



DUTY STATEMENTS

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INTRODUCTION

This document was written by Robyn Mead during the time of her being EUCMS President.

We gratefully acknowledge the amount of work that Robyn has put into this document and I encourage future Executives to treat this as a 'living' document that regularly gets added to as society roles are reviewed or changed.

Please make note of the revision date at the bottom of each page, to ensure that you are always editing the latest version. The latest version will be always available on the EUCMS website (www.eucms.org.au) for perusal.

Any changes to be incorporated must go back through the Executive and included after they have had the Executive's approval.

Can I encourage you all to continue to develop these society roles so we can be assured of another 40 years of fantastic shows!

Regards

Adam Wilson
EUCMS President – July 2005

PRESIDENT

- Is the leader and seen as the figurehead of EUCMS
- Overall representation of EUCMS
- Chair all meetings
- Call meetings when required
- Solve problems when they arise, with or without committee
- Good PR person
- At all times be available and caring for anyone or anything concerned with EUCMS
- Assure that all decisions made are within the constitution
- Be aware of all decisions made and their application
- Liaise with the Church/ Minister
- Write an occasional letter on behalf of the society
- Present the annual report at the AGM

Last Edit:

VICE PRESIDENT

- To back up the president at all times
- Assume president's responsibilities in the absence of the president
- This person is sometimes appointed PR person (to send cards etc)

Last Edit:

GENERAL SECRETARY

- Take any phone enquires about the society and direct callers to appropriate personnel within the society.
- Takes minutes of executive meetings, annual general meetings and any extraordinary meetings as called. Minutes to be written up and distributed as soon as possible after each meeting.
- Prepare and distribute agenda in consultation with the President, for forthcoming meetings
- Photocopy bulletins and arrange for distribution usually at Friday rehearsal. Remainder to be posted. Address labels need to be printed off from current list of financial members.
- Keep address list up to date. Distribute to executive when necessary according to number of changes.
- Keep mailing list current (liaise with Mailing Booking person)
- Oversee other executive members to ensure duties are fulfilled
- Receive and respond to correspondence
- Write letters as requested and required.
- Provide letters for distribution with cheques for payment of donations as approved by executive.
- Executive should discuss questionnaires at such time to allow for typing, copying and distribution. This should be done twice a year March /April and August/September.
- Collect and collate results of questionnaires. Information should be copied and circulated with agenda for executive meeting.
- Liaise with Show Selection Sub Committee and distribution companies to ensure that recommended show is available and "pencil" booked.
- Arrange contracts for each show with the relevant distribution companies – needs to be done approximately 1 month before auditions
- Arrange booking and hire of orchestral scores for each show – done when contract is arranged. Scores usually needed for 2 – 3 months total. (Liaise with MD for exact time needed for each show.) Chorus scores and librettos needed for 3-4 months. Arrange delivery and return at conclusion of show season.
- Organise purchase or hire of scores and libretto if necessary, (possibly from overseas)
- Arrange personnel and facilities for booking nights
- Keep an eye on aspects of the society to ensure smooth running.

Last Edit:

TREASURER

- Responsible for collection and recording of all incoming and outgoing financial transactions
- Preparation of monthly and annual financial statements to be presented to meetings, or made available on request.
- Organisation of annual audit in such time that annual statement is available for Annual General Meeting (usually end of February)
- Be very available for payment of all accounts and petty cash
- When donations to charities are approved by executive, immediately prepare cheques for payment to charities and liaise with secretary for posting
- Arrange for float / change for Preferential booking night. performances etc
- Arrange for float / change for Ticket seller for each performance.
- Arrange for float / change for House Manager to give Program sellers for each performance.
- Provide constant updating and monitoring of financial members. Non financial members should be brought to the notice of the executive each month and ensure the secretary knows of any changes so that bulletins are sent appropriately.
- List of memberships to lapse under Clause 10c of the constitution should be provided to the executive at the soonest possible meeting.
- Chase up all outstanding money due

Last Edit:

BUSINESS SECRETARY

The main task of the Business Secretary is to assist with the business side of the current production.

CHARITY BOOKINGS

- Contact charities giving dates for upcoming production. Seek their response regarding need for tickets and dates, and second preference date.
- Give a deadline for acceptance / inability to take tickets. This date should be a week or two prior to general bookings opening.
- Maximum number of tickets allocated to charities is 500 per season i.e. the equivalent of 5 nights.
- Any on charity can order a maximum of 100 tickets.
- Charity tickets cannot be allocated for the final two performances i.e. the last weekend??????
- Charity tickets are sold to the charity for 50% of the adult ticket price. The charity is then able to sell the ticket for NO LESS THAN the FULL ADULT TICKET PRICE.
- Charity organisations should forward a cheque covering the number of tickets ordered. Eg: if 20 tickets are ordered then a cheque for 20 x ½ adult ticket price.
- On receipt of the cheque, it is forwarded to the treasurer who issues a receipt. The receipt and the tickets should be forwarded to the charity. If the organisation does not have the means to pay in advance, every means should be followed to ensure that the money arrives prior to the requested performance.
- NOTE: There is NO refund available for charity tickets NOR is there any allowance made for the return of charity tickets.
- A list of participating charities should be tabled at the executive meeting prior to the Opening Night. A copy of the list should be given to the House Manager
- Charity tickets are allocated by the Business Secretary after Preferential and Mail bookings are completed, but prior to the start of General Bookings.

PRINTING OF TICKETS

- Order tickets at least two months prior to Opening Night
- Confirm all details prior to printing – dates, times, prices
- The copy of the form for the printer is in the Business Secretary folder
- Send (fax) order form and copy of Floor plan. Details of floor plan MUST be checked with the Production Manager before sending to printer.
- Obtain cheque from Treasurer

BOOKINGS SLIPS

- Booking slips are obtained from the printer in block form as needed. Check number of slips in the booking box before ordering more. Check also that details about prices are still current.
- Bookings slips and tickets must be brought to Preferential Booking Night

COMPLIMENTARY TICKETS

- Prior to General booking Night for each show contact needs to be made with the Uniting Church ministers of the parish. i.e. Lakeside Road, St Andrews and Denistone East offering them 2 Complimentary tickets each. They can select which performance they wish to attend.
- Director is allowed 4 complimentary tickets
- Wardrobe Mistress is provided with complimentary tickets – usually 4

- These tickets should be issued after Preferential bookings are complete, but before General Bookings.
- Each member of the Instrumental Ensemble, including EUCMS members, is offered 2 complimentary tickets. These are usually incorporated with other tickets purchased. NOTE: This means they are getting a better choice than other complimentarys???
- All complimentary tickets must be accounted for on a booking slip appropriately marked as Complimentary

COMMUNITY AID PERFORMANCE

- The first show of each year includes in its season a performance for the Christian Community Aid on a Sunday Afternoon. The date is usually booked onto the yearly calendar when bookings are done in November the previous year.
- Contact the coordinator of Community Aid to confirm date and check details.
- There is a limit of 200 people for this show and a MAXIMUM of 20 wheelchairs
- Notify Coordinator of CCA re audience limit and wheelchair limit.
- Contact CCA a week before show to confirm audience number and number of wheelchairs
- All members of the audience are given a program on the day

LETTER OF THANKS TO ORCHESTRA MEMBERS

- Obtain a list of all Instrumental Ensemble members from the Musical Director
- Within a week of the last show, send an official letter of thanks

Last Edit:

PROPERTY OFFICER

- To be responsible for, or oversee all plant and equipment, other than costume and lighting, of EUCMS are kept in good working order
- Attend Property meetings as held by the Church Property Committee (currently held February, May, August and November)
- To oversee the stage area and ensure that the support structures are maintained in a safe working condition at all times
- Dispose of unwanted staging and equipment in conjunction with another qualified executive member
- Provision of suitable locks for various needs
- To retain keys for all locks and provide copies as follows:
 - Show Director – Stage key and Church key
 - Musical Director – Stage key, Church key and Piano key
 - Production Manager – Stage key and Church key
 - Wardrobe Mistress – Wardrobe key and Church key
 - Lighting Director – Stage key, Church key and Lighting booth key
 - Makeup Director – Makeup key and Church key
 - Stage Manager - Stage key and Church key
- Note: Stage Key gives access to: under-stage area and the storage area under the front of the church affectionately known as “the Hole” AND the lighting booth
- Makeup key: access to kitchen cupboard where makeup is stored
- Archive key: access to Archive cupboard in storeroom. Sylvia Foulcher (current archivist) has set of keys.
- Another set of keys is stored in the key cabinet under the stage as the Archive cupboard is the storage area for orchestra stand globes and makeup globes.
- This cabinet also has keys to Main powerboard, the old PA system on the wall stage left and others?
- Provide necessary expertise for discussion with people outside EUCMS as needed
- Undertake approved lending of plant and equipment to other bodies / organisations and ensure return of same. Pro forma to be completed and filed. Ensure all hired equipment is returned on time and chase up if late.
- Advise executive of possible future needs of plant, equipment and storage
- Arrange servicing of tools and equipment as required.
- Arrange regular maintenance and inspection of fire extinguisher as required
- Ensure supplies of plywood and construction timber are available at commencement of each show to enable immediate start of work.
- Liaise with the current or incoming production Manager and / or assistant concerning the availability of props for each show.

SEAT MARKERS

- These are kept in a white calico drawstring bag just inside the under-stage doors to the left. It contains the laminated cards used for marking the rows for performances. Also contains a roll of tape to fix signs to seats.

SPECIAL CURTAINS

- Under the stage, at the back right hand side, there are more calico bags in which is stored the black curtains used for screening the stage extensions. They are attached by Velcro stripping.
- Green curtains to screen around the orchestra pit. Pipes for these are stored in the rack above the bags. Stands to support the pipes are against the back wall of the under-stage

area, together with the footplates. To assemble the stands, there is a hexagonal wrench kept in a brown plastic tray.

- Curtains to separate Men's and Ladies dressing areas in the Junior Hall. They are hung on two pipe clothes racks across the room. Set up by Stage Crew for each show

ORCHESTRA STANDS AND LIGHTS

- 10 stands currently owned (new in 2001). They are stored in cardboard boxes in a wooden box at the back of the right hand side of the under-stage storage area. Lamps for stands are stored in the same area in a white plastic box, together with the power leads for lights. Set up by Stage Crew for each show.

MAKEUP MIRRORS

- Stored in the storeroom. 2 are set up in the Ladies dressing room and 1 in the men's dressing room. 4 are set up in the Makeup room. Can be changed at discretion of Makeup director
- Interconnecting cables are stored in the plastic container under the stage (left hand side, under the paint tins) Set up by Stage Crew for each show

Last Edit:

FLOOR MEMBERS

- Represent the general membership of the society in all matters
- Attend all executive meetings
- Assist with tasks as requested by the executive

Last Edit:

BULLETIN EDITOR

- Is a member of the executive and attends all executive meetings??????
- Responsible for writing, printing and distribution of the bulletin
- Needs access to photocopying facilities

Last Edit:

ORGANISATION OF USHERS

- Organise 5 – 6 ushers for all performances regular performance. They should be arrive and be ready in the foyer 45 minutes before the start of a regular performance. Recommend that 8 ushers be available for Community Aid performance and that they be ready 1 hour before the start of the performance.
- Two program sellers and 4 ushers are required for each regular performance
- Give each usher a copy of the dress requirements (see section on Ushers under House Manager's job description)
- Confirm with ushers prior to performance their availability

Last Edit:

PUBLICITY OFFICER

The main task of this position is to publicise the society as a whole as well as the current show.

Last Edit:

NEW MEMBERS CONVENOR

- Collect names and phone numbers for people wanting to attend the next audition
- Generally, 2 auditions for new members are held each year, just prior to each show, approximately late January and then middle / end of June.
- Arrange an audition panel of 2 or 3 from list of possible names – see below.
- Arrange a pianist for audition night
- Provide each member of the panel with the guidelines for acceptance.
- Inform potential new members of audition date and requirements i.e. prepare one song and a reading of a part from a show. Convenor should always have something on hand in case auditionee fails to bring same. NOTE: Students 18 years and under SHOULD have a parent with them on the night, so that the parent is aware of the commitments as outlined.
- Procedure for Audition night should be:
 - All meet at start of night
 - Hand out CURRENT membership Information sheet
 - Hand out and ensure each person completes an Application form. This is handed to the audition panel to complete during the actual audition.
 - New Members Convenor, or delegate to explain expectations of society members regarding rehearsal times (11pm finish) attendance, show requirements, costumes, membership fee etc
 - Inform auditionees that they will be notified of acceptance ASAP. They should not be informed on the night. The panel needs to be able discuss any concerns.
 - Procedure for acceptance.
 - If the panel is happy the auditionee meets the requirements, then the convenor can confirm acceptance.
 - If there are concerns, then the matter should be brought to the next executive meeting.
 - Upon acceptance each new member has ONE MONTH in which to become financial
 - Once they are financial, the names of new members should be listed in the bulletin.
 - Introduce new members at first rehearsal
 - Arrange shepherds for the first show a new member is in.
 - If someone auditions as a Principal for a show and is NOT given a role, then they should attend a new member's audition night.

GUIDELINES FOR NEW MEMBERS AUDITION PANEL

- It is the responsibility of the audition panel to listen to each auditionee and to make an informed and unbiased judgement as to whether each person should be accepted as a member of EUCMS according to the Criteria
- Ensure that each auditionee is made to feel as comfortable as possible. Provide opportunity for initial run through with pianist if that is helpful. It may also get rid of some of the nerves.
- It may be determined that an auditionee should be accepted, or offered acceptance as a “non performing member”
- Within the bounds of friendliness, it is the responsibility of the panel to draw out as much relevant information as possible about each auditionee. e.g. previous experience, ability to hold parts, vocal range and type Soprano, alto, tenor, bass. Any previous training, referees if some uncertainty exists
- There is one set of acceptable standards – this applies for young and old, and ideally, male and female
- One of the best guidelines upon which to make a decision regarding acceptance is to ask yourself the question “Would I be happy and really comfortable if this person was next to me on stage, or if I was working with them as part of a team?” We have a responsibility on

behalf of the society and its current members, not to accept anyone who will knowingly cause concern or problems for production teams.

- Criteria for acceptance
- Can sing in tune
- Is willing to accept the conditions of membership

Last Edit:

DIRECTOR

A Director should always work very closely with his /her production manager, musical director and the team. However the fundamental principles should be applied: *The DIRECTOR'S main responsibility is the action of the show. It is his /her totality of concept which should be reflected in everything that is decided and ultimately in what is presented to the audience i.e. the style, the settings, the costumes and the characterisations.*

A DIRECTOR SHOULD BE AND WORK IN COMPLETE HARMONY WITH THE PRODUCTION MANAGER, EACH KNOWING WHAT THE OTHER IS DOING. A Production Manager cannot be effective if the Director does not communicate in every way.

The responsibilities of the Director are as follows:

STUDY THE SCRIPT AND SCORE THOROUGHLY

- Decide basic character types and gain overall feel for the show.
- Decide on any cuts, alterations, and compression of scenes. Cuts should take into consideration the overall length of the show and also reflect the fact that we are a church society and our audiences generally have a high expectation regarding the language that is used and what is presented on stage.
- Decide whether any can or need to be eliminated or combined, especially of, and when there is a shortage of suitable participants or auditionees.

SELECT PRODUCTION TEAM LEADERS

- The Director needs to choose the following team personnel:
 - Musical Director
 - Stage Manager
 - Set Designer
 - Costume Coordinator
 - Lighting Designer
 - Makeup Coordinator
 - Hair coordinator
- Organise an initial team meeting and additional team meetings as required to ensure good communication.
- Determine date for dress rehearsals in consultation with team leaders. Check executive list of dates for which the hall is booked.
- Appoint a First Aid Officer for the show to provide appropriate medical action in the case of any accident or illness.

ORGANISE AUDITIONS FOR PRINCIPALS

- Select audition panel. This is usually the Director, Musical Director and at least one other person. It can be the Production Manager if they are experienced in the process and the requirements. In a show where dance is a significant factor, it could be the choreographer. It is always wise to have a mixture of male and female members of the audition panel.
- Prepare list of characters and a summary of their characterisations as the director sees them.
- Select dialogue for each character's audition.
- Liaise with Musical Director regarding selection of musical numbers for audition.
- Liaise with Production Manager to ensure the copying and circulation of audition requirements and material.
- Liaise with Audition Panel (and Production Manager if necessary) to notify all auditionees of the outcome (both successful and unsuccessful) and ensure they are all fully aware of the required rehearsal and performance dates. Reinforce need for confidentiality of panel

discussions re auditionees. This does not mean they cannot be given positive feedback and useful hints.

- Notify all auditionees and notify them of the outcome (both successful and unsuccessful) and ensure they are all fully aware of the required rehearsal and performance dates.

MUSIC

- Liaise with MD regarding cuts and tempos for all musical numbers
- Liaise with MD regarding dance numbers and their length.
- Liaise with MD regarding staging, specifically the number and size of extensions as this directly affects the size of the instrumental ensemble the MD can use.
- Liaise with MD regarding the number of “music rehearsals” i.e. sit and learn type rehearsal.
- Determine with MD the allocation of time for music and staging rehearsals.

SET AND DÉCOR

- Decide basic set designs and discuss with Set Designer, Stage Manager and Lighting Director.
- Consider possibility of “concertinaing” number of scenes to provide fewer changes.
- Discuss with Stage Manager and or Lighting Director any special effects and props, working scenery and any special features of the scenery.
- Discuss and determine with Stage Manager which parts of the scenery can be made using existing flats, scenery etc. Consult Property Officer if further details are required.
- Approve final designs before construction begins.
- Liaise with Stage Manager to determine priorities for set and props construction and set dates for completion.
- Liaise with Set designer and decor artists to determine and set dates for completion.
- Arrange rostra, steps, and props, to be available for required rehearsals.

COSTUMES

- Determine period for the show settings.
- Discuss with Wardrobe Mistress and Costume Designer the period, basic colour schemes and related details.(eg any special chorus groupings)
- Liaise with Production Manager and Costume Coordinator any special features required for costumes to accommodate needs for “Props” (eg pockets for holding props, freedom of movement etc.)
- Liaise with Production Manager and Costume Coordinator for the show, which costumes can be reused from under the stage and which ones can be reworked.
- Liaise with Costume Coordinator re purchase of material and patterns for new costumes.
- Consider hire of costumes from other societies as a cheaper alternative particularly for elaborate or more detailed costumes. Eg Mikado, Pirates, etc
- Constantly scrutinise details such as handbags, jewellery, gloves, hats, shoes, ties, and nail polish so that they are true to the required period of the show.

LIGHTING

- Discuss with Lighting Designer the basic lighting plot and how to achieve the desired affect.
- Determine special affects and how they will be achieved.
- Approve final proposals for hiring of any equipment.
- Determine dates for rigging (ensure hall is booked through the Production Manager) rehearsals.

CHOREOGRAPHY

- Liaise with Musical Director and Choreographer, the number and length of any dance numbers. Also determine the balance of dancers v. singers. If dance is too complex some cast will find it very difficult or perhaps impossible to sing at the same time.
- Liaise with Choreographer re the ability of dancers from the cast and the number that will be used for any one number.
- Liaise with Choreographer re style and scope of dances in relation to the space available on stage and types of costumes to be worn. Also consider type of shoes eg tap shoes while dialogue is happening won't work!

MAKE UP and HAIR

- Generally the makeup team does the Principals makeup. First time chorus members have their makeup done for the rehearsals of dress, but they should be competent in doing their own as shown for the final dress rehearsal and each of the shows.
- Prepare list of characters for makeup leader listing ages and any special effects such as beards, bruises, moustaches.
- List also any changes that are needed throughout the show such as aging of a character, or change of character eg minor principal may be in chorus during first act.
- Similar information should be passed onto the hair stylist.
- Liaise with team leaders regarding rehearsals and practice runs if needed.

PROPS

- Prepare list of props for Production Assistant and liaise with him/ her as to the availability as necessary.

ORGANISE REHEARSAL SCHEDULE

- Standard time for rehearsals is 8pm until 11pm. Please always finish promptly at 11pm (or earlier). We do have a number of school age cast members and parents do not want to sit around waiting. Calling of additional rehearsals should be negotiated with the Production Manager and only ever done as a last resort. It can be very detrimental to the cast of the next show if too many liberties are taken.
- Determine schedule for each individual rehearsal taking in to consideration any known absences. The society considers that more than 2 absences are unsatisfactory.
- Allow time for choreography.
- Maximise use of stage for rehearsals. This must be done in consultation with stage crew.
- Try to arrange rehearsals so a minimum number of set changes are needed during rehearsal time. This frees stage crew to continue preparation uninterrupted.
- If children are involved, try to organise separate rehearsals or schedule them for as early a possible in the evening.
- If the hall floor is to be used for rehearsal, mark out stage size with tape and show levels and entrances if possible.
- Always use rehearsal time to maximum advantage. Make every effort not to bring people out if they are not going to be used.
- Flexibility is essential in the case of unavoidable absences.
- Be aware that the director may need to "educate" new members in stage positions, postures, reactions, MIME, upstaging, entering and exiting, stage etiquette when on stage with principals, and the need for silence backstage and in the wings.
- Allow time before 11pm for stage crew to dismantle staging so that they can leave at the same time as everyone else.

- Break the show into convenient teaching sections.
- Block moves for all the dialogue, principal solos and ensembles.
- Block general chorus entries and exits.
- When cast and chorus is finalised, block detailed chorus moves and positions taking into account – voice types, individual capabilities, variety of groupings particularly for chorus.
- Devise actions and reactions for chorus as background to solos, ensembles and dialogue.

DIRECT THE CAST

- Teach the principals each section as per rehearsal schedule.
- Make note of absentees requiring catch up work and problems for principals in rehearsed sections.
- Teach chorus their moves for each section as per rehearsal schedule. Charts showing placement have proved very useful in showing chorus where they are expected to be. The chorus can also refer these to for revision when they are not being used otherwise. This can save the director time and distraction.

PERFORMANCES

- The director should assemble the cast at the 10-minute warning bell to give any necessary information about the performance.
- There are two seats kept exclusively at the back of the hall for the Director and Production Manager.
- At the conclusion of the performance the director should move around to the dressing rooms to ensure that everything is under control.

Executive Committee Meetings

- Once appointed to direct a show, the Director, or their substitute has an ex officio seat at the monthly executive meeting. They should use this opportunity to present a report on the progress of the show and raise any concerns that may have arisen.
- After the final show, the director should present a full report to the executive. This can be done by collecting reports from each of the team leaders. Any suggestions or recommendations for future productions are gratefully accepted discussed.

REPORT

- Prepare report for executive meeting. This should be handed to Production Manager or Director within one week of the end of show. Please include any problems, suggestions for more efficient running.

Last Edit:

PRODUCTION MANAGER

The **PRODUCTION MANAGER** is the overall coordinator and facilitator whose responsibility it is to ensure that all the various team members are aware of the time frames and deadlines as required by the director. Occasionally the Production Manager may have to mediate between team members and where compromise is not forthcoming, must make the final decision or call upon the executive to intervene if necessary.

ORGANISATION

- Organise an initial team meeting and additional team meetings as required to ensure good communication.

AUDITIONS

- Attend initial team meeting
- Liaise closely with Director and all team members at all times
- Advertise (if desired) audition date in Sydney Morning Herald several weeks in advance. This is usually only advertised for one week unless a very small number of replies are being received. (NOTE: Ads close on the Tuesday night preceding the required publication Saturday) This ad may include request for chorus if it is felt that a small chorus may be a problem.
- Receive phone calls from potential auditionees and allocate 10 minute time slots for each person.
- Arrange someone to "read against" the auditionees and ensure they have the necessary material in advance.
- Be available for each night of auditions to welcome people and ensure that each person completes an audition form prior to their allocated time.
- Liaise with Director to ensure the copying and circulation of audition requirements and material.

BUDGET

- The expenses for a show are generally between the \$3,000 - \$5,000 excluding programs and printing. This budget needs to be discussed with the executive in the early planning stages of the show so that any major changes to this guide can be catered for.
- Please monitor the expenses in general and ask the Treasurer for an exact tally at any given time. Should there be major expenses that may see this figure exceeded, please contact the executive before approving all expenses.

GENERAL PRODUCTION MATTERS

- The Production Manager should be the one and ONLY person connected with the show that rings to make a booking for the hall. All other team members should ask the Production Manager to book the hall as needed. This ensures there are no clashes within the team.
- Collate and keep a cast list of names, phones numbers and addresses
- Circulate above list to other members of production team as required
- Check cast members availability and circulate to Director and MD
- Distribute production team phone numbers as required.
- Distribute blank rehearsal schedule to each cast member so that it can be filled in week by week. (see pro-forma in folder)
- Provide cast members with a mobile phone number of team member who will be at each rehearsal. This provides a contact point if people are held up or ill at the last minute. It can save a lot of wasted time wondering if they are coming.
- Keep an accurate attendance record in the Attendance Book.

- Appoint “Shepherds” for each new member so that they have someone to ask questions of.
- Keep list of borrowed scores and librettos. A NON REFUNDABLE fee of \$15 is usually charged to offset the hire costs of hire.
- Arrange catering roster for supper on each Friday night. Tuesday night suppers can usually be organised by Production assistant or similar as it is only for principals. Combined Tuesday night rehearsals (last 4 before the show opens) probably require a supper coordinator.
- Arrange cleaning roster to clean up and organise furniture after each show. On Friday night and Saturday matinees chairs in Main Hall need to be straightened and rubbish removed. Kitchen and dressing rooms should be left tidy. On Saturday nights and Sunday matinees, chairs and all equipment need to be packed away. It has been suggested in previous show reports that it may be useful to organise a roster to help pack away chairs etc after each rehearsal. This can also be useful in establishing the routine of the clean up.
- Arrange team meetings as required
- Make announcements at the start of supper, or at a suitable time, ensuring that all cast and crew are available.

PROPS

- Arrange for all necessary props to be available as required. Check props owned by the society and where necessary borrow others. Keep accurate list and return as soon as the show ends.
- Arrange appropriate and safe storage for all hand held props.

COSTUMES

- Liaise with Director and Costume Coordinator to determine dates for handing out of costumes and patterns.
- Liaise with Director and Costume Coordinator to determine dates for showing of dress

MAKEUP AND HAIR

- Organise conference of Costume Coordinator, Hair stylist and Makeup Director to discuss overall appearances and requirements.
- Discuss makeup list with Makeup Director and organise any special trials or demonstrations.
- Approve final proposals for any such purchases (see budget)
- Arrange rehearsals of makeup and decide dates for such rehearsals with team leader

SET

- Liaise with Stage Manager to determine priorities for set and prop construction and set dates for completion
- Arrange for rostra, steps, props etc to be available and in position at rehearsals.

DÉCOR

- Liaise with decor artists to set dates for completion of all painting
- Generally oversee progress of decor work

LIGHTING

- Approve final proposals for hiring of any equipment.
- Liaise with Lighting Director and Stage Manager re dates for rigging and rehearsals. (If these are to be held on other than Tuesday and Friday nights then ensure hall is booked through the Production Manager)

PERSONNEL APPOINTMENTS

Appoint Cast representatives to liaise between cast and any member of the production team. This is a very useful means of communication should there be any concerns, problems, suggestions etc from the cast.

PROGRAMS

- To design and arrange for printing etc of suitable cover
- Prepare all contents for the program
- Proof read copy of program when proofs are returned from the printer.

PHOTOGRAPHY

- Arrange for photographer to take publicity photos. These are needed for local papers and for "Idiot Board" in front foyer
- Organise photographs for inclusion in program
- Arrange photos to be taken during dress rehearsals. Put these photos in an album and organise their circulation during the show period to allow cast members the opportunity to order prints. Cost of original sets of prints and developing and photo albums to be paid by the society.

PUBLICITY

- Decide on theme and colour for publicity and any special material in conjunction with Publicity Officer
- Prepare dodgers for printing and circulation. Liaise with Publicity Officer if necessary
- Arrange for advertising on society's plastic banners. Basic information remains set up on banners held by the executive committee. Stick on letters for particular show needs preparation. Always check with society secretary as to specific requirements for advertising requirements.
- Prepare "Publicity Board" for front foyer during show season.

PERFORMANCES

- Ensure there are sufficient supplies of toilet paper for audience needs during show season
- Ensure there are 5 or 6 working torches for use by the ushers
- Ensure there are supplies of garbage bags for audience use during show season
- Above supplies should be given to House Manager for each show
- Assist the Stage Manager with the responsibility of cast conduct during the show.
- There are two seats kept exclusively for the Director and the production manager at the back of the main aisle. Should the Production Manager wish to allocate their seat to another team leader for a particular night they, and ONLY **they**, have that right.

FRONT OF HOUSE

- Determine any special arrangements requiring action by the House Manager and / or Lighting Crew.
- Liaise with House Manger during performances to ensure adequate communication with foyer is maintained. A set of intercoms is available for this use.
- Ensure an adequate supply of programs is available for each performance.
- Ensure that front of house procedures are followed.

MATINEES

- Ensure that the number of wheelchairs is known prior to the show.
- Arrange appropriate placement and entry for each wheelchair.
- Remove one row of seats to provide access to Ladies Toilets without going around the outside of the hall.

REPORT

- Prepare report for executive meeting. This should be handed to Production Manager or Director within one week of the end of show. Please include any problems, suggestions for more efficient running.

Last Edit:

PRODUCTION ASSISTANT

- In general the Production assistant confers with the Production Manager re tasks required for the particular show. This can include responsibility for the Attendance rosters for rehearsals, supper rosters, chorus lists for Musical Director and Wardrobe Person after first rehearsal.

PROPS

- Ensure that all props are available in required order for rehearsals and each show.
- Add any newly purchased props to Prop Book
- Make a list of props that are borrowed so they can be efficiently returned at the end of the show season.
- Return society props to usual storage area.

SMALL PROPERTIES

- To keep tab on all small props and keep book up to date with any new props purchased
- Make such list available to the production manager of each show

CATERING

- Organise a roster for setting up and cleaning of supper for each Tuesday and Friday night rehearsal.

CLEAN UP

- Organise a roster for the end of each performance. Needs to consist of about 4 – 5 people to ensure halls are clean. Chairs in Main Hall need to be straightened on Friday nights and Saturday Matinees, but packed and stored appropriately after Saturday night shows and Sunday Matinees.

SET UP OF CHAIRS

- Liaise with Stage Crew re setting up of chairs on Friday afternoons before each show weekend.

MUSICAL DIRECTOR

- Music for shows is generally done with a piano and a small live instrumental ensemble. The blend of instruments needs to be chosen to obtain the desired balance. This decision can be done by viewing the scores at Dominie or Warner Chappell. Scores coming from overseas can prove difficult. Relevant companies can often provide assistance in this area. Members of the Instrumental Ensemble are not paid for their contribution but should be offered 2 COMPLIMENTARY tickets. (This applies to society members as well as non-members) These can be booked on preferential booking night as part of each person's allocation of tickets.
- PLEASE NOTE: Should you wish to use any other form of musical accompaniment or if there is any cost involved in what you wish to use, please discuss the matter with your Director, who in turn needs to discuss this with the Executive.

PIANIST

- Arrange pianist for rehearsals and show season, ideally the one person.
- Arrange pianist for auditions. Arrange material to be available for auditionees.
- Should be available for all rehearsals and shows. Where this is not possible, an alternative needs to be arranged in consultation with the Musical Director.
- Be willing to play for principal, ensemble or chorus rehearsals as required. Can be used for staging by the Director as negotiated between Director and Musical Director.
- A second rehearsal pianist is sometimes useful to have, as rehearsals become more involved.

AUDITIONS

- Select songs for audition purposes. Include information about the range of part.
- Be a member of the audition panel.

PLANNING

- Liaise with Director and Production Manager re cuts in music for the show.
- Liaise with Director regarding cuts and tempos for all musical numbers
- Liaise with Director regarding dance numbers and their length.
- Liaise with Director regarding staging, specifically the number and size of extensions as this directly affects the size of the instrumental ensemble the MD can use.
- Liaise with Director regarding the number of "music rehearsals" i.e. sit and learn type rehearsal.
- Determine with Director the allocation of time for music and staging rehearsals.
- Liaise with Director and Choreographer, the number and length of any dance numbers. Also determine the balance of dancers v. singers. If dance is too complex some cast will find it very difficult or perhaps impossible to sing at the same time.

REHEARSALS

- MD is responsible for the teaching of all musical numbers in the show. They should be able to teach the individual parts to chorus and principals and have the ability to hear when parts are being performed incorrectly.
- Some knowledge of vocal technique is required to provide cast with the ability to perform the full season of shows without causing stress or damage to the vocal technique.

INSTRUMENTAL ENSEMBLE

- Organise instrumental ensemble members as required for the show season. A list of orchestral members is available from the secretary. Anyone you wish to use that is not on the list must be auditioned first. This can be arranged by contacting Robyn Mead or Rebecca Foulcher. Names of orchestral members will be required for the program approximately 6 weeks prior to the start of the show season.
- Instrumental ensemble members should:
 - Be efficient musicians on their chosen instrument.
 - Attend rehearsals as required by the musical Director.
 - Wear black when required by the Musical Director.
- Orchestral members ideally are available for the last 3 rehearsals before the season starts. This allows the principals and chorus to become familiar with the orchestral accompaniment.
- Are generally required to wear all black for the shows and any rehearsals where photographs are being taken. Liaise with Production Manager as to when this is occurring.
- Scores usually arrive approximately 6 weeks before the show season starts. Should you want them any earlier, contact the secretary. NOTE: Always check that the number of scores sent corresponds to the documentation. Notify the company of any discrepancies. Also inform them if any pencil marks are on the scores on their arrival. One or more separate orchestral rehearsals should be organised. The hall, if needed should be booked through the production manager for the show.
- Liaise with the Stage Manager as to you requirements for seating and setup for orchestra for rehearsals and the show. Carpet is available to go under the orchestra. This helps with acoustics in the hall.
- The executive will arrange to have the piano tuned in the week prior to the show season commencing. Should there be problems at any other time contact the secretary.
- At the conclusion of the final performance, collect all scores, rub out all pencil marks, and return to Production Manager or Secretary who will return scores. This usually has to be done within 7 days of the final performance.

Last Edit:

CHOREOGRAPHER

REHEARSALS

- Ensure that chosen dancers are willing and able to attend rehearsals. NOTE: Many chorus members choose to be in the chorus because they only want to commit to ONE night a week. Don't expect them to then come out on Tuesday nights as well for dance rehearsals.
- Calling of additional rehearsals should be negotiated with the Production Manager and only ever done as a last resort. It can be very detrimental to the cast of the next show if too many liberties are taken.
- Liaise with Director re the ability of dancers from the cast and the number that will be used for any one number.
- Liaise with Director re style and scope of dances in relation to the space available on stage and types of costumes to be worn. Also consider type of shoes eg tap shoes while dialogue is happening won't work!

Last Edit:

STAGE MANAGER

PLANNING

- Decide basic set designs and discuss with Director, Set Designer, and Lighting Director.
- Discuss with Director and or Lighting Director any special effects and props, working scenery and any special features of the scenery.
- Discuss and determine with Director which parts of the scenery can be made using existing flats, scenery etc. Consult Property Officer if further details are required.

CONSTRUCTION AND PREPARATION

- Responsible for all major props and staging required by the Director.
- Program the making or acquiring props to suit timetable as required by director and decor artist
- Smooth changing of sets during rehearsals and shows
- Liaise with Lighting Director as to where lights will be positioned on stage to ensure no clashes with staging
- Arrange lighting and staging rehearsals with production Manager as required
- Prepare report for executive meeting. This should be handed to Production Manager or Director within one week of the end of show. Please include any problems, suggestions for more efficient running.

REHEARSALS

- Ensure the smooth running of set changes during rehearsals
- Work out the best way to move major props to ensure quickest changes on stage.
- Arrange Lighting and Staging rehearsals with Production Manger

PERFORMANCES

- Ensure the stage is set prior to the commencement of the show.
- Set up tables, lights and mirrors for makeup room
- Set up dividing rack for costumes in Junior Hall.
- Set up mirrors, lights, tables and chairs in Junior Hall
- Ensure the smooth running of set changes during rehearsals
- In rainy weather the Stage Manger is responsible for outdoor covers for the refreshment stall.
- Be responsible for the conduct of cast members during a performance
- Reset all staging at end of each show. Extensions should be placed back o the stage after each Saturday night performance.
- For CCA (Sunday afternoon) performance stage and lighting crew assist with wheel chairs and disabled patrons. Put ramps in place, clear the kitchen door to allow access and replace anything as necessary before start of show.
- Pack all staging away at the end of the final show
- **SPECIAL CURTAINS**
- Under the stage, at the back right hand side, there are more calico bags in which is stored the black curtains used for screening the stage extensions. They are attached by Velcro stripping.
- Green curtains to screen around the orchestra pit. Pipes for these are stored in the rack above the bags. Stands to support the pipes are against the back wall of the under-stage area, together with the footplates. To assemble the stands, there is a hexagonal wrench kept in a brown plastic tray.

- Curtains to separate Men's and Ladies dressing areas in the Junior Hall. They are hung on two pipe clothes racks across the room.

ORCHESTRA STANDS AND LIGHTS

- 10 stands currently owned (new in 2001). They are stored in cardboard boxes in a wooden box at the back of the right hand side of the under-stage storage area. Lamps for stands are stored in the same area in a white plastic box, together with the power leads for lights.

MAKEUP MIRRORS

- Stored in the storeroom. 2 are set up in the Ladies dressing room and 1 in the men's dressing room. 4 are set up in the Makeup room. Can be changed at discretion of Makeup director
- Interconnecting cables are stored in the plastic container under the stage (left hand side, under the paint tins)

Last Edit:

LIGHTING DIRECTOR

The strict control of the Lighting Booth is the responsibility of the Lighting Director. No more than 5 personnel at any one time (required by safety factors) and these personnel must be part of the official lighting team.

PLANNING

- Discuss with Director the basic lighting requirements
- Determine special effects and if, and how they will be achieved.
- Prepare a lighting plot of show in conjunction to meet required needs
- Provide Production Manager with a list of equipment to be hired and a quote where necessary.
- Organise a lighting team that will ensure the availability of the required number of people for each performance including matinees and dress rehearsals.

REHEARSALS AND PREPARATION

- Development familiarity with lighting board and ensure it is in good working order at all times.
- Rig lights in readiness for show. Check with Production Manager for required dates. If possible have lights available for showing of dress to provide maximum effect and benefit.
- Constantly check number of globes and order supplies as required

PERFORMANCES

- Check working order of all lights prior to EACH performance and rehearsal. Any such checking must be completed at least 30 minutes before scheduled starting time of performance.
- Arrange intercoms to link dressing rooms, foyer, kitchen, backstage and lighting booth for all performances and rehearsals
- Set up and check orchestra lights and light for piano.
- Check external lights on the front steps of the hall are in working order.
- Be responsible for ringing of bells before show and at interval. Generally a 10-minute bell and a 5-minute bell before show and again at interval. Can be negotiated at discretion of Director
- Control of all house lights in conjunction with House Manager
- Spot lighting of conductor for entrance at start of each half. Liaise with FOH and kitchen to ensure correct timing of entrance.
- During performances liaise with House Manager re entry of late comers to the hall. This must be at an appropriate time according to director and musical director.
- Provide spot for the House Manager for announcement about refreshments at the end of first half, and as needed in the case of any other emergency.

ENSURE THERE IS ALWAYS AT LEAST ONE PERSON IN THE LIGHTING BOOTH IN CASE OF EMERGENCY.

END OF SEASON

- De-rig all lights at end of show season and pack safely.
- Prepare report for executive meeting. This should be handed to Production Manager or Director within one week of the end of show. Please include any problems, suggestions for more efficient running.

Last Edit:

COSTUME COORDINATOR

PLANNING AND PREPARATION

- Discuss with Director and Production Manager the period, basic colour schemes and related details.(eg any special chorus groupings)
- Liaise with Director and Production Manager any special features required for costumes to accommodate needs for "Props" (eg pockets for holding props, freedom of movement etc.)
- Liaise with Director and Production Manger for the show which costumes can be reused from under the stage and which ones can be reworked.
- Liaise with Director re purchase of material and patterns for new costumes.
- Consider hire of costumes from other societies as a cheaper alternative particularly for elaborate or more detailed costumes. Eg Mikado, Pirates, etc
- Liaise with Director and Production Manager to determine dates for handing out of costumes and patterns.
- Liaise with Director and Production Manager to determine dates for showing of dress.

REHEARSALS

- Purchase material and patterns as required by director
- Cut material and prepare it ready for distribution at costume night.
- Generally oversee and be available to assist cast with making of costumes.
- Liaise with cast to make sure they are on track to have costumes ready for showing of dress.

PERFORMANCES

- To be available to assist with dressing and overseeing costumes during the show.
- To check that costumes are ironed before going on stage. This is the responsibility of the cast members, but they sometimes need reminding and last minute assistance.

COSTUME RETURN

- Ensure costumes are returned clean. ie dry-cleaned or washed as appropriate.

Last Edit: 3/4/06 Adam Wilson

HOUSE MANAGER

- The House Manager is required to wear a Dinner Suit and Bow Tie or Dark Lounge Suit (male) or suitably formal black outfit (females). If neither of these is owned, please see the Costume Coordinator for the show.
- PLEASE NOTE: UNDER NO CIRCUMSTANCES CAN CHAIRS BE REARRANGED OR CAN PRAMS, WHEELCHAIRS OR PEOPLE BE ALLOWED TO BLOCK ANY AISLES. This is a legal breach of insurance and safety conditions for all patrons.
- It is expected that the House Manager remain on duty for the whole show to check for obstructions, to assist in the case of emergencies.

PLANNING AND PREPARATION

- Check with the Production Manager as to whether aisles will be used by the cast during the show.
- Liaise with Fire Officer as to current procedures
- Liaise with Director and Musical Director as to appropriate time to allow entry for late comers
- Try to see the show during rehearsals to familiarise yourself with appropriate pauses for entry of latecomers.
- Ascertain who first Aid officer is and who has access to a mobile phone should there be an emergency during a show.
- Encourage Charity Groups to distribute their tickets OUTSIDE the hall, not in the foyer. Negotiate with Business Secretary when tickets are sent that this is included in the information.

PRIOR TO EACH PERFORMANCE

- Collect programs and money bags for program sellers
- Collect "float" from treasurer. (Usually an amount of \$50)
- Endeavour to arrive around 7pm.
- Set up front foyer with table and 3 chairs for ticket collection
- Set up Publicity board and any other display as previously decided with Production Manager.
- Ensure ushers who are not members sign Child Protection Forms.
- Organise torches for ushers (provided by Production Manager)
- Organise garbage bins and liners to be placed in foyer and in the grounds for use at interval (provided by Production Manager)
- Check there is sufficient toilet paper etc in toilets. (provided by Production Manager)
- Organise small pilot light for foyer use after show has commenced. (See lighting Coordinator)
- Supervise ushers. Appoint a Head Usher who stands at the door from the foyer to the hall, checks tickets are for the correct performance and then directs patrons to the appropriate usher. NOTE: This task is often done by the House Manager rather than delegated.
- Coordinate usherettes when they arrive so that they are all sure of their specific task. Eg generally there are 2 selling programs, 1 person checking tickets at the door leading from the foyer to the hall, and then remaining ushers strategically placed down the hall to assist patrons to their exact seats.
- Follow through the following checklist
- Test all hall lights
- Check that chairs are in the correct position according to the seating plan and each row is clearly labelled.

- Check windows. One window in each group of three should be open to level of wooden sill and blinds should be drawn. If it is windy blinds may need to be stuck down with masking tape. Do not shut windows.
- Check fans (summer) and /or heaters (winter) are operating. Use your discretion as to fan speed prior to the performance, but they should be set on no more than 3 during a performance.
- Place appropriate signs for toilets
- Ensure price of programs is clearly displayed
- If raining, organise bins for umbrellas.
- Keep strict check on noise levels in both the foyer and the lighting booth at all times.
- Do not allow money to be counted in front foyer – direct personnel to rear of hall complex.
- (Safety Issue)

AFTER START OF SHOW

- Assemble latecomers in the foyer according to ticket rows. Allow them in at the time as arranged with the Director and MD
- Should there be an unavoidable delay liaise with the Lighting Booth and convey message to kitchen (MD) and backstage.
- During winter months, try to allow latecomers to enter via the vestry door to avoid the draught.
- Use pilot light ONLY as full foyer lights can be distracting if and when doors are opened.
- Keep STRICT check on noise levels in foyer and Lighting Booth before and during the performance.

INTERVAL

- During applause for first half, move to front of hall and announce the availability of refreshments outside. Also request that no drinks be brought back into the hall.
- Promote the upcoming production and ask audience to fill out a mailing list form.
- Encourage patrons to return to their seats at the 5 minute warning bell.

AFTER PERFORMANCES

- Expedite exit of patrons by stacking some chairs at the rear of the hall if possible.
- Turn off fans, open doors, and switch main lights on.
- Retrieve furniture placed outside the hall and ensure it is returned to correct place
- Empty garbage bags into wheelie bins.
- Ensure cast on cleaning roster is available to assist with clean up and resetting or stacking of chairs.
- Remove and pack away all signs and furniture from foyer.
- Close windows in Ladies Toilets.
- Turn lights off in Ladies Toilets
- Close windows and check that the side door is locked.

COMMUNITY AID PERFORMANCE

- Ushers are needed ONE HOUR before the show. Recommend that 8 ushers be available to assist with getting people out of cars, helping them up to the hall and help getting them seated. Stage crew assist where possible
- Arrange aisles down each side to allow for easier access.
- According to numbers, perhaps an extra aisle across the middle of the hall could be created.

- Wheelchairs to be placed where they do not block the view of other patrons.
- Walking frames should be placed in the side aisles wherever possible to allow easier access if patrons need to leave during the performance
- At the conclusion of the performance encourage some patrons to use exit past Ladies toilets.
- There are two seats kept exclusively for the Director and Production Manager. They are not to be used by the ushers or offered to anyone else.

Last Edit: 3/4/06 Adam Wilson

USHERS

- Should wear dressy black pants or skirt, and white top.
- They should arrive and be ready in the foyer 45 minutes prior to the start of a normal performance. They need to be ready 1 hour prior to a Community Aid Sunday afternoon performance.
- Familiarise themselves with the seating plan and numbering.
- Show patrons to their seats, quickly and efficiently. Always watch that patrons sit in their correct seats.
- Ushers are only required until approximately 10 minutes after the show has commenced.
- Ushers cannot stay and watch the show unless they have a booked seat for that show.

Last Edit:

BOOKING AGENT

- The main task is to be available for phone bookings of tickets for a show season
- Attend the Preferential Booking Night to ensure familiarity with booking procedures
- Attend Friday night rehearsals for the weeks in between bookings and start of the season
- Be available in the foyer at least 45 minutes prior to each performance for distribution of paid tickets or the selling of available seats
- After sales of preferential bookings and allocation of charity bookings by Business Secretary, the Booking Agent is then the only person who can allocate seats as sold.
- An answering machine is provided by the society and should be set up in the home.
- The EUCMS 0055 number is diverted to the booking agent's home phone number
- When a phone request is received
 - allocate seats as per request
 - obtain name, address and phone contact number for sale
 - explain that tickets should be paid for before they are sent
 - mark seats off on the floor plans
 - put allocated tickets aside
 - arrange for a cheque to be sent to the Booking Agent, along with a self addressed stamped envelope for return of tickets.
- ALTERNATIVELY tickets can be collected on any Friday night prior to the start of the season
- Booking agent is responsible for the balancing of money with tickets sold and for the handing over of money to the treasurer

GENERAL RULES REGARDING TICKETS ORDERS

- Tickets should be paid for at least 24 hours prior to any performance. They can be held at the foyer and picked up on arrival at the hall.
- Tickets booked on the day of the performance should be collected and paid for by 7.30pm.
- Any uncollected tickets CAN be resold in the last 15 minutes prior to the start of the performance for which tickets are valid

Last Edit:

MAIL BOOKING AGENT

- Responsible for the receiving of mail orders
- Collate bookings into performances.
- Ensure money is received for each order
- Organise orders according to preferences for seating etc
- Attend Preferential booking night and at the end of cast bookings, book mail orders as per requests
- Return tickets to patrons

Last Edit:

MAKEUP DIRECTOR

- Check makeup under stage lights

Last Edit: