

# **THEATRE 161: Applied Performance Techniques**

Reed College Department of Theatre  
Spring 2016

Instructor: Elliot Leffler (Performing Arts Building, Office 134)

Email: lefflere@reed.edu

Office Hours: Tuesdays, 2-4 pm, and by appointment

## **PARIS COMMUNE**

**Written by Steve Cosson and Michael Friedman**

**Developed with The Civilians**

**Directed by Elliot Leffler**

**Reed College Studio Theatre**

**November 3-5, 10-12**

The first musical to be produced by the Reed Theatre Department in fifteen years, *Paris Commune* tells the story of the political revolutionaries who took over the city of Paris in 1871. They were frustrated with the French republic. They were poor. The country had turned its back on them. So they took over their city. They declared themselves independent. They envisioned and built a new, equitable framework for self-government. And then it all fell apart. Originally devised by The Civilians (a NYC-based ensemble) in 2012, Reed Theatre students will be mounting the second production ever of this energizing, politically-charged musical.

## **THE COMPANY (in alphabetical order)**

Jenny Ampersand	Costume Designer
Adrian Boctor	Apprentice to the Music Director
Saga Darnell	Performer (Elizabeth Dmitrieff et al)
Thao Dinh	Assistant Stage Manager
Liam Dulany	Performer (Thiers et al)
Josh Golsan	Assistant Director
Ashlin Hatch	Performer (Louise Michel et al)
Aoife Hough	Stage Manager
Alison Fortune	Assistant Set Designer
Peter Ksander	Set & Light Designer
Erin Lauderdale	Dance Co-Captain
Elliot Leffler	Director
Carla Mann	Dance Consultant
Violet McAfee	Assistant Lighting Designer
Elliot Menard	Perfomer (The Soprano)
Melissa Molloy	Performer (Baker et al)
Hadley Parrish-Cotton	Performer (Seamstress et al)
Sharath Patel	Sound Designer
Madhav Pulle	Performer (Pere Duchene et al)
Beatrix Rowland	Performer (La Bordas et al)
Rusty Tennant	Technical Director

Ty Unterseher  
John Vergin  
Alissa Warren  
Autumn Wheeler

Dance Co-Captain  
Music Director  
Costume Shop Supervisor  
Dramaturg

## About Theatre 161

THEA 161 is the class that encompasses the producing of a mainstage production in the theatre department. Making the show operates in a number of ways: 1. The learning we do together about performing, directing, dramaturgy, stage management, and technical production is all part of a Reed College class, and will be evaluated as such at the end of the course. The nature of this class is very different than other Reed conferences, as on a second level, 2. we are working as a producing company with the kinds of relationships and hierarchies than are standard in team working together to make theatre. In one way, we are working as teachers/students. In another we are working as collaborative artists on making a show together. If you have questions at any time about the kind of work that goes into making a show, or about the different kinds of ways that we work together in the conference classroom vs. the rehearsal room, please feel free to ask.

## Rehearsal Policy

Rehearsals are mandatory, obligatory, and necessary. Performers should always arrive at least a few minutes early, so that they are actually ready to begin working at the start time (which is usually 7 pm). The stage managers will arrive even earlier to prepare the space. The AD's call time will vary based on the needs of the particular rehearsal and her leadership responsibilities at that rehearsal.

Showing up when you are expected is vital. Failing to show up when you are scheduled, even once, may result in you being replaced. The same goes for lateness. Last minute emails announcing your tardiness or absence are not acceptable. Being present and ready-to-work at call time is one of the ways we all cultivate an atmosphere of respect – respect for one another and for the work we are doing.

## Reading and Research

On the second Monday of the rehearsal process, our dramaturg will present us with research that she has done, related to the show. She will present some of this research orally during rehearsal, and she will provide us with “dramaturgy packets” that contain additional material. It is imperative to read the full dramaturgy packet within one week of receiving it: this will ensure that we are all informed and on the same page.

We may then supplement this initial base of research with our own additional research throughout the rehearsal process. This may consist of web-based research or more extensive library research. Autumn is here, as our dramaturg, to help us each in our pursuit of whatever research might be most useful.

## **The Highs and Lows of the Rehearsal Process**

Like most artistic experiences, I expect for this one to have high and low moments. There will be times when the rehearsal process feels euphoric. And there will also be times when lose faith in ourselves, in our process, and in one another. This is normal. And since we can expect it, we can also prepare for it.

When you hit a low moment, I ask you to do two things.

First, I invite you to talk to me about it. These conversations can be helpful in two ways. As your *teacher*, I can perhaps help you to learn from these difficult moments. And as your *director*, I can best prepare for rehearsals when I know there are some people in the audience whose spirits are low. I would like to have these conversations in my office, outside of the theatre. My office hours (Tuesdays, 2-4 pm) are a wonderful time for these conversations. I am also flexible and happy to make other appointment times with you.

Second, I ask you to do whatever you need to do to bring your most positive, collaborative, creative, ambitious self to rehearsals, even when your spirits are low. For some people, this may mean leaving time to work out, meditate, take a walk, or watch a favorite TV show before coming to rehearsal. Taking these steps, and bringing your most positive self to rehearsal, is an important act of professionalism and a gesture of generosity to your peers. This is in part why I want to have the frank conversations with you in my office, leaving the theatre as a positive energy space.

## **A Note About Professionalism and Communication**

The highly-collaborative nature of theatre-making at Reed College means that we may sometimes have open discussions about the evolution of the piece. During those discussions, I want to enthusiastically invite ideas from all corners – from performers, designers, assistant designers, stage managers, dramaturgs, etc. Ideally, those ideas can mingle together in the creative space in very productive ways.

That said, it is also useful for us all to learn and to use the communication structures that are associated with professional theatres. Thus, I want to invite you to see Stage Manager Aoife Hough (together with her assistant, Thao Dinh) as the hub of communication for the whole team. This means that if you need to communicate with (for instance) a designer or a shop manager, check in with Aoife about the concern first. Aoife will have a good sense of whether it is best to bring that concern directly to the individual, or if she should convey the concern herself within the rehearsal report.

All of us are artists, and should strive to treat one another with respect. These guidelines of communication are modeled after professional theatre, and intended to streamline communication, open up avenues of dialogue, and create a hospitable, clear, and comfortable rehearsal process.

## **Dress**

Unless instructed otherwise, performers should typically wear comfortable clothes that allow for a wide range of movement. These should also be clothes that can get a little dirty. Think sweats or

workout clothes—nothing that will restrict or inhibit your movement by being too tight, too baggy, or too revealing. Because certain types of footwear can also be constricting, I ask that everyone remove their shoes at the door, and participate in rehearsal barefoot.

We will also experiment with costume pieces, beginning quite early in the rehearsal process. Costume Designer Jenny Ampersand and Costume Shop Manager Alissa Warren will assist us in making that process happen.

Please see me if you have any questions or concerns about clothing.

### **A Note on Depictions of Violence**

The 1871 Paris Commune is front and center in this project, and that necessitates the investigation of violence, war, and revolution. We will attend to this violence and we will experiment with ways to represent it. This may be difficult for some students, but the subject matter of this project calls us to address violence thoughtfully and regularly. If you are concerned about this, please come and talk with me about it privately right away.

### **Rehearsal Calendar**

This is a preliminary sketch of whom I expect to call to rehearsal each night. It is subject to change, based on the shifting needs of the project. I ask you to record all rehearsals in your calendar and ensure you are available at the dates and times you are expected to be called. To the best of your ability, please also keep yourself free even for the rehearsals at which you are *not* called, in case the schedule needs to shift.

Monday, 9/12, 7-10 pm (full cast)

Tuesday, 9/13, 7-10 pm (full cast, read-through)

Wednesday, 9/14, 7-10 pm (full cast, music rehearsal, some can anticipate leaving early)

- 7-8 Warm-up and “The Captain” (full cast)
- 8-8:30 “God of the Bigots” (full cast except Elliot M)
- 8:30-8:40 - break
- 8:40-9:05 “Song of May” (full cast except Elliot M)
- 9:05-9:20 – Yodeling Ducks (Melissa and Hadley)
- 9:20-9:40 – “L’armistice” (Ashlin and Madhav)

Thursday, 9/15, 7-10 pm

- 7-8:30 – Explore Sc 1 (full cast except Ashlin and Elliot M)
- 8:30-10 – Explore Sc 9 (full cast except Elliot M)

Sunday, 9/18

- 4-4:45 – Explore Sc 14 (Ashlin, Saga, Beatrix, Hadley)
- 4:45-6 – Explore Sc 15 (Full Cast)
- 6-7 – Review/Explore Scenes 1, 9, 14, & 15 (full cast)

Monday, 9/19, 7-10 pm (full cast)

- 7-7:10 – Meet & Greet with larger artistic team
- 7:10-7:30 – Designer Presentations
- 7:30-8:00 – Dramaturgy Presentation

- 8:00-8:10 – break
- 8:10-10:00 – read-through (with some singing)

Tuesday, 9/20

- 7-9 – explore scene 2 (full cast except Elliot M) (Madhav absent)
- 9-10 – explore scene 4 (Elliot M and Liam)

Wednesday, 9/21

- 7-8:30 – explore scene 5 (dance captains + full cast except Elliot M)
- 8:30-10 – explore scene 3 (full cast except Elliot M)

Thursday, 9/22

- 7-9 – explore scene 6 and 1<sup>st</sup> bit of scene 7 (full cast except Elliot M)
- 9-10 – explore scene 7 (Madhav, Liam, Beatrix, Ashlin, Saga)

Sunday, 9/25

- 4-4:45 – explore scene 8 (Melissa and Hadley)
- 4:45-5 – explore scene 8 (Melissa, Hadley & Saga)
- 5-7 – explore scene 10 (full cast except Elliot M)

Monday, 9/26

- 7-9 – explore scene 11 (dance captains, full cast except Elliot M)
- 9:00-9:30 – explore scene 12 (Saga, Melissa, Hadley)
- 9:30-10 – explore scene 12 (Saga only)

Tuesday, 9/27

- 7-7:45 – explore scene 13 (full cast except Beatrix)
- 7:45-9 – explore/review scenes 14-15 (full cast)
- 9-10 – explore scene 16 (Hadley, Liam, Ashlin, Beatrix)

Wednesday, 9/28

- 7:00-7:45 – explore scene 17 (Madhav and Ashlin)
- 7:45-8:45 – explore scene 18 (full cast)
- 8:45-10 – review/explore scenes 15-18

Thursday, 9/29

- 7:00-8:30 – block scene 1 (Madhav, Liam, Saga, Melissa, Beatrix, Hadley, and maybe Ashlin)
- 8:30-10 – block scene 2 (full cast except Elliot M)

Friday, 9/30

- 6-8:20 – block scene 3 (full cast except Elliot M)
- 8:00-9:00 – block scene 4 (Liam and Elliot M)

Sunday, 10/2 (Elliot L absent for Rosh Hashannah)

- 4-7 pm – music rehearsal (call times TBA, all cast expected to be available)

Monday, 10/3 (Elliot L absent for Rosh Hashannah)

- block scenes 5 & 11 (dance captains, full cast except Elliot M)

Tuesday, 10/4, 7-10 pm (Elliot L absent for Rosh Hashannah)

- TBD (full cast expected to be available)

Wednesday, 10/5

- 7-9 - Block scenes 6-7 (full cast except Elliot M)
- 9:00-9:30 – block scene 8 (Melissa and Hadley)
- 9:30-10 – block scene 8 (Melissa, Hadley, Ashlin, and Saga)

Thursday, 10/6

- 7-9:15 – block scenes 9-10 (full cast except Elliot M)
- 9:15-10 – run scenes 9-11 (dance captains + full cast except Elliot M)

Sunday, 10/9

- 4-4:30 – block scene 12 (Melissa, Hadley, Saga)
- 4:30-5:15 – block scene 13 (full cast except Beatrix)
- 5:15 – 6:00 – block scene 14 (full cast except Madhav and Elliot M)
- 6-7 – block scene 15 (full cast)

Monday, 10/10

- 7-7:45 – review or continue blocking scene 15 (full cast)
- 7:45-8:30 – block scene 16 (Beatrix, Ashlin, Hadley, Liam)
- 8:15-9:15 – block scene 17 (Ashlin, Madhav, Melissa)
- 9-10 – block scene 18 (full cast)

Tuesday, 10/11 (Elliot L away for Yom Kippur)

- 7-10 pm – stumble-through (full cast)

Wednesday, 10/12 (Elliot L away for Yom Kippur)

- music and dance rehearsal (full cast and dance captains expected to be available)

Thursday, 10/13

- 7-10 – designer run (full cast)

Sunday, 10/23 (tail end of fall break)

- 7-10 – rework scenes 1-3 (full cast except Elliot M)

Monday, 10/24

- 7-10 – rework scenes 4-7 (full cast; Elliot M can anticipate leaving early)

Tuesday, 10/25

- 7-10 – rework scenes 8-12 (full cast except Elliot M)

Wednesday, 10/26

- 7-10 – rework scenes 13-18 (full cast)

Thursday, 10/27

- run show (full cast)

Friday, 10/28

- DRY TECH 6-11 (SM team, directing team, and designers only – NO ACTORS CALLED)

Saturday, 10/29

- 9-6 tech show (full cast, exact call times TBD)

Monday, 10/31: 6-11 (tech rehearsal)

Tuesday, 11/1: 6-11 (dress rehearsal)

Wednesday, 11/2: 6-11 (dress rehearsal)

Thursday, 11/3: Call 6 pm, Show 7:30 pm

Friday, 11/4: Call 6 pm, Show 7:30 pm

Saturday, 11/5: Call 6 pm, Show 7:30 pm

Wednesday, 11/9: Pickup Rehearsal (6:00 call, 7:30 run)

Thursday, 11/10: Call 6 pm, Show 7:30 pm

Friday, 11/11: Call 6 pm, Show 7:30 pm

Saturday, 11/12: Call 6 pm, Show 7:30 pm

Monday, 11/21: 7-9 pm reflection

## **The Language of the Schedule: Exploring a Scene, Blocking a Scene, Reworking a Scene**

*Exploring A Scene* means it's our first time working on it. During these rehearsals, we'll try staging the action in many different ways, without committing to any one of them. To prepare for a rehearsal in which we are *exploring a scene*, please read the scene at least three times in the 24 hours leading up to rehearsal. Read your own part out loud, and vary the vocal inflection. You do not need to be off-book for these rehearsals, but you should be highly familiar with the flow of the scene and you are welcome to be off-book if that's helpful for you.

*Blocking a Scene* means we are going to make some decisions. You should be off-book for these rehearsals. That means no scripts on stage. You should also review the various possibilities that we sketched out at the exploratory rehearsal as you prepare for this rehearsal.

*Reworking a Scene* means we are tightening the work we've done earlier and considering changes, based on the overall flow of action in the play. To prepare for these rehearsals, you should be review/memorize the blocking that we did at the blocking rehearsal, and review your lines.

## **Leaving the Theatre After Rehearsals**

Due to the nature of our rehearsal schedule, there will be many days when you leave the Performing Arts Building late at night. This is unavoidable. Please make smart and safe choices about how you get home. I strongly urge you not to walk home alone late at night, particularly if you are heading off-campus. There are many other options: walking in pairs, getting a ride with another cast member, going with the campus escort service, etc.

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Spring 2016

Instructor: Elliot Leffler (Performing Arts Building, Office 134)

Email: lefflere@reed.edu

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## **IN/DIVISIBLE**

**Devised by the Company**

**Directed by Elliot Leffler**

**Reed College Studio Theatre**

**April 8, 9, 14, 15, 16**

*In/divisible* asks its audience to consider: What do citizens of a society owe one another? What should they expect from one another? And specifically: should all citizens of the US be expected to serve in the military?

Charlie Rangel, a progressive Democratic congressman from Harlem, has proposed legislation that would reinstate the draft, advocating that a draft is crucial for the ethical development of the US. Right now, he argues, the ranks of the military are overwhelmingly filled with poor and working class men. Our key decision-makers – most of whom are middle-to-upper-class white men – are more likely to wage war because doing so doesn't effect their families, or their friends' families. Meanwhile, poor and working-class families get decimated by war – not just because of deaths, but because of injuries, long absences, and long-term PTSD. Communities of color, overrepresented in the military, are particularly vulnerable. Rangel proposes that drafting everyone (or using a lottery system) would mean that we'd go to war less, and that we'd evolve into a more equitable society.

*In/divisible* is not going to advocate for Rangel's approach, but it is going to use Rangel's proposed legislation to frame a conversation for our audiences around what American citizens should expect from one another. This will be an interactive performance, in which our audiences spend some of the show in dialogue with one another about the responsibilities of citizenship – and the merits and problems of Rangel's proposal.

The company will be devising the show throughout the rehearsal process. Devising is a process that is, at turns, exhilarating, humbling, and scary. I am excited to embark on this process with this team, whom I greatly respect and trust. The process will demand all our creative energy, all our professionalism, and all our support for one another.

## **THE COMPANY (in alphabetical order)**

Aziza Afzal	Assistant Director
Kate Bredeson & THEA336	Dramaturgy Team
Emily Brod	Assistant Costume Designer
Ry Burke	Assistant Lighting Designer
Chloe Chapin	Costume Designer

Alison Fortune	Stage Manager
Jake Gonnella	Ensemble / Propmaster
Ashlin Hatch	Ensemble
Aoife Hough	Assistant Stage Manager
Jack Jackson	Ensemble
Sean Key-Ketter	Ensemble
Peter Ksander	Set & Light Designer
Elliot Leffler	Director
Sharath Patel	Sound Designer
Aja Procita	Director of Community Partnerships
Morgan Meister	Ensemble
Colin Murray	Technical Director
Zoe Rosenfeld	Assistant Set Designer
Alissa Warren	Costume Shop Supervisor
Miah Washburn	Ensemble
Autumn Wheeler	Ensemble
Rebeca Willis-Conger	Ensemble
Riley Woollen	Ensemble

## About Theatre 161

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## Rehearsal Policy

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Showing up when you are expected is vital. Failing to show up when you are scheduled, even once, may result in you being replaced. The same goes for lateness. Last minute emails announcing your tardiness or absence are not acceptable. Being present and ready-to-work at call time is one of the ways we all cultivate an atmosphere of respect – respect for one another and for the work we are doing.

## **Reading and Research**

On the second Monday of the rehearsal process, our Dramaturgy team will present us with research that they have done, related to the show. They will present some of this research orally during rehearsals, and they will provide us with “actor packets” that contain additional material. It is imperative to read the full actor packet within one week of receiving it: this will ensure that we are all informed and on the same page.

This will amount to an initial “surge” of research (yes, pun intended). We will then supplement this initial “surge” with our own additional research throughout the rehearsal process. This may consist of web-based research, library research, or interview-based research. There may be times when you venture off in pursuit of information that we (as a team) don’t yet know; there may *also* be times when one of us stumbles upon a document that everyone else needs to read.

## **The Phases of Devising**

I, Elliot, will lead the ensemble through the process of devising this performance event. The beginning of the process will feel quite exploratory and relatively democratic, in that you will have a lot of agency to generate potential material for the show. I (and sometimes AD Aziza Afzal) will lead rehearsal activities in which all of us will be developing ideas and trying them out. There will be times, during this phase, when I ask the ensemble to collectively consider what you think we ought to keep and what we ought to cut. But then there will also be some times during this phase when I make executive decisions, and because of time, I may not always fully explain those decisions. Those may feel abrupt and at odds with the general ensemble-based ethos. Please know to expect those bumps, and know that they are not intended as a rejection of your ideas; they are, rather, intended to keep us on course!

And then, somewhere around the mid-point of the process, there will be a shift in our working relationship. I will become a more conventional director, and for the sake of artistic coherence, I will make more decisions without consulting the ensemble. I will ask the performers, during this later part of the process, to become more “typical” performers, focusing not on crafting the overall shape of the production but on strengthening the particulars of your own performances.

I will do my best to communicate transparently about these shifts in our working relationship. I also invite you to communicate with me about the process and the questions/concerns that may arise for you. The best time/place to do so may be my office hours; please see the section on “The Highs and Lows of the Rehearsal Process” for more on that.

## **A Note on Ensemble-Based Creation**

When we devise, we do so as an ensemble. We try to cultivate a group mind and we generate material for the benefit of the show. This means that Sean may initially conceive of a brilliant idea for a scene, but in the course of the devising process, Rebeca will develop it into something quite different, and ultimately, Morgan may perform it. We will pass off our creations to one another with enthusiasm for what they may become and without claiming individual ownership of those ideas.

## **The Highs and Lows of the Rehearsal Process**

Like most artistic experiences, I expect for this one to have high and low moments. There will be times when the ensemble-based devising process feels euphoric. And there will also be times when lose faith in ourselves, in our process, and in one another. This is normal. And since we can expect it, we can also prepare for it.

When you hit a low moment, I ask you to do two things.

First, I invite you to talk to me about it. These conversations can be helpful in two ways. As your *teacher*, I can perhaps help you to learn from these difficult moments. And as your *director*, I can best prepare for rehearsals when I know there are some people in the audience whose spirits are low. I would like to have these conversations in my office, outside of the theatre. My office hours (M/W, 4:30-5:30) are a wonderful time for these conversations. I am also flexible and happy to make other appointment times with you.

Second, I ask you to do whatever you need to do to bring your most positive, collaborative, creative, ambitious self to rehearsals, even when your spirits are low. For some people, this may mean leaving time to work out, meditate, take a walk, or watch a favorite TV show before coming to rehearsal. Taking these steps, and bringing your most positive self to rehearsal, is an important act of professionalism and a gesture of generosity to your peers. This is in part why I want to have the frank conversations with you in my office, leaving the theatre as a positive energy space.

## **A Note About Professionalism and Communication**

The highly-collaborative nature of devising means that we may sometimes have open discussions about the evolution of the piece. During those discussions, I want to enthusiastically invite ideas from all corners – from performers, designers, assistant designers, stage managers, dramaturgs, etc. Ideally, those ideas can mingle together in the creative space in very productive ways.

There will also be rehearsals – and more and more of them as we get deeper into the process – when our particular jobs are paramount. At these times, we’re not envisioning the performance so much as developing and strengthening it. Performers are working on performing. Designers are working on developing their designs and manifesting them in tangible ways. Dramaturgs are observing and taking notes to give to the director later. Etc. When we are in this mode, Stage Manager Alison Fortune (together with her assistant[s]) will be the hub of communication for the whole team. This means that if you need to communicate with (for instance) a designer or a shop manager, check in with Alison about the concern first. Alison will have a good sense of whether it is best to bring that concern directly to the individual, or if she should convey the concern herself within the rehearsal report.

All of us are artists, and should strive to treat one another with respect. These guidelines of communication are modeled after professional theatre, and intended to streamline communication, open up avenues of dialogue, and create a hospitable, clear, and comfortable rehearsal process.

## **Dress**

Unless instructed otherwise, performers should typically wear comfortable clothes that allow for a wide range of movement. These should also be clothes that can get a little dirty. Think sweats or workout clothes—nothing that will restrict or inhibit your movement by being too tight, too baggy, or too revealing. Because certain types of footwear can also be constricting, I ask that everyone remove their shoes at the door, and participate in rehearsal barefoot.

We will also experiment with costume pieces, beginning quite early in the rehearsal process. Costume Designer Chloe Chapin and Costume Shop Manager Alissa Warren will assist us in making that process happen.

Please see me if you have any questions or concerns about clothing.

## **A Note on Depictions of Violence**

The US military is front and center in this project, and that necessitates the investigation of violence. This includes the immediate violence of war in addition to the ongoing violence that sometimes lingers in the homes of veterans with PTSD. We will attend to this violence and we will experiment with ways to represent it. This may be difficult for some students, but the subject matter of this project calls us to address violence thoughtfully and regularly. If you are concerned about this, please come and talk with me about it privately right away.

## **Rehearsal Calendar**

Monday, 2/8, 7-10 pm

Tuesday, 2/9, 7-10 pm

Wednesday, 2/10, 7-10 pm

Monday, 2/15, 7-10 pm

Wednesday, 2/17, 7-10 pm

Thursday, 2/18, 7-10 pm

Sunday, 2/21, 2-5 pm

Monday, 2/22, 7-10 pm

Tuesday, 2/23, 7-10 pm

Wednesday, 2/24, 7-10 pm

Thursday, 2/25, 7-10 pm

Sunday, 2/28, 2-5 pm

Tuesday, 3/1, 7-10 pm

Wednesday, 3/2, 7-10 pm

Sunday, 3/6, 2-5 pm  
Monday, 3/7, 7-10 pm  
Tuesday, 3/8, 7-10 pm  
Wednesday, 3/9, 7-10 pm  
Thursday, 3/10, 7-10 pm  
Saturday, 3/12: "Work Party" (afternoon)

Sunday, 3/13, 7-10 pm  
Monday, 3/14, 7-10 pm  
Tuesday, 3/15, 7-10 pm  
Wednesday, 3/16, 7-10 pm  
Thursday, 3/17, 7-10 pm

\*Spring Break\*

Monday, 3/28, 7-10 pm  
Tuesday, 3/29, 7-10 pm  
Wednesday, 3/30, 7-10 pm  
Thursday, 3/31, 7-10 pm  
Saturday, 4/2, 9 am- 6 pm

Monday, 4/4, 6-11 pm  
Tuesday, 4/5, 6-11 pm  
Wednesday, 4/6, 6-11 pm  
Thursday, 4/7, 6-11 pm  
Friday, 4/8, performance  
Saturday, 4/9, performance

Wednesday, 4/13, 6 pm (pickup rehearsal)  
Thursday, 4/14, performance  
Friday, 4/15, performance  
Saturday, 4/16, performance and strike

Monday, 4/25, 7-9 pm, reflection