



## GAOS PRODUCTION GUIDELINES

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# 1. GENERAL OBSERVATIONS

The Production Guidelines aim to:

- (a) collect in a single source the experiences of Society members in preparing and running a production, so that past mistakes are avoided and good practices repeated;
- (b) help potential and new members of the production team appreciate the responsibilities of the job for which they have volunteered;
- (c) ensure that everyone on the production team knows:
  - what every other team member does;
  - how each team member's responsibilities link with those of the other team members and with the role of the GAOS Committee;

The Production Guidelines are not a teaching aid for technical skills; they describe the way things are done in GAOS and occasionally the way things should be done. If a production team member does something in a different and better way, the guidelines can be updated to reflect it.

Following these guidelines does not guarantee a successful production. It does, however, minimize the risk of failure and will enhance the show's enjoyment for cast, production team and audiences alike.

## Why we do it?

Amateur theatre is a creative activity that brings everyone involved new experiences and friends, enriching their daily lives. It is an antidote to stress at work or at home. It requires energy and dedication. Amateur theatre is also an outlet for talents and skills and satisfies the need to use our imagination and ingenuity.

## The mix

The raw materials of a GAOS production are the script and music, plus an enthusiastic and willing cast. These ingredients are worked into shape and provided with sets, costumes, lights and the rest by the production team, whose members are no less willing and enthusiastic. The deadline of the first performance is the strictest discipline that cast and production team must adhere to.

## The players

Every GAOS member participates as an amateur and gives his/her energy and spare time for the pleasure of doing something well. It is imperative that production team leaders bear this in mind and use a style of leadership that includes praise where it's due, criticism only if it's constructive, help when it's called for and gentle words and understanding in times of stress. Negative comments that undermine self-confidence are unhelpful and can sabotage a production. Only by communicating effectively and without hostility can a GAOS production team member ensure that a good show will be staged.

Members of the cast are also expected to devote themselves seriously to the production, to acknowledge that they, too, are part of a team, and to suppress any notions of individualism.

## The GAOS Constitution

Nothing in these Production Guidelines is to be construed as replacing Schedule D of the Constitution and other items relating to GAOS productions.

## The producer

GAOS shows are produced by GAOS, as represented by the Committee, which is responsible for the choice of show and for its overall organisation.

# 2. THE DIRECTOR(S)

The director (there may be more than one) is in charge of the show's artistic direction and of coordinating the **production team**, which usually consists of:

- the musical director
- the choreographer(s)
- the set designer

- the stage manager – who is often also
- the set construction team leader
- the costume creator/wardrobe mistress
- the lighting designer
- the sound amplification team leader
- the sound effects team leader
- the props team leader
- the make-up designer
- the orchestra administrator (if a large orchestra is planned)
- the Aunty (if the cast includes a large number of children)
- the production assistant
- the rehearsal accompanist(s)

Although some of the positions on the production team demand knowledge and skill, GAOS members with little or no experience of the task often fill them and put together their own team of helpers. It is worth recommending to anyone contemplating taking on one of these tasks that he/she offers to act as assistant to the appropriate team leader for one show, before taking full responsibility at the next. Director(s) and technical team leaders should also consider inviting keen but inexperienced members to act as assistants. In this way, new talent is developed for the Society and the pool of potential production team members is expanded.

### **The first step – the proposal**

Proposals to direct a GAOS production must be submitted to the GAOS Committee:

- For the winter show: by end March for a decision in April
- For the spring show: by end May for a June decision
- For the summer show: by end December, for a January decision
- For the autumn show: by end February for a March decision

Proposals are submitted using the **form** available on the GAOS website. To ensure that all offers are alike and that comparisons can be easily and fairly made, no additional material other than a synopsis and a brief accompanying letter should be included. When submitting the proposal, the director(s) will usually have already invited a number of people to be key members of their production team. The Committee may invite the director(s) to a meeting to discuss details of the proposal.

### **Before rehearsals begin**

Once the proposal has been accepted, the director(s):

- revise the script to incorporate any changes from the original (cuts may be necessary to give good pace and a not-too-extended performance time);
- discuss colour and design with the set designer and costume creator;
- discuss their needs for set, costumes, choreography, lighting, make-up and other technical aspects with the respective team leaders (this is the opportunity to make clear to the team that no changes may be made to agreed designs without reference to the director);
- prepare a props list;
- prepare a sound effects list and discuss voice amplification (if needed) and auditorium music with the sound engineer;
- buy or rent the scores and libretti through the Business Manager (for pantomime, the music will have already been agreed and ordered);
- write **audition notes** (to be published in the newsletter and on the website 4-6 weeks before the auditions) and prepare audition pieces to be made available, on request, to those who want to audition);
- prepare a rehearsal schedule;
- with the production secretary, plan and prepare for the auditions, including perhaps a pre-audition read-through;
- block every scene before rehearsals start;
- prepare a budget (with the Treasurer). Once finalized, the budget cannot be changed without the Committee's approval.

## **The auditions**

The director(s) work closely with the musical director, the choreographer(s) and the production assistant, if there is one, to ensure smooth and effective running of the auditions. One person, or preferably two, will be required to hand out forms, answer questions and generally keep things running smoothly.

Everyone auditioning must:

- fill in an **audition form** indicating, among other things, the roles they are interested in; they give the form to the director(s), musical director and choreographer(s) as they come forward to audition;
- be informed in writing of the rehearsal schedule and of the things that are expected of them should they be cast (regular attendance, provision of costume items, help with moving in and out of the theatre, financial obligations, etc.);
- be prepared to be measured by the costume creator, if he/she attends the auditions;
- have their photo taken;
- be auditioned by the musical director and the choreographer(s);
- be auditioned by the director(s), if they are auditioning for a principal part.

The audition team makes notes as each person performs. After the last audition, the team discusses casting until it reaches a consensus. All auditionees are informed whether or not they are in the cast, and those that are, reminded of the rehearsal dates and of the various things expected of them.

## **The rehearsal period**

- Plan plenty of rehearsals. It's easier to cancel than to add extra rehearsals.
- The first rehearsals are usually devoted to learning the music. Once some good ground work has been done on that, choreography and blocking will begin, and gradually sections start being put together, which makes things more interesting for all concerned.
- Make sure the choreographer(s) have enough time to teach the movements.
- Notes are given after all rehearsals, not only by the director(s) but also by the costume creator, the musical director, the choreographer(s) and others. Cast members are reminded not to leave before notes have been given.
- A master script must be kept, and all changes to blocking or dialogue recorded in it, and also a Technical Sheet for each scene (see Appendix C).
- During the rehearsal period, the director(s) keep in touch with the technical team either in formal production meetings or by personal contact.
- The lighting designer is given a copy of the blocking plans, so that a detailed lighting plan can be prepared.
- When run-throughs begin, the director(s) invite the stage manager and the lighting designer to attend rehearsals as needed.
- Some props and costume items may be requested, to help the cast get into character.
- The final rehearsal is the dress rehearsal; from that point on, the entire team is answerable to the stage manager.

## **The GAOS Rules of Rehearsal Etiquette**

Directors should follow the rules below and remind cast members to follow them.

- Arrive on time, or even 10 minutes early.
- Listen, even if you're not directly concerned by what's happening, and don't chat.
- Turn off your cell phone (life really does go on without it, and the world won't fall apart if you ignore it for a couple of hours).
- Keep the coffee breaks to the 10-15 minutes they're meant to be.

## **3. GUIDELINES FOR YOUTH SHOW DIRECTORS**

There are a number of good reasons the directors of our youth shows need some extra guidance. First, previous productions have taught us that key aspects specific to youth shows, which are traditionally performed in the autumn slot, are in need of strengthening; these guidelines aim to make the experience easier for all concerned. Second, the production team tends to be made up of our younger members, and therefore faces a steeper learning curve than usual. Third, it is important for would-be directors to understand the expectations of the GAOS Committee well before they put in a proposal.

The following key points have to be communicated to and understood by anyone proposing to direct a GAOS youth show.

### **Directors have to take the lead**

Because youth show directors tend to be the same age as most of the cast and crew, and because of the fun generally involved, discipline can very quickly become an issue. Youth show directors must remember that they are directors first, friends and buddies second. They must apply the same Rules of Rehearsal Etiquette as outlined on page 4 above, and not hesitate to call unruly, noisy or inattentive cast members to order.

### **Realistic production planning**

Additional constraints exist for shows produced during summer months.

- Very real personal sacrifices have to be made, particularly in terms of time, personal priorities and family engagements. These are not to be underestimated.
- Youth team leaders have to agree to be available throughout the production period and give clear notice of any planned (vacation) absences. This is particularly important when it comes to the leaders of the light and sound teams, who must be available for some production meetings and as of the move-in.
- Parental understanding is essential.

### **Technical expertise**

GAOS produces youth shows to give young members an opportunity to learn. It is therefore anticipated that young production team members will have a limited theatre skill set. This applies equally to technical and on-stage activities.

- Set design, construction, lighting, sound, costumes, make-up, props and so on must be properly considered in the show proposal. Have you checked that your costume mistress knows how to sew?
- Front-of-house, publicity and theatre liaison are ancillary activities requiring more than average adult involvement.
- Committed youth team leaders need to be named for each area.
- Proposals are expected to demonstrate a basic understanding of the full range of tasks being undertaken.
- Adult mentors, or godparents, must be named for each area of activity. Make sure you introduce all your godparents to their team leaders.

### **Keep it simple**

The overall production concept should be challenging but not overwhelming for the young people involved. GAOS strongly encourages the following:

- set design ideas that can be easily assembled and transported;
- creative use of props and lighting to evoke the feel of a scene rather than construction of elaborate sets;
- maximum use of the facilities available in the theatre, keeping the installation and de-installation of GAOS sound and light equipment to a minimum;
- maximum use of existing material (e.g. props) and processes (e.g. programme layout);

Don't try to reinvent the wheel. In particular, bear in mind the considerations on electronic communication provided under 2. *The director(s)*.

### **The role of adult mentor, or godparent**

- Our young people are to do the work and have the ideas.
- Youth show mentoring is an active role.
- Adult mentors should have a clear understanding of the time they will need to invest both before and during the performances.
- The GAOS Committee will contact each adult mentor to confirm their commitment.
- Production team meetings must be organised by the directors to include both youth and adult team members. These meetings, of which there should be at least two, are intended to provide ample opportunity for exchanges of ideas on both artistic and technical matters.

### **Additional duties**

The aim being to give our young people an overview of everything involved in running a show, youth show directors, unlike the directors of our other productions, are also responsible for organizing front-of-house teams. This implies finding a front-of-house manager (young person and godparent) and a front-of-house bar manager (young person and godparent).

## **4. MUSICAL DIRECTOR**

Everything musical falls within the responsibility of the musical director. He/she works with the director(s) to prepare and submit the proposal to the Committee and participates in the budget-setting process with the director(s) and the Treasurer.

The musical director:

- arranges the hire or purchase of scores and libretti, through the Business Manager;
- works with the orchestra administrator to invite musicians to take part in the orchestra (in the case of a larger orchestra), or invites them personally (in the case of smaller ensembles);
- reworks the score, transposing and cutting where necessary, to suit the instruments he/she has chosen, and prepares scores for the conductor (usually the director him/herself) and for each musician;
- ensures that his/her score includes the final words of lines that are the orchestra's cue, in order to synchronise dialogue and music;
- participates fully in the casting process, listening to every person at the auditions, noting voice characteristics and suitability for specific roles, ensuring that every potential chorus member can contribute to the desired effect and identifying possible problems to resolve during rehearsals;
- helps the director(s) choose music for pantomime or summer cabaret/music hall.

For **pantomime** specifically, it is recommended to keep solos and duets to 90 seconds and chorus numbers to between 3 and 6 minutes. If the pantomime ends with the "Goodbye Song", composed and given to GAOS by Nic Sommer, he must receive a credit in the programme.

**At the first rehearsals**, the musical director:

- takes charge of the chorus and helps them learn their music;
- works with individuals whenever time permits, chiefly with the principals when the director(s) and choreographer(s) are rehearsing the chorus;
- endeavours to develop and encourage the musical ability of each principal and, as far as possible, of each member of the chorus;
- with the director(s) and others, gives notes after each rehearsal in order to polish and improve individual performances and to correct mistakes (errors are best corrected immediately and the correct action rehearsed and repeated if necessary).

The musical director and the sound amplification team leader together arrange microphone rehearsal and training.

During spring show rehearsals, the orchestra administrator acts as liaison between the musical director and the orchestra for the purpose of hiring instruments (for which insurance is arranged with the Business Manager) and arranging orchestra rehearsals according to the needs of the production and the availability of the individual musicians.

**During the show**, the musical director:

- ensures the highest possible standards of performance from principals, chorus and orchestra;
- helps and encourages the principals;
- conducts the warm-up for the cast and offers suggestions for (musical) improvement;
- keeps the orchestra up to the mark with a mixture of praise and admonition;
- takes the starting cues from the signals (such as red/green lights and curtain opening/closing) given by the stage manager, while working to lighting cues (for the music stand lights) agreed with the lighting team leader.

## 5. ORCHESTRA ADMINISTRATOR

When an orchestra is required, the production team includes an orchestra administrator, who acts as the liaison between GAOS and the musicians.

When the show budget has been approved, the orchestra administrator consults with the musical director about instrument requirements and dates and timing of the rehearsals/performances. He/she then:

- finds the musicians required;
- ensures that rehearsal premises have been organised for orchestra rehearsals before the move into the theatre;
- prepares list of rehearsal and performance dates and locations for the musicians;
- prepares a *letter d'engagement* for each musician stipulating the fee agreed and the musician's liability with respect to social security contributions (travel expenses can be negotiated individually, as necessary);
- ensures that all information and orchestra parts are distributed to each musician, ideally four weeks before the first orchestra rehearsal;
- prepares a list of musicians' addresses and contact details;
- organises the hire of instruments, when necessary;
- organises transport, as necessary, of instruments to rehearsals or the theatre, e.g. percussion, harp, keyboards, etc.;
- reminds the stage manager, when necessary, that the GAOS music stands plus replacement bulbs will be required in the theatre;
- ensures the availability of refreshments during the break at orchestra rehearsals;
- compiles a list, for the Business Manager, of the instruments (and their value) left in the theatre between performances, for insurance purposes;
- prepares a list of payments for the Treasurer before the last performance;
- sends the list of musicians to the person preparing the programme;
- ensures that the musicians have a reserved place in the theatre for their personal effects (e.g. instrument cases, coats, etc.);
- answers any questions the musicians have about organisation and so on;
- informs the stage manager when all the musicians are in the pit before the start of each performance;
- prepares a letter of thanks to each musician for signature by the Chairman;
- collects each orchestra part following the final performance and ensures that pencil marks have been erased before returning all parts to the Business Manager.

## 6. PRODUCTION ASSISTANT

The director(s) may decide to recruit a production assistant to relieve them of some of the myriad administrative tasks any production involves. The production assistant may be asked to:

- forward audition material to potential cast members;
- organise the auditions, including photos of each auditionee and measurement by the costume creator;
- create a list of cast postal addresses, telephone numbers and email addresses once the show has been cast (for a youth show, also the cast member's age and the parents' contact details);
- send the Membership Secretary the cast list and to inform him/her of any changes to the cast during the rehearsal period;
- inform the technical team of anybody who has volunteered to help;
- welcome the cast at each rehearsal, particularly new members;
- distribute libretti and vocal scores to the cast;
- designate cast members to arrange for rehearsal refreshments;
- prepare rehearsal schedules in consultation with the director(s) and the Business Manager, who organises the rehearsal premises;



- help the Publicity Manager obtain bios of the director(s), principals, cast members and production team for the programme;
- perform other administrative tasks.

## 7. SET DESIGNER

The set designer is a key member of the production team who translates the directors' artistic concept into a visual image. He/she develops design outlines, including any alternative ideas, for review with the production team.

**Pre-production**, the set designer:

- visits the theatre with the stage manager and other team leaders to assess the technical facilities and their potential impact on production design concepts;
- adapts design ideas to the capabilities and skill set of the technical team and the time available for construction before the theatre move-in date;
- ensures that the design concept conforms to known physical constraints, such as
  - cast size, exits and entrances;
  - stage dimensions;
  - on-stage manoeuvrability, flying scenery, special lighting, sound and pyrotechnic effects;
  - transportation limitations;
- bears in mind the set's potential use for future productions;
- prepares detailed diagrams and/or models for every scene, including accurate dimensions, agreed colour schemes, position of large props and furniture, and so on;
- makes set design budget estimates and provides cost data to the stage manager and the director(s);
- agrees final design specifications with the director(s) and production team leaders.

**During construction**, the set designer:

- frequently attends rehearsals for design fine-tuning and minor concept improvements;
- is regularly available at the workshop (Barn), to guide and assist in construction and set decoration;
- pays particular attention to set decoration, ensuring that paint and other materials conform to the design colour scheme;
- takes a lead role in providing adequate decoration manpower;
- ensures that design changes are agreed with the stage manager and are clearly communicated to set construction, props, lighting, sound and other teams.

**In the theatre**, the set designer:

- during the theatre rehearsal period, works with the director(s), the stage manager and the lighting designer to finalise the positioning of scenery items on stage;
- uses the technical rehearsal as the final opportunity for any design changes, which must be kept to a minimum.

## 8. STAGE MANAGER

The stage manager is a key member of the production team and responsible for all technical operations – the set, props, lighting, sound and special effects – and for coordinating those operations with the production team. He/she specifically ensures that:

- the set is built and decorated;
- lights, sound, props, costumes and all other equipment are ready and in good order;
- transport, installation and return of all materials and equipment are organised;
- every performance runs smoothly;
- the theatre is in proper condition on move-in and move-out, including by attending the *état des lieux* (theatre inventory) with the theatre management.

**Pre-production, the stage manager:**

- with the director(s), set designer and other team members, contributes to the overall artistic concept;
- visits the theatre with the set designer and other team leaders to assess the technical facilities and any potential constraints;
- is responsible for coordinating and summarising the technical budget;
- subsequently takes direct responsibility for set construction expenses and coordinates costs incurred by other technical teams;
- oversees the acquisition of all materials, tools and equipment required for the production,
- participates in, and may request formal or informal production meetings, to ensure technical challenges are shared and resolved in a timely manner;
- ensures that the production team understands the set layout, lighting, sound and costume plans, (including dimensions, colours and positioning on stage);
- with the technical team leaders, establishes rosters of helpers to help with pre-production and post-performance activities;
- organises set construction;
- attends selected rehearsals at which stage positioning and movement concerns can be reviewed and resolved;
- develops a plan for the technical rehearsal that allows ample time and space for every department to complete their performance set-up;
- provides the director(s) with lists of helpers participating in pre-production and in-theatre technical activities (for communication purposes and inclusion in the programme).

**In the theatre, the stage manager:**

- establishes contact with the theatre management in order to gain access and obtains appropriate keys, security passes, and so on;
- is responsible for secure theatre closure after every rehearsal, performance and technical work day;
- ascertains that the theatre is a safe and clean work environment;
- ensures proper and safe handling, storage and deployment of sets, props, tools, lighting and sound equipment;
- checks that dressing rooms, lighting, sound, wardrobe and workshop locations are in good order;
- verifies that fire extinguishers, first-aid boxes, safety equipment and warning notices are in place and clearly visible;
- manages the installation of sets, light and sound equipment;
- ensures clear task assignment, to individuals or teams, for the duration of the rehearsal and performance period.

**During rehearsals in the theatre, the stage manager:**

- runs the technical rehearsal, controlling timing to ensure precise movement and positioning of scenery, focusing of lights, sound checks, etc., and selects scenes to be reviewed, calling for halts and topping and tailing of scene rehearsal as deemed necessary;
- verifies the timing and location of cast entrances and exits, resolving any safety or sight-line concerns;
- records cues for on-stage activities, including curtain movements, special effects, and so on;
- confirms that all crew members know their responsibilities and their individual cues;
- accepts responsibility for running the show on completion of the dress rehearsal;
- makes a formal presentation to assembled cast and crew about theatre safety and etiquette, in particular reading out and posting the **Golden Rules**.

**During performances, the stage manager:**

- in liaison with the musical director, the technical team leaders and the callers, ensures that all cast, crew and orchestra members are in position for curtain-up;
- consults with the FOH manager on when to open the auditorium doors and dim the house lights;
- ensures that public announcements are made on time and are audible;
- starts the performance on time, and controls the timeliness of the show;
- advises FOH, catering, cast and crew of performance timing, duration of intermissions, and so on;

- with the theatre security team, ensures that no unauthorised person enters the backstage or other restricted areas during the performance;
- stands ready to meet any crisis and to stop the performance if safety concerns so warrant.

**Post-production**, the stage manager:

- supervises the safe and speedy theatre move-out (strike) and the transportation of all materials back to their respective storage facility or suppliers;
- records any significant shortages or breakages, for subsequent reporting to the director(s);
- ensures the theatre is returned to its original condition in readiness for the *état des lieux* (theatre inventory) with the theatre management;
- sets a date for and organises a workshop (Barn) clear-out so that facilities and space are made available for the next production.

## 9. CHOREOGRAPHER(S)

The choreographer(s) are invited by the director(s) to plan and teach movements to principals and chorus. They should plan those movements to suit the songs, the scenes and the resources (not all cast members are gifted dancers). To that end, they should see the set design and floor plans well in advance of the first movement rehearsal.

A list of choreography team members must be submitted for the programme.

### Planning the movements

The choreographer(s) consult with production team leaders to check:

- that movement and costumes are compatible (costume creator);
- whether certain items (long skirts, crinolines, high-heeled shoes, boots) could affect the choreography and should be used at rehearsals (costume creator);
- whether sticks, fans, etc., should be used at rehearsals (props);
- the tempo of each number (musical director);
- the entrances and exits of the cast for each number (the director(s)).

As the cast will be singing during many numbers, the choreographer(s) should:

- try to keep faces towards the audience most of the time;
- endeavour to ensure that the cast can see the musical director at all times;
- plan movements that leave the cast with enough breath to sing.

**In rehearsal**, the choreographer(s):

- explain to the cast on which word or syllable they make a movement or step;
- work with music provided either electronically or by the rehearsal pianist;
- teach the movements in small fragments, so that the cast can assimilate them correctly and gradually build up the whole number.

At rehearsals in the theatre the choreographer(s) give notes after the director(s).

## 10. COSTUME CREATOR

The costume creator is responsible for designing and then making, buying or otherwise acquiring all costumes and accessories worn on stage during the production, including any special items such as masks or giant/animal costumes.

Anyone doing this job for the first time should familiarise themselves with the GAOS wardrobe store, in Grand-Lancy, which houses thousands of costume items, accessories, fabrics and trims. The costume store is very full and the addition of new costumes means that existing things have to be thrown out to make room. The costume creator and the director(s) should bear this in mind when planning the costumes, and make maximum use of existing material, also to help keep the budget down.

The store also holds an extensive collection of paper patterns, a sewing machine, tailors' dummies, irons and other useful items.

A great many privately-owned books on costumes are available.

### **Preparation**

- Colour and design will be decided during early discussions with the director(s), and a budget figure suggested. It must comprise all expenses, including laundering and cleaning after the show.
- The Treasurer is usually happy to give an advance towards expenses, if asked.
- A team of helpers must be sought, from existing lists of sewers, from among the cast and their families, and from new GAOS members. Some people will only take small amounts of work, or very easy sewing, while others may be prepared to undertake a whole project, such as organising a complete set of costumes for the children.
- A list of team members should be given to the person preparing the programme.
- Cast members must be measured, either at the auditions or at early rehearsals. For children, it is better to go to their first rehearsal rather than the auditions, because usually only a small percentage of those who audition are actually chosen. Moreover, children grow very quickly, and their measurements may change radically over a few months!
- When working on costume design, it is important to remember that the cast, though they may be wearing period dress, will no doubt be given very energetic and modern movements by the choreographer(s). A long-sleeved dress can be very restricting, and a long-sleeved blouse will quickly come untucked at the waist. Leotards can be used to very good effect to overcome this problem.
- Samples of the fabrics being used should be given to the lighting designer before the end of the rehearsal period.
- The props team leader should be consulted about accessories such as umbrellas, fans, bags, masks, etc., which must be colour-coordinated with the costumes.

### **During rehearsals**

- At rehearsals, the costumes team checks individual costumes for fit and comfort and invites the director(s)' comments. The "costume call", usually at the last rehearsal before the move into the theatre, is a general check that all the costumes meet the needs of cast and director(s) alike. Adjustments, but not major changes, are made at each rehearsal up to the dress rehearsal.
- Costumes should be handed out to the appropriate cast members as they are completed (or, in the case of children, to the Aunties).

### **Moving into the theatre**

- Most of the cast will bring their own costumes to the theatre but they should be reminded to bring enough coat-hangers to put them on. Arrangements must be made for items such as ironing boards and irons, sewing machines and mirrors to be brought in.

### **At the performances**

- A costumes team member is present at every performance, to help with quick changes and with the inevitable button sewing, repairs and adjustments. At the end of the show, the team organises the bagging-up of all the costumes, for removal from the theatre. It is helpful to sort things at this stage into dry-cleaning, washing, and other, and to label the bags.
- It is the costume creator who organises the transport of the bags – 2 cars are usually ample. The costumes can be taken to the wardrobe store to await further action, or they can be taken home by whoever will be delivering them to the cleaners later, and/or by the person doing the washing.

### **Afterwards**

- Finally, all costumes are hung on appropriate rails in the costume store.
- The costume creator is responsible for all purchases made by the costume team and should reimburse any expenses incurred by its members. All receipts should be kept. A single **expense claim** is then submitted to the Treasurer.

## 11. LIGHTING DESIGNER

The lighting designer is responsible for all aspects related to lighting the show, as well as smoke, dry ice, pyrotechnics and other special visual effects. He/she:

- maintains close contact with the director(s) during the preparation of the proposal to the Committee, to ensure that any unusual effects and their cost are mentioned;
- discusses with the director(s) their vision for each scene and set, with a copy of their detailed blocking plans, so that the appropriate lighting effects can be planned and installed in the theatre;
- invites other helpers to work on the lighting team before and during the show, and provides a list of team members for the programme;
- because familiarity with each theatre's equipment and installations is essential, visits the theatre to ascertain the status of the lighting system and power supply.

**Before the move into the theatre**, the lighting designer:

- attends some rehearsals and develops a lighting plan, showing what equipment needs to be installed on barrels, in the gantry, in the lighting box and elsewhere;
- draws up a lighting plan based on discussions with:
  - the director(s),
  - the set designer, and
  - the stage Manager,and on the budget agreed with the director(s) in light of the equipment available in the GAOS lighting store and equipment that needs to be hired for the run of the show;

The lighting designer and the Society's Technical Manager:

- check on the status of the equipment needed;
- make sure that it hasn't been offered to another user at the same time;
- make sure it is fully functional and that consumables such as spare lamps and gels are available;
- prepare an itemised list for transportation and, in consultation with the stage manager, order a truck for the move-in.

### **In the theatre**

At the move into the theatre, the lighting designer:

- ensures safe handling and temporary storage of all GAOS lighting equipment;
- checks on the status of the theatre's own systems and equipment, such as the lighting board or computer, the main switch panel and the smoke and fire alarms (which may need to be turned off);
- assigns tasks to individual members of the lighting team, e.g. hanging lights, wiring them up, gelling and pointing them, installing systems for pyrotechnics and other special effects and installing the communications system;
- also ensures that the hard-wired communications system is set up in the theatre;
- may enlist the help of theatre staff, where the contract with GAOS includes professional services.

**During the days before the technical rehearsal**, the lighting designer:

- monitors the lighting team's performance to ensure that the deadline for completion is met;
- takes responsibility, with the stage manager, for the running of the technical rehearsal at which lighting needs are largely met (lighting cues and levels are set during this rehearsal, which is often the first opportunity to do so with all lights in place, gelled and (roughly) focused and pointed).

**During the performances**, the lighting designer, together with the lighting team:

- runs the lights and special visual effects from the lighting box, with one or two members of the team working with equipment backstage as required, or wherever the patch board is located;
- works very closely with the stage manager to ensure the show runs smoothly, with precise cues and prompt action in case of unforeseen incidents and delays.

**After the final performance**, the lighting team, under the direction of the lighting designer:

- strikes all the equipment for return to the lighting store (cast members usually help with this) and to hiring companies;
- confirms to the Technical Manager that the equipment has been returned and reports on any deficiencies noted during the run of the show.

The lighting designer can obtain advances from the Treasurer, especially when incurring substantial expenses, and submits an **expense claim** to the Treasurer.

## 12. PROPERTIES (PROPS) TEAM LEADER

The props team leader is responsible for obtaining or making all the props needed for the show. He/she discusses the list of props with the director(s) and agrees on a budget with them that takes account of props already in the props store and those which need to be bought or hired.

Two areas of ambiguity exist. One is between props and set constructor (stage manager) and concerns furniture and similar items. The other is between props and costumes and concerns dress accessories such as belts, bags, hats, masks, etc. These should be discussed to ensure that there is no duplication of effort or omission. Props not available from the props store can be the subject of an appeal to the cast or to local shops and businesses, or might be found in a flea market. Skill with papier-mâché, plasticine, foam rubber and other materials exists within the Society and should be tapped before expensive purchases are made. Sometimes compromise can be achieved where an item in the props store is not exactly what the director(s) had in mind but will serve the purpose.

### During rehearsals

The director(s) and choreographer(s) may ask for specific props to be made available at later rehearsals. The props team should be able to anticipate such requests and give priority to the procurement of items likely to be called for at rehearsals. In any case, the props team leader attends as many rehearsals as possible in order to ascertain what props are needed, where they are used on stage and where they should be stored.

A props chart, listing each prop, its owner, scene, location and other pertinent information, is prepared for display backstage during the show.

The props team leader puts together the props team. It has been found useful to do this early in rehearsals, or even before, and to assign responsibility for certain props to specific team members. A list of team members is given to the person preparing the programme.

The team leader also prepares a schedule for the run of the show, including the technical and dress rehearsals, to ensure adequate staffing. As a general rule:

- the pantomime requires 6 props people to make and find props and 4 per performance;
- the spring show requires 3-4 people to make and find props and 2-3 per performance.

### In the theatre

The props team leader reminds the stage manager to transport all props, plus

- the shelves,
- torches,
- vacuum cleaner,
- dustpan/brush,
- first-aid boxes and
- props tool box

to the theatre with the sets. Once in the theatre, props are sorted and placed in the appropriate places, usually a props table at each side of the stage with a drawn silhouette of each prop on a white paper tablecloth, for use throughout the run of the show.

During the show, the props team checks all props for correct placing and for condition (batteries? custard pies?) before every performance. It maintains a schedule of props distribution (who wants which

prop, where and when) and ensures that a props team member is always there to hand over a prop as a cast member goes on stage, and later, to accept it as the cast member comes off stage.

At the end of the production, the props team packs all the props into boxes or cases and helps the stage crew to load them into the truck for return to the props store. The props team should be present to unload them at the store. The props team leader arranges for the props storage area to be tidy and in good order for the next production.

The props team leader may obtain advances from the Treasurer, especially when incurring substantial expenses, and submits a single **expense claim** to the Treasurer for all props and materials bought or hired.

## 13. SOUND

Sound comprises two disciplines: **sound amplification** and **sound effects**, each of which has a team leader.

The **sound amplification team leader** takes responsibility for the audio aspects of a production, including:

- live amplification and operation of related equipment, e.g. MIDI keyboards;
- agreement on the budget with the director(s), based on the specific needs of the production;
- agreement with the director(s) on the use of live amplification with musically literate operators and with the Technical Manager on the budget for the possible acquisition of appropriate equipment;
- development of a sound plot, with appropriate cues from the script, and operation of equipment for maximum impact;
- establishment of a team of sound engineers, possibly comprising both young people and experienced adult members, to help plan and run the audio aspects of the show;
- giving a list of team members to the person preparing the programme.

The **sound effects team leader** ascertains the requirements of the director(s) and takes responsibility for:

- finding and/or recording the requested sound effects;
- developing a sound plot, with appropriate cues from the script;
- ensuring that equipment is operated for maximum impact;
- agreeing on a budget with the director(s), based on the specific needs of the production;
- looking, when possible, for team members to provide back-up and providing their names to the person preparing the programme.

The output signals of the sound effects system are usually inputs to the sound amplification system that will provide the live amplification.

### **Introductory and interval music**

The director(s) will provide the basic material to be recorded and determine the style and length of this pre-recorded music.

### **Live amplification**

This may take three different forms:

- off-stage microphone;
- on-stage hand-held or stand microphones (hard-wired); or
- hand-held, concealed or “discreet” radio microphones.

In all three cases, the amplified sound will need balancing with music, whether pre-recorded, live electronic (amplified) or live non-amplified. The team of sound engineers is responsible for mixing and balancing the sound inputs, so that the audience hears the best possible sound over the loudspeaker system.

### **Dedicated rehearsals and training**

If cast members are to use individual microphones, the team of sound engineers is responsible for ensuring that every person involved can use a microphone to best effect. In consultation with the director(s), it gives or arranges training and a dedicated rehearsal with the orchestra present.

### **In the theatre**

- The team of sound engineers installs the necessary equipment in the theatre, or ensures that it is available, in working order and correctly positioned. It tests the equipment, is responsible for its operation, sets sound levels and meets the specific needs of the production and of the director(s).
- If radio microphones (hand-held or concealed) are used, sound levels are reset before every performance. To do this, the stage manager ensures that principals using microphones are on stage, in costume and with microphones, and that the orchestra is assembled, an hour before the curtain goes up. Sound levels are set during the loudest vocal and orchestral pieces for each principal and for each duet, trio, etc.
- At the end of the show, the team of sound engineers makes sure that all the equipment is properly packed and returned to store, to the hirer or, if it is part of the theatre's equipment, that it is left in the same condition as it was found.
- The sound amplification team leader submits a single **expense claim** to the Treasurer.

## **14. MAKE-UP DESIGNER**

The make-up designer (this is often a woman, or even several women) is responsible for the design of the make-up and is invited by the director(s) to discuss ideas for make-up for each cast member, including changes in make-up required by the script. She is responsible for:

- all aspects of make-up,
- including hair and (if needed) wigs, and
- for agreeing the make-up budget with the director(s), on the basis of the needs of the show and including the purchase of any specialised make-up and the purchase/hire of wigs.

It should be noted that many items can now be ordered via the Internet, usually for less than in local shops.

In the case of a youth production, the role of make-up designer may best be filled by two young people, each in charge of either hair or make-up, possibly supported by one "godparent" for both make-up and hair. This will allow each young person to concentrate on a specific area.

As early as possible **during the rehearsal period**, the make-up designer:

- shares her ideas with each principal;
- gives instructions to principals and the chorus concerning hairstyle requirements for the show (particularly important if long/short hair is required); and
- tells them if beards or moustaches are needed, or may need to be shaved off/cut before the performances.

**During rehearsals**, the make-up designer discusses:

- her designs with the costume creator with a view to coordinating any wigs;
- the need for hats with the costume creator;
- make-up with the lighting team to make sure that the desired effect is achieved.

The make-up supplies are kept in the costume store. The make-up designer must check these supplies in time to buy any new materials needed for the show. She organizes their transport from the costume store to the theatre in time for the first technical rehearsal.

It is often useful for the make-up designer to have the use of a key to the costume store during the rehearsal period and show, in order to access make-up supplies and wigs for rehearsal/workshop needs. The key can be obtained via the GAOS Technical Manager.

The make-up designer puts together a team of helpers which should:



- attend a rehearsal to see the principals and cast in action; and,
- if possible, include someone who is gifted for hair-dressing.

She gives a list of the team members to the person preparing the programme.

After discussion, the make-up designer:

- prepares written or sketched instructions, to be pinned to the dressing room walls, for those members of the cast who wish to do their own make-up;
- may organize a make-up practice session during a rehearsal.

The technical rehearsal is a good time to try out speciality make-up and the whole team should be there, if possible, and at the dress rehearsal.

If a cast member wishes to use his/her own make-up/wigs, the make-up designer vets and approves the items. Cast members are encouraged to bring their own personal items such as soap, towels, lipstick (colours to be approved by the make-up designer) and mascara.

Before the move into the theatre, the make-up designer discusses the assignment of dressing rooms with the director(s) and the costume creator.

During the move-in, the make-up team provides the dressing rooms with make-up, tissues, cotton wool, cotton buds, make-up remover, paper towels, soap and rubbish bags.

#### **During the show:**

- the team members arrive at the theatre an hour before curtain-up, so that all cast members can be made up in time;
- all principals, and any others wearing throat mikes, will also need to be ready in time for their sound tests, and every effort should be made to avoid getting make-up on the mikes (the tapes holding them in place can be made up if necessary);
- inexperienced team members should have the chance to make up principals under guidance;
- cast members should be encouraged to do their own make-up under guidance and with approval of final result;
- the team leader prepares a roster to ensure a sufficient number of make-up team members are present in the theatre at each performance so that cast can be made up and have make-up changed or renewed as necessary.

The members of the make-up team may also be called on to help the costume team with quick changes.

At the end of the show, often during the last act of the last performance, the team:

- collects all GAOS-owned make-up items and puts them back into the boxes or crates in which they came;
- ensures that the dressing rooms are clean and tidy before leaving the theatre after the last performance.

The team leader arranges (usually with the costumes team) for supplies to be returned to the costume store.

The make-up designer collates all expenses incurred by herself and any team members, and submits a single **expense claim** to the Treasurer for all make-up items bought or hired. This claim should be submitted within 30 days of the last show performance.

## **15. PROMPT AND CALLERS**

The director(s) invite a prompt (usually an experienced actor) to be present at every rehearsal and performance from the moment they specify "Books Down".

The prompt:

- reminds the cast of forgotten lines;

- supplies missing cues
- is familiar with the script;
- has a clear carrying voice.

During performances the cast are encouraged to improvise their way out of trouble as taking a prompt can destroy the theatrical illusion.

The directors also arrange for an appropriate number of callers backstage. Callers:

- must mark up a script from which they can work;
- report to the stage manager;
- must check the cast are in the wings just before entrances (even if the cast have a relay in the dressing room);
- chase the inevitable slowpoke;
- inform the stage manager that the cast are in place and the curtain can go up at the start of the show and the end of the interval;
- must not call the cast too soon, as a crowd in the wings gets in the way of stage crew and creates noise;
- invite the cast to wait outside the doors to the wings until just before their entrance.

## 16. WORKING WITH CHILDREN – THE “AUNTY”

In many GAOS productions, in particular the Christmas show, some of the cast members are children, or under the age of 16. While children inevitably inject a huge amount of enthusiasm into any show (they are inveterate hams, and find fun in even the dreariest bit of theatre), working with children requires special consideration of a number of factors, as detailed below.

### How many children?

The answer to this question depends, of course, on the production. In addition to the requirements of the script, the following points should be borne in mind:

- more children onstage means more children to keep busy backstage; conversely, it has proven easier in some cases to have a dozen kids onstage for much of the show than to have half a dozen with only one number who then have to be entertained for the rest of a three-hour performance;
- more children, and more scenes with children, means more costumes; it may be tempting to work a couple of kids into a street scene, but that also means a couple more costumes.

### What the production team needs to know

- Children’s rehearsal needs are different from those of adults: they are quick learners (many directors have remarked on the “sponge” phenomenon), but their attention drops off quickly after one or two hours and especially after 9 p.m.
- Children need separate dressing rooms where they do not get under the adults’ feet, and boys and girls over the age of 11 or 12 need to be able to change in separate places, although they can share a common area while not onstage.

### What the children (and their parents) need to be told

Children (and their parents) need to be told a number of things at the auditions:

- the parents have to be paid-up members of the Society;
- the children are members of the cast and must expect to be treated as such; this means that all the **Golden Rules** apply to them as well;
- cast members are also expected to pitch in on other aspects of the show, and this holds true for the parents as well; they should be asked at the audition in what area they will help, and be held to their commitment. This applies equally to Moms and Dads.

## The role of the “Aunty”

As soon as the child parts have been cast, the directors of any show involving large numbers of children should appoint someone to be the children’s Aunty. Ideally, this will be a parent of one of the children in the show who is willing and able to make a fairly substantial commitment to it. The Aunty’s tasks **during rehearsals** include but are not limited to:

- acting as liaison between the parents and the production team (the latter needs to be kept informed about absences, allergies, scheduling conflicts, etc., the former about changes in the rehearsal schedule, costume needs and fittings, etc.);
- drawing up a list of addresses and phone numbers for car-pooling purposes;
- making sure every child completes a Health Form (see Appendix E);
- drawing up a rota of parents to supervise rehearsals, as required (this will depend on where the rehearsals take place, how long they are and how often the children are at loose ends during the rehearsals);
- reminding the children and the parents about rehearsal etiquette (GAOS is not a babysitting service: children must be dropped off and picked up on time, provided with a snack if they need one, and reminded to concentrate during the rehearsal and not to disturb those rehearsing when they are not);
- obtaining a copy of the script and liaising with the costume creator and make-up designer on requirements for the children.

**Once the show moves into the theatre and during performances**, the Aunty should:

- have the directors and/or the stage manager explain the rules of behaviour in the theatre specifically to the children;
- draw up a fresh rota for supervision; the actual number of parents in the dressing room for any one performance will depend on the needs - the number of children and how busy they are; the age of the children (younger children need more help getting in and out of costumes and are not allowed to do their own make-up), the number of quick changes (where one parent will probably be needed for each child), and so on;
- sit through a rehearsal of the whole show so as to gauge at what point the younger children will need to be brought up into the wings, the trick being to get them there without rushing and in time to get ready to enter, but not so early that they grow fidgety and disrupt the work of the stage manager and his or her team backstage;
- arrange for the children to be busy while not onstage (set up a TV corner, bring in a supply of games and drawing materials);
- if there is to be a special “aftershow” party for the children, organize it or delegate someone to do so.

## 17. THE COMMITTEE’S ROLE

Many of the routine tasks involved in preparing and running a show are undertaken by the Committee, which works from a check-list that covers the points below.

Setting the dates of the productions, usually:

- winter – late November/early December
- spring show – April/May, depending on when Easter falls
- summer show – as late as possible in June
- autumn/youth show – last week of August/first week of September

Selecting the show from among the proposals received:

- acquiring performing rights
- acquiring the performing licence
- ensuring that potential directors understand their responsibilities
- helping the directors prepare the budget
- buying or renting scores and libretti

- approving the budget (and any modifications to it)

Arranging for:

- insurance as required
- the *pompiers* to be present
- a bar licence, if required
- piano moving and tuning (if necessary)
- a video to be made of the show (if allowed)

Premises:

- reserving theatres, audition premises and rehearsal premises
- ensuring safety, jointly with the stage manager
- taking part in the *état des lieux* in the theatre, with the stage manager
- arranging for a workshop (Barn) clear-out, jointly with the stage manager

Making publicity arrangements:

- mailing parties
- e-mail group messages
- posters, flyers, banners and radio slots
- programme production and printing
- programme advertising and programme price
- information desk in the foyer at which audiences can find out more about GAOS
- updating the website

Ticketing:

- deciding the price of tickets
- arranging membership priority booking with the TiE office
- managing complimentary tickets (see point 26)

Recruiting:

- the FOH manager
- the FOH bar manager
- the catering manager
- the backstage bar manager
- a photographer to take the programme and show photos, in accordance with the policy on photographers

The Committee also organizes the aftershow party.

## 18. THEATRE LIAISON

This function is usually performed by the Business Manager or Assistant Business Manager. The designated person is responsible for:

- knowing the dates and times that the theatre in question has been booked and the theatre contact information (concierge, etc.);
- depending on the theatre involved, holding the key for the duration of the theatre booking, ensuring that the building is vacated at the agreed times and locked;
- the *etats de lieux* at the move-in and move-out, with the relevant authorities, e.g. technicians or theatre management;
- respect for the premises by all GAOS cast and crew associated with the show, e.g. no food or drink in the auditorium, careful handling of equipment, etc.;
- managing any problems that occur while GAOS is occupying the premises and reporting any damage or concerns to theatre management;
- obtaining the schedule for installing scenery, lighting, sound, etc., and for rehearsals and performances, for forwarding to the theatre staff.

## 19. FRONT-OF-HOUSE MANAGER

The Front-of-House (FoH) manager is the first GAOS interface with the paying public. In this role, he/she must be firm, fair and polite and supportive of the FoH team members. In the same way, he/she can count on the support of the GAOS Committee.

**Before the show** (during the rehearsal period), the FoH manager invites people of all ages to be part of the FoH team and gives a list of team members to the Production Secretary for the programme. These volunteers should be present at several shows. People who offer to do the job just once in order to see the show free are not welcome. The FoH staff must know what to wear, when they are to arrive and what their job entails.

**Before the move-in**, the FoH manager checks on the materials needed. A cash box, a cash float (from the Treasurer), a coin-counting tray, torches, badges, baskets (for the programme sellers) and sticky tape (for notices) are essentials. Notices required include:

- directions for ticket buyers (“Box Office”) and ticket holders (“Pair” and “Impair” or ticket numbers) on the auditorium doors (“No flash photography and no video cameras: no food and drink”);
- cloakroom warnings (“unguarded: GAOS is not responsible for lost or stolen items”);
- stage and dressing room warnings (“No entrance for public” on one side and “No cast in costume past this door” on the other);
- “No Smoking” at the cast bar and “Smoking permitted here” in the appropriate place;
- parking notices;
- mobile phone warnings
- stroboscopic effects notices.

Most of these materials are stored in the props storage area at the workshop. The FoH manager may collect them in person or ask the stage manager to arrange for their transportation to the theatre. As soon as the production team has moved in, the FoH manager walks through the theatre, checking:

- the location of emergency exits;
- cast entrances and exits;
- the public address system (if any);
- seat numbers and related entrances (“pair” and “impair”);
- doors that need to be unlocked before and locked after performances.

He/she must also ascertain whether any extra rows of seats are required and if so, organise them.

He/she must also discuss and agree communications with the stage manager.

Although GAOS uses the same venues repeatedly, it is imperative that even experienced FoH managers conduct this survey because of changes to layout or additional restrictions imposed since the previous engagement.

**Before the dress rehearsal**, the publicity team may supply photographs for posting in the foyer. The FoH team pins or tapes them in the most suitable places. A table may be set up for GAOS approved publicity material; the placing of it is discussed and agreed. Programmes are delivered to the foyer by the publicity team. These are stored away from public view and distributed to programme sellers (part of the FoH team) before each performance. The FoH team sends copies to the dressing rooms, the backstage teams, the lighting box and the orchestra (one per name in the programme).

**Before each performance**, the FoH manager checks with the box office in case there are special needs: school groups, wheelchairs, double-bookings, filming of the video, etc. In the same way, the FoH manager reports any seating problems to the box office. The FoH manager also checks with the catering/FoH bar managers that all is ready for the arrival of the audience and for the interval. Finally, the FoH manager checks with the stage manager that the curtain is closed and the orchestra out of the pit before allowing the audience to enter the auditorium.

The FoH manager tells the stage manager, who is responsible for starting the show (including the restart after the interval), when the doors to the auditorium have been closed. Communication is usually via the lighting crew as their lighting box is often located close to the foyer. Latecomers are invited to take their seats with minimum fuss.

**After each performance**, the FoH team combs the auditorium for lost objects and clears away rubbish that audiences leave behind.

**After the last performance**, the FoH manager boxes up the FoH materials and arranges with the stage manager for their return to the store. Unclaimed lost items are put in a bag or box and handed over to the GAOS Secretary, for listing in the newsletter. The FoH Manager makes sure that the entire FoH team is included in invitations to the aftershow party, evening meals and presentations (if any).

The FoH team comprises ticket checkers, programme sellers and ushers. Their specific tasks are described below.

*Ticket checkers* position themselves at each entrance to the auditorium and check that tickets are for “this” performance and for “this” entrance. They keep the ticket stubs until the end of the current performance and make sure that people carrying cameras know the rules (no flash photographs, no videoing at all). They do not permit food and drink to be carried in.

*Programme sellers* circulate in the foyer before the doors open, position themselves near the doors when the audience is entering the auditorium and (one or two of them) move around the whole auditorium before curtain-up. Without being aggressive, they offer programmes (at the price confirmed by the Treasurer) to everyone in the audience. Cash received is collected by the FoH Manager, who periodically pays it into the GAOS account and provides an expense/income account to the Treasurer at the end of the show.

*Ushers* acquaint themselves with the seat layout before the doors are opened. They know of cast entrances through the auditorium (where and when) and make sure that aisles and doorways are kept free of obstructions. During the interval and when children are on stage (during the pantomime song sheet) they guard the tunnel doors, stairs on to the stage and any other likely danger points.

## **20. FRONT-OF-HOUSE BAR MANAGER**

The FOH bar manager, if needed, is recruited by the Assistant Business Manager. He/she is responsible for:

- ordering sufficient drinks for sale at the FOH bar and for consumption at the cast bar (as of the dress rehearsal), at cast/crew between-show picnics when there are two performances on the same day, and at the aftershow party;
- ordering ice creams and hiring freezers, when required (e.g. pantomime);
- overseeing delivery of all drinks to the designated storage area in the theatre, in consultation with the *concierge*;
- ordering fridges from a supplier, as necessary;
- arranging with the stage manager for transport to the theatre and back to the Barn of the FOH bar boxes containing cash boxes, coin trays, bottle openers and other utensils;
- recruiting sufficient bar staff to cover all performances;
- giving a list of helpers to the person preparing the programme;
- preparing price lists and interval order forms;
- coordinating the provision and sale of food items with the catering manager;
- ensuring that the bar is ready to start sales one hour before and continue them for one hour after each performance;
- arranging, for purchases to be made before the show, for an advance from the Treasurer;
- arranging with the Treasurer for a float of small notes and coins before the first performance;
- counting the cash received each day and recording expenses and income for reconciliation with the Treasurer at the end of the show;
- paying cash periodically into the GAOS post office account to avoid large cash sums accumulating with the attendant risks;
- paying all cash into the GAOS post office account at the end of the run;
- arranging for payment by the Treasurer of all invoices from suppliers;
- ensuring that all empty bottles are stacked in the correct cases for collection by the supplier (only unsold full cases of drinks can be returned for credit);

- ensuring removal of all drinks that will not be refunded by the various suppliers, for eventual use by GAOS, after the final performance;
- ensuring that each supplier returns to the theatre to collect their material, in consultation with the *concierge*.

It must be emphasized that the FOH bar manager is responsible for all cash involved in managing the FOH bar. This includes the initial float supplied by the Treasurer and all sales income from food and drinks during the performances. **FOH bar cash boxes should never be left unsupervised**, and the bar manager is advised to keep all large-denomination bills in a money belt or similar device (see also 21. *Cash management* below).

## 21. CATERING MANAGER

Depending on the show and the theatre, the Committee may decide to augment the FOH bar offer with some form of food: a range of sandwiches, a sit-down dinner, various types of food platter, etc., and to appoint a catering manager for that purpose. The catering manager's responsibilities are set out below.

### Before the show

- Decide, in consultation with the Committee and the director(s), what kind of food is required: sandwiches for sale at the FOH bar, or a meal audience members order with their tickets, or an optional menu of dishes served before or during the performances. This will also depend on the venue and what it affords in the way of kitchen, utensils, facilities, etc.
- Inform the FOH bar manager accordingly and coordinate the serving/sale of food and drinks.
- In the case of a meal, decide whether it will be prepared on the premises by a team of volunteers or ordered from a caterer.
- If ordered from a caterer, call for tenders and select a winning bid.
- Set sale prices that ensure no loss to the Society.
- Ensure the TiE office has all the information needed for posting on the TiE site, informing audience members and bookings.
- Put together a team of helpers to prepare/serve the food, wash up, etc.
- Prepare order forms if audience members are given the option of ordering food on the spot.

### Just before the first show

- Arrange with the stage manager for transport to the theatre and back of any supplies needed (cash boxes, coin trays, bottle openers and other utensils, salt and pepper shakers, napkins, paper plates/cutlery, salad bowls, trays, etc., from the Barn; aprons, caps, etc., from the costume store).
- Buy whatever ingredients are needed if the food is to be prepared on site. GAOS has a *carte de société* at Aligro, which allows it to obtain some items at a lower price. Arrange for an advance from the Treasurer, if needed.
- If needed for wait staff, arrange with the Treasurer for a float of small notes and coins before the first performance.
- Make arrangements for handling any cash received with the FOH bar manager.
- Give a list of helpers to the person preparing the programme.

### Once the run starts, the catering team:

- makes sure, in the case of a catered meal or food orders, that the tables at which the audience are seated are cleaned and laid before each performance;
- mans the service points/waits on tables, the food preparation area and the wash-up area;
- sets up its own tables, etc., and clears away and cleans up after each performance.

### After the show, the catering manager:

- arranges for payment by the Treasurer of all invoices from suppliers;
- submits a single **expense claim** to the Treasurer.

## 22. CASH MANAGEMENT

The following guidelines are naturally intended to protect GAOS interests, but they also serve to protect yours, so that you can contribute fully to GAOS activities without any undue anxiety about handling cash.

The basic rule: look after GAOS money as if you were looking after your own and all will be well.

### General

- Members are not required to insure the Society's assets under their control or in their possession.
- Members will be indemnified by GAOS for any loss of the Society's cash provided that they took all reasonable precautions, followed the guidelines below and produce a police report. In the event of gross negligence, GAOS reserves the right to recover the amount of the loss from the member responsible.

Cash should always be transferred hand-to-hand and never left somewhere for the recipient to pick up.

### Cash boxes during shows and events

Cash boxes must never be left unattended in a public place.

- After each performance during the run of a show (including between performances on the same day), the contents of any cash box are reduced to the amount required for the float, by removing large bank notes to a safe place. A signed note is left in the box indicating the amount removed and by whom.
- Any payments made from the contents of a cash box must be receipted.
- At the end of the run of a show or other event, the person responsible for the cash box and one other GAOS member (preferably the Treasurer) must count the cash and sign a note to this effect - the person responsible should retain a copy, the other being given to the Treasurer. The person responsible or the Treasurer should bank most of the cash within two working days.
- A receipt book is kept with each cash box to facilitate the above.

## 23. EXPENSE CLAIM GUIDELINES

Schedule C to the Constitution stipulates:

“Expenses incurred in a production shall **only** be submitted to the Treasurer **by the production team (including heads of sections)** and shall be substantiated by proper accounts or bills. No expenses shall be paid on an individual basis. The Treasurer may arrange to pay an advance on expenses to members of the production team.

Claims for expenses must be submitted by 31<sup>st</sup> July of the financial year in which they were incurred.”

Those rules must be followed whenever possible. In addition:

- No one should be placed in financial difficulty by making payments on behalf of GAOS.
- If they so request, advances up to the amount budgeted may be routinely made to heads of production teams; similarly, advances of up to 1,000 francs may be routinely made to Committee members for expenses associated with their duties. Advances exceeding these limits require Committee approval.
- Expenses should be claimed as early as possible, and in any case within three months of the show, even if 31 July is not on the horizon. Claims must be clearly labelled (show, budget line, (set, props, etc.)). As far as possible, original invoices, receipts, till-slips, etc., should be attached to the claim – photocopies or scanned images should only be provided when an original paper receipt is not available.
- Expenses are normally reimbursed in Swiss francs to a Swiss bank or PostFinance account. Exceptionally, expenses incurred solely in euros may be reimbursed in euros to a bank account in the Single Euro Payments Area – SEPA. Reimbursements in cash are avoided as far as possible.
- The person being reimbursed **must** provide the CCP number or the account IBAN, and the name and address of the account holder as it appears on the account. (In the case of euro payments in the SEPA, the BIC is required as well.) These numbers can usually be found on the bank statements. Failure to provide this information can cause delay and increased charges for GAOS.



For **expenses incurred in foreign currency**, in addition to the invoices or receipts, an extract of the relevant credit card or bank account or the advice note of the currency exchange should be provided, so that the amount charged in Swiss francs may be reimbursed. If this information is not provided, the middle (spot) rate for currency exchange at the date of submission of the claim will be used:  
<http://fxtop.com/en/historates.php>

Before booking a claim, the Treasurer satisfies himself that it is reasonable, in respect of the person making the claim, the type of expense and the size of the claim as compared to the budget.

Once all information is complete and the claim is approved and booked, it is usually reimbursed within two weeks.

## 24. GOLDEN RULES OF THE THEATRE

### *Rule # 1 - Have Fun!*

#### **THEATRE SAFETY**

The growing complexity and size of GAOS productions requires each of us to take even greater responsibility for the safety of those around us. This means cast, crew and audience. The following are important reminders to help us keep GAOS a fun and secure place to be.

Always think - "Safety is my responsibility"	It's the same rule for everybody: cast, front of house, crew.
Cast and crew in-theatre conduct.	Walk Don't Run. Look out for safety hazards. Keep walkways and corridors clear Observe the GOLDEN RULES.
Know your environment.	Move carefully in darkened spaces. Be aware of what is above, behind and below you
Work within your abilities.	Avoid lifting or moving items you feel are too heavy. Ask for help. Don't use equipment you are uncertain of, particularly power tools and theatre installations that are new to you. Get advice first.
Cables and electrical equipment.	Do not touch any object that is hot, sparking, or smouldering. Report hazards immediately to the stage manager or a lighting team member.
Spillages and sharp objects	Clean up any spillage immediately, or report it at once to a Crew member. Clear away tools and working materials as you go along. Screws, nails and splinters are dangerous. Step around and not on to dismantled scenery, cables, ropes, etc.
Safety equipment	Hard hats, gloves, megaphone and first aid boxes are available. Be familiar with their whereabouts. <b>Please use them.</b>
Protect your friends.	Don't be shy or embarrassed to point out safety mistakes and hazards to others.
Alcohol	Stay sober. Be clear headed. Be in control. <b>Cast or crew members conducting themselves inappropriately or incorrectly owing to the influence of alcohol (or other) will be warned by the production team leader. Offenders risk being banned from the theatre for the performance or even the entire run.</b>
Smoking	Smoking is generally prohibited or limited to specific areas. Respect those GAOS members who may be concerned for their voices and / or health.
Drinks on stage	It is generally prohibited to take drinks on stage due to risk of spillages,

	etc. You will be told when it is acceptable and when not.
Stage manager	The stage manager is ultimately responsible for all aspects of theatre safety. Cast and crew will be instructed about safety at the dress rehearsal handover. Respect the move-in and move-out schedules. <b>The stage manager's word is law.</b>
<b>ALL CAST AND CREW MEMBERS MUST HAVE THEIR OWN ACCIDENT INSURANCE. GAOS DOES NOT ACCEPT ANY RESPONSIBILITY IN THE CASE OF ACCIDENT.</b>	

### Cast

Personal jewellery (e.g. rings, necklaces) & watches	Remove these before going on stage, unless they are officially designated as 'props'
Glasses	Consider participating without your glasses, unless they are needed for your well-being.
Once you are in costume and/or made-up....	<b>Do not go front-of-house.</b> It will reduce the 'mystery' of the performance. If you need to contact someone, send a friend!
Callers	A Caller's role is to organise you when the time comes to go on stage. Listen to them, and please do what they ask, when they ask. They too are under instructions, from the Stage Manager. If you have a problem with their requests, do not ignore them. Instead, speak later to the Stage Manager.

### Stage Crew

Dress code	All black or near black (designs on T-shirts, etc. excepted), including footwear.
Torches	Be careful where you aim torches backstage, as they may be visible to the audience. In particular, try not to aim them directly at the closed front curtain, as the light may show underneath

### Front of house

Auditorium doors/passage of latecomers	The door from the auditorium should remain closed throughout the performance. This reduces the disruption of audience members and also avoids distraction of the players.
--	---

### All

Valuables	We cannot and do not guarantee the security of valuables. So, do not bring valuable objects, music players, large amounts of money, etc. to the theatre.
Noise	Too much noise becomes an intrusion, disturbing both players and the audience. Please do what you can to keep it to a minimum, and in particular please help boisterous children to keep calm and to not run about
The main curtain	Do not touch the main curtain during a show unless absolutely necessary. In particular, <b>NEVER</b> open the curtain to look out at the audience, for example to see if a relative or guest is there. Go out to front of house in person, or if in costume and/or made up, ask a friend to go for you. During pantomimes, please do not 'play' through the curtain with children (or anyone else!) on the apron, even though it looks to be fun.
After the show is over ...	<b>It doesn't finish with the last curtain call!</b> Everyone is expected to help

	clear up the theatre after the last performance - fill in your name on a sign-up sheet.
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## 25. SOCIAL MEDIA AND ELECTRONIC COMMUNICATION

The Society's communication to audiences and the general public depends on correct and effective use of electronic media. The following rules provide a structure for managing our deployment of these powerful tools.

### 1. Ownership

The GAOS Committee is responsible for ensuring that all legal obligations are fulfilled. Particular emphasis is placed on:

- (a) copyright owner protection,
- (b) contractual commitments to:
  - i. reproduction of show material (live, audio, visual and digital);
  - ii. billing, e.g. precise placement of composer, author names on posters.etc.;
- (c) dissemination of members' personal details;
- (d) GAOS privacy in general, e.g. information about forthcoming events or shows prior to authorised publication.

### 2. Responsibility

The GAOS Publicity Manager is responsible for ensuring that the public image projected for the Society in general and that pertaining to specific productions meets obligations, that it is of the best quality and conforms to the standards agreed. One clear example of such standards is the use of the GAOS name and logo. These key elements are vital to audience recognition of who we are and what we do.

Whether paper, electronic or other media, these requirements and the responsibilities of the GAOS Committee and Publicity Manager remain the same.

### 3. Rules of conduct

- A single "official" GAOS website ([www.gaos.ch](http://www.gaos.ch)) under the control of the GAOS webmaster
- A single "official" Facebook page (Geneva Amateur Operatic Society) under the control of the Assistant Publicity Manager
- Other electronic media usage targeting the public requires agreement of the Publicity Manager.

These sites are the only repository for:

- All PUBLIC messages from directors and the Committee, including photos, interviews, news items, etc.
- All official GAOS communication on events, including audition dates, announcing the cast, etc.

GAOS members, including cast and crew, are encouraged to share the official event and other posts on their own Facebook walls rather than creating their own unauthorised Facebook events.

### 4. Electronic media – Dos and don'ts

Directors today can and do use a host of electronic and social media (e-mail, individual websites, Facebook, etc.) to communicate with their cast, crew and even the audience. They need to bear the following points in mind when doing so.

- Use e-mail wisely. Think twice and reread your message three times before hitting "Send", especially if you've written the message in haste or it can be construed as a criticism. Check who is listed as a recipient before clicking on "Reply to all". Avoid e-mail storms.
- A show website can be a great place to post rehearsal schedules, audition information, and so on. Any website, however, no matter how simple, is only as good as it is up-to-date. Don't bite off more than you can chew by creating a website that you then haven't got the time to update. Any such website must reflect the image that the show and the Society want to project of themselves. Beware of free website providers that link to dating services or advertise products the Society

does not want to be associated with. Be prepared to have the website checked by the Committee and to modify it if so requested.

- Make sure that any material used on a show website (e.g. pictures or recordings of professional performances) are not subject to copyright. Likewise, consult the performing rights agreement as to what is and what is not permitted. The Director (s) and the Committee receive this document as soon as it is available.
- Other means exist of facilitating communication among cast and crew (e.g. a dedicated Facebook page or WhatsApp group), but they tend to be much less popular with older GAOS members. Make sure that any key messages transmitted in this way really do reach all concerned.
- Use the GAOS official website and Facebook page to publicize a show. They are the place to post rehearsal photos and other items that can drum up interest. The GAOS webmaster and the Facebook administrator (and, incidentally, the newsletter editor) are always happy to receive visual and written information on show preparations, publicity ventures, etc.

## **26. COMPLIMENTARY TICKETS**

### **1. General**

The Society relies on the goodwill and continued commitment of outside organisations. These include sponsors, advertisers, local authorities, theatre operators and others. Each major production grants complimentary tickets in recognition of these essential relationships. The GAOS Committee decides who is offered complimentary tickets, but it is in the interest of show directors to help ensure the right people are listed and actually receive the promised tickets.

### **2. Types of complimentary ticket**

- Tickets in recognition of a service rendered (the director(s) and musical director(s) of each show are granted two comps each.
- Tickets given as prizes in public competitions, tombolas, silent auctions, as decided by the Committee (see point 6).

### **3. Determining qualified recipients**

The GAOS Committee decides who is to receive comps and how many. Typically these are advertisers and media outlets. Consequently a large responsibility rests with the Publicity Manager. The current policy regarding advertisers is as follows:

- advertisers who take a one-page advertisement for three shows are rewarded with two complimentary tickets for each show;
- advertisers who take the back cover for three shows get four complimentary tickets;
- all other advertisers do not benefit from complimentary tickets.

Other Committee members and show directors may propose recipients. The final decision rests with the Committee as a whole.

### **4. Recording and managing**

It is the responsibility of the person proposing complimentary tickets to provide all essential recipient information. A spread sheet is created recording the following details: Organisation name; Primary contact name; Primary contact email; Quantity of tickets; Seat numbers; Performance date; Order number.

It is the responsibility of the Assistant Business Manager (ABM) to keep this important record up to date and to ensure interested parties are made aware of its status, particularly the GAOS Publicity Manager and the ticketing agency (TiE).

### **5. Recipient liaison (when ticketing opens)**

The ABM provides the spreadsheet and with TIE establishes the details of seats, dates and order numbers. Complimentary tickets are always left for box office collection, available one hour before the performance concerned. The ABM has direct access to the TiE site to reserve tickets.

The ABM is the contact for all complimentary ticket recipients and ensures that they are fully aware of their ticket details and how they can obtain them. This can be an iterative process, especially for new recipients who may have questions. The ABM ensures that any requests or changes affecting final ticketing are fully communicated to TiE. As performance dates draw near, the ABM will contact recipients to determine if they have decided to forego the complimentary tickets and permit their seats to be reassigned for paying customers.

#### **6. Complimentary tickets awarded as prizes**

Some media outlets like to promote GAOS shows by running public competitions for which complimentary tickets are given away. Our Assistant Publicity Manager is responsible for obtaining prize winner details from the media organisation and informing the ABM for them to be added to the spreadsheet and relayed to TiE. An observation: experience has shown that people who win tickets in competitions are motivated by a competitive spirit and often have no interest in the show. Nevertheless, we must assume that the fact of having arranged a competition obviously helps to publicize the show.

## **27. ACKNOWLEDGEMENTS**

These Guidelines have many origins, not least among them Schedule D: Production Guidelines of the GAOS Constitution. In addition, some members of the Society have from time to time requested a comprehensive document; as a result, some of the "job descriptions" were drafted by keen GAOS members, or by members who, having performed the task in so many GAOS productions, felt they wanted to pass on their knowledge.

GAOS particularly wishes to thank all the members and friends who helped produce the Production Guidelines and revise them from time to time. Sue Bergomi, Di Brown, Kath French, Rodney Gill, Bill Heckel, Bea Hoesli, Christophe Lerche, Gordon McVeigh, Joy Waelchli, Linda Krasker, Yvette Callier, Len Everett, Maureen Goodman, Michel Huber, Liz Kernen, Susan Mutti, Anthea Roth, David Stieber, Mike Sell, Liz Williams, Maureen Wittig and the GAOS Committee have all helped draft texts and suggested alterations and additions. Above all, GAOS is grateful to George Krasker for his original authorship and tireless promotion of good theatre practice.

## Appendix A – AUDITION NOTES

### Audition notes for:

Directed by:

**Auditions:** The auditions will be held :  
in (location)  
on (days)  
from (time) (developing time for dancing, singing and reading auditions)

**Call-Backs:** day, location and time.

**Rehearsals:** Regular weekdays: days, locations and time.  
Extra rehearsals: days, locations and time.  
Weekend rehearsals: days, locations and time.  
Specific rehearsal schedule for dancers (see under the title “Dancers”).

**Performances:** days, location and time.

(include any warning about public holidays during which one’s rehearsals or performances are planned)

### Synopsis

#### Characters (in order of synopsis)

For each of them include information about:

- The character
- The number of pages of text
- The songs (how many solos, duos ... ensemble)
- The vocal range
- The dancing level

#### Chorus

- Number of people (male and female)
- characters
- numbers (style)
- specific requirements (dancing, singing, costumes)

#### Dancers

If the production team is looking for specific dancers.

- Number of dancers
- Style of numbers (modern, contemporary, tap etc.)
- Specific requirements (specific rehearsals, availability etc.)

#### Audition material

a) For principals

b) For chorus

c) For dancers

#### Contact persons

Any further details concerning the show can be obtained by contacting:

#### Note

The cast (and crew) of any GAOS show should expect to incur a number of personal expenses, most of which are optional (see [attached list](#)).

# APPENDIX B-1 – ADULT AUDITION FORM

SHOW TITLE

By *COMPOSER*: ..... *LIBRETTO*: .....

Rehearsals:

Performance dates :

Theatre :

## Audition Form - Adults

Name (in capital letters): ..... Age (if under 18).....

Address : .....

Town: ..... Post Code:.....

Telephone (home):..... Professional .....

E-mail ..... Mobile.....

I'm interested in the following roles: .....

I will accept any part offered: Yes ( ) - No ( ) (tick as appropriate)

I will accept an understudy role: Yes ( ) - No ( )

I'm only interested in chorus: Yes ( ) - No ( ) Voice type: S A T B .....

I will be in the chorus if not offered a role Yes ( ) - No ( )

I read music: Yes ( ) - No ( )

As GAOS cannot provide accident insurance, do you have adequate insurance cover?

Yes ( ) No ( )

Previous theatrical experience (if applicable):.....

Known periods of absence:.....

-- In order to ease the task of our Wardrobe Mistress, if you are cast in the show, you will be requested to supply certain accessories for your costume.

-- (Where applicable: There will be a rota organised for the organisation of coffee breaks during rehearsals and every member of the cast will be asked to put in an amount of CHF. -- to cover refreshment costs for the rehearsal period.)

-- Vocal scores and libretti will be available (state how they will be available).

-- Every member of the cast will be required to help with the move out of the theatre, following the guidance of the Stage Manager.

-- I accept that photographs of the cast may be used on the GAOS web-site for publicity or archive purposes.

-- I accept that attendance at rehearsals is obligatory.

I WOULD LIKE TO HELP WITH THE FOLLOWING ESSENTIAL TASKS: tick as appropriate

Secretarial tasks: ..... Sewing: .....

Set construction: ..... Set painting: .....

Props:..... Make-up/hair:.....

FOH: ..... Other:.....

To participate on stage in any GAOS show, you need to be a paid-up member. If this is not the case, and you are cast in the show, the GAOS Membership Secretary will be contacting you.

For more information please contact: (give details of director(s) / production secretary)

I have read the audition notes and audition form, and accept the conditions therein:

Date & Signature: .....

## APPENDIX B-2 – AUDITION FORM – CHILDREN UNDER 16

SHOW TITLE

By *COMPOSER*: ..... *LIBRETTO*: .....

Rehearsals:

Performance dates:

Theatre:

### Audition Form – CHILDREN under 16 years of age

Name (in capital letters): ..... Date of Birth: .....

Address : .....

Town: ..... Post Code:.....

Telephone (home):..... Parents Professional: .....

E-mail ..... Mobile.....

**I'm interested in the following roles:** .....

**I will accept any part offered:** Yes ( ) - No ( ) (tick as appropriate)

**I will accept an understudy role:** Yes ( ) - No ( )

**I'm only interested in chorus:** Yes ( ) - No ( ) **Voice type:** S A T B .....

**I will be in the chorus if not offered a role** Yes ( ) - No ( )

**I read music:** Yes ( ) - No ( )

**As GAOS cannot provide accident insurance, do/does your child/children have adequate insurance cover?**

Yes ( ) No ( )

**-- I accept that photographs of the cast may be used on the GAOS web-site for publicity or archive purposes.**

Yes ( ) - No ( )

**Previous theatrical experience (if applicable):**.....

**Known periods of absence:**.....

-- In order to ease the task of our Wardrobe Mistress, if your child/children is/are cast in the show, you will be requested to supply certain accessories for your child's/children's costume(s).

-- Vocal scores and libretti will be available (*state how they will be available*).

Does/do your child/children suffer from any allergies? If so, which: .....

**-- I accept that attendance at rehearsals is obligatory.**

*The Parents/Guardians are invited to help with the following tasks: tick as appropriate*

**Sewing:** ..... **Set construction:** .....

**Set painting:** ..... **Rehearsal refreshments:** .....

**Make-up/hair:**..... **Childrens' Aunties:** .....

**FOH:** ..... **Other:**.....

-- To participate on stage in any GAOS show, the parent/guardian gives permission for the youngster to join the cast.

-- One parent or guardian will be allocated to help with each rehearsal and performance where the youngsters are involved, in addition to the principal Aunty(ies).

-- If your child is cast in the production, membership of GAOS is obligatory for one of the parents or guardians. If this is not the case the GAOS Membership Secretary will be contacting you.

**For more information please contact:** (*give details of director(s) / production secretary*)

**For parents/guardian: I have read and agree to the requirements:**

**Date & Signature:** .....



## Appendix C – Technical Sheet

### Technical Sheet

#### Act xx – Scene xx

The following key information will help the entire GAOS production team understand exactly what is expected to happen on stage for each scene. The Technical Sheet is a reminder and detailed checklist of what is required and what is to be avoided.

The right column is used when there is an updated version of the technical sheet as:

N = new; C = changed; D = more details.

It records and tracks immediately aspects of a scene that have been changed and in which way they have been modified.

<b>Spot on</b>	<b>Key points the director wants emphasised in the scene</b>	
<b>Timing</b>	<b>How long and the pace of the scene?</b>	
<b>Action</b>	<b>Synopsis of the scene</b>	
<b>Set</b>	<b>Set on stage including cue(s) for any change(s).</b>	
<b>Lighting</b>	<b>Lighting ambiance including special effects and cues for changes.</b>	
<b>Props</b>	<b>Props required.</b>	
<b>Music</b>	<b>Orchestra requirements</b>	
<b>Amplification &amp; Sound effects</b>	<b>Who needs a microphone? Sound effects</b>	
<b>Choreograph</b>	<b>Choreographic pieces and choreographer(s)</b>	
<b>Costumes</b>	<b>Which costume for which character? Style, colour and accessories.</b>	
<b>Make-Up</b>	<b>Style and any change (including wigs).</b>	
<b>Scene change</b>	<b>Style (live, black-out, curtain close etc.) Cue(s)</b>	

## Appendix D – Cast Personal Expenses

The cast (and crew) of any GAOS show should expect to incur a number of personal expenses, most of which are optional.

1. Membership of GAOS is obligatory for all those appearing on stage. Subscriptions are due on 1 August each year (a full subscription is required even part way through the year). The membership fee is 50 francs (25 francs for each additional member living at the same address and for full-time students).
2. A contribution of roughly 20 francs may be requested for rehearsal refreshments. The balance is carried forward to cover backstage bar expenses.
3. Snacks at the backstage bar will be charged.
4. Scores and libretti are provided at cost if paper copies are distributed.
5. You may be asked to provide your own shoes (and some costume accessories), and, for reasons of hygiene, some personal make-up.
6. Thank-you presents from the cast to the production team. This is totally voluntary, and each individual is free to decide whether or not to participate and on the amount.
7. Souvenir T-shirts: sold at cost price.
8. Aftershow party – optional participation. Cost is kept as low as possible, with GAOS providing the beverages.
9. If the show contract permits a video/DVD to be made, the cost is kept as low as possible.
10. **MOST IMPORTANT** – GAOS is unable to obtain accident insurance for anyone appearing on stage or helping backstage in any way. It is therefore essential that each individual have accident insurance. (This is obligatory in Switzerland – check if you live in France).

## Appendix E – Children’s Health Form (under 16 on date of audition)

Name of show .....

For the period .....(until the final performance including each location of rehearsal and performance)

### **Personal details of child:**

Name:

Date of birth:

Street:address:

Town:

Postal code:

Home telephone number:

### **Emergency contact details:**

Name:

Relationship:

Phone:

Mobile:

### **Health insurance details (including accident insurance):**

Name of insurance company:

Membership No./Policy No:

### **Physician’s name and phone number:**

### **Additional information:**

Allergies (food, medicine etc.):

Other relevant medical information:

Date of last tetanos vaccination:

I give permission for my child to participate in the production of ... .....and for the responsible adult to make any emergency decisions regarding my child’s health.

I will not hold GAOS responsible for any accident/ injury which may occur.

Signed (parent/ guardian):

Date:

## **APPENDIX F – EXPENSE CLAIM FORM**

## APPENDIX G – POLICY ON PHOTOGRAPHERS

The policy set out below is to be shown by the Publicity Manager to the photographer appointed by the Committee for a particular show, signed by the photographer in question and returned to the Publicity Manager.

GAOS appoints a volunteer photographer to take pictures of every GAOS production. It is the Society's aim to encourage members to perform this service, thereby providing a further creative opportunity at no commercial gain. GAOS requires photographs taken of GAOS productions, by the appointed photographer, to be made directly accessible on the GAOS website and freely available for use in publicity material (e.g. on social media such as Facebook, in articles in the print press, on the websites of other associations, on the front-of-house photo boards). GAOS pledges to credit the photographer, whenever possible. The photographer further has the possibility to make the photographs available to the cast and crew, for example in the form of a CD sold at cost or via a link to a photo-sharing site.

I have read the above policy on photographers and agree to its terms.

\_\_\_\_\_ (name)

\_\_\_\_\_ (signature)

\_\_\_\_\_ (date)

\_\_\_\_\_ (production)