

Arsenic and Old Lace Week 4 Address

Hello Everyone,

Well, I hope you're happy. Those of you who were late for various sections of blocking rehearsal this past week are possibly responsible for the Detroit Tigers losing a shot at the World Series this year. How? Very simple, it's a function of [Butterfly effect](#). Make sure you're on-time for blocking this week when you're needed. Who knows what other ripples effects of damage you might cause! Seriously, though, please make sure you're where you need to be when you need to be there. I know the schedule seems a bit confusing. Let's try to clarify how you show read it.

1. Mainly focus on the "WHO" section of the schedule for year day.
 - a. Check to see if a "FULL COMPANY" call is listed
 - b. Mark down all of the "Sections" you're in for the show and check to see if your section is called
 - c. Look to see if your PD is specifically (by name) or generally (PD Work) called
 - d. Check to see if you're called for costume fittings
2. Check to see where you're supposed to be for a rehearsal call. We're mainly using the orchestra room, onstage, the choir room, and the lobby outside the Auditorium
3. Check the times. The calls for PD work are large blocks that usually involve 2-hour periods. Section rehearsals run less time, usually for only about an hour and must therefore be listed separately. Section rehearsals trump PD work. SO, always check to see if your section is called during some of your PD work periods.
4. Still confused? Ask an SD for clarification. Starting this week, each SD will carry the week's schedule with them at all times during rehearsal.

Okay, my next area of concern is line memorization. Please make sure you're genuinely prepared for rehearsal this week by being off-book on-time. At this point, you should already be off-book for Act 1. The due date to be off-book for Act 2 is Wed. Please be prepared. What happens when you're not off-book? Nothing. I say "nothing" because you can do "nothing" further in the process until you actually are off-book. You cannot grow in your part, you cannot refine nuanced moments, you cannot reach the next level of immersion into the mind of your character. Bottom line, things grind to a halt, so please be ready. Leads, set a good example. Younger students, prove that you are dedicated and deserve to be considered for larger roles in the future.

Well, let's move on to some brighter topics. Again, I'm really proud of the work that everyone is doing. This week I'd like to offer some praise to Bailey Kadian, Zoe Yedwab, and the entire makeup crew for the amazing work they did this week to prepare for Thursday night's poster photo shoot. The actors looked great! Nicely done, ladies!



We have a very busy week coming up. Yeah, yeah, when *don't* we have a busy week? Anyway, please do your best to use downtime productively for homework and line memorization. Between the Prism Concert rehearsal, the Prism Concert performance, and the singathon, I know things will be hectic for everyone. Even so, this week's rehearsal agenda is very important. If we can really, genuinely work through everything in the cue for the week, we'll emerge in really, really nice shape for next week. Keep up the hard work, folks; opening night will be here before you know it!

Okay, just a few closing comments. We still need to complete our program ad fundraising this week. According to our records, the following people must still submit one or both of their patron ads:

Brook Bain, Abby Bailey, Ian Belger, Chris Domen, Rachel Hirsch, Miranda Hakim, Jonathan Israilov, Zach Jirik, Nick Kisse, Zach Levine, Samantha Luken, Kaylin Mahoney, Raina Pintamo, Adaija Packnet, Adam & Hailey Rosenberg, Ameerah Shakoor, Samantha Rothe, Kendall Strong, Max Vinogradov

Please bring in your patron ad contracts and payments tomorrow, folks. Mrs. Brody MUST wrap this process up ASAP! PROGRAM AD CONTRACTS: http://wbhstheatre.com/downloads/Arsenic_and_Old_Lace/Ad_Contract.pdf

Online ticket sales are up and running! If you are a Super Patron, Mrs. Brody will be pulling tickets for you. For additional seats and all other cast member, please make your ticket purchases online! Online sales will be available until Sunday, October 30th. Parents, please reference this PDF prior to making ticket purchase to ensure that you have selected the appropriate performance... not that we wouldn't *love* for you to see both casts perform! PERFORMANCE SLOTS: http://wbhstheatre.com/downloads/Arsenic_and_Old_Lace/AAOL_Casts_&_Perf_Slots.pdf

TICKET SALES:

https://www.showtix4u.com/boxoffice.php?submit=Search+for+Events&begin=1542968¤t_client=105059100930546

Phew, think that's about it for now. NOPE! T-shirt orders are also coming up due this week on Thursday. We'll post order forms and the designs on the show's webpage later this week. Okay, I really am done now. See everyone soon!

- Greene

Quotes for the Week: "I can cry at the drop of the pin. But comedy is hard for me; it's the timing." – Moira Kelly
"My idol was Jack Benny and he was the master of subtlety and timing." – Don Knotts

Thoughts for the Week: What do you know about comedic timing? Consider the people you know who are best at delivering jokes. Comedic timing is vitally important for us to consider when staging this production. What is comedic timing? Well, the highly regarded source of all knowledge we call Wikipedia describes comedic timing in this manner: "**Comic timing** is the use of rhythm, tempo and pausing to enhance [comedy](#) and [humour](#). The pacing of the delivery of a [joke](#) can have a strong impact on its comedic effect, even altering its meaning; the same can also be true of more physical comedy such as [slapstick](#)."

A **beat** is a pause taken for the purposes of comic timing, often to allow the audience time to recognize the joke and react, or to heighten the suspense before delivery of the expected [punch line](#). Pauses, sometimes called "dramatic pauses" in this context, can be used to discern subtext or even unconscious content — that is, what the speaker is really thinking about."

If you haven't already, take some time this week to really think about the manner in which you deliver the jokes that are contained in your character's dialog. Are you happy with the timing? Are you confused about whether or not your delivery is effective? Test it out on someone. Deliver a few of your character's jokes to some of your friends, family members, or classmates. Offer them a bit of contextual information beforehand, otherwise you risk the danger of being considered as eccentric as I am. Seriously, though, spend some time analyzing your exact process of delivery and this week, and test out some of your work. You'll be surprised at how much stronger your performance will become after considering this aspect of presentation.