

JESUIT **Drama**

The
Elephant
Man

**2018 Fall Play
Information Meeting
for Performers & Technicians**

Black Box Theater | Harris Center

Wednesday
August 22, 2018 | 4:00pm–5:00pm

Welcome!

2018 Fall Play Staff

DESIGN STAFF

Mr. Chris Adamson, Design/Construction
Mr. Cris Laney, Tech
Ms. Rachel Malin, Costuming
Mr. Thomas Moore, Tech
Mr. Brian O'Neill, Sound
Mr. Spencer Price, Media Consulting
Ms. Sally Slocum, Lighting
Mr. Scott Tooley, Sound
Mr. Bradley Winkleman, Tech

MANAGEMENT STAFF

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

REHEARSAL STAFF

Josh Clark '19, Management
Josh Dolin '19, Management
Ms. Joanna Glum, Production Consultant
Casey Honaker '18, Management
Ms. Pamela Kay Lourentzos, Movement
Ms. Rachel Malin, Associate Direction/Workshop Director
Mr. Ed Trafton, Musical Staging/Direction

JESUIT DRAMA

Student Centered...

Process Oriented...

In the Ignatian Tradition...

1200 Jacob Lane
Carmichael, CA 95608

(916) 480-2197

jesuithighschool.org/drama

The Show

The Elephant Man is based on the life of John Merrick, who lived in London during the latter part of the nineteenth century. A horribly deformed young man – victim of rare skin and bone diseases – he becomes the star freak attraction in traveling sideshows. Found abandoned and helpless, he is admitted to London's prestigious Whitechapel Hospital. Under the care of celebrated young physician Frederick Treves, Merrick is introduced to London society and slowly evolves from an object of pity to an urbane and witty favorite of the aristocracy and literati, only to be denied his ultimate dream – to become a man like any other.

THE AUTOBIOGRAPHY OF JOSEPH CAREY MERRICK (1884)

Below is a transcription of the 3-page pamphlet which accompanied the displaying of Merrick set up by Tom Norman in a vacant greengrocer's at 123 Whitechapel Road (now number 259). Although it is likely that Tom Norman had a hand in the text's creation, it nevertheless gives a fascinating insight into the man known as the 'Elephant Man'.

I first saw the light on the 5th of August, 1860, I was born in Lee Street, Wharf Street, Leicester. The deformity which I am now exhibiting was caused by my mother being frightened by an Elephant; my mother was going along the street when a procession of Animals were passing by, there was a terrible crush of people to see them, and unfortunately she was pushed under the Elephant's feet, which frightened her very much; this occurring during a time of pregnancy was the cause of my deformity.

The measurement around my head is 36 inches, there is a large substance of flesh at the back as large as a breakfast cup, the other part in a manner of speaking is like hills and valleys, all lumped together, while the face is such a sight that no one could describe it. The right hand is almost the size and shape of an Elephant's foreleg, measuring 12 inches round the wrist and 5 inches round one of the fingers; the other hand and arm is no larger than that of a girl ten years of age, although it is well proportioned. My feet and legs are covered with thick lumpy skin, also my body, like that of an Elephant, and almost the same colour, in fact, no one would believe until they saw it, that such a thing could exist. It was not perceived much at birth, but began to develop itself when at the age of 5 years.

I went to school like other children until I was about 11 or 12 years of age, when the greatest misfortune of my life occurred, namely – the death of my mother, peace to her, she was a good mother to me; after she died my father broke up his home and went to lodgings; unfortunately for me he married his landlady; henceforth I never had one moment's comfort, she having children of her own, and I not being so handsome as they, together with my deformity, she was the means of making my life a perfect misery; lame and deformed as I was, I ran, or rather walked away from home two or three times, but suppose father had some spark of parental feeling left, so he induced me to return home again. The best friend I had in those days was my father's brother, Mr. Merrick, hair Dresser, Church Gate, Leicester.

When about 13 years old, nothing would satisfy my step-mother until she got me out to work; I obtained employment at Messrs. Freeman's Cigar Manufacturers, and worked there about two years, but my right hand got too heavy for making cigars, so I had to leave them.

I was sent about the town to see if I could procure work, but being lame and deformed no one would employ me; when I went home for my meals, my step-mother used to say I had not been to seek for work. I was taunted and sneered at so that I would not go home for my meals, and used to stay in the streets with an hungry belly rather than return for anything to eat, what few half-meals I did have, I was taunted with the remark — "That's more than you have earned."

Being unable to get employment my father got me a pedlar's license to hawk the town, but being deformed, people would not come to the door to buy my wares. In consequence of my ill luck my life was again made a misery to me, so that I again ran away and went hawking on my own account, but my deformity had grown to such an extent, so that I could not move about the town without having a crowd of people gather around me. I then went into the infirmary at Leicester, where I remained for two or three years, when I had to undergo an operation on my face, having three or four ounces of flesh cut away; so thought I, I'll get my living by being exhibited about the country. Knowing Mr. Sam Torr, Gladstone Vaults, Wharf Street, Leicester, went in for Novelties, I wrote to him, he came to see me, and soon arranged matters, recommending me to Mr. Ellis, Bee-hive Inn, Nottingham, from whom I received the greatest kindness and attention.

In making my first appearance before the public, who have treated me well — in fact I may say I am as comfortable now as I was uncomfortable before. I must now bid my kind readers adieu."

How to Audition

1. Attend the Info Meeting; listen and ask questions.
2. Sign up online for a five-minute (:05) audition-block:
 - (a.) Go to <http://www.jesuithighschool.org/drama-auditions>
 - (b.) Click on the link: jesuitdrama.wufoo.com/forms/jesuit-drama-registration-form
 - (c.) Follow the instructions as prompted
 - (d.) Please select your audition time and write it down below as a reminder
 - (e.) Upload your audition form and fill it out in advance

AUDITION TIME REMINDER:

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

3. Prepare and memorize a one-minute (:01) monologue. :)
4. If you wish, attend the optional Audition Workshop next Tuesday, 8/28, at 4:00pm in the Black Box Theater.
5. 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 courtesy!)
6. Please bring a résumé, if you have one. (No photograph will be necessary—we will take your picture when you check in.)
7. Audition! Have fun! Be supportive of everyone! (Be nice.)
8. If called back, please attend call-backs (Friday, 8/31, 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. The call-backs will consist of some cold-readings, movement and some other fun stuff.
9. The cast list will be posted on Saturday, 9/1, at 12 Noon in the Box Office window. You may also check out the cast list online at www.jesuithighschool.org/drama/auditions.

“Break a leg!”

How to Do Tech

1. Attend the Info Meeting and then register online:
 - (a.) Go to <http://www.jesuithighschool.org/drama-auditions>
 - (b.) Click the <https://jesuitdrama.wufoo.com/forms/jesuit-drama-registration-form>
 - (c.) Follow the instructions as prompted
2. Once you register, we will 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, 9/8, at 10:00am), 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!

Tech Interns

If you have the desire and the basic, necessary experience to learn more about a specific area of theater design or management, you are warmly invited to become a tech design-intern and shadow one of our many talented teaching-artists. Design-intern opportunities include, but are not limited to, costuming, graphic design, hair and makeup, house management and hospitality, lighting, media, production stage management, sets and construction, and sound. If you are interested, please speak to Technical Director Bradley Winkleman directly, or send us an email telling us about your goals (drama@jesuithighschool.org).

Beyond the Black Box

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**); donating flags to local veteran and civic groups; conducting on-site, after-school drama workshops for the next generation of young performers (**Leataata Floyd Elementary School**), and—most recently—raising awareness and funds for Sr. Libby Fernandez's new mobile homeless ministry "**Mercy Pedalers**."

All Cast and Crew members will have an opportunity to join us on a new venture!

Optional Audition Workshop

WHAT: Optional Audition Workshop

WHEN: Tuesday, August 28, @ 4:00pm–6:00pm
(You're welcome to attend all or just a portion of this workshop depending on your time and availability.)

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

WHO: All are welcome! This workshop will be led by Jesuit Drama's Associate Director Rachel Malin and is completely optional. (It is—in **no way**—a requirement for participation in our fall play.) 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!

10 Steps to Prepare your Monologue

(<http://reddoorproject.org>)

Step 1 - Familiarize yourself with the entire play. Unless you know where your character is coming from before the monologue and where they are going afterward, you're likely to miss layers of meaning.

Step 2 - Write down several adjectives describing your character. Don't limit yourself; be as descriptive as you can.

Step 3 - It's important to clearly identify who your character is speaking to. Write a brief description of their relationship.

Step 4 - Write down the objective of the monologue. What is your character's goal?

Step 5 - Find the "beats" in the monologue. Write down what the beats are and mark on your monologue the specific point or points at which changes occur.

Step 6 - Memorize the words. You will not be able to perform a monologue effectively if you are searching for words.

Step 7 - After you have memorized the monologue word for word, rehearse it until delivering it seems as natural as talking to a friend (or enemy).

Step 8 - Adjust your levels. Know what moments to keep small and what moments, if any, must be played big. Sometimes a tightly controlled emotion seething just beneath the surface is much more powerful.

Step 9 - It's okay to incorporate a limited amount of movement in the monologue. Every movement should have a real motivation in terms of character. Nothing should be random or added just for effect.

Step 10 - Perform the monologue for someone whose opinion you trust. Ask them if they can describe the character, motivation, relationship, and goals. If any of these weren't clear to them, go back and try again.

How to Perform a Monologue

Written by [StageMilk Team](#) on September, 16th 2015

1. An Opportunity to act: An audition is still acting.

Always think of any audition as an opportunity to act. It is a chance to do what you love.

2. Walk in confidently. Be genuine. Don't waste time.

The director wants to see that you are open and great to work with. It is absolutely fine to take a beat before you start your monologue. Show them that you are the kind of actor who loves to work.

3. Be ready to take direction. Be well warmed up before performing.

Be open and always try to take on their direction as best you can. If you don't understand something get them to clarify. Find some time to warm up before the audition. It will get you focused and ready to go.

4. Don't panic about your preparation. Be in the moment.

Don't get caught up trying to remember all your preparation. If you have rehearsed well it will be in your muscle memory and you will be able to just relax and perform.

5. Never look at the people you're auditioning for. Be clear and direct.

Perform the monologue to a mark in the room. Don't perform it to the director. Use your full voice. They are not just looking at your acting ability but your movement, posture, voice and confidence, so show them you are a well-rounded performer.

PRELIMINARIES

8/22/18	Wed	4:00pm–5:00pm	Info Meeting
8/28/17	Tue	4:00pm–6:00pm	Optional Audition Workshop
8/29/18	Wed	TBD	Auditions 1
8/30/18	Thu	TBD	Auditions 2
8/31/18	Fri	4:00pm–TBD	Call Backs
9/01/18	Sat	12 Noon	Cast List Posting & Staff Design/Safety Meeting

REHEARSALS

9/05/18	Thu, 3:45pm-6:45pm	Rehearsals Begin
Cast Rehearsals M/W	6:00pm–9:00pm)
Cast Rehearsals T/Th	3:45pm–6:45pm) Performers must be available
Cast Rehearsal Sat	10:00am–1:00pm) for all these times.

TECH

9/08/18	Sat, 10:00am	First Day of Tech/Tech Orientation (<i>forms due</i>)
	10:00am	Actor Call for “Company Day” (<i>forms due</i>)
	12:30pm–1:00pm	Full Company Lunch (<i>Jesuit Drama hosts!</i>)

Tech Work-Sessions

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.

Tech Weekend

** (more specific times TBA)*

10/27/18	Sat	10:00am–6:00pm*	Tech 1
10/28/18	Sun	10:00am–10:00pm*	Tech 2
10/29/18	Mon	4:00pm–10:00pm	Dress 1
10/30/18	Tue	4:00pm–10:00pm	Dress 2
10/31/17	Wed	4:00pm–10:00pm	Dress 3

PERFORMANCES

11/01/18	Thu	7:30pm	Show #1 (Gala & Opening Night)
11/02/18	Fri	7:30pm	Show #2
11/03/18	Sat	7:30pm	Show #3
11/07/18	Wed	TBD	Photo Call / Pick-up
11/08/18	Thu	7:30pm	Show #4
11/09/18	Fri	7:30pm	Show #5
11/10/18	Sat	7:30pm	Shows #6
11/11/18	Sun	2:00pm	Show #7 (Closing & Strike)

*“Sometimes I think my head is so big
because it is so full of dreams.”*

(John Merrick)

