

50

JESUIT Drama

50<sup>TH</sup> ANNIVERSARY SEASON  
1966-2016



**2017 Spring Musical  
Information Meeting  
for Performers & Technicians**

Black Box Theater  
Harris Center

Wednesday  
November 30, 2016  
4:00pm—5:00pm

# JESUIT DRAMA **Core Values**

There are as many ways of making theater as there are actors, plays, and theaters themselves.

We believe that the “how” and “why” of theater is as important—if not more so—as the “who,” “what” and “when.”

All of the members of our adult staff are teaching artists who are committed to sharing their knowledge and love of theater with all of you both on and off stage, and because of that, Jesuit Drama is a student-centered, process-oriented program in the Ignatian tradition, and we ground our work on five core values:

## COLLABORATION

*Working alongside each other openly and constructively*

## CREATIVITY

*Being willing to share new ideas that come from ourselves and the others with whom we work, being bold and taking creative risks*

## RESPECT

*Assuming the best about each other and treating each other with patience and kindness*

## RESPONSIBILITY

*Committing fully to our work, our process and each other*

## SERVICE

*Understanding that all of us together serve the work, each other and our audiences*

Jesuit Drama doesn't exist: You are Jesuit Drama.

And it will only be good if *you* are good.

# 2017 **Winter Musical** Staff

## **DESIGN STAFF**

Mr. Chris Adamson, Design/Construction  
Tyler Garcia '17, Lighting Intern  
Ms. Rachel Malin, Costuming  
Mr. Brian O'Neill, Sound/Special Projects  
Mr. Spencer Price, Media Consulting  
Ms. Sally Slocum, Tech Supervision/Lighting  
Mr. Bradley Winkleman, Tech Direction

## **MANAGEMENT STAFF**

Ms. Cindy Dunning Jakle, BBB Coordination  
Ms. Leah Heine, VPA Chair/VPA Program Direction  
Mr. Paul LeBoeuf, Chaplaincy  
Mrs. Cathy Levering, Managing Direction/Patrons/Musical Theater  
Mr. Ed Trafton, Artistic Direction  
Ms. Calleen Wilcox, House Management/Hospitality  
Mr. Bradley Winkleman, Box Office Coordination  
Mr. Mike Wood, JHS Principal & Jesuit Drama Supervisor

## **REHEARSAL STAFF**

Rev. Michael Gilson, S.J., Dramaturgy  
Casey Honaker '18, Assistant Stage Management  
Mrs. Cathy Levering, Musical Direction  
Nick Lopez '17, Production Stage Management  
Ms. Pamela Kay Lourentzos, Dance/Choreography  
Ms. Rachel Malin, Associate Direction/Workshop Director  
Ms. Elizabeth Perlas, Assistant Vocal Direction  
Joe Rubino '18, Assistant Stage Manager/Construction Intern  
Scott Tooley '18, Assistant Stage Management/Sound & Media Coordination  
Mr. Ed Trafton, Winter Musical Direction & Musical-Staging

## **JESUIT DRAMA**

*Student Centered...*

*Process Oriented...*

*In the Ignatian Tradition...*

1200 Jacob Lane | Carmichael, CA 95608  
(916) 480-2197

Email | [drama@jesuithighschool.org](mailto:drama@jesuithighschool.org)  
Website | [jesuithighschool.org/drama](http://jesuithighschool.org/drama)

# Monty Python's **SPAMALOT**

Lovingly ripped off from the classic film comedy *MONTY PYTHON AND THE HOLY GRAIL*, *SPAMALOT* retells the legend of King Arthur and his Knights of the Round Table, and features a bevy of beautiful show girls, not to mention cows, killer rabbits, and French people.

The story centers around King Arthur and his search for the Holy Grail. After a rather silly bit of miscommunication leads us briefly to Finland, our king and his ever faithful squire, Patsy, begin to search for knights to accompany him on his Quest. He finds his first in the unlikely guise of Dennis, a hideous local mud farmer. After convincing the locals that he is the king by conjuring the Lady of Lake to prove it, Dennis is transformed into Sir Galahad. The rest of the knights are found far and wide and The Lady of the Lake and her Laker Girls, send our stalwart band on their way. They meet up with an unforgettable slew of outrageously kooky characters and musical hilarity ensues as Arthur and the Knights make their journey.



## All Things **Python**

Monty Python (sometimes known as The Pythons) was a British comedy group that created the influential *Monty Python's Flying Circus*, a British television comedy sketch show that first aired on the BBC on 5 October 1969. Forty-five episodes were made over four series. The Python phenomenon developed from the television series into something larger in scope and impact, spawning touring stage shows, films, numerous albums, several books and a stage musical as well as launching the members to individual stardom. The group's influence on comedy has been compared to The Beatles' influence on music.



The television series, broadcast by the BBC from 1969 to 1974, was conceived, written and performed by Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, and Michael Palin. Loosely structured as a sketch show but with an innovative stream-of-consciousness approach (aided by Gilliam's animation), it pushed the boundaries of what was acceptable in style and content. A self-contained comedy team responsible for both writing and performing their work, they changed the way performers entertained audiences. The Pythons' creative control allowed them to experiment with form and content, discarding rules of television comedy. Their influence on British comedy has been apparent for years, while in North America it has coloured the work of cult performers from the early editions of *Saturday Night Live* through to more recent absurdist trends in television comedy. "Pythonesque" has entered the English lexicon as a result.

# How to **Audition**

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1. Attend the Info Meeting; listen and ask questions.
2. Sign up online for a fifty-minute (:50) group audition-block:
  - (a.) Type in <https://jesuitdrama.wufoo.com/forms/jesuit-drama-registration-form>
  - (b.) Follow the instructions as prompted
  - (c.) Please select your audition time and write it down below as a reminder
  - (d.) Upload your audition form and fill it out in advance

## *AUDITION TIME REMINDER:*

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*Audition-Time (Remember: Check in at least 15 minutes early, please.)*

3. Prepare for your group audition by knowing as much about the show as you can: its plot, characters, music, style, themes, quirks, moments, reviews, Python trivia, etc.
4. Upload, print out and fill out your audition form completely—both pages, please.
5. If you wish, attend the optional Audition Workshop next Monday, 12/5, at 4:00pm-5:00pm in the Black Box Theater.
6. Make sure to wear comfortable clothes (preferably dark) and comfortable shoes in which to move. Arrive at least 15 minutes early to your audition-time to check-in with the audition coordinators in the Harris Center Lobby and turn in your audition form. (If you need to cancel your audition, please call us at **(916) 480-2197**. We appreciate your courtesies!)
7. Please bring a résumé, if you have one. (No photograph will be necessary—we will take your picture when you check in.)
8. Audition! Have fun! Be supportive of everyone! (Be nice.)
9. If called back, please attend call-backs (Friday, 12/9, at 4:00pm). The list will be posted Friday morning at 9:00am in the Harris Center Box Office window and online at [www.jesuithighschool.org/drama/auditions](http://www.jesuithighschool.org/drama/auditions). The call-backs will consist of some cold-readings, singing, movement and some other fun stuff.
10. The cast list will be posted on Saturday, 12/10, at 12 Noon in the Box Office window. You may also check out the cast list online at [www.jesuithighschool.org/drama/auditions](http://www.jesuithighschool.org/drama/auditions).

“Break a leg!”

# How to Do **Tech**

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1. Attend the Info Meeting and then register online:
  - (a.) Type in <https://jesuitdrama.wufoo.com/forms/jesuit-drama-registration-form>
  - (b.) Click the link to tech at the top of the page
  - (c.) Please fill out the registration information; we'll send you an email confirmation
2. Once you register, we email you a "Tech Release Form" and a "Technician Information Form." Please print them out, fill them out, get the required signatures, and then bring them to "Tech Orientation Day."
3. Once notified by e-mail, attend the first day of tech, "Tech Orientation Day" (Saturday, 1/14, at 9:30am), and turn in your completed and signed "Tech Release Form" and "Technician Information Form."
4. Show up on time to the beginning of tech work-sessions. Work hard. Ask questions. Be nice.
5. Check your e-mail for future tech calls.
6. Weekend Work Crew calls will be based on the needs of the production. Thank you, in advance, for being available.
7. Production Run Crew positions will be based on the number of hours you've worked, the quality of your work, your ability to work with other people, and your attitude. (Production Run Crew, like production performers, will receive non-weighted transcript credit.)

Remember: *"Tech Makes It Happen!"*

We look forward to working with you!



# Beyond the **Black Box**

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## Jesuit Drama



**Beyond the Black Box** is the community-service, outreach part of Jesuit Drama that gives cast and crew members the chance to share their gifts and provide service and support to the larger community.

Our many projects have included helping veterans return to college (**Boots to Books**); reading to and tutoring at-risk kids (**Reading Partners**); sharing music and performing for seniors (**River's Edge & Carlton Plaza**); touring plays to sick children (**Sutter Children's Center**); raising money for peace initiatives (**Capital Park Peace Garden**); partnering with refugee organizations to raise awareness for local, state, and national refugee issues (**Opening Doors & Jesuit Refugee Service/USA**); conducting on-site, after-school drama workshops for the next generation of young performers (**Leataata Floyd Elementary School**); and donating flags from our 2016 fall play to local, non-profit agencies, and schools.

Cast and Crew members of the fall play will have an opportunity to join us on a new venture!

# Audition **Workshop**

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**WHAT:** Optional Audition Workshop

**WHEN:** Monday, 12/5 @ 4:00pm–5:00pm

**WHERE:** Jesuit Drama's **Black Box** Theater

**WHO:** All are welcome! This workshop will be given by Jesuit Drama's Managing Director, Cathy Levering, and Associate Director, Rachel Malin, and is completely optional. (It is—in **no way**—a requirement for participation in our spring musical.) We're offering it to beginners who'd like more information about how to audition and to old pros who'd like a refresher and some feedback.

**WHY:** To get some great advice and some practical tips on how to make this your best audition ever!

# Michael Bywater **on the purest form of theatre**

Theatrical wisdom has it that in hard times, people turn to musicals. To songs, to dances, to chorus-lines and show-stoppers. But why? Could it be, simply, that they cheer us up?

The recession's biting. No. The recession's bitten. Savings gone, job on the line, and the only sign of economic life is bankers running for cover. Change of government? What to do?

Here's what: put on your best clothes and take in a show. Not a drama of domestic turmoil. Not a Jacobean tragedy. A show. A musical.

Musicals are the purest form of theatre. You can do things terribly simply and produce a coup de théâtre to send a shiver up the audience's spine.

In a musical, we sing.

We sing because music is the only art that can paint, in real time, the widest sweeps of human emotion. It does so in a way words cannot. Even the most accomplished of poets occasionally has to call a halt, change register and speak plainly. At the moment where the pressure of feeling upon rhetorical register becomes so great that the edifice must collapse into silence, in a musical someone sings.

It doesn't matter whether the song is simple or complex, whether it is a plain diatonic tune over a three-chord bass or the mad glittering ornithological pyrotechnics of a Messiaen; they sing. They sing because words alone have nowhere else to go.

The musical articulates, the plainer the better, what in our own lives we can only approach with such tentative convolutions that we're damn lucky if we're even vaguely understood, let alone requited.

Repressed emotion? Thwarted ambition? Unrequited love? All those things that reduce us to silence.

Songs, in the musical, speak of all that we can't articulate and all that we're unsure of. The future, the past, plans, vengeance, regret, hope, sudden realization.

The moment where language is no longer enough, where something needs to be said, and understood, which cannot be said and understood, is exactly the meat of musicals.

That is the job of the musical.



## PRELIMINARIES

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11/30/16	Wed	4:00pm–5:00pm	Fall Play Info Meeting
12/05/16	Mon	4:00pm–5:00pm	Optional Audition Workshop
12/07/16	Wed	TBD	Spring Musical Auditions 1
12/08/16	Thu	TBD	Spring Musical Auditions 2
12/09/16	Fri	4:00pm–TBD	Spring Musical Call Backs
12/10/16	Sat	12 Noon	Spring Musical Posting & Staff Design/Safety Meeting

## REHEARSALS

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1/12/16	Thu	3:45pm–6:45pm	Spring Musical Rehearsals Begin *- <i>changed from school calendar</i>
Cast Rehearsals M/W		6:00pm–9:00pm	)
Cast Rehearsals T/Th		3:45pm–6:45pm	) Performers must be available for <u>all</u> these times.
Cast Rehearsal Sat		10:00am–1:00pm	)
Cast Rehearsal Sun		6:00pm–9:00pm	)

## TECH

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1/14/17	Sat	9:30am 12:30pm–1:00pm	First Day of Tech/Tech Orientation ( <i>forms due</i> ) Full Company Lunch (Jesuit Drama hosts!)
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Saturdays & Sundays—(Morning Tech) 9:30am–1:00pm | (Afternoon Tech) 2:30pm–6:00pm  
*Tech sessions arranged in advance by email; not all technicians will be called all the time. If needed, there also might be occasional Tuesday or Thursday evening calls from 7:00pm–9:30pm.*

3/11/17	Sat	10:00am–6:00pm	Winter Musical Tech 1
3/12/17	Sun	10:00am–10:00pm	Winter Musical Tech 2
3/13/17	Mon	4:00pm–10:00pm	Winter Musical Dress 1
3/14/17	Tue	4:00pm–10:00pm	Winter Musical Dress 2
3/15/17	Wed	4:00pm–10:00pm	Winter Musical Dress 3

## SHOWS

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3/16/17	Thu	7:30pm	Performance #1 (Gala & Opening Night)
3/17/17	Fri	7:30pm	Performance #2
3/18/17	Sat	7:30pm	Performance #3
3/22/17	Wed	7:30pm	Performance #4
3/23/17	Thu	7:30pm	Performance #5
3/24/17	Fri	7:30pm	Performance #6
3/29/17	Wed	4:00pm	Photo & Video Call
3/30/17	Thu	7:30pm	Performance #7
3/31/17	Fri	7:30pm	Performance #8
4/01/17*	Sat*	2:00pm*	Performance #9* (* The “Double Day”)
		7:30pm*	Performance #10*
4/02/17	Sun	2:00pm	Performance #11

# JESUIT DRAMA ■ 1966-2017 ■ Fiftieth Anniversary Season

■ **The Little Theatre ■ 1966-67** | J.B. ■ **1967-68** | A Man for All Seasons | Dramatic Arts Festival ■ **1968-69** | Tom Jones ■ **1969-70** | Once in a Lifetime ■ **1970-71** | A Midsummer Night's Dream ■ **1971-72** | The Fantastiks ■ **1972-73** | The Night Thoreau Spent in Jail | Look at Me, Look at You ■ **1973-74** | All My Sons | How to Succeed in Business Without Really Trying ■ **1974-75** | The Odd Couple | A Funny Thing Happened on the Way to the Forum ■ **1975-76** | The Time of Your Life | The Fantastiks ■ **1976-77** | Boy Meets Girl | The Sword of Rengarth ■ **1977-78** | God's Favorite ■ **1978-79** | Don't Drink the Water | Damn Yankees ■ **1979-80** Ten Little Indians | Where's Charley ■ **1980-81** | Something's Afoot | Man of La Mancha ■ **1981-82** | Bleacher Bums ■ **1982-83** | Twelve Angry Men | Once Upon a Mattress ■ **1983-84** | The Man Who Came to Dinner | A Funny Thing Happened on the Way to the Forum ■ **1984-85** | Our Town | The Music Man ■ **1985-86** | Inherit the Wind | Joseph and the Amazing Technicolor Dreamcoat ■ **1986-87** | A Midsummer Night's Dream | Fiddler on the Roof ■ **1987-88** | The Elephant Man | Little Shop of Horrors ■ **1988-89** | A Christmas Carol | Anything Goes ■ **1989-90** | A Man for All Seasons | Grease ■ **1990-91** | One Flew Over the Cuckoo's Nest | Into the Woods ■ **1991-92** | Reckless | Ten November ■ **1992-93** | Macbeth | My Fair Lady ■ **1993-94** | Henry IV, Part I | Guys and Dolls ■ **1994-95** | The Sting | Brigadoon ■ **1995-96** | God's Country | Once Upon a Mattress ■ **1996-97** | The Dining Room | How to Succeed in Business Without Really Trying ■ **1997-98** | American Gothic | A History of Jesuit's Musicals ■ **1998-99** | Rehearsal for Murder | Camelot ■ **1999-2000** | You Can't Take It With You | All American ■ **The Black Box Theater ■ 2000-01** | The Visit | Little Shop of Horrors ■ **2001-02** | An Evening of One Acts | The Wonderful Wizard of Oz ■ **2002-03** | Other Places. | You're a Good Man, Charlie Brown ■ **2003-04** | A Few Good Men | Bat Boy ■ **2004-05** | The Princess Bride | MOVE! ■ **2005-06** | The Laramie Project | Aladdin, Jr. ■ **2006-07** | Heaven Can Wait | Urinetown ■ **2007-08** | Hamlet | Sweeney Todd ■ **2008-09** | Achilles in America | FLOPS! | We'll Be Fine ■ **2009-10** | The Three Musketeers | The Frogs | Hansel and Gretel ■ **2010-2011** | Tower Stories: A 9|11 Project | Cats | Scooby Doo & The Mystery of the Haunted Library ■ **2011-2012** | Imago Dei: Journeys of Courage, Hope & Home | Hello, Dolly! ■ **2012-2013** | Theophilus North | Move2. | Alone/Together ■ **2013-2014** | Romeo & Juliet | Beauty & The Beast ■ **2014-2015** | The Encyclopedia of Early Earth | Once on This Island ■ **2015-2016** | Terror Stories: A Post-9|11 Project | Xanadu ■ **2016-2017** | 44 Plays for 44 Presidents | **SPAMALOT**