



YOUR MONTHLY HEARTBEAT

28401 Mound Rd., #946, Warren, MI 48090

March 2024

hohplayers.org

President's Corner

We've had a Board member who has resigned for health reasons. This means we are looking for a person to replace her. Our Board consists of 9 people so there can't be a tie vote on any proposal. The only requirement is that you are a member in good standing. If you are interested in discussing joining the Board please call me or any other Board member.

Elaine Baird (586) 219-8996

Annual Membership Dues are DUE!

If you have not paid your annual dues, please download the form & mail or pay at the website:

<https://hohplayers.org/membership/>

Thank you!

HAPPY MARCH BIRTHDAYS!!

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|----------------------------|----------------|
| 1 Terri Feldman | 26 Gary Hifko |
| 12 Margaret 'M.G.' Langoni | 30 Ron Koester |
| 18 Christopher Oakley | |

HAPPY APRIL BIRTHDAYS!!

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|--------------------|--------------------|
| 6 Roger Jewett | 21 Bill Fry |
| 6 Judith Michalski | 21 Joe Heltsley |
| 12 Sharon Bracher | 22 Thom Shea |
| 14 Ray Claerhout | 23 John White |
| 17 John Stewart | 24 Nancy McPharlin |
| 18 Beatrice Shia | 26 Karen Elliott |

SAVE THE DATE!

The next General Membership meeting will be on March 18th at the DAV from 1-4 pm. We will be having Chili! Please bring a friend, your famous chili or dessert if you'd like! Water, coffee and pop will be provided. See you there! We will have a HOH membership discussion and, maybe, a HOH video! Since the membership meeting will feature CHILI, we need to know how much to make. Please promptly RSVP (text, call or email) to Humi (248-255-1357 or Teacher.HMK@gmail.com) by Saturday, March 12.



Getting to Know You...

Karen Elliott has been dancing since she was 2 years old. She has danced professionally and was a Go Go dancer for Bob Seger @ The Hideout Club. Acting, Directing and Choreographing has been a passion for her. She married her leading man, but the curtain closed on that after 25 years. She's worked with most area community theater groups, Dennis Wickline and Hyatt Regency dinner theaters and toured statewide with the Actor's Company. A fall from the stage while portraying Reno Sweeney badly injured her leg and it put dancing on the back burner. Karen had taught elementary school for 42 years.

JUKEBOX JAM

HOH will present "Jukebox Jam", an exciting 50's & 60's style variety show on Thursday, April 25 at 2:00 PM and on Friday & Saturday, April 26 & 27 at 7:00 PM.



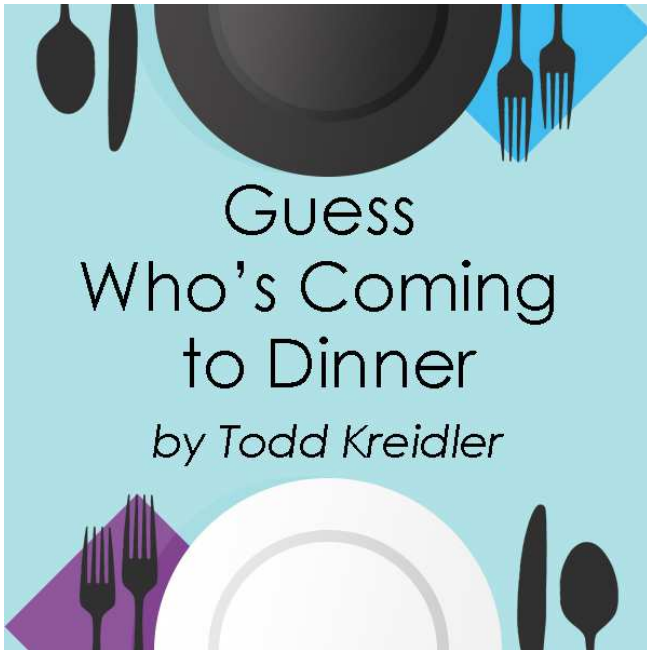
From the big turn-out at AUDITIONS on Feb. 28, this should be a humdinger of a show!!

Ticket Prices: \$20 on paypal and at door, room permitting. \$18 from cast and crew in advance. Get tickets at: <https://hohplayers.org/tickets>
For more information, visit www.hohplayers.org or e-mail: hohplayers@gmail.com

Irish Toast

May you be in heaven a half-hour before the devil learns you are dead.

**Come see HoH members
in other shows around town:**



Al Bartlett will be directing "Guess Who's Coming to Dinner" at the Depot Theatre, in Clarkston. 2024. Performance dates: May 3, 4, 5, 10, 11, 12, 16, 17, 18.

Our own Steve Watkins is also in the cast.

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Rob Grodin, a HOH member, is in the ensemble of the following musical in March 2024.



*In association with Concord Music Library/ Andrew Lloyd Weber Collection

Superstitions by Zach Dulli, The Scene

The world of theater is a realm where creativity, artistry, and superstition intermingle. Behind the glitz and glamour of the stage lies a rich tapestry of traditions and beliefs that have been passed down through generations of performers, directors, and stagehands. These theater superstitions add an air of mystery and intrigue to an already captivating world. Join us as we explore the meaning and origins behind ten intriguing theater superstitions.

- **"BREAK A LEG"** - The phrase "Break a Leg" is a well-known theatrical superstition used to wish performers good luck. Interestingly, it is considered bad luck to wish someone good luck directly before a performance. The origin of this phrase is subject to debate, but one plausible theory is that it dates back to ancient Greece when audiences would stomp their feet instead of clapping to show appreciation. A successful performance would result in so much stomping that an one might "break a leg." Additionally, some believe it could be a way to confuse or trick malevolent spirits who might be listening.
- **THE GHOST LIGHT** - The Ghost Light is a single, bare light bulb left on the stage when the theater is empty. Its purpose is to ward off spirits or ghosts that might inhabit the theater. This superstition has roots in practicality as well, ensuring that anyone entering the darkened theater can avoid accidents and tripping over props or set pieces. The light also serves as a symbol of hope, guiding lost spirits away from the stage.
- **AVOIDING SAYING "MACBETH" IN A THEATRE** - Calling the Shakespearean play "Macbeth" by its name inside a theater is considered extremely bad luck. Instead, it is referred to as "The Scottish Play." The superstition has several origin stories, with one suggesting that uttering the name invites evil spirits and disastrous mishaps upon the production. Another theory links the curse to historical accidents and unfortunate events that have occurred during various performances of the play.

- **BAD DRESS REHEARSAL = GOOD PERFORMANCE** - This superstition suggests that a less-than-stellar dress rehearsal is a positive sign for the actual performance. The underlying idea is that expending all the energy and perfection during the dress rehearsal leaves little for the real performance. Therefore, a flawed rehearsal implies a more energetic and successful opening night.
- **AVOIDING BLUE COSTUMES** - Wearing the color blue on stage is believed to bring bad luck to actors. Historically, blue dye was expensive and rare, and dressing an actor in blue implied a level of importance to their character. If the character then faced misfortune or death, the superstition emerged that the color blue was cursed.
- **PEACOCK FEATHERS, MIRRORS, REAL MONEY, AND JEWELRY** - Peacock feathers, mirrors, real money, and real jewelry are all considered unlucky on stage. Peacock feathers have been associated with the "evil eye" and are believed to bring disaster to a production. Mirrors, real money, and jewelry can reflect or attract negative energies, disrupting the harmony of the performance.
- **WHISTLING IN THE THEATER** - Whistling in a theater is thought to bring bad luck due to its historical association with scene changes. In the past, stagehands communicated using whistles during scene shifts. Whistling at random times could lead to miscommunication and potential accidents on stage.
- **SLEEPING WITH A SCRIPT UNDER YOUR PILLOW** - The superstition of sleeping with a script under one's pillow is believed to help actors memorize their lines better. Some also think it may invite good luck for a successful performance. This practice is likely rooted in the idea that dreams can reinforce memory.
- **FLOWERS AFTER A PERFORMANCE** - Giving flowers to performers after a show is considered good luck and a gesture of appreciation. Presenting flowers before the performance is thought to bring bad luck, possibly originating from the association of flowers with funerals and death.
- **NEVER LIGHT A TRIO OF CANDLES** - Theatrical superstition discourages lighting three candles on or offstage. This superstition likely stems from the fear of fire hazards or the idea that groups of three are often linked to bad luck in various cultural beliefs.

Theater superstitions are a fascinating blend of historical traditions, practicality, and the human desire to understand and control the unpredictable nature of live performances. Whether based on historical accidents, practical considerations, or supernatural beliefs, these superstitions continue to be passed down from one generation of theater practitioners to the next, adding an extra layer of mystique to the world of theater. While some may dismiss them as mere old wives' tales, these beliefs are an integral part of the theater's rich and enchanting heritage.

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The Origin Of Saint Patrick's Day Celebrations In America

In the 18th century, Irish emigrants brought Saint Patrick's Day traditions and celebrations to the USA, making it one of the most celebrated days in America.

The first celebrations of Saint Patrick's Day in America date back to 1737 in Boston, followed by the celebrations in New York in 1762.

With time, the celebrations got bigger and the places with most Irish-American residents left no stone unturned to commemorate this day.

There was a significant rise in Irish Patriotism seen in America. Irish Aid Societies were formed to celebrate the Irish Culture in the country by organizing parades and several other events.

Traditions Of Saint Patrick's Day

The most notable tradition that has lasted over the years, with many others, is the tradition of wearing "green". According to this tradition, people have to wear at least one item of green clothing.

The traditional Saint Patrick's Day food of America is corned beef and cabbage. It is believed that corned beef originated in America during the 19th century as Irish immigrants replaced bacon with corned beef.

This is because corned beef was a cheap substitute for bacon, and they paired it with cabbage simply because it was a cheaper vegetable.

Drinking is a huge part of the celebrations. People all across the country visit pubs and bars to celebrate with others.

Pubs, bars, and restaurants often host parties with special offers to celebrate the day, incorporating traditional decorations such as shamrocks, snakes, and leprechauns.

What Legends Say About Saint Patrick

Legend has it that Saint Patrick repelled snakes from Ireland, with some suggesting this may symbolize his efforts to rid the country of pagans and non-believers.

It is also said that he used the shamrock as a way to symbolize the Holy Trinity. Hence, the shamrock became the symbol of this day.

Saint Patrick Used The Shamrock Or A Three Leaf Clover To Represent The Holy Trinity

Father O'Malley's New Diocese

A priest from Ireland was assigned to a Texas diocese. One morning, Father O'Malley rose from his bed. It was a fine spring day in his new Texas mission parish. He walked to the window of his bedroom to get a deep breath of the beautiful day outside. He then noticed there was a jackass lying dead in the middle of his front lawn. He promptly called the local police station. The conversation went like this:

"Good morning, this is Sergeant Jones. How might I help you?"

"And the best of the day to yourself. This is Father O'Malley at St. Brigid's. There's a jackass lying dead in me front lawn. Would ye be so kind as to send a couple o' yer lads to take care of the matter?"

Sergeant Jones, considering himself to be quite a wit, replied with a smirk, "Well now Father, it was always my impression that you people took care of last rites!"

There was dead silence on the line for a long moment. Father O'Malley then replied: "Aye, 'tis certainly true, but we are also obliged to notify the next of kin."

February Crossword Puzzle Answers

PLAY : A piece of work written in dialogue form usually with a beginning, middle, and end, broken into one or more acts

COMEDY : A light and amusing play that typically has a happy ending

CAST : The ensemble of actors who portray the roles in a play

DIRECTOR : The person who oversees the entire process of staging a play

HOUSE : The area in a theater where the audience sits

PLOT : The sequence of events in a play

THEME : The underlying meaning of a play or literary work

DICTION : The actor's ability to be understood

CONFLICT : The action when two opposing forces meet

BLOCKING : Actors' movement on stage

TABLEAU : A still image or frozen moment created by actors posing.

INTENTION : What the character wants from the other characters in a scene

ACTOR : The person portraying a role on-stage

CUE : The signal an actor receives or uses to begin a line or movement

ROLE : A part or character that an actor interprets for a performance

SCENE : The basic structural element of a play ie: subsections of an ACT

PLAYWRIGHT : A person who writes dialogue in the form of a play

SET : Physical environment in which the actors perform

PROPS : Physical items an actor interacts with on stage

REHEARSAL : Time for the actors to practice a play for performance

TRAGEDY : A form of a play or theater where the main character suffers a reverse or downfall

ACT : The major sections of a play