

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 80's and musicals have been part of the program since the earliest days of the school's history.

With the opening of the Campolindo Performing Arts Center came a new era as we began to stage more elaborate productions in order to take advantage of the new space with its professional ambiance and good lighting and sound equipment.

The Music Department produces one Broadway Musical each school year, usually with auditions in September, rehearsals beginning in December or January and performances in the second and third 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 designed 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 may be deviations from how things are explained here, but this 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 quickly fade 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 recent 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 by the Artistic Staff in 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.

19 YEARS OF CAMPOLINDO MUSICALS

- 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 Disney's 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



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.

Students who are on academic probation may not participate. Students are expected to follow all of the rules and policies of Campolindo High School and of the Choral and Instrumental Music departments.

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 including cost, size of the cast and number of rights to some shows are casting pool, type of productions, what other produce in the area, costume requirements acquired, the show will be auditions.



roles, availability (the performance restricted), compatibility with the material, similarity with recent schools and theaters are planning to complexity of the score, sets and and so on. Once the rights have been announced, along with dates for

Casting is by audition only, so anyone interested in being in the show will need to prepare an audition. We usually hold auditions in September, about three weeks after school starts and, once the dates are announced, students wishing to audition sign up for a time slot on line.

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 performs a short dance combination that we teach at the audition. The general auditions take place in groups of 12-15 and take about an hour for each group.

Students each prepare and memorize a short song for auditions. 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. Sometimes we invite one or more “outsiders” to sit on the audition panel. 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, nor do most songs from popular rock musicals like “Rent.” Singing a capella (without accompaniment) is not desirable.



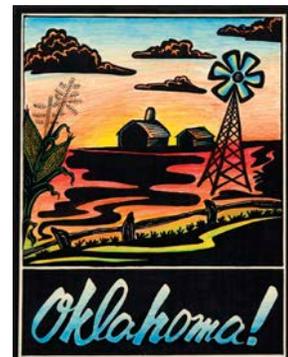
You are encouraged to pick a song that shows off your vocal talents and might suggest the type of character you are interested in playing in the show. It is not desirable to sing songs from the show itself. (In other words, you wouldn't sing “I am Sixteen Going on Seventeen” if you were auditioning for “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 perfectly acceptable. Pick portions of the song that show off your talent to best advantage. You should bring sheet music has been marked with any cuts in a loose leaf binder for the accompanist. (Don't bring music on loose sheets or in a bound song book... both are too difficult to manage.)

The panel will make a quick assessment of your vocal quality including pitch, volume, tone and musicality. Further, they will be interested in your appearance, stage presence, confidence, diction, how well prepared you are, as well as your attitude and enthusiasm.

After everyone in the group has sung, the choreographer will 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 your aptitude for dance.

We usually audition about 120 people in the first round over 2 long nights. 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 “call back”.

The second step in the process is a “call back” audition. Those



called back are the people who the panel would like to look at more closely for one or more specific roles.

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

The call back announcement lists the roles for which each person called will be asked to 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 they will be asked to sing before the night of the call-back itself.

At the call-back, you will be asked to sing portions of songs from the score of the show. If there are duets, you may be asked to sing a duet with one or more people. It is permissible to read the music and lyrics from the sheet music we provide at the call-back. Depending on the show, you may also be asked to read one or more scenes from the script, taking on the role of one or more characters from the show. We may ask you to read scenes 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. There are many compilations of Broadway show tunes available at local music stores and on-line and they are usually organized by voice type.

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.

Songs that usually do not work well as auditions include:

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

Prepare & practice. Most "cuts" happen because the person was unprepared.

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 call-backs. We do take into account what an individual has done in previous shows, so how you perform as a member of the ensemble this year can certainly affect our casting decisions in the following year. 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, and simply being a senior or having had a role in a previous production does not entitle someone to a specific role in the current show.



Principal roles tend to go to Juniors and Seniors because they usually have more mature voices and will have had experience as ensemble members in several previous shows and therefore they tend to have stronger auditions. There is no rule that says that a sophomore or freshman cannot have a principal role in the production, though. 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.

In recent years we have 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.



Depending on the nature of the show, we may split some or the entire ensemble into two casts, or we may cast a single ensemble.

Casting takes several days to complete, and we post a list of principal, supporting and ensemble cast members as soon as possible.

We cast as many people as practical, but not every person who auditions is guaranteed a place in the cast. Those who are not well prepared or, for whatever reason, do not have a strong audition, may not be cast.

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 the other meetings, practices and activities they may be involved in. While it is time consuming, we find that most students are able to successfully balance musical



rehearsal along with their many other activities, including sports and academics.

Sometimes we hold one or two workshops in December for certain groups of the cast. These might be for dance movement, stage combat or other specialized activities that will need a bit of extra work.

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 6pm to 9 pm, although there are several (3 or 4) Saturday rehearsals. We do not rehearse on school holidays and long weekends, rarely if ever on Sunday, and when possible we do not rehearse on Friday nights.

You will be called 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. Although we publish a rehearsal schedule in December, it will change week to week, and sometimes daily. We communicate by way of email and posting updated schedules on the choir website.

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. As we get into run-throughs, cast members should bring homework or other activities with which to occupy themselves during their time off stage.

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.

We usually run two technical rehearsals all day on the last two Saturdays before opening. Breakfast and lunch are provided. It is during these rehearsals that we rehearse with the set, add lights, microphones, special effects and the orchestra. There is one dress rehearsal for each cast of principals, and they are usually the last two days before opening. Dress rehearsals include costume, makeup, hair, props, orchestra, sound, and all of the technical elements of the show.

Technical and dress rehearsals are “cannot miss” events.

Costumes, Hair, Makeup

In keeping with the philosophy of creating a professional framework within which the actors can showcase their skills, we provide costumes for all of the members of 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 may be asked to provide their own jazz pants or tights, depending on the show.

The costume designers work create the look of the production, rehearsal periodically for fittings.



closely with the Stage Director to and they will pull people out of

Actors will be asked to provide costume team will help teach stage makeup and will help with (aging, facial hair, etc.)

their own makeup, although the ensemble members how to apply special character makeup needs

Actors do their own hair, for the most part, and the costume team will request and assist you in achieving certain styling depending on the character you are playing. Once you are cast in a specific role, the Stage Director may ask that you do something specific with your hair (i.e. leave it long, grow it out, cut it, curl it and so on.) If you have plans to make a radical change in your hair style or length between casting and opening, it's a good idea to check with the director first. You may want to wait on changing your style if it means avoiding wearing a wig.

Sets

Set design, building and painting is accomplished by a large group of volunteer parents and students. 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

Being a member of the stage crew is another way of participating in the show that does not require quite the level of commitment and time that being a cast member does. Crew members learn how to operate follow spots in the catwalks and how to move the various set pieces around to create smooth scene shifts. We ask for crew volunteers in February. The crew goes to work on during "tech week" which includes the second technical rehearsal and the dress rehearsals.

Performances

If we have a double cast, we generally have 8 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 4 times on alternate dates. Sometimes the ensemble is in both casts. 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.

Snacks are provided for cast members at every performance.

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
- Professional staff
- Set building materials
- Costume materials
- Sound equipment
- Props
- Rentals
- Publicity
- Food for technical rehearsals and performances
- Maintenance and custodial fees for use of the facilities

There is a myriad of volunteer opportunities for parents, and it is the willingness of the parents to take part that makes the productions successful year after year:

- Set building
- Set painting
- Props collection and management
- Costume design
- Costume sewing
- Dresser
- Makeup
- Ushering
- Food management
- Concessions management
- Publicity
- Ticketing

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