# **Supercharge**Your School Musical



# Super Packet for Perusal

DC Music Education Association Annual Conference July 9-10, 2020 – Virtual Session

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Recruitment and Retention

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#### How to Supercharge the Musical in Your School!

#### Building Student and Community Support and Appreciation of Theater

Several "Tricks of the Trade" that Have Worked at Upper St. Clair High School in Pittsburgh, PA Written by Paul K. Fox Reprinted with permission from the PMEA News

Let's examine the WHO and the WHY before the HOW and the WHAT:

MULTIPLE CHOICE QUESTION (choose your best guess):

Primarily, for what group of people do we sponsor a musical production?

- A) MUSIC STUDENTS already enrolled in the choral and instrumental classes (and if you have them, drama/dance courses), who are more qualified and deserve the musical as a "reward" for their hard work and loyalty to the Fine Arts program.
- B) A SMALL CORE OF THE MOST TALENTED students from the music program, probably those who have studied voice/drama/instruments/movement privately outside the school, participated in Civic Light Opera Mini Stars or CLO Academy, amateur theatre, dance studios, etc. the "cream of the crop" many of whom will continue with theatre or music as a career, but will achieve a higher degree of professionalism in performance and thereby help the musical gain prestige and respect not a "typical high school show!"
- C) THE GENERAL STUDENT BODY of non-music majors, e.g. a "class play," which may help to draw some of them into the music program in the future (recruitment), while placing no emphasis on it for the students currently enrolled in music classes since they already have public venues for their self-expression.
- D) MEMBERS OF THE COMMUNITY (parents, past drama alumni, amateur performers) ALONGSIDE WITH THE STUDENTS to share their more advanced skills and provide a higher level of performance and "taste" of realism, while filling the more difficult parts on stage, in the pit, and backstage in short, building a support base community members by direct participation
- E) ALL OF THE ABOVE with some limitation in using adults as actors

Two philosophies that drive Upper St. Clair musicals: "BIGGER IS BETTER" and "THROW OUT THE RULE BOOK"

The following 52 ideas are submitted for your consideration (and adaptation), under the categories of

- © ENCOURAGEMENT OF LARGER NUMBERS OF STUDENT PARTICIPANTS (#1-11)
- © STUDENT LEADERSHIP AND ENRICHMENT ACTIVITIES (#12-20)
- ◎ INVOLVEMENT OF THE PARENTS AND COMMUNITY (#21-28)
- © PROFESSIONALISM AND QUALITY PRODUCTIONS (#29-34)
- © REAL PROMOTION OF THE SHOW (#35-52)

#### ENCOURAGEMENT OF LARGER NUMBERS OF STUDENT PARTICIPANTS

- 1. Select a show that allows for <u>large numbers in the cast</u> (e.g. *Music Man, Fiddler on the Roof*, etc.). Many schools select a maximum of 30-40 cast members, which can severely limit the size and scope of the production as well as the audience. In a few scenes, try to stage bigger groups (up to 100-150).
- 2. Larger casts place greater demands on the staging director. **Be creative** in your blocking. Use the middle and side aisles, and build multi-level sets. (A two story set can support upwards of 150 singers for the "Iowa Stubborn" selection in *Music Man!* A second floor loft would be perfect for *Oklahoma!*)
- 3. Bring the dramatic action on stage <u>closer</u> to the audience by constructing runways, pit ramps or other stage extensions. This also allows for staging a larger cast.
- 4. A simpler solution to open up the space and <u>add levels</u> might be to construct a dozen large crates or benches. A low budget production could camouflage band risers.
- 5. Adapt several of the song lyrics in the show for adding <u>large choruses</u>. ("Eloquence" from *Hello Dolly*, for example, can be expanded to have the entire cast enter and interact with the leads.)
- 6. For even more color, **choreograph** these "encores" with a small ensemble of skilled dancers.
- 7. Feel free to have the chorus sing several of the leads' solo selections during the curtain calls.
- 8. **Be daring!** Display your school's (full size) marching band parading down the aisles for one scene in *Music Man!* Or use students in the 6th-8th Grade Chorus to sing "Food Glorious Food" in the opening scene of *Oliver!*
- 9. Actively <u>recruit</u> students to try-out for the musical. Secure help from other school staff. For example, ask the football coach to mention the auditions to his players. Nothing will be more flashy (as well as hysterical) than a chorus line of football stars on the front thrust in *Hello Dolly!*
- 10. Do not place <u>limitations</u> on student participation in the spring musical. Some school programs require the pre-requisite of enrollment in choral or instrumental classes. The best recruitment of "outside" students to the Music Department may be their involvement and brief "taste" of a musical.
- 11. Offer <u>pre-audition rehearsals</u> on the required music, and/or simplify the try-out procedure as much as possible as to not "scare away" less confident students. Since the musical is geared for the entire student body (some of whom do not sing or act on a regular basis), make the try-outs a positive experience for all! Give the students a choice of songs and/or readings, as well as specifics on how to take an audition.

#### STUDENT LEADERSHIP AND ENRICHMENT ACTIVITIES

- 12. Adopt an active and expanded <u>Student Staff.</u> The goal of quality education is to encourage students towards self-realization. In other words, the show should be "student run" although selected, taught, and guided by adults. For example, once the scene changes have been rehearsed, the Student Stage Manager should actually call the cues.
- 13. Persuade students who plan to major in **communications**, TV/radio, or theatre to join the student staff. Also, "get the word out" to other students who are not singers or instrumentalists that you have openings for carpenters (set construction), artists (painting), writers (publicity), seamstresses (costumes), etc.
- 14. Develop comprehensive **job descriptions** for each student leadership position: Student Director, Producer, Rehearsal Assistant, Stage Manager, Crew Head, etc. Assign an adult sponsor for overall supervision of each area.

- 15. Hold weekly <u>student staff meetings</u>, with student department reports, idea brainstorming, problem solving, and discussions on group morale. Get the students actively involved in the day-to-day operations of publicity, ticket sales, production schedules, etc.
- 16. At all practices, <u>Rehearsal Assistants</u> should be placed at every exit (stage left, stage right, pit left, pit right, etc.), and should maintain script cues and warnings in order to call the actors and direct placement of props and sets.
- 17. Present a leadership or <u>motivational workshop</u> for the entire company or the student staff alone. Two to three hour sessions are available on time management, teamwork, communications, personal initiative and leadership. Excellent clinicians in this area include *Bill Galvin, Michael Kumer, Tim Lautzenheiser*, etc.
- 18. Announce a weekly <u>S.M.I.L.E. award</u> ("students most interested in leading effectively") or other special recognition to spotlight extra achievement of individuals in the musical company. Display the winners (photograph and biographical information) on a public bulletin board.
- 19. Reward the student cast and crews by sponsoring an all-night ("lock-in") **company party** at the school or local restaurant after the final performance. This could turn out to be real incentive for future participation in the shows a dance, late-night banquet, awards ceremony, swim party, bowling tournament, or a combination of all of these activities. Parents also appreciate a well chaperoned final celebration, instead of (in some cases) totally unsupervised house-to-house parties sponsored by individual students.
- 20. Provide other *perks* for students. Plan <u>field-trips</u> around the community. Advertise the show by singing several selections at a local Women's Club meeting or Rotary Club breakfast. Take the leads to the local TV/radio talk show, providing an audience for that thirty second "plug" of your show on the airwaves. Or sponsor an in-school theatre production clinic (e.g. a make-up application session, underwritten by a local cosmetic firm).

#### INVOLVEMENT OF THE PARENTS AND COMMUNITY

- 21. Try to fill your adult staff positions with <u>school staff</u>: shop, art, and English teachers, etc. Who is more knowledgeable and supportive of the students? You can encourage the integration of drama subjects in their curricula: scenery painting (art), costume design (home economics), set construction (wood shop), publicity (journalism/English), etc.
- 22. Establish a <u>parent volunteer group</u>—theatre angels—to support the students in working on the production crews (costumes, painting, set construction, etc.). Grant the Angels special privileges (early ticket pre-sale) and "Honorary Thespian" status.
- 23. Have the Angels man your **box office** to offer the public regular and varied hours for ticket sales.
- 24. Utilize parents to set-up and supervise <u>study halls</u> for those long staging rehearsals. Set aside one room for *absolute quiet* and a separate waiting area for group study and socialization.
- 25. Because of the large cast size, post <u>hall monitors</u> (parents) to assist during the night performances of the show (first aid, distribution of props, overall supervision, etc.).
- 26. Hold sign-ups for the Angels during **Open House** or work through local PTA.
- 27. On Saturdays, sponsor staff "cover dish" <u>luncheons</u> to give everyone the chance to interact socially.
- 28. Invite a popular school administrator, public official, local actor, or other <u>celebrity</u> to narrate or assist in the show (e.g. the voice in *How To Succeed in Business Without Really Trying*).

#### PROFESSIONALISM AND QUALITY PRODUCTIONS

- 29. Set out to achieve the <u>illusion of realism</u> in the scenery. Utilize a large student and adult crew of carpenters and build substantial backdrops, wagons, and book pieces to support your larger cast.
- 30. Rent professional set drawings from theatrical houses (e.g. New Wilmington, PA firm Sceno Graphics).
- 31. Ask for help from local professional **theatre companies** (hand-me-down sets, props, or just advice).
- 32. Always seek <u>professionalism</u> from the students on the stage. Are all of the actors consistently in character? Adolescents have short attention spans, and as a large chorus, must be coached in displaying real enthusiasm, self-discipline, and accurate characterizations <u>one hundred percent</u> of the time! Nothing is worse than an inanimate or lackluster chorus, talking on or backstage, or other noises that detract from the dramatic action portrayed by the leads.
- 33. Be imaginative with <u>special effects!</u> Melt a witch (*Wizard of Oz*) using a trap door and smoke effects. Exaggerate their sizes—a ten foot Fruma Sarah in *Fiddler on the Roof* can be created by putting your lightest girl on the shoulders of an athletic boy; use a ladder on wheels to present a 14 foot giant (Ghost of Xmas Present) in *Scrooge*—all hidden by the costume.
- 34. Set a <u>fast pace</u> for the show. Avoid those periods of inertia, especially the Act II "doldrums!" Always execute smooth set changes and transitions. Never give the audience time to talk or lose their concentration.

#### REAL PROMOTION OF THE SHOW

- 35. Use theatre <u>P.R. firms</u> (e.g. *Package Publicity* in New York) to buy <u>official logos</u>, posters, buttons and publicity packets.
- 36. Design an official show t-shirt and button. Announce musical t-shirt days and give out <u>random cash</u> prizes to students who remember to wear their t-shirt and serve as a *walking billboard!*
- 37. Sponsor a musical trivia contest. Create a crossword puzzle and publish it in the PTA newsletter.
- 38. Type-set and distribute a **special musical issue** of the school newspaper (e.g. an "Anatevka Times" for *Fiddler on the Roof*) in order to devote space on the background of the play, local historical "splashbacks" in the time period of the musical, and a picture album of the cast and crews.
- 39. Insert a <u>theatre flyer</u> in the school district or PTA newsletter mailed home to residents. Print informative articles about the play (Hammerstein anecdotes for *South Pacific* or *Oklahoma*, etc.)
- 40. Sponsor an elementary school art contest (e.g. draw your Little Orphan Annie).
- 41. Develop a <u>partnership</u> with your local merchants. Print pizza box advertisements, restaurant place mats, etc. Place messages on mall marquees, store magnetic signs, and in employee newsletters. In exchange for local business help in promoting your show, sponsor a special "employee discount" on tickets.
- 42. Make clever **P.A. announcements** using the leads and adaptations of the script.
- 43. Plan a <u>pre-sale ticket lottery</u> to determine the order students in the cast and crews can go to the box office to purchase their reserve seat admissions. This generates excitement and actually helps to sell additional tickets!

- 44. Sponsor a school <u>staff appreciation breakfast</u> (donuts and coffee) thanking everyone for their support of the musical. At the breakfast, pass out ticket vouchers (two complimentary tickets) to the teachers.
- 45. Help formulate creative <u>school cafeteria menus</u> using musical themes (e.g. "Wicked Witch" stew, "Jiggerbug Juice," and "Toto's Favorite Burgers").
- 46. Schedule an in-school <u>theatre education assembly</u> for younger students. Give a short synopsis of the musical and demonstrate several scene changes, technical effects and lighting, application of character make-up, and several dances or songs from the current show (make sure you retain the rights to do a segment of the musical!).
- 47. After the final dress rehearsal, sponsor a <u>picture taking session</u> for the parents. Actors can pose in costume and in front of the finished sets. The taking of photographs or audio/visual recording during the show is illegal!
- 48. Construct an attractive <u>hall display</u> of cast and crew photographs, "Music In Our Schools Month" materials, etc. Always include a photographic history of the evolution of sets in construction, and the student names in the company.
- 49. Designate one performance as *children's night*. Offer it one hour earlier (on a school night), and provide a special discount for children ages 12 and under, as well as **backstage tours** of the scenery, spotlights, soundboard, costume room, autographs from the leads, etc.
- 50. <u>Dedicate</u> each performance of the show to a special adult contributor to the school music and theatre program. Invite the honored *guest* to the pre-show cast meeting, and send him/her several free tickets. Announce the dedication on the P.A. before the Overture, and post it on the hall display in the auditorium lobby.
- 51. Find a P.R. "hook" something that might interest the media such as sponsoring *Annie* "dog auditions" or twins casted in dual roles. Send a new **press release** to the media every two weeks.
- 52. Print the <u>musical performance dates</u> on the computerized student report cards and school district payroll checks. Use inter-office mail to send personal invitations to all of the teachers. Be sure to list the names of the cast teachers will be interested in coming up to see their former students.

#### SUMMARY: Concepts to consider—BUILD is the operative word!

- ♪ Involvement of greater numbers of students and parents will build audiences and community support.
- ↑ Presenting a quality production with student leadership and supplemental activities will build student enthusiasm and appreciation of the inherent "value" of theatre in school.
- ♪ Be confident to take risks and build on your own creativity—go ahead and adapt the score, script, set designs and staging to utilize your schools' resources.
- ↑ The allocation of ample time in publicity and promotional activities will build community awareness, attendance and EXCITEMENT in support of the show!

To share more ideas or to reach Paul K. Fox, please send an email to paulkfox.usc@gmail.com.

### Sample School Drama Resources

- Dramatic Publishing: http://www.dramaticpublishing.com
- Dramatist Play Service: <a href="http://www.dramatists.com">http://www.dramatists.com</a>
- Music Theater International: <a href="http://www.mtishows.com">http://www.mtishows.com</a>
- Pioneer Drama Service: http://www.pioneerdrama.com/default.asp
- Rodgers and Hammerstein Library: http://www.rnh.com
- Samuel French: http://www.samuelfrench.com
- Sceno Graphics: <a href="http://scenographics.com/">http://scenographics.com/</a>
- Tams-Witmark Music Library: http://www.tams-witmark.com
- Broadway Musical Home: http://broadwaymusicalhome.com
- Guide to Broadway Musical Theatre by Tom Tumbusch, Richard Rosen Press, Inc., New York, NY 10010
- A Practical Handbook for Musical Theatre by Larry Mitchell, Copyright 1984 by Larry Mitchell (now in its fourth edition)
- Let's Put on a Musical How to Choose the Right Show by Peter Filichia (Amazon)
- The Cyber Encyclopedia of Musical Theatre, TV and Film by John Kenrick: http://www.musicals101.com/
- Producing Musicals A Practical Guide by John Gardyne (Amazon)
- Technical Theater for Nontechnical People by Drew Campbell (Amazon)
- High School Musical Ideas: <a href="http://www.ehow.com/info\_7891794\_high-school-musical-ideas.html">http://www.ehow.com/info\_7891794\_high-school-musical-ideas.html</a>
- How to Build Sets for Plays: <a href="http://www.ehow.com/how\_2139989\_build-sets-plays.html">http://www.ehow.com/how\_2139989\_build-sets-plays.html</a>
- How to Generate Publicity for a School Play http://www.essortment.com/generate-publicity-school-play-39826.html
- Costumes and Make-up (HS Musicals) by Doretta Lau (Amazon)
- The Drama Teacher's Survival Guide by Margaret Johnson (Amazon)
- Let's Put on a Show: Theatre Production for Novices by Stewart Lane (Amazon)
- Mr. Paul Fox's HS Drama section on the Upper St. Clair High School Teacher Pages: <a href="http://www.uscsd.k12.pa.us/Page/1038">http://www.uscsd.k12.pa.us/Page/1038</a> (direct link)

# How to audition

Tips for preparing and doing your best!

- Practice the ENTIRE audition packet memorize everything!
- Face the panel when you perform (not your peers).
- Take a deep breath before you start. Remember: the panel wants you to succeed just do your best.
- Be ready to sing a short vocalise or scale to determine range.
- Sing/speak at a well-projected volume as if you were performing without a microphone to the back of the theatre.
- Remain in audition room for the entire half-hour appointment.
- Memorize your audition number—if necessary, callbacks for leads will be announced by number only (call the USC School Activity Hotline 412-851-2060 or check Mr. Fox's teacher pages on the USCHS website) to find out if you need to come the next day).
- You will be questioned on your availability to attend all rehearsals. Limit all conflicts!
- AUDITION CRITERIA: projection, singing voice, blocking and movement, articulation and clarity, characterization, dramatic expression, musical interpretation, cooperation and adaptability (if known), overall preparedness, and rehearsal availability.

#### **BREAK A LEG!**

# The Tools of Musical Selection and Evaluation — Auditions, Adjudications and Screenings

# **An Insider's Look on Different Methods for Student Placement** by Paul K. Fox

Do you know the differences among the terms screening, audition and adjudication?

Listed in order of low to high feedback, these evaluation tools furnish staff, students and parents methods for identifying the talent, level of achievement, preparation and potential success for participation in future music and drama productions, festivals or special ensembles, or for rewarding solo parts, seating placement, musical leads, and other student leadership positions.

A *screening* (sometimes called a *pre-audition*) is the simplest form of selecting students on a quick "pass" or "fail" basis. One or more judges usually listen for one or two characteristics such as overall preparation or a pre-requisite proficiency to determine "thumbs up" or "thumbs down." In many cases, participants who earn a "passing mark" go on to a more detailed audition to determine ranking for a particular ensemble or part.

Example of a screening: Pennsylvania Music Educators Association (PMEA) District One sometimes sponsors a pre-audition for sopranos and altos auditioning for District SHS Chorus, as well as flute, clarinet and trumpet players for seating in Honors Band and other instrumental festivals.

In some cases, the application form itself is the initial "screening" for a particular event. For example, to participate in PMEA Junior High Chorus, you must be a 7th through 9th grade student, member in good standing of your school's choral ensemble, and sponsored by the school music director who is a current PMEA member. If a student does not meet these simple qualifications, then he/she is automatically eliminated from the selection process.

An *audition* (sometimes called *try-out*) is the process by which a panel of three or more judges rate a candidate based on a series of specific characteristics or "audition criteria" using a numerical score (usually 1 to 10 or 1 to 5). The sum of these scores from all of the judges reflects an overall ranking, often listed by voice type or instrumental section.

Here are a few examples of audition criteria:

PMEA District One Placement Try-outs: Tone, Rhythm, Intonation, Technique, Musicality and Preparedness

USCHS Spring Musical Cast Auditions: VOICE (intonation, expression, technique, range), PROJECTION (tone quality, dynamics, overall loudness), CLARITY (diction, rhythm, timing, dialect), MOVEMENT (blocking, flexibility, grace, coordination), EXPRESSION (animation, emotion, presence, characterization), ATTITUDE (stability, reliability, desire, takes direction?)

Frequently very competitive, membership in a particular organization or the assignment of solo parts or leadership positions is usually very limited. Auditions are used to select the "very best" from the pool of contestants—a well-defined "cut-off" is made to fulfill the size of the ensemble/group or availability of solo/lead openings. At USCHS each year, hundreds of students audition for competitive festivals, drama/musical leads, scholarships or leadership positions—less than 5% earn recognition or "win" a position at these auditions.

While auditions may select or "deselect" students for an event, they cannot be used as instruments of individual evaluation or "grading." Judges are not expected to write comments or make "value judgments" about the overall achievement, improvement, strengths or weaknesses of each candidate. There simply is not enough time to provide detailed individual feedback from an audition process or to issue a performance rating

(such as "superior," "excellent" or "good"). Therefore, since an audition is only a "snapshot" ranking of people at a specific moment in time and for a specific goal, no references should be made about an individual's aptitude for success.

This is where the *adjudication* comes in. The most costly and time-consuming process of the three evaluations, adjudication provides specific comments, ratings and (in some) rankings for determining the strengths and weaknesses of an individual or ensemble. Judges in an adjudication (called *adjudicators*) are charged with evaluating each candidate or group with a "page" of musical criteria (not just a row or line of scores), defining the assets and needs of the performer(s) and making specific comments about focus areas and methods for improvement.

The best example of group adjudication is the international festival enrolled by USCHS Performing Arts Department during its bi-annual spring trip. The bands, choruses, jazz ensembles and orchestras typically perform in front of three adjudicators who each record personal observations on a digital recorder during the music, write a one-page (or more) report on the positive and negative aspects of the group's level of achievement (accuracy and mastery of technique, tone—blend and balance, ensemble-playing skills, appropriateness of musical selection and stylistic interpretation, poise, overall appearance, preparation, etc.), score the presentation (usually up to 100 points) and grade each group with "superior" or "excellent" ratings in comparison with all groups at all adjudications. The adjudication process takes more than one day for all of the USCHS groups—thirty minutes per performance, costs at least \$50/student and involves more than ten professional adjudicators and fifteen festival staff for a multitude of adjudication sites.

For detailed individual appraisals, PMEA offers noncompetitive Solo or Small Group Adjudication Festivals (see your school music teacher for details). In addition, the hiring of a qualified private music instructor to evaluate your son/daughter's abilities is an excellent idea. Pay for a month's worth of lessons and ask for an analysis of his/her strengths and weaknesses. A list of several local private teachers is available from your school music director or online (see Mr. Fox's HS Teacher Pages).

EVALUATION TOOL	Screenings	Auditions	Adjudications				
Feedback	None	Little	Large Amounts				
Scoring Detail	None	One row of criteria (30 pts.)	One page of criteria (100 pts.)				
Timing	Quick	Moderate	Lengthy				
Rankings	Pass/Fail	First to Last Placement	Optional/Very Detailed				
Ratings	None	None	Specific Grades				
Comments	None	Few to None	Many/Verbal and Written				

In order to build self-motivation, creativity, leadership, self-confidence, teamwork and self-discipline, and to achieve greater skills in problem solving, personal goal setting and stress/time management, music teachers frequently encourage their students to participate in extra-curricular activities. As a further enrichment to the educational program, many musicians, actors and dancers enroll in *screenings, auditions* and/or *adjudications*. However, the competitors in these activities need to make realistic self-appraisals and understand the major differences of each evaluation tool. Most of all, we must all learn how to "lose gracefully" and not allow the diminishing of our self-esteem when positive results and recognition are not immediately forthcoming. After all, a football team would look silly at a game with only quarterbacks. Experts say explore your hidden talents, don't be afraid to try new things, set "reasonably attainable goals," prepare hard and long, and, most of all, **persevere!** 

## Do you want to be a cast member?

OPENINGS: Leads, Actors, Singers, Dancers, Chorus members and Orchestra musicians. Also, consider the Crews!

The Upper St. Clair High School (USCHS) Spring Musical is open to every USCHS 9-12th grader who can attend **ALL** rehearsals, performances and the Mandatory Company Meeting on Tuesday evening, January 3, 2006.

A tentative rehearsal schedule (subject to change) is listed below. A more detailed calendar will follow in January. Rehearsals are mandatory, so please CLEAR your schedule. An optional AUDITION HELP rehearsal will be offered on Thursday, December 15 from 3:00 to 4:30 p.m.

ALSO BE PREPARED FOR A FIRST FULL-CHORUS RUN-THRU ON DECEMBER 20 FROM 3:00 TO 4:30 P.M.

"Typical weekly rehearsals" in January and early February.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
3-5:30 Dancers 6:30-9:30 Leads/Ensembles	4-6 Leads/ Chorus/ Ensembles Vocal	6:30-9:30 Leads/Ensembles Drama/Staging	4-6 Leads/Chorus/ Ensembles Vocal	3-5:30 Dancers	9-10:20 Pit Orchestra
Drama/Staging	4-6 Pit Orchestra		4-6 Pit Orchestra		Leads/Ensembles Drama/Staging

In addition, Solo Leads will have at least one hour-session after-school or evening per week with a vocal coach. Unless otherwise occupied with drama or dancing rehearsals, Leads must attend all Chorus and select Dance rehearsals. Weekly staff meetings will be announced. Staging rehearsals for the entire cast will begin as early as February 13. From this point on, cast members will rehearse weekdays from 6:00 until 9:30 p.m. (with possibly a few after-school rehearsals instead of the evening times) and some Saturdays. Stage Crew and Props members are needed full-time to run the show weekdays and Saturdays beginning on February 20. Pit Orchestra will set-up on February 17, Sitz-Probe with the cast on Saturday, Feb. 18 (12:30) and begin to rehearse with the cast after-school every day of the week and Saturdays beginning February 20. Study Halls will be provided for any "inactive" periods of time.

Technical Rehearsals begin the week of February 20. Dress/Picture Night rehearsals are on February 27, 28, March 1-2. Shows are on March 3, 4, 5, 8, 9, 10, 11. All cast members must agree to attend all make-up/costume calls and participate in full production runs as early as 3:30 and as late as 11:00 p.m. (or until the musical performances end). All dates are subject to change. Check the schedule on 412-833-TUNE. In case of bad weather, call 412-851-2060.

# Requirements for a singing/acting/dancing cast position:

- Description Complete a parent/student-signed application (which must be brought to the try-outs). Those applying for a "lead" part should clip a recent photograph to the form. (Photo will not be returned!)
- Participate in auditions on December 17, 2005. "Leads" must also be available for Cast Callbacks on Sunday, December 18. A separate dancer try-out screening will be held (December 9 at 3:30 p.m.) even though all cast members may be expected to attend choreography coachings and learn specific dances or movements for the show. Dancers must be able to sing on stage, so it is **required** that they try-out on December 9 AND December 17 to increase their chances of selection! All cast members must demonstrate their ability in singing.
- Orchestra members **need not** audition—just sign-up on the sheets outside the Choral Room (musical callboard). First rehearsals are at 4:00 p.m. on December 20 (if music arrives in time) and January 3.
- Attend the Mandatory Company Meeting on Tuesday, January 3, 2006 at 7:00 p.m. and all scheduled rehearsals. Participate fully in all staging, technical, dress and picture night rehearsals and performances of the show.
- Demonstrate wholehearted support of and adherence to the Company Rules and Regulations (see application form). This also means selling a *fair share* of performance tickets and at least one program advertisement, publicizing the show, assisting the Props Crew in finding necessary items for the show, providing self with one costume (cast) or dress (pit and usher crew member) as well as paying a minimum cast costume fee of \$25, providing your own rides to/from the school, and managing time and resources in order to maintain grades in academic subjects.
- Dencourage your parents and other adults to participate as a Theatre Angel. We need volunteers for costumes, scenery painting, props and box office. Theatre Angel signup: January 4, 2006 at 7:00 p.m.

# **USC MEMO**

#### Upper St. Clair High School 1825 McLaughlin Run Road, Upper St. Clair, PA 15241

As requested, here is the budget summary for the 2000 Hello Dolly HS spring musical:

Expenses		Amount		
Set Construction and Painting	10%	\$4,125.68		
Music Rental and Royalties	7%	\$2,882.55		
Food Service and Cast Party	17%	\$7,127.78		
Public Relations/T-Shirts/Flowers/Gifts	14%	\$6,185.85		
Printing	29%	\$12,531.26		
Office Supplies	3%	\$1,278.52		
Costumes	10%	\$4,355.85		
Make-up	1%	\$523.07		
Banking/Stale Checks/Miscellaneous	>1%	\$162.95		
Salaries	9%	\$3,954.32		
TOTAL EXPENSES		\$43,127.83		
Income		Amount		
Program Advertising	22%	\$10,559.00		
Tickets	54%	\$26,105.76		
Vending	2%	\$839.00		
T-Shirt Charges	7%	\$3,407.00		
Costume Fees	5%	\$2,635.00		
Cast Party Fees	10%	\$4,580.00		
TOTAL INCOME		\$48,125.76		

# MUSICAL BUDGET

×		0.4.0.0
Salaries	2010	2009
	<u>Annie</u>	<u>Wizard of Oz</u>
Stage Manager	400	400
Choreographer	1200	1200
Set Designer	1000	1000
Technical Director	1000	1000
Lighting Designer	1650	1600
Costume Coordinator	1000	1000
Security	435	550
Musicans	5400	4500
Program Coordinator	200	125
Set Construction(stipend)	6400 (11 people)	5800 (11 people)
rop coordinator	1000	600
Sound coordinator	600	600
hotography/video	500	500
Accompanist	1200	1200
Make up Coordinator	500	500
Production Expenses		
Royalties	6900	7000
Costumes	5500	9500
rops	500	700
√lake up	500	500
Set	7000	9500
Lighting	4000	9500
Sound	200	200
'rogram printing	6300	6200
Γickets/Publicity Print	2000	1300
3anquet/Luncheon	3000	3200
<b>Miscellaneous</b>	8000	14,000
(Dog Trainer,new cyc etc	)	(dog trainer, flying, etc)

FOTAL 65285 82175

THESE NUMBERS ARE APPROXIMATE IN SOME CASES. THERE ARE OTHER EXPENSES SUCH AS T SHIRT AND THINGS LIKE THAT I DID NOT INCLUDE USUALLY THOSE ARE A WASH AFTER THEY ARE PURCHASED

Above = program ads + tichets Extra-Curricular Payments by Clistrict

Director #1768

Exec. Produce 1632

Co-Produce 1224

Music Director 2100

Bus. Manager 1156

14

# UPPER ST CLAIR HS MUSICAL HONORARIUMS 3/9/09

paid by tickets/program ads

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2008-09	musician (as needed)	\$550 sound engineer		- musician (as needed)	- dance help	\$750 stage manager			\$500 co-props and technical assistance		\$50 musician and coach (as needed)	\$1,200 pianist and soloist in pit	\$50 musician and coach (as needed)	- musician (as needed)	- musician and coach (as needed)	\$500 co-make-up head			\$1.000 painting/scenery		\$1,000 lighting/sound/set construction	\$7.700
2007-8 200		\$550		\$595		\$750			\$550	0,		\$800		\$540	\$540				\$1,000 \$1		\$1,000 \$1	\$8.175 \$7
2006-7 2		\$500	\$500			\$750			\$550							\$500	\$300		\$1,000	\$550	\$1,000	\$5,650
2002-6	\$600		\$550		\$200	\$800	\$100	\$50	\$600		\$50		\$20	\$440	\$550	\$550	\$200	\$50		\$600	\$1,000	\$6,390
NAME	BECK	BENNETT	BLAZEK	CLOSSON	CZARNIAK	DODD	GALLO	MADGE	MARLETT, B	MARLETT, J	PICKELL, D	PICKELL, N	PIECKA	SCANDROL, J	SCANDROL, P	STEVENS	- TOMAINO	SWAYLAND	WERNER	WILLIAMS, L	WILLIAMS, T	TOTAL PER YEAR

UPPER ST CLAIR HS MUSICAL Extra-Curricular Pay	<b>Pay</b> paid by district	ぢ
Drama Director	00.00	
Choral/Vocal Director	\$3,000.00	
Choreographer	\$2,000.00	
Costume Director	\$1,900.00	
Executive Producer/Pit Director	\$4,000.00	
Painting Director	\$1,100.00	
Producer/Assistant	\$1,900.00	
Technical Director	\$2,100,00	

\$19,000.00 TOTAL PER YEAR

#### Musical Financing and Philosophy

- [1] Musical represents the LARGEST student activity sponsored by the School District (almost 30% of the student body grades 9-12).
- [2] With the exception of the ECAs, the spring musical is self-supporting, with an annual budget of over \$30,000 (raised entirely by tickets, program ads, t-shirt sales and costume fees).
- [3] The \$17,000 amount represents one of the best bargains of all ECAs. When you divide by the total number of musical student participants = \$60/student. Contrast this with what is spent on the Varsity football program (over \$600/student).
- [4] And the School Board DOES NOT subsidize our theatre program (like the Athletic programs).
- [5] However, like the Stadium, I understand the Theatre itself raises money (rentals) for school operations.
- [6] The musical has subsidized other Fine and Performing arts programs, purchasing sound and light equipment for the past 25+ years for use by ALL ACTIVITIES (including pep assemblies) and serving as "seed money" for the Fall Play.
- [7] Most public schools budget monies for the royalties and rentals of the show... ranging from \$6000 for West Side Story to \$8500 for *Les Miserables*. For example, Bethel Park SD pays for the royalties and some expenses (and takes the risk if their HS musical "goes into the hole").
- [8] The Spring Musical is currently paying \$5000 or more in honorariums/salaries OUT OF TICKET FUNDS for staff positions: painting, costumes, props, accompanists, extra musicians, sound manager, stage manager, vocal coaches, etc.
- [9] Basically, musical participants are already paying an ACTIVITY FEE to enjoy the benefits of Les Miserables and past years' shows: \$20 for costumes (cleaning/storage), "fair share" selling of a minimum of 20 tickets (\$200-240) with leads paying much more, "fair share" of two program advertisements (\$50-200) or extra fee to attend the Company Party, etc. HOW MANY FOOTBALL PLAYERS HAVE TO SELL TICKETS FOR THE GAMES?
- [10] FYI we are paying over \$1500/year for outside storage lockers to keep some of our sets. Also, in 2001-2002, the musical donated \$1000 to the Community Foundation for the acoustic shell project.

# **Advertising Specifications**

- Maximum sizes including border: full page 10" tall by 7 ½" wide  $\frac{1}{2}$  page 4  $\frac{3}{4}$ " tall by 7 ½" wide  $\frac{1}{4}$  page 4  $\frac{3}{4}$ " tall by 3 ½" wide
- All ads must be in proper size and format and e-mailed as black and white digital files to fpa@uscsd.k12.pa.us. Please contact Tim (412-400-4743) if mailing artwork is preferred. Note that the program is black & white and some color artwork reproduces poorly!

Mail check (made payable to "USCHS") to:

Tim Wagner, Assistant Producer Upper St. Clair High School 1825 McLaughlin Run Road Upper St. Clair, PA 15241

- Please call Tim with any questions or concerns at (412) 400-4743 or e-mail him at fpa@uscsd.k12.pa.us
- Advertising reservation is **due** Tuesday, January 22, 2013.
- Artwork and all fees are due Monday, January 28, 2013 or sooner.

Outside back cover \$700.00

\$500.00

\$500.00

Inside front cover

Inside back cover

Musical Advertisement Rates for **six performances** (please circle size)

¼ page

½ page

\$70.00

Whole page \$175.00

\$100.00



Dear Business Patron:

The Upper St. Clair High School Performing Arts Department is proud to announce the annual Spring Musical production that will be presented to the public over two consecutive weekends in the USCHS Theatre on March 1-3 and 7-9, 2013.

The production is the largest student activity of the school year. We are proud to involve almost 30% of the student body, nearly 100 cast members, a pit orchestra of 50+ musicians, 40 student staff and crew heads, and at least another 125 students working on the production crews. Parent volunteers number nearly 100 families.

We need your help! The students would like to produce a souvenir program with company photographs and biographies for the production. Last year's spring musical program was nearly 90 pages (8.5 inches by 11 inches) and was distributed to more than 6,000 members of the audience, parents, staff and the cast and crews of the show.

A program advertisement would create awareness of your business and alert people of your willingness to help the school and community. Help us enhance your image and promote your business!

Please review the enclosed advertising rate sheet, fill out the order form, and enclose a check made out to "USCHS" and mail to:

Tim Wagner, Assistant Producer Upper St. Clair High School 1825 McLaughlin Run Road Upper St. Clair, PA 15241

The deadline to reserve your advertisement space is Tuesday, January 22, 2013. Artwork is due no later than Monday, January 28, 2012.

Questions? Call or e-mail Tim Wagner at (412) 400-4743 or fpa@uscsd.k12.pa.us.

Thank you very much for your time and support. We look forward to seeing you at our shows and for receiving your advertisement for the program.

Sincerely,

Caul K fox

Paul K. Fox, Executive Producer/Sponsor

Upper St. Clair High School Spring Musical (412-833-1600 x2235)

Mr. Fox may also be reached by calling Teachers' Aide Amanda Sanderson (x2627)

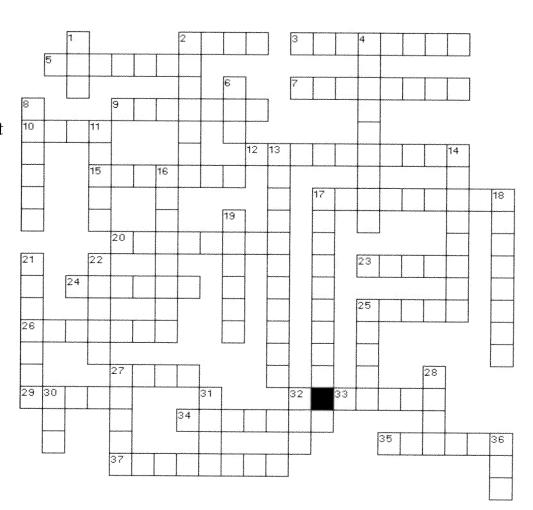


2000-2001

#### **Word List**

ALFRED LIZA ASCOT LONDON **BOOK LOVERLY CHARLES** MAN CHOCOLATES **PHONETICS** COCKNEY **PICKERING** COINS **PYGMALION CROWN** REX **DOVER** RHAPSODY **DUSTMAN SANSKRIT FACE SHEBA FREDDY SHILLING GENTEEL SLIPPERS** GIN **TARTS GIRL** TIME HAT TUPPENCE HOUSEKEEPER **VIOLETS INDIA VIRGINIA** INSECT WIMPOLE **JAMIE** YOU KARPATHY

2. "I'm a good \_\_\_\_\_, I am" says Eliza.



#### Clues ACROSS

3.	Former student of Higgins.
5.	27-A Street.
7.	My Fair Lady opened in this theatre in New York.
	Mr. Doolittle's employment
10.	Lady was the original title for the musical.
12.	Eliza loves her
15.	Mrs. Higgins' driver
17.	Higgins' profession and hobby.
20.	He doesn't have a in his pocket.
23.	Mr. Doolittle's drinking companion.
24.	Setting of the musical.
25.	"Decorations for language"
26.	"Wouldn't It Be?"
27.	"Get Me to the Church on !"
29.	Higgins thinks he can pass Eliza off as Queen of .
	Last residence of Pickering.
34.	Dialect of the East End; name of men's ensemble.
35.	Eliza almost marries him.
37.	"Spoken" was authored by the Colonel.

DOW	√N
1.	" was mother's milk to her" (Eliza's aunt).
2.	Eliza wants to talk more
4.	"My Fair Lady" is adapted from Shaw's .
6.	"My Fair Lady" is adapted from Shaw's  "Why can't a woman be more like a"
8.	Eliza's father.
11.	At the Races.
13.	Mrs. Pearce is Higgins'
14.	Show's last line "Where the devil are my" "She's Hungarian as the First Hungarian"
16.	"She's Hungarian as the First Hungarian"
17.	Higgins is to Sherlock Holmes as is to Watson.
18.	Eliza offers one for Higgins' services.
19.	Higgins: "You won my bet! You presumptuous"
21.	Eliza sells
22.	Eliza's favorite horse
25.	Eliza can make change for half-a
27.	Strawberry are eaten by Pickering and Higgins' bird
28.	"I've grown accustomed to her"
30.	Eliza was supposed to get her aunt's
31.	"Universal Alphabet" is Henry's
32.	First name of actor who portrayed the original Higgins.
36.	Musical song, "With or Without" also a U2 song.

First prize: \$100 Savings Bond Other prizes: show t-shirts

#### **USCHS Musical Trivia Puzzle Contest**

Mail entry (postmarked by March 13, 2001) to: Musical Trivia Puzzle, Upper St. Clair High School, 1825 McLaughlin Run Road, Upper St. Clair, PA 15241

#### **Musical Trivia Puzzle Contest**

How well do you really know Les Miserables?

FIRST PRIZE: \$100 Saving Bond
OTHER PRIZES: Up to five official show T-Shirts
DEADLINE: Thursday, April 3, must arrive by Noon
in Mr. Fox's mailbox / HS Principals' Office.

Winning entries will be based on highest number of correctly spelled and placed words on the crossword puzzle grid. In the event of any ties, winners will be determined by a random drawing. Prizes will be awarded closing night. The decisions of the judges (Producers) are final! Enjoy!

Crossword puzzle clues are in the plot synopsis (A = across, D = down):

#### The Story: PROLOGUE - 1815, DIGNE

A <u>D29</u> gang is working in the scorching sun in <u>D24</u>, France, in 1815.

<u>D25</u> enters to tell one of the prisoners, Jean <u>D4</u>, that his parole is about to begin. Valjean has been in prison for five years for stealing a loaf of <u>A16</u> and for 14 more years for attempting to escape. The inspector reminds him that he will always be marked as a thief by the yellow ticket of leave that he must carry with him in the future. Valjean explains that he only stole the loaf of bread because his sister's child was near death and his family was starving. <u>D25</u> warns that he intends to keep his eye on Valjean in the future, waiting for him to break the law again.

Valjean expresses his joy at being free. Although he will never forgive his jailers or forget the wrong done to him, he plans to start a new life. However, he quickly learns that because he is branded as a thief, he cannot make a living or find a place to stay. He discovers that to a paroled man, the outside world is little more than another kind of <u>D39</u>. He sees the law as having cursed his life. In the town of <u>A44</u>, a saintly <u>A31</u> allows Valjean to stay in his house overnight. The bitter Valjean steals some <u>D19</u> from the Bishop and is questioned by constables. Valjean lies and says the Bishop gave him the silver. The Bishop not only backs up his lie, but gives him two silver candlesticks as well, asking that he use the silver to become an honest man. Valjean is overwhelmed by the Bishop's kindness. He realizes the Bishop has given him a chance to reclaim his <u>A48</u>. He decides to tear up his yellow ticket of leave that is his link to his life in prison and begin a new life with a new identity.

#### ACT ONE: 1823, Montreiul Sur Mer

We are now in the town of Montreiul Sur Mer at the factory owned by Jean Valjean under his new identity of M. <u>D8</u>. It is eight years later. A group of poor workers at the factory express their despair with their barren, impoverished lives. They gossip about the foreman and one of the female workers, <u>A12</u>, who has resisted his advances. They grab a <u>A26</u> away from Fantine and learn that she has a child who lives with innkeepers in another town. She struggles to get her letter back. Valjean, now Mayor of Montreiul Sur Mer as well as the owner of the factory, appears, but allows his foreman to handle the matter. The women insist that Fantine be fired because of her loose morals. Although she explains that she is the sole support of her child because her lover abandoned her, the foreman fires her. She reflects on how different the world seemed when she first fell in <u>D46</u>; before life killed her dreams.

Fantine wanders to the <u>A11</u> light district, where she finds her self among sailors and prostitutes. She sells her necklace and her <u>D1</u>, and then becomes a prostitute to earn money for her daughter. When she refuses to allow a street idler, Bamatabois, to purchase her services, he is so enraged that he lies to Javert, claiming she attacked him. The Mayor (Valjean) comes to Fantine's aid and learns that she is only in her present circumstance because he turned his back on her at his factory. When he realizes that she and her daughter are innocent victims, he demands that Javert release her. Suddenly, an old man, Fauchelevent, is pinned down by a runaway cart and The Mayor (Valjean) saves him by lifting the cart. Javert says that he has seen that kind of strength only once before, in a prisoner at Toulon. However, he knows that the Mayor cannot be the individual he is describing because Javert has recently re-arrested that man for a minor crime. In fact, he says Jean Valjean's trial is about to take place.

The true Valjean realizes that he will not be able to live with himself if he does not confess his identity and spare the falsely accussed man. He appears at the <u>D27</u> and confesses his real identity in front of Javert.

Fantine is taken ill and lies delirious in the hospital. Valjean escapes Javert to come to her bedside. He promises he will protect her daughter, **D5**. Fantine dies, believing that he will keep his promise. As Valjean sits grieving beside her. Javert appears. Valjean begs Javert to allow him to find Cosette and leave her in safety before he is jailed. Javert refuses to trust him. Valjean breaks a chair and threatens Javert with it. Javert speaks of his own history, saying he has risen from a past in the gutter and now lives only for the law. Invoking his promise to Fantine, Valjean overcomes Javert and escapes.

Young Cosette is sweeping and scrubbing at an <u>D32</u>. She sings of her vision of a castle on a <u>A40</u> where she could lead a life filled with love and free of tears. Her reverie is interrupted by the evil Mme. <u>A24</u> who scolds her, saying that the money her mother sends doesn't pay for her keep. She praises her own daughter, <u>A17</u>, and sends Cosette out to the well in the woods for water. Cosette begs not to be sent into the woods in the dark, but is ordered to go anyway.

Tavern guests arrive and settle down for a night of drinking, exchanging tales of the reprehensible ways in which Thenardier made his money in the past. Thenardier tells them that as the "A36 of the house," he lives by the rule that everything has a D33. Mme. Thenardier joins him in this self-mocking assessment of their corrupt lifestyle.

As they finish, Jean Valjean appears with the trembling Cosette. He has found her in the woods and tells the Thenardiers that he has come to take her away. The Thenardiers extract a settlement from him for what they claim are Fantine's debts. Valjean promises Cosette there will be castles in her future.

The scene shifts to the streets of <u>D23</u> in 1832. Beggars are crying out for <u>A49</u>. <u>D10</u>, a young boy, is among them. A group of students led by Enjolras enters and accuse the nation's leaders of ignoring the <u>D15</u>. Gavroche warns that everyone must now watch out for the Thenardier <u>D42</u>. Thenardier has moved his operations to Paris and is preying on the poor in cooperation with underworld figures <u>A22</u>, <u>A44</u>, Claquesous, and Montparnasse. He has enlisted his daughter, Eponine, now a young woman, into his illicit activities. Eponine is in love with <u>A30</u>, one of Enjolras' student friends. However, Marius does not return her affection.

Jean Valjean and Cosette appear. Thenardier's thugs try to <u>A20</u> them. Marius sees Cosette for the first time and falls in love with her. Valjean is recognized by Thenardier. Javert arrives to intercede; Valjean flees. Thenardier shares the news of Valjean's identity with Javert. In the absence of a victim, Javert has to let Thenardier go. Javert declares his determination to catch the fugitive Valjean. He will never rest until he does. He leaves and Gavroche announces that he, not the inspector, really runs the <u>D45</u>.

Eponine realizes that the girl with Jean Valjean was Cosette. Seeing Cosette in the beautiful clothes that Valjean has provided for her,

Eponine stares at herself with disgust. Marius begs her to help him find Cosette again. Although she is filled with jealousy, Eponine agrees.

The students are meeting at the  $\underline{A28}$  Cafe to plan an insurrection. Marius comes in, unable to think about anything but Cosette.  $\underline{D14}$  says they must decide whether or not they are willing to  $\underline{D41}$  for their beliefs. Gavroche comes to announce the death of General  $\underline{A13}$ , a popular military leader. Enjoiras says the general's death will kindle the flame of revolution. The people will be ready to follow the students in their insurrection "when tomorrow  $\underline{A2.}$ "

In her home on the Rue Plumet, Cosette has a sense that love is very close to her now. Jean Valjean worries about her loneliness because of the fugitive life they must lead. Cosette still does not know why they must always be on the A37. Valjean leaves; Eponine brings Marius to Cosette. As he expresses his love for Cosette. Eponine waits outside. She sees her father and his henchmen surrounding the house. It is their intention to rob Valjean. Eponine fears that Marius will think she set him up to be robbed and screams to warn him. Thenardier and his gang run away and Marius realizes that Eponine has saved him. He tells Cosette that his friend has brought them together and also warned them of this danger.

Valjean appears and Cosette lies, saying she screamed because she saw shadows on the wall. Valjean thinks it was Javert and says they must run away to <u>A21</u>, and then cross the sea.

Lost in their individual thoughts, everyone reflects on the future. Valjean sees himself as being trapped on an endless road, Cosette and Marius feel their new-found love slipping away, and Eponine mourns her unrequited feelings for Marius. Enjolras appears and enlists Marius in the insurrection. Marius decides to join his friends, since Cosette will now be lost to him forever. Javert predicts that the revolution will be stopped at once by the authorities. Thenardier agrees that the students are destined to A47. The students sing of their glorious day to come. Everyone prepares for this fateful "one A6 more."

#### ACT TWO: 1832, Paris

The students are planning to build their A9, assessing the strength of their adversaries and hoping that the people will support them. Eponine appears; Marius tries to send her away, fearing for her life. She says his concern shows he does care about her. He asks her to take a message to Cosette.

She gives the letter to Jean Valjean at the house on Rue Plumet. Valjean reads the letter and learns of Maurius' feelings for Cosette. In the letter, Marius says goodbye to Cosette in case he dies in battle.

Eponine expresses her feelings of loneliness. She has now alienated her father by protecting Marius and has nowhere to turn. She has nothing but her dreams of a love that can never be returned ("On My D18").

Back at the barricade, the students are told by the army to give up their  $\underline{A42}$  or die. Javert pretends to be on the students' side and encourages them to surrender. However, Gavroche reveals Javert's identity and the students  $\underline{A43}$  Javert up, planning to shoot him as a  $\underline{A7}$  after the battle. Eponine returns and tells Marius she has delivered the letter to Valjean. He realizes that she has been wounded trying to return to him with this message. Marius holds her tightly as she dies in his arms. Eponine is first on the  $\underline{D35}$  side to die in battle.

Jean Valjean appears and says he has come to aid the students. They say that another man who offered to join them has proven to be a  $\underline{A7}$  and point to Javert. Valjean is given a gun and as the battle begins, he shoots and kills a sniper. Having proven his fidelity to the students' cause, he asks if he can dispense with the spy Javert himself. Enjolras agrees and turns Javert over to Valjean.

Once Javert is in his custody, Valjean releases him. Javert says Valjean is being foolish; as long as they are both alive, he will continue to

pursue Valjean. Valjean replies that he doesn't blame Javert for trying to do what he believes is his duty and allows him to escape. The students rest and reflect on their friendship and days gone by. Marius says that he doesn't care if he dies; life without Cosette will be meaningless. Realizing the depth of Marius' devotion to Cosette, Valjean prays for his safety in battle. He offers to die instead and begs God to "D34 him home."

Marius says that people are afraid to come to the rebels' aid. The students need the bullets that lie in the street. Marius volunteers to pick them up, but Valjean insists that he will go instead. Little Gavroche is quicker than either of them and scrambles up the barricade. He is instantly killed. The voice on the megaphone again warns the students that since the people of Paris sleep in their beds instead of coming to their aid, they have no chance of winning. The students refuse to surrender, and the army mounts a fierce attack. Only Marius and Valjean survive. Valjean carries the wounded Marius down a manhole into a <a href="D3">D3</a>. Javert returns and searches for Valjean's body. Not finding him among the dead, he concludes that he must have escaped into the sewer.

In the sewers beneath Paris, Thenardier appears with a body over his shoulders. He strips the dead of their valuables and dumps the bodies in the mud of the sewers. Valjean and Marius have collapsed in the sewer, and Thenardier starts to rob them. Then he recognizes Valjean and runs away. Javert finds Valjean. Valjean asks Javert to allow him to take Marius to safety. Then he will return and surrender to Javert. This time, Javert agrees to Valjean's request and says he will be waiting.

Javert waits, desperately confused. His enemy has spared his life. He says he cannot live in the debt of a thief. He will spit Valjean's pity back in his face because the law cannot be mocked. He realizes that his own life has no meaning because Valjean has indeed proven that a man can be redeemed and should be forgiven. Doubt destroys Javert, whose world is held together by the force of rigid rules. Valjean has killed him by granting his life. Javert jumps to his death.

The women of Paris mourn the dead students, saying that nothing has changed as the result of their deaths. Marius sings a song of mourning for his dead companions. He begs their forgiveness that he survived.

At the hospital where he is recovering, Marius tells Cosette that he still doesn't know who saved him at the barricade. They plan to marry; Marius invites Valjean to live with them. Valjean confesses his past to Marius, explaining that Cosette knows nothing about his real identity. He says he must keep running. Marius agrees never to tell Cosette the truth about her adoptive father's past.

On Cosette's wedding day, the Thenardiers try to sell Marius the truth about Cosette's father in exchange for cash. As a result, Marius learns that Jean Valjean is the man who carried him through the sewers to safety. He strikes Thenardier and throws money at him. The Thenardiers celebrate that, in spite of everything, they have survived.

Valjean is alone in a room, dying. He is having visions of Fantine. Marius and Cosette burst into his room. Marius tells Cosette that he now knows her father is the one who saved his life. Valjean tells her the truth about her mother. The spirit of Fantine is joined by the spirit of Eponine. As he dies, Valjean and the spirits remind Cosette of the everlasting power of love. With overwhelming conviction, the entire company sings, "Even the darkest night will end and the sun will rise."

Word List: ABC, BABET, BARRICADE, BISHOP, BREAD. BRING, BRUJON, CALAIS, CHAIN, CLOUD, COMES, COSETTE, DAY, DIE, DIGNE, ENJOLRAS, EPONINE, FANTINE, GANG, GAVROCHE, GUNS, HAIR, HELP, INN, JAIL, JAVERT, LAMARQUE, LETTER, LOSE, LOVE, MADELEINE, MARIUS, MASTER, OWN, PARIS, POOR, PRICE, REBEL, RED, ROB, RUN, SEWER, SILVER, SOUL, THENARDIER, TIE, TOULON, TOWN, TRAITOR, TRIAL, VALJEAN

# Since 1987, there have been MORE THAN...

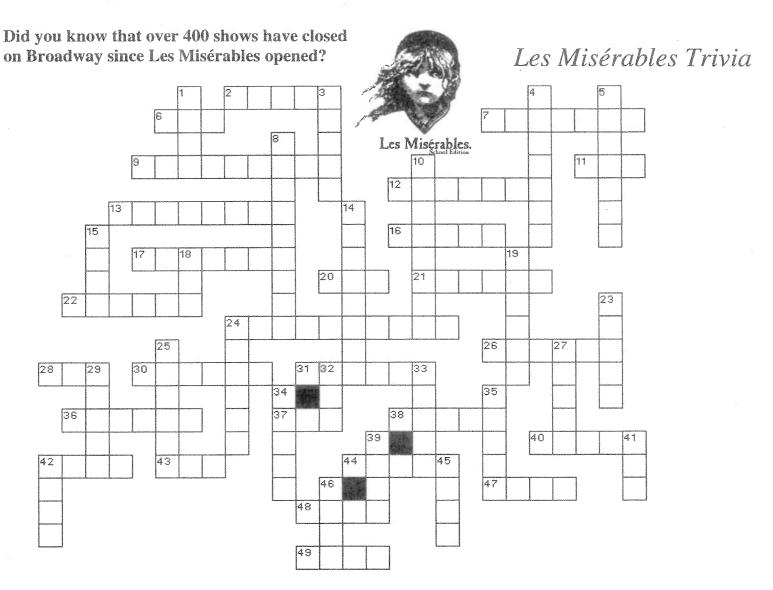
- 5,768 loaves of bread stolen
- 338,000 pounds of dry ice used for stage effects
- 132,291 batteries used
- 6,474 shirts and bluses worn by cast members
- 179,712 shirts ironed
- 537 pairs of shoes used
- 1,352,000 yards of thread sewn
- 54,6000 ounces of hairspray applied
- 12,865 pancakes of make-up used
- 748,800 Wet-Ones used (to remove make-up)
- 550,368 Ricola cough drops consumed
- 338,000 Advil swallowed

Source: Music Theatre International

#### 2003 Musical Puzzle Contest

Name
Street
Home Phone
Work Phone
E-Mail

**DEADLINE:** Thursday, April 3, 2003. Must arrive by 12-Noon in Mr. Fox's mailbox / USCHS Principals' Office. (You may mail completed grid to Paul Fox, c/o USCHS, 1825 McLaughlin Run Road, Upper St. Clair, PA 15241.) Winning entries will be based on highest number of correctly spelled and placed words on the crossword puzzle grid. In the event of ties, winners will be selected by a random drawing. Prizes will be awarded on closing night. The decisions of the judges (Producers) are final!



#### **JUST FOR FUN**

The clues below were the "mystery musical" hints posted for students, parents, and school staff to try to guess the identity of the USCHS spring musical. Admittedly very obscure and misleading, these leads were offered to motivate interest in the show. The answers and background are available at the following Wikipedia link (scroll down to the section entitled "In Popular Culture"): <a href="http://en.wikipedia.org/wiki/The\_Music\_Man">http://en.wikipedia.org/wiki/The\_Music\_Man</a>

CLUE #1:	It is not <i>Brigadoon</i> . (But, you already knew that!)
CLUE #2:	Fox TV host's nickname (Glenn Beck is frequently called this by
	MSNBC's Keith Olbermann)
CLUE #3:	Large cast and dynamic leads (something for everyone)
CLUE #4:	Episode #22 (from Boston Legal, the show's song is used to convince the
	restaurant patrons not to eat the salmon)
CLUE #5:	In celebration of the 21st Century at Disney World Parks (Main Street
	USA uses songs from the show)
CLUE #6:	Sung by not on the Capitol Steps. (Political satire group)
CLUE #7:	Hometowns of composer and lyricist are important locations (for revivals
	and meetings)
CLUE #8:	Appears in this show to get a green card for his girlfriend. (Jeff Goldblum
	& Catherine Wreford in a 2006 mockumentary)
CLUE #9:	Tony, Theater World and Drama Desk award recognitions (1958, 1959,
	1981, and 2000)
CLUE #10:	What do Alan Shore, John Gage, and Conan O'Brien have in common?
	(They have all sung parodies of the tunes from this show)
CLUE #11:	Patriotic tableau (or perhaps a fountain or two?)
CLUE #12:	Romancing a flower? (Not a carnation or a tulip)
CLUE #13:	One new invention and for another, a new learning technique (the former
	for a small object the latter for something much larger)

# Mystery Musical Clues on the "Secret Identity" of the USCHS Spring Musical

- 1. It is NOT any of these musicals: "Singing in the Rain," "Into the Woods," "Guys & Dolls" or "Fiddler on the Roof."
- 2. For the stars, the winter "solstice" is significant!
- 3. A few backstage barbs, also known as wise-cracks.
- 4. A few blocks from the chase.
- 5. Not prime.
- 6. First door on the left.
- 7. Ginger Rogers' "honey" bowed out due to illness
- 8. Built by Vanderbilt to be the American Horse Exchange
- 9. Looking for someone, "or just shopping around?"

Final hints are on Mr. Fox's "teacher pages" - www.uscsd.k12.pa.us (USCHS)

USCHS Executive Producer/Sponsor Paul Fox recommends *The Music Man* to audiences of all ages. This musical can inspire some excellent questions for family discussion, and serve as a great follow-up to the concepts of "life-long" learning and 21st Century critical thinking skills. As teachers, we encourage parents to take the time to ask your kids such things like…

- 1. Why do you think Winthrop is shy at first? What makes him change?
- 2. How does Harold change people's minds? Is that good or bad?
- 3. How does the music help to tell the story?
- 4. Why are the songs "76 Trombones" and "Goodnight My Someone" so similar and how are they used (together)?
- 5. Why were the parents worried about their children playing pool? What do parents worry about today?
- 6. How is Marian's library like yours? Do you know your librarian? Do people in your town ever argue about what books (or music) should be in the library?
- 7. If you had the chance, what part in the musical would you have done? Would you have enjoyed singing, acting, dancing, playing an instrument, painting or building a set, sewing a costume, running the lights, sound, or rigging, or what?

(Source: www.commonsensemedia.org/movie-reviews/music-man)

#### What a Glorious Feeling!

"There is no movie musical more fun than *Singin' in the Rain* and few that remain as *fresh* over the years... *Singin' in the Rain* pulses with life." – Roger Ebert

Fresh? Absolutely! The show feels lighthearted, exhilarating and "NEW!" However, it is interesting to learn that only one of the songs was originally commissioned for the 1952 film. When producer Arthur Freed and writers Betty Comdon and Adolph Green were assigned to the project at MGM, their instructions were to recycle musical selections the studio already owned. The songs came from the late 1920s, a period when silent films were giving way to sound, which naturally led to producing a musical about the "birth of talking pictures."

The changeover from "silents to talkies" was a bumpy transition. The emerging sound technology was crude. Movie cameras were housed in soundproof booths, and microphones were hidden nearly in plain view. Preview audiences did laugh when they first heard the voices of some of the famous silent movie stars.

You have to love a musical about making a musical! Our happy show does feature the classic elements of humor, plot twists, show-stopping dances, romantic interludes, and beautiful songs. I guarantee you will leave the high school humming one of the tunes, perhaps "Good Morning," "You Were Meant to Me," "My Lucky Star," or certainly "Singin' in the Rain."

More importantly, the annual spring musical production showcases our dedicated and hard working theatre students, exploring and nurturing in themselves new interests, skills and talents. What a *glorious feeling* to see the results of their achievements!

This artistic re-awakening is essential to learning and living life to its fullest. Like the movie's premise, technology remains a powerful force for change, but building an aesthetic awareness of music and art, and developing "both sides of the brain," are much more significant. In school, I believe that immediately following literacy and mathematic reasoning, *creativity* and *self-expression* should be the single most critical life skill we impart to our students. Theatre presents the natural medium for exploring all forms of the Fine and Performing Arts – drawing, painting, architectural rendering, sound/light designing, woodworking, film making, dancing, singing, acting, playing instruments, interpreting styles, directing, and coordinating all of these crafts into a single art form.

Thank you for your attendance to this production, and for your ongoing support of the arts and artists at Upper St. Clair.

Paul K. Fox, Executive Producer and Performing Arts Curriculum Leader

#### From the Podium

We are proud to present the annual USCHS spring musical, breaking "new ground" with Stephen Sondheim's *Into the Woods*, one of the most unique productions ever presented on an Upper St. Clair High School stage! Welcome to a very unusual fairy tale, the bedtime stories about which your mother never told you. Get ready to enjoy Sondheim's macabre sense of humor, dark lyrics, deep and mysterious harmonies, and many unexpected twists. We promise a host of surprises are in store for you!



You will find yourself marvel at our large cast, seemingly everyone is "a lead!" Some of the characters you may hate at first, but later grow more sympathetic, while others you may love at first sight, and then feel a little disenchanted later in the story.

A central theme of the show is the importance of making choices - of making the *right* choice. *Into the Woods* is also very much about parents and children - how we teach children to make choices and how we can influence the choices they make. Real maturity involves taking responsibility for others and, only when we lose our "protectors," some of us truly grow up.

Personally, what I appreciate the most is having the great fortune to work with our gifted USCHS performers, who give from the heart, resolve conflict and guide their lives with many of the musical's lessons of hope, love and unity.

Thank you for your attendance and your support of Upper St. Clair Performing Arts!

Sincerely,

Paul K. Fox, Executive Producer and Curriculum Leader

#### From the Podium

by Paul Fox, Executive Producer and Orchestra Director

Welcome! Thank you for your attendance to the 2005 USCHS *Oklahoma* and for your advocacy of all Upper St. Clair School District Fine and Performing Arts!

This year, we have a very bright, happy, funny, and family-oriented musical in store for you. Sit back and enjoy our many stunning student performers while you marvel at our skilled behind-the-scenes crews and expressive musicians.



As many of you know, Rodgers and Hammerstein's *Oklahoma* (1943) was a very risky venture! After the New Haven trial, many of the financial supporters wanted to withdraw their investment (totaling \$90,000). The Theatre Guild which produced the show was on its last legs financially. In his first collaboration with Rodgers, Hammerstein had not enjoyed a real hit since 1929. Director Rouben Mamoulian also had a "dry" spell for quite some time. Finally, Agnes DeMille had never choreographed a musical before!

However, *Oklahoma* eventually paid-off handsomely for the NY backers (2500% profit). It broke new ground as one of the first musical comedies with a plausible plot, a ballet, songs that, like opera, sprang out of the plot and continued the action, a thoroughly defined villain who was explainable in terms of modern psychology, and the absence of a chorus line or glamorous society characters. Every day for five years after the opening Broadway performance, people stood in line for hours – a line that never stopped – in order to purchase tickets for performances as long as six months in advance. The rest is history – one of the most popular "classical" musicals of all time!

For me personally, a lot of nostalgia is associated with *Oklahoma*. It was one of the earliest spring shows I had the privilege of serving as choral director, vocal coach, drama director (assistant) and producer. As is the case for every director from the beginning of time until the present, musicals are original "art forms" created from scratch – the staging instructions are mostly vague, and set construction, assignment of leads and ensembles, costume design, choreography and drama coaching all must be "reinvented" and adapted for each production. I look back and realize it was amazing what we accomplished in our old auditorium with a much smaller staff and so many generous volunteers!

I am grateful for the vision, inspiration and training of then HS Associate Principal Thomas Harshman, dubbed by many as the originator of "USC musical extravaganzas." Harshman's love of theater guided our staff in those early years, even as he stood back and let the rest of us take most of the credit. It was the introduction of his concepts of "student-centered" leadership, the high school musical being promoted as "something for everybody," and the building of collaborations of community-support that became the guidepost of our philosophy even today. In 2005, with 100 Theatre Angel volunteers, 110+ cast members, more than 100 student crew members, and 60+ orchestra musicians – the USCHS production is the largest student activity sponsored by the school district.

**Your** love of theatre and enthusiasm motivates the "magic" we will share with you today. We are most appreciative of the longstanding support of the students, parents, school staff, residents and businesses – all members of our unique "musical family" who model those last five letters in the word "comm*unity*." Your actions speak louder than words!

Paul K. Fox

#### The View from My Podium

by Paul K. Fox, Director/Producer/Sponsor

Can you imagine if there was only enough money in the education budget for one subject to be taught in school? What would it be?

The education of the "Whole Child" to acquire 21<sup>st</sup> Century learning skills, as stated in the Upper St. Clair School District Strategic Plan, is essential and requires *all academic subjects*, including a variety of courses in the Fine and Performing Arts, English, Math, Science, World Language, Social Studies, and Physical Education.

An education in the Arts benefits society because students of music, art, dance, and drama gain powerful tools for:

- Understanding human experiences, both past and present;
- Teamwork and collaboration;
- Making decisions creatively when no prescribed answers exist;
- · Learning to adapt to and respect others' (diverse) ways of thinking, working, and expressing themselves;
- Learning problem recognition and problem solving, involving expressive, analytical, and developmental tools to every human situation (that is why we speak, for example, of the "art" of teaching or the "art" of politics);
- Understanding the influence of the arts and their power to create and reflect cultures, the impact of design on our daily life, and in the interdependence of work in the arts with the broader worlds of ideas and action;
- Developing the essential senses of sight, hearing, smell, taste, touch, and kinesthetics as intellectual, emotional, physical, creative, and expressive acts;
- Analyzing nonverbal communication and making informed judgments about cultural products and issues;
- Communicating effectively.

We appreciate your support of the Upper St. Clair School District Performing Arts with your attendance to and purchase of a ticket for this production, and/or volunteering your time or talents (as a Theatre Angel), buying a professional or business ad, or becoming a Friend of the Theatre. We treasure our community's longstanding tradition of commitment to the arts. Thank you!

\* \* \*

Musicals like Oklahoma (1943), On the Town (1944), Carousel (1945), South Pacific (1949), and The King and I (1951) ushered in what many have called the beginning of the "Golden Age" of Broadway. These shows, many inspired by Richard Rodgers and Oscar Hammerstein III, featured stories with drama, comedy and heart, and also presented incredibly beautiful music with strong melodies and rich orchestrations. Most recently, the Lincoln Center's production of South Pacific won the 2008 Tony Award for Best Revival and richly deserved it!

However, as an example of a classic in musical theater, *South Pacific* was unusual in many ways. There was almost no dance. It introduced two equally important love stories, and the usual "bad guy" or "silly misunderstanding" did not provide the dramatic tension. Both love stories were thwarted by "carefully taught" racial prejudices. These reflex hatreds drove the key characters to push away from the people they love. In the case of a young Lieutenant and his native girl, the results were tragic, but thankfully Nellie and Emile were finally reunited.

More than 60 years after *South Pacific* first opened, racial bigotry, ageism, class discrimination, and all forms of prejudice remain in the daily news. Why do issues of age, color, nationality, or gender matter? Where does race fit in our national discussions, or for that matter, the concepts of tolerance, open-mindedness, and acceptance? As we watch characters that are as different as Boston and Little Rock being challenged with their own prejudices, *South Pacific* confronts us... yet again. Surely, somewhere, our masterful storyteller Oscar Hammerstein must be nodding his head knowingly!

#### From My Podium

#### Paul K. Fox

Welcome to the annual spring musical! Thank you for your attendance and your support! We're proud to share the combined and super-charged talents of over 125 cast members, 50 musicians, 150 crew members, 20 adult staff members and 100+ Theatre Angels!"

The qualities which have made *Fiddler on the Roof* one of the most beloved American musicals and drawn audiences around the world into the magical circle formed by the villagers of Anatevka (and our musical company), also make it a powerful thought-provoking work for all of us to study and observe. Although it shares some hilarious moments and even "talks to God" at times, the musical is very deep, dark, and supports the expression "Happiness comes, misery follows." However, in addition to exploring the problems of oppressed minorities, it is a play with an upbeat message about the importance of beliefs, customs, community, family and love.

Okay, here's some of the serious stuff. There are quite a few questions worth reviewing with you and your family—things to truly "make you think" after seeing this show:

- 1. How can we personally avoid prejudice, intolerance, stereo-typing and refusal to accept the uniqueness of others?
- 2. How can we as a society grow to eliminate the roots of prejudice and avoid conflict among racial, ethnic and religious groups as well as differences between regions?
- 3. Is "obeying orders" ever a legitimate excuse for any violent action?
- 4. Does "tradition" have a role in contemporary society?
- 5. What personal value do you attach to your own family's traditions or your ethnic/cultural identity?
- 6. Is education, enlightenment or technological advancement an enemy of tradition?
- 7. How can we learn to better cope with change, transition or grief in our lives?
- 8. Can there be romance in marriage after 25 years?

Personally, what I appreciate the most about this show is having the great fortune to work with our gifted USCHS performers, who give from the heart and try to guide their lives with many of the musical's lessons of hope, love and unity.

May you all...

- Find that "perfect match."
- "Keep your balance" in an uncertain world.
- Enjoy your family's "blessings."
- Receive comfort from within the "circle" of your friends and community.

<sup>&</sup>quot;May all of your futures be pleasant ones!" Mazeltov!

## **HS Musical Information**

For: Residents and/or Lovers of Musical Theatre! February 14, 2002

Contacts: Call 412-833-1600 (Paul Fox x2235, Jane Dodd x2314 or Sandy Gallo).

WHAT? Upper St. Clair HS presents *West Side Story* by Arthur Laurents, Leonard Bernstein and Stephen Sondheim Fully-staged, costumed and orchestrated musical drama

(approximately three hours running time).

WHO? Involves over 250 USC High School students in

grades 9-12 (25%), 20<sup>+</sup> adult staff members and

almost 100 Theatre Angels (volunteers)

WHEN? Friday and Saturday evenings, March 8, 9, 15, 16 at 7:30 p.m.

Sunday matinee on March 10 at 2:00 p.m.

Wednesday Night performance on March 13 at 6:30 p.m. and a special Family Night performance on March 14 at 6:30 p.m.

It is recommended that you arrive 20 minutes prior to show time.

WHERE? Upper St. Clair High School Theatre, Route 19, South of Pittsburgh

(Enter through "center archway" closest to large parking lot—Arts Lobby) Handicap parking is available in all parking lots (see security guard for help). A free shuttle bus service will run to/from lobby, Township and School lots. Elevator access is available from Academic Lobby (arch closest to Route 19).

**HOW?** Box Office opens at 10:30 a.m. on February 25.

Please note, the Box Office telephone will not answer on February 25. Telephone "hold" orders will only be accepted **on or after February 27.** 

Students in the cast/crews (only) should pick up their tickets on February 21.

All seats are reserved. The supply is limited, so make reservations early.

The cost of admission is \$10/ticket if purchased in advance. Pre-ordered group discounted tickets will allow \$2-off/ticket for 15 or more seats on same night. For *Family Night*, March 14th **only**, student admission is \$3/person. Seniors receive a **complimentary** ticket as long as seating is available.

Tickets are available "at the door" for \$12/ticket.

The phone number for the Box Office and Activity Hotline is 412-851-2060.

**Box Office Hours** are Monday, Wednesday, Friday and Saturday mornings from 10:30 to Noon, Monday and Wednesday evenings 6:30 to 8:00 p.m. and Thursday afternoons 2:30 to 4:00 p.m. Phone only answers during these hours.

On show dates, Box Office is only open one hour prior to "curtain time."

The house is opened 30 minutes prior to posted show time.

#### Frequently Asked Questions.

- Q. Where is the High School Box Office located?
- A. To access the Box Office, enter through the Theatre Entrance (center archway) and the Box Office is on your left.
- Q. Where can I hear more information about the show?
- A. Please call the Activity Hotline at 412-851-2060 for a recorded message. Once the Box Office opens, volunteers may answer the phone (after February 21).
- Q. Can I order tickets by phone?
- A. Yes! Call 412-851-2060 after February 21.
- Q. When does the Box Office open to the public?
- A. The Box Office opens on **February 19, 2007,** during the following hours: Monday, Wednesday, Friday and Saturday from 10:30 AM Noon Monday and Wednesday evenings from 6:30 8:00 PM
- Q. What is the price of the tickets?
- A. Since the admission fees vary, it is advised that you call the Box Office directly for the details. Senior citizens do receive complimentary tickets. Students receive discounted admission to the "Family Night" performances on March 7 & 8.
- Q. Where are the handicap parking spaces?
- A. Handicap parking is reserved in the front row of the main lot nearest to the Theatre entrance (center archway). A uniform guard will assist you. Additional placard handicap parking is available in designated areas of the upper lot and near the Academic Lobby entrance.
- Q. What is your policy for returning tickets?
- A. There are no refunds or exchanges of USCHS theatre tickets. However, patrons may "donate" their extra tickets back to the Box Office.
- Q. When does the Box Office open on days of the shows?
- A. The Box Office opens one hour before each performance.
- *Q. Is there an elevator?*
- A. Yes! Enter through the first archway on the left and it is on your right.
- Q. Where are the restrooms?
- A. They are directly across from the Theatre.
- Q. Are food and drinks permitted in the Theatre?
- A. Food, drinks, candy or gum are prohibited in the Theatre.
- Q. Do you have handicap seating in the Theatre?
- A. Please communicate your needs to the Box Office volunteers. The USCHS Theatre offers wheel chair seating as well as limited mobility (moveable chair arms) seating.
- Q. What time do the doors to the Theatre open each performance?
- A. The doors usually open approximately 30 minutes prior to curtain.
- Q. Does the District offer a shuttle bus?
- A. To assist audience members and the student participants, the School District will offer a "yellow limo" service from the Township Administrative Building and upper/lower lots of the High School before and after the show.

# Bisacion Bigh School

#### The ABCs of the Spring Musical

Attend all meetings and performances Be prompt and prepared to work Check the Musical Callboard twice a day Develop new skills and understandings Enthusiasm and self-motivation are expected Follow all of the school and Musical rules Give Musical your 100% in personal focus and effort Help publicize the Musical Inform yourself using the hotline and online sources Join in the search for needed props Keep up with your academic work Leave school areas organized, clean, and free of litter Maintain the ideals of professionalism and integrity Notify the staff if there is a problem or need Organize your deadlines and meet your commitments Provide self with one costume (\$25 fee) or performance dress Respect the people and property of the Musical Company Sell 2 program ads and a fair share of tickets Transport yourself or obtain rides to/from the Musical Understand and model unity of purpose and teamwork Volunteer to assist others in the Musical Company Write the Musical dates on your household calendars

#### The Spring Musical's Mission and the Vision

Once-in-lifetime opportunity
Search for hidden leadership, talent and "star qualities"
Student-run (and inspired) production
TEAM (together-everyone-achieves-more)
Focus on "the Ensemble is Number 1"
Commitment to quality and professionalism
Not "a typical HS show"

Performances in the USCHS Theatre Fridays, March 5 and 12, 7:30 p.m.
Saturdays, March 6 and 13, 7:30 p.m.
Sunday matinee, March 7, 2:00 p.m.
Thursday family night, March 11, 6:30 p.m.

#### Traditions of the USCHS Musical

Theatre Angel volunteers sign-up on January 5 at 7 p.m.

Costumes are made in-house (except most of the kilts).
Costume fee helps defray the cost of material and cleaning.

Lottery ticket system is used for distribution of the best seats. Order all you need for your family and friends (pay when you pick them up on February 17-18 or 20). All seats are reserved. We anticipate many nearly or fully sold-out performances.

Senior citizens and school staff receive complimentary tickets. NEW: Student ticket price for ALL performances (\$5).

Thursdays are designated Musical T-Shirt Days for cash prizes.

Program booklet needs YOUR HELP (sell ads by January 29).

Family Night offers autograph signing and backstage tours.

Flowers may be exchanged both Opening and Closing Nights.

Parents may take posed shots of cast members in costume (set-up by JR Hall) on March 6 and 13. Photography and audio/video recording during all shows are strictly forbidden.

Student staff meetings are held every Tuesday at 5:45.

All-night chaperoned party will be sponsored from 11:30 p.m. on Saturday, March 13 to Sunday, March 14 at 6:00 a.m. Parents are asked to arrive earlier to pick up their partygoer.

Online resources: <a href="https://www.company.usctheater.org">www.company.usctheater.org</a> plus
Producer Paul Fox's HS Teacher Pages (<a href="https://www.uscsd.k12.pa.us">www.uscsd.k12.pa.us</a>)

#### Documents to Download Online

Advertising Kit (letter, program ad sizes and rates)
Application (all cast, crews and student staff)
Cast list and story line
Company Calendar
Friends of the Theatre Patrons
Logo and Poster
Rules and Regulations (agreed by you on the application)

#### OKLAHOMA 2005 CAST TRY-OUT EVALUATION

(Please press hard and PRINT two complete sets. Please remain in warmup/audition areas!)

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### Upper St. Clair High School Musical Cast, Crew and Staff Application



(please print-press hard-check all copies)



Name		Circle one: ♂ ♀	Year of Graduation_	Age
Address				Zip
Telephone	Homeroom	E-Mail		
Check the boxes below indicating ALI	areas for which you wish to b	e considered:		
□ 1. Lead* □ 2. Dancer* □ 3. Chor	us* *Singers/	actors for principal roles: P	ease attach photograph and rés	sumé (will not be returned
□ 4. Crew <sup>¢</sup>	☐ 5. Orchestra Instrument <sup>⋄</sup>		☐ 6. Student Staff —	
* All cast members must try-out.	it Orchestra members must sign-up.	*Staff need to s	ign-up, attach teacher recomm	endation and/or interview
List previous experience in musicals, p	lays, dancing, choral or instruc	mental ensembles or othe	r performing arts (or attack	rh résumé)
List all events on your personal or fami (Please note: ALL musical rehearsals a part, and, furthermore, may limit your a writing and approved at least three wee the discretion of the Executive Produce (Give specific dates, days of the week and times i	nd meetings are mandatory. Confuture participation in the spring iks in advance by the Adult Direct, illness may require doctor's	fonflicts below may affect g musical. Request for an ector, Producer or Crew written verification.)	et your eligibility of bein ny special absence must Head assigned to your c	be submitted in ast or crew area. At
We, the undersigned, agree to abide by crew or staff position(s). We certify that meeting and performance commitments attend a single rehearsal, meeting or perstaff or crew head position, the student	t we have a copy of the tentative of the USCHS Musical. We agree formance could result in losing	re Musical Calendar/Schagree to pay our musical for our cast part, crew men	edule and agree to fulfill	all rehearsal,
STUDENT			PARENT/GUARDIAN	
Signed	-	Signed		
Date		Date		W. W. Market
*Cast members: bring signed form with you to the	try-outs.	°Crews, °Orches	tra or *Staff: return signed for	n to tray in Music Office

## Upper St. Clair High School

USCHS	THEATRE	proudly presents	USCHS	THEATRE
SECT	CENTER		SECT	CENTER
ROW	A	C INDOME VE	ROW	A
SEAT	105	Moods	SEAT	105
THURS	03/01/07	USCHS Theatre Thurs., March 1, 2007 - 6:30 p.m.	PRICE	\$15/\$12/\$5

# Upper St. Clair High School

USCHS	THEATRE	proudly presents	USCHS	THEATRE
SECT	CENTER		SECT	CENTER
ROW	A	The Other Action	ROW	A
SEAT	106	Woods	SEAT	106
THURS	03/01/07	USCHS Theatre Thurs., March 1, 2007 - 6:30 p.m.	PRICE	\$15/\$12/\$5

# Upper St. Clair High School

USCHS	THEATRE	proudly presents	USCHS	THEATRE
SECT	CENTER		SECT	CENTER
ROW	A	THE THE VIEW	ROW	Α
SEAT	107	Moods	SEAT	107
THURS	03/01/07	USCHS Theatre	PRICE	\$15/\$12/\$5
		Thurs., March 1, 2007 - 6:30 p.m.		

# Upper St. Clair High School

USCHS	THEATRE	handle harman	USCHS	THEATRE
		proudly presents	000110	
SECT	CENTER		SECT	CENTER
ROW	A		ROW	A
SEAT	108	Woods //	SEAT	108
THURS	03/01/07	USCHS Theatre	PRICE	\$15/\$12/\$5
		Thurs., March 1, 2007 – 6:30 p.m.		

## ANGEL TICKET PRE-ORDERS

Upper St. Clair High School

November/December 2007

FA DHI NI DNI	Lottery No.
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General = regular reserved seats @ \$12/each Senior = senior citizen, age 60 or over (free)

Child = age 12 or under, discount on March 6 ONLY @ \$5/each

Front rows are A through G, middle rows are H through P, and back rows are Q through Z. (See right-hand chart printed below).

Please consider ALL of your ticket needs. Ask your family, neighbors, friends, etc. Pre-orders below will be honored on a *first-come first-serve* basis in order of lottery number. The Box Office will pull the **BEST** seats available. Sorry, special requests (other than wheelchair/handicap/limited access seats) cannot be honored.

PRE-ORDER forms are due Friday, December 7, 2007, mods 1-16 in the box in the Music Office or Choir Room. Payment NOT needed.

PICK-UP AND PAY FOR ORDERS on WED., February 13 from 4:30 to 6:30 p.m. in the Box Office, next to the entrance of the Theatre Lobbyy. Unclaimed orders will be released to the public on February 18. Phone orders and group tickets (\$1/discount for 15+ tickets) will be accepted February 23 on: Box Office 851-2060. (Tickets at the door = \$15/each so be sure to buy yours at the Box Office now on the Pre-Sale or before opening night!)

RESERVE SEAT TICKET ORDER	ICKET ORI	DER		
4	Num	Number of Tickets	<b>Fickets</b>	
Singing in the Rain!	D o c o r a -	U=-2U	HOHAI	
FRIDAY February 29 (7:30 p.m.)	The state of the s			T
SATURDAY March 1 (7:30 p.m.)				Γ
SUNDAY March 2 (2:00 p.m.)				
THURSDAY March 6 (6:30 p.m.)				Г
FRIDAY March 7 (7:30 p.m.)				
SATURDAY March 8 (7:30 p.m.)				

### () Wheelchair seat () Handicap/Limited Access seat needed

### GRAND TOTALS:

No. of Tickets\_\_\_\_\_ Amount Due \$

make checks payable to "USCHS"

### USCHS Theatre

J.		
Indicate desired location of seats with an "X"		
Indicate o		
	A. T.	

tage

### What is a Technical Director?

The theatrical technical director as a separately recognized position is a fairly recent development. For over 300 years it has been a job, or a collection of jobs, undertaken by the stage manager or other technically oriented person or persons. During the last thirty or forty years, the position of technical director has come to be recognized as the person who is responsible for all of the technical operations of a stage (theatrical) production. The following is a partial list of the technical director's responsibilities:

- Participates in pre-production planning as it pertains to all elements of the scenic design.
- Generates graphic documents used for the estimating of time and materials costs related to the creation of the design.
- Estimates the expense in time and materials to execute the design,
- Generates graphic documents used to demonstrate the construction of the design.
- Hires or appoints craftspeople to execute the design.
- Carefully oversees the construction of the design.
- Provides a wealth of information on materials, suppliers, and new applications of old or stock materials.
- Meets completion deadlines as coordinated with the other design/tech areas.
- Oversees the operation of all stage machinery.
- Oversees the training of all stage and shop personnel.
- Oversees the maintenance of stage, theatre, scene shop equipment, and building.
- Operates and maintains the scene shop.
- Operates, maintains, and secures tools.
- Orders, delivers, picks-up, and stores materials.
- Maintains budget lines established for every production, the shop, the theatre, etc.
- Oversees the production through the technical/dress rehearsal process.
- Maintains the show during the run of the production.
- Operates and maintains correct and safe rigging of all movable scenery and especially flying scenery.
- Participates in the choreography of scene changes.
- Plans, builds, and tests special effects.
- Coordinates scenery with the necessities of the lighting design.
- Some technical directors are responsible for all elements relating to lighting and sound equipment and operation as well.

### UPPER ST. CLAIR HIGH SCHOOL SPRING MUSICAL LEADERSHIP APPLICATION

Please return to Mr. Fox in Room 110 (next to the USCHS Health Office) or the Principal's Office. Deadline for Assistant Director, Producer or Assistant Producer positions: Noon, December 30, 2001.

Print Name		Year of Graduation
Telephone Number Hon	neroom	
List past school or outside musical or play leadership p	oositions starting with n	nost recent:
Primarily applying for the staff position(s) of	ition (in your opinion):	
What question would <i>you</i> ask at the interviews to deter	mine if a student would	l make an excellent leader?
Please rank in order of interest and willingness to partic Student Staff:		following positions on the  Check if Will Not/Cannot Do
I. *Producer * Due by Noon, December 3, 2001	Ranking (1 to 15)	□ No Interest
II. *Assistant Producer * Due by Noon, December 3, 2001	**************************************	☐ No Interest
III. *Assistant Director * Due by Noon, December 3, 2001	**************************************	☐ No Interest
IV. Rehearsal Assistant	18 The Philips (Colon Advantace Andrews	☐ No Interest
V. Stage Manager		☐ No Interest
VI. Technical Director		□ No Interest
VII. Head of Box Office	ment may recognize por production de la description de la descript	☐ No Interest
VIII. Head of Costumes	MINISTER CONTRACTOR And Administration.	☐ No Interest
IX. Head of Make-up		☐ No Interest
X. Head of Painting	**************************************	☐ No Interest
XI. Head of Pit Orchestra	WHEN PROPOSED WAS AND	☐ No Interest
XII. Head of Props	THE STATE OF STATE AND ADDRESS OF THE STATE	☐ No Interest
XIII. Head of Publicity	** The spirit and spir	☐ No Interest
XIV. Head of Set Construction		☐ No Interest
XV. Head of Ushers/Vendors		□ No Interest
We agree that this candidate has the potential to become	e a student leader of the	USCHS Spring Musical.
Parent/Guardian Teacher of	r Counselor	

### UPPER ST. CLAIR HIGH SCHOOL MUSICAL STUDENT STAFF

A "student leader" for the USCHS Spring Musical is a highly self-motivated and creative "people pleaser" who regularly exhibits the skills of problem solving, time management, self discipline, diplomacy, public relations and detailed task analysis and organization. Student Directors, Producers, RAs and Crew Heads are individuals who have a mature sense of humor, patience, personal drive, and are willing to take risks, help others to achieve their goals and basically anticipate the needs of the musical program, adult staff and students.

If you desire to "make a difference," to spend countless hours at the school, to "eat, sleep and breathe" musical theatre, and to "go where no one has ever gone before," you *may* have what it takes. This is what you need to do to be considered for Assistant Director, Producer and Assistant Producer.

Not everyone has what it takes to be a leader. Are you one of the few and the proud? Do you really want it? Prove it below!

### **Minimum Requirements**

ſ	☐ Completion of a solo or shared (in pairs) LEADERSHIP PROJECT (A to F below).
ſ	$\hfill\Box$ Completion of MUSICAL LEADERSHIP APPLICATION (see reverse side) with all signatures by December 3, 2001.
ſ	$\Box$ Submission of one or more interview questions on application. What would you ask to select a leader?
ſ	☐ Attendance to a STAFF INTERVIEW with Mr. Paul Fox, Mrs. Jane Dodd and Kristin Dodin.
ŗ	☐ Donation of 1-3 hours of assistance to help photocopy scripts and scores OR to organize the musical/play costumes.

### **Leadership Projects**

- A. Create a "mystery musical" bulletin board display to post daily clues.
- B. Photocopy, collate, address and mail welcome letter to musical adult staff.
- C. Print/paint and post a large musical banner with the performance and audition dates.
- D. Write an article for the PTSO newsletter by November 30, 2001.
- E. Draw colorful "information posters" to put up around the high school with details about upcoming try-outs and crew sign-ups.
- F. Record hotline phone messages about the mystery musical clues and other calendar announcements about the USCHS Fine and Performing Arts.

### YES... It is true!

You may "swap" a leadership project with another person or group.

You may "partner" with someone else to complete leadership project. (Share the credit!)

You may propose and fulfill your own leadership project. (Just get approval in advance!)

### Student Leadership Survey

### Spring Musical Student Staff Positions

Name		Date	revised 12/	94 c:\stusi	taff.mus
Phone	Homeroom	Class (circle one):	Fresh. Soph.	Jr. Se	enior

Instructions: To prepare for a Musical Leadership Interview, study and rehearse your response to the following questions. Although not required, you may write a short paragraph describing your abilities as a leader and why you should be selected for a musical staff position. **Deadline: December 22, 1994.** Interviews will take place the week of December 19. Turn in a completed musical application form signed by parent. Also, please plan to work a portion of the day of the Cast Auditions (held on Saturday, December 17).

- 1. What are at least four qualities you look for in an effective leader (either student or adult)? What world or local leader do you most admire and respect, and consider him/her an outstanding manager of people and programs? Why do you feel he/she is a good leader?
- 2. What skills, talents, or personality traits do you possess that would make you a valuable member of this year's Student Staff? Why would you be the best person for the job(s) you are applying? Name all past leadership positions, specifying both job titles and actual responsibilities.
- 3. Since elementary grades, what personal accomplishment or *hurtle* have you reached that has had the greatest influence on your life? Of what are you most proud?
- 4. What "tried and true" techniques would you employ to gain the respect of your peers and the adult staff? How do you get other students to listen to your directions? What past *track record* could you recount in support of respectful peer relationships?
- 5. If selected for a leadership position, how would you handle the following problems during rehearsals, performances, and meetings:
  - a) excessive tardiness or absences
  - b) excessive talking or horseplaying backstage
  - c) disrespect among cast/crew members
  - d) inflated student egos
  - e) practical jokes
  - f) low student morale
  - g) schedule conflicts
  - h) academic course assignments
  - i) stress/time management
  - j) recruitment of additional students for crews and chorus
- 6. How would you build student pride, *esprit de corp*, team spirit, and group morale over the three month production season? What activities or strategies would you recommend to increase student *ownership* and involvement in the show? How should we keep the cast and crews running as *one big happy family*?
- 7. What innovations or new ideas would you recommend to be implemented for this year's musical production? If you have complete freedom, what would you a) change, b) retain as is, or c) develop?
- 8. What do you think is the purpose of the school-wide spring musical production? What goals or objectives do you feel it accomplishes? What goals or objectives are not fulfilled?
- 9. What would you be willing to do on your own time to make a *better* spring production? Currently, what limits are placed on your time? Are you involved in sports, yearbook, Chanteclairs, band, or other school extra-curricular, church, or community activity? Do you have a job or other activity that requires a time commitment after-school or in the evening hours?
- What are you applying for on the Student Staff? List in order of priority and interest *all* jobs you would be willing to do. Are there any positions you are not willing to serve as Head, Co-Head, or Member?



Mr. Callahan-Cable 19

Fine and Performing Arts Department 1825 McLaughlin Run Road Upper St. Clair, Pennsylvania 15241

### Upper St. Clair High School



412-833-1600 412/833-4889 FAX

3/6/00

Please display four screens on Cable 19 for the Hello Dolly information—dates, box office hours, and ticket prices.

If you have any questions, call Laura Kitner at 412-833-4689, Carey Batz at 412-854-0534, or Mrs. Whetsell at 724-941-1204. Thanks!

### Screen I

USCHS Spring Musical Production
HELLO, DOLLY!
March 24, 25, 31 and April 1 at 7:30 PM
March 30 "Family Night" at 6:30 PM
March 26 at 2:00 PM
Added Performance - March 29 at 6:30 PM
USC High School Theatre

### Screen 2

HELLO, DOLLY!
PERFORMANCE ADDED !!
WEDNESDAY, MARCH 29 AT 6:30 PM

GOOD SEATS STILL AVAILABLE FOR ALL PERFORMANCES

### Screen 3

HELLO, DOLLY! Box Office in USCHS
Opens February 23
412-851-2060
Mon, Wed, Fri, Sat mornings 10:30 to Noon
Mon, Wed evenings 6:30 to 8:00 PM
Thursday afternoons 2:30 to 4:00 PM

### Screen 4

HELLO, DOLLY! Ticket Prices \$10 at Performance \$6 Advance Purchase

\$3 children under 12— for "Family Night" advance purchase only

Senior Citizens free with ticket



### Annual Spring Musical Production in the New USC High School Theatre!

March 24, 25, 31 and April 1 at 7:30 m \* March 30 "Family Night" at 6:30 m \* March 26 at 2:00 PM

Performance Added . . . March 29 at 6:30 PM

Box Office at USC High School Opens February 23 - 412-851-2060

Curriculum Leader Phone 412 833 1600 Ext. 2235 or Sec. Aide Ext. 2532 Upper St. Clair School District Performing Arts Department 1820 McLaughlin Run Rd Pittsburgh, PA 15241

**Upper St. Clair HS** 

### Press Release



### **Come and Meet Those Dancin' Feet!**

42<sup>nd</sup> Street Musical Comes to the Upper St. Clair High School Theatre on March 6-8, 12-14, 2009.

**January 26, 2009:** Upper St. Clair High School proudly invites you to an evening in "Little Old New York" – A Singing and Dancing Spectacular *42nd Street!* The Spring Musical is presented in the USCHS Theater on two consecutive weekends – Friday and Saturday nights March 6, 7, 13 and 14 at 7:30 p.m. Additional performances include a Sunday Matinee on March 8 at 2 p.m., and an early-bird "Family Night" performance on Thursday March 12 at 6:30 p.m. featuring backstage tours and a behind-the-scenes look at the sets, make-up, costumes and stage craft.

**42nd Street** tells the story of actors, dancers, and all of the people who make up a musical performance. Julian Marsh (Grant Carey) faces the difficult task of working with a "has-been" diva—Dorothy Brock (Jordan McDonough) — simply because her beau Abner Dillon (Benjamin Reicher) generously contributes financially to the performance. The show "Pretty Lady" must be a success, and Julian is determined to do whatever it takes to ensure this — despite any number of problems that may stand in the way. Peggy Sawyer (Hillary Maloney), an unassuming chorus girl just off the train from Allentown, proves to be one of the most valuable members of the cast. Based on the book by Michael Stewart and Mark Bramble, Harry Warren and Al Dubin created a masterpiece in which the whole stage seems to erupt in song and dance. Additional lead roles of Billy Lawlor (Tommy Hoffman), Anytime Annie (Anna Gorman) and the girls, and Pat Denning (Adam Matonic) are great characters with unforgettable personalities.

A host of memorable songs will be featured in this 1933 classic movie transformed into the 1980 Tony Award for Best Musical: *Lullaby of Broadway, Shuffle Off to Buffalo, We're in the Money, Sunny Side to Every Situation,* and the title-showstopper 42<sup>nd</sup> Street. In addition, this "show within a show" spotlights the BEST in dancing – tap and soft-shoe! The entire cast demonstrates "those dancin' feet."

For Release 9 a.m. EDT, September 26, 2009

42nd Street Comes to USCHS

Over one hundred and fifty student performers are excited to welcome back beloved Drama Director J.R. Hall. Executive Producer Paul Fox and Producer Jane Dodd are pleased to have so many of their staff returning including Vocal Director Lorraine Milovac, Choreographer Shari Opfermann and Assistant Choreographer Shelly Desmond, Technical Director Terry Willard, Stage Manager Chuck Dodd, Scenery Painting Director Mary Beth Werner, Costume Director Liz Williard, Make-Up Directors Roseann Stevens and Debi Blazek, and Box Office Coordinator Joyce Vance. The Student Producer (Dave DeBor) and Assistant Producer (Jessie Blyth) are working diligently alongside Student Director Danielle Gilbert.

Tickets are available for sale to the General Public on February 23. The Box Office will be open on Monday, Wednesday, Friday, and Saturday mornings from 10:30 to Noon, and Monday and Wednesday evenings from 6:30 to 8:00 p.m. (from February 23-March 14). Tickets will also be sold one hour prior to the start of each show. The Box Office is located in the Arts' Lobby of the Upper St. Clair High School, adjacent to the USCHS Theatre.

Please call 412-851-2060 (Music Activity Hotline and Box Office extension) after February 23 for more detailed information on ticket prices, group discounts, parking accommodations, and any other questions. Senior Citizens and school staff members will receive complimentary admission. However, since all seats are reserved and tickets are limited, please order your tickets early!

###









### Summary

The Upper St. Clair High School (USCHS) is proud to present its spring musical Brigadoon on March 5-7, 11-13, 2010 in the HS Theatre. The musical is dedicated to the memory of outstanding community leader, former Township Manager Douglas Watkins, with donations collected by actors after each show going to Watkins Memorial Charity - the Upper St. Clair Volunteer Township Fire Department.

### **Tickets**

Tickets will go on sale to the public beginning on February 22 in the USCHS Box Office (next to the entrance to HS Theatre - middle archway doors). Prices are \$12/adults at-the-door, \$10/adult advance sale, \$5/child (ages 12 and under), \$3/nonresident senior citizen or USC senior without ID, and up to two complimentary admissions for school staff or resident senior with valid Upper St. Clair Township Gold Card, School District Silver Card, or drivers' license. For the convenience of all participants and audience members, a shuttle bus will run from the Township Main Lot and all HS parking areas. For more info, please call the Music Activity Hotline 412-851-2060, or go online to www.usctheater.org or the High School Teacher Pages of Performing Arts Curriculum Leader Paul Fox at www.uscsd.k12.pa.us.

### Leads

Congratulations to the following leading character roles for the USCHS spring production: Tommy Albright - Michael Boyas, Charlie Dalrymple - Rocky Paterra, Jeff Douglas - Santino Tomasetti, Maggie Anderson - Jennifer Lloyd, Archie Beaton - Greg Larsen, Mr. Lundie - Bruce Franz, Harry Beaton - Dan Atman, Angus MacGuffie - Mahir Khan, Sandy Dean - Nick Sembrat, Andrew MacLaren - Ben Reicher, Fiona MacLaren - Sarah Nadler, Jean MacLaren - Christina Hlutkowsky, Stuart Dalrymple - Adam Matonic, Meg Brockie - Caroline

Campanella, MacGregor - Michael Zaitz, Frank, the Bartender - Colin Burns, and Jane Ashton – Molly Jones, plus a cast of 70 townspeople.

### Story

Brigadoon is a musical with a book and lyrics by Alan Jay Lerner and music by Frederick Loewe. Songs from the musical, such as "Almost Like Being in Love" have become standards.

It tells the story of a mysterious Scottish village that appears for only one day every hundred years, though to the villagers, the passing of each century seems no longer than one night. The enchantment is viewed by them as a blessing rather than a curse, for it saved the village from destruction. No one from Brigadoon may ever leave, or the enchantment will be broken and the site and all its inhabitants will disappear into the mist forever. Two American tourists, lost in the Scottish Highlands, stumble upon the village just as a wedding is about to be celebrated, and their arrival has serious implications for the village's inhabitants.

### History of the Broadway, Film and TV Musical

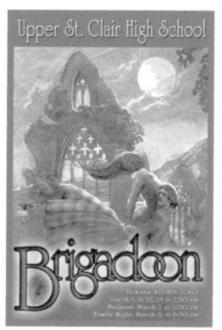
The original Brigadoon production opened on Broadway in 1947 and ran for 581 performances. Brigadoon then received a West End production opening in 1949 that ran for 685 performances, and many revivals followed. A 1954 film version starred Gene Kelly and Cyd Charisse. A 1966 television version starred Robert Goulet and Peter Falk. Alan Jay Lerner and Frederick Loewe also became famous for their mid-fifties collaboration on the musical My Fair Lady!

### History of Upper St. Clair Brigadoon Musicals

The current 2010 production is the second run of Brigadoon at USCHS. In 1998, it was presented as the last musical on the stage of the old USCHS auditorium (prior to completion of the major USCHS renovation project). Also in 1998, the community mourned the loss of student producer Mary Elena ("Ellie") Batz who died in a tragic automobile accident during the show's rehearsals, as well as the passing of longtime technical advisor and stage crew sponsor William Berster. Beth Watkins, daughter of former Township Manager Douglas Watkins, volunteered to serve as Student Producer, managing the six USCHS performances of Brigadoon staged on March 20-22, 26-28, 1998.

### What is Unique about USCHS Musicals?

- The USCHS is the largest school-sponsored student activity involving as many as 250 students in grades 9-12.
- The spring musical is open to any student, not just members of the Performing Arts Department already enrolled in HS band, choir or orchestra.
- Although trained by the adult staff, students "run" the musical in all key student staff positions, cast and crew positions.
- Over 100 parent volunteers ("theatre angels") support the spring musical, selling tickets, sewing costumes, building and painting sets, etc.
- With the exception of the director salaries, the community and local businesses fund the entire production and program budget (over \$30K).
- The public strongly supports the annual USCHS show with numerous self-outs and "standing room only" crowds.



### **USCHS Brigadoon Performances**

Friday, March 5, 7:30 p.m.

Saturday, March 6, 7:30 p.m.

Sunday, March 7, 2:00 p.m.

Thursday, March 11, 6:30 p.m.

Friday, March 12, 7:30 p.m.

Saturday, March 13, 7:30 p.m.

Music Activity Hotline: 412-851-2060

For more information, please go online to

www.uscsd.k12.pa.us

(select High School, Teacher Pages, Mr. P. Fox, HS Dramas)

### **USC**OMMUNIQUE

UPPER ST. CLAIR HS MUSICAL THEATRE

FOR IMMEDIATE RELEASE (12/12/03)

CONTACT: PAUL K. FOX

UPPER ST. CLAIR HIGH SCHOOL 1825 McLaughlin Run Road UPPER ST. CLAIR, PA 15241 412-833-1600 x2235 fax 412-833-8863 E-MAIL: pfox@uscsd.k12.pa.us



### ANNOUNCING "FIDDLER ON THE ROOF" SPRING MUSICAL!

Upper St. Clair High School (USCHS) is holding cast auditions and crew/orchestra sign-ups for the largest school-sponsored student activity of the year—the annual spring musical production! Try-outs to determine leads, chorus members, individual and small group singing and speaking parts for *Fiddler on the Roof* will be held all-day on Saturday, December 20, 2003 at the high school. Dance "screening" auditions will be held after-school Monday, December 15. The deadline for students (grades 9-12) to enroll in a production crew (make-up, costumes, set construction, painting, ushers, etc.) or the pit orchestra is December 23.

Fresh from the success of the highly acclaimed 2003 USCHS production *Les Miserables*, this year's musical will be directed by J.R. Hall, choreographed by Jeremy Czarniak, and conducted by Orchestra Director/ Executive Producer Paul K. Fox. They are joined by Producer Jane Dodd, Technical/Stage Crew Director Terry Williard, Choral Director Nate Motta, Vocal Director Claudia Curly Benack, and Assistant Dance Director Shelley Desmond, along with over one hundred community volunteers called "Theatre Angels." Emily Barkas and Tim Wagner have been named Student Director and Student Producer respectively.

The **Student/Adult Company Meeting** will be held Tuesday, January 6, 2004 at 7:00 p.m. in the USCHS Nutrition Center. Any adult interested in lending their time or talents to the USCHS *Fiddler on the Roof* should attend the **Theatre Angel Sign-up Meeting** on Tuesday, January 13 at 7:00 p.m. Volunteers are especially needed to help in the Box Office, as Company Party Chaperones, or on the Costumes, Props or Scenery Painting Crews.

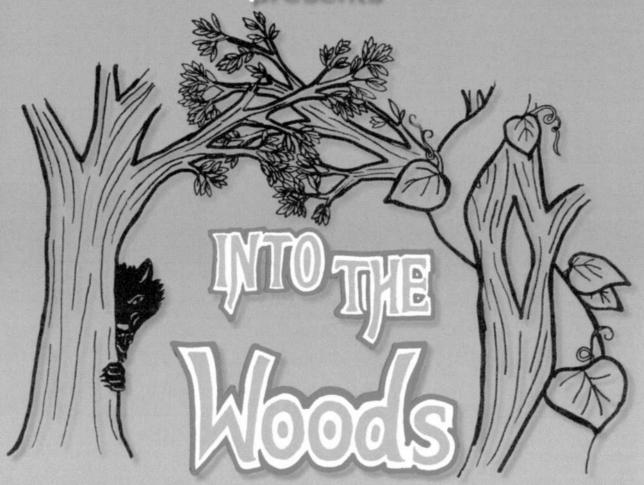
Fiddler on the Roof will be presented to the public for **seven performances** on Friday and Saturday evenings, March 19, 20, 26, 27, 2004 at 7:30 p.m., Wednesday and Thursday evenings, March 24 & 25 at 6:30 p.m., and one Sunday matinee March 21 at 2:00 p.m. All shows will be held in the USCHS Theatre.

**Tickets will go on sale beginning March 1, 2004.** All seats are reserved and may be purchased from the USCHS Box Office. The discounted price for admission is \$8 (\$10 at-the-door), with senior citizens receiving complimentary admission. Two special "family night" performances (March 24, 25) will offer a special student ticket price of \$3. Reservations should be made early since "sell-out" shows are likely.

The USCHS Box Office is located in the "Arts Lobby" next to the Theatre. From the main parking lot, enter through the "center archway" and the Box Office is located to your immediate left. The Box Office hours (March 1-18) are Monday, Wednesday, Friday and Saturday mornings 10:30-Noon, Monday and Wednesday evenings 6:30-8:30 p.m. and Thursday afternoons 2:30-4:00 p.m. In addition, the Box Office is open one hour prior to the performance start times (March 19-27).

For more information about this and other USCHS Theatre events, call the Upper St. Clair School District **Activity Hotline—412-851-2060.** After March 4, parent volunteers will answer phone inquiries during normal Box Office hours at 412-851-2060.

### Upper St. Clair High School presents

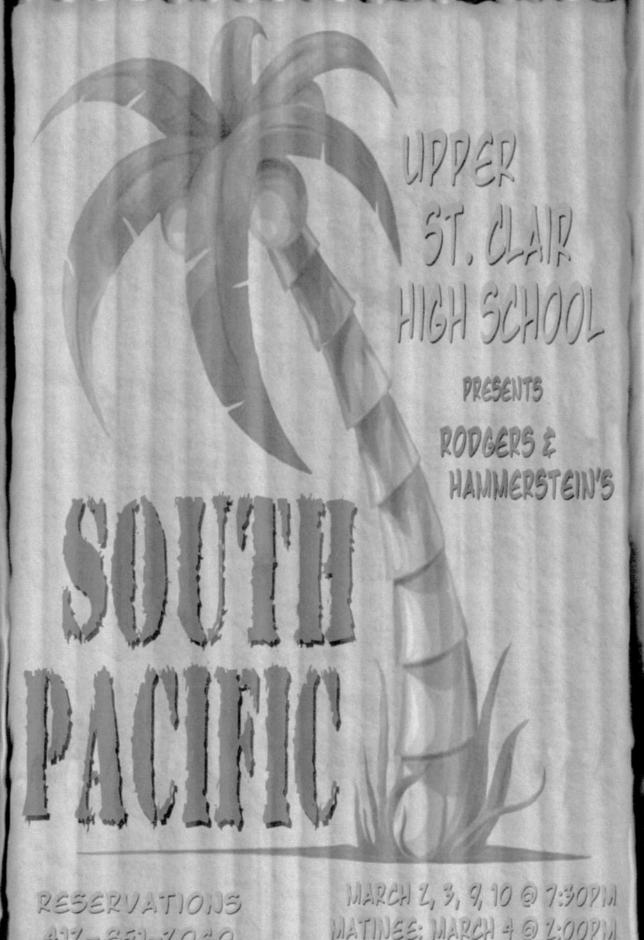


March 1, 7, 8, 2007 at 6:30 p.m.

March 2, 3, 9, 10, 2007 at 7:30 p.m.

Matinee March 4, 2007 at 2:00 p.m.

Upper St. Clair High School For tickets, call 412-851-2060



472-857-2030

MATINES: MARCH 4 @ 2:009M FAMILY NIGHT: WARCH 8 @ 3:307 W



### **CURTAIN CALLS**



Official Newsletter of the Upper St. Clair High School Music and Theatre Department

Volume XIII → Number 2 → February 2000

1825 McLaughlin Run Road, Pittsburgh, PA 15241

### Here Comes... Dolly!

Only **superlatives** can be used to announce the spring show to be presented by the Upper St. Clair High School in the USCHS Theatre for six performances from March 24 through April 1.

For the musical is *Hello*, *Dolly!* which scored the longest record in American stage history during its initial Broadway run of seven years! It is "the" musical which was toured around-the-world by a New York company, influenced a Presidential election, had a President join the performance on stage, won the New York Drama Critics' Circle Award and "The Best Musical" in its first season, and was heralded by critics as "exhilarating," "exuberant," "magical," "charming," "bubbly" and "howlingly funny"—"a musical with eye-appeal, ear appeal, love appeal and laugh appeal!"

In addition to its record-breaking popularity, *Dolly!* experienced its share of "tangled history." Its story, a busybody matchmaker and the adventures of her clients during a day and night of farcical complications, was first told in an English play in 1835, from which it became a standard laugh-maker on German-language stages for a hundred years. It was transformed into a colossal failure in New York under the title of "The Merchant of Yonkers," and then subsequently a success in 1954 in Thorton Wilder's version that he called "The Matchmaker." Finally, it was converted in 1964 into the present musical with book by Michael Stewart and music/lyrics by Jerry Herman.

USCHS's show is produced by Jane Dodd and directed by Chris Hestwood. According to Executive Producer Paul Fox, "This will be one old-fashioned showstopper that no one will want to miss! We have pulled out all of the stops and are going for broke! In our new theatre, we're involving *more* students, staging *bigger* production numbers of *great* songs and dances, and spending *more* money on sets and costumes! This musical will break all USC records!"

### **Box Office Opens!**

Tickets for the annual spring musical, Hello, Dolly!



went on sale to the general public beginning on Wednesday, February 23 at the USCHS Box Office (next to the Theatre entrance). The annual musical *extravaganza*, involving nearly 30% of the student body, will be performed in the Upper St. Clair High School Theatre (in

the new Arts Wing), over two consecutive Fridays and Saturdays, March 24, 25, 31 and April 1 at 7:30 p.m. **All seats are reserved,** with a pre-sale price of only \$6 per ticket. However, admissions purchased *at the door* are \$10.

Back by popular demand, a special *Family Night* presentation on Thursday, March 30 will be offered at an earlier starting time (6:30 p.m.) with a discounted ticket price of only \$3/child (ages twelve and under). Backstage tours after the final curtain will allow the audience the opportunity to see a little of the show's technical operation *behind-the-scenes*, along with providing the chance to meet the leads, get autographs, watch a make-up demonstration and tour the new "state-of-the-art" USCHS Fine and Performing Arts facility.

Senior Citizens, as always, are invited to take advantage of complimentary admission to all Upper St. Clair High School music events, but should reserve their *Dolly!* seats early. This blockbuster of a production will likely to sell-out, so everyone should plan to place their orders soon.

Community organizations are welcome to purchase **group tickets** (quantities of fifteen or more) at a cost of \$5/admission. Group ticket orders and all phone orders will be accepted **on/after** February 26. The phone number for the Box Office is 851-2060.

The Box Office hours of operation are:

Monday, Wednesday, Friday and Saturdays. . . 10:30-Noon

Monday and Wednesday evenings. . . . . . 6:30-8:00 p.m.

Thursday afternoons. . . . . . . . . . . . 2:30-4:00 p.m.



### CURTAIN CALLS



### Official Newsletter of the Upper St. Clair High School Music and Theatre Department

Volume XVI J Number 1 J February 2003

1825 McLaughlin Run Road, Pittsburgh, PA 15241

### Special Edition...

for the HS Musical Les Misérables

- A Crossword Puzzle Contest
- ▶ Box Office Information

### Les Misérables Comes to USC

The Upper St. Clair High School (USCHS) Fine and Performing Arts Department proudly announces its annual spring musical production, *Les Miserables School Edition*, with performances in the USCHS Theatre on March 28, 29, 30, April 2, 3, 4, 5, 2003.

Directed by Christine Frattare and J.R. Hall, choreographed by Jeremy Czarniak, vocal coached by Claudia Curley Benack and Doug Roth, and conducted by James Bennett, the musical will feature the talents of over 200 students, including principal roles portrayed by Kevin Bartlett (Valjean), Alyssa Beynon (Young Eponine), Anneliese Carter (Young Cosette), Greg Heilman (Thenadier), Lara Hillier (Cosette), Dylan Kipp (Marius), James Marsh (Javerts), Miriam Mayr (Fantine), Connor Mrozowski (Enjolras), Stephen Ritchey (Valjean), Lauren Sapienza (Eponine), Luke Steinhauer (Gavroche) and Katelyn Whitaker (Madam Thenadier), under the leadership of Student Director Meg Smith and Student Producer Courtney Wright.

Tickets for the musical will go on sale to the public beginning on **March 10** at the USCHS Box Office. All seats are reserved.

### Curtain times are:

 For "Family Night" performances on April 2 & 3, a child (12 and under) discounted ticket price is offered. The phone will answer in the Box Office beginning March 17. Tickets (including VIP returns) will be available at-the-door, but Producers **Paul Fox** and **Jane Dodd** recommend you purchase them earlier.

### The hours for the USCHS Box Office are:

Monday, Wednesday, Friday and Saturdays . . . . . 10:30-Noon Monday and Wednesday evenings . . . . . . . . . 6:30-8:00 p.m.

The Box Office is located in the USCHS Theatre Lobby (center arch entrance). For additional ticket information, please call the USC Activity Hotline at 412-851-2060.

Les Miserables is an epic story recounting the struggle against adversity in 19th century France. Imprisoned for stealing a loaf of bread, petty thief Jean Valjean is released from his 19-year term and not only becomes and honest man, but the mayor of a prosperous town and a loving adoptive father—violating his parole in the process. The relentless Inspector Javert, who makes a decent life for Valjean impossible, consequently pursues him. Only years later, after Valjean proves his mettle during a bloody student uprising and saves the life of a young man hopelessly in love with Valjean's adopted daughter, does the ex-convict finally feel fully redeemed.

This unique version of Broadway's legendary musical, a Pittsburgh-premiere, has been specially adapted to meet the needs of young performers and has been abridged to a running time of just over **two hours.** 

will be provided for residents. For special needs, directions or more detailed information, please listen to the updated USC Hotline message or call 412-833-1600 x2235 (Paul Fox), x2314 (Jane Dodd) or x2516 (Sandy Gallo).

**CTADICS**. Thanks for your support of the School Edition spring musical!

50

## USCHS Spring Musical 2009 42nd Street

## Revised Student Cast/Orchestra/Crew Performance Calls

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Date	Shuttle Bus	Leads make-up	Chorus make-up	Orchestra and Crews	Cast Vocal Warm-up	Company Meeting	Performance Downbeat	Clean-up
Rehearsals March 2-5	NONE	3:30	4:15	4:30 crews 5:00 orch.	5:00		5:30	8:45
FRI March 6	4:15-11:15	4:30	5:15	90:9	6:15	6:30	7:30	11:00
SAT March 7	4:15-11:15	4:30	5:15	90:9	6:15	6:30	7:30	11:00
SUN March 8	10:45-5:45	11:00	11:45	12:30	12:45	1:00	2:00	5:30
THU March 12	3:15-10:15	3:30	4:15	5:00	5:15	5:30	6:30	10:00
FRI March 13	4:15-11:15	4:30	5:15	00:9	6:15	6:30	7:30	11:00
SAT March 14	3:00-11:30	3:15 *	4:00 *	4:45 *	00:9	6:15	7:30	11:15

<sup>\*</sup> The proposed extra-early calls for "Closing Night" (March 14) are to allow time for posed photograph sessions by individual scene (in costume) for the parents of the cast, stage crew and musicians beginning at 5:00 p.m.

The 42" Street Company Party will be held at the Destinta Theater in Bridgeville from 11:30 p.m. (March 14) to 6:00 a.m. (March 15). Parents are asked to be prompt in the pick-up of their students (remember to set your clocks ahead for Daylight Savings) and arrive no later than 5:55 a.m.

For public performances, all 42nd Street cast, crew members, orchestra musicians and student staff will park at the Main Township lot. Shuttle bus will pick-up USCHS students from the Main Township lot and transport them to/from High School (arts lobby) entrance.

Township and School District parking lots, including frequent stops at the Main Township lot (Central Office/Police Station/Library), Upper High In addition, to provide overflow parking access or to assist senior citizens and other audience members, a school bus will offer free rides from/to School Lot and Main High School lots, as needed.

### OKLAHOMA CALENDAR #1



### posted Dec. 31, 2004

### **USCHS Spring Musical Events**

### IMPORTANT DEADLINES AND MEETINGS:

**Mandatory Company Meeting** Theatre Angels' Sign-ups Box Office opens to the public

Tuesday, January 4 at 7:00 p.m. in the HS Nutrition Center Wednesday, January 5 at 7:00 p.m. in the Nutrition Center Student/Angel Tix Pre-orders due Friday, January 7 mods 1-16 in the HS Bookstore

Student/Angel Tix Pickup/Bring \$ Wednesday, February 16, 4:00 to 6:00 p.m., HS Box Office Saturday, February 19 at 10:30 a.m.

### REGULAR WEEKLY PRACTICES prior to February 14

Monday Dancers 3:00 Vocals/Chorus 3:30 Tuesday Orchestra 4:00 Vocals/Chorus 4:00 Student Staff 5:45 Wednesday Leads/Drama 3:00 Thursday Leads/Drama 4:00 Orchestra 4:00 Friday Drama & Dancers 3:00 Vocals TBA 3:00 Saturday Orchestra 9:00 or 12:30

- Tentatively, Full Chorus rehearsals in January are on every Tuesday from 4:00 to 7:00 p.m. plus Monday, January 10 from 3:30 to 6:00 p.m. (Unless otherwise needed and announced, no vocal rehearsals are planned for January 17, 24 or 31.)
- In addition, Solo Leads will have at least one hour session after-school or evening per week with a vocal coach (Claudia Curley Benack, understudies with Tom Octave).
- Unless otherwise occupied with drama or dancing rehearsals. Leads must attend all Chorus and select Dance rehearsals.
- Student Staff meetings are Tuesdays at 5:45 and informal Adult Director Staff meetings are slated for Fridays at 5:30 p.m.
- Staging rehearsals for the entire cast will begin as early as February 14. From this point on, cast members will rehearse weekdays from 3:00 until 6 p.m. (with possibly a few evening rehearsals instead of the early after-school times) and some Saturdays. Stage Crew and Props members are needed full-time to run the show after-school and Saturdays beginning on February 21.
- Pit Orchestra will set-up on February 18, rehearse Sitz-Probe with the cast on February 19 (12:30), and continue blocking/full music practices with the cast after-school every weekday and Saturdays beginning February 21.
- Technical Rehearsals begin the week of February 21. Dress Rehearsals are on February 28. March 1-3. Performances are on March 4-6, 9-12.
- All cast members must agree to attend all costume and make-up calls and participate in full production run-throughs from 3:30 to 11:00 p.m. (or until the musical performance ends). A Photo Rehearsal is planned before the performance on Saturday, March 5.
- All rehearsal and performance dates are subject to change.
- Because of the shortened production schedule and challenging level of music, drama and dance required for "professional" musical productions (not written as condensed or simplified arrangements), please be prepared to attend rehearsals on the afternoons/evenings of Monday in-service days or holidays (no school) in January if needed.
- CALL 412-851-2060 to hear any changes in the musical schedule due to bad weather. The general Oklahoma rehearsal and meeting schedule will posted each week on the USCHS Music Dept. Hotline 412-833-TUNE (but NOT last minute cancellations).
- For more information, call Mr. Fox at 412-833-1600 extension 2235.

# OK Musical Week #7 at a Glance

Upper St. Clair High School Oklahoma Schedule Feb. 14-19, 2005

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MOM	TUE	WED	THO	FRI	SAT
Feb 14	Feb 15	Feb 16	Feb 17	Feb 18	Feb 19
5:30-5:30  Dancers  Dream Ballet  All Girl Dancers,  Jurly, Guy  Jancers, Grayson  ALL Cast  Vocal:  Juli Chorus, ALL  Juli Chorus, ALL  Julys, ALL Girls,  ALL Ensembles  VALL Ensembles	4:30-6:25pm Pit Orch. Leads with Orchestra 5:45 Curly & Jud 6:10 Girl Understudies 6:30-7pm Student Staff 6:30-9pm ALL CAST full vocal run on stage	3-6pm Full Drama: ALL Leads, Special Ensemble & ALL MEN 6:30-9pm SETS & COSTUME CREWS	4-6pm Orchestra 4-5:30 Final Solo Pit Rehearsal 5:30-6 Set-up/stage 4:30-7pm Full Drama: ALL Leads, Special Ensemble & ALL MEN 6:30-9pm SETS & COSTUMES	5:30-5 Dancing Will and ALL Guys in "Kansas City Stomp"	9-Noon SETS & COSTUME CREWS CREWS Leads, Ensemble, ALL Dances Leads, Ensemble, ALL Guy & Girl Dancers & Chorus (to be announced): Dream Ballet, Many a New Day, Kansas City, Farmer and the Cowman (bring lunch)
5:30-9pm SETS	6:30-9pm SETS & COSTUMES				Noon-4pm Photos (tba) & Sitzprobe cast/orch/everyone

BOX OFFICE OPENS (Feb. 19)
FOR PUBLIC TIX SALE ON SATURDAY
(Stay Away - Your Tickets Will Be Saved)

NEXT WEEK (Feb. 21-26): Technical Rehearsals, Students/Angels/Staff Ticket Distribution Expect Evening Practices (6-9:30pm)

### **GUYS & DOLLS!**

### 2006 HS Musical Information Packet

The ABC's of the High School Musical: Everything you always wanted to know...

### **ANNOUNCEMENTS**

Announcements will posted on the callboards outside the Choral Room door and the glass-enclosed case across from the Counseling Office entrance.

### **ATTENDANCE**

All posted rehearsals and meetings are **required!** If for some reason you cannot attend an event, please notify the adult staff member responsible for your part. The directors have tried to keep the number and length of all rehearsals to a minimum, so every event is **essential** to the success of the show! We have a VERY SHORT production season!

### **BOX OFFICE**

Tickets will be sold in the Box Office next to the entrance to the Theatre Lobby. STUDENT TICKET PRE-SALE FORMS are due on January 6, mods 1-16 in the box in the Commons. Tickets will be distributed before the Box Office opens to the general public! YOU must pick up and pay for orders on Wednesday, February 15 (4 to 6 pm). Unclaimed pre-orders will be released to the general public on Feb. 20. Phone orders will be accepted Feb. 22 on. Box Office hours are:

Monday, Wednesday, Friday and Saturday mornings 10:30-Noon Monday and Wednesday evenings 6:30-8:00 p.m.

### **CALENDAR**

### Regular Weekly Rehearsals prior to February 13

Monday Dancers 3:00 Leads/Drama 6:30

Tuesday Orch. 4:00 All/Vocals 4:00 Student Staff 6:00

Wednesday Leads/Drama 3:00

Thursday Orch. 4:00 All/Vocals 4:00

Friday Drama & Dancers 3:00 Vocals TBA 3:00

Saturday Orchestra 9:00

Solo Leads may receive an additional 1 hour of vocal coaching per week. Unless otherwise occupied with drama or dancing rehearsals, Leads attend all Chorus and select Dance rehearsals. Student Staff will meet Tuesdays at 6:00 and informal Adult Director Staff meetings are planned as needed for Mondays 6:15.

Staging rehearsals for the entire cast will begin as early as February 13. From this point on, cast members will rehearse weekdays from 6:00 until 9:30 p.m. (with possibly a after-school rehearsals instead of the eveningtimes) and some Saturdays. Stage Crew and Props members are needed full-time to run the show after-school

and Saturdays beginning on February 20. Pit Orchestra will set-up on February 17, perform the "Sitz-Probe" with the cast on February 18 (12:30), and begin to rehearse with the cast after-school every day of the week and Saturdays beginning February 20.

### Technical Rehearsals begin the week of Feb. 20. Dress Rehearsals are on Feb. 27, 28, Mar. 1-2. Performances are on March 3-5, 8-11.

All cast members must agree to attend all costume and make-up calls and participate in full production runthroughs from 3:30 to 11:00 p.m. (or until the musical performance ends). A Photo Rehearsal is planned on Thursday, March 2. All crew and staff meetings, cast rehearsal and performance dates are subject to change.

Because of the shortened production schedule and challenging level of music, drama and dance required for "professional" musical productions (not written as condensed or simplified arrangements), the directors will replace students who miss their assigned times or who are unable to perform their parts due to lack of preparation. This means one absence may be too much!

Rehearsals are scheduled on teacher in-service days.

### **COSTUMES**

Every cast member will be provided with costumes as needed for their role by the Costume Crew. Occasionally, cast members may be required to obtain parts of their own costume at the direction of the costume designers. Cast members will be responsible for providing their own footwear and undergarments unless otherwise directed.

Every cast member will be assessed a \$25.00 costume fee. All costumes are the property of the Costume Department and may not be altered or changed in any way except by the Costume staff. All costumes must be returned in good condition after the final performance closing night. (Students may not attend the Company Party until costumes have been checked in by adult costume staff.) Students will be responsible for the replacement cost of any lost or damaged costumes or pieces.

Cast members will receive regular notices to report to the costume dept. for measuring, fitting, alterations, etc. Take all costume calls seriously! The Costume Dept. is located in the dressing rooms directly behind the stage and the crew is available Monday-Thursday evenings 6:30-9 and Saturdays 9-3. JUST ASK if you need assistance!

### DANCING

All leads, and members of the chorus, singing ensemble, and dance ensemble are expected to attend dance and choreography coachings for company numbers and special scenes. Every cast member will **move** on stage, which will require dance rehearsals. Failure to attend these coachings will result in expulsion from the musical.

### DRESSING ROOMS

Dressing rooms are considered a **privilege** extended to the leads/dancers for frequent costume changes. Only specified students assigned to a dressing room may enter them **at any time!** Unauthorized use of a lead's dressing room without the Director's knowledge is grounds for reassignment of that person to the chorus dressing room. **No** student should use the rooms during mods 1-16; no costumes or props are permitted to be left in them.

Do not bring radios, furniture, valuables, etc. or leave them overnight in the rooms. (School is **not** responsible for any theft!) Damage to the walls, floor, etc. will be charged to the students assigned to the rooms, and the privilege will be revoked! Rooms must be cleaned out by March 11 (after which remaining articles will be discarded!).

### **ELECTRICAL APPLIANCES**

The operation of curling irons, pop-corn makers, waffle irons, fryers, food preparation or any other appliance is **strictly forbidden** because of the high electrical load and fire hazard!

### FAIR SHARE

The USCHS Spring Musical costs **over** \$25,000 to produce each year! That means, per participant, close to \$150 must be raised—or about 20 tickets purchased and 2-3 program ads. In order to continue our fine tradition of elaborate sets, costumes and "big name" shows, please **support** the box office. Sell tickets and at least **two** program ads to your family, friends and local companies! (January 27 is the deadline for program ad artwork!)

Also, encourage people to contribute as a "Friends of the Theatre" patron - only \$10!

### **FAMILY NIGHT**

On Thursday, March 9 at 6:30 p.m., a special Family Night show will feature a backstage tour after the final curtain. Children (age 12 and under) will be admitted for the discounted price of \$5/ticket. Leads and crew members interested in talking about their specialty should tell the Student Director immediately.

### FLOWER NIGHT

The Opening and Closing Night performances are designated as "Flower Nights" and cast/crew members often exchange flowers. Flowers can also be purchased any night for individuals to whom a particular show is being dedicated. Remember, it's polite to present them only before or after the show—never during the performance or intermission, and never inside the Theatre!

### HOTLINE (412-851-2060)

Whenever there is a "last minute change" in the rehearsal or meeting schedule, the School District Hotline message will be updated. Call 412-851-2060 if weather conditions are likely to force a delay or cancellation of an event. Announcements will also be posted on Mr. Fox's section on the High School website (hold mouse over "for staff" and click on "teacher pages," and "Mr. P. Fox").

### JOKES, PRANKS, ETC.

Having fun at the expense of another student's health, safety, musical preparation, or personal reputation is not what the spring musical is all about! Therefore, absolutely NO practical jokes, pranks, public gestures, unauthorized alteration, removal, or addition of props, costumes, sets, lines of dialogue, music, dance, etc. or any other disruption of a rehearsal or performance will be tolerated. Read Rule #11 of the Student Rules and Regulations and avoid doing anything that would embarrass you, your friends, the student company, staff, or the community at large. Administration and staff consider a prank as potentially dangerous; it could cause an accident (hurt someone on stage or in the pit) or damage the professional image of the show (tarnish the dedication and quality of work done by the students and adults). Therefore, the minimum penalty for any such infraction is losing the privilege of attending the Company Party and a Disciplinary Report, with the possibility of being re-assigned to a new cast/crew position, and/or receiving an additional punitive action as assigned by the Principals.

### LATE CHARGES - MUSIC & SCRIPTS

The music publisher assesses a stiff penalty for returning music and scripts past the due date. Therefore, all materials are to be returned by Tuesday, March 14, 2005 to Mrs. Mulholland in the Music Office or Mr. Fox (during homeroom only) in Room 311-E. Orchestra members must erase their parts and return their books in person or face paying up to \$125 in replacement or late fees/charges.

The music publisher will assess stiff fines for materials with unerased markings or any minor damage to the rental materials. Make all marks in the music IN PENCIL and make sure you take time to erase everything. Notify Mr. Fox immediately if you see any previously made damage.

### LOITERING IN THE HALLS

At times, the academic wing doors will be locked. Custodians should not be asked to leave their assignment and open doors for students to go to their lockers. Bring necessary materials and books with you from home. During performances, strict adherence to Student and Adult Staff directions will mandate that you **remain in designated areas** (dressing rooms) and avoid being seen by the audience until **after** the show!

### LOSING YOUR CHANCE

All rehearsals and meetings on the schedule are mandatory. Family outings, doctor appointments, and other trips should be scheduled for "off" nights. In the event that a scene is blocked or choreographed during your absence, the Directors are not obligated to add players later or hold a special rehearsal to train those who were absent/tardy. It is not possible to accommodate everyone's personal appointments! Every rehearsal counts! Chorus members should note that additional cast parts will be awarded to those who have had a good attendance record.

### LOTTERY

During the Company Meeting, students will draw a lottery "card" for that "magic number" deciding on the order your ticket request will be processed by the Box Office. You **must** turn in your PRE-ORDER form on January 6 and then pay and pick up your tickets on Feb 15. Take advantage of the student pre-sale! All tickets are reserved seating; after the pre-sale, we expect the public will *grab all the good seats!* 

### MEETINGS AND SPEECHES

The cast normally warms-up and listens to *inspirational* messages forty minutes prior to each performance. Therefore, by 6:45 p.m. (5:45 on Family Night), all leads and chorus members should be finished with make-up and costumes and report to the band room. Students are welcome to give a short (up to two minutes) pep-talk or anecdote. (This **is not** an appropriate time to apologize to someone *for being crabby* or making a personal dedication to a member of your family!) Sign-up for a time slot with the Student Producers! Please: ONLY ONE PER CAST MEMBER! Seniors are given priority to speak on Closing Night! Openings are filled on a first-come-first-serve basis!

### PERFORMANCE DEDICATIONS

To propose a show "dedication" to a contributor to USCHS (**not** a family member), submit a short two-line note to a student staff member. Recipients of this honor will be recognized at the performance, and will be offered

two complimentary tickets. Past dedications have gone to theatre volunteers who have sacrificed time to benefit the musical. DEADLINE: Submit it to staff by February 26.

### "PIT" ORCHESTRA

Student-musicians are invited to perform in the Musical Pit Orchestra. Membership is based on sign-up and validated by recommendations of the music staff. A proposed personnel list will be posted prior to the second week of rehearsals on January 10. However, prompt and consistent attendance to all Orchestra rehearsals will be the determining factor for placement on the permanent roster. The size of the orchestra may be limited to 35-39 players.

Pre-production orchestra rehearsals are scheduled on Tuesdays, Thursdays and Saturdays, and more frequently after February 13. "Every day" rehearsals with the cast begin on February 20. Musicians should not apply to participate unless they can attend nearly 100% of all rehearsals.

### **RULES & REGULATIONS**

See attached Rules and Regulations. These are the same standards you and your parents agreed to follow by signing the musical student application. At the discretion of the Executive Producer/Sponsor of the Spring Musical, any student who fails to abide by these rules may:

- 1) Be suspended or expelled from musical activities up to the remaining of the season;
- 2) Become ineligible to participate in one or more rehearsals, meetings, performances or the Company Party;
- 3) Lose or be re-assigned to a new student cast, crew, or staff position;
- 4) Be issued other disciplinary action from Administration.

### SKIING AND LEADS

Principal leads are not permitted to participate in skiing after Feb. 11—less than **four** weeks prior to Opening Night! Too much is at stake for a major injury of any starring role without adequate time for the lead to recover or opportunity to train the understudy.

### STUDENT STAFF MEETINGS

Tentatively, all crew heads, student directors, producers, and rehearsal assistants will meet **every** Tuesday at 6 p.m. in the Commons for Staff Meetings. Please make sure you prepare an oral report of the progress in your department, needs, and "bright ideas." Student staff is responsible for student and adult staff morale, overall organization and public relations and general problem solving. Be sure to communicate serious "snags" to the adult staff.

### STUDY HALLS

Whenever possible, adult supervised study halls will be offered in an assigned room absolute **quiet study!** During those long "combined rehearsals" of the cast, students not needed in certain scenes can complete school work. *Socializing* is only permitted in the large Dressing Rooms.

### T.E.A.M. CONCEPT

T.E.A.M. stands for "Together Everyone Achieves More." This is the basic philosophy of the Spring Musical, and the principle that insures the success of the show for all of the participants. The Directors focus on the following goals and perspectives:

- 1) Performing live theatre is a "once in a lifetime" opportunity and provides meaning in our lives;
- 2) All interested students deserve the chance to participate;
- 3) We do what is best for the entire show and the entire company;
- 4) All jobs are essential. ("There are no small parts, only small people!");
- 5) Group goals are emphasized over individual goals;
- 6) Winning is about giving, not getting;
- 7) Whenever possible, the production will be performed, managed, directed and inspired by the students themselves;
- 8) We seek to develop hidden leadership, talents and "star" qualities in every participant, encouraging new or novice performers to explore self-expression in the Fine and Performing Arts.

PLEASE NOTE: If a musical "team member" fails to "try" or give adequate effort on his/her assigned part, please understand that, for the sake of the TEAM, the adult director may dismiss the student from the show (or perhaps re-assign the individual). There are no "entitlements" and participation in the musical is a privilege not a right! Laziness, lack of responsibility, disrespect of other students or staff, a general uncooperative or negative attitude, violation of the school district's drug and alcohol policy, and lack of preparation are grounds for immediate expulsion.

### **TELEPHONE**

Always bring \$\$, phone card or a cell phone to call home for a ride. Evening musical rehearsals will end as soon as all the proposed work is completed—or by 9:45 p.m. (whichever comes first), except during Dress Rehearsals when the entire performance must be run from Overture to Bows! In some cases, you will be able to go home earlier than expected—and the staff cannot open offices for you to arrange transportation. Always bring homework for those "empty" periods to help keep up with your studies! Turn off all cell phones before entering musical rehearsals.

### THEATRE ANGELS

Parent and community volunteers—so aptly named "Angels"—are the backbone of the USCHS Theatre Program! They donate their time and talents to make the musical company "look great!" Whenever possible, say a kind word or two to these hard workers! On January 4 at 7:00 pm, interested parent volunteers will sign-up for five or more "slots" (assignments) to become eligible for a "real" prize—the special "Angel" Ticket Pre-Sale! Encourage your parents or adult friends to come to this meeting in the Nutrition Center and get involved!

### THEATRE PARTY

A chaperoned "all-night" company party for everyone who worked on the show will be held from 11:30 p.m. to 6:00 a.m. on March 11-12. Suggestions for a DJ, party location, other entertainment, etc. are encouraged (please see a member of the Student Staff).

### T-SHIRTS, ETC.

Official show t-shirts can be ordered. Thursdays will be designated "t-shirt prize days" when up to \$200 in cash promotions will be randomly given out to students wearing their shirts to help advertise the show!!

### **VALUABLES & WALKMAN RADIOS**

The staff strongly recommends that all valuables are left at home and **not** brought to school for musical activities. Nothing of value should be left overnight in the dressing rooms. Every year, items are lost, damaged or stolen - and **no one** (but you) can be held responsible for your loss! Headphones or walkman type radios found in the possession of **anyone** during rehearsals or work sessions will be confiscated immediately since they are a safety hazard on the stage.

### Copy & Save in Your Wallet

USCSD School District Hotline 412-851-2060

### Mr. Fox's web site:

www.uscsd.k12.pa.us

Select "High School"

Under the "For Staff" tab heading, click "Teacher Pages," "Mr. P. Fox," and "Spring Musical."

Sunday	Monday	Tuesday	Wednesday	Thursday	T	Saturday
	anuary	200			HS Musical rehearsals color code orange = drama (Conomos) green = vocal (Milovac) brown = dance (Opfermann/Desmond) blue = pit orchestra (Fox)	arsals color code: nomos) ac) srmann/Desmond) Fox)
12/27/08 revision		1 NO SCHOOL Winter Recess	2 Drama 6:30-9:30	3 Pit Orch, 4-5:45pm Musical vocals 4-6 Drama 6:30-9:30 Dancers 7:30-9:30	4	5 Pit Orch, 9-10:20am South Hills Junior Orchestra 10:30am Band Room Drama 10-2
O	7 Chamber Orch 4p Drama 6:30-9:30	8 Pit Orch. 4-5:45pm <b>Musical vocals 4-6</b> Dancers 8-9:30	9 Drama 6:30-9:30 EL chor rehearsals PMEA HS Band -> PMEA JHS Orch. selection meeting	10 Pit Orch. 4-5:45pm Musical vocals 4-6 Drama 6:30-9:30 Dancers 7:30-9:30 EL Chor 7:30pm Th	Musical program \$ & reservations due Fort Couch music rehearsals Theatre	12 Pit Orch. 9-10:20am South Hills Junior Orchestra 10:30am Band Room
13	Chamber Orch 4p Drama 6:30-9:30 Fort Couch Band & Orch, concert 7:30pm Theatre	15 Pit Orch, 4-5:45pm Musical vocals 4-6 Dancers 8-9:30	16 Performing Arts staff meetings Drama 6:30-9:30 FC chor. rehearsals 1-4pm Theatre	17 Pit Orch. 4-5:45pm Musical vocals 4-6 Dancers 7:30-9:30 FC Chorus Concert 7:30pm Theatre	18 Café for Medvid?	19 Pit Orch. 9-10:20am South Hills Junior Orchestra 10:30am Band Room Drama 10-2
20	21 NO SCHOOL Teacher In-Service Musical program ads artwork due Drama 6:30-9:30	22 Pit Orch. 4-5:45pm <b>Musical vocals 4-6</b> Dancers 8-9:30	23 Drama 6:30-9:30	24 Pit Orch. 4-5:45pm Musical vocals 4-6 Dancers 7:30-9:30 PMEA SHS District Orchestra	25 PMEA SHS District Orchestra	26 Pit Orch. 9-10.20am Drama 10-2 SHJO rehearsal Pgh Civic Orch. 7:30 PMEA Dist. Orch.
27 Duquesne University Tamburitzans 3pm Theatre	28 NO SCHOOL Teacher In-Service Class Management Drama 6:30-9:30	29 Pit Orch, 4-5:45pm Musical vocals 4-6 Dancers 8-9:30	30 Drama 6:30-9:30 Jazz rehearsals Theatre	31  Musical vocals 4-6  Dancers 7:30-9  HS Jazz concert  7pm Theafre		

Sunday	Monday	Tuesday	Wednesday	Thursday	T Value	Saturday
-ep	February 20	2008				
					<del>-</del>	2 Pit Orch. 9-10:20am SHJO rehearsal 10:30-12:30
	4	5 Town Hall South 10am Theatre Pit Orch. 4-5:45pm Musical vocals 4-6 Dancers 8-9:30	6 PMEA District Chorus	7 PMEA District Chorus Pit Orch, 4-5:45pm Musical vocals 4-6 Dancers 7:30-9:30	8 PMEA District Chorus	9 Pit Orch, 9-10:20am SHJO rehearsal 10:30-12:30
	Full musical cast rehearsals on stage 6-9pm (all week)>	12 Pit Orch. 4-5:45pm Musical vocals 4-6 Dancers 8-9:30	HS Box Office Musical pre-sold tickets distributed to cast/crew/staff	14 Pit Orch, 4-5:45pm Musical vocals 4-6 Dancers 7:30-9:30	15 Set-up the Pit	16 Sitz probe Noon HS Box Office Musical pre-sold tickets distributed
	18 NO SCHOOL Spring Musical Box Office opens to public 6:30pm	Musical Technical	Musical Technical	Musical Technical	Musical Technical	Musical technical rehearsal 8-3 and distribution of
	25 Musical dress and make-up rehearsal 4-10pm	26 Musical dress and make-up rehearsal 4-10pm	Musical dress and make-up rehearsal 4-10pm	28 Musical dress and make-up rehearsal 4-10pm	29 Opening Night Spring Musical Singin' in the Rain 7:30pm Theatre	

### Student Rules & Part Acceptance Upper St. Clair High School Musical

- 1. All information on the reverse side must be complete and accurate. Your signature indicates your agreement to any part assigned to you by the adult staff and strict adherence to ALL of the following.
- 2. Attendance to all posted musical rehearsals and meetings is **mandatory**. Please arrive promptly and remain in designated areas until excused by adult or student staff.
- You must sign-in to every rehearsal, meeting and performance. <u>Never</u> sign in for another member of the cast, crew or staff.
- 4. You are responsible to...
  - A. Sell a fair share of performance tickets and at least two program advertisements!
  - B. Help publicize the musical by word of mouth! (Tell your friends and neighbors!)
  - C. Assist the Props Crew in finding necessary items for the show!
  - D. Provide self with one costume (CAST) or dress (PIT or USHERS)!
  - F. Provide your own rides to/from the school!
  - G. Keep up with your academic school work!
- 5. Check the Musical CALL-BOARD twice daily!
- 6. Follow all staff instructions to the best of your ability. **Ask questions** if you don't understand them.
- 7. During Dress Rehearsals and Performances, all cast members must be in **complete and appropriate** costume and make-up, and use the proper props for assigned scenes and curtain calls.
- 8. Please **do not talk** backstage or in the hallways outside the theatre. If you must communicate, whisper! Sound carries very easily to the audience.
- 9. Remain in designated dressing rooms and waiting areas throughout the performances. Do not **loiter** in the hallways. Avoid doorway areas during the entrances and exits of other actors and during crews shifts. Stray performers and crew members can ruin a performance if seen by the audience.
- 10. Please do not congregate with the audience during intermission. It is <u>unprofessional</u> to visit your family or friends in the lobby or auditorium anytime during the performance or intermission. Audience members are also not permitted backstage, back hallways, or in the dressing rooms until <u>after the final curtain.</u> Don't invite anyone backstage (to face the embarrassment of being asked to leave).
- 11. Students must attend at least **8 mods** of daily classes to be eligible to participate in musical activities at night.
- 12. Practical jokes, pranks, gestures in public, unauthorized alteration of props, sets, lines, music or dance, improper or incomplete costume or dress, or

- any other disturbance of a rehearsal or performance are **strictly forbidden.** Disrupting the timings and interfering with the calling of cues, they can become dangerous to the performers on stage and in the pit. Pranks can and sometimes do cause **accidents!** At the very least, a joke played during a public performance can tarnish the school musical's image or reputation of professionalism.
- 13. Absolutely no food or drink is permitted backstage or in the theatre. For designated Saturday rehearsals in February and March, bring a bag lunch and eat outside the theatre. **Do not leave the building** for snacks or other errands until dismissed.
- 14. Do not use curling irons, toasters, or other **electrical appliances** in or around the theatre, dressing rooms or rehearsal rooms. The USCHS electrical circuits are not designed to handle the large loads these appliances require!
- 15. In keeping with school policy, absolutely <u>no</u> possession or use of alcohol, illegal drugs or tobacco of any kind is permitted during rehearsals, meetings, performances or other activities of the musical.
- 16. <u>Unauthorized</u> students are not permitted in the Box Office, Costume Room, Light Booth, Pinrail, Music Offices or Scene Shop at any time.
- 17. Use of any radio, walkman, etc. at any time during the musical is a safety hazard and strictly forbidden! The bringing of such equipment and other valuables is strongly discouraged. The adult and student staff will not be responsible for any theft or damage of student property.
- 18. To be <u>eligible to participate</u> in musical auditions, crew work sessions, rehearsals/ performances, meetings or the Company Party, all students must be in financially good standing with the theatre program. All robes, ticket charges and costumes/props must be returned/reimbursed from previous Fall Play, Choral, Band/Orchestra, Musical and Thespian productions.
- 19. In addition to these rules, <u>all</u> rules and regulations published in the *Student Handbook* shall apply to all musical activities, including meetings, rehearsals, performances and the Company Party.
- 20. At the discretion of the Executive Producer, any student who fails to abide by these rules may: 1) Be suspended or expelled from musical activities up to the remaining of the season; 2) Become ineligible to participate in one or more rehearsals, meetings, performances or the Company Party; 3) Lose or be re-assigned to a new cast, crew, or staff position;
- 4) Be issued other disciplinary action from Administration.