

Advice for Singers: "How To Sustain A Broadway-Level Show" by Zipporah Peddle, NATS Conference 2020

1. "Don't be in a rush. 99% of singers who walk into my studio have no idea the physiological changes the voice goes through, the actual age of people working on Broadway...not feeling like they have to move to NY right away. Go to a smaller place with a lot of theater, work on your craft." Susan Eichorn-Young
2. "Figure out who your team is, who to listen to, who you trust. Take the other voices with a grain of salt." Bryan Perri
3. "Don't go faster than you are able to vocally. Idina Menzel, that was a beautiful voice in *Rent*. A well put together voice. In *Wicked*, she was straining the voice, she took off fast and furious." Gary Ramsey
4. "My agent and I are on the same page in terms of what I'm going out for. I don't go to auditions for things I wouldn't want to (or couldn't comfortably) sing."
5. "Work on your attitude. You're either the wind in my sails or a hole in my boat. I want to surround myself with people who are the wind in my sails. Ask yourself, 'Am I being a hole in anyone else's boat?' Take a look at what's underneath that. It's usually fear."
6. "Consistency is key. (To do that) in front of the stage lights, you have to consistently do the work off stage. To produce 8 times a week at a high level, that's not luck, that's technique. That's discipline. That's why I'm in vocal lessons every week during a pandemic. I know hard work never goes by the wayside. It always shows up."
7. "They fundamentally have to know who they are. Knowing that they are enough, they don't have to be imitative in their art."
8. "One thing I realized, the only times I've had success is when I've felt authentically myself within a role. We sometimes try to be everything for everybody. Ultimately, people want a sense of authenticity. What do you want to say as an artist?"
9. "If you have a quirky talent, put it under special skills. It breaks the ice, (casting) remember you. "
10. "It takes time to develop the stamina to do 8 shows a week."
11. "I try to rehearse like I perform. Using the rehearsal time as productively as possible to get into match shape."
12. "Expose yourself to things other than singing! Life experience helps out tremendously. "
13. "It takes a lot of dumb faith in yourself. Some people have a job before they hit town. Some people take years."
14. "My Broadway debut was at age 45! All the work is valid. I have done work with smaller companies that equals or exceeds what I'm doing here (on Broadway)."
15. "I wish somebody helped me understand how volume control could make me sound better and elongate my career. (You end up) over singing. You don't have the technique, the only way to access a certain note is to blast it. Take 10% volume off that."
16. "We want to do what feels good. We don't want to feel the discomfort of being a beginner. I would recommend to lean into the discomfort, allow yourself to be bad at it and let yourself learn."
17. "Trained dancers will always say that technique for jazz, tap, etc. stems from ballet. Ballet is the tonic that holds things together. I found the tonic early on, (for me) it's opera training, employing classical technique. When you find that placement, you can change your style and flair and keep it healthy but also maneuver fatigue."
18. "Learn from the good and bad examples that other people set."
19. "You need to be an open, giving, positive person in the room. The second an actor walks into the room to audition (the director thinks), 'Is this somebody that I want to spend the next month with?'"
20. "Until something happens we think we have cords of steel. Find a voice teacher you have rapport with where you see development with them. Take a little time to find the right person. It's not always the person with lots of celebrity clients."
21. "I'm proud of the life I've made, I'm excited and eager to share it. We're storytellers. It's a noble profession."

Tips for In-Ear Monitor Use by Zipporah Peddle

1. You will want to maintain the *lowest volume possible* in order to successfully sing your track.

You may feel tempted to bump up the volume on certain nights but it is highly encouraged to maintain the lower volume if possible.

“It’s like sun exposure: it’s both how strong it is and how long you’re exposed.

Risk goes up with volume and length of exposure.”

Dr. Michael Santucci, Audiologist

You can actually re-calibrate your brain and after a couple of weeks the lower volume will feel normal.

2. Taking one ear out leaves it unprotected from the stage volume and there is a tendency to turn up the volume of the other ear to compensate which can lead to fatigue.
3. Some in-ears have ambient ports (an extra hole through your custom in ear monitors) which connects the outside ambient with your ear canal and effectively breaks the seal. This hole will reduce your hearing protection slightly but it does allow you to not feel cut off from your surroundings.
4. You will want to set the level of each instrument and voice in your mix. Find the elements that help you with pitch and rhythm and lower the volume on instruments that you do not need. You may want to pan certain instruments separately into one ear or the other.
5. You will want to decide how much you want certain effects in your in-ears. Some people will want more reverb or delay and others will want a drier, more controlled sound.
6. If your ears ring or if you have trouble hearing after a show, you are definitely in danger of noise induced hearing loss however only 30% of in-ear users get a warning sign that their ears are in danger.
7. Contact OSHA with any work-related sound level questions.

40 Tips for Touring by Doug Carpenter

1. Do good work. Every show.
2. Be kind. To everyone.
3. A.B.C. Always be conserving. Physically, tour is a grind. Give everything emotionally and your energy but preserve your body.
4. Warm up and always use good technique. Laziness leads to injury and having to leave tour.
5. Keep getting better. Every day on stage is a chance to practice. Form a group, read a book, ask for lessons from cast mates.
6. Taking a rental car with cast mates between cities that offer flight buyouts is an easy way to make extra money.
7. Sign up for loyalty programs with hotels/airlines and put numbers in a note on your phone. Great perks and points for vacations.
8. Don't start tour with two full 50 lb bags. You will accumulate stuff.
9. Humidifier for the hotel room. Hotels are dry and you will need it in the desert.
10. Spend more days in the gym than nights in the bar. Your body and wallet will thank you.
11. Spend money like you don't have a job.
12. Pay on a credit card. Preferably one that gives you double cash or points.
13. Hotel brand credit cards are a great way to get status at the beginning of tour and get lots of points on stays.
14. Always pay off credit cards each month totally. And pay down any debt you have as soon as possible once on tour.
15. When sick, take a day off because one person gets everyone sick. Wash hands regularly when backstage to protect yourself.
16. Financial goals in order: pay credit card debt, save six month's bills for NYC, pay student loan debt, save and invest.
17. Advice for life: "Is this worth packing and traveling every week?"
18. Traveling with a comforter and pillow make it feel like you're home on the road. Space bags compress it down nicely.
19. Coffee between two show days will save your life.
20. Travel days are, "treat yo' self" days.
21. Get to be friends with @ChipotleTweets and @JimmyJohns. They are staple tour fuel.
22. Get 3 month's supply of any prescriptions. Plan ahead. Renewing scripts is frustrating on tour.
23. Do your fair share of Broadway Cares collecting. It's for a good cause and everyone grumbles about people who skip out often.
24. Know your lines cold for understudy roles or coming new to a tour. It impresses and there is very little time to rehearse.
25. If you get a "put-in", it's a nice gesture to bring donuts or something. Silly, but you'll win points.
26. Be generous and use empathy. On and off stage.
27. Fill and live your show like you are the star but always know where focus should be and don't steal it.
28. Opening nights in new cities generally mean really long, early days for crew members. Be extra patient and nice.
29. Do something iconic in each city and take a pic to remember after tour.
30. Luggage: try ebags.com. Their Mother Lode bag is huge and good valute. They replace/repair bags no questions asked.
31. There are no secrets on tour. If you don't want everyone to know, tell no one.
32. Try and keep noise and warming up to a minimum in shared dressing rooms after half hour.
33. Dating and "intermingling" with tour member is ALWAYS VERY tricky.
34. I promise the most fun you'll have doing 500 shows is getting lost in and exploring the moment happening on stage. Distractions, breaking concentration, and fooling around remind you that you're on show 499 and take fun from others trying to work.
35. Find a friends, get the Southwest companion pass through credit card bonuses, pocket twice as much flight buyouts.
36. Hanging toiletry bags are better.
37. Be proud. Be happy. Have fun. You've made it. THIS is the job you've been working toward. Don't let the, "ugh tour" mentality get to you.
38. Try to avoid drama and gossip. Remember there is a life outside the show and tour.
39. If you're not happy with how something is being handled or you have a problem, go to management. Complaining gets you nothing.
40. It's a job. Be a professional. Respect the work, your co-workers, management, and the audience.
41. Bonus! Know when it's time to leave. No amount of money is worth being unhappy. If you're unhappy, it comes across on stage.

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