance as the spunky Hermia in **Midsummer** rocketed our audiences into orbits of laughter. So, for **Argonautika**, it was only right that she come down from the heavens to play the queen of all goddesses, Hera! (pictured) We are so lucky to have Isabel as the featured singer in the most universally loved song from **Godspell**, "Day by Day."



Nolan

When Nolan Hawley decided to leave the football program after his sophomore season to pursue his interest in acting, he was a good sport and tackled a difficult role completely out of his comfort zone. His memorable turn as Victor in **Cabaret**, replete with fishnet stockings and a black leather corset, was a definite touchdown. As Fireman Holden in **Fahrenheit 451**, he again carried the ball and set the stage on fire! And his performance as the demi-god Castor in **Argonautika** scored major points. In **Godspell**, Nolan will spike the ball as he goes for the conversion in the highly emotional role of Judas.



Ben

In his first role for HTC, Ben Rosales threw a mean hook as one of the thugs who beat up Cliff in **Cabaret**. But it was his memorable turn as the Minstrel in **Once Upon A Mattress** which will long be remembered as a championship performance. (pictured) Entrusted with the roles of Hylas and Dymas in **Argonautika**, Ben was able once again to show off his heavyweight acting prowess. And you are all going to want to be ringside for Ben's knockout rendition of the beautiful song "All Good Gifts" in **Godspell**.



innovative.

daring.

hannon theatre company

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www.hannontheatre.com

provocative.

inspirational.