

JESUIT DRAMA

2015 FALL PLAY

49th Anniversary Season

**Untitled
Documentary
Theater-Piece**

A company-created performance-piece
Adapted by the Company

**Information Meeting
for Performers & Technicians**

**Black Box Theater
Harris Center**

**Wednesday
August 26, 2015
4:00pm**

2015 Fall Play Staff

DESIGN STAFF

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

MANAGEMENT STAFF

Mr. David Bischoff, VPA Chair/Program Direction/Photography
Ms. Cindy Dunning, BBB Coordination
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 and Jesuit Drama Supervisor

REHEARSAL STAFF

Sam Bassell '16, Production Stage Management
Nick Lopez '17, Assistant Stage Management/Lighting Intern
Ms. Rachel Malin, Associate Direction/Workshop Director
Rev. Michael Gilson, S.J., Dramaturgy
Mr. Doniel Soto, Fight Choreography
Scott Tooley '18, Assistant Stage Management/Sound & Media Intern
Mr. Ed Trafton, Fall Play Direction

JESUIT DRAMA

Student Centered...

Process Oriented...

In the Ignatian Tradition...

1200 Jacob Lane
Carmichael, CA 95608
(916) 482-6060 (x297)

jesuithighschool.org/drama

Americans Are Okay With Surveillance and Torture

In the face of damning evidence against U.S. officials, the country has shrugged.

CONOR FRIEDERSDORF

JULY/AUGUST 2015
ISSUE (ATLANTIC MONTHLY)

YES, U.S. OFFICIALS tortured prisoners; yes, they spied on the private communications of tens of millions of innocent Americans. The definitive accounts of these transgressions were released last year. You may have missed them.



As in the aftermath of the Watergate scandal, official investigations probed for executive-branch excesses and found them in spades. The Senate produced more than 6,700 pages on brutal, illegal CIA interrogations. And the Privacy and Civil Liberties Oversight Board, an executive-branch agency, found that the National Security Agency's phone dragnet "lacks a viable legal foundation" and "implicates constitutional concerns under the First and Fourth Amendments" while doing little to keep us safe.

But unlike Watergate, no one resigned in disgrace, let alone went to jail. The nation shrugged and moved on. Whistle-blowers who spoke out about the government's torture and mass-surveillance programs have been punished more harshly than torturers and domestic spies have been.

The war on terror has changed us.

How to Audition

1. Attend the Info Meeting; listen and ask questions.
2. Sign up online for a five-minute (:05) audition-spot:
 - (a.) Go to **Google Chrome** (Internet Explorer will not work, unfortunately...)
 - (b.) Type in **www.jesuitdrama.com/register**
 - (c.) Hit enter and the one-page time-slot menu will appear
 - (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 rehearse an original or pre-existing **one-minute poem**. (Our fantastic library has several resources to help you with this!) **TIP: Rehearse with a timer...**
4. If you wish, attend the optional Audition Workshop next Tuesday, 9/1, at 4:00pm in the Black Box Theater.
5. Arrive at least 15 minutes early to your audition-time to check-in with the audition coordinator in the SLC-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!) Make sure to wear comfortable clothes (preferably dark) and comfortable shoes in which to move.
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. List posted Friday morning at 9:00am in the HC 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, 9/5 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 **Google Chrome** (Internet Explorer will not work, unfortunately...)
 - (b.) Type in [**www.jesuitdrama.com/register**](http://www.jesuitdrama.com/register)
 - (c.) Click the link to tech at the top of the page
 - (d.) Please fill out the registration information; we'll send you an email confirmation

2. We will then send you a "Tech Release Form" and a "Technician Information Form" electronically.

3. Once notified by e-mail, attend the first day of tech, "Tech Orientation Day" (Saturday, 9/12 at 9:30am), and turn in your "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

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**); and partnering with refugee organizations to raise awareness for local, state, and national refugee issues (**Opening Doors & Jesuit Refugee Service/USA**).

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

Fall Play Audition Workshop

WHAT: Optional Audition Workshop

WHEN: Tuesday, 9/1 @ 4:00pm-5:00pm

WHERE: Jesuit Drama's Black Box Theater

WHO: All are welcome! This workshop will be given 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!

Jane Hirshfield: Why Write Poetry?

An interview between Jennier Haupt from *Psychology Today* and poet/author Jane Hirschfield.

Why do you write poems, and why would anyone want to write a poem?

One reason to write a poem is to flush from the deep thickets of the self some thought, feeling, comprehension, question, music, you didn't know was in you, or in the world. Other forms of writing—scientific papers, political analysis, most journalism—attempt to capture and comprehend something known. Poetry is a release of something previously unknown into the visible. You write to invite that, to make of yourself a gathering of the unexpected and, with luck, of the unexpectable.

Poetry magnetizes both depth and the possible. It offers widening of aperture and increase of reach. We live so often in a damped-down condition, obscured from ourselves and others. The sequesters are social—convention, politeness—and personal: timidity, self-fear or self-blindness, fatigue. To step into a poem is to agree to risk. Writing takes down all protections, to see what steps forward. Poetry is a trick of language-legerdemain, in which the writer is both magician and audience. You reach your hand into the hat and surprise yourself with rabbit or memory, with odd verb or slant rhyme or the flashing scarf of an image. This is true for discovering some newness of the emotions, and also true of ideas. Poems foment revolutions of being. Whatever the old order was, a poem will change it. There is also the matter of connection. You can't write an image, a metaphor, a story, a phrase, without leaning a little further into the shared world, without recognizing that your supposed solitude is at every point of its perimeter touching some other. You can't read a poem—a good poem, at least—by someone else, and not recognize in their experience your own face. This is a continual reminder of amplitude, intimacy, and tenderness. The slightest dust-mote of the psyche altered is felt... there is magnitude in an altered comma. Art is a field glass for concentrating the knowledge and music of connection. It allows us to feel more acutely and accurately and more tenderly what is already present. And then it expands that, expands us.

We live in a time of what seems continuing crisis—politics, questions of the environment and climate change, even the “natural” disasters of earthquakes and weather are amplified in their interactions with our human-altered environment. Do you think poems and the arts in general have a role to play in our response to these things, and in the larger transformation of society?

A sonnet is neither a wrench nor a voting booth. And yet, even useless joy is not inconsequential. Joy is reasonless and “accomplishes” nothing, yet is an indispensable enlargement of measure in any life. Why do we want justice, or any other diminishment of suffering, if not for the increase of simple happiness it brings? Or why would we want what Buddhism might call a right sorrow, for that matter, as we—I at least—do want that? We know when a pool is clarified, when it is muddied. We know when a poem of darkness is opulent; in its saying, in its relationship to existence—Hopkins's “Carrion Comfort,” for example—and that the existence of opulent grief, fully offered, is a counterweight even to despair. I'm not saying that art is a matter of beauty, solace, or calmness, though it can be, and that can be welcome. I'm not saying that art is about rectification of character or making visible the existence of injustice, though it can be, and that can be welcome. I suppose I'm saying that good art is a truing of vision, in the way that a saw is trued in the saw shop, to cut more cleanly. And that anything that lessens our astigmatisms of being or makes more magnificent the eye, ear, tongue, and heart cannot help but help a person better meet the larger decisions that we, as individuals and in aggregate, ponder. That the rearrangement of words can re-open the fate of both inner and outer worlds—I cannot say why I feel this to be true, except that I feel it so in my pulses, when I read good poems.

Schedule Overview

8/26/15	Wed	4:00pm	Fall Play Info Meeting
9/01/15	Tue	4:00pm	Optional Audition Workshop
9/02/15	Wed	TBA	Fall Play Auditions 1
9/03/15	Thu	TBA	Fall Play Auditions 2
9/04/15	Fri	4:00pm	Fall Play Call Backs
9/05/15	Sat	12 Noon	Fall Play Posting & Staff Design/Safety Meeting
9/10/15*	Thu*	6:00pm*	Fall Play Rehearsals Begin (* - This is a change from the school calendar)

Cast Rehearsals M/W—3:45pm-6:45pm }
Cast Rehearsals T/Th—6:00pm-9:30pm } Performers must be available for all these times.
Cast Rehearsal Sat—10:00am-1:00pm }

9/12/15	Sat	9:30am	First Day of Tech/Tech Orientation (<i>forms due</i>)
		10:00am	Actor Call
		12pm-1pm*	Full Company Lunch (* - Jesuit Drama will host this for all cast and crew)

Tech Work-Sessions

(as needed and arranged in advance by email; not all technicians will be called all the time)

Saturdays & Sundays—(I) 9:30am - 1:00pm | (II) 2:30pm - 6:00pm

10/18/15	Sun	TBA	Special Schedule /Call for JHS Open House (12pm -3pm)
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Tech Weekend (more specific times TBA)

10/31/15	Sat	10am-6pm	Fall Play Tech 1
11/01/15	Sun	10am-10pm	Fall Play Tech 2
11/02/15	Mon	4:00pm	Fall Play Dress 1
11/03/15	Tue	4:00pm	Fall Play Dress 2
11/04/15	Wed	4:00pm	Fall Play Dress 3

Performances

11/05/15	Thu	7:30pm	Fall Play 1 (Gala & Opening Night)
11/06/15	Fri	7:30pm	Fall Play 2
11/07/15	Sat	7:30pm	Fall Play 3
11/12/13	Thu	7:30pm	Fall Play 4 (<i>earlier call this day for brief pick-up session</i>)
11/13/13	Fri	7:30pm	Fall Play 5
11/14/13	Sat	7:30pm	Fall Play 6
11/15/13	Sun	2:00pm	Fall Play 7 (Closing & Strike)