"As We Are" Creating, Directing, and Producing a Jukebox Musical During COVID-19

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‘AS WE ARE’

CREATING, DIRECTING, AND PRODUCING A JUKEBOX MUSICAL DURING COVID-19

by

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A Thesis Submitted to Partial Fulfilment of the Requirements for a Degree with Honors (Communication)

The Honors College
The University of Maine

May 2021

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ABSTRACT

From every moment of life there are lessons that can be learned from ourselves and those around us. ‘As We Are’ is a jukebox musical inspired by these lessons. This musical touches upon the power of friendships, self-love, spiritual connection, loss, and mental health topics such as body image, and addiction. ‘As We Are’ takes place in a modern setting accessed through the digital world during COVID-19. The purpose of this creative thesis was to produce a musical that could connect the lives of students during the distance forced by the COVID-19 pandemic. This thesis discusses the trials and tribulations of creating, directing and producing a jukebox musical during the COVID-19 pandemic.
Dedicated to Nancy vanVuuren, my long-time mentor. For her constant love, inspiration, and weekly emails! Thank you for being my guiding light on this journey.
ACKNOWLEDGEMENTS

Thank you to all those who helped throughout this project. This would not have been possible without the perseverance and dedication from cast members Alex Misner, Dannin Scher, Sarah Foust, Camille Michaud, and Emily Lupien. Thank you to my musical team, Alyson Haley, Elaina Cobb, Jake Hotaling, and Elijah McTiernan, who helped bring this idea to life. My editors Benjamin Flanagan and Joshua Hagin for taking on such a lengthy and tedious project. My friend and peer Megan Howell who, despite having her own thesis to work on, arranged one of the songs and played piano for another. My colleague and friend Will O’Neil who assisted with compiling copyright contacts. To Attorney Sean O’Mara, who answered my many copyright and licensing questions. To the many Pit Band members who volunteered their time, though weren’t able to participate. To my advisors and committee members for having faith in me and trust in the creative process. The professors that helped prepare me for the COVID guidelines and theater planning.

A special thank you to Amy Jane Mooney who, at the beginning of this project, inspired me to pursue my passion for directing a musical. I would not have directed this musical without the encouragement and guidance throughout the many tap and theater classes taught by AJ. I also would not have written this musical without the guidance of Nancy vanVuuren, my mentor. Without her encouragement to direct a small musical a few years before I would not have had the confidence to take on such a project now.

Lastly, thank you to my family and friends who have supported me and listened to me create and work through this project over the past year.
# TABLE OF CONTENTS

INTRODUCTION............................................................................................................. 1

LITERATURE REVIEW................................................................................................. 2

PLANNING PROCESS.................................................................................................... 7

  Why a Musical?........................................................................................................... 7

  Choosing to Write...................................................................................................... 9

  COVID-19’s Impact.................................................................................................. 10

  Why Continue During a Pandemic?........................................................................ 12

WRITING PROCESS..................................................................................................... 15

  The Vision.................................................................................................................. 15

  Re-Writing and Re-Writing...................................................................................... 21

DIRECTING AND PRODUCING PROCESS................................................................... 24

  Auditions.................................................................................................................. 24

  Rehearsals - Online vs. In-person (and back again).............................................. 25

  Music Editing............................................................................................................ 30

  Visual Editing........................................................................................................... 31

CONCLUSION............................................................................................................... 33

BIBLIOGRAPHY.......................................................................................................... 35

APPENDICES............................................................................................................. 38

  APPENDIX A: MUSICAL SOUNDBRACK ................................................................. 39

  APPENDIX B: ORIGINAL SCRIPT ......................................................................... 40

  APPENDIX C: RECORDING INSTRUCTIONS ....................................................... 47

  APPENDIX D: AUDITION WEBSITE .................................................................... 49
APPENDIX E: AUDITION ANNOUNCEMENT ........................................50
APPENDIX F: EOC APPLICATION .....................................................51
APPENDIX G: COVID PROTOCOL ....................................................54
APPENDIX H: REHEARSAL SUBMISSION FORMS ..............................57
APPENDIX I: IN-PERSON SCHEDULE .............................................60
AUTHOR’S BIOGRAPHY ....................................................................62
INTRODUCTION

Music has been a part of my life for as long as I can remember. Throughout school, family gatherings, and church choir I have always enjoyed playing and singing music. I have always loved singing and began really getting into it in 5th grade when I was in the elementary school chorus. I then continued my passion for singing in middle school chorus and my choir at church.

In middle school I was encouraged to audition for a musical and, although I was already a lover of musical theater as an audience member, I loved being on stage. Participating in musical theater was a combination of music, dance, and theater. All things I found myself very passionate about. There was something very special that I found on the stage. It wasn’t the audience or the land of pretend but the powerful emotional connections made through music. I enjoyed how being in a musical made me feel.

For my honors thesis I wanted to create this feeling and experience for fellow students at UMaine. I also wanted to incorporate other lessons I have learned during my time here. Unable to find a published musical script that fit my vision and budget, I ended up discovering the genre of the jukebox musical, a musical with popular songs as the soundtrack, and put together my own. With the intent to involve as many students as possible in this project, I brought on a team of other music and dance creators to work with me and recruit other UMaine students. The musical evolved into a journey to not only wrap up my own college experience, but also be a building block for others. My goal was to create a space of inclusivity, friendship, teamwork, and acceptance.
LITERATURE REVIEW

Throughout this process, I researched many topics about jukebox musicals, directing, theater during COVID-19, and the importance of music during social isolation. In my attempt at creating my own jukebox musical I researched what the intent of jukebox musicals was and some of their history. I searched for texts that could educate my leadership as a director and would guide me through the process of being a director of students. Because COVID-19 had taken closed down many activities, including musical activities, I also researched the ability to have an in-person musical. I also researched the impact music has had on the people during the lockdown due to COVID-19.

Based on Olga-Lisa Monde’s article in European Researcher, *Jukebox-Musical: The State and the Prospects*, a jukebox musical is “a production in which there is no original musical score, and which uses existing well-known music” (Monde, 2012). As my musical did not include any original musical score and contained fairly well-known music from the past 7 years it was classified as a jukebox musical. The article explained that these productions are important because they maintain the memory of some famous composers, singers, musicians, and more. They also preserve musical and vocal styles of a particular historical period. Jukebox musicals are most commonly intended to extend the memory of hit musicians of the time, some musicals discussed in the article include, Mamma Mia!, Eubie!, and the rock opera We Will Rock You.

Joe Deer’s “Directing in Musical Theatre: An Essential Guide” explains that “Directing always requires you to operate from a place of informed intuition. Your ability to rehearse, stage or collaborate with your artistic colleagues is closely tied to your early preparation and analysis” (Deer, 2014). This book discusses directing a musical and the
steps needed to do it successfully. There are five phases to make this happen; conception, collaboration, rehearsal, production, and performance. All of these phases need to be incorporated to create a successful musical. These steps helped me plan out how I would direct my musical and who I needed to add to my team to help me make these phases happen. The book also discussed how the heightened reality of musicals needs to be embraced and understood. It is expected of a musical to be a grand gesture of passion and deep emotional moments even when discussing delicate subjects. Other conventions of musical theatre to keep in mind during this process are; condensed dialogue, expanded time, romance, comedy, and complexity.

When directing students, I wanted to be prepared and focus on what was important for the learning process of the experience. Within the Research in Drama Education: The Journal of Applied Theatre and Performance there is a section on “Acting together: ensemble as a democratic process in art and life” by Jonathan Neelands. This section talks about the importance of drama in schools especially with social and artistic engagement as well as experiencing drama (rather than the final product). It also discusses the importance of the ensemble as creating a stronger individual. Ensembles help create a sense of teamwork, comradery, and the importance of the greater good to help create a strong foundation for the production and student’s lives in a democratic society. The ensemble section is what I applied to my cast while creating the group scenes. I wanted to make sure the friendship, teamwork, and comradery were not only shown within the musical but also present within the cast.

Within the same journal, Daniela Evjáková wrote on “Directing in student theatre: from educator to director”. This section explains that though being a director and
director-educator may seem similar by design a director-educator has different responsibilities regarding the student actors. The director-educator takes on many challenges when directing student actors and this article touches upon those challenges and some helpful tools during the process. Though many of my cast had prior knowledge of theater there was still teaching involved and this resource helped me prepare for any teaching I needed to do. Evjáková emphasized that it is important to keep in mind the impact of educating experiences on new actors and the importance of your communication/direction. I kept this in mind when thinking about the script as well and how the work itself would also be communicating to fellow students. I wanted to make sure my impact was clear in my vision.

Though during my project, I had decided to not have a live audience, in January of 2021 Frontiers published a study declaring that with the correct measures live audiences could be implemented. This study, *Is it Safe to Reopen Theaters During the COVID-19 Pandemic?*, researched the transport of contaminants released by an infected person in a theater hall with an overhead air supply system to determine whether it is safe to reopen theaters. Throughout the study, the infection risks were calculated at various distances and directions from the source with and without wearing face-coverings. The results of this study concluded that theaters can safely reopen if they implement air filtration or fresh air operations, and audiences sit in separate seats properly distanced wearing masks. The most effective prevention of infection was found to be when audience members say in separate rows and were nine seats away from others. With these precautions in place, my production could be shown in a movie theater on a screen for a larger audience to watch.
The importance of continuing this project during COVID-19 was evident to me but had more implications than just persevering through my own project. Another paper published by Frontiers, *Functions of Music Making Under Lockdown: A Trans-Historical Perspective Across Two Pandemics*, explains how music fulfills “mood regulation” and “social cohesion” during pandemics and social isolation. More specifically, this paper discusses the plague in 1576 and the COVID lockdowns in 2020. The results of this paper concluded that musical activities were key in both pandemics for maintaining individual and collective well-being and fulfills the functions of mood regulation and social cohesion. I found this the case in my own experience with conducting my product, but I also noticed that those on the cast and crew who participated were in better spirits due to their participation in this musical. The paper also discovered that the use of music for achieving self-awareness was more apparent in 2020 than in 1576. Many of those on the cast expressed to me that they, like myself, use music as an outlet when feeling stressed and as a way of self-discovery.

A similar study was conducted in Spain regarding the lockdown during the COVID-19 outbreak. The article was written in January 2021 and focused on *Uses and Perceptions of Music in Times of COVID-19: A Spanish Population Survey*. This article explores a study of Spanish citizens and the impact musical activity has been associated with reduced anxiety and increased wellbeing. The study also included an analysis of how Spanish citizens used music during the lockdown period of COVID-19. The results of this study indicate that during the lockdown there was an increase in the time dedicated to musical activities and those who did dedicate time to music reported that it helped them to relax, escape, increase their mood, and kept them company. The study
also revealed a significant difference in the use and perceptions of music according to the respondents’ age and personal situation.
PLANNING PROCESS

Why a Musical?

When deciding on my thesis the first question I had to ask myself was, what am I going to focus on? There were no limits at that point. My communication major had its own capstone, so I didn’t have to complete any requirements for that department. I had a blank slate and didn’t know what to put on it. While I was reflecting on my three years at UMaine, moving to my fourth, I was reminded of the many projects, experiences, and obstacles that I had overcome. I had changed my major and contemplated if college was the right path for me. I had gone on a trip across Maine as a member of the University Singers to share our music and the music program with high school students. I had made many friends whose talents and interests varied from politics to dance and beyond. I had been a part of summer orientation for incoming first-year students, showing them how they could fit in. I also directed a musical in my hometown for young students, which build my confidence as a leader.

I directed Godspell Jr. at my local church with the help of the music director and my mentor, Nancy vanVuuren. This project was inspired by wanting to hold a summer program for the elementary students of our church to enhance their music experience. I thought we should do a musical because I had loved musical theater in middle school and high school, but unlike other towns, ours did not have a theater program before middle school. I wanted to give that opportunity to the students in my hometown to allow them to experience musical theater at a young age. In hopes they would be more comfortable participating in larger programs later on if they wished.
The whole process of teaching, directing, and learning with the students was challenging and very rewarding. One of my top favorite moments was when I challenged the students to memorize their lines and movements. Many of them had never memorized such a lengthy script or danced on stage before. Most of them didn’t believe they could, but I knew they had it in them so, just like my teachers did for me, I pushed them. They didn’t all memorize all their lines or do everything perfectly, but they improved greatly from day one. The best part was that by final bows, they had recognized their achievements beaming with pride and so was I.

As I reflected upon directing *Godspell Jr.* I began to wonder how I could impact the students on my campus in a similar way. I knew students in the music, theater, and dance departments, some with recognized talent and some who, like myself, hid more in the shadows. I wanted to create an opportunity for these departments to come together and share their passion and talent for musical theater. At UMaine we have vast amounts of talent in the School of Performing Arts (SPA) programs, including those who minor, or just take a few classes. Bringing us all together to showcase this talent was where I decided to dedicate my thesis.

As someone who has been more of an ensemble member of UMaine SPA’s activities and a background character in many past experiences, whether that be theatre in high school or sitting on the bench in basketball, I have always felt passionate about equal opportunities and rooting for the underdog. Everyone in the SPA department at UMaine has the talent and deserves to be recognized for that. So, equality and acceptance became one of my goals for the musical I wanted to produce.
Finally, I had to choose what I wanted the musical to be. This was one of the longest portions of the creation process because I was passionate about the values I wanted to present but didn’t have a clear outline of what that would look like. I also had no specific production in mind. As I thought of equality and passionate performances I thought of *Rent*, but that was a very well-known musical that had been done numerous times. I wanted something new and different. Just when I began searching for ‘different’ musicals, COVID-19 hit America and the logistics of my musical idea started to fall apart changing what the musical would look like.

**Choosing to Write**

Looking for a musical that would fit my idea of inclusivity, equality, and representation of music, theater and dance was a hard search to tackle. I started by looking at different musical theater websites where scripts and sample music were provided. I remember looking into *A Chorus Line*, but that was too focused on the individuals and not the whole. *Rent*, as I mentioned before, was too well known and the messages of the story were already decided upon. I was searching for something newer. Something with a group and an individual level that emphasized friendship and the power of connection.

Well, if you’re reading this then you know, I didn’t find a musical that encompassed those attributes. So, I ended up writing my own. As suggested by my mentor, Nancy, I began thinking of what I wanted the musical to be about and creating an image of that for myself. I’ve never been a tremendous writer so I approached writing the musical very differently than most people would assume to begin. I started with the
music. I knew that I didn’t have the time or the talent to write music for a musical and I wanted to focus on modern friendships, so I began looking at music already produced. I created a Spotify playlist of 63 songs, each song I chose had meaning, gave me a feeling, or reminded me of a powerful memory, a song I had a connection to. They ranged from 2000’s hits to songs from older musicals such as Legally Blonde and Kinky Boots. There were also a few Christian songs in the mix. All of the songs I had a connection with. Without connection or passion, the musical was going to be difficult to write and not meaningful to me or the audience. Following the advice Nancy gave me, “choose music that creates meaning so that emotion and passion could come through in the musical”. Without passion, it’s just words and sounds.

After collecting 63 songs that inspired me, I had to sift through them to narrow it down. First, I wrote down some brief story ideas and wrote down what I wanted to focus on. From this brainstorm, I decided that I wanted the collection of music to be called ‘Soundtrack’ because it would represent the soundtrack of life. I asked myself different questions to decide on what songs to keep and what wouldn’t fit. What does this song mean to me? What comes to mind during the chorus and the verse? I finally narrowed it down to 11 songs. These 11 make up the ‘Soundtrack’ of ‘As We Are’ (Appendix A).

After deciding on the music, I had to choose a storyline. What did I want the musical to say? How was I going to include themes of togetherness, inclusivity, and represent the talent on campus? As I came closer to answering these question the challenges of COVID-19 started to shape what the musical would look like.

COVID-19’s Impact. As I began to think about what my musical was going to look like, COVID-19 hit the United States. I had my first and last face-to-face meeting
with a former professor to get more ideas for my musical. AJ Mooney, a former professor of mine in both theater and tap, expressed her enthusiasm for my thesis. She suggested other faculty at UMaine for me to contact, especially with school going remote for the time being. I took all of her suggestions and, as March turned into May, I met virtually with the current professors and other staff in the theater department that would be able to help schedule performance and rehearsal space. At the time the schedule was very up in the air and no one had any idea if they could pencil me in. The people I talked to offered me words of hope and encouragement but expressed their doubts about my project.

Other students had to cancel their theater projects for spring of 2020 and fall of 2020. Spring of 2021 wasn’t looking any more promising. Additionally, I wasn’t a theater major so my standing with the department was questioned many times. Being a non-SPA major had its negative effects. The limited availability for in-person planning was decreased not only because I wasn’t in the theater or dance department but also because the stay-at-home orders and other COVID-19 guidelines were still developing. This made my drive for inclusivity for all majors in my project more prominent.

Though in-person logistics and availability were still in question I continued to work on developing plans and talking with those in the departments to get more information on what I would need if in-person activities were allowed to happen. I researched venues around campus that would be able to accommodate a performance, the costs, and potential rehearsal spaces on and off campus. This included the three different performance areas on campus, local theaters, and the stages at the high school. I ended up deciding, due to the uncertainty of in-person events, to have my musical recorded. This way I could reach a broader audience without endangering anyone’s health or safety.
Another big factor that played into the decision to write my own musical was my financial situation. Musicals cost money. Not only to rent spaces to perform and other logistics but also to purchase the rights for a musical.

As a creative thesis there are not many grants available within and outside the university. Knowing that, I looked for musicals that would be cheaper, but none came up that included topics I wanted to touch upon. On top of that, when musicals are recorded and put online there are additional fees with copyrights. This was another issue I came across while I was figuring out how to legally broadcast and compile my own jukebox musical.

**Why Continue During a Pandemic?** A big question I received while working on this musical was, why continue such a big project during a global pandemic? My honest reply was, why not? Throughout late spring and summer of 2020 other people around the world were already finding ways to stay connected, especially through music. In March of 2020, Italy and other countries throughout Europe had people singing outside their windows ("Coronavirus: Italians sing," 2020). There were also many tv shows and global broadcasts, such as ‘One world: Together at home’ that raised money for COVID relief while also creating hope ("One world: Together at home,'” 2020). My family and I watched this broadcast and discussed how this was able to be put together by so many talented and passionate people. The performers wanted to spread hope and help out in their own way to combat the COVID-19 virus.

This is what I strived for throughout this project. To continue our passions because it is important to not lose yourself even when times are tough. Music has always been a great impact on health, wellness, and bringing people together. Musical theater is
one of the many ways to bring people together, create a space for people to connect and share our love for music, theater, and one another. It’s important to continue things we love - we only live for so long.

For me, music is more than just an activity to keep me busy or to bring me joy, it is an emotional journey - and I know that sounds cheesy but that’s what it is. It is a form of expression that, like many others, has helped me through many moments of my life. It ‘moves’ me, physically and emotionally. It is too emotionally complex to fully explain how important and impactful music, theater, and dance are to me. Which is one of the reasons I couldn’t just abandon my idea.

As I was preparing for this project there were few guidelines and very little research done on how singing and music making could be done safely. The few resources I was able to find encouraged singing with masks and having more than six feet space between performers, six feet being the standard social distance to prevent the spread of airborne illness. Though many of the resources at the time also frowned upon singing in groups. This NPR article from August 2020 explained how masks wouldn’t prevent the virus from spreading when singing in close proximity in a confined space for long periods of time (Tsioulcas, 2020). There were other articles that gave suggestions on safe ways to rehearse music with proper distancing. In August the state Maine released school reopening plan guidelines and included a section on physical activity and music. This announcement suggested outdoor singing for best ventilation, students facing in one direction to prevent from the most aerosol transmission and reducing shared objects (“PK-12 and Adult Education,” 2020).
Though there were restrictions and guidelines to keep in mind I was determined to continue with my musical idea. I also don’t usually give up on things, even when they are hard. I’m not someone who quits easily, and the COVID-19 pandemic seemed to be a challenge rather than a dead-end. Others had already figured out how to be safe while singing and dancing during the pandemic and the impact musical theatre has was more important to me than my worry for the possible challenges COVID presented.
WRITING PROCESS

The Vision

My vision for this project was to use the soundtrack I had compiled to represent lessons I learned throughout my life in a music video style. Themes of friendship, resilience, teamwork, and pain experienced in my own life. Throughout college, I have learned that I am not the only one with these experiences, and it is a journey many, if not all, of us seem to go through. With this in mind, I wanted to create a musical that encompassed these themes and lessons to give hope to the audience. My goal was to have this broadcasted to students on campus and at home due to COVID-19.

For this musical, I wanted to create a piece that expressed some of life’s challenges and joys side by side. In order to accurately portray more difficult aspects of life, I needed to cover some heavy topics. These issues included body image, mental health, addiction, loneliness, and loss. I have had some personal experience with some of these issues and have learned from the struggles of others. To create a realistic representation of life I also included the positive outcomes of life including resilience, happiness, and the joys of relationships. Life is all about the ups and downs, and we don’t experience them all the same, but we each know pleasure and pain. We all can relate to that to some degree.

Another big topic I wanted my musical to focus on was friendship and the importance of working together. When we come together, we are stronger, and we thrive. The opening song and final two songs are about collaboration and our impact when we are there for one another as our authentic selves, in love. The vision for the whole piece was to begin the group of friends together singing the first song, then zoom in to each
person to show what they are experiencing at the moment, zoom back out to depict the friend group, and back in to show more personal journeys. The final songs would show how they support each other through all their struggles and triumphs ‘as they are.’

When I began writing, I looked at each song individually as a story. They each represented a person I had met and a lesson I had learned from them. The first song, “You Are Not The Only One (Redemption Song)” by Lukas Graham, speaks to what has been going on politically and socially in the past four-plus years. With a lot of bi-partisan divide and the disconnect between people on both sides. The song repeats the text “you’re not the only one that’s waiting for change” throughout. This line speaks to the audience that we are all feeling a little hopeless and in the dark. This song asks for a “redemption song,” referencing Bob Marley’s redemption song and John Lennon’s musical impacts of bringing light and attention to the issues of their time (“Lukas Graham,” 2018). The reason I included this song was to convey to the audience that this musical is my own “redemption song.” I wanted to bring the joys and tribulations of today’s world to attention in a different light. Showing how we can improve together.

The second song, “6/10” by dodie, discusses body image. This is one of the issues I have a personal attachment to and know many others, especially women, who struggle with society’s pressures to look a certain way. The original music video by dodie reflects herself feeling not attractive enough as an actress. It depicts other women around her also feeling the same way, not good enough based on their appearance (DodieVEVO, 2017). I wanted to portray a similar message in my musical but focus more on the inner voice battle between those negative thoughts about image and self-worth. For many people this negative voice takes over from the start of the day when choosing an outfit. In the
musical the scene shows a woman trying on multiple outfits and disliking most of them. Though I wanted to also portray hope and progress so the woman in the scene hears the positive voice and choses to listen to that by the end of the song. This is what I have learned to do over the past four years and am still working on. Choosing to hear the positive thoughts and letting go of the negative ones that don’t benefit us is important.

“I Will Spend My Whole Life Loving You” by Imaginary Future and Kina Grannis, is the third song. This song is a reflection of Grannis’s relationship with her husband and their wedding day (Grannis, 2017). My vision for this song was to show two relationships, both healthy and supportive. One relationship would be an older couple, and the other would be a younger couple. The dance for both relationships would reflect one another in sections to show similarities and translate how love changes over time but also parts stay the same. This song had to get cut last minute due to cast members dropping out and was not included in the final production.

Bringing the attention back to the group, “Summer” by Calvin Harris was included to show the audience that this group of friends enjoy each other’s company. It was also added to remind the audience that it’s okay to have fun and enjoy the time we have together in this world. Being carefree and relaxed is a luxury we sometimes take for granted and being able to enjoy simple moments, like the summer sun, is an important life lesson. Though the song itself depicts more of a summer fling, the carefree nature of the message still applies to what I wanted to present (CalvinHarrisVEVO, 2014).

The next scene is another group song, “Brother” by NEEDTOBREATHE, featuring Gavin DeGraw (NEEDTOBREATHEVIDEOS, 2015). This song is a more soulful country piece about being each other’s support during difficult times. This song is
also played on more modern Christian radio stations. I was first introduced to this song at a youth church camp where two Christian singer-songwriters worked with a group of us to perform this song for the camp. My hope in including this song was to share a more soulful and spiritual perspective of community. Many people that I’ve met have spiritual or religious beliefs, and there is much to learn from people who believe in a higher power. This song encompasses the highlights of how I see religion as, love, support, and community.

Turning back to the individual stories, “I Have Questions” by Camila Cabello features a breakup with unanswered questions (Cabello, 2017). When some relationships end, there isn’t always closure, and this song depicts the struggle of coping with loss without closure. This can be applied to any relationship, not just a romantic one, and can be similar to the grief of losing any loved one. I have experienced falling outs with those close to me where I was left with many questions that could not be answered. I connected with the lyrics and frustrated emotions of this song that explain the complicated state of confusion, anger, and loss. I think it is essential to include this song to let others know that they are not alone in their struggles and being upset and confused after a breakup is valid.

The next song features Tori Kelly’s song “Unbreakable Smile” (ToriKellyVEVO, 2015). This song is about Tori’s personal experience with the music industry and how she was getting comments about her image. She wanted to focus on her music, positive messages, and “songs about real things.” Though the industry was worried that she was “boring,” “vanilla,” and too “nice” for the industry (Songfacts, n.d.). Tori responded with this song ending with the lyrics “don’t mistake kindness for weakness.” This is one of my
favorite songs because, as a positive person, it sheds light on the difficulty of being nice. It also shows her resilience. She isn’t going to cave to these comments because she has an “unbreakable smile.” She advertises her confidence in herself and her image with the lyrics “I know who I am” and “God made me sexy, I don’t care if only I know.” I included this song to send the message that there is nothing wrong with being happy and confident, and you shouldn’t let what others think of you change the way you see yourself. Like Tori, it is crucial to stand up for yourself and stand tall in your authentic self even if others don’t like your unbreakable smile. You shouldn’t have to apologize for being happy.

Another honest, vulnerable song, “Sober” by Demi Lovato (DemiLovatoVEVO, 2018), is centered around her relapse after six years of sobriety (Songfacts, n.d.). In the piece, she explains her struggle with addiction and the physical and mental toll it has taken on her. She goes on to apologize to her mother, father, friends, and fans “who watched me fall again.” She explains that she’s “only human” and makes mistakes. I wanted to include this song because there are many cases of addiction and suicide in colleges. It is important to me that we talk about these issues, not only in preventing them, but also to show how people can get the help they need during all stages of addiction. If we silence and shame those who have gone through these difficult situations, we will not learn from each other or be able help each other.

Assisting others, especially those around us, is something that I am passionate about, and that is why this next song follows “Sober.” “I’ll Be There” by Jess Glynne (Glynne, 2018) discusses the commitment of being there for her friends even during tough times. For this song, instead of switching scenes, the singer comes into the “Sober”
scene and lifts up that singer singing to them, “you’ll never be alone I’ll be there for you.” In this song, I wanted to focus on the friends lifting each other up, keeping the main focus on the singer of “I’ll Be There” but acknowledging that these people support one another through thick and thin and there is great power in that type of friendship. From my perspective, there is no better love you can share with someone than being by their side when they need you the most. At the end of this song, the group is back for the finale.

The finale is in two parts. The first song is “You Will Be Found” from the musical Dear Evan Hansen (Hansen, 2017). This was the only song from another musical that fit my vision. This musical touches upon many mental health struggles, including suicide and anxiety. This song is featured at the end of the first act, where Evan, the main character, gives a speech about his loneliness which goes viral (“Dear Evan Hansen - Plot synopsis,” n.d.). The dialogue throughout the song describes how social media’s impact spread the message of hope and more information specific to the musical’s storyline which didn’t align with my musical, for this reason I cut the dialogue. The lyrics in the song itself inspire hope and explain to the audience how they are not alone. I wanted to put this song at the end to turn the attention from the group of friends supporting one another to supporting the audience, breaking the fourth wall. Directly saying to the audience, “you will be found.” Especially with the past year of 2020, I wanted to instill in my cast and those peers who will watch this that even though we may be apart and struggling, we are not alone, “and when you’re broken on the ground you will be found.”

The second part of the finale, the encore, features Jordan Smith’s “Stand In The Light” (JordanSmithVEVO, 2016). This song initially aired on the Voice after Smith won
season nine of the Voice as part of his debut album “Something Beautiful” (“Bio,” 2016). The lyrics depict an uplifting message to be yourself. Smith sings, “this is who I am, I’m not going to hide ‘cause the greatest risk we’ll ever take is by far to stand in the light and be seen as we are”. This message to be our authentic selves displays strength, love, and supporting friendships. I wanted to put this song as the encore to explain to the audience how to “be found” and achieve what is shown throughout the musical. It is not easy. It is “the greatest risk” to show ourselves “as we are.” This is also why I named the musical “As We Are.” Bringing everything full circle and showing the cast where they are, as they are, in their joys and struggles.

Re-Writing and Re-Writing

As I brought these ideas and my vision to my fellow creators, I found myself clarifying sections and rewriting scenes. At the beginning of the project my musical team consisted of two choreographers, a videographer and an arranger. I walked through my vision of each scene with them, and they brought their creative minds to the table to share how they saw my vision come to life. As we worked together to come up with dances and moments to feature, a script came together and developed in more detail (Appendix B).

The videographer and I discussed colors and what each scene could say visually. We decided to give each character a color that would coincide with their song. After deciding on colors, we also discussed how those colors would come into the frame. We decided to start everyone in white shirts, and then when their solo was featured, the audience would be immersed in the soloists’ personal song and color. This color would then be theirs throughout the rest of the musical to visual explain coming to know each
character as they are. We used red, blue, orange, green and combinations of those colors as a base of each cast member’s costume.

The choreographers and I met many times throughout the writing and directing process to discuss dance auditions and choreography for each song. We kept documents of the ideas for all of these meetings to be all on the same page. We could expand upon the script I had already written to create the choreography directions and ideas. Working with the arranger, we came up with a list of instruments we would need and how many singers we were looking for.

After we were halfway through the directing process, the school shut down campus activities to prevent the spread of COVID-19. This required us to change our direction to be entirely online. The musical team and I decided to have the actors record their songs and dances themselves with their phones. Many aspects of the scenes changed because we were no longer physically in the same space. I wrote up directions on how to record so the actors would all have similar backgrounds and camera angles (Appendix C). With the help of another peer who would take over the visual editing, I wrote up a more detailed script of how the scenes would look now that each cast member was recording on their own.

Overall, the writing process was very chaotic. I had to rewrite portions of the script many times throughout the project to accommodate for COVID policy changes on campus and changes with the cast. We had members who dropped out at different times, and there came a point where I had to cut a whole song because we lost two members late in the process, and there wasn’t enough time to recast. Though some scenes came out
better after moving online, many would have made more sense if we could record as a group.
DIRECTING AND PRODUCING PROCESS

**Auditions**

With the unknown details of the fall 2020 semester due to the COVID-19 pandemic, which had ended the spring semester of 2020 early, I decided to hold auditions virtually. This would enable me to start rehearsals online with the hopes of moving in person whenever possible. My plan for auditions was to have dance and vocal auditions separate. Each student who auditioned would be able to audition for either dance, vocal, or both, but highly encouraged to audition for dancing because everyone would participate in some movement.

For the auditions, singers would record about a minute of two different songs, one from the show and one of their choosing to show off their talent and range. There were four songs from the show the singers could choose from, and YouTube links were provided for karaoke versions of those songs to follow along with for the auditions. The choreographers came up with two short dances at different levels, medium and difficult for dance auditions. We also encouraged the auditioner to submit a short video showcasing any tricks or turns.

To provide all the audition instructions made in collaboration with my musical team, I created a google site website with information describing what the jukebox musical was about and what we were looking for in vocal and dance auditions with a link to the audition google form itself (Appendix D). I also included pit band information on the website. I wanted to have as many participants as possible, just as an in-person musical would have. The pit band information also included a google form application encouraging students to list the instrument they play and if they had conducting
experience and would be interested in being in charge of the pit band. The website also included more information about me and the rest of the musical team and some basic information on the musical plot.

Auditions and the pit band application were published and advertised through the music department email, many music and dance club Facebook pages, the student organization fair, and student’s social media (Appendix E). They were sent out around September 1st, and auditions were due September 8th, 2020. After receiving a limited number of submissions, we extended the audition deadline to Friday the 11th in search specifically for dancers. At the end of the auditions, we had nine participants. Due to this low number and still lack of dancers, we didn’t have callbacks and accepted everyone into the cast. One more audition came in after word-of-mouth advertising and personally messaging some talented friends and peers in my dance clubs throughout the next two weeks. After auditions with ten cast members, I had the desired amount of cast members for my musical, thus beginning the rehearsal process.

Rehearsals - Online vs. In-person (and back again)

For the first month of school, in-person activities outside of scheduled classes were not allowed. It took time for guidelines to be announced and to establish which rooms were safe for different sized groups to gather. There were even more unknowns about safely gathering and participating in music or theater, especially for singing and other instruments that required air. To establish guidelines and approval for in-person rehearsals, I worked with my advisors, mirroring what the university was doing for COVID guidelines for music and discussing how I could still obtain my vision. I worked hard to find any way to be safe while having recordings without masks, but we deemed
that unsafe unless the students were in their rooms alone. We discussed keeping movement 6 feet apart, and any singing would be more than 6 feet apart with no movement. For university approval, I submitted a form to the EOC, Emergency Operations Center, to establish the guidelines I planned to follow, locations I wished to rehearse, and how recordings would work (Appendix F). I also wrote out these guidelines for the cast, crew, and pit band that would record separately (Appendix G).

While waiting for final decisions on guidelines, I started my cast rehearsals online. Preparing to be in person as soon as possible, we started rehearsals very independently. After assigning solos and parts, I asked the cast members to submit what they had practiced each week through a google so I could send them feedback on their progress (Appendix H). The cast began learning the first few songs, and I asked for audio and visuals so I could give them feedback on not only their singing but also their acting. Though this wasn’t the preferred method to begin rehearsals, I was still able to give feedback while everyone began learning the music, which is the foundation of the musical.

Throughout the first few weeks of rehearsals, some individuals reached out and decided to no longer continue with the musical leaving us with seven cast members by the time we started learning the music. We also met virtually throughout the first month to check-in as a group and for me to meet with each cast member one-on-one to give verbal feedback along with the emails I had been sending. This was a great way to check in to see how everyone felt about the music and keep everyone accountable.

After approval to meet in-person from the EOC and about a month of having online rehearsals, we met in-person following the COVID guidelines. We met Saturday
afternoons and Monday nights (Appendix I). Saturdays were dedicated to choreography and blocking, while Mondays were strictly for learning the music. For the first few Saturday rehearsals, to get everyone more comfortable with the movement and relax around each other, I included a dance circle at the end of every rehearsal. This involved every person contributing to at least four beats of movement. The movement could be anything from step-touches to turns. Every movement would add on to the move before, and the only rule was that you couldn’t repeat what someone had already done. This gave us a short dance that everyone participated in. Doing the dance circle helped build everyone’s confidence, especially for those first few rehearsals where everything was new, and many were hesitant to open up to the group.

As we approached the end of the semester and got ready to record the musical on campus grounds, COVID cases on campus began to rise. The day we were scheduled to record the first half of the musical, one of our cast members was told they had been exposed to COVID, so we canceled our rehearsal for the safety of everyone. The following week all in-person activities outside of classes were canceled. This meant we would not have the opportunity to record in-person and the whole outlook on the musical changed. I decided to continue with a slightly extended schedule but still aim to finish recording by the end of the semester. Many of the blocking and choreography attributes would not transfer over to an online setting, so we had team meetings to discuss how we would change some logistics. I wanted to keep as much of my original idea as possible while also consulting with my team to figure out how that would be recorded.

As we moved forward to think about how every cast member would record themselves now that we couldn’t meet all together, we discussed lighting, sound, and
video quality. Because everyone had different situations and I had no budget for this project, we could not buy ring lights or other equipment to be distributed for the cast to have consistent video quality. Though, we were able to set some guidelines and discuss tips with the cast to explain how to record their videos, everyone was now their own videographer. We had everyone use whatever phone camera they had and explained how to adjust the settings to record the frames at a specific rate, place the camera, and break down each song so the cast knew how to record for each (Appendix C).

I set up a spreadsheet to keep track of who had finished which songs. As a group, we decided to have vocal recordings done separately to visual performance videos, where they would sing along with their recording focusing more on facials and acting. The visuals that go along with the vocals and any choreography or B-roll would be separate. We added another member to our musical team to assist with editing all these videos together. This person was the one to suggest B-roll, the visuals that occur during the songs separate from the choreography, and the singing visuals. The B-roll would help portray the story and fill the space that would have been taken up by choreography and blocking that was hard to transfer over to self-recordings.

The rehearsals for being back online were similar to the beginning of the process. We would meet as a group to discuss how to record a section and my expectations for the visuals then the cast would record on their own time. The cast members would then send me their recordings to look over, I would give feedback, and they would record again if needed. As we all worked remotely for school and this project, we lost our deadlines. Two cast members had to drop out as we moved back to remote rehearsals because they could no longer juggle their schoolwork and the online musical. This resulted in cutting
the second song, *I Will Spend My Whole Life Loving You*, as we didn’t have time to cast two more people. It also wouldn’t have made sense to have an existing cast member pick up a song since each character had their solo that showed the audience their experience.

Though we tried to keep everything simple and straightforward, having the cast members record themselves came with their challenges. Many had different interpretations of the instructions, so when putting the videos together, some turned out to be more visually appealing than others. There were some cast members who had access to better recording materials and others had limited supplies which also made the product vary. Though I did give feedback on many of the songs, we got behind as time went on and deadlines approached. This limited the input I could give because I needed the videos and other recordings regardless of how polished they were. One significant complication that came up with this process was the music. Our arranger had gotten behind in giving us the music, so I couldn’t ask for songs that we didn’t have music for. This all came to light during the editing process when everything started to come together.
**Music Editing.** Throughout this process, I put together a pit band of student musicians to play the arranged songs. I picked a conductor out of the volunteer pit band members who had experience mixing and recording audio. While I rehearsed with the singers, the conductor, later referred to as the music editor, worked on preparing the pit band to record. While following COVID-19 guidelines, we decided to record in small sections of two to three instruments, leaving the singers to be recorded last. By the time the singers were ready to be recorded, we had only the piano and drum parts done for the instruments. Along with campus canceling activities due to the rise in COVID cases, I decided to cut the pit band from the project. This meant that we would no longer be using real musicians and instead using music software to create the music. However, I did keep the pianist for the song *Sober*.

Though we were no longer working with the many instrumental tracks, we still needed the vocals to be recorded and mixed with the arrangements. The music editor and the arranger worked together using music software to play the music mixed with the vocals. Each cast member then recorded themselves singing their part on each song and sent it to our music editor, who mixed it all for the final product. This process took the longest because of many different challenges. Due to two of the cast members leaving late in the game, I distributed new vocal parts throughout the cast. This included one member, who had graciously come on halfway through rehearsals to fill in for another member who had to drop out, taking on two vocal parts. The member had to sing every song at least twice to record their parts correctly.
Another reason music editing took so long was because of some arrangements were submitted to us later. This delay caused later submission times from cast members because this occurred over winter break. Trying to get volunteers to finish a project during their vacation was not very productive. I discovered that keeping in contact with individual’s week by week for updates, even without responses, helped keep them accountable. As the spring semester started, the cast submitted the last audios. More edits were made as the visual editor and I worked through piecing everything together.

**Visual Editing.** When we found out that we could no longer record in person, our videographer expressed that video editing was not their specialty so, I reached out to someone I knew had more experience. I brought the video editor onto the team the week we went back to online rehearsals and helped discuss the recording guidelines to help streamline the video itself. A significant component of the video editing process was discussing how to translate the original vision into a collection of videos recorded by the cast. This occurred throughout the visual editing processes as cast members interpreted the instructions differently. With limited time and having an all-volunteer cast and crew, we decided to work with what we had rather than asking for too many edits from the cast members as deadlines approached. We worked together to find creative ways to use the visuals to portray each story.

Unlike the music editing, I worked with the visual editor throughout this process to ensure that my vision was being depicted. I discussed the initial intent for each song, and they explained what was feasible with their skill. We came across some limitations with having individual recordings presented. One significant restriction was not showing the whole choreography that was rehearsed, especially the formations we had blocked
out. When showing all the cast members on one screen, we discovered that only a few configurations worked, which limited the variety of visuals we could display throughout the musical. Though throughout the piece the visual editor was able to make each song unique with different editing techniques. We also discovered that being particular about the format and how visually appealing the project was took many hours per song. We decided that keeping each song as simple as possible to get everything done on time took priority. Some songs were more straightforward to edit than others, especially with those cast members that submitted multiple videos from different angles and diverse backgrounds. The most important songs that had more complex visuals were the opening and closing numbers. These were also the songs we didn’t receive the music for until the last stages of editing, which meant we had limited time to complete these.

While we began the final stages of editing my vision was finally coming together. To see all the pieces fall into place brought me back to years before watching the young cast of Godspell Jr. take their final bows. A familiar sense of accomplishment, joy, and pride washed over me as we finished editing the last song. To be able to produce a musical I wrote and directed with all the challenges the group and I faced felt great. It would not have felt so amazing watching the last scenes come together if it wasn’t for all the hard work and tribulations we experienced together.
CONCLUSION

This whole project was a long journey and I am very proud of how it turned out. The team experienced many ups and downs throughout the process, jumping over the many hurdles school schedules, competing priorities, online activities, and COVID-19 presented. I learned a lot about pushing myself and others to keep going even when life gets complicated. When we want something bad enough, we have to put a lot of work in to succeed. If we didn’t have hope and perseverance throughout this whole two-year process, we would not have produced the musical. Though it didn’t turn out as planned, we still managed to complete an online musical with ten songs, all sung by students and created by students from the music to the visual editing.

The editing process of this project was the most unexpected portion. I was prepared for rehearsal, directing, and writing, but I wasn’t prepared for editing. Though the music editing and visual editing were out of my wheelhouse, I could still lead. There was a learning curve in how to conduct these parts of the project, and I found that weekly updates were important. At first, I let the editors work at their own pace and update me when they finished pieces, but this proved ineffective. Though I disliked feeling like a pest, I found that the work didn’t get done without weekly editing meetings because the editors had other higher priorities and often left this project for last.

If I were to do this project again I would implement more meetings with individuals to check in on their progress, especially if they had missed a deadline. I used email and other messages to communicate with cast members after the semester ended, trying not to intrude on their break from school when I should have been more active in requesting their attention. This became more apparent when moving into the second
semester and falling further behind in schedule. For future projects, especially with editors and those who work on their own, I learned the importance of weekly meetings to share concerns and keep people accountable. Both editors expressed to me the complications of trying to start editing without all the tracks. We found that doing this also lead to more mistakes, as we lost a few small solos in the process. We also reflected as a group that if we had more time to focus on this project solely, we all would have been able to do a lot more to perfect its final product.

Overall, I am very proud of everyone who made this project possible, especially for their perseverance through the many different forms this project took on. I think this journey itself showed the importance of friendships, equality, and acceptance that was portrayed in the musical, specifically the power of teamwork when we come together with our personal strengths. I knew that this wasn’t a project I could do alone. I wanted to bring in a group of skilled individuals to help me create my vision. We all worked together to create this musical showcasing life’s ups and downs. Things we have all lived through, especially this last year of 2020. I hope that those that get a chance to watch the musical see the message of hope and are inspired to push through their tough times. I hope people are encouraged to celebrate their joy, support the ones they love, ask for help when they need it and continue to live life ‘As We Are’.
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APPENDICES
APPENDIX A: MUSICAL SOUNDTRACK

Soundtrack

1. You’re Not the Only One (Redemption Song) - Lukas Graham
2. 6/10 - dodie
3. I Will Spend My Whole Life Loving You - Imaginary Future, Kina Grannis
4. Summer - Calvin Harris
5. Brother - NEEDTOBREATHE
6. I Have Questions - Camila Cabello
7. Unbreakable Smile - Tori Kelly
8. Sober - Demi Lovato
9. I’ll Be There - Jess Glynne
10. You Will Be Found - Dear Evan Hansen
11. Stand in the Light - Jordan Smith
‘As We Are’

Story Summary

"As We Are" is a jukebox musical created by Amber Hagin for her Honors Thesis. It is a creative project aimed to show off the musical talent of the University of Maine Students. The Musical depicts a group of friends, a look into their personal journey, and how they support one another through it all.

Screen Summary

A group of friends, who remain the center focus of the story, show their personal journeys. During specific songs someone(s) breaks from the circle to tell their story and after return to the group - in a freeze frame. Each group number takes place in the same location creating a flashback feel for the insight into the individuals’ lives. The two sections of “flashbacks” and the freeze frame meet by the ninth scene where another member of the group interrupts their friend's story. The group of friends all join together to sing the last two and a half songs returning to the original location.

Scene 1:

You’re Not the Only One (Redemption Song)

The song opens the show, one singer starts seemingly alone.
Add another singer on first “the darkness makes it hard to see the light”

3-5 “friends” are the main singers and all join in by the end of the song. With chorus joining in as well (these chorus singers can be remote).

TRANSITION: have the first song end with 5 people in a circle (or more) back to the center and have one step out to start each song and it goes dark on the others as the “friend” shares with the audience.

Scene 2:

6/10

The song continues and Friend 1 sings addressing the audience for the first few lines of the song. Then dancers act as Friend 1’s reflection in the mirror - their inner thoughts and feelings with one dancer being the mirror self of Friend 1, their inner negative self.

TRANSITION: Frame comes back to the circle where it pans to the next two singers.

Scene 3:

I Will Spend My Whole Life Loving You

Song 3 begins and the singers are joined on stage by their duplicates. The duplicates dance and depict the story told in the song. Two lovers happy and enjoying life. When the song ends the pair exits the stage holding hands.
TRANSITION: Back to the circle, which relaxes as all members start into action again from their “frozen” position from the end of song one. The group is meeting old and making new friends some of the individuals know each other and some don’t.

Scene 4:

Summer

Song 4 begins as soon as the other song comes to an end. The crowd of people on stage begin dancing, skateboarding and enjoying the summer weather (and sing). It shows the hustle and bustle of entertainment and joy visiting each group on stage observing their carefree attitude and look on life. As well as meeting new people. (this may utilize social media and chats to meet friends so we can depict this while meeting the social distancing guidelines)

TRANSITION: After the song ends the stage “freezes” again and the frame goes into a small group of friends. (3-4 people)

Scene 5:

Brother

Song 5 begins and each singer joins in one at a time. This song should depict how faith brings people together - how faith can be a great way to make friends and be kind to those around us that we don’t know (shown without bounds of setting or specific faith portrayed)
TRANSITION: Back to the “frozen” frame as it zooms in on one individual.

Scene 6:

I Have Questions

Song 6 begins (singer is offstage or in front) a dancer in a chair begins a contemporary dance and another dancer joins after verse one. The dance depicts a breakup with unanswered questions haunting the end of the relationship. When the song ends dancer 1 ends alone on stage with the chair and then drags it off stage.

TRANSITION: Back to the “frozen” frame, it shifts and zooms in on another group of people who are listening in on a friend who is the main singer of the next song.

Scene 7:

Unbreakable Smile

Song 7 begins and the singer sings to the audience and those on stage. As the song continues other singers join in. The dance should resemble a happy dance party scene full of joy and love in Musical Theater style.

TRANSITION: Back to “frozen” frame, the scene shifts to a new character alone in the frame

Scene 8:
Sober

Song 8 begins in a very contemporary style. Utilizing lifts and group images for the dancers. (if possible this may need to change due to covid) The background singers can join the background and the singer should be also utilized as the song is developed singing toward the audience and dancers. At the end of the song the singer is alone on the stage center.

TRANSITION: The “frozen” frame seems to drop in the last verse of the last song where the other friends notice the singer of song 8 struggling (this is very sudden and in the background maybe not until the last few chords of Sober). Someone walks over and sets their hand on the singer from song 8’s shoulder and the next song begins.

Scene 9:

I’ll Be There

Song 9 begins and the singer helps up the other sing from song 8 who is taken “under their wing” and shown around stage as others join in song and dance. The feel of this song is more musical theater with song 8 singer joining in slowly. This should depict the support of friends when another is struggling. When the song ends everyone remains on stage and sits facing away from center leaving one person in the middle of the circle.

(The singer from 6/10)

Scene 10:

You Will Be Found
Song 10 begins with a spot on the singer and sings the first verse, friend 2 stands and sings another verse/line, more join and this continues throughout the first half of the song.

Everyone joins in singing and everyone at this point has stood up and this song is in Musical Theater style so by the end everyone is also dancing. The song ends with the feel of the “end” of the story. The last song is an encore and wrapping up the story.

Scene 11:

Stand in the Light

The final song begins and a very choir-like feel from the singers with soloists for the verses. Dancers on stage are mixed into the stage scattered throughout the singers dancing to/with singers and other dancers. Everything should be a unit and synchronized. This song should embody being yourself, supporting one another and love.

One person (maybe a singer from 6/10 or Questions) takes the last line and everyone at this point is in line on the stage (ready for bows almost) “standing as we are”. (would love for them all to be holding hands but we can’t due to covid so how do we show that without holding hands?)

THE END
APPENDIX C: RECORDING INSTRUCTIONS

GENERAL KNOWLEDGE!

- Phone settings
  - IF YOU HAVE AN IPHONE 6 OR ABOVE
    - Go to Settings ---> Camera ---> Record Video ---> 1080p HD at 60fps
  - IF YOU HAVE A SAMSUNG ---> FHD 60fps
- USE YOUR BACK CAMERA!!!! Horizontally! (For all songs)
- Camera focuses on upper half of body unless otherwise specified - aka doing choreo
- *Make sure you know which outfit you wear for which song and record accordingly*
- For Lip Syncing Songs -> Please make sure while you record yourself visually you are singing exactly to/like your recording so your mouth matches up!
- Smile, make facial expressions, use your hands, get into the song! Make the visuals interesting to watch!
- UPLOAD TO GOOGLE DRIVE

Recording Audio Guidelines:

- Use best headphones/mic you have
- Place mic within a handspan of mouth
- If you are using your phone mic make sure you are singing towards the mic on the phone
• Record in a small room or under a blanket/comforter so that you have a makeshift isolation chamber, with little to no background noise

• Record a loud clap when you start recording so we know when you start recording
APPENDIX D: AUDITION WEBSITE

https://sites.google.com/d/1THk1gKzG0S931xtghm73sqs877jqtVui/p/1NYbva0WE8R3O-b5v1vxFXG1fU6URDfpD/edit
APPENDIX E: AUDITION ANNOUNCEMENT

AUDITION INFO ON WEBSITE

'As We Are' Jukebox Musical Auditions

Pre-recorded auditions due Sep 8th via Google Form
Type of Submission: On-Campus

Submitter Information: Dean or Associate Dean info

Project/Task: To create a student-led musical that will be recorded in and outside, then presented to the school for an honors thesis. The students involved will be dancing, singing, and some will be playing instruments. The audio will be recorded separately from the visuals so the students will not be singing and dancing/moving at the same time.

Special Requirements: For singers and musician recordings/rehearsals they will follow music department guidelines already set in place. This includes extra distance between singers and mitigated masks for wind instruments.

Staff:

Chris White (Staff/Advisor)
Dominick Varney (Staff/Advisor)
Amber Hagin (Honors Thesis creator/Director of musical (student))
Elijah McTieren (student/music arranger)
Alyson Haley (student/choreographer)
Elaina Cobb (student/choreographer)
Jacob Hotaling (student/videographer)
Benjamin Flanagan (student/pit director)
Megan Howell (student/pit player)
Gage Bernstien (student/pit player)
Llewellyn Searing (student/pit player)
Johan Halvorsen (student/pit player)
Isabell Monturoi (student/pit player)
Ryan G Long (student/pit player)
Caitlin Chambers (student/pit player)
Stephanie Winslow (student/pit player)
Jessup Henderson (student/pit player)
Dannin Scher (student/cast member)
Julianna Hodson (student/cast member)
Sarah Foust (student/cast member)
Camille Michaud (student/cast member)
Emily Lupien (student/cast member)
Andrew Beaucage (student/cast member)
Travis Burt (student/cast member)
Abbie Weckesser (student/cast member)

**Exact Locations of Proposed Activity:** Music room (100 and black box theater), outside in the Littlefield gardens, outside in the cornfield, and outside on the football bleachers

**Hierarchy of Controls Documents:**

The University of Maine Emergency Operations Center has reviewed the attached Safe Return Application. This application does meet the criteria set forth by the University of Maine System and the State of Maine DECD guidelines. Facilities Management and/or Auxiliary Services is prepared to support the areas in which
the activity will take place. Final implementation of the described activities is at the discretion of the submitter.

On Behalf of the EOC Team,

Stesha Cano
APPENDIX G: COVID PROTOCOL

“As We Are” Dance Rehearsal Protocol Fall 2020
(This protocol follows UMaine Dance Department protocol)

Basic Guidelines:
- Stay Socially Distanced
- Wear An Appropriate Mask
- Reduce the Spread of Germs

Arrival:
- With masks on
- Keeping socially distanced from others while moving to seats
- Dancers will be asked to occupy one six foot square socially distanced from other dancers

Masks:
- Will be worn at all times
- Campus appropriate masks have to be worn. Meaning no bandanas, gaiters/buffs, etc. see campus website for more details

Belongings:
- Personal belongings should be taken care of by the owner only.
- Other materials such as shoes, costumes, etc. will not be shared between singers.

Departure:
- Remain socially distanced when leaving the space.
- Masks will remain on while on campus even after rehearsal.
- Dancers will be encouraged to sanitize their area and hands after every rehearsal.

Discipline:
- Those who do not follow these rules will be asked to leave the pit band and will be reported to UMaine faculty or UMPD if needed.
Basic Guidelines:
- Stay Socially Distanced
- Wear An Appropriate Mask
- Reduce the Spread of Germs

Arrival:
- With masks on
- Keeping socially distanced from others while moving to seats
- Singers will be asked to sit with 5 chairs between each singer and an empty row between those in front or behind them

Masks:
- Will be worn at all times
- Campus appropriate masks have to be worn. Meaning no bandanas, gaiters/buffs, etc. see campus website for more details

Belongings:
- Personal belongings should be taken care of by the owner only.
- Other materials such as sheet music, pencils, etc. will not be shared between singers.

Departure:
- Remain socially distanced when leaving the space.
- Masks will remain on while on campus even after rehearsal.
- Singers will be encouraged to sanitize their seats and hands after every rehearsal.

Discipline:
- Those who do not follow these rules will be asked to leave the pit band and will be reported to UMaine faculty or UMPD if needed.
Basic Guidelines:
- Stay Socially Distanced
- Wear An Appropriate Mask
- Reduce the Spread of Germs

Arrival:
- With masks on
- Keeping socially distanced from others while moving to seats
- All seats will be 6ft apart or more

Masks:
- Will be worn at all times
- Campus appropriate masks have to be worn. Meaning no bandanas, gaiters/buffs, etc. see campus website for more details
- For band members who use their mouth to play their instrument masks can be modified for playing. We will be following the guidelines from other UMaine bands on modifying masks for playing instruments. This includes bell coverings of instruments such as trumpets and trombones or a bag for woodwinds.
- When instruments are not in use all masks worn should be proper masks (no modified masks).

Instruments:
- Personal instruments should be taken care of by the owner only.
- Band members will only touch their own instrument(s).
- Other materials such as sheet music, pencils, etc. will not be shared between band members.
- Students who use school instruments such as drums or piano will sanitize before and after use.

Departure:
- Remain socially distanced when leaving the space.
- Masks will remain on while on campus even after rehearsal.
- Band members will be encouraged to sanitize their instruments and hands after every rehearsal.

Discipline:
- Those who do not follow these rules will be asked to leave the pit band and will be reported to Umaine faculty or UMPD if needed.
APPENDIX H: REHEARSAL SUBMISSION FORMS

https://docs.google.com/forms/d/1Rw5JKNl4PTFwnPsApB5putuimdzlMeIVSPYhr7MI/edit

Weekly Progress Submission

Here is where you can send me those videos on your singing/dancing for the week!
The name, username and photo associated with your Google account will be recorded when you upload files and submit this form.
* Required

Name *
Your answer

Song(s) you worked on: *
Your answer

What part(s) of the song(s) did you work on this week? (measure numbers or minute mark) *
Your answer

[You Are Not The Only One] Upload a Video of what you worked on! (if you are sending a vocal video please record with headphones on so that I only hear your voice!)

Add file

[You Are Not The Only One Part 2 if needed] Upload a Video of what you worked on! (if you are sending a vocal video please record with headphones on so that I only hear your voice!)

Add file

[Summer or 6/10] Upload a Video of what you worked on! (if you are sending a vocal video please record with headphones on so that I only hear your voice!)
Add file

Let me know if you have any questions or if there was anything you need help on! *

Your answer

https://docs.google.com/forms/d/1MDdA06eBpTIf_Hwnt8OvanIQ_9uAOxeUXxg3uV3X78w/edit

Week 3 Vocal Submission
Submit what you worked on this week! Let me know if you have any questions!
The name, username and photo associated with your Google account will be recorded when you upload files and submit this form.
  * Required

Name *
Your answer

What was your progress for "You Are Not The Only One"? Did you learn all of it? *
Your answer

Have you memorized "You Are Not the Only One"? (Or could you?) *
Yes I have it memorized
I don't have it memorized but I know it well enough to sing with confidence
I can memorize it but I need a lot more practice with it and I am not confident with it yet

Have you worked on 6/10? *
Yes
No
If yes, what have you done with 6/10? (Explain how much you got done and how you feel about it)

Your answer

This week we worked on "You Will Be Found". I have put multiple places for you to upload if had more than one video but if you have it on one video that is fine!

Upload for "You Will Be Found"

Add file

Upload for "You Will Be Found"

Add file

Upload for "You Will Be Found"

Add file

This is an Upload for any other vocals if you haven't uploaded them yet!

Julianna "You Are Not The Only One"

Add file

The following is for your color that was assigned this week. Upload an outfit example that you would be comfortable wearing.

Color Outfit Photo Ideas *

Reminder: Do Not Buy Anything Yet!

Add file

Thank you for your participation this week.
October:
Saturday 17th: 2:00pm-4:00pm Dance Studio Full Cast
   • Full Cast: Review vocals and start “You Are Not the Only One” and “Summer” vocals and choreo
Monday 19th: 6:30pm-8:00pm Room 100 Full Cast
   • Full Cast: “Summer” finish choreo, and Vocals for all songs
Saturday 24th: 2:00pm-4:00pm Dance Studio Full Cast/ 2:00pm-6:00pm Room 100 Vocals
   • Full Cast: “Summer” finish choreo, “You Will Be Found” and choreo, and “I Will Spend My Whole Life Loving You” choreo - solidify costumes/outfits
   •
Monday 26th: 6:30pm-9:00pm Room 100 Full Cast
   • Pit Band: Record [Instrument] Parts for “You Are Not the Only One”, “Summer”, “You Will Be Found”, “6/10”, “I Will Spend My Whole Life Loving You”, “Stand in the Light”
Saturday 31th: 2:00pm-6:00pm Dance Studio and Room 100 Full Cast
   • Full Cast: “You Will Be Found” choreo, and “I Will Spend My Whole Life Loving You” choreo - solidify costumes/outfits
   • Vocals: Record: “You Are Not the Only One”, “Summer”, “You Will Be Found”, “I Will Spend My Whole Life Loving You”, “Stand in the Light”, “6/10” - (do in this order if don’t have time for all that’s okay)
   • Dancers: “I Will Spend My Whole Life Loving You”, “6/10” NEXT time Bring/Wear Costumes (white, and color)

November:
Monday 2nd: 6:30-9:00pm Room 100 Full Cast Recording
   • Pit Band: Record [Instrument] Parts for “You Are Not the Only One”, “Summer”, “You Will Be Found”, “6/10”, “I Will Spend My Whole Life Loving You”, “Stand in the Light”
Saturday 7th: 2:00pm-4:00pm/4:00pm-6:00pm Dance Studio/Outside for recording Full
    Cast, 4:00pm-6:00pm Room 100 Pit Band IF NEEDED
    • Full Cast: Review all choreo, RECORD “You Are Not the Only One”, “Summer”, “You Will Be Found”, “I Will Spend My Whole Life Loving You”, “Stand in the Light”
    • Vocals: Finish recordings if needed!! Finish all so far

Monday 9th: 6:30pm-9:00pm Room 100
    • PIT BAND

Saturday 14th: 2:00pm-4:00pm/4:00pm-6:00pm Dance Studio/Outside for recording Full
    Cast, 4:00pm-6:00pm Room 100

    •

Monday 16th: 6:30pm-9:00pm Room 100 Full Cast Recording

    •

Saturday 21th: 2:00pm-4:00pm Dance Studio/Outside Full Cast, 4:00pm-6:00pm Room 100 Pit Band Recording LAST DAY

    •

Monday 23rd: 6:30pm-9:00pm Room 100 (if needed
AUTHOR’S BIOGRAPHY

Amber J. Hagin was born in Warren, Maine on March 29th, 1999. She was involved in music through church and piano lessons throughout elementary school into middle school. She attended Medomak Valley High School and became involved in theater, music, and student council. Moving on to UMaine in the fall of 2017 she began her undergraduate career as a mathematics major with a minor in music. Amber is graduating having switched majors to communication while maintaining a minor in music. At UMaine she has been a member of Team Maine, multiple dance clubs, University Singers, the Screaming Black Bears Pep Band, and president of Maine Effective Altruism. Amber intends to continue to let her passion for music and helping others guide her future endeavors.