

COLLEGE DAYS

Production notes

and

emcee script

for a

concert style production

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Production Notes

College Days

MC/Chorus-On-Risers Style

The script that follows these production notes is for a concert-style presentation of COLLEGE DAYS. The same music was used in a musical-comedy style production presented at the 1989 Harmony College. This script provides an alternative to that production. It may also serve as the basis for a shorter performance package. Many of the songs are paired so that a chorus has the option of omitting one of the songs or substituting another song currently in its repertoire. With a few exceptions, the introductions speak of concepts, not necessarily of specific songs. This allows for some freedom in exchanging, substituting or eliminating songs.

Although this script utilizes the basic chorus requirements of performing in a concert style, do not neglect the possibility of some vignettes or similar type scenes. Perhaps the chorus can be arranged on the risers in groups of three to five men. Some visual change, that would denote a deviation from the standard concert formation, might provide variety for some of the songs.

As with any production, your chapter should use all the theatrical elements you have at your disposal to make COLLEGE DAYS the most exciting and interesting production possible for your audience. These elements include scenery, props, costuming, lighting chorus-stage presence, vignettes, pantomimes, or just about any other entertainment device you can imagine.

Suggestions have been indicated in the script as to who should perform each song: chorus or quartet. These are only suggestions; change these around to suit your own situation. Remember, however, that mixing chorus and quartet performances offers variety for

your audience, gives a brief respite to the performers and provides opportunities to encourage quartet participation within the chapter. Also, do not overlook the possibility of using solo voices with chorus "loos" in the background. "The Whiffenpoof Song" can be performed in this manner and prove very effective. Double quartets are another form of variety.

Remember, the audience at your show could stay home and listen to barbershop records. They have come to witness a theatrical experience which includes both sound and sight; don't cheat them. Feature our unique product-barbershop harmony--and complement it with a solid visual performance.

Cassette learning tapes for all the music in this show are available for purchase from the Society's Order Desk. Each tape is \$5.00 and a set of all four tapes is \$18.00. The stock numbers are Tenor (4602), Lead (4603), Baritone (4604), Bass (4605), and the set of four (4601). These tapes may not be copied. All the recommended songs for COLLEGE DAYS may be ordered in a packet at a 15% discount. The cost for the packet is \$7.25 and the stock number is (6046).

Concept

The concept of the show is to suggest elements most common to a college fraternity and campus. All the songs are related to college or college life. Many of these songs are very familiar to audience and chorus members alike. As mentioned earlier, some of the songs can be exchanged for songs that the chorus already has in its repertoire. Songs with similar subject matter, for example, a

song about a girl could be substituted for "Sweetheart of Sigma Chi."

The music is the cornerstone of the production. The narration serves a specific function, it provides the transitions between songs. The show that premiered at Harmony College, 1989 was written in a musical comedy style. It involves actors, a running story line, scene changes and direct participation by the entire chorus. It is a fun and challenging vehicle that you may wish to consider producing. That script and production notes are also available, stock number 4420.

Guest Quartets

The use of guest quartets within the confines of this show is possible, due to the style of the show. Guest quartets could also serve as the second half of the show.

Costumes

At Harmony College, the cast and chorus were instructed to wear clothing that would typify the era in which they would have attended school. The more colorful these garments, the more visual variety in the stage picture. Avoid loud colors and patterns that would be an audience distraction.

Lighting

Lighting will differ with every stage and with the equipment that is available. The lighting should be full and well-balanced from stageright to stageleft and upstage to downstage. The general mood of the show is one of excitement and this can be reflected in the intensity of the lights.

Strip lights could be circuited to provide for three separate banks of light, i.e., red, white, and blue.

The gels recommended for fresnels and lekos are as follows: No-color pink (Roscolene No. 825, or Roscolus No. 33) or a no-color straw, (Roscolene No. 804, or Roscolux No. 6).

Sound

As with the lighting, the sound reinforcement will differ with stages and available equipment. Generally, several omni-directional microphones properly hung over the chorus and several more at the front edge of the stage should do a pretty fair job.

The front microphones would ideally be PCC or PZM microphones but if they are not available, use a microphone in a foam "mouse" or put the microphone in stands which are set on the floor and angled just over the edge of the stage. This will eliminate obvious microphone stands set on stage where they can be a distraction. Even the quartets should be able to work around a floor microphone.

Have someone knowledgeable set the microphones, adjust them during the technical rehearsal and "ride gain" on the microphones during the show. If recording your show, it is a good idea to find the peak level for recording and then avoid too much adjusting when recording. You will find two excellent articles on sound reinforcement at the back of the *Show Production Handbook*.

Conclusion

Please take all the preceding ideas as suggestions. Your personnel, theatre and audiences will dictate how you present the show. If you make changes, make them with intelligence. Don't hesitate to search for further adaptations to fit your circumstances.

We have purposely left out cues for lighting, sound, spotlights, and pin rail movement

(handing backdrops, etc.) since these will vary with each production. The *Show Production Handbook* explains how to use and call the cues.

Announcements before the show should be limited to one: the teaching of the cheer for the Singa Tagga Daya Fraternity Song. Have the director or another competent musician teach this cheer to the audience about ten minutes before scheduled curtain time. During the show and the singing of the Singa Tagga Daya Fraternity Song, the music director can face the audience and lead the cheer that they learned before the show. Other announcements, including those at intermission, should be eliminated. Let your show program be your message board.

THERE IS ONE LAST, BUT VERY IMPORTANT POINT ABOUT STAGING A SHOW OF THIS TYPE. TIMING AND PLACING ARE CRITICAL. THERE CAN BE NO DEAD SPOTS OR THE PRODUCTION WILL SLOW DOWN AND BECOME DULL. EACH SONG MUST BEGIN IMMEDIATELY AFTER THE NARRATOR OR ACTION WHICH SETS IT UP. DO NOT ALLOW MOVEMENT OF SCENERY TO HOLD UP A SHOW, EITHER. PITCHES MUST BE BLOWN UNOBTUSIVELY AND TUNE-UPS SHOULD BE HUMMED QUIETLY UNDER TALK. YOU MAY EVEN FIND THAT TUNE-UPS ARE UNNECESSARY IF ALL THE SINGERS CONCENTRATE ON THE PITCH BEING BLOWN. IN ANY CASE, THE DIRECTOR SHOULD GIVE THE DOWNBEAT AS SOON AS THE SET-UP IS DELIVERED.

COLLEGE DAYS is an exciting, entertaining show. The songs are familiar to many audience members and fun to perform. Break a leg, and have a great show.

Bill Rashleigh, Writer and Show Director

College Days MC/Chorus On Risers Script

SINGA TAGGA DAYA FRATERNITY SONG (#7552)

MC: College days: the mention of those times brings to mind images of football, girls, professors, many hours of study and few hours of sleep. You know, it seems the longer it has been since your last exam, the more selective your memory becomes. But even in the midst of the papers, classes and tests, every now and then, you have the feeling that this is a special time in your life.

Tonight we'll take you on a little journey down the path of academia: complete with ivy-covered buildings, college fads, the old corner tavern, coeds, some old-fashioned melodies and . . . of course, the big game.

MISTER TOUCHDOWN, U.S.A. (#7265)

and/or

YOU GOTTA BE A FOOTBALL HERO (#7257)

MC: At every game, the students would sing the school Alma Mater. It was almost spiritual in nature, simple in melody, easy to remember . . . but it spoke of honor, tradition, and embraced in the hearts of the students a sense of identity and school spirit.

ALL HAIL OUR ALMA MATER (#7553)

MC: Of course, that elusive college coed was actively sought by all male-types—from the water-boy to the quarterback. It was one of the objectives of all collegiate fraternity men to catch the attentions of all collegiate sorority women. It was amazing what these guys would resort to, just to try and impress the all-American girl.

DOIN' THE RACCOON (#7707) (QUARTET)

and/or

ALL-AMERICAN GIRL (#7235)

MC: But sometimes love was fleeting during those college days. One moment you had a serious, meaningful relationship and the next it was love's labor lost. It was often difficult to cope with the struggles of young love.

SWEETHEART OF SIGMA CHI (#8105) (QUARTET)

MC: We couldn't overlook the college glee club. This was a group of men who's camaraderie was surpassed only by their love of music. They sang of everything from school spirit to romance.

COLLEGE MEDLEY (#7710)

or

COLLEGIATE LOVE (#7271)

and

BETTY COED (#7622)

MC: On the corner of Temple and Center Streets, in New Haven, Connecticut, stood a public house known as Mory's. The proprietor, Louis Linder, would happily serve refreshments to a group of men. These men met regularly once a week, at 6 p.m. for fellowship and song. That was in 1909. It wasn't long before the Gentlemen Songsters had a new name and a new theme song. "An anthem, no less, that should be sung at every meeting . . ." and so it is to this day.

THE WHIFFENPOOF SONG (#7709) (QUARTET AND CHORUS)

MC: The years of study passed one by one. But with the passing of time comes some special moments—moments that will linger in the minds of those involved for years to come.

MOMENTS TO REMEMBER (#7648)

and/or

COLLEGE YEARS (#7708) (QUARTET)

MC: Fraternities and sororities were two major social avenues for the college student. It is amazing what intelligent students would endure to receive the stamp of approval and be accepted as a bonafide member. But the status that accompanies such membership was, seemingly, the ticket to success. Having your fraternity pin accepted by a young lady was also a sign of commitment for true and eternal love . . . sometimes.

MY FRATERNITY PIN (#7251)

MC: Our trip through the phases of higher education is almost over. Graduation day came and brought with it relief from the pressures of school. But it also signaled a beginning. The student left the security of the college routine and the pressures of a job began. Sometimes it may be a comfort, just now and then, to sit back and recall an occasion, a fine teacher, or a good friend . . . to remember those college days, the golden age of youth.

HALLS OF IVY (#7689)

SINGA TAGGA DAYA FRATERNITY SONG (#7552) (REPRISE)