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COMPOSING AND COLLABORATING: NAVIGATING THE ARTISTIC RELATIONSHIP

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ABSTRACT

My thesis explores the development of a new Theatre for Young Audiences musical – from concept to performance. I wrote the music and lyrics, contributed to the development of the script over ten drafts, engaged with the rehearsal process for the premiere of the show at Gretna Theatre, and facilitated the studio recordings of the music. Through working on *Say Cheese, Mr. Dinosaur*, I deeply engaged in my creative process and negotiated artistic relationships in an effort to create a high quality, engaging experience for the audience. However, the process did not end with the show's first production. The feasibility study explores how this project fits into the larger context of my career in the professional market.

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Chapter 1

So you want to write a musical?

Nailing down and formulating a prescription for the artistic process proves relatively difficult, wildly inconsistent, and not entirely useful in assisting other songwriters. However, through mindful observation of my writing process, I compiled some thoughts and experiences worth recognizing.

Planting the Seeds

I unexpectedly became very invested in arts experiences for youth when I interned at Wolf Trap Foundation for the Performing Arts in the summer of 2014. Working with their Education Department's Institute for Early Learning through the Arts opened my eyes to a need for children to not only have high quality arts experiences, but also engage in the performing arts in the classroom.

The following summer, I worked as an acting intern at Gretna Theatre, performing in TYA (Theatre for Young Audiences) shows as well as in a mainstage production. In one of the TYA shows, *Cinderella and the Lone Prince*, I was cast as one of the evil stepsisters. The script included lyrics to the stepsisters' song, but there was no music yet written. Anticipating the song, I read through the lyrics with melodies floating in my head. Finding out that the music would not be finished for our production, I brushed up the melody I had imagined and altered just a few lyrics to create a finished song. With the bookwriter and composer's approval, my song was

incorporated into Gretna Theatre's production of the show. I taught it by ear to the other stepsister, Ellie, and provided the music director with chords. This was the beginning of a blooming love for songwriting.

In August of 2015, UK playwright Sara Gatland attended one of the last shows of the season. Sara approached TYA director Renee Krizan expressing her interest in creating a TYA show to premiere on the Gretna Theatre stage. Renee then introduced me to Sara, and thus began a beautiful collaboration!

Watering the Seeds

In this section, I aim to elucidate elements of my process that I plan to use again in the future. I found freedom within the structure of a deadline: this is vital to creating quality work in any industry. The following pieces of advice reflect my experience regarding the way I work. They may not apply to every or even most songwriters. However, they are loose guidelines that may offer insight into my writing.

1. Remain an open vessel for the art.

During the writing process, Sara and I discussed how we wanted a scene in which Tina and Tim are lost in the woods. As this was one of the last scenes that Sara added into the draft, I waited to write the song. I wrote all of the other songs up to that point after engaging closely with what occurs in the scene, so I felt a similar process would work for this song as well. However, once Sara wrote the scene, I hit a mental block. I mulled over the essence of the song

for days. Rather than pressuring myself to produce something, I carried on with daily activities and put the impending song idea on a proverbial shelf.

A few melody and lyric ideas rose to the surface, but nothing significant. The most I developed was a sense of the push and pull essence of the song. I took out my journal and quickly began writing about my frustrations. After writing about how I didn't think the scene even needed a song, out popped one of my favorite song ideas: the chorus section of "Not Listening". My own frustration fueled the frustration of these characters and influenced the style in which they sing. This song has more pop influence than other songs in the show.

Whether it occurs through journaling or another means of internal investigation, releasing any judgments cluttering the process is necessary and healthy. The brain, heart, gut, and rest of the body all play a role in the production of art. Finding balance and allowing all ideas to flow without categorizing as "good" or "bad" will keep the instrument, or vessel, open.

2. Encourage risky art making by changing your scenery.

Working in one place for too long can be stifling. This may seem obvious, but it's easy to fall into patterns that may influence the work. I had the most fun sketching out first drafts of songs. I wrote first drafts of almost every song outside and either figured out which chords corresponded using the piano app on my phone, or sung the ideas into my Voice Memos and forged ahead. Much of the notation of the vocal lines also occurred outside. Sitting at the piano to notate was only absolutely necessary when writing the piano parts.

After my bout of writer's block with "Not Listening", I returned to my old dance studio and used a piano there to stimulate new ideas. The piano was fairly out of tune, but just being in

a new writing space elicited riskier song ideas. This was where I fleshed out “Not Listening”, wrote “Peter’s Capture”, and conceptualized “Friends in Unexpected Places”.

3. Allow the writing process to evolve and surprise you.

I approached all of the songs a little differently. “Brand New” was the first song I wrote and it reads as if it is a scene. This may have been influenced by the fact that I wrote some lines of dialogue for the first scene to stimulate my imagination before Sara and I embarked on this journey together. Also, I had just completed a screenwriting class in London. Without realizing it, I experimented with how much story I could tell through song. The various approaches for each song mirrors the differences in these characters and how they’re experiencing their world in the moment for which the song is written.

4. Savor the collaboration.

The moment an idea leaves the mind and enters the world, it becomes something almost tangible. By bouncing ideas off of each other and investigating these characters, Sara and I rapidly made beautiful discoveries. Sara’s more structured approach gave me freedom to explore the songwriting process wildly and deeply.

Sara and I had decided to name the show *Say Cheese, Mr. Dinosaur* or *Tina and Tim’s Tyrannosaurus Adventure*. Unfortunately, whether it was due to a time crunch or need for general appeal, our show was named *Dinosaur, the Musical* for its premiere. This served as a great lesson because it taught me to stand up for my work and protect it. The work is sacred, and a title cradles that work. The words of a title hold significant responsibility to transmit the essence of the show. Sara and I have since decided to rename the show to *Say Cheese, Mr.*

Dinosaur for all future productions. Understanding what is worth fighting for and what is permissible is vitally important in these collaborations.

Watching it Grow

Once scripts are in the hands of actors, a director, a music director, and a choreographer, the writer and composer loosen the reins. These words and lyrics are meant to be spoken, sung, and played with by the actors. Otherwise, why write a play? I sat in on many rehearsals providing feedback when appropriate and responding quickly with any key changes required. I was unable to attend the rehearsal in which the actors learned the big group song, “Friends in Unexpected Places”. Since it has seven vocal lines, I was unsure of what it would truly sound like with voices instead of the automated sounds on my computer, but I was absolutely sure that the song served as a beautiful oasis for the audience and characters near the end of the musical. Watching actors bring unique choices and hearing unfamiliar voices on my work finally allowed this music to exist outside of myself, my keyboard, and my journal.

It was difficult for me to come to terms with imperfection. A few of the rhythms weren’t quite correct in the initial production at Gretna Theatre, and as a very rhythmic writer, this was sometimes frustrating. The rhythms express quite a bit about each character. One new rhythm in “Not Listening” did emerge that I preferred over what I had initially written. I’ve reexamined the sheet music and found a few ways to more clearly communicate what I want.

Through my acting training and experience, I have developed a sense of which actor notes are useful and which ones stifle the actor. During the studio recording process, I made every effort to encourage the desired response in an actor-friendly way. For example, one of the

notes I gave Julio who sang “Collection or Connection” was to use a certain phrase to tell a secret. Communicating with an awareness and respect for the actor’s creative process typically leads to happy, free actors and bold choices that exceed expectations.

Pruning and Shaping

The sheet music editing process never quite seemed to finish. I recently added the chord names. The end goal was to create a living, breathing art form, but in order to reach that point, clear communication through music notation proved necessary. Self-teaching how to notate music and use Sibelius was a large step forward with a steep learning curve. I fully admit I initially notated the music breaking a few music theory rules. Having a very musical background, I knew how to read and speak the language well. Learning how to write it challenged me. Early on, I gave myself permission to focus my efforts on developing songs and stories I was proud of rather than sheet music that was perfect. I knew I would be available for the rehearsal process to communicate any disparities and make edits. Now that I’ve had time to fully dig in and refine the sheet music, I feel much more equipped and capable for future notation projects.

Creating the studio recordings remains an ongoing process. “Friends in Unexpected Places” will be recorded in late April. Professional recordings will aid me as I submit the show for production at more theatres, communicate the energy of the song to actors taking on the roles, and market my work on social media.

Something that struck me is the branding required as an arts entrepreneur. It is necessary to communicate exactly what you do, how you do it, and why you do it the best. This applies across many disciplines since this is essentially how every business draws in customers.

However, this kind of thinking cannot dominate because the artist also runs their own HR, PR/Marketing, and Artistic departments (Simpkins). Rather than imposing labels of composer, actor, singer, songwriter, or entrepreneur, I prefer to use the term artist. What does an artist do? An artist creates. Rather than trapping myself in the branding of my “doing”, I plan to continue acting, singing, composing, reading, and researching while leaving the label application to a small fraction of my energies. A book about the creation of primarily visual art called *Art & Fear: Observations on the Perils (and Rewards) of Artmaking* explores the concept of how even “artist” is an imperfect label:

“Artist” has gradually become a form of identity which (as every artist knows) often carries with it as many drawbacks as benefits. Consider that if artist equals self, then when (inevitably) you make flawed art, you are a flawed person, and when (worse yet) you make no art, you are no person at all! It seems far healthier to sidestep that vicious spiral by accepting many paths to successful artmaking – from reclusive to flamboyant, intuitive to intellectual, folk art to fine art. One of those paths is yours (Bayles and Orland 7).

The fluidity of identity is key to remember in the creation process because collaboration occurs between individuals who have a wide variety of skill sets and unlocked talents. Recognizing this and encouraging everyone to thrive at their fullest capacity results in unlocking unexpected things – just like how I discovered songwriting for the first time. It all boils down to giving permission and fostering open communication. Once permission for failure is given, it is no longer something to be avoided. I experienced this many times in the recording studio. I told each actor something along the lines of, “We’re going to do a take just for fun before our last take. You can try absolutely anything!” It unlocked the work beautifully because there was no

fear of being wrong. This fear may have been conscious or unconscious, but knowing they could sing every word “just for fun” heightened the level of play bubbling in the performance. I sang one of the parts in the soundtrack and felt like I needed someone to advocate for me in that way too. Since I know the music like the back of my hand, I figured that one of the first two takes would be fine. Pressurizing my own time in the studio in order to not waste my sound designer’s time was a fear I gradually learned to release during the process. Sifting through my experience providing support and guidance to the actors singing my work has helped me examine my own performance artistry and take note of which patterns of effort are useful, and which ones are not.

The heart of imaginative play involves trying, failing, and celebrating failure. The real work emerges once the notes and words become unfiltered thoughts and expressions. The actor then allows these expressions to move through his or her instrument: the body and voice. Surprisingly, this is transmitted even in an audio recording. Jonathan Savage, who sang Rex’s part in the recording studio, was deeply present and engaged. I can hear when he smiles while singing. In order to reach that point in a short amount of time, removing the vocabulary of right and wrong (outside of notes and rhythms) is essential. The studio recordings have been a large part of my learning process and have helped me shape how this piece exists outside of the Gretna Theatre production. Rather than pruning away songs or parts of songs, I have recognized the importance of pruning away any fear or hesitation the actors, and myself, face.

The Next Seed

In building my career, I’ve had to navigate which seed, or idea, must be cultivated at a given time. The next section of my thesis delves into an entrepreneurial venture involving my

future TYA composing endeavors. I would like to create activity books to pair with each show in an effort to engage with the children in new ways. Here is a framework of what a few pages of the activity book may look like:

1. Image: Math homework with doodles

Text: "Oops, Tim doodled on Tina's math homework! Maybe if you color in the doodles, Miss F will still give Tina an A! Can you solve any of the problems?"

2. Image: A color by number page revealing a jungle

Text: "Tina and Tim traveled back in time, but where did they end up? Can you color in these numbers to figure out where the time machine took them?"

3. Image: Maze with a boy and girl at the start

Text: "Oh no! Tina and Tim are lost in the woods! Can you help them find their way through this maze?"

4. Image: Peter the Pterodactyl guards his collection of shiny objects

Text: "Look at how many things Peter the Pterodactyl has collected! How many shiny objects can you find? Color them in! Is it true that Peter stole Tim's camera? Where is it?"

5. Image: Rex stands next to tic-tac-toe boards with a speech bubble

Text: "I'm feeling a little lonely. If you and your friends complete these tic-tac-toe puzzles, that would really cheer me up!"

6. Image: Empty picture frame

Text: "If you were a dinosaur, what would you look like? What would be your name? Draw a picture!"

Chapter 2

Is it feasible?

Feasibility Study

Introduction

This feasibility study explores how the paths for my career as a music and theatre maker intersect to form a viable path for a career in the arts. A division of my portfolio career intersects the TYA market bringing modern musical sounds and multifaceted story interaction to young people. Emphasized in this study is a TYA show, *Say Cheese, Mr. Dinosaur*, for which I wrote original music.

Opportunity/Need

My on-camera acting teacher says we're entering a golden age for the actor (Robichaux). Between Netflix, Amazon Prime, HBO, Hulu, and network TV, on-camera acting jobs are blossoming. Arts and entertainment are not only deeply woven into the tapestry of culture but also enhance the enjoyment of day to day living. The way people crave entertainment evolves with new technologies and trends. As an artist in a historically oversaturated market, I must be flexible, accept uncertainty, and actively pursue excellence at my craft. It is essential for the artist to build a career like a puzzle, piecing together passions and paychecks to create a diverse, sustainable career. A few of the puzzle pieces of my career involve my work as a songwriter,

which will be closely examined in this study. One piece that I'd like to especially focus on is my work as a TYA songwriter.

Many regional theatres offer TYA programming as an affordable family outing and valuable arts experience. However, limitations of many kinds can influence the quality of programming. For example, in the summer of 2015 at Gretna Theatre, the sets for the mainstage shows doubled as the sets for the TYA shows for all but one show in the season. This requires strategic season planning. *Say Cheese, Mr. Dinosaur* ran shortly after the mainstage production of *Tarzan* closed. Theatres that produce only children's theatre channel their funding efforts and production quality into this programming. It is absolutely possible for regional theatres not focusing only on TYA to produce quality children's shows, but their efforts and finances are displaced among a wide array of other programming offered. The Theatre Communications Group studied a large sample group of theatres in a 2015 report that I will reference several times throughout this feasibility study, and they found that although theatres are increasing the number of shows and events offered, ticket sales are declining (Voss et al. 10). Quantity, quality, and commercial success of shows are not a package deal.

In *Art and Fear*, the authors discuss a study in which a ceramics class was split into two groups. One group was to be graded on quality, only needing to make one perfect pot by the end of the course. The other group was to be graded on quantity: 50 pounds of pots would be an A, 40 pounds would be a B, and so forth. While the first group theorized about creating the perfect pot, the second group churned out many pots, learning from their mistakes along the way. The study revealed that the group graded on quantity produced higher quality pots (Bayles and Orlando 29). Sometimes, channeling efforts to create one theoretically perfect thing is less effective than creating a bunch of great things with the same amount of time and resources.

Practice makes improvement. Regional theatres offering diverse programming (TYA, mainstage, educational outreach, cabarets, etc.) absolutely provide the community with valuable arts experiences. However, I believe TYA relies too heavily on established children's stories with adaptations that range in quality. Also, many of the actors approaching this work use TYA as stepping stone into more "adult" work. By reframing the way the industry thinks about TYA, there is potential to produce more deeply engaged, satisfying stories that engage with humanity and provide lasting impact on the children. Furthermore, providing challenging music to the actors raises the level of technical commitment to the work.

I plan to create high quality, dramatically interesting theatre works that will be fun for the actors to perform and immersive for the audience. As mentioned in Chapter 1, Gretna Theatre has already produced a TYA show for which I wrote the music and lyrics. They have offered me a spot in their Summer 2018 season to write not only music and lyrics but also the book to another TYA musical. I have one song and several plot points developing for my next show. As well as continuing to create new TYA shows, I will also produce a children's activity book to correspond with each show's plot. This is a low cost, tech-free way to enhance the interaction the kids have with the story.

While families, a theatre's artistic staff, and actors all receive and interact with my work, children are the ultimate recipients. Having impactful arts experiences as a child instills appreciation for the arts and creative thinking. However, these quality arts experiences must meet families where they are geographically by entering regional markets – not everyone can afford or has an interest in making a trip to a big city.

Product/Service

I offer hour long TYA shows with fully notated music for vocals and piano. Chord symbols are also included in the sheet music. I provide instrumental tracks with and without vocal lines played. I also offer musical interludes to aid with transitions. I can provide video footage of the show and professional studio recordings of the music. I am efficient (I wrote the music and lyrics to *Say Cheese, Mr. Dinosaur* in about three months), willing to explore rewrites, and can quickly communicate any edits via email. While I remain open to correspondence and edits, once the script and sheet music are in the hands of the theatre, my job is essentially done – particularly in the case of *Say Cheese, Mr. Dinosaur*, which is essentially a finished piece.

Currently in the marketplace, there are quite a few shows based on stories known and loved by many. *Say Cheese, Mr. Dinosaur* offers relatable characters that have very clear relationships with one another. Whether it's the misunderstood T-Rex or the quarreling brother and sister, the story plays on universal understandings of relationships with specificity. One 13-year-old girl who attended the show said, "My favorite song was *Not Listening* because it reminds me of me and my brother" (see Appendix B).

In terms of pricing, I propose minimum royalty fees of \$50 for each showing in which I have only written the music/lyrics, and \$100 if I wrote the music and book. These numbers have been formulated as a result of researching how much other TYA writers charge for their shows on Dramatic Publishing's website. As *Say Cheese, Mr. Dinosaur* has not yet been published, Sara and I will directly handle correspondence and negotiation.

Target Market

This arts venture addresses both business and consumer markets. I am directly targeting the artistic staff, particularly the artistic director, of regional theatres in non-urban centers: this is my business market. While there are future possibilities of touring companies and larger children's theatre companies taking on my show(s), for the next few years it is more feasible to contact theatres similar to Gretna Theatre in terms of scope and market location. Once the theatre contracts my show, the power leaves my hands and enters the capable hands of the creative team. However, the show is made with kids and their families in mind: this is my consumer market. That being said, I must ensure that 1) the show is artistically compelling and feasible for regional theatres to produce as well as 2) the show has appeal for audience members.

Regional Theatre Artistic Staff

Regional theatres, both Equity theatres and non-equity theatres, produce TYA series. These theatres are typically not for profit ventures. The audience interaction works very well in smaller theatrical venues in which the children can easily come onstage with the actors. For this reason, I will focus my marketing efforts on venues with a capacity of no more than 800. I will initially target regional theatres in small cities and suburban areas, but am open to moving into more urban markets as the show gains traction. Sara, the playwright, is from Scotland and attends college in Salisbury. She can target the UK market while I focus on theatres in the states.

After reaching out to the theatre, there could be a six to nine month turnaround time before receiving a response to a script submission as there is at Village Theatre, a theatre near Seattle ("Village Originals"). This cycle varies for all theatres, but it typically occurs within a year. The activity books can be sold in bulk directly to the theatre. This is an opportunity for the

theatre to earn some additional revenue too. Theatres contracting my show and selling my activity book may distinguish themselves as innovative, forward thinking, and supportive of young writers.

Audience Members

The target market is the family unit (parent/child, grandparent/child, babysitter/child, guardian/child) as well as children attending the show as part of a field trip or daycare program. These families are most likely middle class with some disposable income. Many families bring all of the siblings, so the children in attendance can range in age. *Say Cheese Mr. Dinosaur* is well suited for K-5 students. The composition of the audience will vary depending on the day of the week and time of the show. In the towns surrounding Gretna Theatre, many parents have off work on a Saturday morning in the summer. Weekday shows may host more summer camps, babysitters, and grandparents.

Psychographic descriptors are important to consider when looking at what brings people to see a TYA show. These families value family time and are interested in seeking out local cultural experiences. Hedonic, enrichment, and recreational motives can be counted on to draw audiences to the theatre, however normative and distinction motives also influence the decision to attend a children's show. While taking children to the theatre is not necessarily expected, it is a way for parents to feel like they're doing something meaningful for their kids – particularly during the summer months when school is not in session. In terms of the distinction motive, families in attendance may distinguish themselves as cultured people who value their community.

There are limited options for professional live theatre in regional markets. Therefore, if families want to take the kids to a show, they have no more than three or four theatre options in a reasonable driving distance. Several factors may influence which theatre the family chooses. The convenience of close proximity is one deciding factor: it's not always easy to wrangle the whole family together for a long car trip to and from the theatre. Through offering subscriptions, theatres ensure returning attendees throughout the season. However, according to the previously mentioned 2015 report by the Theatre Communications Group, the number of subscribers has been declining with more and more people buying single tickets (Voss et al. 20). For this reason, individual shows must stick out to consumers and the quality of experience must encourage ticket buyers to return for another show. This requires the regional theatre artistic staff to know their competition, particularly geographically. Through show selection and branding decisions, a given theatre can differentiate itself rather than directly compete. I offer a unique experience with the activity book that can contribute to this differentiation.

Pain Relievers & Gain Creators

As a publisher has not been involved, there is a certain flexibility and simplicity of the theatre working directly with the playwright and composer. Sara and I are relatively easy going and personable. If there's anything I can do to help the theatre, I will do it. Also, the activity book provides a new potential revenue stream for the theatre. If the activity book grows in popularity, then the theatre may want to contract more of my shows with their corresponding activity books.

Unique Benefits

The major benefits include:

1. Ease of service and communication streamlines the theatre's daily demands.

I can be directly contacted regarding the show, eliminating the middleman role of publisher or agent. Particularly with the theatres I am currently targeting, I intend for this communication to be professional but personable. I offer a package competitive to what is available on various publishers' websites. The electronic transmission of materials will save the theatre the cost of ordering each script. The face behind the name and voice behind the email will play an active role in ensuring the show's success.

2. *Say Cheese, Mr. Dinosaur* embraces important themes of diversity and inclusion.

The moral lessons of the show were commented on numerous times in the survey responses (see Appendix B).

3. Catchy songs serve to continually remind audience members of their experience at the theatre.

This is essentially free advertising for the theatre. I would recommend playing my recording of "Not Listening" as the house music while the audience exits the theatre. I can guarantee that people will hum the song for the rest of the week. After remembering where they heard it, they may go online to see what other shows the theatre offers. Despite season subscriptions declining, providing a memorable experience might be enough to encourage repeat customers.

4. **Enjoyable music for the actors means they will return to the theatre to work and/or recommend the theatre to their friends.**

Musically challenging, character-deepening songs keep actors interested. The importance of this cannot be discounted. Providing plot driven, rich material to TYA actors will not only serve the theatre's reputation among actors but also enrich the TYA canon of work.

5. **Interaction with the story through the activity book and meeting the characters will immerse the children in the story leaving parents happy and children wanting to come back.**

The activity book has room for autographs: this serves as a chance for the kids to interact with the actors and preserve a special memory. Meeting the characters, getting autographs, and taking photos with them sounds an awful lot like the experience at Disney. The activity book is affordable at a projected price of \$5 and a perfect way to preserve the memory of a fun family outing.

6. **There is proven educational value in the arts.**

Research supporting the importance of arts in education is becoming more prevalent, particularly as the funding dwindles for arts programs in schools nationwide. An industry leader, Wolf Trap Foundation for the Performing Arts, found in their case study with the U.S. Department of Education that the classroom use of music, dance, storytelling, and puppetry in 28 states resulted in over one month of additional math learning for students (Ludwig and Song C1). However, just because there are artful methods to teach common core concepts does not mean the arts programs are non-essential and should be cut.

Regional theatre TYA series offer a supplement to the arts experiences in the classroom.

It is equally important to experience art and express creativity. I aim to take care of the experience portion with room for the kids to express throughout the show: whether it's dancing with Rex during "Dino Dance" or singing the song that activates the time machine, there's plenty of room for every audience member to be involved.

Competitive Advantage

Resources

Financial:

I have my personal savings and can apply for grants.

Physical Assets:

I own Sibelius notation software, a MacBook Pro laptop, and a Zoom H1 Handy Recorder. The flexibility of my location is an asset.

Human:

I am capable of completing the songwriting process alone, but can choose to involve collaborators with skills beyond mine. For example, I worked with a sound designer, Mike, to help me record and mix the songs. I absorbed a lot of information regarding how to use Logic Pro X during the recording sessions and plan to learn more from him before I graduate. I have four years of training in a theatre degree and a diverse network both in the states and in London. My business minor and arts entrepreneurship coursework will also be an asset moving forward.

Intangible:

I intend to register with the copyright office, however as I already have the work in a fixed and tangible medium, copyright protection is already in effect. My idea to pair the activity book with the musical is not patented, but to my knowledge, it is certainly new to the market.

Organizational:

I have an extensive network of theatre/music professionals through Penn State, Wolf Trap, Gretna Theatre, Theatre Academy London, and Hershey Theatre. Penn State Arts and Entertainment Law Clinic has provided me support in understanding the legal components of this venture.

Capabilities

My network may prove one of my most valuable assets. I enjoy working with new people and relish the collaborative process. In addition to my classes in the School of Theatre, I've taken coursework in Advertising, Accounting, Finance, Economics, and Entrepreneurship. While real world experience is the true test of an education, my studies have equipped me with the tools I need to converse with experts in other disciplines. In terms of delivering product, electronic delivery of scripts and songs is a beautifully convenient medium. I am looking into Amazon's Create Space and Penn State Printing Services to print the activity books.

Barriers to Entry/Competition

My direct sources of competition are other TYA show writers/songwriters. Adaptations of popular stories already have a following, however the adaptations often vary in quality. The “adult” theatrical adaptations of Disney musicals often draw many families with young kids. Other competition includes education/outreach programming. The Theatre Communications Group found that education/outreach and TYA appear to be financially healthy, especially when compared to the overall health of non-profit theatres. Mainstage series attendance was at a five year low in 2015 while TYA series attendance at these sample trend theatres was at a five year high. Income from TYA series, adjusted for inflation, grew 24% over the five years of the study (Voss et al. 10). Income from education/outreach programs grew 27.5% over inflation during the same period (11).

Regional theatres only have so much time and effort to channel for youth programming, so it is important to differentiate TYA from education/outreach and clearly define the purposes of each program. If absorbed into one general program, childhood arts experiences may become separable from the theatre space and inseparable from education. I argue that imaginative muscles are exercised simply while watching an engaging story unfold onstage. A parallel can be drawn to reading a book for the sake of reading a book, rather than a book centered around certain learning objectives. While there is immense value in education/outreach programs tackling specific issues and meeting the students in their schools, I think it’s just as important to continue bringing children into the theatre environment. It changes the experience with the art form. Imagine bringing one of Monet’s paintings of water lilies to a school office for enjoyment. By removing one of the beautiful blue and green paintings from its intended location next to the purples and pinks of the other water lilies blanketing the walls, some of the impact is lost. It

alters the consumption experience. Taking a theatrical experience away from the set, the lights, the curtain, and other theatrical conventions does not necessarily diminish value but instead changes the product. *Say Cheese, Mr. Dinosaur* has the potential to occur in both a theatre and community space. It is up to the theatre to decide how and if my work fits into their season. If theatres are unresponsive to my email inquiries, I can explore alternate avenues to break through these barriers. For example, Sara and I may decide it's best to explore publishing options.

Self-generating my creative work means that no one can stop me, or other artists, from creating the art. It is just a matter of if theatres want to produce my work. There are other avenues of production that can assist my marketing efforts: whether it's renting a space and producing the show myself, or hosting a concert at 54 Below, avenues of production extend in many untraditional directions.

Risks

Marketing Risks

Some theatres position themselves above unsolicited script submissions by requiring literary agent submissions only or only considering shows that have already been produced by regional theatres. Other theatres only accept unproduced, unpublished work for consideration. These requirements whittle down an already small target market. Another risk includes that many of the theatres I target may only have a few showings of each TYA show. Long runs of the show would be of more financial benefit to me .

Economic & Governmental Risks

With the right leaning policies dawning on the U.S. over the next few years, there may be less federal support for the arts. However, the donors making the non-profit arts sector possible will still be around, perhaps paying less in taxes. Just as consumers vote with their dollar, patrons of the arts also vote with their dollar. While certain facets of organizations may be pruned due to lack of demand or popularity, the entertainment that patrons and consumers crave will thrive. Therefore, the entertainment industry may blossom in unexpected directions over the next few years. During times of divisiveness, the arts and artists take on new responsibilities. It will be more important than ever to know who my audience is and what I want to say. In *Say Cheese, Mr. Dinosaur*, Sara and I delivered universally applicable moral messages amidst real human problems – disagreements, uncertainty, and gossip, to name a few. Seeing acts of kindness and inclusion onstage is a great way to dissolve or escape the political and racial tensions gripping the world for a moment.

Upswings and downturns in the economy influence not only the expendable income of theatregoers, but also the financial health of non-profit theatres. With earned income comprising about 54.8% of the budget of profiled theatres and contributed income comprising 48.2%, it is clear that non-profit theatres rely quite heavily on these sources of contributed income. Federal funding, accounted for in the contributed income category, offers a mere .4% of income (Voss et al. 24). In fact, “federal funding growth fell short of inflation by 45%” (21). I don’t expect the impending federal government spending cuts to have a sizeable impact on the non-profit theatre sector because funding has already dwindled away.

Something I found frightening looking at the numbers is the 58% of sampled theatres operating with a negative net working capital. This means over half of these theatres have far

more current liabilities than current assets and are staying afloat through borrowing funds (Voss et al. 18). I learned in my Finance class that current assets should at the very least cover current liabilities at a 1:1 ratio. A 2:1 ratio would be even better (Pierce). Due to operating with negative net working capital, the average working capital ratio is -25% for all of the theatres sampled (Voss et al. 34). These negative values strongly suggest that the sampled theatres lack liquidity and are having difficulty making ends meet without borrowing money. Earned income grew, but barely above the inflation rates. Although these numbers are shocking, payroll has risen annually because everyone has to make a living (35). The 58% of sampled theatres with negative net working capital is a monstrous threat to the industry. On the bright side, “17% of theatres reported a working capital ratio of 25% or more [and] another 24% had positive working capital that was less than 25% of their expenses” (34).

Technological Risks

Just getting people to come to the theatre can prove difficult with the availability of entertainment through technology. CNN published an article regarding the conclusions of a Nielson company audience report: the average American adult spends 10 hours and 39 minutes consuming media per day. At the end of the article, this is broken down on a per week basis: 40 hours of work plus 49 hours of sleep plus 3 hours per day for personal care leaves 58 hours of free time, with over 50 of those hours spent with technology (Howard). Theatres must build and brand these theatre experiences as something different than the entertainment available on the screen, and then advertise on the screen. As a writer, I can offer material that is better suited for live performance.

The lack of patentability may be a challenge for me with my activity book concept. If the idea is successful, others could quite easily follow suit. However, I would be surprised if industry members attended a show with the intent of appropriating the idea. Once the idea is implemented, if it finds success, I can run with the idea as fast as possible. This means getting my next musical written so I have two shows with activity books. Perhaps this branch of my work will evolve into creating activity books for shows that I did not write.

Competitive Risks

Competition is part of any venture, but just because competition exists is no reason to stop. In fact, competition raises the quality level of produced work. I'm not positive my competitors will notice my entry into the industry because this is a business that typically requires slowly climbing a ladder. Since it can be a difficult climb, many others involved in the industry are willing to speak with and advise people who reach out to them. While there is competition, my competitors are also my colleagues.

Strategic Risks

Strategic partners are vital to my success. Currently, my strongest connections are through Gretna Theatre, Wolf Trap, and Penn State.

Operational Risks

One risk is a lack of scale – even a portfolio of five shows may never bring in a significant amount of income for me. If the demand is high enough, I may be able to charge a

higher royalty fee. Sizeable income may only be possible if the show is contracted for a long run or tour.

Profitability

Having explored various self-publishing options for the activity book, I found that some companies such as Outskirts Press require a large upfront cost: the cheapest option to print a book is \$899 with unlimited reorders. Companies such as Colorwise Printing charge large enough base fees that buying in extreme bulk is the only sensible option. These obstacles led me to Penn State Printing Services, who I am currently in contact with, as well as Amazon's Create Space.

Notes on Income Statement:

This income statement was built for the 2018 year, given that I have two finished shows and two finished activity books. The pricing strategy I employ involves project-based pricing with the theatre contracting my work. Ticket prices are at the discretion of the theatre. I am paid through royalties per show. My minimum royalties are \$100 per show, keeping only \$50 if working with a bookwriter.

The cost-plus pricing approach for the activity books results in a relatively straightforward way to make a large profit on the activity books. I am still in contact with Penn State Printing Services regarding an estimate for the activity books, but in the meantime I estimated my activity book expenses through Create Space. The website requires that the published book be at least 24 pages. I estimated costs upon ordering 100 books. The activity

books cost \$2.15 per unit. Absorbing the shipping cost, they cost \$2.58 per unit. I can potentially ship the books directly to the theatre. I would charge the theatre \$4 per unit, allowing the theatre to upcharge the book to \$5. I would make back the \$2.58 spent on the book and shipping plus 66% of the cost of the book. This is a high profit margin because I need to pay Sara a percentage for her story, and if I work with an illustrator, I will also need to pay him or her. I want these books to be good quality – colorful, durable, glossy paperback covers with clean binding. Once I make back my investment in the books, I will negotiate percentages to pay my collaborators.

The copyright expense if Sara and I register the script and music/lyrics together is \$55. It may cost a total of \$70 to register music/lyrics separately from the script since registering a work produced by one person is \$35. As she is a UK citizen, there could be additional unforeseen copyright fees. Anticipated royalties for *Say Cheese*, *Mr. Dinosaur* have been estimated under the condition that I book a 13-show run at a theatre. The Gretna Theatre royalty payment in this income statement is double the amount I was paid when only writing the music and lyrics.

**Alicia Campbell TYA Venture
Proposed Income Statement
The Fiscal Year Ended December 31, 2018**

Revenues

Royalties from Gretna for new show	\$400
Anticipated Royalties for <i>Say Cheese, Mr. Dinosaur</i>	\$650
Revenue from activity books	\$400
 Total Revenues	 \$1450

Expenses

Copyright Expense for <i>Say Cheese, Mr. Dinosaur</i>	\$55
Copyright Expense for my new musical	\$35
Yamaha Keyboard	\$250
100 24-page Activity Books	\$215
100 Activity Book Standard Shipping	\$43
 Total Expenses	 \$598

Net Income

Net Profit	\$852
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Conclusions

Based on this analysis, this concept is feasible despite the many challenges in the non-profit theatre sector. In terms of the health of the theatre industry, perhaps the negative net working capital suggests this is the time for another wave of change in the industry. Theatrical performance naturally evolves over time: it has found its voice through everything from vaudeville and minstrelsy to operetta and grand opera. Creating and consuming live performance

is deeply woven into human heritage. The next step is closely examining the theatres that can cover their current liabilities: what are they doing that makes them more financially successful?

This venture will only act as a supplement to my income as I pursue other pieces of my “career puzzle” in my performance work. The passion I have for songwriting runs deep and I foresee this becoming a significant part of my future. For now, it is a relatively low risk, low financial reward venture, but provides me large steps forward in developing my songwriting craft and gaining traction in the professional market.

Moving Forward: Marketing

It is important to note that any next steps for this venture are unavoidably tied in with my marketing efforts. My success at marketing may mean my success as an early career songwriter.

Advertising that a regional professional theatre has produced the work may help me stick my foot in the door of another theatre. If one professional company takes a risk on two young writers, others may also be more inclined to do so. Polishing my promotional materials and developing my “brand” will help me communicate what I offer. I’ve developed a loose outline of my “brand” through my website. I have original music on my site, but I may find that creating a new site for my TYA musical theatre writing will help me develop a distinct brand for that branch of my work.

The theatre will be in charge of the marketing for their local audience, but I can publicize on social media. For at least the next year, utilizing social media platforms as a primary marketing strategy will not only cut costs but also reach my target markets effectively. Facebook is a platform for adults and teenagers alike. Regardless of the role of technology in promotional

materials and marketing, I would like the actual experience with the show and the activity book to be free of technology.

I can release exclusive clips and an inside look at the recording sessions. Still, generating desire to purchase tickets will largely occur in conjunction with the theatre's ability to sell the whole experience. For Gretna Theatre, it could be, "Why not come to our Saturday morning show? Have breakfast before the show at Le Sorelle! Or, maybe you'd care for an ice cream cone at The Jigger Shop? Don't forget to explore the fairy garden with the kids before you leave...rumor has it the fairies like watching shows about dinosaurs too! See you there, 11 AM!" Igniting a desire to have a family outing will also bring business to the theatre's surrounding shops and restaurants.

I want theatres to perceive the score of *Say Cheese, Mr. Dinosaur* as a contemporary, musically risky TYA show that fuses flavors of jazz as seen in "Collection or Connection", a cappella/choir sounds as seen in "Friends in Unexpected Places", and pop music as seen in "Not Listening". The vocalist singing the part of Tim in the studio recordings said that the end of "Brand New" reminds him of the structure of some of the classical work he's studying in voice lessons (Bowman). The ending section has three vocal lines all doing something different, including vocal runs, but in a more mixed or contemporary sound. Beyond the music, I want the meaningful themes and audience involvement to have a memorable impact. The activity book will ideally be seen as a forward thinking way to enhance the theatrical experience.

Right now, the show may be seen as an interactive musical with good themes. This is on the right track because my goal with *Say Cheese, Mr. Dinosaur* in particular involves fusing these timeless themes with modern sounds. Through the characters, I wanted to show that it is trendy and acceptable to be honest with oneself and express feelings. The show explores arguments

with siblings, being misunderstood, allowing unexpected friendships to blossom, not judging a person based on gossip, and courageously facing adventure. I definitely think audience members have absorbed the themes of the show, as shown in the survey responses (see Appendix B).

Appendix A

Audio/Video Recordings

Please see the supplementary audio/video recordings. Piano and sound mixing for the studio recordings are by Mike Cooper. The Gretna Theatre production was directed by Renee Krizan with music direction by Adam Rineer.

Studio Recordings:

“Brand New” – Jessie Davidson (Miss F), Alicia Campbell (Tina), Jack Bowman (Tim), Mike Cooper (Kid 1), Alicia Campbell (Kid 2), Morgan Kauffman (Kid 3)

“A Tyrannosaurus Lament” – Jonathan Savage (Rex)

“Dino Dance” – Jonathan Savage (Rex)

“Not Listening” – Jack Bowman (Tim), Alicia Campbell (Tina)

“Collection or Connection” – Julio Iguina-Pascual (Peter)

Video Clips from Gretna Theatre:

“Friends in Unexpected Places” – Paige Hall (Tina), Joel Juan (Tim), Christopher Brian (Spike), Grace Atherholt (Sarah), Elizabeth Vinarski (Emily), Mike Rose (Rex), Michael Guerriere (Peter)

Time Travel Video Clip – Joel Juan (Tim), Paige Hall (Tina)

Appendix B

Survey Responses

I collected these optional handwritten survey responses for both kids and adults following two of the six shows. Both of these surveyed shows were for paying audiences. Although both shows had large turnouts, I personally encouraged the entering audience members to complete the survey at the 8/17/16 show. I believe this is what increased the number of surveys submitted. As no song list was included in the program, many survey responders guessed at song titles. I have changed any song title that was clear in what it referred to in order to match its correct name. These corrections are italicized. Any mention of a song that remained unclear has italicized parentheses with my best guess at the song s/he was referencing. Any question left blank is identified with N/A.

Responses from 8/13/16

Age	Gender	What did you like the most about the show and why did you like it?	What was your favorite song? Why?
51	Female	Inclusive themes, great characters and original music!	"Friends in Unexpected Places" – great ensemble piece
80	Female	N/A	<i>Not Listening</i> . Catchy. I like minor key. <i>Collection or Connection</i> is good, too. ☺ <i>Friends in Unexpected Places</i> is great – I like the melody ☺
68	N/A	Taking a fun "prehistoric" setting which kids identify with to make a good point about universal human traits.	"I'm Not Listening"
22	Female	I liked the audience interaction. It kept the kids engaged.	<i>Friends in Unexpected Places</i> ! I loved the harmony
4	Male	T-Rex because he didn't like meat	The Dinosaur Song (<i>A Tyrannosaurus Lament or Dino Dance?</i>)
16	Male	Spike was funny	BRAND NEW because it was jolly
47	Female	The energy and music	Song at the end (<i>Friends in Unexpected Places or Brand New Reprise?</i>)
17	N/A	When they brought the kids up on stage	Travel back in time song
69	N/A	MUSIC	<i>Friends in Unexpected Places</i>
21	N/A	The music!! It was fun and interactive	Friends in Unexpected Places
7	N/A	Kids got to help out!	Fighting kids (<i>Not Listening</i>)
58	Female	Dinosaurs' interactions with children from the audience!! ☺	<i>Collection or Connection</i> . Pete's smile was like the shiny things he collected.
66	Female	Audience interaction	Finale song – <i>Friends in Unexpected Places</i>
21	N/A	The music!! It was so well-written and catchy!	Friends in Unexpected Places and the "I'm Not Listening" song
6 & 8	Female	Dinosaurs	No response
6	Male	The T-Rex because he is my favorite dinosaur	Time Travel song took us to the dinosaurs
13	Female	My favorite part was when Rex finally made friends.	My favorite song was <i>Not Listening</i> because it reminds me of me and my brother.

Responses from 8/17/16

Age	Gender	What did you like the most about the show and why did you like it?	What was your favorite song? Why?
7	Female	The interaction w/ audience	<i>Not Listening</i> is very catchy
5	Male	Pterodactyl – he likes shiny stuff	Home/Going home (<i>Journey Back Home</i> or <i>Friends in Unexpected Places?</i>)
2	Female	Singing along.	60s song and dance. She was dancing.
5	Female	The dinosaurs because I always wanted to see dinos.	When the dinosaurs were all together and the kids were leaving (<i>Friends in Unexpected Places</i>) because everyone was together.
39	Female	Participation kept the kids engaged.	<i>Friends in Unexpected Places</i> – you could understand every word
4	Male	Back to see the dinosaurs	<i>Journey Back in Time</i> - singing
4	Female	Liked when the dinosaur took the camera to give it back to Tim because it was being a nice friend!	<i>Journey Back in Time</i> . I liked that I could sing along!
5	Female	When the Pterodactyl stole the camera because it was funny	<i>Collection or Connection</i> because I like shiny things.
N/A	Female	T-Rex	“I’m Not Listening”
10	Male	The Plot	The fighting scene song (<i>Not Listening</i>)
3	N/A	T-Rex – He gave the camera back	<i>Friends in Unexpected Places</i> – they went back home
4	N/A	T-Rex. He was fun	<i>Not Listening</i> – sung by friend, Paige
2	N/A	The children from the audience helping	<i>Friends in Unexpected Places</i> -everyone was singing
5	Female	The T-Rex	N/A
7	Female	Going up on stage and getting a yo-yo.	The T-Rex one (<i>A Tyrannosaurus Lament</i> or <i>Dino Dance</i>)
66	Female	Interaction with kids	All good – need less
4	Female	Time machine – likes time machines	Time to travel (<i>Journey Back in Time</i> or <i>Journey Back Home</i>)
5	N/A	When the dinosaurs all hugged	<i>Friends in Unexpected Places</i>
6 ¾	Male	I liked the T-Rex cause that is my favorite dinosaur	Liked them all!
61	N/A	Rex being a vegetarian and always being a friend	<i>Friends in Unexpected Places</i>
6	Female	Everything! Especially Sara	The finale song (<i>Friends in Unexpected Places</i> or <i>Brand New Reprise</i>)
6	Female	The ending – winning the	T-Rex – Veg Song (<i>A Tyrannosaurus</i>

		competition	<i>Lament</i>) because I am a vegetarian
4	Female	All of the dinosaurs because they are funny.	T-Rex song because of funny dance (<i>Dino Dance</i>)
8	Female	I liked Peter taking the shiny things.	The T-Rex song because it was funny (<i>Dino Dance</i>)
8	Male	Using the whole theater/running around/kids onstage	1 st one with teacher (<i>Brand New</i>)
21	Female	The music! It fit the show very well and added to the excitement for the kids! I was singing along the whole time! And that Tim and Tina won!!!	I'm Not Listening, Friends in Unexpected Places, <i>Brand New</i>
25	Male	The costumes were perfect for this show. The music worked with the book really well	Friends in Unexpected Places is my favorite musically. I'm Not Listening had the best pop element.
37	Female	T-Rex song – great delivery: emotional, clear, powerful. Audience participation – cast members skilled with this.	Duet between Tina and Tim (<i>Not Listening</i>)
78	N/A	The show was well written, as well as the music and lyrics. It blended well and was very meaningful. A good lesson for any age about acceptance and understanding of people and accepting people for who they are, not who you think they are.	Loved all the music. Well written lyrics and piano accompaniment. My favorites: 1. <i>Friends in Unexpected Places</i> , 2. <i>A Tyrannosaurus Lament</i> , 3. <i>Brand New</i> . Importance of friends and friendship with all people. <i>Brand New</i> is making me think about all the years I started a school year.
4	Male	The dinosaurs, I liked when they were scary	<i>Journey Back in Time/Back Home</i>
11	Male	I liked the props/decorations. They stood out and looked cool	I didn't have any
66	N/A	Interaction	<i>Not Listening</i> . Lyric and music
10	Male	I liked the entire show because dinosaurs are one of my most favorite	N/A
8	Female	All of it	All
41	Male	The integration of audience members into the show – kept kids engaged	<i>Friends in Unexpected Places</i> - good message!
5	Male	All the dinosaurs, the whole show! The T-Rex	<i>Friends in Unexpected Places</i> – they sounded great
9	Female	When Tina and Tim traveled to the	At the beginning when they sang at

		1960s. I liked it because of how funky it was.	school because it was cool when they sang all together (<i>Brand New</i>)
5	Male	At the end when they were saying bye because that was awesome.	When the T-Rex sang because that was a good song (<i>A Tyrannosaurus Lament or Dino Dance</i>)
9	Female	Costumes	?
45	Female	My niece wrote the script!	T-Rex song (<i>A Tyrannosaurus Lament</i>)
40	Female	T-Rex was cool	Friends in Unexpected Places because that is where we find the best friends
6	Male	The shiny collection	<i>Journey Back in Time/Back Home</i>
8	Male	The yo-yos were awesome	<i>Journey Back in Time/Back Home</i>
4	N/A	I liked the green thing that liked shiny things. He was really funny	N/A
5	Male	<u>So</u> entertaining. He said: Because I got to be in it! I liked the songs and the time machine	The one they <u>all</u> sang at the end (<i>Friends in Unexpected Places</i>)
5	Female	Liked <i>Not Listening</i> . Loved the Pterodactyl. Liked when flying to “shiny” things like Little Mermaid	<i>Journey Back in Time/Back Home</i> because it was sung by the audience
33	Female	N/A	Friends in Unexpected Places because it promotes diversity and acceptance ☺
7	Male	When the T-Rex got friends. Because it made him happy.	<i>Friends in Unexpected Places</i> because it was happy they made friends.
N/A	Female	Crowd Participation	?
44	Female	I liked the message. “Look past the outward appearance, don’t judge and get to know what is inside.”	<i>A Tyrannosaurus Lament</i> – explaining his desire for friends. Friends in Unexpected Places – we can all be friends and get along.

Appendix C

Sheet Music

As the music has been created and documented in a fixed, tangible medium, copyright protection is automatically already in effect. I intend to register with the copyright office as well. Please contact me at www.aliciakcampbell.com or aliciakcampbell@comcast.net for use.

List of Songs:

1. “Brand New”

This song takes place in the opening scene. Miss F, the teacher, is organizing a photography contest for the students. Tina and Tim reveal their plans to take a photo of a dinosaur.

2. “Journey Back In Time “

The whole audience sings this time travel song with Tina and Tim in order to make the time machine work.

3. “Interlude into Prehistoric Times”

This short interlude establishes Tina and Tim’s intentions as they travel back in time, and the piano part gives a mystical sense of this new world. This interlude also aids with any set changes required.

4. “A Tyrannosaurus Lament”

Everyone is scared of “Mr. Dinosaur”, the T-Rex! Since no one has truly gotten to know him, he befriends the audience and reveals his name is Rex. In this song, he shares his warm spirit and vegetarian eating habits.

5. “Dino Dance”

Rex lifts his spirits and encourages everyone to join him in a short dance!

6. “Not Listening”

Tina and Tim, lost in the woods, argue about how to solve their predicament.

7. “Peter’s Capture”

Tina and Tim remain lost in the woods as night approaches. Peter the Pterodactyl swoops in and steals Tim’s camera.

8. “Not Listening Reprise”

Tina and Tim briefly reprise “Not Listening” as they face that they are lost and don’t have the camera anymore.

9. “Collection or Connection”

Peter introduces the audience to his collection of shiny objects and tries to take shiny objects from different audience members throughout the song. By the end of the song, he reveals that it would be nice to have a friend or two instead of all of these things.

10. “Friends in Unexpected Places”

Rex convinces Peter to give him Tim’s camera so he can return it to Tim. Rex returns the camera and surprises everyone. This song is a goodbye song that is truly an expression of gratitude for friendship.

11. “Journey Back Home”

The audience helps Tina and Tim travel back home by joining them in singing the jingle that activates their time machine.

12. “Brand New Reprise”

The whole class joins in singing as Tina and Tim celebrate their adventure.

BRAND NEW

41

from *SAY CHEESE, MR. DINOSAUR*

Allegro Moderato (♩ = 120)

Words and Music by
ALICIA CAMPBELL

Miss F:

C(sus2) G F

A - no - ther year, a - no - ther class, a - no - ther pho - to -

gra - phy con - test. Ev - ry year it's all the same yet a -

Ped. *Ped.* *Ped.*

C(sus2) G

no - ther pho - to of a - no - ther house pet!

Ped. *Ped.*

Kid 2

Kid 1, Kid 3

Miss

Ped. *Ped.*

11 C 42

Miss F! F! Miss F, ov - er here! I took a pic - ture of my dog!

13 N.C.

I took a pic-ture of my cat! Cat! Cat! Dog! Dog! I took a pic-ture of my gold - fish

Moving slightly faster

17 D(sus4) D Miss F D

I'm rea-dy for some-thing dif frent

Look, is-n't he cute?

20 G^5/D D^5 $D(\text{omit}5)$

rea-dy for some-thing new! I'm rea-dy for some-thing pos - i - tive - ly

43

22 G $A(\text{sus}4)$ Bm^7/A A

thrill-ing some-thing brand new

25 B B/A $A\flat m^7$ $B/F\sharp$ E $A\text{maj}^7$

Tina

Miss Frank-lin I wan-na take a pho-to of a

Tim

28 $A(sus2)$ A/E E $E(sus2)$ 44

di - no - saur. Yes we do! Miss Frank-lin, we're gon - na win the
Yes we do! Miss Frank-lin, we're gon - na win the

32 A B E $C\sharp m$ E

con - test wait and see, Miss Frank-lin, we're gon - na use the
con - test wait and see, just wait!

36 A B B⁷/A C[#]m 45

The time mach- ine?

time mach-ine I built to tra-vel back in time_

to

40 A(sus2) B⁷/A F[#]m(add4)/C[#] C[#]m⁷ A(sus2) B⁷/A E(sus4)/B B

You're gon-na

years and years and years and years a-go!

years and years and years and years and years a-go!

43 E E/B 46

bring me some thing dif-frent? Gon-na bring me some-thing new! Gon na

Yes! Uh-huh!

Yes! Uh-huh!

45 A(sus2) E/B B(sus4)

tra-vel back in time?

One hun-dred for-ty six mil-lion years, to be ex-act!

48 E(sus2) B A

A - no - ther year, a - no - ther class, a - no - ther_ pho to -

47

51 E(sus2) B

- gra - phy con - test. But this year I know it will be

Allegro Moderato

54 A E 48

spe cial.

Oh _____ what

57 A B E A B

Oh _____ an-y di-no-saur will do.

di-no should we try to find? Oh _____

Oh _____ Ste-go

poco accel.

9

60

N.C.

49

Pter-o-dact- al?

Mic-ro

saur- us,

Spi-no- saur-us?

63

B(sus4)/F#

F#

N.C.

rap- tor.

Here Miss F,

pick one.

Pick one.

67

50

Hmm, no! May-be?

71

B

This one! They're gon-na

The Ty - ran - no - saur - us Rex!

The Ty - ran - no - saur - us Rex!

In a groove

11

73 E E/B

bring me some-thing dif frent Gon-na bring me some-thing new I'm

Oh We're gon-na get a pho - to of a di - no -

Oh Oh the pho - to

1. L.H. only
2. Both hands

75 A(sus2) E/B

rea-dy for some-thing pos - i - tive - ly thril-ling some-thing brand__

saur just wait and see

got-ta go got-ta go got-ta take it just wait and see

12

77

1. B⁵ 2. E

new They're gon-na new I'm

just wait and see just wait and see

just wait and see just wait and see

52

79

N.C. A⁶(omit3)/E E

rea-dy for some - thing brand new!

Just wait Just wait and see!

gon-na go gon-na go gon-na take it Just wait and see!

JOURNEY BACK IN TIME

from *SAY CHEESE, MR. DINOSAUR*

53

Allegro, with energy

Words and Music by
ALICIA CAMPBELL

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Allegro, with energy'. The score is divided into two systems. The first system contains measures 1 through 6. The second system contains measures 7 through 12. Chord symbols (C, F, G) are placed above the voice staff. The lyrics are written below the voice staff. The score ends with a double bar line at the end of measure 12.

C F G C Tina & Tim: F

Time to tra-vel back in time

7 C G C F G C

and see some-thing new! Time to tra-vel back in time, you can join us too!

INTERLUDE INTO PREHISTORIC TIMES

54

from *SAY CHEESE, MR. DINOSAUR*

Allegretto

Words and Music by
ALICIA CAMPBELL

A⁶/E E(sus2) B(sus4) E/B

Tim:

Got-ta go got-ta go got-ta find it, got-ta go got-ta go got-ta take it

3 N.C.

In the land of di-no - saurs

6 **Safety**

Safety

2

8

Musical score for a piano piece, measures 8 to 55. The score is written for a grand piano (treble and bass clefs) and includes a vocal line (treble clef). The key signature is F# major (three sharps: F#, C#, G#). The tempo/meter is 55. The score consists of four measures. The vocal line has whole rests in all four measures. The piano accompaniment features a sequence of chords and melodic lines in the right hand, while the left hand has whole rests in all four measures. The score ends with a double bar line.

A TYRANNOSAURUS LAMENT

from *SAY CHEESE, MR. DINOSAUR*

56

Allegro (♩ = 120)

Words and Music by
ALICIA CAMPBELL

Rex:

C(sus4) C Eb⁵ Bb

Oth-er di-no-saurs see my sha - dow and

5 F(sus2) C Eb Bb

run a - way, — they think that T Rex is — bad ne

f

9 F C(sus4) Eb Bb

- ws. I come from a long line of

13 F C(sus4) Gm⁷ Dm⁷ B \flat C(sus4)

meat eat ers, — but that doe-sn't mean that I am a meat eat-er too..

57

17 C F(sus2) F/C

I — like my gree - -

21 Dm F/C

-ns, you can't tell me that I don't, — I won't eat meat, no I won't.

25 C⁷ F(sus2) F/C

— It's so ea - - sy be-ing mis - un-der- stood.

29 Dm F/C 58

It's not a fun__ fee - ling, it's been my state of be-ing for as

32 Bb F/C F

long as I can re- me - m ber._____ My whole fam-i-ly

36 Eb Bb F C

eats the same__ food, they don't get why__ I

40 Eb Bb F C(sus4)

choose to eat leaves at sup - per-ti - me. They

44 $E\flat^5$ $B\flat$ F $C(sus4)$ 59

don't und-er-stand how I'm so dif-ferent, but they've

48 Gm^7 Dm^7 $B\flat$ Gm^7 Dm^7 $B\flat$ $C(sus4)$

stopped try- ing_ to change me and they're rea-dy to let me be me.

52 C $F(sus2)$ F/C

I like my gree -

56 Dm F/C

-ns! You can't tell me that I don - 't, I won't eat meat no I won't

60 C⁷ F(sus2) F/C

I - - - 'm rea-lly not sca-ry!

64 B^b C

If they'd just get to know me, they'd see I'm as harm-less as can

68 C N.C.

be, I'm an herb - i - vore, _____ That's

71 F Gm⁷ F

me! _____

DINO DANCE

from *SAY CHEESE, MR. DINOSAUR*

61

Allegro

Words and Music by
ALICIA CAMPBELL

Rex:

E B

I got big teeth and stub-by wub-by arms, — a

4

C#m A E

tail so long I can see it when I'm spinn-in' in cir - cles.

7

B C#m

Spin in a cir - cle.

2 9 A A E

1.2. 3. 62

1. "Everyone, up on your feet!" I got 3. "Thanks for dancing with me!
 2. "Let's do it again!!" You can have a seat!"

NOT LISTENING

from *SAY CHEESE, MR. DINOSAUR*

63

Allegro ♩=130

Words and Music by
ALICIA CAMPBELL

Tina: A (sus4) A D Stay

Tim: Do we go back or stay here?

4 G D G

here?! Do we go back or keep search ing on. We should

Or go back! We should

7 D G D F#m7 Bm

go this way! My way! Please just

That way? No way._____

64

11

D G D F#m7 Bm

try my way! My way!

Your way. O kay. _____

15 Bm B⁷ 65

8^{vb}

19 **Allegro, in a groove** G A

Woodland Creature

Boo! **Allegro, in a groove**

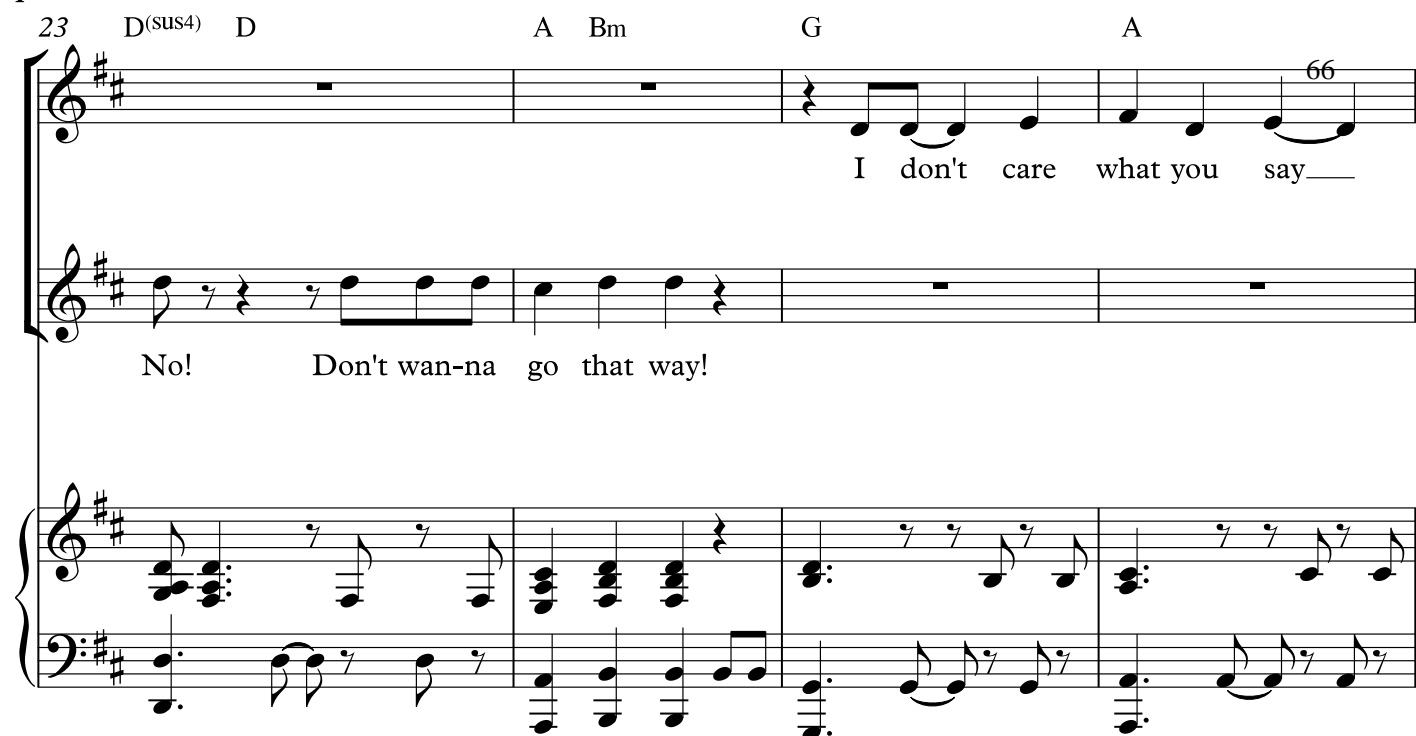
8^{vb}

23 D(sus4) D A Bm G A

66

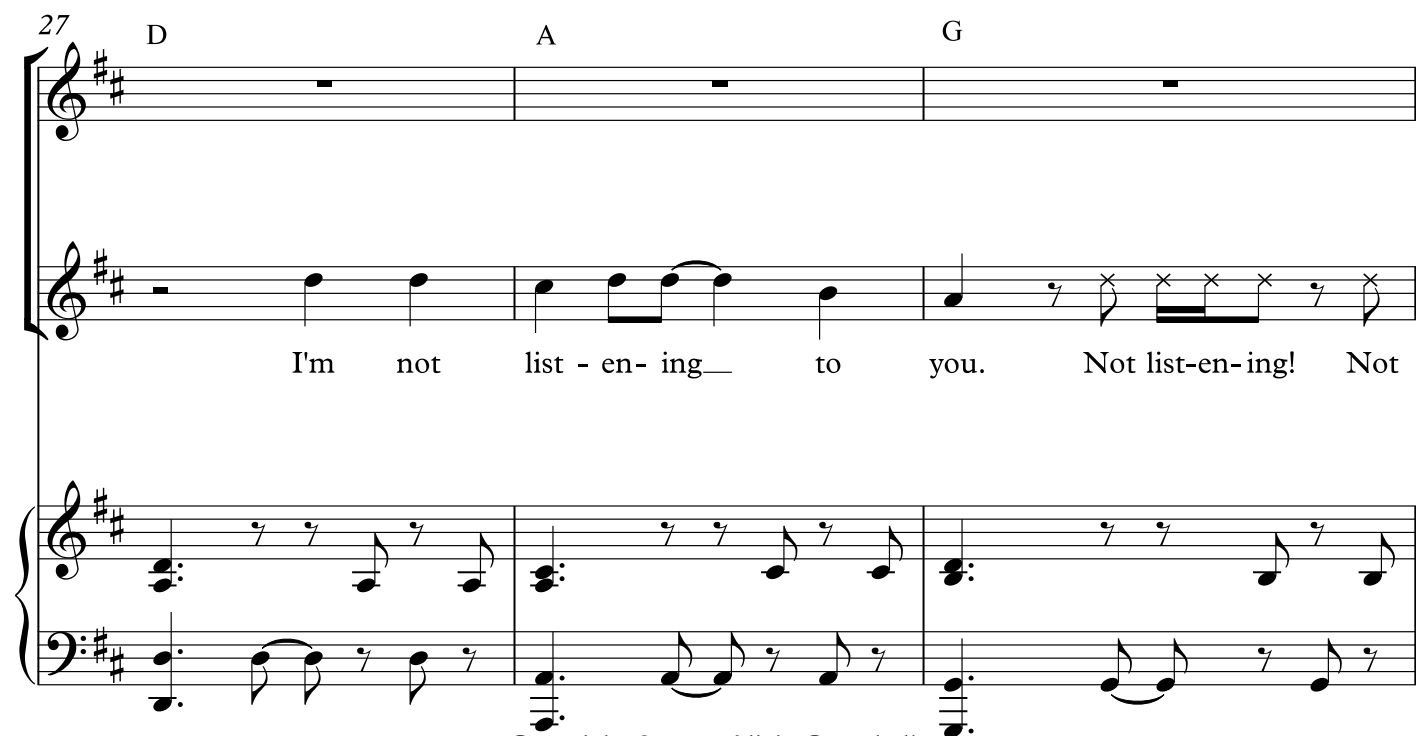
I don't care what you say—

No! Don't wan-na go that way!



27 D A G

I'm not list - en - ing— to you. Not list-en-ing! Not



30 A D⁵ A 67

Tim!

list-en-ing! Not list-en-ing! No! Don't wan-na go that way.

33 G A D A

I don't care what you say— I'm gon-na do what I wan-na do.

37 G A G G(sus2) A(sus4) A 68

I'm not list-en- ing to you.

41 N.C. D G D

Fine then we can try your way! Your way.

My way? For real?

45 F#m⁷ Bm F#m⁷ Bm N.C. 69

Just lead the way. _____

O - kay. _____

8^{vb}-----

50 D A

It's far too qui-et. No! Don't wan-na go that way!

(8)-----

55 G A D A 70

I don't care what you say. I'm not list-en- ing to

59 G A D

you. Not list-en- ing! Not list-en- ing. Not list-en- ing! No! Don't wan-na

62 A G A D 71

go that way. I don't care what you say. I'm gon-na

Come on Ti-na!

66 A G A G G(sus2)

do what I wan-na do I'm not

70 A(sus4) A N.C. D $\frac{6}{9}$ 72

list-en- ing to you.

Look where you got us.

74 D G/D F#m/C# D/A

Look where I got us? I got us back in time to the

Building intensity

11

77 A N.C. G^(sus2) A⁵ 73

land of di-no-saurs.

You got us in more trou - ble than we were be-fore!

Building intensity

80 N.C. D A

Oh!_____ This is my fault? No! Don't wan-na go that way.

No_____ Yes! Don't wan-na go that way.

Building intensity

84 G A D A 74

I don't care what you say.____ I'm not list-en- ing__ to

I don't care what you say.____ I'm not list-en- ing__ to

88 G A D

you.____ Not list-en- ing! Not list-en- ing! No! Don't wan-na

you. Not list-eni-ing! Not list-en- ing! No! Don't wan-na

91 A G A D 75

go that way. I don't care what you say!____ I'm gon-na

go that way. I don't care what you say!____ I'm gon-na

95 A G A(omit5) G G(sus2)

do what I want to do._____

do what I want to do._____ I'm not

99 A(sus4) A G G(sus2) A(sus4) A G G(sus2)

list-en ing. I'm not list-en- ing. I - 'm not

list-en ing. I - 'm not

103 A(sus4) A A⁵ D

list-en- ing to you!

list-en- ing to you!

8^{vb}

PETER'S CAPTURE

from *SAY CHEESE, MR. DINOSAUR*

77

Words and Music by
ALICIA CAMPBELL

Allegretto

Gm Bb N.C. **Tim:** Gm

What was that?

6 Bb N.C. **Tina:** Gm

It's get-ting dark er.

10 Bb N.C. **Tim:** Gm Bb

I'm get-ting scared.

15 N.C. Tim: E(sus2) A⁶ 78

Tina: Is some-one there?

19 Em⁹ F#m

19 Em⁹ F#m

[illegible]

24

F N.C. Gm/D N.C.

NOT LISTENING REPRISE

79

from *SAY CHEESE, MR. DINOSAUR*

Allegretto (♩ = 110)

Words and Music by
ALICIA CAMPBELL

Tina:

N.C. Gmaj7 Gmaj7/D Em(add9)

No! What are we gon - na do! Now we lost our

Tim:

No! Now we lost our

5 Gmaj7/D Gmaj7 Gmaj7/D C(sus2)

cam - 'ra too!___ And we don't know which way to___ go.

cam - 'ra too!___

9 G^{maj7}/D G^{maj7} G^{maj7}/D $C(sus2)$ 80

I real-ly real-ly

Great! What are we gon - na do?

13 G^{maj7}/D G^{maj7} G^{maj7}/D $C(sus2)$

wish I knew... What else could this place have in store?

What else could this place have in store?

17 G^{maj7}/D C/G $C(sus2)$

Tina:

May - be I should have

rit. - - - - -

19 B \flat /A N.C.

list-ened to you.

COLLECTION OR CONNECTION

82

from *SAY CHEESE, MR. DINOSAUR*

Allegretto, spirited and jazzy

Words and Music by
ALICIA CAMPBELL

Peter:

Ab Db Bbm Ebm⁷ Ab

I call my self a col-lec-tor of all things shi - ny. It's

6 *Db(add9) Bbm Ebm⁷ Ab Db*

been a gra-nd old past time since my ti-ny di-no days... But my friends have be-come

11 *Bbm Ebm⁷ Ab Fm*

war-y, ev-en though they know I'm not sca-ry. Ev-ry time I see a shi-ny I

16 $B\flat m$ $A\flat$

take it, now it's mine! Is that so bad?

83

Moving slightly faster

20 $D\flat(add2)$ $D\flat(add2)/C$ $B\flat m^{11}$ $D\flat(add2)/A\flat$ $G\flat(add9)$ $D\flat^6/F$

Hey, ov-er there, that's a real nice watch you're wear-in! Real nice! Can I

23 $E\flat m^7$ $A\flat$ $D\flat(add2)$ $D\flat(add2)/C$ $B\flat m^{11}$ $D\flat(add9)/A\flat$

have it, ple - ase? Hey, lit tle girl! What a love - ly shi - ny

26 $G\flat(add9)$ $D\flat^6/F$ $E\flat m^7$ $A\flat$ N.C.

head-band! Can I have it? I won't wear it, I'll just keep it! My col

29 $\text{D}\flat$ $\text{B}\flat\text{m}$ $\text{E}\flat\text{m}^7$ $\text{A}\flat$ $\text{F}(\text{sus}4)$

lec-tion just keeps grow-ing, as a ran-dom guess I'd say I have two hun-dred for-ty six

34 $\text{B}\flat\text{m}$ $\text{A}\flat$

it - ems, and count- ing!— But I wa - nt more.

39 $\text{D}\flat(\text{add}9)$ $\text{D}\flat(\text{add}9)/\text{C}$ $\text{B}\flat\text{m}^{11}$ $\text{D}\flat(\text{add}9)/\text{A}\flat$

Oh! Hel-lo mad-am! Your neck-lace has been cal-ling my

41 $\text{G}\flat(\text{add}9)$ $\text{D}\flat^6/\text{F}$ $\text{E}\flat\text{m}^7$ $\text{A}\flat^6$

name. Hear lis-ten, do you hear it? Pet- er! Pet- er!

43 $\text{D}\flat(\text{add}9)$ $\text{D}\flat(\text{add}9)/\text{C}$ $\text{B}\flat\text{m}^{11}$ $\text{D}\flat(\text{add}9)/\text{A}\flat$ $\text{G}\flat(\text{add}9)$ $\text{D}\flat^6/\text{F}$ 85

Some of these shin-ies, I'll ad-mit, I took with out ask ing. Watch out! Just

46 $\text{E}\flat\text{m}^7$ $\text{A}\flat^6$ $\text{A}\flat$

kid-ding. Not real-ly! But look at what a col-lec-tion it is! If

49 $\text{G}\flat(\text{add}2)/\text{B}\flat$ N.C. $\text{D}\flat$

on-ly I had some-one to share it with. I have more things than

rit. - - - - -

53 $\text{G}\flat/\text{F}$ $\text{E}\flat\text{m}(\text{add}2)$ $\text{D}\flat$

friends, I have more things than friends. I sup pose that I am

58 Bbm Eb7 Ab Fm

will-ing to give up a few of my shi-nies for a friend or two or three that will

63 Bbm Gb Ab/Eb

keep me comp-a - ny. Some good di - no pals mean

67 F7(#5omit3)/Db Db(add9) Db

more than a col-lec-tion of things.

FRIENDS IN UNEXPECTED PLACES

from *SAY CHEESE, MR. DINOSAUR*

88

Moderately, flowing

Words and Music by
ALICIA CAMPBELL

Am⁷ G

The musical score is written for eight parts: Sarah, Tina, Emily, Tim, Spike, Peter, Rex, and piano accompaniment. The piece is in 4/4 time and consists of 8 measures. The tempo is 'Moderately, flowing'. The key signature has one flat (B-flat), indicated by the Am⁷ and G chords. The score features a melody for Sarah, Tina, and Emily, who sing 'Ahh' in the 2nd and 4th measures. Tim, Spike, Peter, and Rex have rests in all measures. The piano accompaniment provides a harmonic foundation, with the right hand playing chords and the left hand playing a flowing eighth-note pattern in the first measure, followed by rests and chords in subsequent measures.

Sarah: *Ahh* *Ahh*

Tina: *Ahh* *Ahh*

Emily: *Ahh* *Ahh*

Tim: - - - - -

Spike: - - - - -

Peter: - - - - -

Rex: - - - - -

Piano: - - - - -

6 Am⁷ G C C(sus2) 89

Ahh

Ahh

Ahh

Now it's time for us to say good-bye friends

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10 C C(sus2) C 90

Oh the things that we have learned from you two_

What a shame we have to say good

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13 C(sus2) F C(sus2)

See you lat - er

See you lat - er

bye now See you lat - er

But good-bye is just see you lat - er

But good-bye is just see you lat - er

And

16 F G F C F G 92

friends in un-ex-pec-ted pla - ces

Whe-ther hu-man or di_ no

now we have found friends in un-ex-pec-ted pla - ces

20 Am G Am F G C 93

friends in un-ex-pec-ted pla - ces

It does-n't mat - ter!

It does-n't mat - ter!

saur_____

friends in un-ex-pec-ted pla - ces

23 F/C G/D F/C 7 G/D 94

ca - - -

be my friends

be my friends

Friends who I ne - ver thought could be my friends came in - to my world

26 G(sus2) Dm G 95

And show - ed

me And show - - ed

in - to my world

And show - - - - ed

And show - ed *p* me a new way to

8va

30 F/C C C(sus2) 36

I wish you safe tra-vels on your jour - ney—

live.

33 C C(sus2) 97

We'll be____ just____ fine.

Please don't get lost and make me come find you.____

We'll be____ just____ fine.

35 C C(sus2) G(sus2) 98

Pet er?!

Thanks for giv-ing me this awe-some shi - ny!_ What?

8va

The musical score is written for a vocal part and a piano accompaniment. The vocal part consists of a single melodic line with lyrics. The piano accompaniment consists of a treble and a bass line. The score is divided into measures, with measure numbers 35, 98, and 99 indicated. The key signature is C major, and the time signature is 4/4. The score includes various musical notations such as notes, rests, and chords.

38 F G C 99

You've shown us a world we've nev-er seen be - fore. ____

You've shown us a world we've nev-er seen be - fore. ____

You've shown us a world we've nev-er seen be - fore. ____

You've shown us a world we've nev-er seen be - fore. ____

You've shown us a world we've nev-er seen be - fore. ____

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41 F G F C 100

friends in un - ex - pec - ted pla - ces

friends in un - ex - pec - ted pla - ces

And now we have found friends in un - ex - pec - ted pla - ces

44 F G C $\%$ G F 101

Good- bye_____

which makes it hard-er to say good- bye_____

friends in

which makes it hard-er to say good- bye_____

Good- bye_____

friends in

47 G C F G F G F G 102

un-ex-pec-ted pla - ces

and like to run

Friends who are more fun than things

un-ex-pec-ted pla - ces

50 Am G F G F G F Am G F 103

and like to sing Ahh - h

And ex-plore new pla - ces

and like to sing Ahh - h

And ex-plore new pla - ces

ra - ce - s

53 G G 104

How spe-cial we are to have found friends in

How spe-cial we are to have found friends in

How spe-cial we are to have found friends in

How spe-cial we are to have found friends in

How spe-cial we are to have found friends in

How spe-cial we are to have found friends in

How spe-cial we are to have found friends in

How spe-cial we are to have found friends in

How spe-cial we are to have found friends in

56 G(sus4) C 105

un - ex - pec - ted pla - ces!

un - ex - pec - ted pla - ces!

un - ex - pec - ted pla - ces!

un - ex - pec - ted pla - ces!

un - ex - pec - ted pla - ces!

un - ex - pec - ted pla - ces!

un - ex - pec - ted pla - ces!

un - ex - pec - ted pla - ces!

JOURNEY HOME

from *SAY CHEESE, MR. DINOSAUR*

106

Allegro, with energy

Words and Music by
ALICIA CAMPBELL

C F G C **Tina & Tim:**

Time for us to

6 F C G

go back home We've had so much fun!

9 C F G C

Time for us to go back home and find out if we won.

BRAND NEW REPRISE/FINALE

from *SAY CHEESE, MR. DINOSAUR*

107

Allegretto (♩ = 110)

Words and Music by
ALICIA CAMPBELL

Miss F: N.C. E

1: Tina
2: All Women

1: Tim
2: All Men

They're gon-na bring me some-thing dif-frent Gon-na

Oh _____ We're

Oh _____

4 E/B A(sus2)

bring me some-thing new I'm rea-dy for some-thing pos - i - tive - ly

gon-na get a pho - to of a di - no - saur _____

Oh the pho-to got ta go got ta go got ta take it

6 E/B 1. B⁵ 2. E 108

thrill-ing some-thing brand new They're gon-na new I'm

just wait and see just wait and see just wait and see

just wait and see just wait and see just wait and see

9 N.C. A/E E

rea-dy for some - thing brand new!

Just wait Just wait and see!

gon-na go gon-na go gon-na take it Just wait and see!

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ACADEMIC VITA: ALICIA CAMPBELL

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EDUCATION:

The Pennsylvania State University, Schreyer Honors College

Bachelor of Arts in Theatre, Honors in Theatre and Music, Minors in Business and International Studies

State College, PA

May 2017

Theatre Academy London

Dramatic Writing Emphasis

London, UK

January - April 2016

RELEVANT WORK EXPERIENCE:

Gretna Theatre, Mt. Gretna, PA

Composer/Lyricist, Acting Intern

June 2015 - August 2016

- Collaborated on ten drafts of a script, composed and notated 67 pages of sheet music with vocal and piano parts, and wrote song lyrics for an original children's musical
- Conducted research through surveys to determine patron satisfaction
- Performed in *The Little Mermaid* and five Theatre for Young Audiences (TYA) productions, including composing and teaching music for one song in the TYA production of *Cinderella and the Lone Prince*

Wolf Trap Foundation for the Performing Arts, Vienna, VA

Education Institute Intern

May - August 2014

- Managed assessment scheduling for over 250 elementary students as a part of the U.S. Department of Education Early STEM/Arts Initiative
- Evaluated over 2,000 survey responses regarding classroom residencies and highlighted results in sponsor reports
- Planned and led an Intern Networking Event involving over 100 local DC/MD/VA interns
- Analyzed over 40 teaching artist workshop lesson plans to determine Common Core alignment
- Provided administrative support for the Education Department's Singapore Conference, Imagination Conversation, Teaching Artist Training Workshops, and Children's Theatre-in-the-Woods Performances

SCHOOL ACTIVITIES:

Actress in Plays and Films

August 2013 - Present

- Performed in 12 plays/musicals and nine student films, two of which were featured in The Blue and White Film Festival
- Acted in and provided voiceover work for four Penn State promotional videos

Music Service Club

Co-founder and Public Relations Chair

April 2014 – December 2016

- Coordinated communication with club members through email and social media on a weekly basis
- Created and maintained the club's official Instagram and Facebook accounts
- Designed flyers for new member recruitment and increased membership from five to over 30
- Performed for and interacted with residents at local nursing homes and special care facilities

The Pennharmonics

August 2014 - May 2015

- Selected to join Penn State's 15 member BOCA and CARA award winning co-ed a cappella group
- Conceptualized and taught choreography for the 2015 ICCA Semi-Final Competition

Schreyer Honors Orientation Leader

January - September 2014

- Guided and supported a diverse group of incoming Schreyer scholars

Penn State Singing Lions

August 2013 - May 2014

- Performed nationally with Penn State's 20 member premier show choir

HONORS AND AWARDS:

Phi Kappa Phi Honors Society

2015 - Present

The President's Sparks Award

2014 - 2015

Wolf Trap Multicultural Diversity Initiative Award

May - August 2014

The President's Freshmen Award

2013 - 2014

SKILLS:

Proficient in Spanish, Financial and Managerial Accounting, and Microsoft Office; Experience with Sibelius, Survey Gizmo, QLab, and Square Register; Extensive Training in Vocal and Instrumental Music

REFERENCES:

References Available Upon Request