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A Guide to the Production of Broadway Musicals in High School in a Selected Geographical Area

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A GUIDE TO THE PRODUCTION OF BROADWAY
MUSICALS IN HIGH SCHOOL IN A
SELECTED GEOGRAPHICAL AREA

A Thesis
Presented to
The School of Graduate Studies
Ouachita Baptist University

In Partial Fulfillment
of the Requirements for the Degree
Master of Music Education

by
Donald Hornbeck Boyer
August 1966

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Approval Sheet

A GUIDE TO THE PRODUCTION OF BROADWAY
MUSICALS IN HIGH SCHOOL IN A
SELECTED GEOGRAPHICAL AREA

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The writer is deeply grateful to his parents, Mr. and Mrs. P. B. Boyer, to his wife, Twyla, and to his son, Robert Bentley, for their inspiration, encouragement, and contributions made during the course of this study.

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CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

High school choral directors, either by choice or by request, are beginning to produce Broadway Musicals in which their students perform, and in some instances, serve as the production staff. No written material was discovered that treats the problems inherent in such endeavours as they relate to the production of Broadway Musicals by high school choral groups. Only two books listed by the Library of Congress concern the production of musicals. Both books are no longer in print, and both approach musical productions from the perspective of the professional, amateur, and civic society. Thus, much of their content is impractical when applied to the problems as they effect the subject of this study.

I. THE PROBLEM

Statement of the problem. It was the purpose of this study to provide high school choral directors with a guide to assist them in producing Broadway Musicals with their students. First, this study was to point out the names and addresses of those agencies that rent: (1) piano-conductor scores, (2) scripts, (3) chorus books, (4) dialogue books, (5) stage manager's guides, (6) orchestra parts, (7) sets,

(8) costumes, (9) scenery, and (10) properties. Second, this study was to make available information concerning: (1) costs, (2) staff organization, qualifications, and responsibilities, (3) physical facilities, (4) rehearsal scheduling, content, and procedures, (5) possible financing organizations, (6) performance scheduling, (7) ticket prices, (8) reserved seats, (9) publicity and promotional procedures, (10) areas of community assistance in technical equipage usage, and (11) choosing a show.

Importance of the study. Providing students with enjoyable, significant learning experiences that are artistic and aesthetic in nature is a primary goal of education. The production of Broadway Musicals by high school choirs would appear to be one means of accomplishing that goal.

In America's Music, Gilbert Chase, quoting the wording of a Pulitzer Prize Award, says:

Though by no means the beginning of the acceptance of Broadway Musicals as inherently artistic, aesthetic, and educationally significant, George Gershwin's "Of Thee I Sing" [*italics in the original*] was awarded the first Pulitzer Prize ever bestowed for a musical play as "the original American play performed in New York which shall best represent the educational value and power of the stage."¹

¹Gilbert Chase, America's Music (New York: McGraw-Hill Book Company, Incorporated, 1955), p. 629.

The effects of performances on the community appear to parallel the benefits to the student performers. Lawler and Gary list seven attributes of performances:

A public performance (a) presents a vital goal toward which students may strive, (b) provides opportunity for outstanding programming and achievement, (c) promotes continued interest in music in school and community, (d) spreads enthusiasm of students and instructor to the entire school, to parents, and to the community, (e) affords a means for gaining public understanding of school music programs, (f) provides opportunity for raising the standards of musical tastes of students and of the public, and (g) provides opportunity for creative and artistic expression as well as social broadening.²

In the April, 1962 issue of the N E A Journal, a group of distinguished Americans answered the question, "What is a well educated man?". The following quotations, selected from their answers, appear to give support to the production of Broadway Musicals though not discussing any particular performance area or concentrated study area in depth. Author Marya Mannes' answer was:

I do not consider a man or woman well educated who has not learned enough about the history and techniques of art, music, architecture, and dance to give him that extra dimension of awareness which only trained senses can provide.³

²Vanett Lawler and Charles L. Gary, "Music. What Place in the Secondary School Program?", The Bulletin of the National Association of Secondary-School Principals, Volume 48, Number 294, "Student Activities in Today's Secondary Schools" (Washington, D. C.: National Education Association, October, 1964), p. 27.

³"What Is a Well Educated Man?", N E A Journal, 51:22-25, April, 1962.

In the same article, Allen P. Britton states:

I believe that an education of adequate breadth must include an education in the great Arts of our culture, including music, of course, but also the dance, the theater, painting, sculpture, and architecture.⁴

It is interesting to note that Mannes and Britton consider certain prerequisite qualifications necessary to a well educated man. It is also interesting to note that these prerequisites include seven areas indigenous to the production of Broadway Musicals. The strong suggestions in these quotations appear to imply the necessity of a knowledge, appreciation, and understanding of: (1) art, (2) music, (3) the dance, (4) painting, (5) sculpture, (6) the theater, and (7) architecture. It would seem to be logical that students in high schools should be afforded every possible means of developing into well educated men and women. Thus, Broadway Musicals, employing both the graphic and plastic arts, offer enjoyable vehicles for self-realization and for the development of artistic discrimination.

⁴Ibid., pp. 22-25.

II. DEFINITIONS OF TERMS USED

Musical. Musical was the word used to indicate a music drama written for production on Broadway, and was used interchangeably with the terms musical comedy, show, and production.

High school. High school was used to indicate tax supported institutions of learning containing the pupils of grades ten, eleven, and twelve.

Students. Students was used to indicate pupils of grades ten, eleven, and twelve in high school.

High school music directors. High school music directors was used to identify those individuals charged with the responsibility of the program of instruction in music, and for the purposes of this study, referred to as the choral director.

Rental agencies. Rental agencies was the term used to identify those businesses that provide for a specified length of time, at a specified fee, the materials used in producing Broadway Musicals.

Musical score. The words musical score were used to identify the book or books containing all of the music, accompaniments, and lyrics inherent in a musical comedy. The term was used interchangeably with the word score.

Script. The word script was used to identify a book containing staging instructions and all of the lyrics and dialogue of the cast.

Dialogue books. Dialogue books was used to identify the books containing all of the dialogue, lyrics, and cue lines of each principal character.

Cast. Cast referred to the players, seen by the audience, who portray the people in the story of the musical.

Company. Company was used to indicate the entire cast and staff of the production.

Costumes. Costumes referred to the clothing worn by the cast to create the illusions necessary to render the musical believable.

Scenery. Scenery was used to identify those articles of stage equipment creating the illusion of reality necessary to visually transport the audience in time and space to the action setting of the musical.

Geographical area. The geographical area of this study shall be identical to that area designated as Region IV by the Texas Music Educators Association and the University Interscholastic League of the University of Texas.

CHAPTER II

REVIEW OF THE LITERATURE AND QUALIFICATIONS OF PERSONS INTERVIEWED

The performance of Broadway Musicals by high school students as an integral part of their public school music education is a relatively new concept. Just how new is demonstrated by what appears to be an absence of any written material directly relating to the concept.

Excellent books have been written concerning the amateur stage. Specialized books treating the various aspects indigenous to the stage such as scenery design and construction, stage nomenclature, lighting equipment, make-up, and other areas exist. Two books have been written concerning the production of musicals by both professionals and amateur or civic societies, but not even these cover the stated subject of this study. One book was located concerning the production of opera in colleges, but it does not relate directly to the problems inherent in high school productions.

A concerted effort to discover sources of information pertinent to this study, both written and oral, was begun in April, 1963. Since that time the following publications and libraries have been searched for published and unpublished source material on the production of Broadway Musicals by high school choral students:

1. Dissertation Abstracts
2. The Journal of the Music Educators National Conference
3. The Periodical Index
4. The Education Index
5. The Music Quarterly
6. The Music Journal
7. Musical America
8. The Southwestern Musician and the Texas Music Educator
9. The Texas Choir Master
10. The Choral Journal
11. The library of Oklahoma University, Norman, Oklahoma
12. The library of Oklahoma College for Women, Chickasha, Oklahoma
13. Riley Library, Ouachita Baptist University, Arkadelphia, Arkansas
14. Little Rock Public Library, Little Rock, Arkansas
15. Nicholson Memorial Library, Longview, Texas
16. Pine Tree High School Library, Pine Tree Independent School District, Longview, Texas

Nothing was discovered that pertained to the production of Broadway Musicals by high school choral groups.

In an attempt to assure that every possible source might be discovered, the following rental agencies, United States Government departments and institutions, and persons were written requesting assistance:

1. The United States Department of Health, Education, and Welfare.
2. The United States Department of Commerce
3. The Americana Institute, 575 Lexington Avenue, New York 22, New York
4. Music Theatre International, New York, New York
5. Rodgers and Hammerstein Music Library, New York
6. Tams-Witmark Music Library, Incorporated, New York
7. Tom Hughes, Producer, Dallas Summer Musicals, State Fair Music Hall, Dallas, Texas
8. James H. Snowden, General Manager, Casa Manana Musicals, Incorporated, Fort Worth, Texas
9. The Library of Congress, Washington, D. C.
10. Senator John C. Tower, United States Senator from Texas

Louis H. Aborn replied in a letter dated April 29, 1965 saying:

We do not know of other organizations actively engaged in licensing musical shows outside the ones you mention in your letter.

For information as to costume suppliers, etc., we suggest that you contact Package Publicity at 247 West 46th Street, New York City.¹

Melvin O. Dacus, who became the General Manager of Casa Manana Musicals, Incorporated following the recent demise of Snowden, listed the names of: (1) four licensing agencies, (2) three set rental agencies, (3) four costume rental agencies, and (4) four agencies renting lighting equipment.²

A long distance telephone call was received on May 7, 1965 from William Lichtenwanger of the Music Division of the Library of Congress. The substance of the telephone interview confirmed the lack of any published or unpublished written material in the form of: (1) books, (2) pamphlets, (3) journals of learned societies, (4) government publications, or (5) studies directly relating to the production of Broadway Musicals by high school students. Further, no

¹Personal Correspondence of the Author, letter from Louis H. Aborn, President of Tams-Witmark Music Library, Inc., April 29, 1965.

²Personal Correspondence of the Author, letter from Melvin O. Dacus, May 8, 1965.

catalogue of licensing or rental agencies for the materials enumerated in Chapter One of this study was known to the Library of Congress.

Only two books were listed that have the production of musicals as their subject matter. The books discuss in some detail the production of musicals by professional companies on and off Broadway, and by amateur societies.

Both books are out of print at present, but bibliographic information was requested for use in attempts to locate the books through clearing houses or library loans. Lichtenwanger read the following information concerning the books to the researcher:

Cossar Turfey and King Palmer, The Musical Production (London: Pitman Publishing Corporation, 1953).

Lehman Engel, Planning and Producing the Musical Show (New York: Crown Publishers, Inc., 1957).

Other information derived from the telephone interview included the name of one additional music library and two additional scenery and costume rental agencies.³

Replies were received from all of the potential sources written excepting: (1) The United States Department of Commerce, (2) Music Theatre International, and (3) The

³Substance of statements by William Lichtenwanger, Music Division, Library of Congress, Washington, D. C. 20540, in a telephone interview, May 7, 1965.

Rodgers and Hammerstein Music Library. However, no additional information pertinent to the study was contained in their replies.

Professor David Scott of Ouachita Baptist University, Arkadelphia, Arkansas provided a personal copy of Louis H. Huber's book, Producing Opera in the College.

One other source ambiguously listed in the Education Index was discovered by accident while seeking information concerning a totally different project. The source was in The Bulletin of the National Association of Secondary-School Principals, Volume 48, Number 294 which is entitled "Student Activities in Today's Secondary Schools".

Other sources of information solicited through interviews were obtained from persons selected for their experience in areas relating to this study. Those persons will now be identified by name, present employment, past employment where relevant, and experience in dealing with one or more aspects of show business.

Melvin Marshall, presently the minister of music at The First Christian Church of Longview, Texas has performed in over thirty professional performances of Broadway Musicals and has directed amateur civic productions for the last three years under the sponsorship of the Longview Noon Lion's Club. The shows produced were "Oklahoma" in 1963, "Brigadoon" in 1964, and "South Pacific" in 1965. All three

productions have employed professional orchestra members from the Dallas Symphony or the Shreveport Symphony. The casts were local amateurs. Marshall has conducted the auditions for the Dallas Summer Musicals in the absence and upon the request of Tom Hughes.

Marilyn Marshall, wife of Melvin Marshall and teacher of pre-school and elementary school music at the Trinity Episcopal Day School of Longview, Texas, has performed even more extensively than her husband in professional productions.

Dottie Primo Hunt, owner of the Dottie Hunt School of Dance in Longview, Texas has studied, performed, and taught all forms of the dance. In addition to studying with Fokina in New York, Hunt has performed with: (1) The Dallas Starlight Operettas, (2) The Rockettes and Corps de Ballet of Radio City Music Hall, (3) The Billy R. Holbrook Dancers tour company as both choreographer and line captain in all of the states and in military bases located around the world, and (4) Danny Eckler in Detroit as assistant director.

While in Detroit, Hunt choreographed George Primo's composition, "The Mother Goose Ballet". At this time Hunt was married to Primo, who was the assistant conductor of the Detroit Symphony Orchestra.

Hunt returned to Longview after her marriage failed and opened her studio. Marshall persuaded Hunt to choreograph all three of the shows that he has directed in Longview. Hunt's knowledge and ability in choreography have kept her in constant demand in the entire East Texas Area for choreographing musicals.

Betty Donohue is a dancing teacher in Longview, Texas who has acted in the capacity of production director, stage director, and stage manager in the musicals directed by Marshall. In these capacities Donohue has been responsible for staging the production numbers after consultation with Marshall, and has acted as the stage manager in the professional meaning of the term. An experienced choreographer in both amateur and college productions, Donohue also has extensive experience in teaching ballet and modern jazz interpretive dancing.

David Jones, presently a member of the faculty of Stephen F. Austin College, Nacogdoches, Texas, directed: (1) "Carousel", (2) "Oklahoma", (3) "Brigadoon", (4) "The King and I", (5) "Annie Get Your Gun", and (6) "South Pacific" using high school students during his tenure as the choral director at Carthage High School, Carthage, Texas. "Carousel" was produced twice by Jones, and Engleburt Humperdink's opera, "Konigskinder" [i.e. Hansel and Gretel] was performed once by the students.

E. N. Stone, present choral director at Carthage High School has directed two Broadway Musicals with student casts. The first show produced by Stone was "Where's Charlie?", and the second was "Bye Bye Birdie".

The choral director at Gladewater High School, Ken Bennett, has written and produced several musicals. One of these, "The Singing Freshman", is published by Southern Music Company of San Antonio, Texas. This particular show is creating interest among both amateur and professional producers.

Tom Mosely, the choral director of Palestine, Texas High School, has written several shows and has directed "The Music Man" and "South Pacific".

James Matheny, choral director at Marshall High School in Marshall, Texas, has directed "Oklahoma" and "Bye Bye Birdie".

Thomas Booth, presently with Casa Manana Musicals, Inc., was the choral director at Jacksonville High School, Jacksonville, Texas, where he produced and directed "The Music Man". Booth will go to New York this fall to work in and with musicals.

Dorothy Fisher, the Woman's Editor of the Longview News Journal, and the critic for that paper, was formerly employed by Walt Disney. During her employment with Disney, her assignments included publicity and the assembling of

Press Kits for Disneyland from its inception through its first full year of operation. Fisher reviews all locally produced shows and all professional traveling companies that perform in Longview. Praise is obvious in her reviews where warranted, and criticism of inept performances is very candid and thorough.

In the foreword to his book Planning and Producing the Musical Show, Lehman Engel writes:

In this book I have discussed the Broadway working methods because they do exist and because they may constitute an improvement over some method currently employed by a local theater group. From my knowledge of Broadway theatre (which nobody has ever claimed was the be-all or end-all) and of off-Broadway companies in the heart of America, I have attempted to distill the fundamentals of theater practice and to point out how these principles may be applied to musical theater anywhere.

Of course differing budgets and facilities will make each community group or stock company an individual case and the prescription for blending the ingredients to make a successful musical show will depend on how many "cooks" have a finger in the concoction.⁴

In the preface to their book, The Musical Production, Turfery and Palmer write:

Of the many excellent books concerning the amateur stage there is none, we believe, which covers every aspect of amateur operatic stage craft. It is our hope, therefore, that this book will usefully fill a gap in the theatrical bookshelf, and will assist amateur societies, large and small, in the production of light opera, musical comedy, pantomime, and revue. . . . Very full treatment has . . . been accorded to methods of

⁴Lehman Engel, Planning and Producing the Musical Show (New York: Crown Publishers, Inc., 1957), p. 11.

production, and to the musical side; these matters, it seems to us, have so far never received the attention they deserve.⁵

Further,

It is hoped that this book will provide a helpful guide to those engaged in amateur operatic production, and of interest to all whose hearts are in the theatre. In writing it, we have drawn on our experience, first as amateurs, and later as professionals in the world of entertainment. We have endeavoured to explain as simply as possible the main points in connection with the formation and administration of an operatic society, and all the important aspects of production and musical interpretation.⁶

In the introduction to his book, Producing Opera in the College, Louis H. Huber writes:

Wide participation in creative group activity under artist teachers is a highly desirable adjunct of liberal education, and the cooperation of many departments in the college, working together and as individual units toward artistic goals, makes aesthetic expression an integral, coordinated part of the college curriculum. An opera workshop is an ideal means for realizing such values.

The success of the opera workshop depends first upon the quality of its director. It is to him that this book is addressed, with the hope that it may be a guide to the anticipation and solution of some of the problems inherent in the production of college opera.⁷

Though related to the study pursued here, the writing of Engel, and Turfery and Palmer are not oriented in purpose

⁵Cossar Turfery and King Palmer, The Musical Production (London: Pitman Publishing Corporation, 1953), p. vii.

⁶Ibid., p. viii.

⁷Louis H. Huber, Producing Opera in the College (New York: Bureau of Publications, Teachers College Columbia, 1956), p. i.

toward the production of musicals by high school students. They do, however, have much information which could readily be assimilated into high school musical production. Huber's book is of value because it relates the problems in producing operas to educational functions and purposes as well as to aesthetic functions.

CHAPTER III

PREPARATORY CONSIDERATIONS

This chapter is concerned with the extensive and detailed work that should be completed prior to the first rehearsal. Meticulous attention given to pre-rehearsal planning for a musical production will have a direct effect on the efficiency of the rehearsals and thus the quality of performances.

The successful anticipation of possible problems will often allow the director to circumvent issues completely, or to devise a solution that is applicable if problems do arise. It would appear to be obvious that the ability to anticipate problems requires a previous awareness of the possibility of the existence of problem areas.

To assist the director in accomplishing the necessary preliminary foundation work that should occur prior to the beginning of rehearsals, various areas of organizational effort will be discussed in what is thought to be their most logical sequence as they apply to high school productions of Broadway Musicals.

- I. Student Ability and Interest
- II. Permission and Cooperation of the Administration
- III. Physical Facilities

- IV. Staff Personnel, Qualifications, and Responsibilities
- V. Choosing the Show
- VI. Budget Planning
- VII. Auditioning Procedures
- VIII. Preparation of Rehearsal Schedules
- IX. Special Considerations for the Choreographer
- X. Preparation of Cue Sheets
- XI. Dates and Times for Performances
- XII. Publicity and Promotion
- XIII. Ticket Sales and Seating
- XIV. Suggestions Concerning Financing Organizations
- XV. Program Information
- XVI. Community Assistance in Technical Equipage Usage

Each of the potential problem areas just enumerated will be discussed in the remainder of this chapter in some detail. Strict application of, or adherence to, the content of this chapter will not be practical in every situation, nor will it provide the director with a panacea for all of the problems he may encounter in his situation.

I. STUDENT ABILITY AND INTEREST

The ingredients of a successful musical production in a high school are sufficient student talent and interest in such a program. The efficiency of the director in combining the available ingredients will determine the success or failure of the endeavour as an aesthetic, educational, and financially sound learning experience.

The director contemplating the production of a Broadway Musical must evaluate his program objectively to ascertain whether or not he has at his disposal students with the necessary: (1) vocal propensities, (2) physical appearance, (3) dramatic ability, and (4) grace of movement to portray the principal roles realistically. In addition, to sustain the principals, there should be a sufficient number of singing chorus members and dancing ensemble members to fulfill the requirements of the score and script.

It is impossible to say numerically just how many students will suffice to meet the requirements because of the wide variations in cast strength called for by different shows. Two examples of cast size requirements will point out the validity of this assertion. Cast requirements for "Cindy" are seven principals and a trio. Cast requirements for "Li'l Abner" are seven times as great depending on how many members of the cast can both sing and dance.

Talent and numbers by themselves will not guarantee a successful production. Ability will not compensate for a lack of interest or enthusiasm on the part of the director or his students. No director has a right to expect enthusiasm from his students if he does not display animated interest himself.

Every director will have to decide the abilities of his students based on his knowledge of them and will have to find a means of stimulating interest among his students if they do not already have an interest in the show. A half-hearted production is many times worse than no production at all. Poor performances do not build good will for the school or for the director's program.

II. PERMISSION AND COOPERATION OF THE ADMINISTRATION

Obtaining permission and the promise of cooperation from the administration is indispensable to the success of a high school musical. The procedures for gaining administrative permission are subject to the variables of policies and personalities in public schools.

If policy variations are necessary to the production, the administrator is the one person whose job places him in a position to achieve changes in existing policies. It would be unprofessional to avoid purposefully or to attempt

to circumvent the administrator's authority in policy matters. Minimum essential professional ethics requires communication of plans for activities by the director's performing organizations to his administrators.

If permission is not forthcoming from the administration, the whole production must be abandoned with grace. If, however, permission is obtained, the director should have specific suggestions concerning areas in which the administration's involvement and cooperation are necessary or advisable. Some of those areas of cooperation and support could include:

- I. Rehearsal and work facilities
 - A. Scheduling the use of school facilities for rehearsals and for scenery and set construction during and outside regular school hours.
 - B. Establishing storage areas for scenery, sets, and properties of the production in areas convenient to the stage.
- II. Authorize a set of rules concerning the scheduling of the use of the performance facility by other performing and nonperforming groups.
- III. Assure that the scenery and sets will not be moved from the performing area at least five rehearsal days prior to the performances or between performances.
- IV. Rule on changes in dialogue, lyrics, and actions that might be construed as provocative, promiscuous, or in any way controversial to the detriment of the school.
- V. Granting permission for the installation of, and technical assistance in using
 - A. Rented or borrowed visual equipment.
 - B. Rented or borrowed sound equipment.
 - C. Scenery or equipage requiring special or unusual means of suspension or support.
- VI. Authorizing publicity procedures and promotional schemes.
- VII. Providing administrative and moral support to the entire company.
- VIII. Agree to at least partial financial support.

If the director can succeed in building enthusiasm and interest in the production on the part of the administration and through the administration, the school board, and patrons, a sizeable proportion of the inherent problems will be more easily solved.

III. PHYSICAL FACILITIES

Before selecting the show to be produced, a thorough evaluation of the available physical facilities should be made by an inspection team consisting of the administrator or his representative, the director, and the production staff. The inspection should reveal as many potential handicaps as possible, and should result in some concrete suggestions for corrective measures. Total familiarization with the facilities may resolve what was, prior to the inspection, considered a problem area.

Some of the things that should be checked during the inspection are: (1) acoustical properties from the extreme upstage limit of the stage to the back row of the theater, (2) sight lines to determine if there are seats situated in such a way that the stage is not visible from them, (3) the availability of rest room facilities for both the audience and the company, and the adequacy of their equipment, (4) the comfortable spacing of the audience seats, (5) adequate temperature control for audience and company comfort, (6) the

ability to limit access to the stage proper, (7) the effective placement of lighting panels, curtain controls, and audio equipment, (8) the condition of the loft machinery, and (9) the aesthetic qualities of the theater.

In Play Production, Milton Smith says:

Thus it might be possible to test the quality of any auditorium by answering the following questions: (1) Are its acoustical properties such that actors can easily be heard in every part of the house? (2) Are its sight lines such that the audience can see all the action? (3) Are the hygienic conditions proper? (4) Does it make a pleasing aesthetic appeal?¹

Turfery and Palmer, discussing the size of stages adequate for musical productions state that:

While excellent shows have been produced on small stages, the following is a good working average for general purposes.

Proscenium width	28ft.
Proscenium height	20ft.
Stage depth from setting line	30ft.
Height under fly galleries	20ft.
Width between fly galleries	32ft. ²
Height of grid	40ft. ²

Facilities of the type just described would probably make most of the directors interviewed extremely happy. It should be pointed out that fully equipped physical facilities are not absolutely essential to the production of a Broadway

¹Milton Smith, Play Production (New York: D. Appleton-Century Company, Inc., 1948), pp. 171-173.

²Cossar Turfery and King Palmer, The Musical Production (London: Pitman Publishing Corporation, 1953), p. 166.

Musical. David Jones said, "There have been very good productions in gyms [i.e. gymnasiums]. There is no such thing as a minimum"³ facility.

In Producing Opera in the College, Huber apparently agrees with Jones that too much of the time the lack of a fully equipped theater is used as a rationalization for a poor performance by directors. Huber points out both sides of the argument when he says:

This is not to suggest that a well equipped modern stage is unnecessary. One must often be satisfied with less than the best, but in artistic endeavors, it is fatal to be content with less than the maximum effort.⁴

It is, of course, quite possible that the administration will take some corrective measures to increase the efficiency of the facility as a result of the inspection. Diplomacy would appear to accomplish more good in this area than defeatism. The director should take the initiative and convince the administration of his needs based upon sound logic and reasoning. Requests likely to receive consideration by the administration are usually those that require modest expenditures. If the director has a long range plan

³Personal correspondence of the author, letter from David Jones, August 15, 1964.

⁴Louis H. Huber, Producing Opera in the College (New York: Bureau of Publications, Teachers College Columbia, 1956), p. 48.

for improvement of the facilities, it would be wise to have a copy of the total master plan for submission to the administration with approximate costs and a time table for implementation. If the improvements can be made over several years, the result could be a reasonably equipped theater.

IV. STAFF PERSONNEL, QUALIFICATIONS, AND RESPONSIBILITIES

In Planning and Producing the Musical Show, Engel advocates a production staff organization along the lines of that used in professional productions on Broadway. This organization is shown in Figure 1, on page 27.⁵

Turfery and Palmer suggest a double staff arrangement for amateur operatic societies. In the double staff system, the positions of the administrative staff appear to be based more on business acumen and community prestige rather than on artistic ability. Offices in the structure of the administrative staff include: (1) a president, (2) a chairman, (3) a secretary, (4) a treasurer; (5) solicitors [i.e. lawyers] and auditors, (6) a public relations man, and (7) an executive committee appointed by the administrative staff.

⁵Lehman Engel, Planning and Producing the Musical Show (New York: Crown Publishers, Inc., 1957), pp. 79-177.

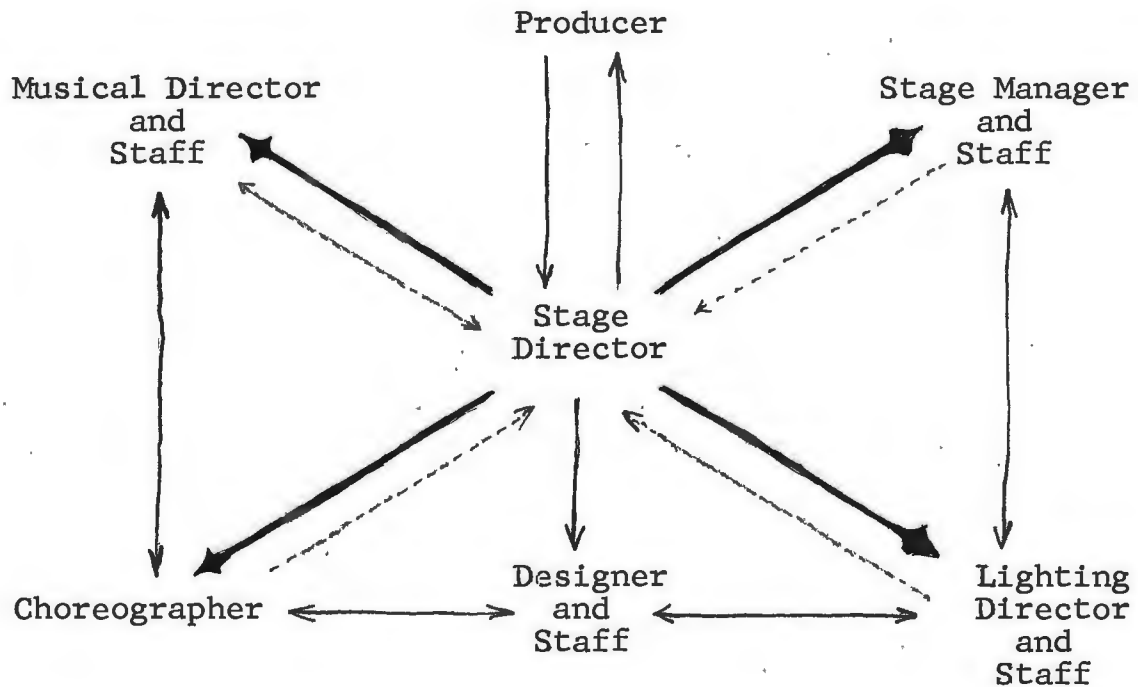


Figure 1. Staff organization as projected by
Lehman Engel

Note: The heavy arrows indicate authority and final decisions during performances while dotted lines indicate suggestion channels. The arrows connecting staff departments indicate cooperative channels of action among staff members.

The executive committee's responsibilities include establishing sub-committees deemed necessary to the success of the production with each sub-committee having among its members a secretary to facilitate the work of the group and reduce the work of the secretary of the administrative staff.⁶

The duties of the administrative staff would appear to parallel those of the professional producer on Broadway. The definition of the word producer as used in The Musical Production, is similar to the use of the title director in professional productions in the United States.

Apart from the producer, a fully representative production staff for a large operatic society might include--

Musical Director	Art Director
Chorus Master and Deputy	Property Master
Musical Director	Mistress of the Robes
Dance Producer	Master of the Robes
Accompanist (and assistant)	Make-up Artist
Stage Manager	Hair Dresser
Assistant Stage Manager	Prompter
Electrician	Call Boy ⁷
Carpenter	

From the descriptions of the responsibilities of each member or department of the production staff, the organization recommended by Turfery and Palmer appears to be similar to that projected by Engel. Figure 2, on page 29, shows the staff relationship suggested in The Musical Production.

⁶Turfery and Palmer, op. cit., pp. 3-5. ⁷Ibid., p. 4.

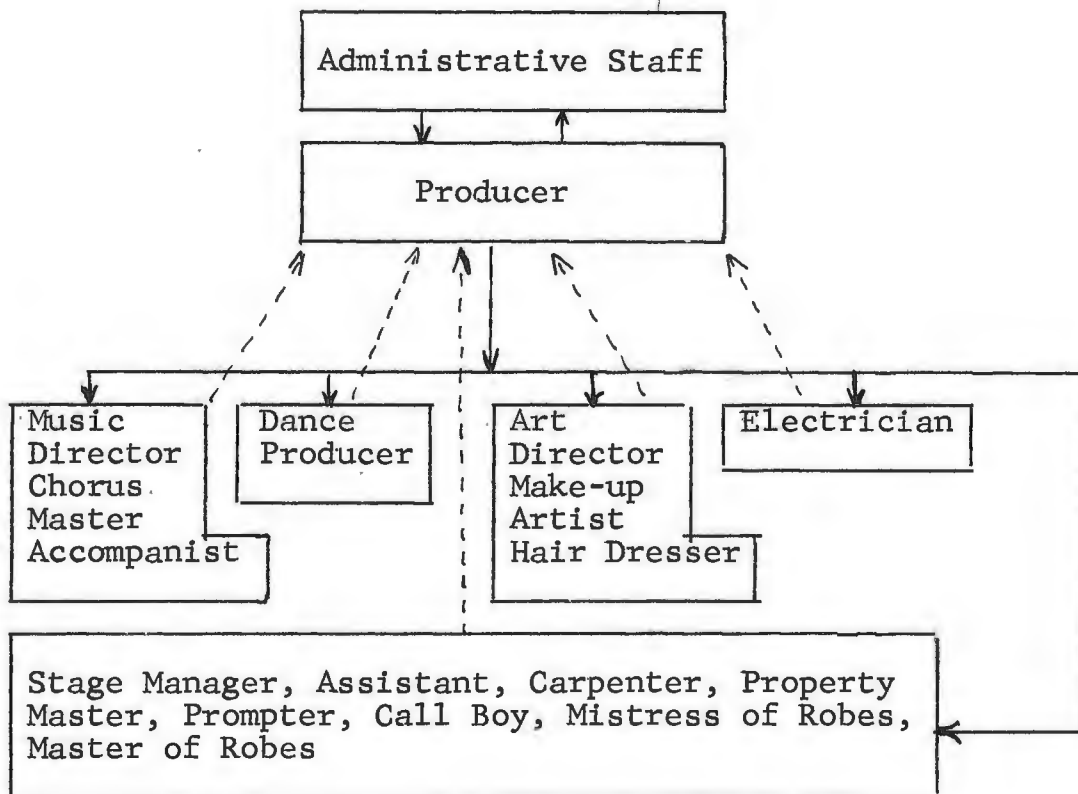


Figure 2. Staff Organization as projected by Turfery and Palmer

Only one difference in the working relationships of the two staff organizations appeared to exist. That difference was the lack of interaction between departments in the latter case. It is possible that the authors assumed that the society would hire or obtain in some other manner the services of a professional producer.

Huber calls for a triumvirate staff composed of a musical director who acts as the general director, a stage director, and a business manager. Figure 3, on page 31, represents the organization of the staff advocated by Huber.

The responsibility of the director regardless of the staff organization is well stated by Huber as it applies to productions associated with educational institutions. The statement says, "Although the necessity for able assistants is obvious, the director himself must be the unifying force and assume final responsibility."⁸

In determining the staff necessary for a high school production there was a diversity of opinion concerning the size in numbers of personnel and job assignments. After considerable discussion in individual interviews it was concluded that the opinion of a majority of the directors was that divergent views were the result of conditions within their own particular situations.

⁸Huber, op. cit., p. 12.

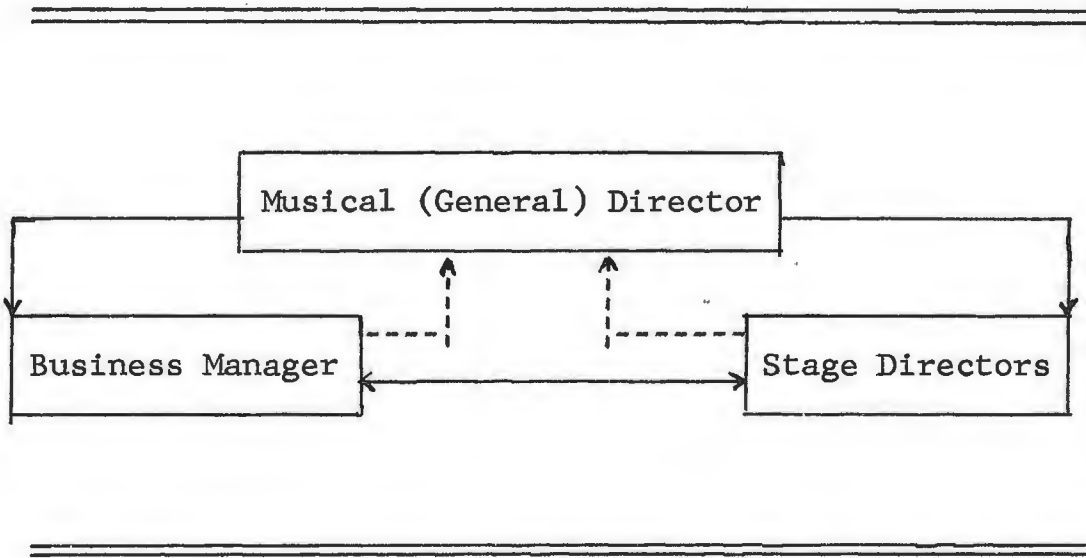


Figure 3. Staff Organization as projected by Louis Huber

For example, one director secured the services of the drama coach to act in the capacity of the stage manager. The teacher performed the work well during rehearsals, making excellent suggestions and carrying out assignments with a high degree of precision. The dress rehearsal was smoothly executed, and the entire company was enthusiastic as they left the rehearsal hall. The company arrived the following evening in an opening night mood of enthusiasm mixed with apprehension. When it was discovered that the faculty stage manager was absent only apprehension was left. Attempts to locate the teacher were made, and it was learned that she had gone to another Texas city to attend the performance of a play. Fortunately, a student assistant had, through observation, learned how to operate the equipment and fulfilled the assignments of the job accurately. The student continued in the capacity of stage manager during the ensuing performances. The tension created by the absence of the regular stage manager on the opening performance was severe, but the intensive effort and assurance of each individual of the company in the execution of their respective responsibilities yielded well received performances. The director learned a lesson in managerial duties, too. By his own admission, he decided that everyone involved in any future productions was bound in writing to agree to meet the entire schedule of rehearsals and performances. At the time of the

interview, the stage manager had not yet offered an explanation of her absence.

In another instance, two faculty members agreed to act as the lighting crew for a high school production. The first performance was well received, and the company was full of excitement. The next morning one of the faculty lighting crew informed the director that he would not be at his post during the performance scheduled for that evening. Again, a student performed the tasks of the absent faculty member with only a cue sheet and her memory on which to rely. Two minor errors occurred, but the audience was unaware of them, and the company received a standing ovation at the end of the performance.

In yet another case, one of the faculty members who was fulfilling a staff position became a source of contention during the casting of the show and remained contentious until after the final performance. The result was a nervous cast and production staff who made errors on the performances. In most amateur productions and probably in any professional production, that individual would have been removed from the staff. In high school productions it is very difficult to accomplish a change of that nature without creating a poor atmosphere throughout the school and the community.

Two directors expressed total satisfaction with their faculty assistants. Their production staffs had included the drama coaches of their respective schools as stage directors or stage managers, and shop teachers as their lighting crews. One of these latter directors was fortunate enough to secure the services of a non-faculty adult staff member who acted as the choreographer for the pleasure she derived from contributing her time to a worthy community cultural activity.

Only one of the directors had produced a show in which the entire staff consisted of students, and none of the high school directors had worked with a production staff consisting entirely of adults. The purpose of the former was to test the educational values accruing to the student staff and cast.

The results of the production just referred to were quite gratifying to all of those involved in the company and to the financial backers of the show. A net profit from ticket sales of \$1,046.90 is unrefutable evidence of the financial success of the production, while a four column laudatory review by Fisher is indicative of the artistic quality achieved in the show. In the educational aspect of the venture, five members of the cast auditioned for a civic production of "South Pacific" and all five were accepted. Four of those students received speaking parts and the other

student became a member of the singing chorus.

Another indicator of the value of the production in the realm of education is the projected enrollment of the choral program for the next school year. The increase in numbers is not considered as particularly important by the director or his administrator except in the inherent opportunity of exposing a larger segment of the student body to more forms of choral music. If more students are involved, the resulting wider appreciation of the great choral works in particular, and music in general, should help to stimulate more worthy use of leisure time. The effect of the performances on the community appreciation of both music and the total school program would appear to serve as an indicator of the educational value of such productions.

While it is possible that the success of the student staffed, student cast production just discussed may have been due to the unique abilities of the participating students, it is just as possible that the same potential exists in latent form in the student bodies of most schools, every year in varying degrees. Any attempt to determine the accuracy of the foregoing statement falls outside the scope of this study. Each director must determine by evaluation of his students' abilities and by observations of his faculty colleagues whether to use a total faculty staff, a total student staff, or a staff composed of both faculty

and students for his production efforts. Because of the graduation of student staff members and fluctuations in faculty personnel, the director will need to make his staff plans flexible from year to year.

The following outline of staff personnel, qualifications, and responsibilities is not intended to represent the minimum or maximum organization best suited for high school productions of Broadway Musicals. Rather, it is a result of discussions concerning the development of a flexible basis for planning staff needs to meet the requirements of: (1) different Broadway Musicals, (2) different student qualifications and availability, and (3) the utilization of the talents of professionally experienced people in the community. With each new production effort the director should make additions to the staff, or reduce the number of staff members by combining jobs, to adapt the outline to the specific needs of the show being produced. The outline lists the staff positions, the desirable qualifications, and the responsibilities included in each position.

I. The Director

A. Qualifications

1. A talented musician with a flair for the stage and ideally, some experience in musical comedy production
 - a) In school productions
 - b) In civic productions
 - c) In professional productions
2. An experienced conductor
 - a) Chorally
 - b) Instrumentally

3. An organizer who pays meticulous attention to details and is
 - a) Tactful
 - b) Diplomatic
 - c) Capable of taking a firm stand
- B. Responsibilities and authority both administratively and artistically
 1. Total and absolute responsibility and authority for all administrative and artistic areas of the production
 2. Specific responsibilities
 - a) Selects the staff and delineates their respective duties
 - b) Sets all artistic goals and responsibilities
 - c) Makes all final decisions concerning artistic and administrative practices
 - d) Supervises all staff work
 - e) Heads all production conferences to resolve problems and approve requests, practices and designs
 - f) Selects the show
 - g) Possesses final authority in casting
 - h) Prepares the production budget and approves or disapproves all expenditures
 - i) Prepares rehearsal schedules and content, including cue plots
 - j) Schedules performances
 - k) Approves or disapproves all additions, cuts, or alterations to the show
 - l) Rehearses all that pertains to music
 - m) Directs the performances

II. The Assistant Director

A. Qualifications

1. Unswerving loyalty to the director
2. Able to command with tact, diplomacy and firmness
 - a) Authority
 - b) Attention
 - c) Discipline
 - d) Respect
3. Capable of discerning, critical comment; preferably in private with the director
4. Dramatic experience
5. Able to follow a score and script

B. Responsibilities

1. Responsible to the director for planning all stage action other than dancing, or imple-

menting the director's plans in this critical area

2. Responsible to the director for
 - a) Placement of sets and properties
 - b) Lighting plot implementation
 - c) Audio and visual effects plot implementation
 - d) Operation of the curtains
 - e) Proper and timely execution of flown scenery plot
 - f) Proper placement of prompters

III. The Choreographer

A. Qualifications

1. Knowledge of dancing and capable of creativity
2. Knowledge of music and period of the show
 - a) Through records of show or taped sequences
 - b) Through the choreographer's or stage manager's guide
3. Completely subordinate to the director
4. Capable of discerning criticism in private with the director
5. Able to plan steps consistent with the dancer's abilities that retain the character of the show

B. Responsibilities

1. Responsible to the director for
 - a) Content of dances
 - b) Teaching and rehearsing the steps
 - c) Suggesting tempo and duration changes in the score to make the dance sequences consistent with the student's abilities and endurance
2. Observes combined rehearsals and takes notes
 - a) For post-rehearsal critiques with the director
 - b) For post-rehearsal critiques by the director for the assembled company

IV. The Stage Manager

A. Qualifications

1. Able to organize
2. Capable of following detailed instructions
3. Capable of equalizing the work load of his crew to allow maximum results with minimum time and effort
4. Capable of minor repairs of equipage

B. Responsibilities

1. Responsible to the director for
 - a) Care and maintainance of all equipage
 - b) Storage of all equipage in an order that will facilitate rapid, noiseless scene changes
 - c) Daily sweeping and cleaning of the stage and backstage areas
2. Responsible to the assistant director for
 - a) All scene changes
 - b) Availability of properties
 - c) Lighting sequences
 - d) Audio-visual effects
 - e) Checking out all equipage prior to each rehearsal and each performance

V. The Set Designer

A. Qualifications

1. Knowledge of the graphic arts
2. Knowledge of art materials, supplies, costs, combustible properties, and strength
3. Thorough familiarity with the performance facilities

B. Responsibilities to the director

1. Preparation and submission of sketches of
 - a) Cyclorama
 - b) Scenery
 - c) Drops
 - d) Properties
 - e) Sets
2. Preparation and submission for approval of full color scale pictures of the items just listed
3. Supervision of the fabrication of the aforementioned equipage assuring its
 - a) Structural soundness
 - b) Timely completion in agreement with rehearsal schedule
 - c) Flame proof characteristics
 - d) Accuracy of production
 - (1) Properties
 - (2) Colors

VI. The Business Manager

A. Qualifications

1. A typist and bookkeeper
2. Scrupulously honest

B. Responsibilities

1. All correspondence and bookkeeping for the production
2. All financial arrangements

3. Publicity and promotion
 4. Periodic reports to the director
- VII. The Wardrobe Mistress
- A. Qualifications
 1. A seamstress capable of finding or producing patterns for costumes
 2. Color conscious and style conscious for period productions
 3. Imaginative
 - B. Responsibilities
 1. Care and attention to rented or borrowed costumes
 2. Design or manufacture of fabricated costumes
- VIII. The Make-up Artist
- A. Qualifications
 1. Know stage make-up requirements and application, including the caustic or allergic qualities inherent in the various brands
 2. Know approximate costs of make-up and where to purchase amounts necessary
 - B. Responsible for the correct application of make-up on the cast and for the cleanliness of the dressing rooms.

If a large staff is practicable, the staff members with the most responsibility should be relieved of the jobs someone else could handle. If a smaller staff is necessary, those staff members available will have to accept more responsibilities so that all areas of production are fully covered.

In the beginning of high school production efforts the director will more than likely have to perform the duties of staff positions numbered I, II, IV, and VI while supervising and advising positions numbered III, V, and VIII. The work of the make-up artist should be very closely supervised in an early part of the rehearsal schedule using a few members of the cast as subjects. This procedure is advocated

as an economy measure to conserve both make-up and time during the dress rehearsal and the performances. Male cast members are often too pink cheeked and red lipped to project strong masculine character. Often too much eye make-up is applied to the entire cast, and seldom are the basic make-up colors dark enough for full lighting.⁹ It should be emphasized that the primary purpose for using make-up is to give the cast a natural appearance under the lights of the stage. There are exceptions to the purpose just stated in the case of characters who are supposed to appear unnatural. Examples of the use of make-up to create unnatural appearances are more readily found in the play without music than in musical comedy. One example of characters whose make-up is used to create the illusion of abnormality is the witches in "Macbeth".

V. CHOOSING THE SHOW

With: (1) a knowledge of his student's ability and interest, (2) the approval of his administration, (3) a knowledge of the limitations of the physical facilities for both rehearsals and performances, and (4) a staff whose abilities and limitations are known to him, the director

⁹Substance of statements by Melvin Marshall, in personal interviews.

should have a basis for selecting shows that are suited to the capabilities of his production company. Faced with the myriad listings of the rental agency catalogues, the next step toward the selection of a show is the elimination of those musicals that exceed the known limitations of the projected production company. The process of elimination based on the known factors should allow the director to substantially reduce the total list of possible productions.

The remaining listings may be further reduced in size by determining which musicals contain the least number of profane words and immoral or provocative implications. It is of paramount importance, however, that the show chosen retains the greatest amount of public appeal. If substitution of inoffensive lyrics, spoken lines, or actions are possible in any given musical without destroying its public appeal, it should be included in the final list of possible performance vehicles. Employing the processes advocated here should provide the director with a relatively small number of musicals from which to make the final selection of a show.

An effective means of promoting interest in future civic productions of Broadway Musicals was employed by the Longview, Texas Noon Lion's Club. The method consisted of submitting a list of shows to the audience in ballot form. Thus, by voting, the audience chose the show they would most

like to see the following year. The musical selected by the audience was "South Pacific".¹⁰ In accordance with the wishes of the audience, "South Pacific" was produced a year later and performed to standing-room-only audiences for the three nights scheduled.¹¹

To apply this to the problem of choosing a show, the director could solicit the aid of the local newspaper, asking that they print a ballot listing those show titles that the director is considering for production. The people subscribing to the paper could then mark the show they would most like to attend, and mail or drop the ballots off at some convenient location for tabulation. It might prove helpful in the selling of tickets to request that the readers sign the ballots and fill in their addresses. In this manner an estimate of reasonably certain ticket sales can be derived prior to the announcement of the show chosen for production.

If the method just projected is considered, the director should be certain that none of the shows listed surpass the capabilities of the prospective production company or the performance facilities at his disposal.

¹⁰Actions taken by the Longview Noon Lion's Club on April 16, 17, and 18, 1964 during the performances of "Brigadoon".

¹¹Records on file with Longview Noon Lion's Club of Longview, Texas and the issues of the Longview News and Journal dated May 7 and May 9, 1965.

The shows chosen by most of the directors interviewed contained songs that are familiar to the public. This led to the conclusion that the numerical audience potential of a musical produced by high school choirs is, in the area of this study, directly related to the ability of potential ticket buyers to identify with the songs of the show. This identification may or may not be related to a knowledge of the dramatic situation of the libretto. These conclusions are not supported by any statistically oriented investigations. Further investigation into the possibility of such a reaction might prove expedient for the various licensing agencies as a monetary consideration in the purchasing of future copyrights. A study of the statistical significance of the conclusions stated is, however, beyond the scope of this study. In more cosmopolitan areas the financial success of such productions might not be so dependent on the audience's ability to identify with the song or show titles.

VI. BUDGET PLANNING

The information projected in this portion of the study concerns the preparation of a realistic budget. It is unfortunate that budgets cannot be proved accurate until the budgeted project is close to completion. To prepare an accurate, and thus realistic, budget for the production of a Broadway Musical two conditions must be fulfilled. The first

condition is assuring that the amount of money necessary to adequately cover all expenditures is available. The second condition is that the budget must retain a profit potential consistent with the monetary objectives of the production.

To assist in developing a realistic budget, the director should compile a list of items that are likely to incur expense. Lists of the type referred to here should include as many known costs as possible.

After all expense figures that can be assembled are included in the budget, the director should seek the help of qualified persons in estimating those costs that cannot be readily contracted. Even with the assistance of experienced persons making estimates within their fields of specialization, the figures that are entered on the proposed budget are seldom as accurate as contracted costs.

In Planning and Producing the Musical Show, Engel lists eight separate cost areas for budget planning as follows:

1. Publicity, advertising and promotional material, printing of program, tickets
2. Salaries or wages paid to members of the production staff, union-scale musicians, accompanists, professional performers in the cast, publicity and box office personnel, ushers, ticket takers, stagehands, electricians, dressers
3. Rental or purchase of costumes
4. Rental of stage properties (such items can sometimes be borrowed providing a credit for their loan appears in the printed program)
5. Rental or purchase of lighting equipment, sound effects, sound system, etc.

6. Rental or construction and painting of scenery
7. Rental of the theater or auditorium for rehearsals and performances
8. Performance royalties and fees for rental of dramatic, vocal and orchestral material.¹²

Turfery and Palmer make the additional contributions to the expense list items that follow:

14. Make-up and hairdressing
15. Hire of music stands, lights, orchestra rail and curtains, piano, etc.
16. Transport of equipment
-
27. Insurance¹³

The numbered entries omitted from the Turfery and Palmer book were either repetitive or lacking in pertinence.

Three cost items that should be added to the foregoing lists in many areas are: (1) the salaries of any policemen or firemen required by local laws or ordinances, (2) the rental cost of any emergency equipment required as described in the preceding item, and (3) an emergency or contingency fund for use by the director for any last minute items overlooked in the budget proper. This last item was recommended by every director interviewed concerning budgets, and a figure equal to ten percent of the total budget was the figure quoted.

¹²Engel, op. cit., pp. 25 and 26.

¹³Turfery and Palmer, op. cit., p. 20.

It would be more realistic for high school directors to use a figure totaling twenty percent of the production budget as a contingency fund. This observation is based on a comparison of the figures of high school production budgets with those of civic society and summer stock productions. In all but one instance the total amount of money in the high school budgets amounted to less than ten percent of the budgets of the latter types of productions with which they were compared.

Information derived from the budgets of high school directors who have already produced Broadway Musicals with their students may be of value to the director attempting his first production. For this reason, as much detailed information as possible has been included concerning the rent and royalty costs paid to the various licensing agencies by high school directors. Further, the conditions upon which the figures were based have been included. Figures concerning other cost items have been included where they were available.

Tams-Witmark Music Library, Incorporated bases its rent and royalty charges upon the following information:

Capacity of Auditorium
The Admission Prices
Dates and Number of Performances
Is an Orchestration Required?¹⁴

¹⁴Tams-Witmark Music Library, Inc. Catalogue No. I, 28th Ed. (757 Third Ave., New York, N. Y. 10017), p. 56.

The Rodgers and Hammerstein Music Repertory bases its rent and royalty charges on the same information plus a question concerning what shows have been performed in the past three years and how much rent and royalty, listed separately, was required by the licensing agency.¹⁵

Music Theatre International uses the same formula as The Rodgers and Hammerstein Music Repertory.¹⁶

Tams-Witmark Music Library, Incorporated will send perusal copies of three shows at once to a director if the postage costs are prepaid both ways. The Rodgers and Hammerstein Music Repertory does not maintain perusal copies of its listings, but they will sell a full script and a piano conductor score to anyone interested in producing one of their shows.¹⁷

Music Theatre International will send piano conductor scores and full scripts upon receipt of a refundable deposit of fifty dollars.¹⁸

¹⁵Personal correspondence of the author, letter from Howard E. Reinheimer, August 23, 1965.

¹⁶Personal correspondence of the author, letter from Music Theatre International, 119 W. 57th St., New York, N. Y., August 6, 1965.

¹⁷Reinheimer, op. cit., August 23, 1965.

¹⁸Music Theatre International, op. cit., August 6, 1965.

The following rent and royalty fees have been paid by high schools in the East Texas area.

1. "Where's Charlie?"	\$250.00
2. "Carousel"	235.00
3. "Oklahoma"	325.00
4. "The King and I"	325.00
5. "Brigadoon"	240.00 ¹⁹

The preceding fees were based upon one matinee performance at twenty-five cents per person and two evening performances at one dollar for each adult and fifty cents per student. The capacities of the theaters were not available for inclusion in this study.

Financial records maintained by the directors vary in detail. "Where's Charlie?", listed above, cost a total of \$398.19 and grossed \$480.65. The net income was not large, but the good will of the community and the enjoyable musical experience for the cast are significant.

The records maintained by David Jones for one of the productions of "Carousel", presented during his tenure as the choral director at Carthage High School, are quite detailed. The budget estimates were not available, but the actual expenditures were listed as follows:

1. Rent and royalty for one matinee and two evening performances	\$235.00
2. Orchestra members' salaries and expenses for non-union college	

¹⁹Records on file in the Choral Director's Office, Carthage High School, Carthage, Texas.

student stage band members	901.00
3. Costumes and sets	313.87
4. Rental of orchestration	65.31
5. Make-up	23.49
6. Paper	39.18
7. Radio station	25.00
8. Miscellaneous	8.75
	<u>8.75</u> ²⁰
	\$1,611.60

The total expenditure of \$1,611.60 represents a large monetary investment, but by examining the budget item by item, some suggestions for reducing costs and thus increasing the profit potential will be presented. It must be pointed out, though, that some of the reductions advocated here might limit the artistic scope of the production and reduce its educational effectiveness to some degree.

The budget reductions proposed here have been based upon the following criteria: (1) the smallest possible financial investment, and (2) maintenance of the production as an artistic vehicle of performance which retains the greatest degree of authenticity. The resulting budget should be more nearly consistent with those that most high school directors have at their disposal.

The first item, rent and royalty, is established by the licensing agency and cannot be reduced without their consent. Since the licensing agencies use a formula to establish the rent and royalty, it must remain at the previ-

²⁰Ibid.

ously quoted figure of \$235.00.

The second item, salaries and expenses, could be eliminated by substituting a keyboard accompaniment or by utilizing the high school's stage band. If keyboard instruments were employed, the cost would remain at the figure \$235.00. If the stage band were used, the cost would be increased by \$65.31 for rental of the orchestration. The expenditure thus far would then become \$300.31.

The cost of costumes and sets, item three on the list, could be reduced in many shows by having the students provide their own costumes. Materials for the construction of scenery and sets can often be: (1) borrowed, (2) obtained as gifts from the local merchants for a credit in the program, (3) purchased at a discount from school patrons, or (4) procured from other patrons of the school in exchange for one advertisement in the program.

Assuming that any of the latter possibilities for scenery and set materials does become a reality, the total costs for scenery could be reduced to about \$200.00. That figure would raise the price of the production to \$435.00 without the orchestration or \$500.31 with the orchestration.

Make-up at \$23.49 is a relatively small budget item that is essential to the success of the show's performances under the lights of the stage. The addition of make-up cost to the keyboard accompanied production increases that figure

to \$458.49; the same addition to the orchestrally accompanied production raises that figure to \$523.80.

Allowing \$40.00 for postage, office supplies, and poster materials would raise the budget to \$498.49 or to \$563.80, depending on the accompaniment used.

The addition of the previously advocated contingency fund of ten percent would increase the budget total to \$548.34 or \$620.18, again depending on the accompaniment used. With the twenty percent emergency fund, previously advocated by the researcher, the total expenditures would be \$598.19 or \$675.56. These figures are still rather large, but they are considerably lower than the total of \$1,611.60.

If the \$548.34 budget had been employed and proved accurate and the same number of tickets had been sold, the profit would have been \$1,063.26 higher than it was with the budget used. If, under the same conditions, the budget had been \$598.19, the profit potential would have been \$1,013.41 greater.

Using the budget for the Longview Noon Lion's Club production of "Brigadoon" as a basis for comparison, the largest budget figure of the revised cost schedule for the production of "Carousel" at a total of \$676.56 would have amounted to less than ten percent of the \$6,900.00 used in

the production of "Brigadoon".²¹

The total expenditures of "Brigadoon" were compiled after the performances, and the total cost was \$7,162.00. Marshall's budget, though extremely accurate, was thus over expended to the amount of \$262.00, or more than one third of the total of the revised "Carousel" budget.

In response to requests for rent and royalty information based on a seating capacity of nine hundred fifty and an admission price of one dollar per person, the following quotations were received from Tams-Witmark Music Library, Incorporated in May 1964:

<u>Title</u>	<u>First Performance</u>	<u>Each Consecutive Performance</u>
"Girl Crazy"	\$175.00	\$85.00
"Li'l Abner"	185.00	95.00
"Anything Goes"	175.00	85.00
"Sweethearts"	175.00	70.00
"Song of Norway"	185.00	95.00 ²²

To test the budgeting ideas projected here, a proposal was submitted to Mart Hitt, Superintendent of Schools, Pine Tree Independent School District, Longview, Texas to allow the production of "Li'l Abner" by the high school choir in

²¹Records of the budget for "Brigadoon" are on file with the Longview Noon Lion's Club of Longview, Texas. A copy of the estimated and actual expenditures for the show is included in the appendixes.

²²Personal correspondence of the author, letter from Tams-Witmark Music Library, Inc. of May, 1964.

conjunction with the Greggton Noon Lion's Club of Longview, Texas. The proposal was submitted with a chart showing the rent and royalty figures, estimates of the costs of make-up, fabrication of scenery, sets, and properties, and the profit potential for three consecutive evening performances. The contents of that chart have been included for information and reference purposes.

	<u>Rent and Royalty</u>	<u>Props, Sets, Scenery, and Make-up</u>	<u>Total Costs</u>	<u>Potential Net Profit</u>
1st Night	\$185	\$200	\$385	\$ 565
2nd Night	280	220	500	1400
3rd Night	375	240	615	2235

All columns are cumulative. The additional expenditures in the column titled Props, Sets, Scenery, and Make-up reflect the costs of the additional make-up and other expendable items. None of the columns reflect any contingency fund.

The gross profit potential of \$950.00 for one night would cover all of the costs estimated for the three projected performances and still allow a net profit of \$335.00. Further, if an average of only fifty percent of the tickets were sold for each projected performance the net profit would amount to \$997.50. In the event an agreement was reached dividing the net profits from ticket sales to allow the sponsoring organization forty percent, or \$399.00, the school or the school choir would receive a profit of \$569.50

without spending any budget money.

Hitt called C. F. Kuykendall, the high school principal to discuss the project. Kuykendall suggested two, rather than three, performances to test the project's appeal to the community.²³

After deliberating on the proposal Hitt asked the following questions:

1. Will the rehearsals involve too much of the student's time needed for study and adequate rest?
2. Would the auditorium be available for other necessary activities?
3. Will any part of the performance offend the religious or moral principles of the community or students?
4. Can the scenery and sets be made in such a way as to preclude any damage or defacing of the building or equipment?²⁴

A rehearsal schedule was submitted in answer to the first two questions, and the script was shown to the superintendent in answer to the third question. The script was approved with the substitution of the words "Blast it" for the words "Damn it", and the word "Devil" for the word "Hell". Two lines of dialogue were cut that were more blunt than suggestive, and costume modesty was assured by requiring all

²³Substance of statements by C. F. Kuykendall in conference.

²⁴Questions raised by Mart Hitt in conference.

female cast members to wear legotards that were commercially available from Sears, Roebuck and Company. These latter items were available in a shade matching Max Factor 7-C Pan Stick Stage Make-up which was used by the cast.

In answer to the last question, plans were submitted and approved for suspending a cyclorama from the structural steel beams supporting the roof and for building sets that employed braces held in place by weights. Based upon the educational, cultural, entertainment, and public relations potential of the production, the administration granted enthusiastic support.

After obtaining the administration's permission the budget was submitted to the Lion's Club. Through an oversight by the director, no provision for a contingency fund was included in the budget proposal. The budget was approved in the form submitted.

During the course of the preliminary work it became apparent that the budget of \$500.00 was insufficient to meet the expenses of the production. The director met with the Lion's Club again to point out the oversight and request that an additional fund equal to twenty percent of the budget be made available. Some opposition was encountered, but the organization made an additional \$50.00, or ten percent of the original budget request, available to the director.

The remainder of the money spent was to be derived from the high school choir activity account with the understanding that it would be replaced by the Lion's Club if that organization's net profits from ticket sales exceeded \$350.00. If the profits did not exceed that figure, the additional money would be taken from the gross ticket sales before the net profits were determined and divided.

The sponsoring organization paid for the printing of the program and tickets and received all of the revenue from the sale of advertisements in the program. All of the expenses incurred by the Lion's Club amounted to \$599.50.

The total production costs were \$630.90 after all bills had been paid. The total expenditures over and above the original production budget, as amended, amounted to \$80.90. If a twenty percent contingency fund had been included instead of the ten percent fund that was inserted amending the budget, the expenses incurred in excess of the budget would have amounted to only \$30.90.

By previous agreement, the difference in the cost of production and the cost to the sponsoring organization were to be equally divided between the choir and the club. That figure amounted to \$31.40, and thus left the adjusted production expenses at a total of \$615.20. That amount was subtracted from the gross ticket sales of \$1,662.10 leaving a net profit of \$1,046.90 to be divided. Of this net profit

sixty percent went to the choir and forty percent to the Lion's Club. The choir thus earned \$628.14 and the club received \$418.76 in addition to undisclosed revenue from the sale of advertisements. Tangible benefits other than money included the following:

1. A great amount of free newspaper and radio publicity²⁵
2. A commendation from the District Governor and the Deputy District Governor of Lion's International²⁶
3. A course in stage craft for the Art Department of the school, monetarily valued by the art teacher at about \$200.00.²⁷

The most significant benefit to the school probably consisted of the pride of the entire community and the student body in the achievements of the company. For many of the adults, students, and cast members, a new appreciation of the capabilities of students in musical drama was realised.

VII. AUDITIONING PROCEDURES

Lehman Engel wrote in Planning and Producing the Musical Show that "Auditions, at best, are atrociously unfair."²⁸

²⁵Files of The Longview Daily News and The Greggtonian and Radio Stations KFRO and KLUE.

²⁶Minutes of the Greggton Noon Lion's Club Ladies Night, December, 1964.

²⁷Statement by Jean Velde in a personal interview.

²⁸Engel, op. cit., p. 122.

Casting a high school musical production is a tedious, treacherous, time consuming, and often frustrating experience. However, a cast must be selected, and the success or failure of the total production effort depends to a great extent on the wisdom of the decisions made at the time the auditions are held.

Because of the importance of the decisions made during the auditions, some intelligent procedure must be employed that will result in the best possible cast and the least possible number of disappointments. The procedures should be carefully devised to assure that no impressions of favoritism are possible. This should not be interpreted to mean that total objectivity is necessary, or even desirable.

Two approaches would appear to represent the extreme attitudes toward casting procedures. In The Musical Production, the authors propose that a panel of judges be used to select the cast by audition and that, "The selection committee entrusted with this delicate task should be freely elected by a majority vote of all members."²⁹ This procedure might appear to be expedient to the director because he could not be charged with favoritism. If this procedure is adopted, the director should remember that he is still responsible for the entire production and may not rationalize

²⁹Turfery and Palmer, op. cit., p. 43.

that miscasting is not his responsibility.

To avoid chaos the director must represent the final authority in matters of casting. He may be responsible to a board of directors, but within the production itself he must have the power of veto, of selection or rejection without interference.³⁰

Somewhere between these two extremes would probably be the most satisfactory method of casting a high school production. A panel might make the selections based on an objective appraisal of talent and suitability but subject to the approval of the director. This would allow a degree of objectivity and retain a workable amount of subjectivity.

While such an approach might appear to be somewhat unethical, it should be remembered that one person, the director, is totally responsible for the entire production. No one can logically be assigned responsibilities without the authority to fulfill them.

The reasoning behind this approach to casting is that it will help to maintain morale during the auditions, rehearsals, and performances. Morale can suffer quickly if favoritism is suspected, if miscasting is tolerated, or if a student is cast in a part that he is not equipped to portray and must be belatedly removed from that part. It would have been much better for the student and the entire company if he had never been cast in the role.

³⁰Engel, op. cit., p. 121.

Unless the director is a new faculty member and therefore unfamiliar with the students, his knowledge of the auditionees' vocal propensities, scholastic abilities, and domestic circumstances will, and should, effect casting decisions to a reasonable degree. In some instances students may be cast in roles to assist them in personality development or in overcoming handicaps.

Whatever method is employed, the production should include as many students as possible in some capacity. Students are in school to learn, and active participation in a high school musical should increase each individual's knowledge, understanding and appreciation of, and affection for, music.

The following suggestions are set forth in the hope that the procedure used by those directors interviewed who employ the audition method of casting might prove helpful to the director contemplating the production of a musical with high school students.

- I. Put the student at ease.
- II. Emphasize that he is auditioning for a place in the production rather than a specific part.
- III. Have the student sing a song he has chosen.
- IV. Have the student read a few lines of dialogue in character from at least two contrasting roles.
- V. Have the student do a few simple steps for the choreographer.

- VI. If the student is a possible principal, vocalize him to assure that his range and quality are suited to the part.
- VII. Tell the student he will be notified after all auditions have been heard and to remain available if it is necessary to hear him again.³¹

A chart might be incorporated to serve as a reminder of each student's abilities. The chart, to be useful, should contain the following information: name, sex, voice part, reading ability both vocally and dramatically, dancing ability, appearance, and what possible roles he might play in the production.

If a sufficient number of students are available, double casting could and should be employed. Where double casting is employed, thought should be given to letting each cast perform at least once. This practice is seldom possible because limited rehearsal time and maximum quality performance requirements make it impractical.

Every principal should have an understudy possessing similar physical, dramatic, and vocal attributes or characteristics. Every member of the company should be made aware of the importance of the role of an understudy.

Understudies generally are members of the chorus with few, if any, speaking lines of their own. It is their responsibility to learn not only their actions as a part of the chorus, but the actions, dialogue and musical

³¹Compilation of interviews with Melvin Marshall, Tom Moseley, and James Matheny.

material of the principal role they are understudying.³²

VIII. PREPARATION OF REHEARSAL SCHEDULES

"Too much emphasis cannot be given to the importance of adequate rehearsal in amateur operatic productions."³³

The successful performance of any show is in direct proportion to the quality and degree of accomplishment achieved during the period of rehearsal.

.....
There must be an over-all schedule which allots to each department sufficient time for preparation of its separate contribution. These rehearsals, in the interest of efficiency, should take place simultaneously.³⁴

"In all public performances, the emphasis should be on the truly artistic elements!"³⁵

With agreement among the authors of books on musical productions and writers in The Bulletin of the National Association of Secondary-School Principals, it is not difficult to understand that most people connected in any way with a musical production realize that rehearsal is necessary to assure that performances will be successful educationally,

³²Engel, op. cit., p. 129.

³³Turfery and Palmer, op. cit., p. viii.

³⁴Engel, op. cit., p. 138.

³⁵Vanett Lawler and Charles L. Gary, "Music. What Place in the Secondary School Program?", The Bulletin of the National Association of Secondary-School Principals, Vol. 48, No. 294, "Student Activities in Today's Secondary Schools", (Washington, D. C.: National Education Association, October, 1964), p. 27.

artistically, and where applicable, financially. Unfortunately, agreement as to the amount of time necessary to attain quality performances is not forth-coming even from professionals in the field of musical comedy.

The rehearsal schedule for the productions of State Fair Musicals, Incorporated of Dallas, Texas allows two weeks of rehearsals that last for eight hours a day. These productions are built around professional actors in leading roles and audition selected talent for the chorus members and dancing ensembles. Auditionees travel from all over the surrounding states to compete for places in the chorus and ensemble.

The researcher observed the auditions on May 15 and 16, 1965. Some three hundred auditionees from Tennessee to New Mexico and from Kansas to the Gulf of Mexico auditioned for a total of twenty chorus places. Of the total number of auditionees present, nine women and seven men had performed with the State Fair Musicals in previous years.

With that much mature talent auditioning for a place in either the singing chorus or the dancing ensemble, eight hour a day rehearsals, and professional principals and staff, eighty hours might be sufficient to assure quality performances in musical productions. The validity of this procedure was proven when "Hello Dollie" grossed \$320,000.00 in sixteen

Dallas performances during the 1965 season.³⁶

In The Musical Production, Turfery and Palmer advocate the following:

On a three weeks basis the total number of rehearsal hours work out as follows--

First Week--	hours
Principals only	42
Second Week--Separate Rehearsals--	
Principals	42
Chorus	42
Dancers	42
Third Week--Combined Rehearsals--	
Full Company (5 days)	35
TOTALS--	
Principals	119
Chorus	77
Dancers	77 ³⁷

This schedule provides for a total of 273 hours of rehearsal, excluding dress rehearsals, and was intended for amateur operatic societies in England that approximate civic group presentations in the United States.

In the production of "South Pacific" by a group of amateurs in Longview, Texas on the 6th, 7th, and 8th of May 1965, a total of seventy-six hours of rehearsal were scheduled, excluding the dress rehearsal.³⁸ People were turned away

³⁶Information on file at Dallas Summer Musicals, Inc., State Fair Music Hall, Dallas 26, Texas.

³⁷Turfery and Palmer, op. cit., p. 47.

³⁸Information on file with the Board of Directors of the Longview Noon Lion's Club, Longview, Texas.

from all three performances because there were no seats available.

Engel's projected minimum rehearsal time would require 155 hours.³⁹ In writing about simultaneously scheduled rehearsals Engel says,

Altogether, these various activities should--during the first two weeks of a four-week rehearsal period--consume roughly half of the work day. For the rest of the day the stage director should have all or any needed part of the entire company at his disposal.⁴⁰

None of the foregoing rehearsal scheduling methods would appear to be practical for the high school director. First, few of the students would have comparable amounts of experience or maturity of talent available to the directors of the types of productions described. Secondly, it is highly unlikely that any public school administrator or any parent of a high school age child would agree to such concentrated rehearsal schedules outside regular class hours.

How then, can the high school director, using high school talent, in what are apparently usually inadequate physical facilities, on a limited budget, with numerous calendar conflicts of student activities a probability, hope to achieve a workable rehearsal schedule that will allow the production to meet educational and artistic aims?

³⁹Engel, op. cit., p. 139. ⁴⁰Ibid., p. 141.

The directors interviewed gave these answers to the question, "How do you schedule your rehearsals to assure that you meet the requirements of the score, script, and staging?"

David Jones gave the following three-point answer.

1. Preliminary planning with designs for sets, staging, costumes, etc.
2. Prepare the students by memory before you start rehearsals.
3. Plan rehearsals well to use a minimum of the students time. Don't let anyone have to wait!⁴¹

E. N. Stone provided a copy of the rehearsal schedule that he employed in producing "Where's Charlie?". A copy of that schedule is included in the Appendixes.

Tom Moseley gave the following seven-point answer.

1. Teach the chorus parts first and then the solo parts using records for the latter where practical.
2. Have all music learned before beginning dialogue rehearsals.
3. Rehearse the scenes in class without action before beginning staging.
4. At least one month before the performance prepare a complete and detailed staging sheet for each member of the company for each scene. At the same time prepare similar sheets for the lighting and stage crews.
5. Schedule rehearsals outside school hours for about a month prior to the performances.
6. Begin full cast evening rehearsals about three weeks prior to the performances.
7. Collect all scripts, dialogue parts, and scores one week prior to the performances.⁴²

⁴¹Written statement by David Jones on an interview outline.

⁴²Statement by Tom Moseley, personal interview.

Huber devotes twenty-one pages to rehearsal for opera workshops at the college level. Some of the thoughts included would have applicable value if altered to fit this study. "The presentation of the opera in its totality gives the students a much needed perspective. For some, it may be their first opportunity to hear an opera."⁴³

To relate Huber's statement to this study, the high school director might find it expedient to order an original cast recording to play and explain the style and character of the music to be used in the production. If original cast recordings are not available and the show has been made into a film, a sound track recording may be purchased. Extreme care should be exercised in the latter case because quite often the keys have been changed and songs have been left out or other songs substituted for some of the original material.

Any basis for determining a realistic rehearsal schedule for high school productions should probably include the following considerations:

1. The requirements of the script and score in the light of the quantity, quality, and maturity of the student talent available and the director's ability and experience.
2. The established school policies concerning extra rehearsal time outside of regular school hours.

⁴³Huber, op. cit., p. 29.

3. The amount of time available during school hours in the regularly scheduled choir rehearsals.
4. Calendar conflicts that compete for student time and interest.
5. Provisions for extra called rehearsals if they appear to be necessary.

The director may find it wise to provide copies of the rehearsal schedule for the administration, faculty, students, and the students' parents. This procedure might prove to be an excellent method of eliminating any misunderstandings and could lead to a better working relationship between the production company and the rest of the school community if the schedule is scrupulously adhered to. Some of the directors interviewed had noted unsolicited cooperation on the part of the faculty members in lightening assignment loads on days when rehearsals were scheduled outside of school hours.

Students have been known to use the excuse that their participation in a musical production has consumed so much of their time that they found it impossible to complete assigned work in their other classes. If the projected schedule is too prolonged and intensive in non school hours, the student's rationalizations may appear to have some basis in fact.

Every director must devise a rehearsal schedule that will meet his production needs in relation to the total environment in which he works.

IX. SPECIAL CONSIDERATIONS FOR THE CHOREOGRAPHER

The music content of the dance sequences should be made available to the choreographer as soon as possible by the assignment of a competent accompanist or by taped recordings. This procedure provides the choreographer a better basis for creating dances in the style and mood of the production while keeping in mind the talents, experience, level of maturation, and endurance of the students involved in dancing.⁴⁴

Cutting and splicing the taped music should make it easier to attain musically logical cuts in the score compatible with the dancing ensembles' abilities. The taped music would also provide the consistency of tempo required in rehearsing a dancing ensemble and the featured dancers while an accompanist is learning the music. It is important to remember that musical comedy scores are generally very difficult to play. The scores of both classical and romantic operas are quite often more easily played than the scores of what could be viewed as the true American ethnic opera, the Broadway Musical.

Employing a tape recorder or rehearsal pianist could assist in effecting the separate, simultaneous rehearsals

⁴⁴Substance of statements by Dottie Hunt and Betty Donohue, in personal interviews.

advocated by Engel, Turfery and Palmer, and those persons interviewed. The implementation of rehearsals of this type could reduce the total number of hours necessary to effectively stage the performances. If only one competent accompanist is available, the use of a tape recorder would be imperative to accomplish separate simultaneous rehearsals.

The director should view all dance steps as soon as possible. In his first discussion with the choreographer about becoming a member of the staff, he should stress that nothing be taught to the students that could be considered inappropriate by the audience. It remains the director's responsibility to assure that the movements employed do not tend toward the suggestive, immoral or provocative. Early, tactful changes of dance movements will allow the choreographer more time to create and teach new steps.

A rather puritanical view would appear to be essential in judging the appropriateness of the dances to be done in high school productions of Broadway musicals. If the director has reservations concerning any of the dance movements, it is probable that some members of the audience are likely to feel that the morals of the young people are being compromised. The director should endeavor to ascertain what the prevalent community standards concerning dancing are and let those standards be his guide.

X. PREPARATION OF CUE SHEETS

Cue sheets should be designed to indicate the following actions by the production company during rehearsals and performances.

1. Every entrance and exit of every player and the cue lines preceding each by act and scene.
2. The proper placement of all scenery, sets and properties by act and scene number.
3. Every operation of the curtains by act, scene number, and cue.
4. The implementation of each audio effect by act, scene number, and cue.
5. Every lighting change or sequence by act number, scene number, cue line, and/or special action.
6. Diagrammatic drawings should be included where necessary or desirable.
7. Every singing chorus entry, exit, song title, and cue.
8. Every entrance and exit of the dancing ensemble by act number, scene number, and cue.

More rapid learning should be facilitated since such cue sheets give every member of the company a means of studying their responsibilities to the total production. They would also provide a useful reference during rehearsals and performances.

The time consumed in the preparation of cue sheets is extensive, but the time saved during rehearsals is of much more importance. Since it is quite possible that some changes may become necessary during the actual rehearsals, it would be wise to have the sheets reproduced in a manner that allows sufficient space for alterations. Every change made during rehearsals should be made on all of the cue sheets of

every group affected by the change, including the copies of the staff members.

In some instances the preparation of cue sheets would be made much easier if a "Stage Manager's Guide" were rented from the licensing agency. These books often include diagrams and timing information for the technical part of the production, as well as photographs of the original production's "scene pictures".

The following example includes the form and wording of the lighting sheet used for Act I, Scene I of the Longview Noon Lion's Club presentation of "South Pacific" on the 6th, 7th, and 8th of May 1965.

ACT I

1-1-1

- (A) Plantation. Lights come up medium to full
on curtain
- (B) Spots pick up Nellie and Emile on intensive UXC⁴⁵
- (C) Musical number "Cockeyed Optimist". Keep spot
on Nellie
- (D) Musical number "Twin Soliloquies". Go to
smaller spots on Nellie's and Emile's faces. All
stage lights dim down on slow count. Lights

⁴⁵UXC is the script abbreviation for the words "up stage center."

slowly come back up when dialogue begins

(E) Musical number "Some Enchanted Evening".

Continue spots on Nellie and Emile. Dim lights on slow count during beginning of number.

Lights will come up slowly on Henry's entrance.

(F) Musical number "Dites Moi" - Blackout on END of last line "Vous M'Aimez?"⁴⁶

Verbal communication is essential in any production.

The director, the assistant director, the various production staff members, and the stage manager should have head sets to allow as much freedom of movement as possible without losing voice contact. Local telephone offices will often loan these items if a program credit is given. If headsets cannot be obtained from the telephone company, small intercommunication systems are available at most radio and television repair shops. These systems are simple to operate and relatively inexpensive if they must be purchased.

XI. DATES AND TIMES

The best dates for performances would appear to be those immediately following the date on which most of the workers in the community are paid. In this way more people

⁴⁶Longview Lion's Musical "South Pacific" 1965 Lighting Sheet.

would probably feel that they could afford to attend the show. For communities that are largely industrial, the first of the month would normally be the time of greatest affluence. In farming communities it would appear to be wise to schedule the performances at a time of the year when crops should have been marketed.

The season of the year has a bearing on the dates for performances. It might be best to avoid following a holiday or the 15th of April. These dates are usually the hardest financially for ticket buyers. Early fall probably would not be feasible because of the limited rehearsal time such scheduling would normally allow.

The majority of the directors interviewed favored spring productions, but this time of the year is customarily so involved with academic and artistic competition and Senior Class activities that the director might consider the first full week following the Thanksgiving holidays. Football season is generally over by this time and basketball has not really gotten under way to create conflicts for the students. This time of the year would still leave sufficient time to prepare music for Christmas programs other than "Master Works."

The dates chosen should allow sufficient rehearsal time and should suit local customs as closely as possible.

XII. PUBLICITY AND PROMOTION

Good publicity and promotional practices should not have adverse effects on any organization. Public school programs are news-worthy and can usually receive rather extensive free publicity. To justify these statements consider the athletic activities of public schools.

Athletics receive more newspaper, radio, and television coverage than any other activity of the public schools. An entire newspaper section is often set aside for athletics. The coverage of professional and "amateur" college athletics by the television networks now does more to finance these activities than the sale of tickets. Coaches and athletic directors have sold their product to the public very effectively through good publicity and good promotional practices.

In an interview with Dorothy Fisher of the Longview Daily News, several questions were asked concerning the cost of publicity and ways that the director might assist the news media in giving the fullest possible coverage to a musical performed by high school students. The answers derived indicated that costs would vary from one locality to another based on the newsworthiness of the program and the prices prevalent in each area for purchased publicity. In amplifying the answers, it was pointed out that what might be news in Longview, and thus quite possibly reported without charge,

would not necessarily be considered news in Dallas. It was also pointed out that most newspapers, radio stations, and television stations reserve some space or time for reporting news items about the activities of public schools.

Further, in discussing ways to assist the news media in acquiring information about programs the following steps might prove helpful:

1. Inform the people you are attempting to involve.
2. Find out how much time is required by the various local media to assure that publicity pictures, articles, or taped spots will be used to the best advantage.
3. If photographs are desired, all of the picture groupings should be compressed and ready for the photographer.
4. Each release should contain information that applies to the dates, times, ticket prices, title, where tickets are available, where the show will be performed, and what organizations are involved.
5. Start the press releases slowly and let the volume increase until the day of the first performance. Run a synopsis of the story on that day.
6. If the performances are to be reviewed, free tickets should be presented to the reviewer and photographers, and the director should assure that they have copies of the programs.⁴⁷

Marshall said that the secret to planning the release of publicity was to let it "grow with the show."⁴⁸

Local radio station disc jockeys will often play tunes from the show for several days in advance of the performances

⁴⁷Substance of statements by Dorothy Fisher in a personal interview.

⁴⁸Statement by Melvin Marshall, personal interview.

and inform the listening public as to: (1) what is occurring, (2) where the performance will be held, (3) who is involved, and (4) the admission prices of the production's performances.

Local television stations that have regularly scheduled, local interview programs are often happy to interview cast members in costume and will sometimes televise a brief song or scene. This assists in tempting people to purchase tickets by making them curious about the rest of the show.

Posters are effective in getting the necessary information to the public. This means of publicity is particularly effective in and around school buildings and community retail stores.

XIII. TICKET SALES

Opinion varied among the directors as to ticket prices and the advisability of reserved seats. The majority of the directors interviewed had used formulas similar to the following for determining ticket pricing:

Adults--One dollar per evening performance
Students--Fifty cents per evening performance
Students--Twenty-five cents per matinee performance
Reserved seats--One dollar fifty cents per evening performance.

About half of the directors opposed the sale of reserved seats as too much trouble and too costly from the

standpoint of ticket printing. Some of the directors favored some general admission seats and some reserved seat tickets. One director insisted on reserving every seat and charging the same price for all seats. The financial success of the last director's show would seem to justify his stand. The total net profit from ticket sales for the show was \$1,046.90 for the two scheduled performance.

Some rules that should be applied to the sale of tickets are as follows:

1. Never oversell the capacity of the theater.
2. Date and color code all tickets if multiple performances are to be given.
3. Make sure that an up to date chart of available reserved seats is maintained.
4. If reserved seat tickets are sold, each seat should be identified by date, section, row, and seat numbers or letters.
5. Ushers should be instructed in their duties.
6. The director should not have to handle ticket sales or maintain records of ticket sales.
7. The director should ask for daily reports of ticket sales.

Good public relations can be endangered if seats are not available for all ticket holders. Those patrons who must stand may feel that they do not desire to support any future shows that might be contemplated. Those who have purchased tickets but are turned away after their money is refunded are almost sure to be lacking in enthusiasm when future shows are produced.

In regard to fostering and maintaining good public relations and thus enhancing the prestige of a production,

the director should give careful consideration to issuing a limited number of complimentary tickets. Where possible, it would probably be prudent for the director to conform with locally established precedent governing this practice. If no endemic standards exist, the director should develop criteria to determine those eligible to be recipients of free tickets.

To develop workable criteria for the distribution of complimentary tickets the director must determine: (1) the number of free tickets that can be awarded without violating the monetary objectives of the production, and (2) what qualifications are necessary for an individual to be considered as an eligible recipient. The first factor could be derived by subtracting an amount equal to the desired revenue from the maximum or the anticipated net profit thus leaving the monetary value available for the presentation of complimentary tickets. The second factor is, of course, contingent upon the information ascertained from the computations of the first factor.

Regardless of the criteria just set forth, it is imperative that tickets be taken to those news media personnel who are to review the production. Great care should be exercised in the selection of these seats with regard to sight lines and audio quality to assure the reviewers the most flattering impression of the show.

Others that should be considered as recipients of free tickets might include: (1) the superintendent of schools, (2) the school board, (3) other school administrators, (4) civic officials, (5) those who have contributed large amounts of time and equipage to the production, (6) professional colleagues, and (7) faculty members. Every director will need to study his own situation and designate who is to receive free tickets and to what seats as a result of that study. It would be wise for the director to consider the possible repercussions of indiscriminate bestowal of complimentary tickets. No one likes to feel that another person's efforts were more appreciated than his own.

XIV. SUGGESTIONS CONCERNING FINANCING ORGANIZATIONS

Dramatic works, with or without music, generally carry royalty fees. A school opera is, therefore, an expensive production and probably should not be paid for entirely from the school's budget. Good performances of this type rarely fail to pay their way, however. A general statement might be made that while public performances of the music department should not be unduly costly to the taxpayer, neither should the music department of a school be expected to raise its own funds through public performances.⁴⁹

None of the directors interviewed had experienced the availability of regular school budget funds for use in their

⁴⁹Lawler and Gary, op. cit., p. 28.

productions. Matheny has had to use musicals to raise money to operate his program. Some of the directors had to rely on credit to meet their expenses and pay their bills from the revenue of ticket sales and program advertising. Other directors depended on choir "booster" clubs to raise money through bake sales and other similar methods. In a few cases the Parent Teacher Association or the Classroom Teachers Association had financed the productions. One director produced a yearly review under the sponsorship of the local American Legion Post.

The production of "Li'L Abner" by the Pine Tree High School Choir and sponsored by the Greggton Noon Lion's Club on a profit sharing basis was discussed in the section of Chapter III entitled Budget Planning. The success of that production and the success of the productions directed by Marshall led the writer to favor civic clubs as sponsors for high school productions. If budget money is available from the school, outside sponsorship would be unnecessary and probably inadvisable.

The director should not approach any group for sponsorship of an activity without the approval of the school's administration. If approval is granted to seek support, it would be wise to avoid those groups whose membership does not include a fairly representative group of adults of the community.

XV. PROGRAM FORMAT AND CONTENT

In the contract agreement most licensing agencies require that certain information be displayed in or on the program. In addition to any items required by the agency, the cover should display the name of the show, a reference to the sponsoring organization, the place, dates, performance time, and the name of the performing organization.

While a majority of the program is usually filled with pages of advertisements, the center sheets are usually reserved for a synopsis of the show, a brief history of its New York engagement, the names of the staff, cast, and the understudies in their order of appearance, a synopsis of the scenes in chronological order, the names of the singing chorus and the dancing ensemble, a list of the songs and the characters who sing them in chronological order, a list of the sponsoring organization's officers and members, and a list of program credits for any equipment borrowed.⁵⁰ This section should be proofread with the utmost accuracy. Correct spellings of names and titles and assurance that no one's name is inadvertently left out is a part of the director's responsibility even though the business manager may have made the actual error.

⁵⁰Contract requirements of licensing agencies and formats used in programs collected by the author.

There should be a sufficient number of programs to assure that every member of the audience, company, and every advertiser has a copy. It is usually mandatory that a copy be sent to the licensing agency, and it is good policy to be sure that every person receiving a program credit for loaned properties or equipage receives a copy. The wisdom of keeping file copies of the program and written materials concerning the show will vary with each particular situation.

XVI. COMMUNITY ASSISTANCE IN TECHNICAL EQUIPAGE USAGE

Community involvement in school activities that receive public acclaim is often fostered by school officials and administrators to enhance public relations and community interest in education. A production project of the type under study here offers many opportunities for community involvement. Therefore, the director would be wise to attempt to involve service organizations and businesses in his production after receiving administrative approval. Not only will involvement have a positive effect on school community relations, it could prove very useful in making the production's technical problems more readily solvable.

Examples of persons and organizations that might be of service to the production of a Broadway Musical include the following:

1. Scouting organizations
2. Electricians
3. Radio and television repairmen
4. Carpenters
5. Riggers
6. Printers
7. Beauticians
8. Interior Decorators
9. Architects
10. Artists
11. Florists

The foregoing is not projected as an exhaustive listing of persons or organizations capable of providing assistance in the fabrication, alteration, or operation of technical equipage. The diversity of the listing is intended to be indicative of the wide variety of persons and organizations that are capable of assisting a director.

Some of the sets used in the Longview Noon Lion's Club presentations of both "Brigadoon" and "South Pacific" were fabricated by Boy Scouts as a part of their training in the techniques of lashing poles together. Florists provided real heather for "Brigadoon" and tropical plants for "South Pacific" to increase the authenticity of the stage settings. Radio and television repairmen fabricated control panels for the communications system, the lighting sequences, the sound effects, and in the production of "Brigadoon", a closed circuit video system to allow the singing chorus to see the director when singing off stage. Several persons combined their leisure time and their various hobby interests to produce two fog generators for "Brigadoon." These generators

were made from oil drums, electric heaters, commercially available fittings, and plastic hose.

The groups in the community who are asked to cooperate should receive program credits and should not be asked to assist unless their talents are to be used. The types of assistance sought should be determined by the needs of the show and the performance facilities.

CHAPTER IV

PREPARING THE SHOW FOR PERFORMANCE

The musical production, hypothetically projected in the reader's mind, should now be at a point in its evolution from a dream to a reality that would appear to justify the implementation of the rehearsal schedule. It would probably be accurate to say that the rehearsal period is the most critical part in the development of any dramatic or musical production.

The purpose of rehearsals is to avoid perpetrating a fraud upon the public by calling an under-rehearsed, slowly paced, ineptly performed and unpolished presentation a performance. Unfortunately, many people have had their intelligence insulted and their money for admission stolen by such pseudo performances at least once by either amateurs or professionals.

Defective performances do an injustice to the authors, composers, and audiences, but in the case of high school productions the greatest injustice is done to the performers. School patrons and more especially parents of the members of the cast tend to praise the performances of school children whether good, bad, or mediocre. As a result, the students sometimes come to accept that even an awful performance was of good quality.

It would appear that the total blame for a mediocre performance must be charged to the director. He has the authority and the responsibility, regardless of any possible extenuating circumstances, to produce good quality performances. If there is to be any blame it must be his, and if there is any credit, it more than likely will and certainly should go to the cast.

To assist the director in making full use of the rehearsal time and thus lessen the possibilities of poor performances, the following areas will be discussed in the remainder of this chapter:

- I. Introducing the Show
- II. Discipline
- III. Rehearsal Planning
- IV. Consistency of Characterization
- V. Projection and Enunciation
- VI. Non-Dancing Physical Movements
- VII. Staff Progress Reports
- VIII. Compatability of Show Elements
- IX. Timing and Pacing
- X. Rehearsal Notes
- XI. Dress Rehearsal

I. INTRODUCING THE SHOW

The first rehearsal might well be used to introduce the cast to the show they will present. This could be accomplished by a full reading of the script with the music being provided by a recording, if one is available, or by the director and the accompanist. The director should also use this time to explain or convey through example what he expects in regard to style and characterization from the cast.

If the director is using regularly scheduled rehearsal time to effect the procedure just described, it should not require more than two days. Should the director have sufficient rehearsal time available outside of the scheduled class hours it could be accomplished in one three hour rehearsal. This schedule is, however, predicated on the assumption that the director is thoroughly familiar with the score and script and has decided on what the total structure and artistic intent of the production is to be. The limited rehearsal time available to most directors would appear to prohibit prolonging this procedure.

During the introductory period an explanation of the rehearsal schedule should be made. It would seem both desirable and useful to send a copy of the schedule home with each student, together with a letter of explanation to the parents.

The letter might well include a space for the parents' signatures, endorsing the schedule of rehearsals and consenting to their children's participating both in the musical and in the rehearsals scheduled for its preparation. If this is done, the endorsement should be returned to the director and filed for future reference.¹

If the director follows the procedure just described concerning the rehearsal schedule and its explanation, it could help to eliminate tardiness, absences, and any eventual denial by the students or their parents of a knowledge of the amount of rehearsal time to be required. The necessity of such a procedure will vary widely from one school to another, and the director may find it completely unnecessary or absolutely necessary in his own situation.

II. DISCIPLINE

The director of a high school production must motivate the students to impose a professional level of self discipline upon themselves. High school age students approach anything that captures their imagination with a vitality and exuberance that, channeled in the right direction and controlled to a reasonable degree, provides an atmosphere of optimism con-

¹Modification of the system used by Marshall for high school age students in the shows he has produced and directed.

ducive to a high degree of accomplishment.

The channelling and controlling of these attributes of youth can be very effectively accomplished through a thorough explanation of what is expected of them in the way of behavior. Caution should be exercised by the director in explaining what he expects in the way of discipline to assure that he is not talking down to students, and he must be consistent in punishing any offenders during rehearsals.

There are a few rules that should cover all of the disciplinary regulations that must be observed if rehearsals are to be effective. These rules fall into two categories. Positive actions that are expected include: (1) punctuality, (2) prerehearsal memory work on responsibilities, (3) alertness and responsiveness, and (4) total cooperation with the director and the staff members.

Actions that cannot be tolerated are: (1) tardiness, (2) inattention, (3) the creation of distractions, (4) slow reactions, (5) missed entrances, (6) dropping cues, (7) eating or drinking, and (8) smoking backstage or in any storage rooms.

Often the only elaborations necessary to create and maintain good morale, thus motivating self discipline, involve explanations of the reasons for forbidding eating, drinking, or smoking in the areas just described. It would appear to be wise to point out: (1) the necessity of maintaining

sanitary standards that preclude the consumption of food with its almost inevitable accumulation of refuse, (2) the danger inherent in glass bottles if broken could cause physical harm to cast members who have to move quickly in the darkened backstage areas, and (3) the danger of fire created by smoking in the proximity of scenery, sets, costumes, properties, and the curtains used in the production of the show.

Engel discusses these matters of discipline by comparing the actions of professionals in the theater to each other and to the authority of the production staff.

In the professional theater it has been my experience that the principal players are invariably the first to arrive and the last to leave, star tantrums are only a legend, star tardiness unknown and star rudeness to fellow players and especially to those in lesser roles is nonexistent.²

More specifically concerning himself with the total discipline of the cast in following the rules of behavior and attitudes toward the staff, Engel continues by saying,

All performers must accept all directions given by the productions staff and conscientiously rehearse them. If these do not materialize well this fact will become apparent to the persons in charge, who will alter them. But first they must be tried.³

In high school production rehearsals it appears that most of the discipline problems occur when persons other than

²Engel, op. cit., p. 133.

³Ibid., p. 135.

the cast, production staff, or administration representatives are present. For this reason, all rehearsals should be closed to anyone the director has not specifically granted permission to attend.

III. REHEARSAL PLANNING

The director of a high school musical production must budget the available rehearsal time so that all of the production will receive an amount of emphasis to preclude thorough preparation of one part of the show and inadequate preparation for the remainder of the material. The difference in this and in preparing a choir for a concert involving a large repertoire is that a balanced schedule is more difficult to attain and retain in the production of a Broadway Musical.

Marshall, using three rehearsals of four hours each per week, has devised a system of rehearsal outline based on target dates for the completion of full cast run-through rehearsals of each act. In developing this technique, Marshall has reduced the necessary rehearsal time for the preparation of amateur productions from something over one hundred fifty hours to seventy-six hours for the three shows he has directed in Longview, Texas. Part of the difference probably was inherent in the differing requirements of the shows performed and a part the result of better criteria for

planning. What is important about this system to this study is that it has worked!

The things taken into consideration involve the number, length, and difficulty of the scenes in each act. The criteria for determining the difficulty of each scene are: (1) the amount and difficulty of the chorus music and action, (2) the amount and difficulty of the dancing ensembles' actions, (3) the amount and difficulty of the dramatic dialogue and action, and (4) the difficulty of executing the technical requirements of each scene.

Based upon assessments made of each scene as to difficulty, Marshall estimates the total time necessary to fulfill the requirements of each act. The times derived for each act are then added together to determine the total rehearsal time necessary.

When rehearsals begin, Marshall uses the first half of each rehearsal period for departmental rehearsals and the remaining time is used for blocking out as many scenes as possible without music. As the rehearsals progress, the chorus and principals add the music when it is memorized, and dances are interpolated into the staged scenes when they have received the director's approval.⁴

⁴Observations of and discussions with Melvin Marshall on the rehearsals of "Brigadoon" and "South Pacific".

The high school director probably will not have at his disposal such large blocks of time for rehearsal. However, the total rehearsal time including the regularly scheduled rehearsals should make it possible to accomplish the learning of the chorus music very quickly. He may be able to improvise a plan to implement the methods employed by Marshall.

"Brigadoon" is an example of a musical in which the dances and music are considered difficult. The director might use two days to familiarize the cast with the script and music as previously discussed in Section I of this chapter. Assuming that this was accomplished on Monday and Tuesday, the rehearsals could be set up as follows for the rest of the week:

Wednesday--Sight read

"Once in the Highlands"

"Brigadoon"

"Down on MacConnachy Square"

Thursday--Repeat the content of Wednesday's rehearsal

Friday--Clean up the material covered

Sight read change of scene music for Act I
Scene 5

Monday--Stage Scenes 1 and 2 of Act I with music and in character

All of the cast should be expected to study their assignments just as judiciously as they would Latin, Physics, or Home Economics. The principals and their understudies should meet in groups to rehearse their dialogue and actions

both with their director and with their cue sheets, a script, and their dialogue books. This will reduce the amount of time that they will need their scripts in hand for staging rehearsals and thus reduce the total necessary rehearsal time.

IV. CONSISTENCY OF CHARACTERIZATION

The consistency of an actor's characterization of a part has a direct bearing on the success of the show as determined by the degree of audience identification with the characters portrayed within the context of the overall production. A believable story can become ridiculous through characterizations that do not parallel the story, artistic content, and intent inherent in the score and script. Measuring by the same criteria, a totally unbelievable story can, through consistent characterization, become so real that it will stimulate total audience identification.

In one instance in a presentation of "Carousel" neither the hero nor the heroine were able to get into character. During the death scene, when the heroine sings a very moving and tearfully emotional ballad while holding her dead husband's head in her lap, the audience laughed. Obviously the character of the entire story had been lost by most of the cast. This was undeniably the fault of the director

because every player knew the lines and lyrics of the part they were supposed to be playing. This leads to the conclusion that they had not been taught the proper characterization of their parts or had not been required to be in character during rehearsals. "Jigger" on the other hand was in character and was repulsive to the audience. The story of the play up to that point is quite believable as written.

To illustrate the ability of an unbelievable story to gain audience reaction and identification the reader need only think of the implausible story of "Brigadoon", the eighteenth century Scottish village which only comes into being one day out of every hundred years. In the Lion's Club production of the show in Longview, Texas on the 16th, 17th, and 18th of April 1964 there was an appropriate and parallel audience reaction when the projected love and faith of the hero and heroine proved to be great enough to bridge the gap of two hundred years and turn fantasy into reality by bringing "Brigadoon" back to life long enough to reunite the lovers. Consistent characterization made the impossible perfectly natural through the demanding efforts of the director.

One of the most frequent errors of directors in non-professional productions appears to be not insisting on each member of the cast assuming and retaining character from the

first reading of the script through the final curtain of the last performance. Quite often parrot like reading of the lines is allowed until the last week or two of rehearsals. The fallacy of this rehearsal procedure is that the players assume the character they have become in rehearsals. This leads to a performance that degenerates to a group of familiar people, reciting memorized lines, belonging to a totally different group of characters.

V. PROJECTION AND ARTICULATION

Projection as used here means the throwing out of dialogue, lyrics, and characterization from the stage to the farthest corner of the theater. It is unfortunate that the acoustical properties of the "theater" are not often well designed. This is true in all types of structures from the Lincoln Center for the Performing Arts in New York City to the converted gymnasiums or barns often used by colleges, high schools, and summer stock companies. In all fairness it must be said that some institutions and communities have excellent theater facilities. What problems exist in the area of local physical facilities should be well known to the director before rehearsals begin.

The type of projection required for performance of a role or a production number in a Broadway Musical requires the proper use of the intercostal and outercostal muscles

in conjunction with the diaphragm to push the spoken or sung lyrics out of the larynx and the oral and nasal cavities.⁵ Only in such a manner will the sung, shouted, spoken, or whispered words cross the footlights and reach the members of the audience in the seats farthest from the stage. Although audio amplification will assist in this, there is no guarantee that enough equipment will be available to rectify the situation.

Articulation is the clear and distinct pronunciation of spoken or sung words. In musical comedy the pronunciation is not necessarily normal to the geographical area in which the show is to be performed. Using some of the lyrics to songs performed in actual Broadway Musicals as examples may help to clarify the phonetic sounds used to assist in making lyrics understandable to the audience from the front of the theater to the back row.

"Jeanie's Packin' Up" from "Brigadoon" becomes "Jeannie'z Pakihin' Upuh." The emphasis is on purity of vowel and explosiveness of consonants. The same emphasis

⁵Ivan Trusler and Walter Ehret, Functional Lessons In Singing (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1960), p. 3; D. A. Clippinger, Fundamentals of Voice Training (Bryn Mawr, Pennsylvania: Oliver Ditson Company, 1929), pp. 24-25; Herbert Witherspoon, Singing (New York: G. Schirmer, Inc., 1925), pp. 55-63; and Class Notes from Vocal Pedagogy as taught by David Scott, Ouachita Baptist University, Arkadelphia, Arkansas.

is evident in the lyrics from the number "There Is Nothing Like A Dame" from "South Pacific." The title lyrics would be pronounced "There Iz Nuthing LikuhDamuh." The wives song from "Li'l Abner" entitled "Put 'Em Back" would become "Pudehm Backuh." These examples emphasize the end consonants, but the same explosive attack is necessary to understand beginning consonants.⁶

It might be stated that clarity of lyrics is more important in musical comedy than the vocal propensities of the actors.

VI. NONDANCING PHYSICAL MOVEMENTS

It is probably safe to say that nothing should ever be done by the members of the cast that would distract from the main dialogue or action of a scene. Sometimes the script calls for "Stage Business", which would be defined as actions to sustain an atmosphere compatible with the scene. Even in these cases the action should be controlled to assure that it will not distract from the primary action.

All bodily movements and reactions should be big enough to dispel any feeling of self consciousness and should be in keeping with the characterization of the part being portrayed.

⁶Statements by Marshall, Moseley, and Donohoo in personal interviews.

Some tendency to over act is often apparent among the more aggressive players and should be discouraged just as promptly, and often more firmly, than self consciousness on the part of the more timid characters.

Each movement intended to portray emotion should elicit a reaction from the audience that is indicative of their understanding of the motion or action's intent. The following examples from Broadway Shows may assist in supporting the "stage action-audience reaction" concept projected here.

In the song "Honey Bun" from "South Pacific," Ensign Nellie Forbush is required to physically describe the lyrics she is singing. If the actress is too inhibited to throw her hips from side to side in an exaggerated burlesque type of "bump and grind" while proclaiming "I call her hips twirly and whirly" the humor of the line is lost to the audience.

In the same show Emile De Becque has to react in an icily polite manner to a verbal rebuff from Lt. Cable. To communicate this to the audience, a rapid, restrained bow from the waist and a quick turn for an almost pompous exit by an "injured party" allows the actor to retain the dignity of the character and still register with the audience the offense to the nobility of that character.

In the first scene of "Li'l Abner", each of the principal "Dog Patch" characters identifies himself in the song "It's A Typical Day In Dog Patch." The character named "Earthquake Magoon" sings "Step aside for Earthquake Magoon, bustin' out all over like June." To make this line as effective as possible, the actor must appear, push a few players aside, and emerge from the crowd into full view of the audience as the unwashed, unshaven bully that he portrays.

In the same show "Evil Eye Fleagle" has to describe the effects of his "Triple Whammy." The hands and face must be employed to describe the pictorial dialogue. The description is "His bone marrow freezes. His pancreas petrifies, and all his red corpuscles and his white corpuscles stand stock-still and stupidly stare at each other." To portray effectively these lines the actor wraps his arms around his body and shivers on the word "freezes," doubles up as though in pain and clutches his abdomen on the words "pancreas petrifies," and raises his hands in front of his chest with the palms toward each other and the fingers extended to represent the red and white corpuscles. Throughout all of the lines the facial expression is one of artistic ecstasy at the power of his creation.

These examples plus further reading in the many fine books on acting should give the director a great deal of

assistance in staging dramatic lines and lyrics. A selective bibliography compiled by Lehman Engle in Planning and Producing the Musical Show is included in the Appendixes of this study. If the director desires to do further reading in dramatics, make-up technique, or set building and painting, he would probably find the drama teacher to be an invaluable source of information.

VII. STAFF PROGRESS REPORTS

The director should hold regular staff meetings at least weekly and whenever it is considered essential at more frequent intervals to determine what problems exist and what progress has been made by each department of the production. Decisions concerned with problems and solutions to those problems should be derived during staff meetings.

Each department head should make a detailed report of the progress made by his department and notify the director of any delays that might cause that department to miss its completion target date. General optimism or pessimism in reporting is not helpful. If, for instance, a department head has an attitude problem with an individual, the director needs to know this so that corrective action can be taken before a general decline in morale occurs. If the properties department cannot locate a "zither" needed in Act II Scene 5, the director needs to know so that he can try to locate one

or authorize a substitute.

In the words of Engel, the director must act as "The Artistic Arbiter"⁷ in any internal disputes or problem areas.

VIII. COMPATABILITY OF SHOW ELEMENTS

The success of the show hinges on how smoothly and cooperatively the members of the production staff work together artistically as well as in the handling of the cast and backstage crew.⁸

No one department should strive to outshine the efforts of any other department. Each should try to complement the other while retaining high standards for its own contributions.

Any production has a chance to succeed and those responsible for it can be reasonably happy provided all eyes are on the show and not on "me, myself, and I."⁹

The dialogue, lyrics, dancing, player actions, and technical requirements should complement each other. Any weak elements should be strengthened through intensive rehearsal with the department head and director. Any excessively gaudy elements should be toned down by the director through the department head. Only by constant striving for perfection of each element and compatibility of the entire

⁷Engel, op. cit., p. 86.

⁸Ibid., p. 117.

⁹Ibid.

production staff's individual efforts, in total agreement with the director's concept of the artistry of the show as a whole, will the show have "any chance whatsoever of achieving a distinctive style, of becoming an artistic entity."¹⁰

IX. TIMING AND PACING

The director needs to know how much time the performances will take. The script or the stage manager's guide will often give the time required for each scene, each act, and the total performance time of the original production.

During the first combined rehearsals it is difficult to get any idea about the length of a scene because of the many stops, starts, and restarting of dramatic sequences or production numbers that seem to typify first full cast run-throughs of scenes or acts. The confusion of the early rehearsals is often overcome to a great extent by the third or fourth run-through. At this time the director should check the duration of the scenes or act to help him determine if the show is moving at a reasonable pace. This initial timing is usually slow. If the time consumed is too great, it is an indication that the pace of the action is too slow or the music tempos are too slow. If the pace is too slow, the action must be quickened.

¹⁰Ibid., p. 87.

The tempo [italics in the original] of life has quickened. Audiences are harder to please. They expect more action and speed in their entertainment.¹¹

Some of the causes of slow pacing are as follows:

1. Lack of assurance in picking up cues
2. Tempos that are too slow
3. Slow scene changes
4. Slow reactions by technical personnel
5. Lack of adequate preparation by individuals
6. Incorrect cue lines.¹²

Items 1 and 2 will more than likely take care of themselves through rehearsal as the principals, chorus, and dancing ensembles become more familiar with the timing and dramatic requirements. Items 3 and 4 can be reduced considerably by holding technical crew rehearsals. Item 5 can sometimes be corrected by talking to the offender or offenders individually. The sixth item can be corrected by explaining the necessity of the proper memorization of cue lines that lead other characters into dialogue, music, or action.¹³

¹¹Turfery and Palmer, op. cit., p. 58.

¹²Statements made by Marshall and Moseley in personal interviews.

¹³Ibid.

X. REHEARSAL NOTES

During the rehearsals the director should have at his side someone to take any notes he may want to pass on to the company as a whole or to individuals. These notes are usually some form of criticism of what occurred and should thus be identified by act and scene number. It is not good to be overly complimentary to the cast or individual players, but it is just as bad to be sarcastic or to embarrass the individual students in front of their peers. Some compliments can be given, but if they are overdone the cast will either tend to be over confident in their abilities or will come to doubt the sincerity of the director.

The foregoing statements find support in Planning And Producing The Musical Show.

Immediately following each run-through the production staff generally requests company to remain onstage in order to give the performers their critical comments. It is good practice to do this immediately following a run through while the mistakes of the rehearsal just over are still fresh in the minds of everyone.¹⁴

As the rehearsals progress the criticisms should become more technical and detailed. It might be said that the more inconsequential the errors, the more progress toward a polished performance.

¹⁴Engel, op. cit., p. 151.

XI. DRESS REHEARSAL

There is disagreement among the authors of the two books written on the subject of producing musicals concerning dress rehearsals. While the disagreement might in some ways appear to be attributable to a difference in the definition of the term, this in itself connotes a difference of opinion.

Actually, the "dress rehearsal" may not be just one final run-through but a series of rehearsals each of which should have a particular aim.¹⁵

The dress rehearsal should be allowed to run through, scene by scene, without interruption, apart from the correction of exceptional faults which the producer feels ought to be corrected as they occur.¹⁶

Every director interviewed on the subject of dress rehearsals felt that these rehearsals should be a practice performance without an audience. It was felt to be essential to the success of the performances that the dress rehearsal be used to condition the players to the discipline of a performance run-through. If a set is left out in full view of the audience on dress rehearsal, the stage hands will be more likely to be sure that the set is struck properly for the performance. If a principal drops a line on dress rehearsal and causes his compatriots to have to

¹⁵Ibid., p. 151.

¹⁶Turfery and Palmer, op. cit., p. 198.

improvise dialogue, a reoccurrence is less likely during performances. If a blackout is called for and a bank of lights is left on, the probability of a repetition of the same error or a similar one during performances is reduced.

Some of the factors entering into the opinion that the dress rehearsal should be a performance run-through included: (1) the exigencies of limited access to the auditorium, (2) the limited rehearsal time available, (3) the limited amount of time that faculty staff members could give to the production, (4) the cost of an orchestra if one were hired, (5) the cost of make-up, and (6) the necessity of disciplining the student cast and student staff, when used, to the pressures of a full dress run-through. Some of the directors interviewed expressed the opinion that their students would not feel secure on opening night without a run-through dress rehearsal.

It must be remembered that Engel said, "In this book I have discussed the Broadway working methods because they do exist."¹⁷

No standard procedure appeared to be prevalent in the productions of the directors interviewed. It is possible that the differing requirements of the shows they had directed and the differing relationships with their students and

¹⁷Engel, op. cit., p. 11.

communities had required different working methods.

Some of the conditions that might have a bearing on the amount of time necessary to hold a profitable dress rehearsal could include:

1. The demands of the show
2. The size, experience, and maturity of the cast
3. Costs incurred in salaries and rent
4. The availability and adequacy of physical facilities for make-up and costume changes and their proximity to the theater
5. The smoothness of scene changes and implementation of lighting and sound effects plots in previous rehearsals
6. The time estimated for setting and rehearsing of curtain calls
7. The estimated time necessary to apply make-up based on the experience, or lack of experience of the make-up artist and crew.

After the run-through rehearsal proper is over, the cast should listen to a critique just as in previous rehearsals. If the problems are severe enough to warrant it, the rough spots should be rehearsed again immediately following the critique. If, however, the problems are limited to individuals, any corrective action not requiring the entire company should be rehearsed after everyone else is gone.

Care should be exercised in the post dress rehearsal work with individual cast members to dispel any appearance of anger. The immaturity of high school students makes it necessary to consider the possibility of creating self criticism or guilt feelings that could affect their individual

characterizations on the opening performance.¹⁸ The director should let his knowledge of the student's personality assist him in handling each individual under these circumstances.

Before releasing the cast the schedule for arrival on opening night should be discussed based on the time required for the preparation and execution of the dress rehearsal. Other opening night rules should have been duplicated beforehand and a copy given to each member of the company. This instrument could also contain instructions concerning the procedure for curtain calls. Rules for opening night should include the following as a minimum, but it is not necessary to limit them to those listed here.

1. All production company personnel must be in the theater a minimum of one hour prior to curtain time and earlier if necessitated by the experiences of pre-performance time requirements gained through the dress rehearsal.
2. All cast members should be assigned to specific areas for dressing, make-up, and awaiting the first call.
3. No cast member should ever be seen in costume and or make-up in or outside the theater other than in his assigned area. Under no circumstances should any member of the company look around, under, or through the center opening for any reason before the performance.
4. Every cast member must check in with that member of the stage manager's staff assigned the job of checking the roll and thereafter may leave the

¹⁸Substance of statements by Tom Moseley, personal interview.

- theater only with the director's permission.
5. First call comes thirty minutes before the announced curtain time and indicates to the cast that they have ten minutes to be in their costumes and make-up, ready to go.
 6. Second call comes twenty minutes before the announced curtain time and is the signal for the cast to assemble for last minute instructions and warm-up in a predesignated area.
 7. The third call comes five minutes before the announced performance time and consists of the words, "Places for Act I, Scene I."

The curtain call sheet should contain names of the cast in groupings with the instructions pertinent to each grouping. In high school productions the curtain call procedure is somewhat different from that employed in the professional theater and by most civic societies. Every member of the company in a high school production is or should be granted the right to receive and observe the applause given the performance. Therefore, the curtain call plot might resemble the following example.

Curtain Call Plot

"SOUTH PACIFIC"

Singing chorus:

Group I enter from wings right one

Group II enter from wings left one simultaneously

Groups I and II move to center stage and bow cueing off two members in the center

After bowing, move upstage and to sides to allow room for the principals' entry

Dancing ensemble:

Group I and Group II follow the same procedure as the singing chorus

Principals:

Ngana, Henry, and Jerome enter upstage left, move to center stage, move downstage center and bow, move to downstage left on set line behind house curtain line, face audience

Lt. Buzz Adams, Stewpot, professor, enter upstage right as Ngana, Henry, and Jerome start downstage center

Wait upstage center until first grouping of principals leaves center stage

Follow same procedure as previous group except move will be to the right

Capt. Brackett and Adr. Harbison enter upstage left, follow same procedure as Adams, Stewpot, and Professor but move will be to the left

Liat and Cable enter upstage right, follow same procedure as previous group but move will be to the right

Bloody Mary and Billis enter upstage left, follow same procedure as Liat and Cable but move to stage left after bow

Nellie and Emile enter upstage right and move to center stage, move down center stage to take bow, on visual cue from director, bow again

All principals then bow together cueing off of Nellie and Emile

CURTAIN FAST Close

Dancing ensemble and singing chorus move down to positions directly upstage of principals

Entire cast bows cueing off Nellie and Emile

CURTAIN FAST Open

Production cast bows

Principals point stage right on director's cue and then stage left

Production staff enters for bow from both sides

If applause continues through a slow count of ten curtain man returns to post and rapidly closes curtain

Curtain continues to open and close until director calls a halt¹⁹

After outlining the procedures to the students for opening night and curtain calls and answering any questions that apply to the company as a whole, the director should call for the close of the last act and rehearse the curtain calls. The amount of time this will take will vary with the experience and maturity of the cast and the preparatory work by the director.

It should be pointed out to the students that no one leaves the stage after the final curtain call until released verbally by the director. This must be impressed upon the students to assure that any notes that need to be passed out by the director after each performance will be heard, and to assure that all will be present if the news media or annual staff desire to take any photographs for publication.

If the students are to assimilate all of the information passed out at the dress rehearsal, the director should

¹⁹Based on the procedures employed by Marshall in civic productions and Moseley in school productions as reported in interviews.

plan the pacing so that the rehearsal and the smoothing out of rough spots plus the critique and curtain calls will not run past eleven o'clock in the evening. Longer dress rehearsals only create problems for everyone concerned when working with high school age students. The previous rehearsals have been ineffectual if all of the dress rehearsal, from its preliminary procedures through its post-rehearsal critique, requires more than four hours.

Turfery and Palmer, writing about dress rehearsals, place the blame for overly long dress rehearsals with the director. They say,

The producer who leaves details . . . to be cleared up at dress rehearsal is asking for trouble, and it will be a tired and disillusioned cast who will make their way home in the early hours of the morning.²⁰

²⁰Turfery and Palmer, op. cit., p. 199.

CHAPTER V
BASIC PROBLEMS PECULIAR TO
HIGH SCHOOL PRODUCTIONS

In the theatre, the main distinction between the professional and the amateur is that the professional practices the art for a livelihood while the amateur does it for pleasure. The professional has three advantages over the amateur--training, technique, and continuity of experience.¹

Amateur, as defined in Webster's New Collegiate Dictionary, is "one who cultivates a particular pursuit, study, or science, from taste, without pursuing it professionally."² Professional is defined as "engaging for livelihood or gain in an activity pursued, usually or often, for noncommercial satisfactions by amateurs."³ Student is defined in Webster's New World Dictionary of the American Language as "a person who studies, or investigates: as, a student [*italics in the original*]" of human behavior."⁴

In professional, college or university productions and even in amateur civic productions, the people involved

¹Turfery and Palmer, op. cit., p. vii.

²Bethel, John P. (ed.), Webster's New Collegiate Dictionary (Based on Webster's New International Dictionary, 2nd ed.), p. 27.

³Ibid., p. 674.

⁴Friend, Joseph H. and Guralink, David B., Webster's New World Dictionary of the American Language (Based on Webster's New World Dictionary, Encyclopedia Ed.), p. 1448.

could be called students of the theater. Students used in reference to high school pupils does not comply with the definition as quoted previously, but it means the pupil population of the school.

The problems inherent in high school productions that set them apart from the others just mentioned are many and varied. They are not consistent from year to year in the same degree, but they are constantly present and in some cases may prove insolvable. Those that are constant though not consistent in their degree of severity are: (1) the inherent immaturity of the students, (2) their inexperience with musical comedy in particular and in many cases with dramatic work in general. Fortunately, there are a few each year that have taken speech and drama courses previously and once in a while one who is born with ability and appeal. Some of those who have not been endowed by birth nor exposed by and through teaching are blessed with a greater degree of enthusiasm than their peers and with a greater desire to learn. These latter students can present problems that require a great deal of patience and individual coaching.

Staff problems arising from the use of students create more work for the director, but they can usually be solved or alleviated to a degree by patient coaching, coaxing, and demonstration. The problems inherent in using faculty staff members are more readily explained and less

readily corrected. In the public schools, all teachers must spend a certain number of hours or class periods teaching before the school is eligible to receive that portion of the salary paid out of state funds. In Texas, every classroom teacher must devote a minimum of five periods of a six period schedule or six periods out of a seven period schedule to instruction, with the exception of vocational education teachers and English teachers.

English teachers are limited to four periods of instruction in English each day, but the remainder of their time may be used in other areas of the school's academic or extra curricular program. Quite often the rest of their time is used as study hall proctors, journalism instructors, year book staff sponsors, or even in teaching other academic courses.

A typical teaching load for a speech and drama teacher might include courses in speech, drama, play production, and debate. In addition to the course work, the teacher would be expected to enter debate teams, one act plays, and extemporaneous speakers in competition in the University Interscholastic League contests from the district level through the state level, unless the students were eliminated from the running through losing at say the regional level. In their spare time the speech and drama teachers might be expected to prepare programs or plays for the local community

and the Parent Teacher Association Christmas program in conjunction with the band and choir.

It would appear to be impossible for a teacher with that kind of schedule to assist with the production of a musical as the Stage Director. None of the extra, nonacademic load has been mentioned as yet, but it generally might be expected to include membership and attendance at the meetings of the Parent Teacher Association, Class Room Teacher's Association, and Texas State Teacher's Association plus any professional societies' meetings within their particular teaching areas. To further eliminate the chances of acquiring the services of a teacher as a staff member, one has only to remember that there are such duties as selling tickets for athletic activities, supervising detention hall, or just plain hall policing duties that must be done by teachers.

With the myriad duties of a nonacademic nature that teachers perform every "spare minute" is usually jealously retained for class preparation and for family. Even so, many teachers offer to help in advisory capacities for the production, and this help is often invaluable.

CHAPTER VI

THE PERFORMANCES

It is only natural that everyone connected with the production will have first-night nerves. Strangely enough, this can be an advantage provided nothing disastrous is likely to happen through lack of organization.¹

The manifestations of nervousness most often observed by the high school directors interviewed were vomiting, fainting, and participating in rough house types of activity. For these and other reasons strict adherence to the rules laid down in the section on dress rehearsals in Chapter IV is imperative.

The director would probably be wise to visit the dressing and make-up rooms when the cast is dressed to give encouragement and assure that the students are not exhausting themselves through hyper-activity. All admonitions should be soothing in nature rather than blunt orders, unless the latter is called for by the actions of the students. The students are more than likely substituting physical activity for nervous frustration. Engel says,

Whatever it does mean, the actors themselves are filled with enough helium to carry the theater itself off the ground, and the "anchor rock," the stage manager, must . . . preserve . . . order by insisting, without exception, on the rigid enforcement of . . . rules.²

¹Turfery and Palmer, op. cit., p. 206.

²Engel, op. cit., p. 153.

When warm-up time arrives the director should vocalize the singers collectively in an easy manner reminding them of any pronouncing difficulties and emphasizing the necessity of the mechanics of projection and articulation as discussed in Chapter IV. Following the warm-up the director wishes all of the cast a problem free evening and if possible repeats some humorous twisting of a line that may have occurred during rehearsals to relax the company.

The stage director has the stage manager dim the house lights three times to alert the audience to the actual beginning of the overture three to five minutes ahead of time so that they may find their places before the performance starts. Local conditions may necessitate a greater delay to allow seating of the audience before dimming the house lights for the beginning of the overture. Too long a delay may make the audience nervous, so extreme care should be exercised in ordering any delay.

When the director stands to conduct or walks to the podium he should be spotted and should acknowledge any ovation.³

After checking out the intercommunications for a final time and being assured that the first scene is set and ready, the director should begin the overture. From this

³Turfery and Palmer, op. cit., p. 206.

point on the entire company should work with efficiency and rapidity, but not hastily. If necessary, the stage manager should call for more music between scenes to assure that the next scene is ready to go. No situation should arise that cannot be overcome with a degree of ingenious improvisation if the show has been well prepared.

After the first act closes the director should make sure that any verbal instructions given to the stage manager for forwarding to any of the players have been understood. He should check any make-up that may have faded and have the make-up crew freshen it up. If something has broken down, the director should decide whether repairs can be effected or what to substitute if the item cannot be repaired. Whatever is done should be done quickly so there will be no extreme delay in opening the Second Act.

After the final curtain the director should speak to the company, and if there are notes of general importance, he should read them. If the notes are few and inconsequential it would be wiser to speak to the people concerned in private the next evening before the show. If the show went smoothly and was well received the director should compliment the cast and staff.⁴

⁴Statement by Marshall in personal interview.

The excitement of a first night keeps the cast up to a high pitch of endeavour, and it is very often the second night which produces the opposite reaction--a tendency to relax which reveals itself in an inferior performance.⁵

In high school performances it would appear that the let down just referred to does not occur with any degree of regularity. This could be attributed to a thorough explanation of the possibility of second night overconfidence and has been known to stimulate a second performance superior to the first one. Applause has a tendency to make young people creating the stimuli for such a response more poised and more determined to excel.

After the show is over the students will look forward to a time to relax away from "outsiders" and to relive their experiences among the company. This is a healthy but heady experience, and it would seem to be a good way to ease their tensions. If the gathering can be held in an attractive spot away from the campus, the students seem to enjoy it more and thus benefit more. Some worthwhile ideas may be forthcoming from such a session, and if the students can laugh at themselves what more could be asked of them?

If a review is published in the paper that is complimentary but objective, there is little doubt of the value of the criticism or its effect upon the company. Not many

⁵Turfery and Palmer, op. cit., p. 206.

present practitioners of the art of the Broadway Musical can point to a press release in their scrapbooks from a high school musical production.

When all is over the director and those who lent faith and monetary support should consider the production in the light of the following points:

- Was the show a wise choice?
- Was the production up to the expected standard?
- Any criticisms of scenery, costumes, furnishings, properties, effects, lighting, make-up, etc.
- Observations on the orchestra and musical interpretation.
- Comments on *Tempo* italics in the original , groupings, movements, dancing, and chorus work.
- Was the show properly cast?
- Comments on individual performances.
- Did the show build up progressively, or did it have weak patches?
- Any special observations on characterization, audibility, and expression.
- Did the comedy come over successfully?
- Was the production as a whole well balanced?⁶

These questions are important, but the most important question that must be asked about high school productions are more concerned with other elements. Did the production provide the students with an insight into the aims and purposes of public school music in a positive way? Did the show meet the objectives of providing the students collectively with an enjoyable, meaningfully significant learning experience and a basis for developing a greater understanding,

⁶Ibid., p. 207.

knowledge of, and affection for the Arts in general and music drama in particular? Did the performances have a positive effect on the appreciation level of the community as a whole?

If the answers to these latter questions are in the affirmative, the production was educationally sound and artistically successful. A finding of this nature should stimulate greater interest in further productions that should lead to a high level of community support and sophistication in attitude toward the total school program.

CHAPTER VII

CONCLUSIONS AND RECOMMENDATIONS

The results of the study appear to support the following conclusions. The production of Broadway Musicals by high school students is:

1. A means of stimulating increased student and community interest in music, drama, and the dance. The increase experienced in enrollment in the high school choral program following the successful production of a Broadway Musical makes it possible to expose more students to larger amounts of music and to a greater variety of musical styles. As more students are thus exposed, more parents are exposed to the music their children are singing. The increase in parental exposure stimulates greater interest in the program of instruction in music and creates broader support for the program.
2. Of value in leading the student to make creative, worthwhile, and enjoyable use of his leisure time. Upon becoming an adult, the habit of putting leisure time to constructive use could lead to a wide spread community interest in participating in culturally oriented projects.
3. A means of earning revenue for schools that is more consistent with the purposes of education than minstrel, talent, or variety shows.
4. An aid to the development of aesthetic values by the student thus engendering his ability to discern.
5. An effort of close cooperative activity between the various departments of the school. The production requires the talents of the home economics department, the art department, the wood and metal working shops, and the journalism department.

6. A vehicle for enjoyable student self realization and a builder of both self confidence and of responsible attitude in the participant. The fact that individual effort and initiative are required for the show to be successful appears to heighten the desire of each student to perform his task well.
7. Of more value as an educational device than as a means of earning revenue. Though the potential earning power inherent in the presentation of Broadway Musicals can be considerable, the educational values accruing to the students would appear to justify their inclusion as an integral part of the curriculum even if the cost of production were to exceed the monetary return.

The research involved in the study leads to the following recommendations:

1. High school administrators and choral directors should investigate the potential of the school to produce a Broadway Musical. This production should be investigated both as a teaching device and as a source of revenue.
2. An amount equal to twenty per cent of the total estimate of production costs should be included as a contingency fund.
3. Directors should attempt to ascertain the artistic and religious temperament of the community before selecting a show for production.
4. A statistical study should be made to determine whether the numerical audience potential of a musical produced by high school students is directly related to the ability of potential ticket buyers to identify the songs of the show. The study should be made in communities of varying sizes and vocational interests to be of value to a large number of directors.
5. Investigation into the advisability of scoring more of the accompaniments to Broadway Musicals for stage bands should be undertaken. The

severe shortage of string players per se and the small number of organized programs of instruction in stringed instruments would appear to make this study of vital interest to both directors and licensing agencies.

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Engel, Lehman. Planning and Producing the Musical Show. New York: Crown Publishers, Inc., 1957. 159 pp.

Huber, Louis H. Producing Opera in the College. New York: Bureau of Publications [italics in the original] Teachers College, Columbia, 1956. 115 pp.

Trusler, Ivan and Walter Ehret. Functional Lessons In Singing. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1960. 133 pp.

Turfery, Cossar and King Palmer. The Musical Production. London: Pitman Publishing Corporation, 1953. 226 pp.

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B. SECONDARY SOURCES

Music - What Place in the Secondary School Program? The Bulletin of the National Association of Secondary School Principals. Vol. XLVIII, No. 294. Washington, D. C.: National Association of Secondary School Principals of the National Education Association, October, 1946.

APPENDIXES

APPENDIX A

AGENCIES RENTING MUSICAL SCORES,
SCRIPTS, CHORUS BOOKS, STAGE
MANAGER'S GUIDES, AND
DIALOGUE BOOKS

AGENCIES RENTING MUSICAL SCORES,
SCRIPTS, CHORUS BOOKS, STAGE
MANAGER'S GUIDES, AND
DIALOGUE BOOKS

Names and address of copyright owners in the United States
of America

Brandt and Brandt
109 Park Avenue
New York, New York

Century Music Library
234 West 44th Street
New York, New York

Chappell and Company, Incorporated
1270 Sixth Avenue
New York, New York

Hans Burtsch
119 West 57th Street
New York, New York

Music Theatre International
119 West 57th Street
New York 19, New York

Rodgers and Hammerstein Music Repertory
598 Madison Avenue
New York, New York

Tams - Witmark Music Library, Incorporated
757 Third Avenue
New York, New York 10017

Names and addresses of copyright owners in Great Britain

Alfred Hayes, Ltd.
74 Cornhill
London, E. C. s England

Ascherberg, Hopwood and Crew Ltd.
16 Mortimer Street
London, W. I. England

Boosey and Hawkes, Ltd.
295 Regent Street
London, W. I. England

Chappell and Company, Ltd.
50 New Bond Street
London, W. I. England

D'Oyly Carte Opera Co., Ltd.
1 Savoy Hill
London, W. C. 2. England

Elkin and Co., Ltd.
20 Kingley Street
London, W. I. England

Emile Littler Musical Play Dept.
Palace Theatre
Shaftesbury Avenue
London, W. I. England

George Dance Musical Plays
63/65 Piccadilly
London, W. I. England

Goodwin and Tabb, Ltd.
36/38 Dean Street
London, W. I. England

J. B. Cramer and Company, Ltd.
139 New Bond Street
London, W. I. England

J. Curwen and Sons, Ltd.
24 Berners Street
London, W. I. England

Joseph Williams, Ltd.
29 Enford Street
London, W. I. England

Keith Prowse and Co., Ltd.
42 Poland Street
London, W. I. England

Macdonald and Young
Emanwye House
Bernard Street
London, W. C. 1. England

N. O. D. A., Ltd.
8 Bernard Street
London, W. C. 1. England

Pladio, Ltd.
Abbott's Chambers
202 Bishopsgate
London, E. C. 2 England

Samuel French, Ltd.
26 Southampton Street
London, W. C. 2. England

Stainer and Bell, Ltd.
58 Berners Street
London, W. I. England

APPENDIX B

SCENERY, COSTUME, AND SET RENTAL AGENCIES
IN THE UNITED STATES OF AMERICA

SCENERY, COSTUME, AND SET RENTAL AGENCIES
IN THE UNITED STATES OF AMERICA

Aaleylee Galleries
428 Columbus Avenue
New York, New York

Amelie Grain Studio
1023 Arch
Philadelphia, Pennsylvania

Brooks Costume Company
3 West 61st Street
New York 23, New York

Brooks - Van Horne
16 West 61st Street
New York, New York

Capezio
1612 Broadway
New York, New York

Eaves Costume Company Inc.
151 West 46th Street
New York, New York

Encore Studio
410 West 47th Street
New York, New York

Evelyn Norton Anderson, Inc.
Houston, Texas

Hooker - Howe Costume Company
P. O. Box 391
Haverhill, Massachusetts

LaRay Boot Shop, Inc.
107 West 46th Street
New York 36, New York

Lester, Ltd.
33 South Wabash Avenue
Chicago 3, Illinois

Manhattan Costume Company, Inc.
549 West 52nd Street
New York 19, New York

New Orleans Opera Set Company
New Orleans, Louisiana

Package Publicity
247 West 46th Street
New York 36, New York

Peter Wolfe Studios
Dallas, Texas

San Antonio Opera Set Company
San Antonio, Texas

Theatre Production Service
45 West 46th Street
New York 36, New York

Van Horn and Son
811 Chestnut Street
Philadelphia 7, Pennsylvania

APPENDIX C

AGENCIES ENGAGED IN RENTING

LIGHTING EQUIPMENT

AGENCIES ENGAGED IN RENTING
LIGHTING EQUIPMENT.

Names and addresses of agencies renting lighting equipment

Century Lighting, Incorporated
521 West 43rd Street
New York 36, New York

and

1820 - 40 Berkley Street
Santa Monica, California

and

1477 N. E. 129th Street
North Miami, Florida

Kliegl Brothers
321 West 50th Street
New York 19, New York

APPENDIX D

AGENCIES ENGAGED IN RENTING

SOUND EQUIPMENT

AGENCIES ENGAGED IN RENTING
SOUND EQUIPMENT

Names and addresses of agencies renting sound equipment

Masque Sound and Recording Corporation
331 West 51st Street
New York 19, New York

Speedy - Q Sound - Effect Records
45 West 45th Street
New York, New York

Thomas J. Valentino, Inc.
150 West 46th Street
New York 36, New York

APPENDIX E

A COMPARISON OF SOME PRODUCTION
REHEARSAL SCHEDULES

A COMPARISON OF SOME PRODUCTION
REHEARSAL SCHEDULES

Show title	Size of company	Type organization	Total hours
Oklahoma	48	civic	248
Brigadoon	38	civic	114
South Pacific	46	civic	76
Carousel	45	civic	90
Bye Bye Birdie	60	high school	76
Li'l Abner	103	high school	94½
Where's Charlie?	26	high school	59

SCHEDULE OF REHEARSALS - WHERE'S CHARLEY
Carthage, Texas High School Choir

- Wed. Afternoon, Feb. 14-4:00-5:00 Act I, Scene I
Brassett, Jack, Charley, Kitty, Amy, Wilkinson, Sir Francis, Spettigue.
- Thurs. night, Feb. 15-6:30-8:30 Act I, Scene 3
Charley, Jack, Kitty, Sir Francis, Amy, Spettigue, Donna.
- Fri. night, Feb. 16-6:30-8:30 Act 2 Scene 2
Charley, Amy.
- Mon. Afternoon, Feb. 19-4:00-6:00 Act 2 Scene 3
Foster, McVayne, Judge Abruzzo, Amy, Sullivan, Kitty, Oakes, Reeves, Delaney, Charley, Donna, Phelps, Reggie, Jack, Brassett, Spettigue.
- Mon. night, Feb. 19-6:30-8:30 Act I Scene 3
Charley, Jack, Kitty, Sir Francis, Amy, Spettigue, Donna.
- Tues. afternoon, Feb. 20-4:00-6:00 Act I Scene I
Brassett, Jack, Charley, Kitty, Amy, Wilkinson, Sir Francis, Spettigue.
- Tues. night, Feb. 20-6:30-8:30 CHORUS ALL SCENES NO LEADS
- Wed. afternoon, Feb. 21-4:00-5:00 Act I Scene 2
Jack, Kitty, Amy, Charley
- Thur. afternoon, Feb. 22-4:00-6:00 Act 2 Scene 1
Photographer, 1st girl, 2nd girl, 1st boy, 2nd boy, 3rd boy, 4th boy, Jack.
- Thur. night, Feb. 22-6:30-8:30 Act 1 Scene 3
Charley, Jack, Kitty, Sir Francis, Amy, Spettigue, Donna.
- Friday, Feb. 23 NO REHEARSAL
- Mon. afternoon, Feb. 26-4:00-6:00 Act 2 Scene 1
Photographer, 1st girl, 2nd girl, 1st boy, 2nd boy, 3rd boy, 4th boy, Jack.
- Mon. night, Feb. 26-6:30-8:30 Act 1 Scene 1
Brassett, Jack, Charley, Kitty, Amy, Wilkinson, Sir Francis, Spettigue.
- Tues. afternoon, Feb. 27-4:00-6:00 Act 2 Scene 3
Foster, McVayne, Judge, Abruzzo, Amy, Sullivan, Kitty, Foster, Oakes, Reeves, Delaney, Charley, Donna, Phelps, Reggie, Jack, Brassett, Spettigue.
- Tues. night, Feb. 27-6:30-8:30 CHORUS ALL SCENES NO LEADS
- Wed. afternoon Feb. 28-4:00-5:00 Special
- Thurs. afternoon, March 1-4:00-6:00 Act 2 Scene 5
Kitty, Jack, Spettigue, Charley, Sir Francis,

Amy, Donna.
 Thurs. night, March 1-6:30-8:30 CHORUS ALL SCENES NO LEADS
 Fri. afternoon, March 2-4:00-6:00 Act 2 Scene 2
 Charley, Amy.
 Fri. night, March 2-6:30-8:30 Act 2 Scene 5
 Kitty, Jack, Spettigue, Charley, Sir Francis,
 Amy, Donna.
 Mon. afternoon, March 5-4:00-6:00 Act 1 Scene 1
 Brassett, Jack, Charley, Kitty, Amy, Wilkin-
 son, Sir Francis, Spettigue.
 Mon. night, March 5-6:30-8:30 Act 1 Scene 2
 Jack, Kitty, Amy, CHORUS - New Ashmolean,
 Charley
 Tues. afternoon, March 6-4:00-6:00 Act 1 Scene 3
 Charley, Jack, Kitty, Sir Francis, Spettigue,
 Amy, Donna.
 Tues. night, March 6-6:30-8:30 Act 1 Scene 4
CHORUS-Pernambuco.
 Wed. No Rehearsals.
 Thurs. afternoon, March 8-4:00-6:00 Act 2 Scene 1
 Photographer, 1st girl, 2nd girl, 1st boy,
 2nd boy, 3rd boy, 4th boy, Jack and CHORUS-
 Where's Charley?
 Thurs. night March 8-6:30-8:30 Act 2 Scene 2 and Scene 3
 6:30 Amy, Charley.
 7:30 Foster, MacVayne, Judge, Abruzzo, Amy,
 Sullivan, Kitty, Oakes, Reeves, Delaney,
 Charley, Donna, Phelps, Reggie, Jack,
 Charley, Brassett, Spettigue
 Fri. afternoon, March 9-4:00-6:00 Act 2 Scene 4
 Sir Francis, Donna, Jack, Kitty.
 Fri. night, March 9-6:30-8:30 Act 2 Scene 5
 Kitty, Jack, Spettigue, Charley, Sir Francis,
 Amy, Donna, CHORUS-Red Rose Cotillion
 Mon. Cleanup (Waltz couples-4 or 5)
 Tues. - Full Cast 6:00-9:00
 Thurs. -15- Full Dress 6:00-9:00
 Chorus Specials - Merry College Days - Men Only
 New Ashmolean - All
 Lovelier Than Ever
 Pernambuco
 Where's Charley?
 Red Rose Cotillion

APPENDIX F

SUPPLEMENTARY READING SUGGESTED BY ENGEL IN
PLANNING AND PRODUCING THE MUSICAL SHOW

PLANNING AND PRODUCING THE MUSICAL SHOW

Crown Publishers, Inc.
New York

Lehman Engel

Suggestions for Supplementary Reading

Handbooks

- ABC's of Play Producing, The: A Handbook for the Non-Professional, Howard Bailey, David McKay Co., Inc. \$3.50.
- Directing Is Fun, Herbert M. Dawley, Samuel French, Inc., 50¢.
- How to Produce a Play, National Recreation Association, 50¢.
- Notes for the Play Director, New York State Community Theatre Association, Warren Hall, Cornell University, free.
- Play Production, Henning Helmes, Barnes & Noble, \$3.00.
- Play Production, Milton Smith, Appleton-Century, \$6.75.
- Play Production Made Easy, National Recreation Association, 50¢.
- Producing the Play, (New Scene Technician's Handbook), John Gassner, Dryden Press, \$5.75.
- Reference Point, Arthur Hopkins, Samuel French, Inc., \$2.50.
- Rehearsal: Principles and Practice of Acting for the Stage, Miriam Franklin, Prentice-Hall, Inc., \$4.95.
- Stage Manager's Handbook, Bert Gruver, Harper & Bros., \$3.00.
- Theatre in the Round, Margo Jones, Rinehart, \$3.00.

Staging a Show

(Sets, Lighting, Costume, Make-up)

- Costuming the Amateur Show, Dorothy Lynne Saunders, Samuel French, Inc., \$3.00.
- Designing Scenery for the Stage, A. S. Gillette, Wisconsin Idea Theatre, University of Wisconsin, 50¢.

Home-Built Lighting Equipment for the Small Stage, Theodore Fuchs, Samuel French, Inc., \$3.00.

Last Word in Make-Up, The, Rudolph Liszt, Dramatists Play Service, \$2.50.

Low-Budget Lighting, Davis W. Weiss, Jr., Wisconsin Idea Theatre, 35¢.

Make-up for the Stage, Carl B. Cass, National Thespian Society, 60¢.

Primer of Stagecraft, A, Henning Nelms, Dramatists Play Service, \$1.75.

Stagecraft for Nonprofessionals, Frederick Buerki, Wisconsin Idea Theatre, University of Wisconsin, 50¢.

Stage Crew Handbook, A, Sol Cornberg and Emanuel L. Gebauer, Harper & Bros., \$4.50.

Stage Lighting for High School Theatres, Joel E. Rubin, National Thespian Society.

Stage Lighting Simplified, Frederick Buerki, Wisconsin Idea Theatre, University of Wisconsin, 15¢.

Theatrical Lighting Practice, Joel Rubin and Leland Watson, Theatre Arts Books, \$3.75.

Typical Stage Lighting Facilities Plan, ANTA, 5¢ handling charge.

Budget, Organization Guides

Comparative Cost Chart, David Heilwell, ANTA.

Community Theatre in the Recreational Program, National Recreation Association, 25¢.

Community Theatre Structure, ANTA, 60¢.

Encores on Main Street, Talbot Pearson, Carnegie Institute of Technology Press, \$1.75.

Organizing a Community Theatre. Samuel Selden, editor, Theatre Arts Books, \$1.50.

Pre-Sales Plan for Selling Blocks of Theatre Tickets, ANTA,
30ç.

A GUIDE TO THE PRODUCTION OF BROADWAY
MUSICALS IN HIGH SCHOOL IN A
SELECTED GEOGRAPHICAL AREA

An Abstract of a Thesis
Presented to
The School of Graduate Studies
Ouachita Baptist University

In Partial Fulfillment
of the Requirements for the Degree
Master of Music Education

by
Donald Hornbeck Boyer
August 1966

THE PROBLEM

The performance of Broadway Musicals by high school students as an integral part of their public school music education is a relatively new concept. The apparent absence of any written material directly relating to the concept has created a need for information among directors faced with the task of producing a show using high school students.

The purpose of this study was to prepare a guide to the anticipation and solution of these problems endemic to high school student productions of Broadway Musicals. The preparation of a catalogue of those agencies that rent the scores, scripts, dialogue books, stage manager's guides, orchestra parts, sets, costumes, scenery, and properties was to be compiled to assist directors in their planning of a production.

THE PROCEDURES USED

Directors and other professional persons involved in the theatre or in businesses or industries directly related or closely associated with the theatre were interviewed where possible to gain information applicable to this study. Written correspondence and telephone conversations were also employed in an effort to gain information for inclusion in the study. The Turfery and Palmer book The Musical Production,

Engel's book Planning and Producing the Musical Show, and Huber's Producing Opera In The College were read and related portions were discussed to allow application of the material to the production of musicals by high school students. Observations of the working methods of professional persons were made and those methods capable of incorporation were discussed. An experimental production employing the recommendations of the study was undertaken to test the validity of those recommendations. The results of the experimental production were consistent with the purposes of the study and appeared to lend credence to the validity of the procedures suggested.

CONCLUSIONS

The results of the study would appear to support the following conclusions:

1. The performance of Broadway Musicals by high school students offers educators a vehicle for enjoyable student self realization and the development of aesthetic discrimination. Thus, such endeavours serve both an educational and an aesthetic function which justifies their inclusion as an integral part of the school curriculum.
2. Performances of Broadway Musicals by high school students offer a means of earning revenue for school use consistent with the purposes of education.

RECOMMENDATIONS

The results of this study suggest that:

1. A statistical study should be made to determine whether the numerical audience potential of a musical produced by high school students is directly related to the ability of potential ticket buyers to identify with the songs of the show. The study should be made in communities of varying sizes and vocational interests to be of value to a large number of directors.
2. Investigation into the advisability of scoring more of the accompaniments to Broadway Musicals for stage bands should be undertaken. The severe shortage of string players per se and the small number of organized programs of instruction in stringed instruments would appear to make this study of vital interest to both directors and licensing agencies.