

The Campolindo Spring Musical

A guide for parents and students

Introduction

Campolindo has a rich tradition of producing Broadway Musicals. The wall of the choir classroom chronicles some of those productions as far back as the 80s and musicals have been part of the program since the earliest days of the school's history.

The Music Department produces one Broadway Musical each school year, usually with auditions in October, rehearsals beginning in January and performances in the first and second weeks of March.

The musical is an extra-curricular activity, much like a varsity sports team, so it is not part of the daily choral classroom work. The vast majority of rehearsal and other preparation time for the show takes place in the evening and on weekends.

This guide is for students and parents who have not participated in a Campolindo musical before and want to know what to expect. Each year's production is a different experience and there will be deviations, but this guide should give you a good overview of how it all works.



Everyone is encouraged to audition and freshmen are welcome. The annual musical has consistently drawn a wide variety of people from across the full spectrum of students at the school, and it is a wonderful, exciting, fun activity to be involved in.

It is a big commitment and students feel sometimes that they have “no life” during the rehearsal process. In the end, the stresses of juggling other extra curricular activities, homework, and rehearsals seem to fade quickly as the satisfaction of helping create something to be proud of overcomes everything else. We received the following “reflection” from the parent of a sophomore who participated in a 2006 production:

Week one -- *“We’re not organized enough...”*

Week two -- *“Were just a bunch of losers and we’ll never get it together”*

Week three -- *“I will not do this next year. Don’t let me do this next year”*

Week four -- *“Can you spoon feed me dinner, I’m exhausted”*

Week five -- *“My fever has just spiked 102, but I have to go”*

Week six -- *“I can study in the car on the way to school and during lunch”*

Week seven -- *“I need shoes, make-up, money, a splint for my broken arm/finger/leg/ butt. -- Can you carry me to the car?”*

Week eight -- *“I’m in love. This time forever. If I miss rehearsal I won’t get to see Her”*

Week nine -- *“I have decided not to do AP Trig next year but to do the play again”*

Week ten -- *“These are the greatest friends I will ever have in my life. I have never felt so alive.*

Music is my life"
Closing night -- *"Thank you for this school, Mom"*

Why a Musical?

The Campolindo Broadway Musical is produced by the Choral Music Department with the cooperation and assistance of the Instrumental Music Department. The primary purpose is to provide music students in both departments with an opportunity to learn about American Musical Theater and use the skills they have learned in choir, band and orchestra in a different form.

A musical brings together all of the arts in one comprehensive program. Music, dance and acting introduce basic performing arts. Rehearsing and performing dialogue develops language skills and bolsters confidence in public speaking situations. Sets, costumes and props integrate the visual arts, and lighting. Sound and special effects explore the use of technology.



A musical production is a large, complex team: everyone's contribution is important to the production. Collaboration and community are crucial to the success of the show.

Success on stage requires active listening and great patience. Actors learn to take positive risks and conquer fears while building self-confidence. Everyone receives a "real-time" assessment of their efforts in the form of applause and approbation from the audiences they entertain, which is a powerful validation of the work they put into each show.

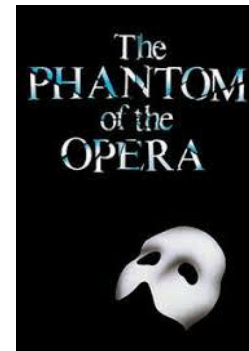
The mission statement adopted and sustained by the Artistic Staff since 2004 is:

"To provide an opportunity for as many genuinely interested Campolindo music students as practical to participate in, learn from, and enjoy a high quality Broadway musical production. The goal of the staff is to achieve a high level of excellence in the public performances by setting high standards, clearly defining expectations, encouraging every participant to fulfill his or her own potential and by maintaining a supportive, educational and productive rehearsal environment. The staff will demonstrate the value of professionalism, personal commitment, preparation, attention to detail, enthusiasm and respect for the art in all of its interactions with the cast, orchestra and crew."

To this end, our philosophy has been to provide the framework for a production by hiring a professional artistic and technical staff and tapping the enthusiasm and skills of parents and community members to create sets, props and costumes. This allows students to put all of their efforts into their performances, and creates a fitting showcase for their talents.

21 YEARS OF CAMPOLINDO MUSICALS

- 2020 *Titanic, the Musical*
- 2019 *The Phantom of the Opera*
- 2018 *The Addams Family*
- 2017 *Beauty and the Beast*
- 2016 *West Side Story*
- 2015 *Les Misérables*
- 2014 *Urinetown, the Musical*
- 2013 *Legally Blonde, the Musical*
- 2012 *Guys and Dolls*
- 2011 *Fiddler on the Roof*
- 2010 *Titanic, the Musical*
- 2009 *Beauty and the Beast*
- 2008 *Oklahoma!*
- 2007 *Hello Dolly!*
- 2006 *The Wizard of Oz*
- 2005 *My Favorite Year*
- 2004 *Les Misérables*
- 2003 *Bye Bye Birdie*
- 2002 *Guys and Dolls*
- 2001 *The Music Man*
- 2000 *Anything Goes*
- 1999 *The Pajama Game*



Artistic & Production Staff for 2020

- | | |
|-------------------------------|---------------|
| ■ Producer & Music Director | Mark Roberts |
| ■ Artistic and Stage Director | David Pinkham |
| ■ Technical Director | Eric Andresen |
| ■ Choreographer | Renee DeWeese |
| ■ Vocal Music Coach | Grace Chaffee |
| ■ Sound Designer | Ross Williams |
| ■ Lighting Designer | Lyle Barrere |
| ■ Production Manager | Eric Andresen |

Who is Eligible?

Students who take one or more choir classes at Campolindo are eligible to audition for a place in the cast. Students who take one or more instrumental music classes at Campolindo may be invited to join the pit orchestra.

We expect students to follow all of the rules and policies of Campolindo High School and of the Choral and Instrumental Music departments. Students who are on academic probation



may not participate.

Auditions

The Producer and Stage Director usually pick the show for the upcoming school year some time in the spring or summer after the current year's show has closed. The decision on which show to produce is based on a number of factors: cost, size of the cast and number of roles, availability (the performance rights to some shows are restricted), compatibility with the casting pool, type of material, similarity with recent productions, what other schools and theaters are planning to produce in the area, complexity of the score, sets and costume requirements and so on. Once we have acquired the right, we announce the show along with dates for auditions.

Casting is by audition only, so anyone interested in being in the show will need to prepare an audition. We usually hold auditions in October and students wishing to audition will sign up for a time slot on line (we announce details in class).

Auditioning is a two-step process. The first is a "general audition" during which everyone sings a portion of a song of their choice from memory and may be asked to perform a short dance combination that we teach at the audition (the dance requirements will be included in the audition announcement). The general auditions take place in groups of 15-20 and take about an hour for each group.

Students each prepare and memorize a short song for auditions. Freshmen may select a song of their own choice or take advantage of the default audition song taught at school by the Music Director specifically for this purpose.



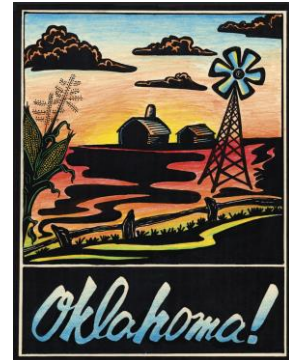
Each candidate sings solo in front of an audition panel that consists of Musical Director(s), Stage Director and other members of the artistic staff. We provide an accompanist who will sight-read the music the student has selected. Songs can be from any source, but we recommend that you pick one from a Broadway show. Contemporary "pop" songs do not usually make good audition songs. Singing a cappella (without accompaniment) is not desirable.



Students should pick a song that shows off their vocal talents and might suggest the type of character they are interested in playing in the show. Freshmen (only) may sing the default audition song or pick one of their own choice. It is not desirable to sing songs from the show itself. (In other words, you wouldn't sing *I am Sixteen Going on Seventeen* if you were auditioning for *The Sound of Music*.) It is important to keep the song short (about 16 bars) and cutting a song down for the purposes of audition is standard procedure. Students should pick portions of the song that show off their talent to best advantage. They should bring sheet music has been marked with any cuts in a loose-leaf binder for the accompanist. (Do not bring music on loose sheets or in a bound songbook... both are too difficult to manage.)

The panel will make a quick assessment of vocal quality including pitch, volume, tone and musicality. Further, they will be interested in appearance, stage presence, confidence, diction, preparation, attitude and enthusiasm.

After everyone in the group has sung, the choreographer may (if applicable) teach everyone in the group a short series of dance combinations that are related to movement he or she expects to use in the show. After everyone has had a chance to learn the combinations, the panel will watch groups of 3 or 4 perform the combinations as best they can so as to make an assessment of each student's aptitude for dance. (Dance auditions for everyone do not happen for every show).



We usually audition about 120 people in the first round over several days – with daytime and nighttime slots available. At the conclusion of the general auditions, the panel selects those they think should be in the Ensemble and those who should be seen again in a “callback”.

The second step in the process is a callback audition. Those called back are the people who the panel would like to look at more closely for one or more specific roles.

Callbacks are usually several days (sometimes as long as a week) after the general auditions are finished.

The callback announcement lists the roles for which each person called will sing and read. We usually provide an informal evening workshop for those called back so that they have an opportunity to learn and practice the music before the night of the callback itself.

At the callback, students sing portions of songs from the score of the show. It is permissible to read the music and lyrics from the sheet music we provide at the callback. Depending on the show, candidates may also read one or more scenes from the script, taking on the role of one or more characters from the show in various combinations with other actors.

Tips for a Successful Audition



Learn about the show, its style, and what types of characters it requires.

Work with the choral director, stage director or a voice teacher to select an appropriate song. Find examples of most Broadway music on YouTube, Apple Music or Spotify. Purchase inexpensive and customizable sheet music from MusicNotes.com and similar sources.

Choose a song early (during the summer.) Memorize your song and work on it with an accompanist. Use whatever resources are available to you in the form of vocal coaching to assist you in preparing your audition.

We recommend NOT using songs of these types for auditions:

- Pop songs from sources other than musicals
- Rock songs (unless it's a "rock" musical)
- Songs from shows that are currently running on Broadway
- Songs from the show itself

Prepare & practice. Most "cuts" happen because the person was unprepared or didn't show up.

Dress appropriately – a costume is not necessary or desirable, but wearing something that is flattering and shows some forethought is important. An audition is like a job interview. Anything you can do to enhance the impression that the audition panel has of you is to your advantage. **Jackets, ties, formal wear, is NOT necessary.**

Show your **confidence** by walking and talking decisively.

Smile, speak up and look directly at people who ask you questions.

Introduce yourself and tell the panel what song you will sing, who wrote it and where it comes from – how you do this is an indication of your ability to be heard and understood.

Casting

We cast people who we think can best fill the roles available in the show based primarily on auditions and callbacks. We do take into account what an individual has done in previous shows, so how someone performs as a member of the Ensemble this year can certainly affect our casting decisions in the following year. However, previous performances are NO SUBSTITUTE for a good audition. Giving a good audition is the first hurdle to overcome. Factors that go into the decision include what songs the character will have to sing, what the character looks and acts like, the age of the character and other demands of the role. Even though we try to pick shows that have a number of roles and a large Ensemble, we usually have many more talented people who "deserve" to get a role than we have roles to offer. The ultimate goal of casting is to create the best show we can produce with the available talent. Simply being an upper classman or having had a lead role in a previous production does not entitle someone to a specific role in the current show.



Juniors and Seniors usually have more mature voices and will have had experience as Ensemble members in several previous shows, but here is no rule that says that a sophomore or freshman cannot have a Principal role in the production. In recent years, several younger students have successfully carried key Principal roles.

Everyone is encouraged to audition and the sooner you get some Ensemble experience, the more likely you are to earn a role in a future production.

We double-cast most of the Principal roles for a number of reasons. First, it gives more people a chance at Principal and supporting roles. Second, it allows for some flexibility in cases of absence, illness and injury. Third,



people sharing a role learn a lot from seeing each other rehearse and perform the role.

All members of the cast perform in all shows... a Principal cast member will usually be cast in the Ensemble of the other cast. Ensemble members may have differing Ensemble roles in each cast.

Casting takes several days to complete, and we post a list of Principal, Supporting and Ensemble cast members as soon as possible.

Rehearsal

Being in the show is a big commitment of time and energy. There are inevitably conflicts with other activities and we understand that no one will be able to make every single rehearsal. We ask that cast members not put musical rehearsal at the bottom of their priority list, though, and that they be willing to give up or re-schedule some of their other meetings, practices and activities. We find that most students are able to successfully balance musical rehearsal along with their many other activities, including sports and academics.

Regular rehearsals begin in January, usually the first day after winter break. Over a



period of about 10 weeks, there are 38-40 available rehearsal days, including technical and dress rehearsals. Most rehearsals are weeknights from 6 pm to 9 pm, although there will be several Saturday rehearsals and Choreography rehearsals for dancers may be on Sunday. We do not rehearse on school holidays and long weekends.

We call actors for rehearsal based on the needs of the specific scene(s) we are rehearsing on a given night. We have separate staging, dance, and music rehearsals, and there are often multiple rehearsals of different types going at the same time. We schedule very carefully so that we can avoid having people called for rehearsal who then have to sit and do nothing. We communicate only by way of VSM, an on-line scheduling tool that shows each actor's individual rehearsal schedule and can send update messages to each actor's cell phone. Despite our best efforts, the rehearsal process is always in flux and the schedule changes often, sometimes daily. It is the actor's responsibility to stay up to date.

An "average" Ensemble member should expect to have about 85 hours of scheduled rehearsal between January and opening night in mid-March. Members of the dance corps might rehearse about 100 hours. Principal actors may have as many as 125 hours of scheduled rehearsal time.

At the end of February, we are usually beginning to "run through" longer and longer portions of the show, so the Ensemble is called for longer periods of time, some of which will be "dead" time. Run-throughs are attempts to put all of the pieces of a show together to tell a cohesive story. Dialog, dance, transitional music, and props come into play, and the show starts to take shape. As we get into run-throughs, cast members

should bring homework or other activities with which to occupy themselves during their time off stage.

Tech Week includes two Sitzprobe rehearsals– the first opportunity for each cast to sing with the orchestra. During two all-day, all-cast technical rehearsals on the last Saturday and Sunday before opening, we rehearse with the set, add lights, microphones, makeup, costume, special effects and the orchestra. There is one dress rehearsal for each cast of Principals right before opening. Dress rehearsals include all of the technical elements of the show at “performance speed”.

Technical and dress rehearsals are “cannot miss” events. Actors and families should plan accordingly.

Costumes, Hair, Makeup

In keeping with the philosophy of creating a professional framework within which the actors can showcase their skills, we provide most of the costumes for the cast. There are certain items that we may ask cast members to supply themselves. These are usually basic things like shoes or a particular pair of pants or shirt. Dancers usually provide their own jazz pants, tights, shoes, depending on the show.

The costume designers work closely with the Stage Director to create the look of the production, and they will pull people out of rehearsal periodically for fittings.

Actors provide their own makeup, although the makeup team will help source individual kits (about \$20.00) and teach Ensemble members how to apply stage makeup. The makeup crew will apply specialized makeup, including wigs, ageing and facial hair.



Actors do their own hair, for the most part, and the costume team will assist in achieving certain styling depending on the character. The Stage Director may ask a cast member to do something specific with their hair (i.e. leave it long, grow it out, cut it, curl it and so on.) Those with plans to make a radical hairstyle or length change between casting and opening should check with the director first. Wigs are uncomfortable, don’t look great and are best avoided when possible.

Sets

A large group of volunteer parents and students is responsible for building and painting our extensive sets. Cast members are not required to help with sets (we would rather have you in rehearsal) but your help is always appreciated. Some cast members get an extra measure of satisfaction knowing that they helped create the look of the show. Set building begins the first Saturday after winter break and goes on every Saturday morning from 9 am until about 2 pm thereafter.

Crew

For those who prefer not to perform, being a member of the stage crew is another way of participating in the show. Crewmembers learn how to operate follow spots in the

catwalks and how to move the various set pieces around to create smooth scene shifts. Our Stage Manager will recruit the crew in January. The crew goes to work during “tech week” which includes the technical and dress rehearsals.

Performances

We generally have eight public performances over two weekends. There is usually a Saturday & Sunday matinee on each weekend and a Friday and Saturday evening performance on each weekend as well. The two casts each perform four times on alternate dates, although every cast member, including Principals, performs in all shows, alternating roles as assigned. Most shows sell out, and we do not offer complimentary tickets to cast members. Ticket sales are the primary source of funding, and they pay for staff, costumes, props, sets, publicity and royalties.

Parents

We depend on the parents of our cast members to help us create the quality shows that Campolindo is known for. We do ask for a participation donation for each performing cast member. Scholarships are available for those demonstrating a need. The revenues from the participation fee, a small amount from concessions, advertising in the program, and from ticket sales go to pay for:

- Royalties and rentals
- Professional staff (Director, Choreographer, Vocal Coach, Lighting Designer, Sound Designer)
- Set building materials
- Costume materials & rentals
- Sound equipment
- Props
- Publicity
- Food for technical rehearsals
- Maintenance and custodial fees for use of the facilities

Our productions are successful year after year because of the willingness of the parents to participate. Volunteer opportunities for parents abound and we count on significant help from every family:

- Set building
- Set painting
- Props collection and management
- Costume design
- Costume sewing
- Dresser
- Wigs and Makeup
- Ushering
- Food management

- Concessions management
- Publicity
- Ticketing

We usually have a parents' meeting in October to answer questions about the show and solicit their help.

Responsibilities

Campolindo Music Department:

- Direction, Instruction & Supervision
- Artistic Design
- Casting
- Scripts and Music
- Costumes
- Sets
- Properties
- Scheduling
- Equipment, Lighting, Sound & Facilities
- Publicity and Ticketing
- Funding

Student Cast Members:

- Participation donation (partial funding)
- Availability for rehearsal & performances
- Personal stage makeup
- Selected costume pieces
- Encouraging ticket sales
- Set building and painting (optional)

Parents of Cast Members:

- Set Building help (with a volunteer Head Carpenter)
- Painting help (with a volunteer Painting Foreperson)
- Ushering help (with a volunteer House Manager)
- Properties help (with a volunteer Props Master)
- Costume & dressing help (with a volunteer Costume Designer)
- Concessions help (with a volunteer Concessions Manager)
- Publicity help (with a volunteer Publicity Manager)
- Ticketing help (with a volunteer Ticketing Manager)
- Wigs and Makeup help (with a volunteer Wigs & Makeup Designer)
- Stage Crew help (with a volunteer Stage Manager)

Key Contacts:

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Mark Roberts, Producer/Music Director

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