

MEET THE AUTHOR



Susie Typher is a sophomore at RCHS, and has been a member of **the rock** staff since the very first issue. She is currently the Opinion Editor.

In her brief career, she has earned several individual honors, including having her columns from her freshman year chosen as national champion in the National Federation of Press Women 2005 contest. Her column won the Colorado state championship again this year, and her writing has gone on to the national level.

PHOTOS



Chelsea Long '08



Max Rowe '08

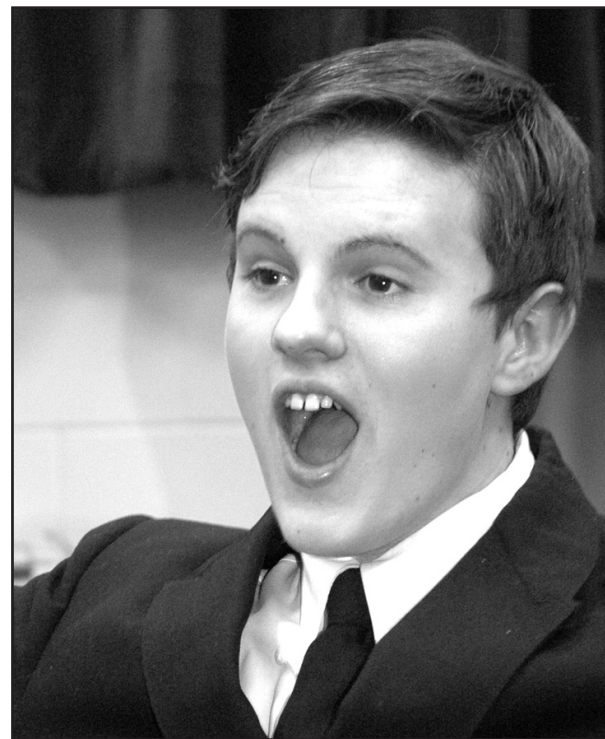
Kelsey Fisher '07, dances with Brian Rangell '09, during "So Long, Farewell."

Kristina Abernathy '07, as Maria, sings about her love of the mountains during the opening number, "The Sound of Music."



Blake Labriola '09, warms up in Green Room shortly before dress rehearsal on Tuesday night.

Trenton Fordham '09, shakes off the effects of a cold in the choir room before the curtain went up on opening night.



or tearing down all the props, will take roughly two hours.

After that, they'll enjoy an hour-long cast party together before the musical truly does become Rock Canyon history.

Saturday, 9:50 p.m.

Backstage becomes chaos as all of the walls, stairs, and other various props get torn down and put away. Each time a barrel of trash gets filled, Adam Scurto '07, part of the orchestra, leads the rest of the crew in a running celebration down to the dumpster outside the school.

He holds the trash can above his head and everyone yells in a wild frenzy and they race outside to get rid of the remnants of the miracle they preformed just three short times.

It has just started to snow, and the more courageous (or perhaps deranged?) of the cast members run toward the baseball field to run down the snow covered hill. The rest of the cast stands outside on the balcony, cheering them on.

Saturday, 11:30 p.m.

The cleaning isn't quite finished, but the directors

understand the cast's exhaustion and allow them to put it on hold while they go eat and have their end-of-play cast party. Tables of pizza, Sunny D, chocolate covered strawberries (made by Trenton) and cookies are lined up, but the most important items in the room seem to be the pieces of white paper titled "The Sound of Music."

Each cast member takes one, along with a Sharpie, and runs around getting everyone to sign a short note.

It's exactly like yearbook signings at the end of the school year.

This time, it's the end of something else. And everyone feels equally as sad.

Just as with their traditional game of "Keep Your," inside jokes cover these pieces of paper – along with promises to stay in touch.

It's obvious that this cast has grown closer than most people do in just two short months. They've created something that no one will ever forget – created a unity that remains unbroken despite cliques, or different opinions, or diversity.

They made a memory.

They made history.

Student Voice of Rock Canyon High School
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Special Reprint
'The Sound of Music'
Originally published March 15, 2006

Five days in March...

March 7-11, 2006, to be exact. Join us in reliving that final week of the first full-stage musical at RCHS, and meet some of the nearly 90 people who produced a little magic, and a lot of music, on stage.

Written by Susie Typher
Photographs by Max Rowe
and Chelsea Long

Story of hope

Two months of late nights, stress, sleep deprivation, memorization.

All this work for three performances. Each night: two acts, seventeen scenes, two hours and forty minutes.

Was it worth it? Would they do it again? "In a heartbeat," says Kelsey Fisher '07. No one else would answer differently.

Tuesday, 5:45 p.m.

Nate King '07, dances around jokingly at dinner, and rumor has it mayonnaise fights had been occurring earlier. The cast and crew has taken a short break from rehearsing for dinner – Subway, chips, and Sunny D.

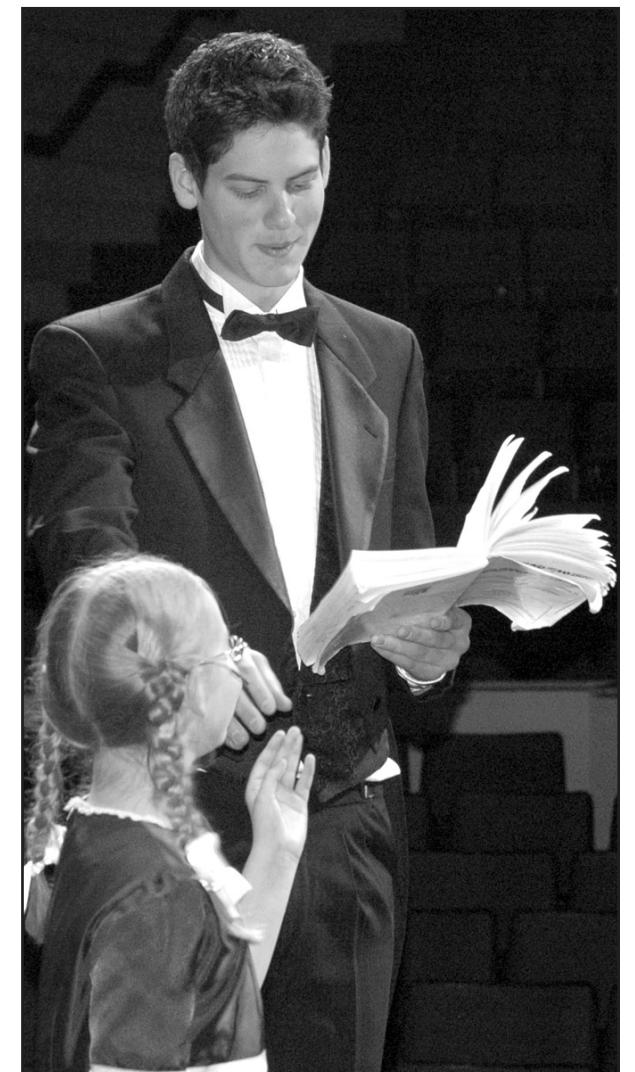
They have two more days until opening night, and one of their leading actors, Trenton Fordham '09, is sick with the stomach flu. He plays Captain von Trapp in the *Sound of Music*. In his place is his understudy, Nate.

"If Trenton is sick on opening night, he will learn one word very

well: castrate," jokes Nate. "If I have to play the captain, this play will become a comedy instead of a drama."

No one really believes he will have to play the Captain on opening night. Or at least, they hope not. Nate has been busy with his own part, Franz the butler, and he hasn't had time to memorize the lines of the Captain. "I make a fool of myself on RCTV, so I don't get embarrassed when I screw up in front of the entire school," says Nate.

"Costanzo asked me at the



Nate King rehearses his lines with the help of Gretl von Trapp. After replacing Trenton Fordham '09, in the lead male role shortly before opening night, Nate experienced difficulty in memorizing his lines in such a short time.

Plot

Summary

Maria had longed to be a nun since she was a young girl, yet when she became old enough, she discovered that it wasn't at all what she thought. Often in trouble and doing the wrong things, Maria is sent to the house of a retired naval captain, named Captain Von Trapp, to care for his children. Von Trapp was widowed several years before and was left to care for seven 'rowdy' children. The children have run off countless governesses. Maria soon learns that all these children need is a little love to change their attitudes. Maria teaches the children to sing, and through her, music is brought back into the hearts and home of the Von Trapp family. Unknowingly, Maria and Captain Von Trapp are falling helplessly in love, except there are two problems, the Captain is engaged, and Maria is a postulant!

beginning of the play to be the understudy for Trenton, but I'm really supposed to be playing Franz. That's my main part," explains Nate. "My understudy, Braden Huntley '09, (who is also the understudy of junior Wes Eggett's character Friedrich), has to step in and play Franz for me."

Eggett, who is playing the part of 14-year-old Friedrich von Trapp, had to cut his leg hair because he looks too old.

"It shows Wes's commitment," says a teasing Hannah Wellman '09, who plays Brigitta von Trapp, as Wes shakes his head.

"I'd rather talk about something else," he responds lightheartedly. "Friedrich is totally not me," he explains. "It's fun. Playing him is a stretch. I have to wear flower shorts, which sucks, but anything is better than the lederhosen," he jokes.

"Twelve minutes to green room!" yells Director Ross Costanzo over the roar of students in the cafeteria. The green room is the preparation room, where actors get tips, critiques, and appraisals from the director, stage manager, etc. The term 'green room' has been used since the fifteenth century during the Renaissance, when actors lived in huts underground. The walls would gradually be covered with moss, and they would meet there before and after performances.

Larissa Rosendale is a 4th grade student at Timber Trail Elementary. She plays Gretel, the youngest of the von Trapp children. "I'm pretty nervous because this is the first play I've ever been in," Larissa says as Hannah Wellman '09, is dressing her, "and I'm one of the lead roles. I sing a couple of short solos. My parents are pretty proud of me. They're not super happy about the time commitment, but they're proud I took this risk."

She doesn't seem to mind being in a cast who are all at least five years older than her, and most of the girls have taken to watching out for her whenever they can. "I'm used to high schoolers," she says con-

fidently. "I live with one!"

The girls change in the cramped dressing room where various costumes and other clothing are either hung up, on chairs, or strewn on the floor. Randomly, just like the musical they're in, Kelsey Fischer '07, and Kristina Abernathy '07, break out in song with "Hit the Road Jack" and "Fever," songs they sing for jazz choir.

At times during the performance, the girls will only have 30 seconds to change costumes. These costumes have been purchased from a store called *Designers*, borrowed from other schools, or even handmade just for the play.

There are usually seven girls changing in the room at once – and that's if they even have enough time to make it to the rooms. If they don't, they have to change in the wings and hope there aren't any cast members of the opposite sex nearby.

Hannah looks at herself in the mirror, wearing her flowery dress that is supposed to be made from curtains in the play. "I look like an ice cream cone."

Larissa doesn't miss a beat. "But you're a *cute* ice cream cone!"

Kelsey laughs. "Who *says* that?!"

The nuns parade down the drama hall, laughing and joking. In the music room, Jeremy Castro '07, plays his cello, while Eric Pocock '09, strums his electric guitar with Ethan Kellogg '09.

"Green room in five minutes!" calls Costanzo.

Finally, everyone is in costume and ready to continue their dress rehearsal. They meet in the green room to hear critiques from their director before they once again take the stage, trying to perfect their performance before their show. No one can believe opening night is a mere two days away, and with Trenton gone, getting everything right seems an insurmountable challenge.

Costanzo leads the green room discussion following dinner, just before the actors get ready to perform. "Run the second act," he begins, "and start

"This play is real," says Kelsey. "It happened to real people – it's about a real tragedy in the history of humanity. You can look at it from the lighthearted perspective of it being about the music, or about just one family, but it's about so much more than that. This is your last opportunity to honor the person you're playing. You never know... they might have really existed.

"Whether you're a Nazi, a family member, or a comforting nun, honor that character tonight."

The cast all groups together in the green room, posing for a final cast picture.

"This is the last time we'll be here," someone calls sadly, as Costanzo captures a picture on each of the myriad cameras set in front of him.

"When we first started the play," says Alisa Smith, stage manager, "I was really worried we wouldn't come together as a cast. But somewhere in the middle, we did. It just happens. It's really cool."

This unification has never been as apparent as it is twenty minutes before their last performance. Everyone seems to be in good spirits, but the need to remember every second that is passing hangs in the air.

Saturday, 6:45 p.m.

Just before their last performance, the cast plays a final game of "Keep Your," as tradition demands. Everyone listens a little closer to everyone else, takes everything a little more to heart, and laughs just a little bit longer at the inside jokes they might not hear again for awhile.

Before they know it, though, it's time.

Time to do it all over again.

Two acts, seventeen scenes, two hours and forty minutes left.

Saturday, 7:00 p.m.

Once again, it's a full house in the auditorium. Two consecutive

nights in a row where they've sold every single seat, all to see thirty high school students honor the 40th anniversary of a play they've loved since their childhood.

Tonight, an Austrian man sits in the crowd, watching the musical that takes place in his home country. During intermission, he tells Costanza that the cast is doing an excellent job. "It makes me feel closer to home," he says.

Improvisations, mistakes, and drama all occur tonight, just like the previous two performances. But tonight none of it seems to matter.

Everything seems perfect – even when an open pocket knife gets dropped from the cat walk up above the audience.

With every minute that ticks by, though, the cast knows it's one less minute they have performing the show they've worked so hard on. And soon, each and every one of those minutes are gone.

Saturday, 9:35 p.m.

It's curtain call.

The last curtain call many of them will ever experience together.

In fact, some of the actors are transferring schools next year, or aren't planning on doing the spring play due to the lack of music.

The finality of this moment is more apparent than ever.

Once again, the cast enjoys shouts, whistles, and a standing ovation from their sold out audience.

All three directors – Costanzo, Marsden, Baker – and Alisa Smith '08, their beloved stager manager, get a bouquet of roses from the cast and crew, proving that tonight is different than any other night.

Once the audience has found its way out the door and back home, the cast looks at the lists posted all around the drama hall: duties for strike. Striking the set,

March 15, 2006 the rock column by Susie Typher, telling her story of what she learned from sharing so much time with the musical cast

Defying boundaries

It happened quite by accident.

I was assigned to the '*Sound of Music*' in depth piece for **the rock** without knowing if I would be able to accomplish the task – I was already busy enough without adding in five play practices and three performances to my schedule.

...Honestly? I wasn't even sure I was all that interested in the play itself. I was more interested in the format I wanted to write the story in.

All of a sudden, though, I was staying up until all hours of the night typing notes. I was going more 'in depth' than anything I've ever done before – I wrote 10,316 words for a 5,000 word story. I wanted to put down my notebook and simply be a part of what was happening instead of being the outsider.

All of this by accident.

I've never really been all that interested in theater. Acting was never my strong suit, and although I love singing in the shower, I'll never get anywhere close to a stage. I know the clear high school distinction: jock vs. thespian. They're not supposed to mix.

But when Mr. Costanzo, the director, invited me to join their cast circle one night before a performance ("She's been here long enough, don't you think?"), when a portion of the cast invited me to hang out with them after Friday night's show ("Of course you can come, everyone's invited!"), and when countless cast members invited me to the cast party ("You're one of us now!") I truly did realize how much of a family the cast can become.

A family that defies all stereotypical boundaries.

The amazing thing about theater is watching kids from all different backgrounds, cliques, and ethnical groups come together for one common purpose: to captivate audiences with a story that allows them to forget about their own lives for a little while.

Being involved in theater has a very different feel than being involved in a sport. In a play, you have the opportunity to become so much closer because you trust your fellow cast mates with your dignity, not just the points on a scoreboard. But being in theater and sports is different than being in band, orchestra, choir, bowling club, student council, or even journalism.

Social boundaries prohibit these groups from ever interacting. Many people get so wrapped up in their own predefined interests that they take no time to step out of their comfort zone and meet new people.

When I first walked down the drama hall, I was intimidated by how comfortable the cast seemed together. I knew instantly I didn't belong.

All I had to do was spend a couple nights with these people, though, and their skepticism of a 'journalist' in their midst turned to acceptance.

All entirely by accident.



Above: Orchestra members Nicole Rafferty '09, Tommy Michael '07, and Angle Kelsall '07, practice in the "pit" in front of the stage. Right: Eathan Russell climbs the ladder to the catwalk to make some final lighting adjustments.





With Trenton Fordham '09, finally healthy, Director Costanza gives some last minute notes to the Captain and Kristina Abernathy '07, who played Maria.

Rehearsing "Maria" during the final dress rehearsal are Ingrid Andress and Jackie Moore, who both played nuns who lived in the abbey in which Maria is a novice.

Nate says, "I have to win. It's tradition."
"Come on guys!" says Kelsey as she glances at the clock. "I have 55 minutes to do something. Let's just decide."
After much debate, the cast decides on Wendy's, and ends up sitting in the parking lot inside Wes Eggett's Hummer. The cramped location doesn't seem to bother anyone too much, though. With everyone still in their stage makeup and *Sound of Music* songs still running through their heads, it's the perfect way to end an extraordinary performance.

Saturday, 5:25 p.m.
Lindsey Wilkens runs into the main hall, where many cast members are sitting down eating the only dinner they will get until after the show.
"My dad flew in my sister from California just to see me!" she says excitedly. "He showed up this morning totally by surprise."
Along with food, many cast members have brought digital cameras tonight: it seems as if no one can wants the play to ever end. *The last night? Already?* No one can believe it.
Flashes go off at regular intervals all around the drama hall as people attempt to freeze this moment in time – this moment they've worked so hard for, and yet now that it's here, they never want to it leave.

To be sure, many people are glad the late nights, stress, and frustrations are long gone. Still though, everyone realizes the brevity of their time left with these people they've become so close to, and they intend to make the very most of it.
"Five minutes to green room!" Tech Director Cindy Baker calls as last minute stage makeup is once again applied to everyone's faces.
"Just think Wes," she says, "this is the last time you'll have to wear this stuff."
Surprisingly, Wes doesn't seem overjoyed at this thought.



"What?" she teases. "Are you going to miss it?"
He laughs, but just like everyone else, knows this is the last time for a lot more than just stage makeup.
After the cast and crew file into the green room, warm ups begin shortly.
Everyone seems to be a little more serious tonight. There isn't as much joking around (with the exception of Nate and Mason), and everyone listens to Annette Marsden's comments thoughtfully.
Everyone sounds perfectly in sync – and their harmonized singing illustrates who they truly are together: a family.
"I want to cry every time I think about the play being over," says Kelsey Fisher. "We're such a family here. You form such a close bond because when you're on stage with these people. You trust them with your pride and your dignity."

The cast sits down to listen to the director.
This could be the last 'prep' speech they ever hear from him.
The last warm ups.
The last green room.
"Twenty years from now, when you come back to this school," Costanzo begins, and the feeling of finality is apparent, "things might look different. The stage might be worn, a few seats in the auditorium might have torn covers. But this stage will be special to you because you helped perform the first musical this school has ever seen.

"You are making history right here."
"I am proud to have been a part of this, and am honored to have known all of you."
"Tonight, go out there and make a memory."
"We have so many memories from this play," says Mackenzie Guest, one of the nuns. "Nothing could top the memory of us cheering behind the curtain on opening night, right after the play had ended. I've never had a high like that before. That was awesome."

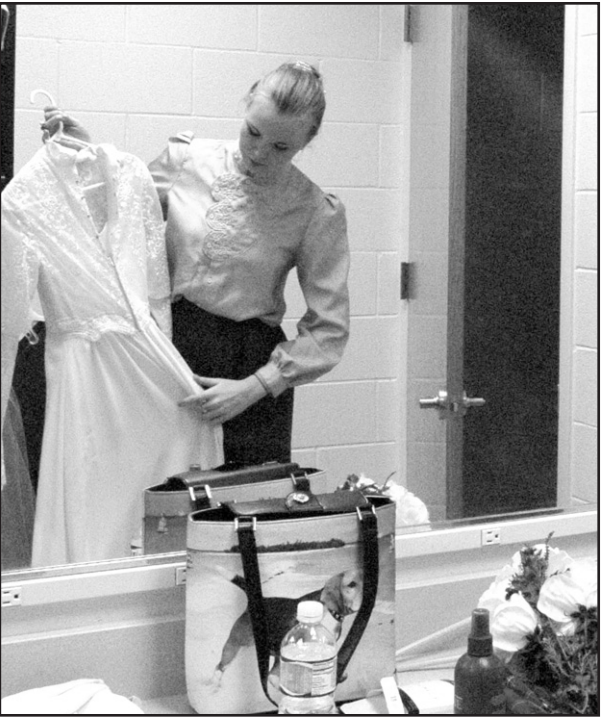
with the scene on the balcony. This time, do it in front of the curtain. Enter from stage left. House right from the door," he adds, and the entire cast nods, following exactly what he's saying.
However, non-thespians would get lost quickly with his theatre jargon.
Costanzo seems extremely stressed, sighing and rubbing his eyes. Everyone can empathize with his pre-play anxiety.
"Check your costumes," Costanzo reminds everyone. "Everyone check everyone else and make sure everything is on right before you walk on stage." The nuns quickly check each other and Madey Smith '09, realizes her "wimple," or headdress, is out of place.
"Thanks for having my back, guys," she jokes as her fellow nuns rectify her costume.
Costanzo then moves on to the subject of set.

Having enough people to move the huge walls that continually transfer on and off the stage seems to be a problem – they're so heavy that without a sufficient number of helping hands, the transition isn't smooth. And it certainly isn't quiet.
"We need someone to strike that bench right away," says Costanzo, talking about the scene in which Kelsey and Mason Newton '07, play Liesl and Rolf and sing *Sixteen Going on Seventeen*.
"...Strike that?" someone calls.
"Take it off," another clarifies.
It seems it's not *just* the non-thespians that don't understand this new language of theatre.

When the green room session concludes, all of the actors that have a singing role gather around the piano. It's almost like magic – one second, everyone is sitting in chairs laughing and talking, and the next second, Annette Marsden, the orchestra director, sits down at the piano and the room quiets. The singers go through several rounds of 'warm up' that include fast alliterations and tongue twisters to ready their vocal chords.

The singers then begin "Sound of Music," which is their hardest song.
"You are a full step and a half sharp," critiques Marsden, "That was horrible. You have to listen closer. Don't shout so much – some of you shout."
Hannah agrees, nodding. "Okay, okay."
After about ten minutes of warming up, Costanzo calls for places. "Let's get started!" he yells into the green room and then hurries toward the theatre.

The actors all take the stage. Nate is the only one with a book to read from – now playing the Captain, he has yet to learn his lines.
During Scene 9 of Act I, Nate is doing his best with being on book. He tries to be as smooth as possible, but everyone is whispering about what will happen if Trenton doesn't get well enough in time for opening night.
The children enter from the left door entering



Katie Buss '08, who played Elsa Schraeder, examines one of the many outfits worn during "The Sound of Music." Her character attempted to lure Captain von Trapp into marriage, and her wealth was reflected in her rich dresses.

WHO'S WHO?

Cast		Directors & Crew Chiefs	
Maria Rainer	Kristina Abernathy	Director	Ross Costanzo
Mother Abbess	Hillary Jones	Technical Director	Cindy Baker
Sister Berthe	Madey Smith	Vocal Director	Annette Marsden
Sister Margaretta	Jackie Moore	Instrumental Music Director	Rudy Royston
Sister Sophia	Ingrid Andress	Stage Manager	Alisa Smith
Captain von Trapp	Trenton Fordham	Choreographer	Kalee Kinkelstein
Franz, the butler	Nate King	Rehearsal Accompanist	Lindsey Slavin
Frau Schmidt	Robin Freysinger	Sound Head	Robert Johnson
Liesel	Kelsey Fisher	Sound Crew	Aaron Goers
Friedrich	Wes Eggett	Props	Michelle Barbera
Louisa	Katharine Sislow	Lights	Matt Golden
Kurt	Brian Rangell	Backstage and Construction Crew	
Brigitta	Hannah Wellman	Ryan Rhodes	Eathan Russell
Marta	Lindsey Wilkens	Chase Bell	Daniel Benson
Gretl	Larissa Rosendale	Alyssa Montoya	Alyssa Walker
Rolf Gruber	Mason Newton	Mitch Schellenger	Matt Golden
Elsa Schraeder	Katie Buss	Hanna Andress	Aaron Goers
Max Detweiler	David Clodfelder	Kevin Mitchell	Jake Duvall
Herr Zeller	Robet Horton	A.J. Opp	Jeff Moore
Baron Elberfeld	Adam Postma	Thomas Baker	Taylor Pridgen
Baroness Elberfeld	Danika Barbour	Kyle McDaniel	Vincent DiPasquale
New Postulate	Caitlin Kelly	Brian Casal	Nick Viau
Adm. vonSchreiber	Ashcon Akavan	Aubree Thumann	Lindsey Rosendale

Chorus		Orchestra	
Tori Blanchard	Blake Labriola	Trumpet	Caitlyn Schwarz
Mackenzie Guest	Madison Lian	Trumpet	Adam Scurto
Alexandra Harrison	Abby Roberts	Flute	Brittany Allen
Jeremy Hilleary	Braden Huntley	Flute	Angiel Kelsall
Emma Tur		Bass	Ethan Kellogg
		French horn	Jason Apke
		Harp	Louisa Tur
		Violin	Emily Coppage
		Violin	Joanne Walter
		Violin	Gerhard Walter
		Violin	Nicole Rafferty
		Electric Bass	Eric Pocock
		Percussion	Blake Scurto
		Viola	Tommy Michael
		Piano	Lindsay Slavin
		Keyboard	Alex Chum
		Cello	Todd Castro
		Clarinet	Robin Scurto

The Sound of Music
Music by
Richard Rodgers
Lyrics by
Oscar Hammerstein II

Book by Howard Lindsay and Russel Crouse
Suggested by
"The Story of the Trapp Family Singers"



Kristina Abernathy and Nate King practice their dance for the party scene. Nate was standing in for Trenton, who was out sick in the final week of production.

into the auditorium, laughing and running underneath the terrace to enter the stage.

“No, stop!” yells Costanzo, “Not that way! Use the stairs!”

Without missing a beat, all seven children redirect themselves, still laughing, and make their way up the stairs.

This is what the actors have learned to do. Rethink. Redirect. Reposition. Or even just... improvise, when they have to. And with Nate as the lead, it seems like they’ve been doing a lot of that lately.

“We desperately need Trenton,” Katie Buss ’08, who plays Elsa, the baroness the Captain is intended to marry, whispers as she walks off the stage after completing a scene with Nate.

“I was in the middle of my line and Nate started interjecting random phrases,” says Katie, lightheartedly. “We couldn’t keep a straight face,” she adds, “I think I heard him say ‘nazi’ at one point and I was like, *what?*”

David Clodfelder ’07, agrees. “He totally wasn’t supposed to say that.”

Both turn to watch Nate and Kristina attempt a ‘romantic’ scene on stage between Maria and the Captain.

“They’re supposed to kiss...” says David quietly, trying not to laugh as Nate gives Kristina a hug instead. The cast on the wings aren’t the only people laughing, though. Even Kristina is trying to hide her

smile and get through her lines.

Finally, Nate exits the stage. “I read the words ‘*kiss her*’ in my book,” he explains, “and I was like like, uhhhh...” he trails off, laughing. Everyone backstage is giving him a hard time, but they don’t really seem to mind the mishap. They understand how hard the character transition must be for him.

When Nate finally gets a break, it’s not for long. The Captain is on and off the stage quickly for most of Act II. During these short breathers he tries to get a jump start on the lines for his next scene, but the lights are so low in the wings of the stage he’s having trouble reading them. Actors often use the lights from cell phones just so they can see what they’re doing, or where they’re going. He is extremely focused on doing the best job he can with the time he has been allotted to learn the lines.

Backstage, and on the wings in particular, everything is extremely cramped. Props are set as close to the stage as possible without being seen so that when they need to be put on stage, it’s as fast a transition as possible. Benches, tables, and chairs all line the outskirts of the stage, not to mention the huge, heavy walls that block actors from getting through from the changing rooms and out to perform. As if all this maneuvering isn’t enough, there is almost no light back stage, and the walk can be difficult if you’re not familiar with it.

However, after rehearsing over and over again,

been working so long and so hard,” says Caylee Clay ’09, one of the voluntary ushers working to get her required community service hours. “They’ve been working since December only to put on three shows. That’s amazing.”

Bryson Dunn ’07, another usher, agrees. “Now that I’ve been involved in *The Sound of Music*, I want to do something for the spring play. I might do tech – that sounds like a lot of fun. The people here can be really cool too.”

Friday night, 9:45 p.m.

Once again, the cast celebrates the end to another successful show – perhaps more successful than their last. This time, they received a standing ovation from their sold-out audience.

“Excellent,” praises Costanzo. “Not perfect – but nothing is.”

As orchestra members make their way from the auditorium to the drama hall, instruments in tow, they all sing the words to “The Sound of Music.” By now, it’s not just the cast members that have memorized the entire play – it is everyone – from the orchestra to the tech crew, to the people managing lights and people up in the sound booth.

“We’ve been running through all of these scenes over and over and over again. Everyone, including the techies, know every word to every song in this play,” says Kyle McDaniel of tech crew. “We’re striving for perfection.”

Once again, members of the audience wait expectantly for the actors to make it out of the double doors leading to back stage.

“Extraordinary performance with mediocre sound,” says Michael Dodds ’07, student body president, “Kristina and Kelsey were amazing.”

Out in the main hall of the school, Larissa tentatively walks up to Nate King and Mason Newton with four of girls who look to be about her age in tow. “My friends want to meet you,” she says proudly. Nate and Mason both smile obligingly and ask the girls what they thought of the show.

All seem to have had an extremely positive reaction.

Since tonight is not a school night, the cast discusses their plans for the remainder of the evening. No one can decide what they want to do with the couple hours they have left before curfew, and many parents want their children home early so they can get a good night’s sleep before the final performance.

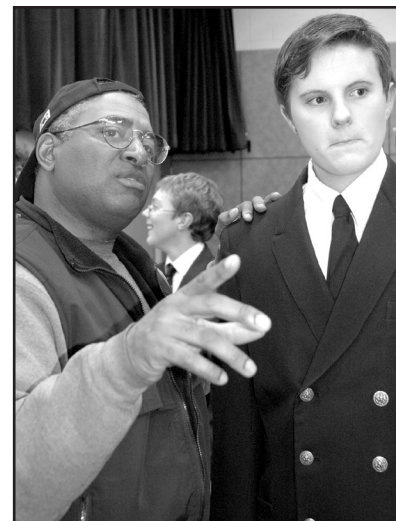
They argue over Brunswick Zone, Wendy’s, IHOP – anything that will allow them to just have a good time. Really though, it’s not the venue that’s important.

It’s the people.

“If we go to Brunswick Zone and play laser tag,”



David Clodfelder ’07, comforts 4th grader Larissa Rosendale, who played the youngest von Trapp child, shortly before opening night. He calmed her sudden stage fright and complimented her bravery.



Sound manager Robert Johnson and Trenton Fordham ’09, who played Captain von Trapp, discuss some final notes about wireless microphones before opening night. There were problems with the sound throughout the show, possibly caused by interference by cell phone signals from audience members.



Hillary Jones adjusts her ‘wimple,’ or headdress, as she prepares to go out on stage while talking with Aaron Goers ’07, of the sound crew and Danika Barbour ’07, who played Baroness Elberfeld.

David Clodfelder ’07, and Katie Buss ’08, practice one of their few scenes together on Tuesday evening. “In theatre,” says Katie, “you are often cast as someone very different from who you really are. So it depresses me when I am always cast as the attractice, successful, rich women.”



kiss?” and she was like, ‘All right,’ and we just did it.”

Kelsey adds, “It was something that needed to be done for the play. So we got over it.”

They’re not the only two that have to kiss on stage, however. Trenton and Kristina, the two lead roles, also fall in love.

“At first, the kiss was really awkward,” says Kristina. “I was the first person to freak out. He’s like a little brother to me, so it was totally weird. But now, it’s something that needs to be done for the show. We are in love while we’re on stage, because we truly do become our characters.”

“The first time was embarrassing because he missed my mouth,” says Kristina, laughing.

Suddenly, the cast receives news that they are two rows from being sold out. Everyone starts talking excitedly. Originally, the first two rows of the auditorium were to remain empty so that no one was too close to the orchestra. Now, those seats are selling, too.

Rock Canyon has never witnessed a full house before.

“This is our dream,” says Alisa Smith, stage manager.

“This is *the* show,” says Ashcon Akhavan ’09, firing several members of the cast up. “Friday night. March 10, 2006. Three months of preparation crammed into three hours, right here. Are you feeling it?!” he asks. Many members answer with a resounding, *Yes!* “Let’s go!”

As the play begins, the ushers outside finally get to take a break from helping people to their seats. They lock the main doors to the auditorium and sit down in the main hallway. “I can’t believe they’ve

striving for perfection, the cast and crew make the blind backstage ‘hide and seek’ seem like a walk in the park. And for them, it is. At least, when you compare it with what happens *on* stage.

In each wing, all the actors who have just been on stage, or need to go on stage very soon, along with many crew members responsible for set changes, sit quietly. They try to find space in the small area, but with all the props, it can be impossible.

Mason Newton isn’t allowed backstage anymore when he doesn’t need to be back there. “[Tech Director] Mrs. Baker always kicks me out for being too loud,” he explains. Mason is playing Rolf, the lead Nazi who meets Liesl late at night to “deliver a telegram.”

“I never saw *The Sound of Music* when I was little...” says Mason, “or at least, I don’t remember it. I feel kind of weird wearing a swastika on my left arm and playing a Nazi when I’m an officer of the Diversity Club. This summer, I’m the only kid from Rock Canyon flying out to Washington D.C. to meet a holocaust survivor for a program called ADL [Anti-Defamation League], so it’s weird giving a ‘Heil Hitler.’ But I understand that it’s musical theatre. I’m cool with it,” says Mason.

The swastikas were made by parents, because most stores in the U.S. have discontinued selling them due to their anti-Semitic implication.

“I really enjoy meeting a lot of new people,” adds Mason, “I usually don’t hang out with theatre kids, so it’s cool getting to know them. This is my second play with them, but my first musical. It’s something new.”

He looks up briefly, glancing over at the stage. “Oh my god, I hope I’m not on soon,” he says. “...Seriously I think I’m on soon. Oh wait... they haven’t gotten married yet, right?” he asks, referring to Maria and the Captain.

As Nate takes one of his few breaks off stage, Mother Abbess, played by Hillary Jones ’08, is singing a solo. Nate mimics her silently from the right wing, and the rest of the cast present quietly teases him about knowing everyone else’s lines but his.

Larissa, the 4th grade student at Timber Trail and the youngest of the von Trapp family, is excited to be performing in a high school play. “One day, my sister came home from school and she told me they needed little kids to audition,” she explains, “I was pretty sure I wasn’t going to get the part. But I did! I think I’ll do a couple more plays after this, too.”

Again, scene change seems to be a problem with the crew members. As people are struggling to get the heavy walls of the house rolled out of the way, Costanzo calls from the auditorium, “Meanwhile, the audience is asleep!” reminding them to hurry up.

Finally, the stage is ready, but David Clodfelder, playing Uncle Max Detweiler, is nowhere to be

found. “David’s supposed to be on stage!” one of the actors calls.

It’s only a minor mishap, though. People search through the drama room and the prop room before they realize David has already found his way into the theatre and is performing his lines confidently.

Later, Larissa rushes off the stage, having just performed Act II’s scene in which Maria and the Captain return from their honeymoon. In the scene, all of the children are extremely excited to receive presents.

She breathes a sigh of exhaustion as she leaves the wings and enters into the drama hall. Tears begin to fall behind her glasses and she quickly wipes them away as Hannah, who has quite obviously become one of the many girls who keeps a close eye on Larissa, comforts her.

“It’s so frustrating!” says Larissa. Apparently, there was a costume mix-up backstage just before her act and she was late in entering with the other children. “Mr. Costanzo tells us to just keep practicing with that costume change, but it’s so hard. We just can’t practice that.”

“Let’s get a drink of water,” says Hannah calmly, and soon enough Hannah is teasing the girl to put her ‘stage face’ back on. Larissa smiles and walks back inside the theatre.

Meanwhile, members of the cast who don’t have to worry about being on stage for a good amount of time catch some sleep in the band room, where two comfortable leather couches line one of the corners. Ingrid Andress ’09, who plays Sister Sophia, does just that before waking and realizing she’s needed on stage in about five minutes.

“The play has been extremely exhausting. We’re expected to be here from 3-8 p.m. every night this week, and we’ve been here until 6 p.m. every night for what seems like months,” says Ingrid.

The actors aren’t the only people who are exhausted and stressed. The tech crew, who according to most of the cast are extremely underappreciated, seems to be working overtime so that cues, lights, sound, mics, and curtains are all timed perfectly.

Alisa Smith ’08, the stage manager of the play, talks to Matt Golden ’09, up in the sound booth through a headset while she works with the curtains down on stage. “When I say go, move the spotlight,” she says into the mic. “Stand by, stand by... okay, go.”

“The stage manager is more in charge than even the director at times. It’s the hardest job here. Alisa holds us all together,” says Kyle McDaniel ’09, of tech crew.

Kelsey Fisher, who plays Liesl of the von Trapps, looks at the clock. It’s 8 p.m. and it feels as if they haven’t made any progress in the last three hours.

“I want to stay until nine,” says Kelsey, playing

Theatre terms

Call Time The time set by the director or stage manager at which all actors and tech crew must be ready to perform.

Curtain Call The appearance of performers or a performer at the end of a performance to receive applause from the audience.

Fourth Wall The space separating the audience from the action of a theatrical performance traditionally conceived of as an imaginary wall completing the enclosure of the stage.

Green Room A waiting room or lounge for the use of performers when they are offstage, as in a theater or concert hall.

On Book When an actor is still using a script

Scrim A transparent fabric used as a drop in the theater to create special effects of lights or atmosphere.

Stage Manager The person who serves as overall supervisor of the stage and actors for a theatrical production.

Striking the Set The process of disassembling the set.

Wings The unseen backstage area on either side of the stage of a proscenium theater



The von Trapp children serenade party guests shortly before the conclusion of Act I with the famous song, “So Long, Farewell.”

Just before curtain, the cast gathered for lockerroom-style cheers before taking the stage. Mason Newton ‘07, enjoys all the energy.



the oldest of the von Trapp children. “I don’t think we’re ready.”

“How embarrassing is it going to be when we don’t know our lines in front of the whole school tomorrow?” someone whispers in one of the wings.

Finally, the cast has ran through the play in its entirety, though they’re not sure how successfully. While they’re running through curtain call (their bows at the end of the performance), the Nazis have to try over and over again to get their timing right. Too fast, too slow, not synchronized... it seemed everyone is ready to call it a night.

“Run! Hurry!” yells Costanzo as the Nazis try their entrance for the fourth time. He rubs his face in exhaustion.

Tuesday, 8:30 p.m.

However, through all of the frustration Tuesday night has brought upon them – what with finding out their lead is sick – the cast still seems to be able to laugh and joke around with each other as the night comes to a close.

After green room, Costanzo dismisses everyone, but not without one last word to Nate. “Be ready to go tomorrow if Trenton isn’t here,” he says, referring to the 9:15a.m. performance of Act I that is being given to the school. “Be ready to go.”

Wednesday morning, 8:30 a.m.

Larissa walks into the building, carrying her costume in a paper bag with her mom next to her. Just like the rest of the cast, she is missing classes too – but her classes are over at Timber Trail Elementary.

During green room warm ups, all of the children are gathered around the piano again as they perform “The Sound of Music.”

“Children,” says Marsden, pausing the music, “that was a little bit better the second time through, but you have to raise your soft palette.”

“I don’t think everyone knows how to do that,” says Kelsey Fisher.

“Yeah,” asks Wes Eggett, “what’s a soft palette?”

After all questions are answered, the singers resume their warm up. Nate King joins them to prepare his vocal cords for the solos he will have to sing.

Nate memorized all of The Captain’s lines from Act I the previous night, knowing that Trenton was not going to be able to make it due to a stomach illness. He guesses it was roughly about 40 lines – “Or at least, that’s what it seems like,” he says.

“Costanzo told me I was going to have to perform this yesterday around 3 p.m.,” says Nate. “At first, I knew I had to stand in for Trenton during practice, but I didn’t think I was going to have to perform as the Captain in front of an audience. When I found out, I was nervous, scared, and excited all at the

bess’ office. However, on opening night they are forgetting one very important prop: a suitcase filled with lingerie, which usually triggers a laugh from the audience when its contents are revealed.

When the scene begins, the suitcase is already supposed to be on the table, ready to be opened. This time, it’s not.

Mackenzie Guest, playing one of the nuns, does some quick thinking and improvises. She walks it out on stage as she enters the scene and sets it on the table. Everything is then able to return to normal.

After the scene, the nuns laugh about it backstage. “That was the most awesome cover we’ve ever done,” says Mackenzie.

The 45 minutes of Act II race by and before anyone realizes it, its time to end opening night with a curtain call (which is thespian language for all the actors taking their bows).

Trenton and Kristina, having just finished the final scene, race through the drama room. “We’re going to miss our curtain call!” yells Kristina. “We have to hurry!”

Fortunately, they run out on stage just in time to receive loud whistles and yells from the enthusiastic audience.

The curtain pulls to a close. Opening night has flown by.

“One down, two to go!” someone yells amidst all of the actors now swarming the drama room, as everyone congratulates their fellow actors and crew mates on a job well done.

“I think it went really well,” says Larissa. “I kind of stumbled on one of my lines, but I think I made a good recovery. And my knee is feeling a lot better,” she adds, smiling. Everyone is anxious to change into their normal clothes so they can go meet their adoring fans waiting for them outside the drama hall. Costanzo doesn’t want anyone to be seen in costume – “It’s not professional,”

he says.

“Wes, man, those lederhosen were the best part of the whole show,” jokes Emily Coppage ‘08, as members of the orchestra find their way back into the drama room.

“A little revealing,” replies Wes Eggett, who plays Friedrich and has taken a lot of grief from everyone about the costume.

Keeping with tradition, all members involved with the play receive a single white rose to conclude the night.

Unfortunately, the crowd disperses quickly. It is, after all, a school night, and many members of the audience – not to mention the actors – have to hurry home to what could be hours of homework.

Friday night, 6:15 p.m.

After a long day at school, and many positive responses from peers who saw the show the previous night, the actors meet back in the green room – costumes and makeup on. They’re ready to do it all over again.

The nuns dance to their theme song, *Lady Marmalade* by Christina Aguilera, in the green room as they wait for notes and warm ups to begin. “This song talks about sisterhood,” explains Madey Smith ‘09. The boom box gets silenced shortly as the cast sits down and focuses on their director.

“Opening night went well,” says Costanzo, giving his usual round of notes, “but tonight, we can do it better. We have the first one under our belt. Plus, the Friday night crowd is always better than the Thursday night crowd.”

Costanzo mentions several small things he would like to see fixed in tonight’s performance versus last night’s, but nothing major. Alisa Smith, the stage manager, mentions that she has now applied glow tape onto a cord that runs back stage and had been giving some of the cast members

REVIEW

In theatre, the second night of a show is known as the letdown night. Nothing seems to be able to replicate the magical thrill of the feeling after opening night. The Sound of Music seemed no different. So it was nothing unusual if maybe a couple of scene changes were uncoordinated, the microphones were too noisy, and sometimes not noisy enough.

So the curtain opened early for a scene near the beginning of the second act.

So the orchestra entered two measures late for a scene change after both “My Favorite Things,” and “Edelweiss.”

So the window wall that Liesl sneaks through in the first act fell offstage during “Something Good.”

So Rolf walked onto the stage with his hat on backwards – twice.

So the lightning during “My Favorite Things” was so loud that it made audience and cast members jump.

So the park bench in “Sixteen Going on Seventeen” was facing backward.

So what?

The Rock Canyon Drama Department had three shows to get it down. They did it in two. On Friday, March 10, “The Sound of Music” was performed – not without flaw – but without fear. In the second show, performed in front of almost 500 students, teachers, parents, and administrators, featured a cast of young artists whose opening night nerves were replaced by the emotion and passion of a newly reunited family running from the Nazis.

Technical and costume dilemmas aside, Friday’s was a show that left audience, directors, and cast and crew members rendered speechless.

Mason Newton and Kelsey Fisher’s duet in “Sixteen Going on Seventeen” was at once goofy and awkward, and at once cute and romantic.

Trenton Fordham and Kristina Abernathy’s close harmony in “Something Good” sent shivers up spines, and “Maria” was light, bouncy, and bubbly, if not entirely together.

To remember that two months ago, the musical sounded more amateur than an elementary school talent show, that two weeks ago, “Something Good” was being sung without accompaniment, that two days before opening night, Captain von Trapp was fighting the stomach flu, would be a sin.

Tonight was not a night to remember, but a night to celebrate!

Adam Scurto



Five of the Von Trapp children listen to their father sing, thanks to the fact that Maria brought music back into the house. (From L-R) Brian Rengall ‘09, Hannah Wellmen ‘09, Kathryn Sislow ‘09, Larissa Rosendale, Lindsey Wilkens).

Larissa ready for bed.

notes before opening night. They’re extremely focused. The real news, though, comes not from the director, but from Abby Claar ’08, who has apparently been waiting for several weeks to announce good news to the cast.

“As most of you know,” she begins excitedly, “Julie Andrews is in town with her play *The Boyfriend*. So I emailed the play and asked if it would be possible for Julie Andrews to come visit us while she was here – “ Abby pauses as everyone takes in a collective breath, and Costanzo points toward the door, “Ladies and gentlemen, may I present to you...”

The whole cast gasps before Abby shakes her head. “No, no,” she says hurriedly, laughing, “Julie Andrews isn’t in town this weekend so she couldn’t make it. But my email made its way through a whole string of people until finally she read it herself, and I got a reply back saying ‘Break a leg’, signed by Julie Andrews! ...You guys,” Abby says excitedly, “we have Julie Andrews – *the Maria of all Marias* – wishing us luck for this show!”

The cast claps and cheers loudly, and the energy from the excitement of opening night can be felt surging through the room.

As usual, Costanzo allows the cast to talk eagerly for a few minutes, and then slowly brings them back to focus. Everyone creates a circle and holds hands, finally quieting so that they may hear a few final words of wisdom from their director.

“Do this play for someone who can’t be here tonight,” begins Costanzo. “Do this for someone you love, someone who’s across the country, someone who’s sick, or even someone who might just be – “ he glances upward briefly – “somewhere else.”

The cast nods in thought.

“Break some legs!” Costanzo concludes, and leaves to make sure everything is ready to go back in the auditorium.

Still in the green room, Larissa quietly asks for a hug from David Clodfelder before she starts to cry. Costanzo’s message made her think of her grandfather, and she resolves to do this play for him.

Emily Coppage ’08, one of several violinists in the orchestra who will play the accompanying music for the play, runs into the room. “Has anyone seen Jeremy?” she asks.

Jeremy Castro ’07, is the only cellist in the orchestra, and the only thing that can be found of his are his performance clothes – proving that he is probably not in the building, and is most definitely not ready to play.

It is 6:58 p.m. when Jeremy shows up – and luckily, the play’s start has been delayed ten minutes due to the long line of people still waiting to buy tickets and find their seats.

“I had a cello lesson,” Jeremy explains. “My teacher went late. I left the University of Denver [where

I practice] at 6:15 p.m., and got here at around 6:45 p.m. Then, I realized I had forgotten my music at home – which is a twenty minute round trip. I made it in ten.”

There is a buzz of excitement and apprehension in the drama room, where the majority of the cast waits just minutes before the start of the play. All of the other rooms in the drama hallway are desolate and quiet, as if even they understand the significance of the moment.

Just before the curtains part, the nuns who open the play stand on the stage. “It was really hard to calm ourselves down when we heard everyone talking out beyond the curtain,” says Hillary Jones, who plays Mother Abbess. “It felt like a dress rehearsal up until that point. Once we heard the audience though... it was a real shock. We’ve worked so hard for this.”

Shortly after Larissa sings “*the sun has gone to bed and so must I*” and climbed up the stairs to her room, she comes crying into the drama room. Apparently, she has scraped her knee while getting down, and all of the girls huddle around her.

Someone finds Larissa’s mother and a bag of ice, and it doesn’t take long to settle the girl down. Larissa is a strong girl who is very focused on performing successfully in the play, no matter what injuries she might receive while doing so.

“Larissa is so brave for going out on stage in front of 500 people,” says Hannah Wellman.

During intermission, Mason Newton analyzes the performance so far. “I think we can make things better,” he says. “There’s always room for improvement. I’m nervous I’m not going to get everything right in the second act, but I’m growing as a person, and as a performer.”

Nate King and Kelsey Fischer discuss their childhood years together as they wait for intermission to end. The two juniors have been friends since kindergarten, and they poke fun at all the childish arguments they used to have.

“Who’s your best friend?” Kelsey asks Nate.

“Jesus Christ!” he automatically responds.

“Who’s your second best friend?” Kelsey asks, not missing a beat.

“You!” he says. This seems to be a routine they practice often.

Members of the cast joke about the two getting married someday.

While the other members of the cast and crew discuss the play, Brian Rangell ’09, who plays Kurt von Trapp, does his Algebra II Honors homework. “If I don’t do it now, I’ll never get it done,” he explains, “and I have a test tomorrow.”

Thursday, 9:20 p.m.

In scene 15 of Act II, the nuns sit in Mother Ab



The cast warming up their voices with Vocal Director Annette Marsden before showtime.

same time. It was something new... not boring like Fronz,” he jokes.

“I got home around nine, and practiced for about an hour and a half,” he says. “I couldn’t get to sleep until midnight.” Then, he and Kristina Abernathy, who plays the lead role of Maria, arrived at school early to run through his lines again and also learn the dance they have to perform in Scene 11 of Act I.

“I’m really nervous,” says Nate, shortly before the play’s start. “I don’t feel like I’m going to do well.

I’m not so sure about the singing either. But I’m as prepared as I can be at this stage.

“I’ve only played the Captain once – last night was the first time I even ran through a scene playing that role. It’s like teaching a baby how to walk in a day,” says Nate.

“I’m seriously going to throw up on stage.”

Wednesday, 9:00 a.m.

During ‘notes’ in the green room, Costanzo tells the cast, “I want you to have a good time, but not at the expense of the play. Keep the integrity of the play strong. These people aren’t paying you, you’re not being judged.” He pauses briefly. “Well, maybe you are being judged.”

The cast laughs appreciatively, nodding in agreement.

“This is a scrimmage,” Costanzo reminds the cast, “this is a dress rehearsal. This is the first time an understudy has played a major role, and he’s off book!”

The cast cheers and applauds. Many people cannot believe the progress Nate has made in twelve

short hours.

After hearing a few short critiques from the director, the cast makes a ring near the piano and holds hands in what Costanzo calls a ‘power circle’. They are silent for awhile as they contemplate what they are about to do.

Finally, Katie Buss ’08, breaks the quiet with one of her lines from the play, “Are you all going to just stand there or is someone going to make me a sandwich?”

The cast erupts in laughter.

“Football style!” someone yells, and everyone starts chanting and making a huddle in the middle. The whole cast jumps up and down, yelling and cheering, before disbanding their huddle, getting ready for show time.

“I’m happy and sad that the play is almost over,” says Larissa as she prepares to go on stage in front of 500 people. “I’m sad I’ll be leaving all my high school buddies, but it has also been really hectic.”

In response to the costume fiasco that occurred the previous night, Larissa says, “We’re going to try something new today and see it if works.”

“It will come together though,” says Katherine Sislow ’09, who plays Louisa of the von Trapp children. “It always does.”

“15 minutes until places!” Costanzo yells into the green room.

Meanwhile, Nate and Maria practice last minute lines, dance steps, and songs together in the green room amidst all the other people talking. It won’t be long now until they’re on stage, doing it in front of

REVIEW

All the von Trapp children did a great job staying in character even when there were lots of times they were on stage but weren’t speaking. I was impressed by young Gretl’s performance, played by Larissa Rosendale who as only a fourth grader stayed calm throughout the whole play even when her shoe falls off in scene 5, and even sang a solo. Jones who played Mother Abbess had such a beautiful voice that fit her part perfectly.

Just as important as the acting was the set, lights, costumes, and music in this play. There were many very short scenes, and so the back stage crew had to quickly change scenes one after another.

This proved to be a little difficult when they also had a strict time constraint caused by the pit that played during set changes and had to be in sync with the actors when they got on stage. Moving some of the walls around the stage got the crew in the most trouble when the wheels wouldn’t budge, and the lights came on before they were all off stage.

The lighting was very good; there was realistic lightning, more dim lights when it was night, and even special lighting such as a swastika in red that appeared on the curtain after the von Trapp family’s festival performance. The costumes were very realistic, but even more important; there were many quick costume changes for a lot of the performers that were successfully made.

Colleen Schneider

an auditorium full of their peers.

Students file into the theatre and take their seats, not knowing what to expect. Costanzo takes the stage and silences the audience.

“This is the first musical production of RCHS,” he begins. “Those of you who play sports can understand. We’ve been practicing for six weeks. Six weeks to play three games. This, today, is our scrimmage. And sometimes, your quarterback gets injured. Or sick. Our lead is Trenton Fordham who plays the Captain von Trapp. Unfortunately, he is sick with the stomach flu and his understudy, Nate King, will be filling in for him.

“I ask you to give your full support and attention to these actors and actresses who have worked so hard. Without further adieu, I give you the first act, *The Sound of Music*. Thank you.”

Wednesday, 5:15 p.m.

“Green room in five minutes!” calls Costanzo again. This phrase is second nature to the cast by now. Costanzo is ready to give his final critiques before the cast goes home to get some rest and make their final preparations before the big night.

“The run through this morning was good, but it was not performance-ready yet,” says Costanzo.

“I can keep you here for another two hours,” continues Costanzo, “but I have faith that you can pull it off tomorrow night just like you pulled off the first act this morning.”

As if there isn’t enough stress, snow has started to fall heavily outside and the temperature is dropping. Many of the juniors and sophomores in the cast are worried about getting home safely.

“I’m really tired,” says Mason, joining just about every single person on the cast with that statement. “I have so much homework, and I have to write a lot of essays for these summer programs I want to join. School is really important to me. Or at least, as important as it has to be,” he says.

“There’s an old saying – it is what it is,” says Costanzo. “If we start tweaking it too much, we’re going to drive ourselves into the ground.”

Thursday, opening night, 5:30 p.m.

It’s opening night. The night they’ve all been waiting for.

The night they’ve wanted to make perfect for months.

Nothing can match the excitement of the cast and crew. Even with all of their late nights for countless weeks, hardly getting any sleep due to practices and homework, their energy supply is limitless.

“I’m so exhausted. I’m really excited though. You just feel like you can’t go on, but you’re so pumped,” says Alisa Smith ’08, stage manager of *The Sound of Music*. “You’re ready to blow people away.”

“We’ve been practicing since December until about 5 p.m. every night, and then for the last two weeks we’ve been here until 8:30 p.m. I think we’re reading for opening night... I just can’t stand key signatures,” says Tommy Michael ’07, who plays the viola in the orchestra. “I can’t really read them. I just adjust after I hear the first part of every song.”

Many of the actors complain about the school not giving them any breaks. “If this were a sporting event,” says Mackenzie Guest ’08, “there wouldn’t be so much homework.”

They have been given one stroke of good luck, though. Trenton Fordham ’09, who plays the lead role of the Captain von Trapp, is feeling better and is ready to perform. The cast seems to be a bit more relaxed now that their lead ‘Captain’ has returned.

“I was going to be here no matter what,” he says, looking much better than he was rumored to be a couple days prior, “and I wasn’t too worried about not being ready. Tuesday and Wednesday [the days I missed] were just ‘finishing’ days.

“My main motivation for not being here was simply not to get anyone else sick. I asked Mr. Costanzo if I could come in, but he said no. My throat is still sore... it’s already affected my speaking, but I hope it doesn’t affect my singing that much. I was already in choir today and it seemed fine, so I don’t think it will be a big deal.

“When I found out I was sick, I was devastated. I had worked for two months on this – getting sick a couple days beforehand was unreal.”

Perhaps the most excited person of the entire to cast concerning Trenton’s return is his understudy, Nate King.

“I’m so relieved,” says Nate, “I wasn’t ready to go on today. I knew Act I really well, but after that, I was in trouble. I like playing Franz, but after playing such a lead role like The Captain, it’s not as nerve wracking. After overcoming something like that, any other role is a breeze. It’s actually kind of boring.”

It’s an hour before show time.

An hour before they get to show everyone just how hard they’ve worked these past two months.

“I’m not nervous yet,” says Mason Newton, “But I will be. I’m trying to make it seem like just another rehearsal and do my best. All of my friends are going to be here, so I’m excited for that.”

As the actors get ready for opening night by applying makeup and adjusting costumes, Mrs. Wellman, one of the many women helping with the preparation, fixes Nate’s hair with some hair spray. Some of the hair spray accidentally gets in his mouth and he spits it out. “I forgot to tell you I was allergic to that stuff,” jokes Nate to Mrs. Wellman.

“I’m feeling pretty happy,” says Larissa. “A lot of my friends are going to be here tonight just to see me. I think everyone is ready.”



“Look at this girl right here,” says Jackie Moore ’08, indicating Larissa, “now this... *this* is a thespian right here.”

Just like Jackie, everyone is trying to fire their fellow cast mates up. A constant stream of compliments, cheers, and excited whispers can be heard throughout the drama hall.

“I am nervous beyond belief,” says Kristina Abernathy ’07, playing the lead role of ‘Maria,’ “but I’m really excited too. Hopefully everything will go all right.”

Thursday, 6:05 p.m.

Once again, Marsden leads the cast in singing warm ups. “This is our war cry,” jokes Nate quietly.

“The main reason we warm up is so we don’t freeze the first time we’re on stage,” says Mackenzie Guest. “If you don’t do anything beforehand, you can totally freeze up.”

Trenton seems confident during warm ups. Everyone seems to be relaxed and having a time. No one seems to be too nervous... but they all know differently.

“Let’s play Viking!” yells David, and everyone cheers in agreement.

“It’s the best game ever, you’ll see,” says Katharine to Larissa, as everyone sits in a circle on the floor of the green room.

Meanwhile, the nuns are still warming up with Marsden as the piano. One of the nuns hurries the song, anxious to join the cast in the game. “Okay! Let’s play Viking!” she says as she sits down in the circle.

Madison Lian ’09, applies the final make-up touches for Mason Newton ’07. She was part of nearly 30 students who worked behind the scenes to make sure the first musical was a success.

Wes Eggett ’07, and Hannah Wellman ’09, tease younger “brother” Brian Rangell ’09, during rehearsal.

