

**The Broken Leg**  
The Official News Letter  
Of the  
Oklahoma City  
Opera and Music Theater Company

2011/2012  
Our 60<sup>th</sup>  
Year

**Op/MT 2011/2012:  
Year at a Glance\***

Auditions: *JCS/Little Shop*  
August 22, 23, 25, 2011 7:00 pm  
Large Rehearsal Hall (LRH)

Auditions: *Elixir of Love*  
August, 27, 2010 10:00 am  
Medium Rehearsal Hall (LRH)  
August 28 (callbacks) at 2:00 pm  
LRH

Mainstage: *Jesus Christ Superstar*  
September 23, 24, 25, 2011  
Kirkpatrick Auditorium (Kirk)

Spotlight: *Little Shop of Horrors*  
October 28, 29, 30, 2011  
Burg Auditorium

Mainstage: *Elixir of Love*  
November 18, 19, 20, 2011  
Kirk

Auditions: *Tales of Hoffman*  
December 3, 10:00 am LRH  
December 4, (Callbacks) 2:00pm  
LRH

Auditions: *Sweeny Todd*  
January 16 & 17, 2012 7:00 pm  
January 19, (callbacks) 7:00pm

Mainstage: *Tales of Hoffman*  
February 24, 25, 26, 2012  
Kirk

Spotlight: *Mother of Us All*  
March 9, 10, 11, 2012 Burg

Mainstage: *Sweeny Todd*  
April 20, 21, 22, 2012 Kirk

\*Dates, Times, Locations are subject  
to change.

**Learn Deep and Keep**

My summer reading has caused me to think about two seemingly different facets of our modern life: one large, the other small. This came from two books: Stanly Fish's *How to Write a Sentence* and Gary Vaynerchuk's *The Thank You Economy*. Great books and, by the way, I also read juicy mysteries and novels as well.

Fish wrote a quote that really connected with me:  
"Technical knowledge, divorced from what it is supposed to be knowledge of, yields only the illusion of understanding."

We are in the "finger tip" information age; digging for information is not needed anymore. Thus, the illusion of knowledge abounds. Googling does not equal knowing; Wikipedia is a start, not an end (and never cited); a fact, in and of itself, is not wisdom.

Vaynerchuk's book talks about something rather retro - a shift back to the small town business model: "It is about building relationships, and building relationships take time." Gary Vaynerchuk, by the way, is a total blast to listen to. His interviews and ideas and lectures (check Youtube) are genuinely entertaining and valuable.

Two contemporary realities that

seem, at first, to be at odds: the vast large information resources, and how small the world has become via social media.

What do you think, you tech natives? Is this recently heard comment true: “no one has to learn things anymore...”? I myself was always put off by having to learn specific dates. I knew where to find the birth date of Mozart for example, but unlike you, I had to go to the library to look it up such things and, frankly, it was just easier to memorize it. Maybe convenience is our only generational difference.

What I like about what we do as stage artist is that it requires deep learning. Stage performance requires repetition, muscle memory, coordination of multiple actions and activities; it is time locked (we open in X days). Our production routine and sequence is structured, but the event - musical, play, opera – changes constantly, as does the cast. We stay ever frisky as we create a stage reality, a sense of place and emotion through illusion. Would Stanley Fish find it ironic that our work towards powerful illusion brings us such genuine knowledge?

And what about Vaynerchuk’s “Thank You” theory. Of course he is right. A wider world can know you quicker and more intimately than we were ever meant to be known. Our web history is like a tattoo we only helped design, but it is colored and placed in a way we do not control, a place defined by others.

On the other hand, our performance world has always been an immediate

and personal exchange, with our colleagues and the audience for whom we perform.

Say “Please” and “Thank you”; be curious and certainly enjoy those little snacks of information, but try to give your soul the sustenance of deep permanent learning.

In your thirst for knowledge, be sure not to drown in all the information. ~Anthony J. D'Angelo, *The College Blue Book*

#### **I WANT TO PERFORM!!**

In addition to the Mainstage and Spotlight productions, there are many other opportunities to get out there and perform:

**Student Cabaret** – Every semester the students arrange a cabaret during which an array of pieces are performed from solo to group numbers, from the sublime to the downright nutty.

**OCU Stripped** – Each semester a Stripped event is mounted. Shows are stripped of all but your talent. Fall is an established musical and the Spring brings us what would best be called a “record jacket walk-thru” of four new works.

**Music Theater Workshop and Opera Studio:** These classes present their class work at semester’s end. It is a time to grow and a time to wow your pals. Get in these classes!

**Theatre Department Productions:** Audition for the Semester shows. Be a part of the hot new area at OCU. They audition the first week of the entire semester, so get a couple monologues prepared and jump in.

**Moving Image Arts:** We have a strong and ever growing on-camera program. There are many chances throughout the year to get in front and get in a movie. Take the opportunity now.

**Main Stage Productions  
Fall, 2010**

**Jesus Christ Superstar**

Music by Andrew Lloyd Webber Lyrics  
by Tim Rice

Performed: September 23-25, 2011  
Kirkpatrick Auditorium

Jesus Christ Superstar tells the biblical story of Jesus Christ's final days of life. Over two thousand years ago, Jesus Christ is being hailed as the messiah of Judea. Nervous about losing their power, the Romans, with the help of Judas, find and arrest Jesus and crucify him. The story is told mainly from the perspective of Judas, the disciple who eventually betrays Jesus and turns him in to the Roman authorities.

**Roles:**

Judas  
Jesus Christ  
Mary Magdalene  
Caiaphas  
Pontius Pilate  
King Herod  
Annas  
Peter  
Simon Zealotes  
Apostles, Priests, Lepers,  
Merchants, Tormentors, Reporters

**Elixir of Love**

Music by Gaetano Donizetti.

Performed: November 18-20, 2011  
Kirkpatrick Auditorium

Nemorino, a peasant, is in love with the wealthy landowner Adina, but she has eyes only for dashing Sergeant Belcore. Dr Dulcamara, a quack doctor, sells Nemorino a love potion (actually, cheap wine) that will cause Adina to fall in love with him within a day.

**Roles:**

Gianetta  
Nemorino  
Adina  
Dr. Dulcamara  
Belcore

Large ensemble

## Main Stage Productions Spring, 2011

### **Tales of Hoffmann**

Music: Jacques Offenbach  
Performed: February 24-26, 2012

Hoffman, as he waits for the arrival of his current love, reflects on his past loves: Olympia, Antonia, and Giulietta.

Each of these romances failed because of the intrusion of the devil who disguised himself and foiled Hoffman's search for love.

Our production will not be traditional, instead Hoffman's tales will be set in the 1950's, late 60's, and 1980's.

#### Roles:

Hoffmann  
Nicklausse  
Lindorf  
Coppelius  
Dapertutto  
Dr Miracle  
Olympia  
Giulietta  
Antonia  
Stella  
Luther

Large Chorus

### **Sweeny Todd**

Music & Lyrics by: Stephen  
Sondheim  
Performed: April 20-22 2012

Based on the 19th century legend of a London barber, who is driven to crime when a malevolent judge takes his wife and child from him. His plan for revenge includes a cut-throat partnership with Mrs. Lovett, an enterprising businesswomen, who is soon producing the tastiest meat pies in London.

#### Roles:

Sweeney Todd  
Mrs. Lovett  
Judge Turpin  
Beadle Bamford  
Signor Adolfo Pirelli  
Lucy Barker/Beggar Woman  
Johanna Barker  
Anthony Hope  
Tobias "Toby" Ragg

# SPOTLIGHTS

We have two magnificent **Spotlights** for the 2011/2012 season. Popular with the audiences, **Spotlights** are fully staged and memorized, but have only implied costumes and set. The dramatic impact is squarely on the shoulders of the performers. **Spotlights** are invaluable for providing additional stage time and experience for the students. But most importantly, students get to perform the more intimate shows of the operatic and musical theater repertoire.

## Fall Spotlight: Little Shop of Horrors

Music by Alan Menken  
Book and Lyrics by Howard Ashman  
Performed: October 28, 29, 30, 2011  
**Burg Auditorium**

## Spring Spotlight: *Mother of us All*

Music by Virgil Thomson  
Performed: March 9, 10, 11, 2012  
**Burg Auditorium**

### Auditions are Required

**All vocal students** are **REQUIRED** to audition for **every** show. There are only two ways to be excused: petition and doctor's excuse.

**\* Missing a required audition will be noted and there will be repercussions.**

\*To petition out of a show, the student must complete a petition form, due in the Deans office by noon the Friday before the audition.

\*To be complete, a form must have the signatures of the: student, applied teacher, Dir. of OP/MT, and the Assoc. Dean – anyone of these people can veto a petition.

\*Petitions are a student's responsibility. Don't leave a half signed form in my mailbox;

\*Even if your petition has been accepted, you might still be expected to experience the audition process. Have your audition material ready!

\*Sick at the audition time? Present yourself for audition; the panel will evaluate the health situation.

\*Incapacitated or toxic to others? See a medical doctor and bring a written excuse to me.

### General Audition Information

- \* The sign-up sheet for all auditions is on the upstairs office (B203) bulletin board, which is located on the second floor of the Bass Music Center, west wing. It will be posted the Friday before the auditions. Read the show's audition instructions completely. **New students get a lot of time to develop a repertoire book.** If you are concerned about something, talk to me.
- \* I require résumés and head shots for your auditions. Technology has made it possible for you to easily and cheaply print an 8 X10 and to format a résumé. I will expect these to be supplied at every audition.
- \* I will look for two contrasting selections that relate to the show's musical style(s) and language. For operas, two arias or one aria and an art song will do; for musicals, a ballad and an up tempo selection from a musical is required.
- \* I expect everyone to have a proper audition/repertoire book and be ready to sing anything listed in it. Again, new students have time to work towards this the first year. Proper means:
  - \*you should work towards 10 – 15 songs for musicals (5 for opera) that show range of voice, diverse stylistic knowledge and ability. Upper class students should have achieved this by now.
  - \*you have music that is clean, organized, with clearly marked cuts.
  - \*you have a table of contents (have two, one to take out and hand to the audition panel, if they ask).
  - \*the book won't fall over or have glare in the stage lights.
  - \*arrange it so that there are no, or very few page turns. Tape the songs so that they fold out, accordion-like.
  - \*the full song is prepared, but with 16 and 8 bar cuts well marked.
- \* Know the Show: Operas or musicals, there's no excuse for not being familiar with the show you're auditioning for. Remember that the better you know it, the better you'll audition for it.
- \* Opera auditions do not do "cuts" per se, but please be aware of, and mark, the highlight section of the aria or song in case the panel only wants to hear a little.
- \* Dress well, like for a date. No jeans or clothing that implies apathy or a disregard for the panel. No loose baggy clothes that may seem to hide a beer gut and make it difficult for us to judge your physical type. But no extremely tight or provocative attire; I exist around beautiful men and women every day – I am immune. **Do**, though, dress with the spirit of the show or character in mind: skirts, hair, blouses, shirts all have a language. Know the show and have your attire speak (quietly) of the show. This shows the director that you have done your homework. Bring proper dance shoes and dance clothes to the musical auditions if there is dance.
- \* Stay in the light. Your movement should be organic, don't wander around the stage.
- \* Don't worry about overdone songs or second guessing my tastes. Offer songs you sing well and that you can characterize during the audition moment.
- \* Generally, never sing something from the show you're auditioning for, unless you're specifically asked to. We get tired of hearing the same songs over and over again, we also have very specific ideas about type and vocal sounds; if you don't live up to those expectations the first time around, you may never be given another chance. On the other hand, choose a song that's similar in style of the show, or range to the character, for which you are auditioning.
- \* Be polite, friendly, and flexible. Write neatly and enjoy the moment and the exchange.

If I am talking, it is probably about you. This is not a bad thing, get used to it. #FYIP