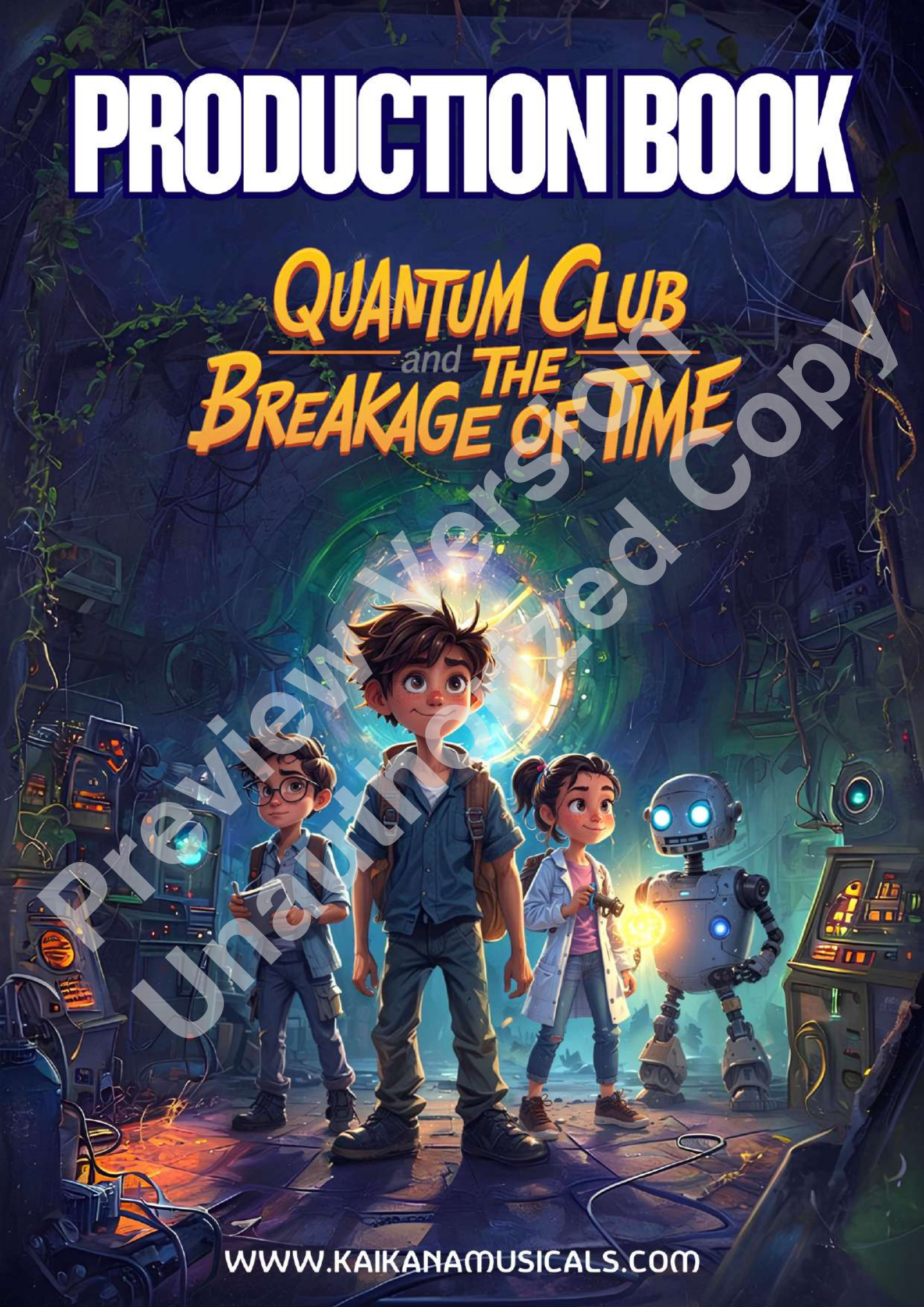


PRODUCTION BOOK

QUANTUM CLUB and THE BREAKAGE OF TIME



WWW.KAIKANAMUSICALS.COM

WWW.KAIKANAMUSICALS.COM

Any use without a valid Kaikana Musicals license,
including copying, distribution, or electronic
sharing, is strictly prohibited.

TABLE OF CONTENTS

CHAPTER 1	2
Music	2
Vocal Track List	2
Backing Tracks Y Sfx	3
CHAPTER 2	4
Casting	4
General Recommendations Before Casting	4
Character List	5
Meet The Characters	6
CHAPTER 3	10
Scenography	10
Costumes	16
Props	19
CHAPTER 4	21
Choreography	21
General Guide For Organizing Choreography	21
CHAPTER 5	22
Lighting	22
General Lighting Suggestions	22
Types Of Stage Lighting	23
Scene-by-scene Lighting Design	24

Chapter 1

MUSIC

In Quantum Club, music and sound effects are a key part of the experience — We recommend assigning someone to be in charge of sound during the performances.

Using tools like Qlab, Farrago, or Qwertygo allows you to trigger tracks and effects with a single keystroke, keeping the stage rhythm smooth and professional.

Additionally, to adapt backing tracks to your cast's vocal ranges, you can use free programs like Audacity, which allow you to easily adjust pitch and tempo.

These small tweaks can make a big difference.

Bring rhythm to the multiverse!

VOCAL TRACK LIST

TRACK	TÍTULO	PERSONAJES
1	<i>In Search of Answers</i>	Lucas, Valentina, Mario
2	<i>Bobbert's Song</i>	Bobbert and Bullies
3	<i>Ridiculous Methods of Investigation</i>	Mario, Lucas, Valentina, Mrs. Krisek, Mr. Lambert
4	<i>Guardian of Knowledge</i>	Lucas, Valentina, Mario, Mr. Zero, Mrs. Krisek
5	<i>If We Survive, I'm Dropping Out</i>	Full Cast
6	<i>Time's Up</i>	Full Cast (Battle Sequence)
7	<i>A New Beginning</i>	Full Cast

BACKING TRACKS Y SFX

TRACK	TÍTULO	PERSONAJES / USO
1	<i>Pre-Show Music</i>	Instrumental
2	<i>Shed slam</i>	SFX
3	<i>Scene shift I/II</i>	Instrumental
4	<i>Flashlight On</i>	SFX
5	<i>Lab Powering Up</i>	SFX
6	<i>BIGGIE: Failed Activation</i>	SFX
7	<i>In Search of Answers</i>	Mario, Lucas, Valentina
8	<i>Scene shift II/III</i>	Instrumental
9	<i>Locker open</i>	SFX
10	<i>Bobbert's Song</i>	Bobberty los matones
11	<i>Scene shift III/IV</i>	Instrumental
12	<i>Ridiculous Investigation Methods</i>	Lucas, Valentina, Mario, Srta. KriSek, Sr. Lambert, Ensemble
13	<i>Scene shift IV/V</i>	Instrumental
14	<i>Guardian of Knowledge</i>	Lucas, Valentina, Mario, Srta KriSek, Sr. Zero
15	<i>Weapons out</i>	SFX
16	<i>Scene shift V/VI</i>	Instrumental
17	<i>If We Survive, I'm Dropping Out</i>	Entire Cast
18	<i>Portal open</i>	SFX
19	<i>BIGGIE boot</i>	SFX
20	<i>Time's Up</i>	Entire Cast
21	<i>Charge up</i>	SFX
22	<i>A New Beginning</i>	Entire Cast
23	<i>Final zap</i>	SFX

Chapter 2

CASTING

The cast is a fundamental part of the process: assigning each role correctly helps bring the characters to life and enhances each student's talents. It's not just about finding the strongest voice or the best memory, but about valuing attitude, enthusiasm, and the ability to work as a team. With an open and creative mindset, everyone can find their place on stage.

GENERAL RECOMMENDATIONS BEFORE CASTING

Clarity in selection criteria:

Take into account factors such as vocal skills, ability to follow instructions, improvisation talent, stage presence, and attitude. Establishing these criteria will help you evaluate candidates fairly and select the most suitable ones for the roles.

Provide the necessary preparation materials:

Make sure the children have all the materials they need for thorough preparation. This includes song lyrics, sheet music, script excerpts, or scenes to practice.

Incorporate fun and exercises:

Include improvisation exercises and theater games to assess their creativity, expressiveness, and coordination.

Create a welcoming and supportive environment:

Foster an atmosphere where they feel comfortable showcasing their talents. This will boost their confidence and ensure a positive experience for everyone involved.

Consider double casting:

If you have a good number of talented children, consider the possibility of creating double casts. This allows more children to participate in the musical and provides flexibility in case of absences or unexpected situations.

Handle the results with sensitivity:

Share the results respectfully and thoughtfully. Express gratitude to each child for participating.

Evaluate adaptability:

Ask candidates to sing, dance, or act in different styles with varied emotions. This will help assess their versatility and ability to adapt to different scenarios. Don't worry if they're not all experts; what matters most is their willingness to learn and ability to follow directions.

Remember,

The main goal of casting for a children's musical is to provide a positive learning experience. Encourage a passion for performing arts, build self-confidence, and celebrate the unique talent of each participant. We wish you the best of luck with the casting!

CHARACTER LIST

In this musical, every character is easily gender-flexible, allowing both boys and girls to take on any role.

We encourage a flexible and inclusive casting approach, so feel free to explore your students' creative potential without any gender limitations.

What matters most is capturing the spirit of the character — not their gender.

MAIN CHARACTERS

Lucas - A brilliant, curious student with a kind heart. He's usually the voice of reason in the group.

Valentina - Smart, determined, and sarcastic. Passionate about science and quantum physics.

Mario - Funny and a bit chaotic. He's the soul of the group and always comes up with outrageous ideas.

SUPPORTING CHARACTERS

Ms. Krisek - Science teacher. Has a personal connection with Professor Quantum.

Mr. Zero - IT teacher. Sarcastic and brilliant. Friend of Professor Quantum.

Professor Quantum / Janitor - Eccentric scientist disguised as the janitor. Creator of BIGGIE and time travel. Has a romantic past with Ms. Krisek and reappears to lead the final resolution.

Principal Howel - Head of the school. Strict but kind-hearted.

Bobbert - School antagonist. Classic bully with unexpected moments of redemption.

Goons (I, II, III, IV) - Bobbert's henchmen. Each has their own absurd personality.

Ivan - Russian leader determined to seize Biggie and restore Soviet power.

Comrades (I, II, III, IV, V) - Ivan's companions. Loyal, ridiculous, and often confused.

Mr. Lambert - Shy librarian in love with Ms. Krisek.

Lucia - New at school. Quiet at first, but a key piece in the multiverse mystery.

ADDITIONAL CHARACTERS

Biggie (The Robot) - Humanoid quantum robot. Essential for time travel.

School Extras - Students, teachers, or school staff that can be added to expand the cast.

MEET THE CHARACTERS

Meet the characters of the musical!

From curious students to villains from across the multiverse, this story is full of memorable figures. Discover who they are and how they fit into this thrilling quantum adventure.

LUCAS

A curious, observant student with a logical mind. He has a good heart, but sometimes doubts himself.

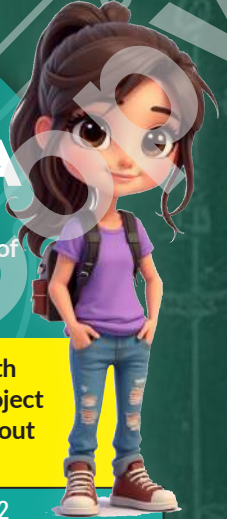


To play Lucas, you'll need someone who can convey intellect and empathy. Clear speech and a natural connection with other characters are key.

Number of lines	93
Scenes involved in	6 (Sc. 1, 2, 3, 4, 5, 6)
Songs	5 (1, 3, 4, 5, 6, 7)
Solos	Yes
Vocal Range	A3 – D5

VALENTINA

Intelligent, determined, and a bit sarcastic. She's the most grounded of the group and passionate about science.



The role requires an actress with strong stage presence, able to project authority and mental agility without losing warmth.

Number of lines	102
Scenes involved in	6 (Sc. 1, 2, 3, 4, 5, 6)
Songs	5 (1, 3, 4, 5, 6, 7)
Solos	Yes
Vocal Range	A3 – D5

MARIO

Funny, spontaneous, and a little chaotic. Always improvises, but is loyal and brave when it counts.



The actor or actress should have strong comedic timing and a good sense of rhythm. Ideally someone expressive, quick, and witty.

Number of lines	109
Scenes involved in	6 (Sc. 1, 2, 3, 4, 5, 6)
Songs	5 (1, 3, 4, 5, 6, 7)
Solos	Yes
Vocal Range	A3 – D5

LUCIA

New at school. Reserved at first, but her presence triggers the multiverse mystery.



The role requires subtlety: a performer who can express a lot with little. Ideally someone with good facial expression and stage sensitivity.

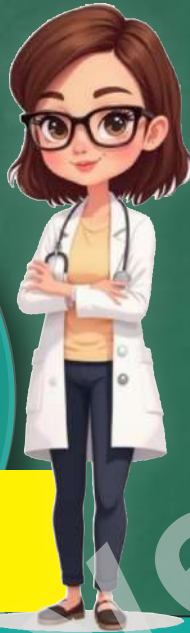
Number of lines	5
Scenes involved in	3 (Sc. 3, 5, 6)
Songs	1 (7)
Solos	No
Vocal Range	A3 – D5

QUANTUM CLUB and THE BREAKAGE OF TIME

WWW.KAIKANAMUSICALS.COM

MS. KRISEK

Science teacher, intelligent, serious but empathetic. Has a romantic past with Professor Quantum.

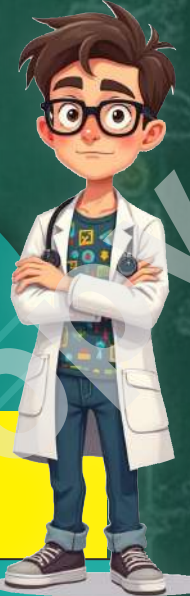


Ideal for an actress who can convey both authority and sensitivity. Should be able to show vulnerability behind a professional façade.

Number of lines	54
Scenes involved in	3 (Sc. 4, 5, 6)
Songs	5 (3, 4, 5, 6, 7)
Solos	Yes
Vocal Range	A3 – D5

MR. ZERO

IT teacher. Sarcastic, brilliant, and a bit eccentric. Has a comedic dynamic with Krisek.



Requires an actor with strong comic sense, able to play irony without overdoing it. Needs to handle lines with good rhythm.

Number of lines	27
Scenes	2 (Sc. 5, 6)
Songs	4 (4, 5, 6, 7)
Solos	Yes
Vocal Range	A3 – D5

PRINCIPAL HOWEL

The school principal. A bit rigid, but good-hearted. Has moments of unintentional humor.



Requires an actor who can combine authority with comic timing. Ideal for someone who can use seriousness as a comedic tool.

Number of lines	20
Scenes involved in	3 (Sc. 3, 5, 6)
Songs	2 (6, 7)
Solos	Yes
Vocal Range	A3 – D5

PROFESSOR QUANTUM / THE JANITOR

Brilliant and eccentric scientist living undercover as the school janitor. Creator of BIGGIE and time travel, he reveals his identity in the climax. Has a romantic past with Ms. Krisek and plays a comedic and paternal



Ideal for an actor with strong stage presence, able to portray both a mysterious and serious character and a lovable eccentric

Number of lines	48
Scenes involved in	2 (Sc. 3, 6)
Songs	2 (6, 7)
Solos	Yes
Vocal Range	A3 – D5

BOBBERT

The classic school bully...
who surprisingly evolves.
Has his own song.



Ideal for an actor with strong comedic skills and stage presence. Must show roughness at first and vulnerability by the end.

Number of lines	32
Scenes involved in	3 (Sc. 1, 3, 6)
Songs	2 (2, 7)
Solos	Yes
Vocal Range	A3 – D5

BULLIES (I, II, III, IV)

Bobbert's inseparable henchmen. Each with their own absurd personality: one doesn't understand anything, another is nonsensically logical, one is overly



This group is perfect for performers with a good sense of humor and teamwork. Requires physical expressiveness, verbal agility, and a love for exaggerated comedy

Number of lines	6 (shared among the 4)
Scenes involved in	2 (Sc. 1, 3, 6)
Songs	2 (2, 7)
Solos	Yes
Vocal Range	A3 – D5

IVAN

Soviet villain, leader of the comrades. Ambitious, intense, and clumsy.



Actor with strong energy and a caricatured Russian accent. Needs stage presence and physical humor.

Number of lines	32
Scenes involved in	3 (Sc. 3, 5, 6)
Songs	3 (5, 6, 7)
Solos	Yes
Vocal Range	A3 – D5

THE COMRADES (I, II, III, IV, V, VI)

Ivan's clumsy helpers. Obedient, but live in their own world. Always get tangled up and hardly understand what's going on.



Perfect group for actors with comedic skills and a flair for organized chaos. Requires coordination for group gags and well-differentiated characters

Number of lines	20 (shared among the 5)
Scenes involved in	3 (Sc. 3, 5, 6)
Songs	2 (5, 7)
Solos	Yes
Vocal Range	A3 – D5

MR. LAMBERT

Nervous librarian secretly in love with Ms. Krisek. Shy, polite, and a bit clumsy.

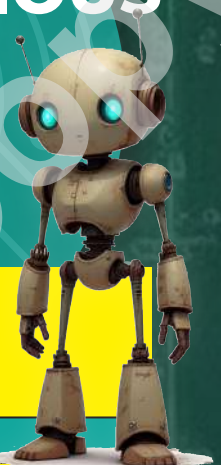
Ideal for an actor with a talent for awkward humor and comedic timing. His insecurity should be endearing.



Number of lines	15
Scenes involved in	1 (Sc. 4)
Songs	1 (3)
Solos	Yes
Vocal Range	A3 – D5

BIGGIE (THE NOTORIOUS B.I.G.)

Robot with time travel functions. Doesn't speak, but is imposing and charismatic.



Physical and expressive character. Ideal for someone with mime or robotic movement skills

Number of lines	0
Scenes involved in	3 (Sc. 2, 5, 6)
Songs	-
Solos	No
Vocal Range	-

SCHOOL EXTRAS

Classmates, teachers, or school staff. Can be used to expand the cast in group scenes.

Perfect for students with less experience or those who prefer a non-speaking role. They bring the school world to life.

Number of lines	Optional
Scenes involved in	1+ (depending on staging)
Songs	Optional participation
Solos	No
Vocal Range	A3 – D5

Chapter 3

SCENOGRAPHY

In a theatrical production, the scenography is like the “stage atmosphere.” It’s everything you see on stage: the backgrounds, props, and lighting. It creates the world where the story takes place. It also involves how the actors are positioned and any changes that occur during the play. In short, scenography is the “magic” that brings the show to life and makes it more engaging.

Remember, it’s essential to encourage both children and parents to participate in the creation of the stage elements. You can organize creative workshops where children help build the set using recycled materials like cardboard, paper, and fabric. Make sure the set, props, and costumes are safe and comfortable by involving parents in the process and using materials that are easily available at home. Make the set design exciting and sustainable for the children and their families.

Have fun and good luck with your production!

At various points in the show, it’s necessary to represent a change of location on stage. This can be done simply and effectively through two scenic options:

Option 1 (recommended):

Actors can pretend to run or move without actually changing position, while the tech crew changes the front set (for example, removing the previous background and sliding in a new one, like a shed or a different classroom). This keeps the scene moving and feels very theatrical.

Option 2:

Use a split background that combines two spaces in a single set (for example, a school hallway on one side and an outdoor space on the other), so actors can cross the stage to indicate a location change.

Both options allow for smooth and visual transitions without interrupting the action, adapting well to the technical possibilities of a school production.

In this Production Book, please note that the scenic directions provided are simply suggestions for set design.

We encourage creativity and flexibility when it comes to bringing the production to life. Feel free to adapt and interpret these ideas to suit your unique vision for the show.

NEWTON HIGH SCHOOL HALLWAY



Appears in: Scene I, Scene III, Scene V (transition)

This set should evoke a typical 1980s school hallway, with muted colors, institutional signage, and a slightly retro vibe. It's a key space that appears in several scenes, so it should be easy to set up and take down if needed.

Main Set Elements

Locker Background:

A large panel or several joined poster boards painted in gray, navy blue, or olive green tones to simulate a row of lockers. Doors can be outlined with black tape, and handles can be made from painted bottle caps.

Vintage School Posters:

Add printed or hand-drawn posters with phrases like:

- "Read More, Grow More!"
- "Anti-Bullying Campaign"
- "Silence in the Hallways!"

Use large fonts and bold colors (red, yellow, electric blue) typical of 80s school signage.

Secret Door (Special Locker):

One locker should open like a real door (made with cut cardboard and simple hinges or Velcro) to simulate the entrance to the secret lab. It can have an extra nameplate or a "lock" made from a large cap painted gold.

Simulated Floor:

Black or gray tape forming tile-like lines, or a neutral rug with an institutional look.

Optional Elements:

- A wooden bench or a painted box to resemble a school bench.
- Trash cans (can be decorated cylinders) or a fake announcement column.