

Musicals 101

A Step by Step Guide to Staging the *SUCCESSFUL* School Musical

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Presenter

Kyle Weary is a graduate of Shenandoah Conservatory of Music, has been in numerous musicals. Kyle has appeared in the York Little Theatre's production of *A Night at the Tony's* as a soloist as well as being the Assistant Director. He has also appeared at YLT in *Broadway Today!* A musical revue, as a soloist. He has also appeared in *Guys and Dolls*, *My Favorite Year*, *Joseph...Dreamcoat*, and *Starmites*. Until this past June, Kyle served as the Choral Director at Perryville High School, in Maryland. Kyle's choral ensembles constantly are rated at the Superior and Excellent Levels at competitions regionally. At Perryville he mounted a production of Disney's *Beauty and the Beast*. Kyle is a 2006 graduate of the Contemporary Commercial Music, Music Theatre Vocal Pedagogy Institute at Shenandoah under the guidance of famous Broadway Vocal Coach, Jeanette LoVetri. He has sung in concert with Marvin Hamlisch, Julie Andrews, Elaine Stritch, Brian Stokes Mitchell, Dana Reeves and Barbara Cook. He has studied with and sung under the direction of Grammy Award winning conductor, Robert Shafer at the Kennedy Center numerous times. Kyle has also sung under the direction of the internationally famous French conductor, Stephane Deneve. Kyle has sung the Verdi Requiem twice at the Kennedy Center. Kyle has played in the pits of numerous shows at Shenandoah, as well as directed a show while in high school. Kyle was the Music Director for a Cabaret Performance while at Shenandoah. Kyle is currently pursuing a Master's Degree in Conducting at Shenandoah. Kyle is a member of Phi Mu Alpha, Sinfonia, American Choral Directors Association and Music Educators National Conference. Kyle is a proud Eagle Scout. Kyle most recently directed the Central Pennsylvania Premier of *Willy Wonka Jr.* at Crossroads Middle School.

Kyle may be reached by email at Kyle.Weary@gmail.com

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A Production Timeline...

TIME UNTIL OPENING NIGHT	GOALS
12 to 8 months	<ul style="list-style-type: none"> • Set up a budget • Select show obtain rights • Reserve performance and rehearsal space • Start any fundraising
3 months	<ul style="list-style-type: none"> • Hire production team • Have tickets printed • Confirm delivery date for scripts & scores
2 months	<ul style="list-style-type: none"> • Announce show & hold auditions • Select musicians • Initiate Publicity (press releases, etc.) • Begin program ad sales • Order raw supplies (fabric, lumber, paint, etc.)
8 weeks	<ul style="list-style-type: none"> • Begin rehearsals • Begin design and construction of sets & costumes
3 weeks	<ul style="list-style-type: none"> • Make sure all cast is "off book" - no more scripts
2 weeks	<ul style="list-style-type: none"> • Complete sets and costumes • Have costumes fittings • Run through Act I twice in one rehearsal • Run through Act II twice in one rehearsal
1 week	<ul style="list-style-type: none"> • Hold Tech rehearsals • Hold dress rehearsals
1 day	<ul style="list-style-type: none"> • Final dress rehearsal

The Production Team

Producer

The producer oversees all the business aspects of the production, coordinating everything that does not involve the events on stage.

Director

The director has the final say on all artistic aspects of a production, and is in charge of everything that happens on stage.

Musical Director

You will want someone with musical knowledge to conduct rehearsals and performances. Your accompaniment can be a full orchestra or one person at a piano. Some licensing firms now provide pre-recorded "rehearsal" accompaniment for certain musicals.

Choreographer

If your show requires serious dancing, have someone on hand who can make those dances look good, preferably someone with professional training. You do not want dance numbers that expose your cast to ridicule or possible injury.

Set Designer

Someone will have to design and build your sets or stage decorations. In some theatre groups, the person in charge of sets is called "Technical Director" and coordinates all tech teams. While I don't find this useful, see what fits your team best. Make sure everything on stage is sturdy. This is a point of safety **and** esthetics. Shaky sets will distract an audience and ruin a performance. A word to set designers – do not let your creativity be limited by what others have done. Scenery for any show can be as complex or simple as your abilities and budget allow.

Costume Designer/Coordinator

If you have capable seamstresses and designers on hand, you are blessed. If you have to rent or borrow costumes, have someone coordinate measurements, costume selection, alterations, and costume maintenance.

Lighting Designer

It takes tremendous patience to get the lights set properly and safely. Have someone with technical expertise set up and maintain your stage lighting system. There is nothing more dangerous than the inspired amateur. A licensed electrician should check out your system to verify everything is safe.

Lighting Manager

This job may or may not be handled by your lighting designer. It must be someone you can depend on to handle all the intricacies of lighting every performance. For revues or small shows, you may be able to get away with one simple lighting plan that merely turns on and off.

Sound Designer/Manager

If you are using any kind of sound system, you want someone coordinating microphones and volume. The sound person will supervise the sound levels during final rehearsals and performances, preferably from a command post in the auditorium.

Stage Manager

The SM is the director's right hand, assisting at rehearsals, setting up materials and keeping the script on hand to call out any forgotten lines. The SM also makes sure everything backstage goes smoothly during performances. In fact, once a performance begins, a director's work is done and the stage manager is the one in charge. The SM orders the curtain up and down, and makes sure all lighting and stage effects go off on cue. In many instances, the SM or an assistant sits in the wings through each performance, ready to quietly call out a line if one of the performers goes blank.

Stage Crew

It is not enough to line up some brawny volunteers to move sets and work the main curtain. The stage crew has to be intelligent and mature. Their backstage behavior can make or break a performance, and their attention to detail is a major safety issue.

Property Master

The prop master and his/her team are in charge of obtaining and keeping track of all hand-held properties – swords, suitcases, books, etc. What they cannot obtain, they will have to manufacture. Props can be misplaced backstage, never to reappear. Prop stations belong on both sides of the stage. Have the prop team at all dress rehearsals to work out prop placement issues.

House Manager/Ushers

The House Manager is more than a head usher. You want a level-headed "people person" in charge of seating the audience. Even if you do not have assigned seating, have ushers on hand with flashlights to help seat latecomers and find items lost in the dark. If you are selling reserved tickets and your seats are not pre-marked, the house manager is in charge of labeling the seats and rows. Some magic marker on masking tape will do the trick. Train the ushers to know the seating system in case any wise guys try to move the seat markers around. During performances, the House Manager keeps track of everything that happens on the audience's side of the curtain, including box office activity, seating, and letting the stage manager know when the audience is ready for the performance to begin. If someone in the audience has a complaint or becomes ill, ushers alert the house manager – who will call 911 if needed.

Publicity Coordinator

Once the posters, flyers and any similar items are ready, a publicity coordinator will see to their being posted and/or distributed. This person must make sure all postings are legal and authorized. Most store managers will agree to allow a poster in their window or inside their business, but an unauthorized posting will just engender bad feelings. Outdoors, posters should be placed in accordance with any local regulations. No show benefits from flyers torn down by angry property owners.

Program Coordinator

A theatre program can be a simple sheet listing your cast and crew, musical numbers, authors, etc. However, if you have someone with a talent for organization and a flair for sales, advertisements can turn your program into a source of income. Many local businesses, community groups and politicians can be persuaded to buy program ads. Family and friends of the cast also buy ads to wish their actor or actress in the show. At the very least, this means you can have a handsome program that pays for itself. Do not use the black-on-yellow "Playbill" logo on your cover – it is protected by copyright, and the folks at Playbill do not take infringement lightly.

MUSICAL BUDGET PLANNING FORM

Royalties	-----	
Music Rental	-----	
Musician's	-----	
Choreographer	-----	
Set Designer/Scenic Artist	-----	
Costumes	-----	
Make-up	-----	
Construction Materials	-----	
Props	-----	
Backdrop	-----	
Program	-----	
Tickets	-----	
Pictures	-----	
Promotional Material	-----	
Sound Reinforcement	-----	
Postage for flyers mailed	-----	
Miscellaneous	-----	
Cast Party	-----	
<u>TOTAL PROJECTED COST</u>		-----
ESTIMATED INCOME		
<u>Tickets</u>	-----	
Performance One [-----]		
Performance Two [-----]		
Performance Three [-----]		
Ad Program	-----	
VIP Seating	-----	
Sponsors @ \$____.____		
Patrons @ \$____.____		
<u>TOTAL PROJECTED INCOME PROFIT</u>		-----
<u>PROFIT</u>		-----
<u>LOSS</u>		-----

NOTES

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Company Information Form

Last Name		First Name	
Street Address		Circle One: I live with my: Mom Only Dad Only Both together Both Apart Other Guardian	
City	Zip	E-mail Address (<u>Please print clearly</u> - Be case sensitive!)	
Home Phone #		Your Cell Phone #	
Father's Last Name	Father's First Name	Father's Home Phone #	Father's Work or Cell Phone #
Mother's Last Name	Mother's First Name	Mother's Home Phone #	Mother's Work or Cell Phone #
If cast I will be: (Circle as many as apply) Carpooling Picked up by a parent Unsure		Can you name someone auditioning with whom you might carpool?	
Height	Your Birth date	Grade Level (6, 7, 8)	Full Name as you would like to have it appear in the program

Experience: Please briefly describe any previous performing experience. Include any classes that you may have taken in acting, voice, and/or dance. You may continue to write on the back of this sheet or simply attach a typed resumé.

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Scheduling: List any concerns you may have at this time about meeting rehearsal schedule demands. Include any standing doctor or orthodontist appointments, school, job, community service, confirmation classes, family commitments, etc. You are also required to list all conflicts in detail upon consultation with your parents on the Rehearsal Schedule Conflict Form.

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READ CAREFULLY AND SIGN BELOW

Statement of Commitment: I understand the tremendous time commitment involved when I accept a role in a CMS production. My signature below signifies that I will agree to attend all rehearsals that will be required of me. Therefore, I will make every effort to avoid any future scheduling conflicts. Furthermore, I understand the philosophy on which this company was founded --Every role is equally important to the theatrical process. Therefore, I will accept the role the directors choose for me gratefully. I agree to abide by the rules of the West Shore School District and Crossroads Middle School.

Signed _____

Willy Wonka Jr

REHEARSAL CONFLICT FORM

Please fill in the dates for which you have a conflict with the rehearsal calendar. If you will be absent entirely from the scheduled rehearsal, please put a check in the absent column. In the columns on the far right, indicate the time of your late arrival and likewise if leaving early, please indicate the time of departure. **A blank sheet is desirable**, and But do include any other concerns in the recurring section.)

RECURRING							
Weekday	Reason			Absent	Arrive Late	Leave Early	
January/February 2008							
Day	Date	Reason			Absent	Arrive Late	Leave Early
MARCH							
Day	Date	Reason			Absent	Arrive Late	Leave Early
APRIL							
Day	Date	Reason			Absent	Arrive Late	Leave Early

OATH OF CONSCIENTIOUSNESS

I pledge that I have listed all the conflicts that will affect my participation in the production. I pledge that I have consulted my parents about any plans they may have made for me and that I am now aware of all conflicts leading up to the end of strike. I have conscientiously consulted the production calendar and I understand the time commitment required of me.

I understand that the audition panel will be making casting decisions based on the information written above. I understand that withholding information until after casting is unfair as I may deny someone with fewer actual conflicts from being cast. I understand that I may be dismissed from the cast for not filling this form out truthfully. I promise to prevent any further conflicts from arising after casting. I understand that making a commitment often requires personal sacrifice. With my signature below, I testify that I fully understand the magnitude of the commitment I am making to my directors and fellow cast members. Apart from the conflicts listed above, I plan to be present at every rehearsal required of me.

Performer Signature _____

Parent(s) Signature _____

Last Name	First Name
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Roles Interested in:	<input type="checkbox"/> Phineous Trout	<input type="checkbox"/> Veruca Salt
<input type="checkbox"/> Willy Wonka	<input type="checkbox"/> Augustus Gloop	<input type="checkbox"/> Mr. Salt
<input type="checkbox"/> Charlie Bucket	<input type="checkbox"/> Mrs. Gloop	<input type="checkbox"/> Grandma Josephina
<input type="checkbox"/> Grandpa Joe	<input type="checkbox"/> Mike Teavee	<input type="checkbox"/> Grandma Georgina
<input type="checkbox"/> Mr. Bucket	<input type="checkbox"/> Ms. Teavee	<input type="checkbox"/> Grandpa George
<input type="checkbox"/> Mrs. Bucket	<input type="checkbox"/> Violet Beauregarde	<input type="checkbox"/> Oompa Loompa Chorus
	<input type="checkbox"/> Mrs. Beauregarde	

<input type="checkbox"/> I will accept any role that I am given.
<input type="checkbox"/> I will only accept a role checked in the box above.

DO NOT WRITE BELOW THIS LINE!

Singing Audition:

Tone (Control, intonation, and beauty)	5	4	3	2	1
Diction (clarity of consonants and vowels)	5	4	3	2	1
Interpretation and Musical Effect (Expression, phrasing and style)	5	4	3	2	1
Other factors (Vocal Projection, stage presence and appearance)	5	4	3	2	1

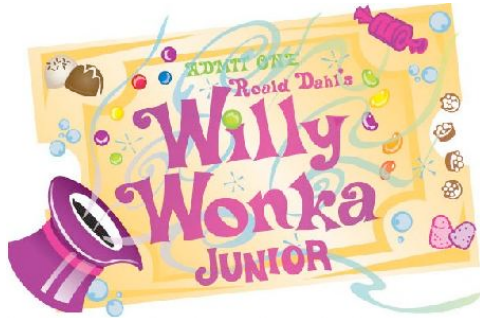
Comments:

Scene Audition:

Energy (Realness of Character, interesting on stage)	5	4	3	2	1
Vocal Projection (Volume to be heard)	5	4	3	2	1

Comments:

Crossroads Middle School Drama Department



TICKETS for *Willy Wonka Jr.*

Ticket orders will be filled in the order they are received.
Tickets will be sold at the door until they are sold out.

Please return completed **order and payment**, by check or cash to the CMS main office. Tickets will be available for pick-up within 48 hours and must be claimed by the person specified on the order.

Please arrive early. Unclaimed tickets and orders placed within 48 hours of show time will be held at the door. If performance is sold-out, unclaimed tickets may be released for resale 5 minutes before show time.

NO REFUNDS. ALL SALES FINAL.

TICKET ORDER (Please print clearly)

Name: _____

Phone: _____

Mailing Address: _____

City/State/Zip Code: _____

Email Address: _____

Number of Tickets for:

_____ Friday Evening, April 18th at 7:00pm
_____ X \$3.00 = _____
(# of tickets)

_____ Saturday Evening, April 19th at 7:00pm
_____ X \$3.00 = _____
(# of tickets)

THE CMS DRAMA DEPARTMENT gratefully accepts any donations to support high quality performances, such as our annual spring musical production. **Please accept my donation:** = _____

TOTAL PAYMENT
(Check or cash, made to CMS)

Do not cut. Please complete this section to aid in processing your order....

LAST NAME of person who will pick up tickets

Total # of Tickets

CMS Drama: Parent Volunteer Form

Parents, we need your help to make this year a success!

Below you'll find a list of committees. Please review the descriptions and complete the form to indicate your volunteer interest(s). If you would be interested in chairing the committee for us (as applicable), please check the appropriate box. (*Chairing a committee is not difficult! You simply oversee the volunteers, assign their tasks and ensure there is coverage for the directors as needed.*) **We will contact you over the next few weeks to confirm your committee assignment(s).**

If you have any questions or would like more information, please contact Mr. Weary at (XXX) XXX-XXXX or at Kyle.Weary@gmail.com Thank you!

Scenery & Props: Helping to obtain and gather props for production; constructing and painting sets; helping to tear down sets after production. Preparatory work begins in the fall and runs just after the spring production. Do as much or as little as you can – work can be done on the weekends. ***This committee is ideal for Moms & Dads who can use a hammer and paintbrush or have a knack for finding things.***

- Scenery
- Props
- I am willing to chair this committee***

Costumes: Sewing costumes, finding items for costumes and borrowing/renting costumes. Work begins in early 2008 and runs through production, including performances. So as much or as little as you can; some work can be done from home. ***This committee is ideal for people who want to help but prefer to work from home or behind the scenes. If you can sew, we need you!***

- Sewing
- Finding/borrowing/renting costumes
- I am willing to chair this committee***

Lighting/Sound: Assistance with lighting and electrical work. Work takes place during tech week (the week before the performance) and runs through the last performance. ***This committee is ideal for people who would like to share their electrical and donate their time in one convenient week.***

- Lighting
- Sound
- I am willing to chair this committee***

Programs: Helping to develop and produce the show programs. Assistance needed in soliciting ads from local businesses, families/boosters and students; obtaining biographical information from the cast & crew; designing and laying out the program; and photocopying/collating the programs for the show. Work begins immediately, and runs until the shows. The committee chair will assign individual tasks for you to take on – you won't be responsible for it all. ***This committee is ideal for people who are go-getters. If you are outgoing, organized, and like to work with the kids and the community, we really need your help. This is an important fundraising mechanism for the production!***

- Designing/layout of program
- Soliciting business ads
- Obtaining student bios
- Obtaining student, booster and family ads
- Photocopying/collating program
- I am willing to chair this committee***

Publicity: Helping to promote the show at school and in the community. Assistance needed in creating promotional flyers and posters at CMS and in the feeder elementary schools for open dress rehearsal and to special groups for the regular performances. Assistance needed to publicize shows in community newspapers and local media. Work begins shortly but bulk of work begins in March and runs through the shows. ***This committee is ideal for people who are creative, people who can make flyers and posters and people who know how to work with the local media.***

- Creating and distributing flyers
- Promoting shows in local media

I am willing to chair this committee

Ticket Sales: Assistance needed to design, reproduce and sell show tickets. Tickets are sold during the school day. Assistance also needed to sell blocks of tickets to external groups. Work begins in early November and late March, running through the productions. ***This committee is ideal for people who can help out an hour or two during the school day or after rehearsals.***

- Design and reproduce tickets
- Generate external group ticket sales
- Sell tickets

I am willing to chair this committee

Backstage Committee: Assistance needed backstage with dress rehearsals and performances for makeup/hair and supervising the dressing rooms for boys and girls. Work about two weeks before each show and includes the dress rehearsals and performances. ***This committee is ideal for parents who really would enjoy being a part of the performances. This work is FUN because you work directly with the kids and share in the excitement of the shows!***

- Makeup
- Hair
- Supervise dressing rooms

I am willing to chair this committee

Food/Concessions: Assistance needed to sell food, drinks and flowers during shows. Work takes place during performances. ***This committee is ideal for parents who would like to help out a few hours during the performances.***

- Buy & sell carnations
- Sell concessions
- I am willing to chair this committee***

Cast Party & Appreciation Committee: Assistance is needed to plan and execute cast party after the shows and other tasks associated with appreciation. Work begins in November and March and goes through the party. ***This committee is ideal for people who like to throw a party and give recognition where it is due.***

- Plan and organize cast party
- Organize appreciation details
- I am willing to chair this committee***

PLEASE COMPLETE

Student Name _____ Parent Name _____

Home Phone _____ Work Phone _____

Parent Email: _____

THIS FORM IS DUE AT AUDITIONS!

SHOW _____

PRODUCTION DATE(S) _____

STAGE MANAGER _____

STAGE MANAGER'S PRE-SHOW CHECK

On Arrival

Lobby unlocked from front _____

booth open _____

costume/make-up rooms open _____

chorus room/warm-up room/backstage cross open (both doors) _____

costume storage room open _____

shop, tool room, scene shop open from stage (locked from gallery) _____

stage door unlocked _____

production office open _____

When crew is all present

light board on _____ sound board on _____ intercoms on _____

light check _____ sound check _____ headset check _____

curtain check _____ fly system check _____ special effects _____

stage floor swept (including wings) _____

doors checked for banging _____

wings checked for unneeded items _____

first scene set on spike _____

props set and spiked _____

All props checked for show _____

Calls to cast given:

_____ 1 hr _____ 45 min _____ 30 min _____ 15 min _____ 10
min
_____ 5 min _____ 3 min _____ PLACES

(NOTE: Other instructions may be inserted in calls, ie: cast meetings, crew meetings, cast/
crew meetings, House Open announcement, etc.)

Proper call runs: "There are 45 minutes to places, please. 45 minutes to places. Thank you."

Before the House opens:

overhead lights in booth off and show running lights on _____

backstage lights off except for works (if curtain closed) _____

all doors closed _____ make-up lights only in make-up room _____

stage door locked unless needed _____

any preset lighting up (if curtain open)

light cue one preset _____

Sound cue 1 ready _____

Before Places:

orchestra or accompanist (if any) to front _____

With Places:

Backstage Manager check that actors are in places & report to SM _____

Perryville High School Drama Department

Agreement to Place an Ad in Playbill:

Business Name: _____

Address: _____

Contact Name: _____ Phone Number: (____) ____ - _____

Size of Ad: (Please Check One Box Only)

- Full Page \$ 70.00
- Half Page \$ 45.00
- Quarter Page \$ 25.00

Ad Sold By: _____

Please print your ad the **EXACT** way you would like it to appear in the playbill. Or, simply attach your business card or ad to this sheet. Please feel free to use the space on the back of this page. All artwork must be camera ready!

Customer Signature: _____

Customer Receipt

Size of Ad: _____ Sold By: _____

- Full Page \$ 70.00
- Half Page \$ 45.00
- Quarter Page \$ 25.00

Date: _____

*Please make checks payable to:
PERRYVILLE HIGH SCHOOL*

You may also mail this to:
Perryville High School
c/o Drama Department
1696 Perryville Road
Perryville, Maryland 21903

Selected bibliography and suggested readings...

Filichia, Peter. Let's Put on a Musical: How to Choose the Right Show for your Theatre (Revised and Expanded Edition) New York, New York: Back Stage Books, 2007.

Kenrick, John. Complete Idiot's Guide to Amateur Theatricals. New York, New York: Alpha Books, 2006.

Laster, James H. So You're the New Musical Director! Lanham, Maryland: Scarecrow Press, Inc., 2001.

Mulcahy, Lisa. Building the Successful Theatre Company. New York, New York: Allworth Press, 2002.

Peithman, Stephen and Neil Offen, editors. Stage Directions: Guide to Publicity. Portsmouth, New Hampshire: Heinemann, 1999.

Websites and more!

Company	Address	Contact Information
DramaSource	1588 E. 361 N. St. Anthony, Idaho 83445	208-624-4726 dramasource.com
Dramatic Publishing Co.	Chicago	dramaticpublishing.com
Dramatists Play Service	440 Park Avenue South New York, NY 10016	(212) 683-8960 dramatists.com
Rodgers & Hammerstein Organization	229 West 28th Street, NYC 10001	800-400-8160 or 212-564-4000 rnhtheatricals.com
Miracle or 2 Productions	330 West 42nd St., NYC 10036	(212)757-6466 miracleor2.com
Music Theatre International	421 W. 54th St. New York, NY 10019	(212) 541-4684 (tel) (212) 397-4684 (fax) mtishows.com
Samuel French	45 W. 25th St. New York, NY 10010-2751	(212) 206-8990 samuelfrench.com
Tams Witmark Music Library	560 Lexington Ave. New York, NY 10022	In NY = (800) 522-2181 In US = (800) 221-7196 tams-witmark.com
Theatrical Rights Worldwide	1359 Broadway Suite 914 New York, NY 10018	(866) 378-9758 (646) 736-3232 theatricalrights.com