

The FASS Theatre Company
Principles and Guidelines

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1 Introduction

The principles and guidelines set down in this document have been prepared in order to make FASS a success and enjoyable time for everyone involved. Some of the precepts discussed below are simply common sense; some concern themselves with the various aspects of dealing with University administrative departments; and some are simply outgrowths of that nebulous but important entity known as "FASS Tradition". We wish to stress that these are simply guidelines, not "laws". The circumstances of putting on FASS will change from year to year, and there may sometimes be good reasons for ignoring some of the suggestions given below. As time goes on, the FASS Committee may also wish to modify some of these principles and guidelines because of changes in the University environment or simply because better ways of doing things have been found. However, we hope that future FASS personnel will not ignore or overrule what is written here without first giving serious thought to the matter. These policies are the result of many years of experience working with FASS, and as such they can be of immense help in seeing that FASS continues to enjoy the success it has earned since its inception.

2 Care and Handling of this Document

Since this document is expected to evolve with time, it will no doubt be superseded by future Principles and Guidelines drafts. However, in the interests of preserving information which might become pertinent again at some time in the future, the Secretary should preserve copies of all drafts of this document. Changes may be made by the President in conjunction with the members of the Executive and anyone else who might be useful in an advisory capacity. People making changes in this handbook should bear in mind two important principles:

- (1) The Constitution gives the "laws" of FASS; the Principles and Guidelines Handbook should give the spirit. This is not the place to be dogmatic. This is a place to give important details, things to think about, and points to be observed in the interests of keeping FASS fun.
- (2) This handbook should be kept complete and up to date. Ideally it should be possible for complete strangers to pick up this document and recreate FASS in all its glory. These Principles and Guidelines are intended to safeguard FASS's future as well as its present.

In recent years, Committee has written a "debriefing" document describing lessons learned and recommendations for future years. It would be a good idea to update this document each year with appropriate portions of the debriefing.

3 Care and Handling of Personnel

FASS can only continue to operate if it has a large number of willing volunteer workers. Working with volunteers forces those who are leaders in FASS to pay attention to several basic issues.

Work vs. Play

There is no ready answer to the question of whether FASS is primarily designed for social get-togethers or the business of putting on a show. The important thing is that there must be a balance between the two. Too much emphasis on parties and those who are serious about putting on the show may be alienated; too much emphasis on business, and no one will enjoy themselves at all.

Commands vs. Requests

Don't tell, ask.

Responsibility vs. Power

Official positions in FASS are responsibilities. Naturally they are accompanied with a certain amount of authority, but power tripping in any position leads to trouble.

Involvement vs. Attendance

People should care about FASS; they should be involved with the group, not just hangers on. In connection with this, experienced FASS personnel should do their best to get newcomers involved in more than a minimal way. We must train new blood so that there will be a constant in-flow of new energy, ideas, and enthusiasm.

Cast vs. Crew

Historically there has always been a lack of contact between those on stage and those behind the scenes. Every member of FASS is important. Those in positions of responsibility should make sure that no portion of the FASS Company feels like second-class citizens.

4 Finding the Right Committee

One of the most important processes in FASS is choosing the FASS Committee. The Committee must always have new blood on it to avoid stagnation; at the same time, there is obviously a need for people with experience, especially in such positions as Chief Script Writer and Technical Director. Balancing these two factors is always going to be difficult. It can be made easier, though, if the Committee does everything it can to find out whom they have to work with and to encourage people who seem to have potential.

4.1 The Closing Form

The closing form is one way to find out who's interested in working on the Committee. It is also a good way of gathering suggestions for improving FASS. The closing form is really a type of opinion poll filled out by the membership each year at the end of the show. We suggest that the form be passed out at the Saturday night party. The form should ask for improvement suggestions in several areas, e.g. publicity, social activities, conduct of rehearsals, conduct of shows, relations between cast and crew, relations between Committee members and the company at large, comments on technical facilities and needs, and so on. This form is also a good place to get suggestions for the following year's theme. The second important function of the form is to find out who is interested in being on the Committee in the following year. Thus the form should ask a question like:

Are you interested in any of the following jobs?

- Director ---
- Producer ---
- President ---

etc.

Anyone who indicates an interest should be approached by a member of the Committee and told more about what the job entails. Committee members should actively encourage people to seek FASS positions. It should be made clear that this indication of interest is NOT a firm commitment. Persons wishing to apply for appointed positions must still write individual applications and persons wishing to fill elected positions must still be nominated at the FASS Annual General Meeting. At the same time, the closing form gives some immediate indication of who is interested in applying and who wants to be nominated. If it appears, for example, that no one is interested in being Producer, the Committee can begin using some gentle persuasion on suitable people to see if good candidates can be convinced to apply. At the Annual General Meeting, individual Committee members may also choose to nominate people for positions they have said they were interested in; with a bit of luck, this informal procedure will work better than a formal "nominating committee" or a haphazard "nominate-everyone-in-the-room" approach.

4.2 The Application Letter

Applicants for the positions of Producer, Director, Chief Script Writer, Treasurer, and Technical Director must submit a letter of application to the Committee. At one time, we considered having a formal "application form" that all applicants would have to fill out; however, such rigidity seems contrary to the friendly spirit of FASS. Thus applicants may submit their applications in whatever written form they choose, be it humorous, straightforward, or bizarre. Despite this informality however, application letters should include a variety of information about the applicant in order that the Committee has

everything it needs to make its decision. Thus the Committee must see to it that potential applicants are given a list of the information that it wants included in the application letter. This kind of application guideline will help both the applicants and the people who must choose between applicants. Below we list some of the items that we feel are important in an application letter. Naturally each year's Committee should add to this list if other important considerations arise.

- Applicant's name, local address, permanent address
- Past experience in FASS
- Past experience in direction, production, etc.
- Past experience in related fields
- Past leadership experience
- Whether or not in co-op
- Whether next year's schedule is likely to be busy during fall and FASS
- How many more years on campus?
- Specialized knowledge that will be of use (e.g. computer experience for Script Writer)
- A description of the way he or she will approach the job
- Other comments on FASS, life, etc.

4.3 Joint Applications

In the past, FASS has allowed people to apply for positions jointly. Thus we have had co-Script Writers, co-producers, co-tech directors, and so on. Many people who don't want to take total responsibility for a particular job in FASS are willing to share it with one or two other people. Appointed FASS positions take a good deal of work and often people feel that they just don't have the time to do everything themselves; they want another person working with them. While we understand such feelings, we must point out that there tend to be a good many problems when authority and responsibility for a given area are split between several people. When there is no final arbiter, there is no good way of resolving the inevitable disagreements. The division of labour scarcely ever pleases everybody involved – one co-worker may resent another "not doing enough work", the other may resent the first for "taking everything on himself". There are many potentially unpleasant situations that may arise in such cases. Thus we recommend that the Committee avoid making co-appointments unless there is some overwhelming reason for doing so (e.g. nobody else applied). If some people are worried that they won't be able to do everything by themselves, point out that they aren't supposed to do everything by themselves. All appointed members of the FASS Committee are supposed to select a group of people to work under them. There is really no point in making co-appointments when the same position can be filled by one person who knows how to delegate work to responsible subordinates. In the case of jointly-held positions, the President (or another appropriate member of Committee) may need to be more aware of what's going on in that position to ensure communication between all parties.

5 Constitutional Commentary

In this section, we will discuss various points about the Constitution, explaining some points in detail and telling why others were included.

5.1 The Preamble

FASS stands for Faculty, Alumni, Staff, and Students, but nowhere does it say that FASS is restricted to these people. Of recent years, the number of active Faculty people in FASS has decreased. A number of attempts have been made to encourage Faculty to help with FASS but these have not had very positive results. The only advice we can give right now is to keep trying; the presence of more senior people in FASS can help greatly.

5.2 The FASS Committee

Article two, section (12) (b) notes that the offices of Producer, Director, Tech Director, Chief Script Writer, and Treasurer are appointed at a meeting of the FASS Committee. The selection process should use a secret ballot. If there are more than two applicants for a position, several ballots should be taken, each time eliminating the applicant(s) with the least number of votes, until one applicant obtains a clear majority.

Section (13) (c) (iv) needs some background to justify it. Several years ago, the Director who had been appointed in March failed to reappear on campus in the fall. No one knew where he was and no one knew if he was going to be available to direct in January. It wasn't until after Christmas that someone managed to contact him, and that was only through a chance meeting on the street. As it turned out, he had no intention of returning to Waterloo and was uninterested in directing the show. There was a mad scramble to find a suitable substitute at the last moment. Consequently, it was made mandatory for all members of the Committee to notify FASS in the fall that they are still alive and eager to fulfill their responsibilities. It is not necessary for a member to be on campus in the fall; all that is required is written or verbal notification of one's accessibility. If someone does vanish, this clause gives the other members of the Committee the right to replace the missing person in reasonable time.

Section (16) (h) gives the Committee the right to overrule MAJOR decisions of FASS personnel. This should be used with discretion. Meddling with the decisions of individuals should only take place in dire circumstances. The FASS Committee generally meets around five times a year (although some years may require more or less).

Beginning at the Annual General Meeting, the following Committee meetings are usually required:

- (1) Soon after the Annual General Meeting to discuss the financial status of the previous year's FASS, to set a budget for the coming year's show, and to appoint a Stage Manager if one has not yet been chosen. Generally, there is also some discussion about what activities should take place in the summer.
- (2) Sometime early in the summer, there should be a meeting to coordinate summer activities and to plan for the fall. Early fall activities such as Orientation projects and the Fall Organizational Meeting should begin planning at this time.
- (3) Sometime in late summer or early fall, there should be a meeting to finalize plans about Orientation and the Fall Organizational Meeting. This is also a good time to begin discussion on Fall projects (parties, a coffee house, etc.).
- (4) In late fall, a meeting to keep people informed on the state of the show is often useful. This might also be held in the first week of January.
- (5) After the show, the Committee must meet to appoint the Producer, Director, Tech Director, Chief Script Writer, and Treasurer for the next year. This is a long

meeting, closed to the general membership. Applicants for the various positions are invited to the meeting, but they will naturally be asked to leave during the actual voting.

In addition to these, other meetings may become necessary throughout the year. Because the FASS Committee is such a large body (18 positions), it is difficult to hold quick meetings on short notice. If decisions have to be made quickly (and of course, they shouldn't), the matter is usually presented to the Executive.

In cases where decisions cannot be made at a Committee meeting due to lack of quorum, a recent practice has been to post an email on the Committee mailing list detailing the motion and to take the vote electronically. Typically, if no objections are noted with a fixed time period (e.g., two or three days), the motion is deemed to have passed.

5.3 The FASS Executive

The Executive seldom holds formal meetings (at least, this has been true in the past). As was noted in the last section, the Executive is usually asked to make spur of the moment decisions that are too important to be made by a single person.

5.4 Responsibilities of Individual Members

This section is rather lengthy. For quick access, and to accent its importance, responsibilities of individual members has been placed in Section 6 - Responsibilities of Individual Member, below.

5.5 Financial Matters

This section of the Constitution is fairly clear. However there is one matter that ought to be mentioned.

FASS must remain a non-profit organization or we'll have all kinds of problems from Revenue Canada. Therefore we generally give away any surplus funds we have over and above the float for production of the show. (Sometimes we have kept money back for a year or two if there wasn't enough to buy anything significant for anyone, but we usually make a profit these days and can afford to be generous.) In the distant past, FASS gave its money to worthy projects all over campus -- for example, the first piano in the Student Life Centre was donated by FASS, as is noted in a plaque on the piano room door. Recently however, FASS has given gifts to the Humanities Theatre to show our appreciation for the many things they do for us.

We like giving something definite rather than a blank cheque -- it's more satisfying to point to the sound board in the Humanities Theatre and say "We paid for that", than to wave one's hands vaguely about in the direction of the Humanities Theatre.

5.6 Procedures

The procedures for the conduct of meetings are described in the section above describing the duties of the President.

The procedure for amending the Constitution is complicated by the difficulty of determining the exact number of active members of FASS. It would be nice to say (for example) that amendments to the Constitution must be accepted by two thirds of the active members of the Company. However, no one knows how to count who is in FASS and who isn't. Therefore we have said that changes require two thirds of the people who show up at a meeting of all the membership of FASS.

6 Responsibilities of Individual Members

In this section, we will deal with the responsibilities of individual members of the FASS Committee as well as the duties of other important non-Committee positions.

6.1 The President

There is a fine line between overseeing others' work and interfering with it. The President must walk that line. The President calls all the normal meetings of the Committee that were outlined in Section 5.2. The President receives applications for Committee positions. The President should also feel free to call meetings of other groups if he or she feels it is necessary. For example, the Director, the Stage Manager, the Tech Director, and Producer must communicate closely throughout the run of rehearsals and the show. The President should make sure that these people are meeting together regularly. More than anything else, it is the President's duty to make sure that everyone is talking to everyone else. Nothing endangers the success and good feeling of a show more than lack of communication. The President must know what is going on and must make sure that others know too.

6.1.1 The Fall Organizational Meeting

The President organizes and hosts the Fall Organizational Meeting. This meeting is held in the fall to drum up new recruits for FASS and to reestablish contact with old members. It is usually held the second or third week in September (the earlier it is, the sooner the Chief Script Writer can encourage more people to join the script writing effort). The Fall Organizational Meeting is one of the first chances for the new members of the Committee to practice their responsibilities. The Vice President is in charge of organizing the social aspects of the evening. The Producer should book the room (in cooperation with the Vice President) and see that the Meeting is properly advertised. The Secretary should make sure that some method is organized to obtain names and email addresses of the people who attend the meeting (usually sign-up sheets). It was traditional for the meeting to have a skit which reflects the current year's FASS or previous years. This skit is written under the direction of the Chief Script Writer and directed by the Director. It is seldom ambitious, but it should make a good impression on first time people. The night should also include an introduction of the members of the FASS Committee and an explanation of what FASS is (if that's possible).

6.1.2 The Annual General Meeting

At the other end of the year is the Annual General Meeting, held sometime in early March. This too is organized and hosted by the President. The Annual General Meeting is much more businesslike than the Fall Organizational Meeting. Its business is the election of officers for FASS and the selection of a theme for the next year's show. Some social activities may be connected with the evening, but these are usually on a fairly small scale. The election of officers may be done either by a "secret" show of hands (people lower their heads and raise their hands for the person they vote for) or secret ballot. The secret show of hands has usually been used in the past for the sake of convenience. The counting of the ballots/hands is done by two people, typically the President and the Past President. It is often useful to hold elections for the reps last, as there are usually many interested nominees.

It is traditional for one year's Committee to step down as soon as the next year's Committee has been elected. Thus the new President chairs the meeting once the elections are over. The process of selecting the next year's theme is usually superintended by the next year's Chief Script Writer. It is helpful if the Chief Script Writer convenes a "theme selection meeting" to create an acceptable short list of themes to bring into the Annual General Meeting. At the discretion of the Chief Script Writer, other

themes may be suggested at the Annual General Meeting, but a small number of topics whose possibilities have been thought out will make a good base from which to work.

The Annual General Meeting is also the time for the public announcement of who has been appointed to the positions of Producer, Director, Tech Director, Chief Script Writer, and Treasurer (and Stage Manager if the position has been filled).

6.1.3 The FASS Honour Roll

The Constitution charges the President with maintaining the Honour Roll. What follows is the definition of the Honour Roll as adopted by Committee on 13 April, 1986.

6.1.3.1 Preamble

In order to honour people who have contributed greatly to the FASS Theatre Company, an Honour Roll has been created so that these people's contributions to FASS will not be forgotten.

6.1.3.2 Guidelines

- (1) Honour Roll Members must be members of the FASS Theatre Company.
- (2) Any member of the FASS Theatre Company may submit nominations for the Honour Roll, in writing, to the FASS Committee for consideration.
- (3) Honour Roll Members must have made significant contributions to FASS for a period of preferably four or more years. The FASS Committee must review the significance of contributions based on any of the following points:
 - a) Outstanding or devoted contributions to a single area (technical, acting, writing, ushering, etc.).
 - b) Involvement in all areas.
 - c) Assuming jobs that no one else will take ("Riding the FASS railroad").

The FASS Committee is at liberty to invite any person or persons to aid in the review process.

- (4) A two-thirds majority vote of the members of the FASS Committee is necessary for the nominations to be ratified.
- (5) Names ratified by the FASS Committee will be presented to the FASS Theatre Company within the announcement of the Annual General Meeting. If these names are uncontested before or at the Annual General Meeting then they will be deemed to be Honour Roll Members. If a name is contested, the appointee will be reevaluated by the (new) FASS Committee (refer to point 3 of this section).
- (6) A permanent record of Honour Roll Members and their participation will be kept by the FASS Theatre Company. The President will be in charge of updating this record.
- (7) Honour Roll Members will be presented with a token of the FASS Theatre Company's esteem. The presentation time and token will be determined by the FASS Committee.

6.1.3.3 Associated By-laws

At a FASS Company Meeting held on March 17th, 1990, a motion was put forth, and passed that a person whose name has been ratified to the FASS Honour Roll may not contest his own name. This by-law is a curiosity in FASS mandates, as it is a by-law (and must be adhered to by the FASS Committee), but it reflects the Honour Roll guidelines (which are adhered to at the discretion of the FASS Committee).

6.1.4 Other Hints for Presidents

Delegate!

The President is in charge of collecting applications for the various appointed offices. This may mean some arm-twisting if suitable candidates don't come forward immediately.

At the first meeting of the new Committee, make sure everyone gets to know each other and also gets to know what their job is. Hand out copies of the constitution, and each position's section of the P&G so that they might read it. Encourage them to download and read the entire P&G (<http://www.fass.uwaterloo.ca/about/p+g.pdf>). Get the Past President to go through the past year's debriefing. A timeline for the year should be set at this meeting.

The President of one year books the theatre for the next year. Theatre bookings should be made at least a year in advance, so the President should book the theatre while the current year's show is still in production. The President of the current year signs the contract for the theatre when it is drawn up by the UW Theatre Centre, but this is usually not done until mid-fall.

After the show, the President should lead the FASS Committee in a debriefing process, in which the Committee analyzes what went well and what didn't, and collects a list of suggestions for the next year's Committee. The President should update the P&G (this document!) with those suggestions, and also present the debriefing as the incoming Past President to the next year's Committee at its first meeting.

It is the privilege of the President to buy tokens of recognition for those who have made great contributions to FASS. An appropriate amount of money should be budgeted for this purpose as the President's discretionary fund. Significant gifts are usually bought for the Producer, Director, Tech Director, Chief Script Writer, Vice President, Treasurer, and Stage Manager. Smaller items are frequently given to others, e.g., Music Director, Reps, Secretary, etc. and people who have helped with the show above and beyond the call of duty.

6.2 Vice President

The Vice President in FASS performs most of the standard duties of a vice president. He or she assumes the responsibilities of the President should the President be incapacitated for any significant length of time. The Vice President should assist in the communications network established by the President and help to maintain a smooth running Committee and company.

However, the Vice President's most important job is taking care of the social aspects of FASS. The Vice President is the person who acts as watchdog to make sure that work and play are balanced throughout the year.

Many artistic people lose sight of the "fun" aspect of the production. Other people in other Committee positions may push the Company to work, work, work in order to meet deadlines. It is the Vice President's duty to ensure that regular parties take place and that the Company is provided with ample opportunity for relaxation after rehearsals and shop time.

The type of social activities should vary; no one wants the same sort of parties every time FASS gets together. The problem is that a "standard" sort of party is much easier to organize than anything more ambitious. It is certainly possible to poll the cast and crew for ideas, but for some reason good suggestions are hard to come by. Try to ascertain what other people want, not the sort of social gathering that you prefer.

Create a committee of people to help out. The Vice President can't do everything alone. A key group of two or three people (or more if you can find them) is a necessity for running the number of events that is customary. It helps for someone on this Vice committee to have a car.

You will inevitably find you still have an awful lot of work to do; grin and bear it.

Some of your social events may not be well-received by everyone. You have to live with this. Certainly, you should see what you can do for those who don't like one type of event, but you have to cater to the majority most of the time. Take whatever constructive criticism you receive, and shrug off the rest.

6.2.1 Food Management

Don't overbuy food for the final party and between Friday night shows. A good rule of thumb is to allocate one eighth of a pound of food per person. This applies to both meat and cheese (so one eighth of a pound total, not one eighth of meat and one eighth of cheese). Remember that parties are what people make them. The food and drink must be limited, but good parties often continue for hours after the supplies have disappeared.

Make yourself aware that some people may have allergies to certain foods. You should make sure that there is a place for people to place their allergies (and food preferences) on the Vice Form at auditions.

It's common practice for the closing party to contain vegan/vegetarian options to the main meal (which, as written above, can feature meat and cheese).

6.2.2 Special Events Held in the Past

In 1981, the Coffee House held in the fall was financed as part of the Vice President's budget. This worked out fairly well, but future Committees may decide to do things differently, if the Coffee House is to become an annual event.

A recently revived tradition has been Talent Optional Night (previously "No Talent Night"), a two-hour show that asks members of the cast and crew to come in front of everyone and perform whatever they would like. Remember, talent is optional. This event was

started as an opportunity for the cast and crew to entertain one another, fostering good relations and respect. It should not be just thrown together. Start twisting arms early. . Make your list in advance so you can order the acts appropriately (and to ensure you'll have enough people performing).

In the past, a Props List Scavenger Hunt has been done (during casting weekend). The originators of this event would like the concepts to be respected enough for people to prepare well for them and to promote them in the years you decide to try them. By the way, pass on to the Tech Director that he/she should put all the necessary props on the list, not just the easily accessible ones. TDs have a tendency to underestimate the scrounging abilities of 80 FASSies. Giving a watered down list just makes more work for the prop person later on.

6.2.3 Social Events

Here is a very general breakdown of opportunities for social events. Most parties take place off campus; to have a party on campus with alcohol served, it is necessary to use Bar Services, which can be expensive.

(1) Something in the summer, possibly a camping weekend. This must be planned over a month in advance, simply because of the difficulties in contacting off-campus members of FASS and getting back responses (so you can plan how much supplies to buy). In the past, FASS buys a good supply of food and charges people who come to the weekend enough to recover a good percentage of the cost.

Summer barbecues (Bring your own meat) have also been popular, especially with those who are around town throughout the summer. Other summer activities include regular frisbee games.

(2) The Vice President has a big role to play in organizing the Fall Organizational Meeting in the fall. This is the first time many people are exposed to FASS and they should have a good time.

(3) Something else in the fall. In the past we have had roller skating parties, hayrides, a "Beatles Theme Party", trips to other theatrical productions (e.g., Kitchener-Waterloo Little Theatre), and so on. Some ideas work better than others.

(4) Most weekends during rehearsals there is at least one party.

(5) The cast and crew frequently get together for breakfast together before the tech rehearsals. This is commonly called "Tech Breakfast" and usually occurs on the Saturday morning of Tech Weekend. This doesn't take much preparation, but it should be publicized and the restaurants involved should be warned that they will be invaded by large numbers of people.

(6) The three nights of the show usually have parties to allow people the chance to wind down. The Thursday parties tend to be smaller than the Friday one for obvious reasons, but all are well-attended. It is inevitable that the Saturday all-night party will attract crashers and people from previous years of FASS. In the past a closed door policy was recommended. Since this is difficult to enforce, "close-connection" visitors like significant-others and FASSies from previous years should be registered early (no later than Wednesday) and a small fee paid to cover expenses for food, etc. This arrangement should be widely publicized to both cast and crew well in advance of the final week. The Vice President will have to be tough and make sure no other visitors are admitted. It is the Vice President's prerogative to decide who gets in and who doesn't.

It is at the Saturday party that awards of various types are given out by the President. Finding a place for the Saturday party is one of the toughest problems the V.P. faces. Because it cannot begin until the show has been struck, it usually doesn't get started until around one o'clock. This implies that it has to be held in a "private residence".

For parties at houses, take care to make sure the house is left in pristine condition ("cleaner than we found it in"). Designate a smoking spot outdoors with an appropriate receptacle for cigarette butts.

(7) There are good excuses for parties after FASS. If the show has been videotaped, people will want a party where they can watch the video/DVD. The Annual General Meeting is a natural excuse for some sort of social occasion. This is a chance for the Vice to use up what's left of his or her budget. The Vice should make sure that people are informed of parties well in advance. The Producer can help with publicity. During the run of the show, make sure that writers, cast, and crew are told of all social plans – there is always the danger of talking to one group and missing the other.

Remember to invite everyone involved in FASS to social events. The writers, involved from May-December but not January, often get forgotten when it comes to show-time social events, but get their contact information from the CSW (or use the fass-writers mailing list) and invite them too. It is a friendly gesture to arrange with the Chief Script Writer for a trip over to the Grad Club, or to show up at a writers' meeting with pop and munchies.

6.3 The Secretary

The Secretary has to keep good minutes. The President will run Committee meetings informally if possible. The Secretary must make sure that the informality does not lead to total vagueness. When a motion is put before the Committee, pin down the wording before it goes to a vote. Write up the minutes, email them to the Committee mailing list, and provide a copy to any company member who requests them. Since the Secretary is in charge of keeping address lists, we might as well mention our policy in connection with these lists. The FASS Committee is provided with email address sheets. We do not give out addresses to people who ask for them – if someone wishes to contact a FASS member, take a message and pass it on to the member yourself. Many people are sensitive about phone numbers, etc. and the Committee should respect this.

6.3.1 Bookings

You will be responsible for booking all kinds of rooms for all kinds of people throughout both the fall and winter terms. Work out with various people whether or not they want to book their own rooms; for example, ask the Vice President if he or she wants to book on-campus party spaces or would prefer that you do it. Always book as far in advance as possible. Sometimes the Bookings office may place constraints on booking some rooms, e.g., not more than a week in advance. While this is unfortunate, you'll have to live with it.

Other places on-campus that are worth noting are the undergrad and grad lounges in Humanities. Rooms in the SLC are all right, but with the exception of the Multi-purpose room, tend to be too small for most FASS activities except scene rehearsals or committee meetings.

You will probably not have to worry about booking theatre time; for the year you are in, this will have already been done. The President books the Theatre for the year following your term of office. However, the Stage Manager will likely ask you to book rooms for read-throughs and rehearsals in the early weeks of January.

Try to avoid cancelling a booking once you've made it; however, it's better to cancel than to simply not show up. Do not tell anyone you have the room booked until you actually have it confirmed by Bookings.

If you are using a room or rooms in a building that will be closed at the time you use it (for example, a room in the Arts Lecture Hall on a weekend), check with Security during regular hours to make sure they know the building is supposed to be open. Assume they don't know. If they don't, have them contact Bookings to confirm the time and place. Be nice to them.

If you do find a room or building locked, call Security and ask them to open it for you. Be courteous; explain who you are and tell them that Bookings told you the building would be open.

Most on-campus places have a cleanup charge associated with them. Bookings will tell you about this, or simply send you the bill. It's on the order of \$20. Make sure you leave a place in the condition you found it! It is your responsibility to ensure that a place is left orderly and neat after FASS has been through it, and to maintain the good reputation that FASS has had for leaving its places in good condition.

6.4 The Treasurer

The overall duty of the FASS Treasurer is to act as a watch-dog on the FASS budgets and accounts.

- (a) Keep all the books up to date.
- (b) Receive and maintain all receipts and bank statements.
- (c) Advise the appropriate individuals of the status of their budgets.
- (d) Make recommendations to the Committee as you see fit, in regard to financial matters.
- (e) Draw up a tentative budget for the forthcoming year and present it to the Committee after the Annual General Meeting. This is done by the incoming Treasurer in collaboration with the Treasurer of the previous year.
- (f) Pay all bills on time.
- (g) Obtain signing authority over all bank accounts. The proper forms should be obtained as soon as the new Treasurer is appointed. The Treasurer shares signing authority with the President, Past President and the Producer.
- (h) The Treasurer should know where ALL monies are at ALL times. He or she is entitled to this knowledge and ALL members of the Committee should cooperate in this matter.
- (i) Responsibility for ticket sales should be shared between the Treasurer and the Producer. If too many people become involved with sales, problems can arise (e.g. money and tickets being spread out and nobody knowing who has what when).

The Treasurer should be informed of all activities by the Producer in regard to ticket sales, e.g. the size of block sales, the number of complimentary tickets being distributed, and the number of tickets for sale each night. The Treasurer should also be kept informed of the status of sales, as well as this can be determined.

All expenses by FASS members should be explained and backed up by receipts within a week of the expense. Large financial demands by Committee members should be explained and justified, in writing if desired, before the allotment is given out. We are not saying that advances are bad, merely that they should not be given out carelessly. The Treasurer has the right to question any FASS member about FASS financial matters.

The Treasurer should not be treated as a mere bookkeeper. A large amount of money flows through FASS coffers and the Treasurer has an important job keeping track of the money.

6.5 The Representatives

In the past, Representatives have been elected or charged with representing each of the "constituencies" of FASS (Faculty, Alumni, Staff, and Students). This practice is no longer feasible with the minimal faculty membership in FASS shows.

The Representatives do not have well-defined responsibilities. Nevertheless, they have frequently played important roles in seeing that FASS unfolds as it should. There are many little things in FASS that are not specifically in the province of any particular Committee member. For example, Orientation activities are not precisely the responsibility of Vice President, Producer, or anyone else. Such areas are places in which the various reps can be of great help by volunteering to supervise. Reps are often active in social and production work as well. One of the most important functions of the Reps is to keep an eye on morale. During the show, other Committee members have a large number of duties in many areas, and they can seem too busy (or too important) for the membership to talk to. The Reps are certainly not being asked to babysit anyone; but the Reps should be sensitive to problems that might be brewing and they can help to smooth things out before they get out of hand.

Committee members should actively seek to give jobs to the Representatives before, during, and after the production. Correspondingly, Representatives should actively seek out jobs to do. In particular, Representatives should aim to be in Opening or Closing, or to be in the Tech crew, so as to be around to help out during weekend rehearsals.

6.6 The Producer (Still Not Completely Updated)

6.6.1 People

The big secret to being a producer is to DELEGATE. Delegation is the process of handing out jobs to other people and making sure they do them. The basic rule of thumb is to avoid doing anything that could just as easily be done by someone else. This does NOT mean that you simply hand over the job and forget about it. More often than not, the first person you delegate the responsibility to will not get it done; this means you must give the job to someone else or do it yourself. Always choose the most responsible, enthusiastic individuals you can find, and don't ask any one of them to do too much. Always be appreciative and SHOW them you're appreciative.

There will be some things that are not practical to delegate. These you must do yourself, and it's a good idea to get them done as soon as possible. In particular, try to get as much done in the fall term as possible, since the winter term will be much more hectic (for one thing, you will be busy with rehearsals and schoolwork, so you won't have much time for production-related activities).

The first thing you should do when you find out that you've become producer for FASS is to start looking for people to help you. Start with people who know what FASS is about, and are willing and eager to help. Don't worry about getting too many at first; the important thing is to get a nucleus of two or three people who are willing to commit themselves.

As things progress, you will want to establish a "production committee", a group of people who will each take responsibility for some aspect of production. Schedule meetings of the committee as necessary (not too often!) to compare notes and keep everybody aware of what's happening. Informality is good, up to a point.

You should also spend a little time getting to know the various people in the university environment, particularly those who you will be dealing with a lot later on. In this category are the people at Bookings, the Box Office, and Graphic Services. All of them can be reached by on-campus phone. You should also get the numbers for the Feds, the turnkey desk of the SLC, the Imprint and the Daily Bulletin.

6.6.2 Publicity

By far the most important aspect of your job as producer is advertising the show. If you forget mess up the t-shirt order or pick someone bad to run warm-ups it's a minor catastrophe; if you don't publicize the show enough, no one will come and see it (a MAJOR catastrophe).

Fortunately, you'll have lots of opportunities to practice publicizing things prior to the show itself. In the first few weeks of the fall term, FASS will be having an Fall Organizational Meeting to recruit newcomers (particularly Frosh). Ask the FASS President when and where it will take place, and make some posters. (We'll have more to say about posters later on). Recruit some people to poster the campus (again, more about this later). FASS has poster boards in the SLC and on the 3rd floor of MC.

If FASS decides to have an Information booth at a Feds Clubs Day (or equivalent Services Day) in the SLC (probably a good idea) you can use it to publicize the Fall Organizational Meeting. In the past we've had two or three people sitting at the booth at any given time, showing off pictures of past shows and giving out cute things like buttons and playing cards. We also set up a sort of poster board behind the booth, and often have small and unusual hand props from the show on display. There is a FASS Banner that can be used at events like this.

FASS can also try to be involved in Orientation week, for example through an improvisational theatre event at an event in the SLC. However, recent (2005) Orientation rules require that all people presenting to frosh have completed training courses, so this imposes a significant barrier to entry. Nonetheless, many FASSies were once orientation leaders and probably have this training, so it's just a matter of finding the right group of people.

At the Fall Organizational Meeting, be prepared to make a speech explaining who you are and what you do. Also use the meeting to start getting recruits, particularly people with artistic ability and people who enjoy writing things (such as blurbs for the Imprint and Daily Bulletin). Try to get them to sign a list or something (there may very well be sign-up sheets or some-such going around anyway, in which case you should make sure there are production related blanks on it). Try to get in touch with these people (especially the ones who sounded enthusiastic on their forms) within a week or so of the meeting, to find out what their time is like both in the fall and winter terms and to let them know you're glad they're around. Be sure to keep a list of names and email addresses. Don't bother calling a meeting unless you discover there's more to do than you thought.

There are Writers' Meetings throughout the Spring and Fall terms. The Chief Script Writer should tell you when and where these are happening and you can help advertise them.

The next major publicity task is publicizing auditions. These are generally held the Wednesday, Thursday, and Friday of the first week of classes in January. This means that you should have some posters up well before Christmas, so that people have a chance to see them. You may also want to put up a second batch the first day or so of January since posters tend to get torn down over the Christmas break.

Preparing and distributing a poster for a particular event consists of four stages:

- (1) finding out (or deciding) when and where the event will be;
- (2) finding someone to design the poster for it;
- (3) getting the poster printed (consider using Graphic Services or Society photocopiers/printers);
- (4) finding people to put the posters up in places where they will be visible.

The first step is easy; just contact whoever is in charge of the event. For the Fall Organizational Meeting, contact the President; for the writers' meetings, contact the Chief Script Writer; for auditions and the show, contact the Stage Manager.

Armed with this information, look through your lists of volunteers and find some talented, creative, artistic person and ask them to design and draw the poster for you. Tell them how talented, creative, and artistic they are – it helps. You may not be able to find someone who is willing to design a poster; what you may find is someone who loves creating art and someone who enjoys doing layout. Introduce them to each other. Have them show you the poster for final approval, then get it printed.

If you use Graphic Services you will need to give them the FASS account number. Get this from the President and keep it to yourself; it's the only proof Graphic Services has that someone claiming to be from FASS really is.

For Fall Organizational Meeting posters, one-colour ink on a one-colour poster works well. Audition posters are much the same as Fall Organizational Meeting posters, but should feature a different design (something appropriate to the show would be nice). Writers' Meeting posters can be cheap as well.

The show poster is by far the most important. It should be big, glossy and be full colour. It should have a border around it, and the word "FASS" should be featured prominently, probably even the FASS logo. Letters over an inch high are more or less mandatory. The

title of the show and all the other information about it is certainly important, but above all else you should make sure people know that it's FASS.

The times, dates and place(s) of the show must be mentioned, along with ticket prices for the various nights. Mention that tickets are available at the Hagey Hall Box Office and include the Box Office phone number 519-888-4908 (and maybe hours of operation). The poster should also include the FASS website: www.fass.uwaterloo.ca.

A clever graphic on the poster is critical. You may want to run a contest for the best design. Keep in mind that the same design can be used for the T-shirts and any other advertising you may choose to do. Something simple and uncluttered is best.

Poster distribution takes manpower, lots of it. Again, turn to your lists of volunteers and ask them to help you with posterizing. Prepare a list of all the buildings on campus, including the church colleges, the Villages, UW Place, the Columbia Lake Townhouses/Village, and WCRI. Also remember that there are three small wooden kiosks on campus: one in front of the Math building, one near the PAC (off the ringroad) and one between Physics and the Dana Porter Library.

On your list of buildings, include the number of posters typically required for the building. Use the total (plus overhead) as a low estimate of the number of posters you'll actually need. Know this number before getting the posters printed.

Get people to commit themselves to do particular buildings (in pairs if you've got a lot of them), and do spot checks to make sure it's getting done. Have people sign out particular numbers of posters, if only to give them a sense of responsibility. Give people a reasonable amount of time to do the work. Remind people that some bulletin boards are special, and require special approval from various people. Each bulletin board should have a stenciled-on identifier in the upper left-hand corner, saying who owns the board.. Some student societies will remove any posters on their boards that have not been stamped by the appropriate person. Stay friendly with these groups, and don't poster on their boards without approval.

For the show poster, you may want to make two passes (the second one to replace any that got ripped down after the first one). To discourage those who are putting up the posters from keeping personal copies, add about 100 to the number of posters you order and give one out to each member of the cast and crew as a souvenir.

The Federation of Students does poster runs on a regular basis, which you can get posters put into for a reasonable fee. Check with the Feds early (e.g., November) to find out when the relevant poster runs will be schedule, and book your spot in the poster run early: they often fill up quickly, especially near the beginning of term.

You can also hand out posters to cast and crew in January.

6.6.3 Other Advertising

The Imprint and the Daily Bulletin are two of the most effective means of reaching a large number of people quickly and easily. Both enjoy wide readership on campus and both are eager to report on things happening at UW.

There are two serious problems with the Imprint. One is that it (like all printed media) has a significant "lead time" in preparing a story. It publishes on a weekly basis, and this is not likely to change; deadlines may vary from year to year, so you should make a point of contacting them well in advance and finding out when you have to have information to them.

Note that there are no papers early in January or early in September, and that the last paper before Christmas may be out early or may be skipped. If you want something in for September, contact them in July (since no one's around in August). However, the Daily Bulletin publishes every day and only needs a few days notice, though the earlier, the

better. If you can supply more information, like a digital picture or a quote from the Director or someone, you're more likely to get more coverage.

For each of the major events mentioned earlier, you should (at the very least) have a small blurb in the "coming events" sections. There are specific deadlines for these, which you should find out. People looking for something to do on a particular evening will often look there first.

Imprint may be willing to run stories on FASS or stories which are FASS-related. It's better if they come up with the idea and approach you, since they have a good idea of what their needs are in terms of space and time. Keep in touch with them and remain friendly – you're out to put on a show to entertain students and they're eager to tell the students you exist.

FASS is not inherently newsworthy, however. Doing something that is visible and interesting will probably merit at least a passing mention in the papers; be creative.

The Faculty Association Newsletter is a possible route to get audition information out to faculty members. This needs to be done early enough to be in the December issue.

All FASS events (even Writer's Meetings) should be noted on the UW Events calendar located at uwevents.uwaterloo.ca. There is a simple online form to fill out to get the event on the calendar. This should include a link to the FASS website.

Another place to consider approaching is CKMS, our campus radio station. They are often looking for interesting things to fill the airwaves, and stuff about FASS may fit the bill. In the past they have run a contest, in which they offer complementary FASS tickets to the winner. If you are giving away tickets, make sure the programmers are told how the winners will pick up the tickets and what nights the tickets are for.

If you ask them nicely, CKMS may let you prepare a cart for FASS (A "cart" is a continuous-loop tape cartridge, which can be popped into a slot and played automatically while an on-air programmer is cuing up a record or going to the can). Carts should be reasonably short and entertaining; ask CKMS for advice and details. This is most suitable for publicizing the show itself.

By far the most cost-effective means of advertising is word of mouth. Tell everyone to tell everyone else about everything. If everyone in the cast and crew tells two people about the show, that's 200 more tickets sold. If those people enjoy the show and each tell two people about it, that's 400 and so on.

There are probably many other techniques; ask for suggestions from everyone you run into and select the best.

6.6.4 Tickets

There are two things to consider regarding tickets: sales, and the distribution of complimentary tickets.

As soon as you have decided on the title of the show (more on this later) and decided on the price of the tickets (in conjunction with the Treasurer), tell the UW Theatre Centre Box Office, who will then prepare the tickets.

Ticket sales are handled through the UW Box Office. The box office handles all the money and will simply deduct ticket sales from the final invoice that FASS receives.

Tickets can be signed out from the Box Office by the Producer to be sold by the cast/crew or to be sold at other place (like the Societies). In the past we have encouraged people in the cast and crew to sell tickets. Make sure they sign for the tickets they take. Set some suitable deadline for returning the tickets (or better still an equivalent amount of money). Return all unsold tickets to the box office before the shows, preferably no later than the Wednesday of the week of the show.

As early as possible in the term, get in touch with the village dons and try to arrange some block sales. Give them a suitable discount if they come in groups of 25 or more, and an even better discount in groups of 50+. Ideally they should be for the Thursday show, since the ticket prices are generally lower. (Incidentally, ticket prices are decided by the FASS Committee as a whole).

Complimentary tickets are a simple means of publicizing the show. There are certain people who ought to be given comps; add to it anyone who has helped you in the production of FASS in any way. Keep in mind that every complimentary ticket is one more person who'll tell their friends to go see FASS (and the friends will pay real money).

All Past Presidents are entitled to one complimentary ticket per year. The members of the Honour Roll also get a comp ticket. Cameos should receive two comp tickets for the night they appear in or another night as requested. Recently we have also offered comp tickets to the person in charge of Bookings. The President of the University should be offered two comp tickets. The current UW Theatre Centre contract also stipulates that all organizations booking a theatre must provide six complimentary tickets for each performance.

In general, do not announce that a particular night is sold out! There are always some no-shows, even Friday late. Also note that announcing a show is sold out discourages people outside of FASS from going to the box office to buy tickets! No night is sold out until the doors close.

6.6.5 Programs

Programs are, unfortunately, a last-minute item. The problem is that the cast and crew change so much from auditions to show time that it is not possible to prepare a "final" version of the program until the week before the show.

Make sure you arrange with whoever is printing the program in advance that on a particular day you'll be getting the program to them and make sure they'll be able to handle it. The program should be clever. It should list the names of all the people in the show and the part(s) they play. It might contain brief, funny summaries of what happens in each scene (to help the audience follow the plot a bit better) and should contain other humorous tidbits. It should have short paragraphs from the Director, President, and the Chief Script Writer. It may need to have the theatre rules and regulations on it. It should also have thank yous to everybody who's helped us. At the very least, it should include the UW Theatre Centre people, the Cameos, and Bookings. In fact, take a look at previous programs and work from them. It is far, far better to include people who did little or nothing for us than it is to leave them out.

Feel free to play with the format of the program. In past years we've had a lot of really odd and interesting programs, and they're far better than the standard sort of thing you find in most theatre productions. Come up with an idea, then figure out if it's possible and economical. If you can find an interesting, professional-looking way of doing parts of it feel free to give it a try.

Put someone in charge of getting the program done – delegate! Remind them that they have to get a list of all the cast and crew and writers; this is best done by asking the Stage Manager for the cast list, the Technical Director for the crew list, and the CSW for the writer list. Post it throughout Tech Weekend in a reasonable place so everyone in the cast and crew can check off their names and parts, check name spellings and so on.

6.6.6 T-Shirts

FASS T-shirts are an excellent form of publicity, provided they are available early enough so that people can wear them around. Appoint someone to be in charge of this! It's a tedious, thankless job that you do not want to do yourself. (Do not tell this to the person you delegate it to or they won't do it). If you can find someone who's organized t-shirts for

some other organization, great. You will probably discover that most people who have done it before are not interested in doing it again.

Have them start taking orders and collecting money (the two are inseparable) at the readthrough. The T-shirt design should be the same as the show poster, which ought to be ready or almost ready by then. Stick with one colour shirt and one black shirt – it's far less complicated than different colours on different shirts. Keep the price as low as possible and always collect too much for them. (Rounding up to the nearest dollar keeps things simple). It's easier to give back change than to collect more money later on. Keep a list of who's ordered what size and colour of shirt, and how much they've paid. You may want to go with only one style of shirt, or have separate designs for men and women.

Shop around a bit for a good price, a good quality, and (perhaps most important) a good delivery time.

Don't neglect the Techies! It is customary for tech T-shirts to be somewhat different from the cast T-shirts. Usually, the tech T-shirts are black-on-black. Make sure that tech people are given the chance to order the more colourful shirts and make sure cast has the chance to order tech shirts.

Similarly, don't neglect the writers! Many of the writers will be taking part in the show, but others may not have the time or they may be off campus on a work term. Use the mailing lists to get in touch with the writers.

6.6.7 Front of House

The term "front of house" refers to things like ushers, coat check people and others who deal with the audience directly. Presently at Humanities Theatre all the front of house staffing is taken care of by the UW Theatre Centre. If we were to use another theatre space then this may become part of the job of the Producer (as it was in the past). In this case try to use volunteer ushers and get them committed as early as possible! Remember that you will need extras for the Friday night since there are two shows.

6.6.8 Other Producer Tasks

JOSH WRITE ABOUT PICKING A SHOW NAME
JOSH WRITE ABOUT GETTING CAMEOS (include Douglas' idea??)
JOSH WRITE ABOUT SHOWBOOKS
JOSH WRITE ABOUT DVDs and GETTING SOMEONE TO TAPE THE SHOWS

Comment [JKH1]: Do this.

6.6.9 Finances

***** This section is yet to come (and has been for decades). *****

6.6.10 Adding to this Document

Being producer of FASS is a learning experience, and anything you discover may be of use to the people who follow you. Pass on the mantle and pass it on well, sharing your good ideas and knowledge of any problems you encounter. Things change a lot from one year to the next for a Producer, and it is essential that this document be kept as up-to-date as possible. Best of luck, and thank you for being brave and foolhardy enough to take on one of the most difficult, challenging and unrewarding jobs in FASS!

6.7 The Director

Directing FASS is an exciting, enriching, exhilarating experience that can never be repeated or duplicated.

Directors find that it lives up to all their expectations of hard work, long hours, and trying responsibility; but it gives you the chance to meet and work with one hundred of the best people around in a high-energy endurance test of theatrical production that peaks in February with one hell of a show! The job can be highly recommended to people healthy enough to keep the hours and patient enough to keep their temper.

6.7.1 The Most Important Thing?

The letter of the law of FASS requires you, the Director, to be aware of the script, to audition and cast the actors, to rehearse the scenes adequately, to select a Stage Manager and whatever of Music Director/Pianist/Choreographer/Acting Coach/other able-bodied assistants you desire, to work closely with the technical crew to realize the show, and to assume full artistic responsibility for FASS.

Furthermore, strong oral tradition of FASS (more about this later) requires you, the Director, to cast every actor who shows up at auditions, and even (at your discretion) some who do not.

However the greatest of laws is that the Director is there to make sure the cast and crew have a good time putting on a show; a great show guarantees a great time!

6.7.2 The Director on a Pedestal

One of the most important things for you to realize from the moment you are appointed the new Director is that you fill the most visible and responsible single role in FASS. To new and recent actors and technicians, you are FASS for an entire year, especially during those frantic four weeks in January. To old-timers, you occupy a less heroic position in the cosmos, but you still bear a tremendous responsibility and shape their hours working on the show. To recapture the feeling, spend a few seconds remembering how you viewed your first FASS Director. These people, particularly the actors, will spend four weeks in your company, under your eye, and at your command. You owe them a director they can trust as an artist, respect as a disciplinarian, and like as a friend. The natural inclination of a cast and crew is to like the Director. Earn their respect and devotion. Nothing less will get everyone through the short tempers and long hours. If FASS is a happy spirited group eager to please you, delighted to be working together, and confident of your judgement, you will find the first three weeks of the production the most rewarding experience of your FASS career. You will find the last week a triumph!

6.7.3 Earning Respect and Devotion

We have left out how to accomplish the goals mentioned above because we cannot claim a monopoly on method. But being pleasant and well-rested while doing the basics of your job well goes a long way. Those items that we stress in the rest of this section (and the reasons given for the emphasis) are the tools to get the right orientation.

6.7.3.1 Organization

You must be organized. For eight months, you have known that you were going to direct a show. There is no excuse for not knowing how long you are going to spend on each of the different facets (or stages, if you'll excuse the pun) of the show.

You don't have to prove to anyone (except perhaps to the President, who has a right and responsibility to verify that everyone on the production team has his/her act together) that you're organized, so get it out of your head that I'm talking about big charts and

calendars. They help, but they are a method, not the product. The product is the Director's awareness of the steps between "Let's do a show" and opening night, and when he/she wants each completed.

Read the script. Familiarize yourself with the major characters, the "special parts", and the singing roles. The CSW should provide you with a spreadsheet of the characters and how many lines each had, all the scenes in which they appeared, amount of musical talent required, and special comments like "must be under four foot nine"; more on this under auditions and casting.

Prepare your audition format. Get your support staff. Be prepared for casting, and set yourself checkpoints for rehearsals.

Why? Because the cast, crew, and President need to know at all times that you know where we are going: respect. Because then you yourself are aware of how much time you need to get constructive work done, and how much slack you can allow: discipline. And because we'll all feel that you've put time and effort into making sure we're ready in time and everyone will look good on and off stage: friendship.

6.7.3.2 *The Buck Stops Here*

Throughout the fall and throughout rehearsals, a tremendous number of people will come through your life and need decisions made. Make them.

6.7.4 The Script

The script for FASS is written during the summer and fall, and we never give enough of the best recognition to the people who make that happen. Be aware that you, as the Director, no matter what your involvement in the scriptwriting process, have one major responsibility come the first night of auditions: you must have unflagging public faith in that script.

There are going to be good and bad things in every script, things you like and things you're afraid your mother might find out about. But the time for complaints and alterations is in the privacy of a closed room, with your Chief Script Writer, before the auditions begin. Don't let the company feel that you have reservations. Don't have reservations. Find something about the script that you're crazy about and talk about that instead. Nuff said.

One of the truths of FASS in recent years is that Directors clearly state early in their reign that they are eager to attend scriptwriting sessions, often end up not attending. If you do attend writers meetings, attend as a participating writer, not as an overseeing Director. State at the writers meetings that you are only there as another writer or you will have a roomful of people trying to find out what you think is brilliant rather than finding brilliant things for the script.

The editing process is a good stage at which to get involved. The writers do like to know you care, and during editing you get insight into how the scenes, songs, characters, and jokes are meant to work. Most important, the reason the committee keeps trying to involve the Director in the writing process is to breed Directors with respect for the script and its authors. The Director can change the script, but a healthy respect for how it got the way it is should temper all your decisions.

Do ask for, and check for, at least one "rewarding" bit for every single part, no matter how brief. Make friends with your Chief Script Writer and talk about the variety of forms that a "rewarding" part can take. Work with the Chief Script Writer to make it possible for you to cast every role with pride. Even little parts deserve jokes, technical wizardry, songs, dance, or a big death scene!

6.7.4.1 *Ad Libs and Script Changes*

"Legally", the Director has the right to change the script. Morally, you should only do so in consultation with the Chief Script Writer.

Ad-libs are those spontaneous little funnies that start coming out, by mistake and on purpose, early in rehearsals and that continue throughout the show. They are death on the composure and confidence of amateur actors, particularly in performance. And they are almost never funny. Are we telling you anything you don't already know?

What happens is that actors who have heard the scene twenty times come up with a one-liner or physical bit that is hilarious in the context of having seen the scene twenty times. In general, however, the ad-lib is not funny to newcomers, namely the audience. Worse still, it usually involves screwing up a perfectly good joke that might have been.

Of course, some ad-libs are funny. Spot them, save them, and get the Chief Script Writer to help you write them in if it can be done without harming continuity. However, the actors should realize that the goof-off ad-lib routines have to stop sometime, and that time is definitely before opening night.

The Friday night late show is the reputed home of the great FASS ad-libs. This is a dirty lie perpetuated by happy late night audiences who get off on their own spirit, and depending on just how rowdy this expectant horde is, the show can be an actor's nightmare. You've been there. Help your actors by bracing them for this (without terrifying them). You must stress that all "ad-libs" will have to be cleared with the Stage Manager.

The other type of script changes, no one likes to talk about. But when the show is too long, something has to go (ask your Stage Manager how long is too long). Get the Chief Script Writer. Discuss what isn't as funny as it should have been, what small independent pieces can be lifted without damaging the plot, and how to amputate parts of the scene without costing someone their only rewarding line(s). Distill the changes to a clear outline of the new scene and give the actors plenty of time to rehearse the new stuff. Wouldn't it be nice if we could do this at a dress rehearsal rather than the Friday early show? Maybe you'll be the first.

6.7.5 **Auditions**

You will be auditioning during the first week of UW classes in January. The dates are almost always booked months before you join the committee. Auditions usually always occur on the Wednesday, Thursday, and Friday evenings.

DISCLAIMER: the items specified in the "letter of the law" portion of this document are just about the only things that are required. EVERYTHING ELSE IS HABIT. We will try to make clear those things that are recommended in the current school of thought and those that are optional. However, during the eight-month organizational period, freely re-examine all these habits. When you understand why something is done a particular way, then decide if you want to keep it. All these habits began as someone's good idea for a different way to do things.

Auditions usually go like this. People show up and fill out a bunch of audition forms on which they will record useful information like their names, phone numbers, email addresses and other useful information. After handing in their forms and being told all about FASS by the audition wranglers, victims make their way through the maze you've set for them: acting, singing, and dancing auditions.

Most people in FASS have little or no stage experience. They may be nervous about going onstage or performing, but you're going to cast them anyway. You want them to have a relaxed, fun time at auditions so you see their best stuff and they aren't scared away!

You need to know how well they sing. Your Music Director will have them go through a singing audition. All auditioners do the singing audition even if they don't want to sing

(remember, it should be fun!). Make sure you believe your Music Director and listen to their recommendations. If you have special requirements (e.g. can a particular actor sing well enough for role X, or can you find three blending voices for a group), talk to your Music Director in advance. Don't put him/her on the spot by asking surprising questions after the fact.

You need to know, superficially, what each actor looks like. For example, if you're doing Robin Hood, you have to know if someone is built like a Little John or a Friar Tuck. Make sure that the Stage Manager has arranged for digital pictures of all the people auditioning to be taken. During auditions, you need to check out special voices and accents. Can you hear the actor speak? Is he/she a natural?

Start auditions with a few warm-ups (fun warm-ups, but loosen them up without embarrassing the shy ones). Explain that they already have a part. Then we usually flog to death a few selected scenes from the show. You select the scenes and get the Producer to run off enough copies.

Make sure people feel free to come back. FASS auditions are not competitive, and repeating scenes, or even returning the next night, makes some people feel better.

Dance auditions are a must. The Choreographer should prepare something simple for everyone to learn (total elapsed time including performance en masse about 20-30 minutes). The majority will not be great dancers, but don't make them feel bad! A simple scale of one to four (from "uncoordinated" to "great") is as detailed as you need or will have time for. We can't stress fun enough, because many people, old and new alike, find dance auditions intimidating.

The actors don't realize (and many Directors don't accept) that it will take you mere minutes to audition each actor adequately. Let them do whatever they want, but I suggest that for the purposes of FASS, after three minutes (tops) you will be searching for anything new to write down. There's no problem with this so don't feel bad. Do more with the few you think you might have something special for. Check out accents or impersonations. And spend enough time with everyone to make them feel good.

Socialize afterwards. Aloofness now costs you points later. However, don't talk about the auditions or discuss who you cast in what part. We write that here, not for your eyes, because we know that the last thing you will want to do is talk to the actors about their auditions; but now you can tell them that the Principles and Guidelines recommend that you keep quiet. Hope it helps!

6.7.6 Casting

Casting is not as bad as it might seem. But schedule lots of time (a whole day) for it anyway. Organization is the key to everything. Use the digital pictures you took during auditions to help remember the actors. Sort your audition information on something (first name, last name, how good they are, anything) so you can quickly find an actor you're trying to remember. Have a list of every character in the show, including dancers, walk-ons, and voice-overs. The character list should include the number of lines for each character, the scenes in which they appear, special talents required (including voice and dance), and some indication of gender (must be male, must be female, can be either). Again, the Chief Script Writer should provide you with this, but you may need to ask for it.

Then, start casting the obvious roles. There will be singers who are clearly suited to the major solos, and comic talents who belong in one or two or three featured spots, and people who can do particular impersonations.

Cast the tall people you need, cast the plump ones, cast the troupers with minimum talent and maximum time in those bit parts with big death scenes rather than character. Cast dancers.

The whole key is to cast the ones that must be cast in a particular role (solo voices, dancers, sight gags), and then look at the rest. You are left with all the medium people and medium roles, and you can't go seriously wrong no matter how you cast things. So set about trying to give each of them one nice something.

One of your main criteria for casting the rest of the roles, like it or not, will be scheduling: when are people available? Try to arrange things so that actors don't have rehearsals spread out over multiple nights or with many hours between rehearsals on one night. That may not be possible, but try. In recent years, we've been able to schedule one weeknight off, which is a god-send to the tired Director and Stage Manager.

When you face these people coming to pick up their roles, you need to be able to tell them honestly that the role has something fun or exciting, something rewarding to it. Rather than compromise your immortal soul by lying, cast the show so that the statement is true. And if you do have a few necessary plot-advancing but D-U-L-L roles, make that someone's second part and stress that you know it's thankless, but that you're grateful that you have a pro to take it on as a favour and can they handle the make-up/costume changes? We are not talking about manipulating someone here: we are talking about being honest with someone and making sure that they don't start out with a negative attitude towards a particular part.

You should be prepared to explain to people what is rewarding about each role if they ask. Some people will not come or not be available to come to the readthrough (see Rehearsals). This is reasonable. However, if they don't respond to the Stage Manager's email in two days, it is NOT, repeat NOT, the time to hunt them down. They don't want a part and you should go about the business of recasting immediately.

Some people will not want the part(s) they get, and some will want another. Some will bring friends who'd like to be in the show and missed auditions. At least one will sign up and never be seen again. Telling you this doesn't help or change the situation. You should be prepared to take it all in stride and write down every name of everyone who wants another or different role. You'll need to know what your recasting options are right through to the night of the show. And learn each role in the script yourself.

By the way, FASS Directors are often past FASS actors. This does not have to be the year you quit acting. On the contrary, most of us have cast ourselves for a little something special. Make it something you can do. Don't make it a "starring" role. Most important, don't make it something that requires you to be in rehearsal a lot when you should be directing.

6.7.7 Rehearsals

There is a traditional sequence of rehearsals fitted into the (usual) three-week span of FASS pre-production, and it makes a good deal of sense. You make up the rehearsal schedule in consultation with the Stage Manager and the Secretary books rooms as necessary. You know that you want rehearsals every night of January, so book well in advance. Try to keep rehearsals in the same place as much as possible to avoid confusing the cast.

The Sunday after auditions is the readthrough of the script. Fun, casual, and rough, this is the first time the cast has heard the script and each other. Make it fun, and try to give everyone a chance to do as much of their role as possible (including voice-overs, scene fillers, etc.). The Stage Manager should read the stage directions that help clarify what's happening. Most people won't have a script for the scene being read and will need help to understand. This is the first time the cast performs for one another, and they should all get a chance to feel important, funny, and respected too!

Week One: an excited cast rehearse scenes with grimy scripts in hand, familiarize themselves with the jokes and the plot, and have a good time getting to know the rest of the group. They crack up a lot, goof off frequently, and have no picture of what this will

look like on stage. Rehearse every scene twice or, time permitting, three times. Arrange music rehearsals for everyone who sings anything this week, so that they learn how the song goes. Opening and closing song are scheduled for the weekends. If you trust your Music Director and Choreographer (which you should!) you won't need to be at weekend rehearsals the whole time. But it will be a great morale booster if you stop by to say hi to the cast and see how the rehearsals are going.

Week Two: Learning lines! We usually ask the cast to try to be off-book by week two and they must be off-book by week three. But you probably want to sketch out the basic "blocking" (who comes in from which side, where the table is) before they do. Then they can write these moves on the script and refer back to their scripts for a while before they go it alone. Now that they have the gist of the songs from music rehearsals, you'll want them to start learning choreography. Remember that learning anything (lines, songs, or dances) is not the same as rehearsing them for performance quality. Learning comes before polishing. Leave time for the two steps. Weekend Two: more opening and closing rehearsals.

By the end of Week Two, they should be ready for the (traditional) Italian run. Let's discuss Italian rehearsals for a second. This is a nickname for running through a scene fast, and it means that you do it without the usual expression or timing in favour of leaping in immediately on the end of your cue. If these rehearsals are well done, you will find them an invaluable tool from this week on. Always have someone "on book" in rehearsal to prompt, and make it clear to actors that while this will never happen in performance, in rehearsal they should get used to saying, "Line," whenever they blank out. They should not curse or mutter or fake it. In return, the prompter will not offer lines to the actor who is straining his/her memory to get it right and doesn't want a hint yet.

Week Three: you'll start running full scenes, with blocking, without scripts. Time the scenes: know the worst early. Weekend Three is the Tech Weekend, and the ritual is virtually engraved in stone. Here's how it goes.

Everyone accepts that the whole weekend is a wipe-out. You'll do a cue-to-cue, and hopefully even a full tech run; you personally will sit in a dim theatre while the techies show you light levels; and frankly, everyone will get really bitchy. The specifics of which rehearsals are held when are decided between The Director, The Stage Manager and The Tech Director. You must decide on things together, or people will howl from having their toes stomped. We really don't want to know how you work the schedule out; you're unlikely to be thrilled with whatever happens.

Make sure that the Secretary arranges lots of green room space for bored actors to chat, play cards, study, and rehearse. Get someone you trust (e.g., Assistant Stage Managers) to run Italians while you're busy in the theatre. They still need it, don't they?

A lot of the tension and friction of the Tech weekend can be eliminated by making sure the actors always know what's happening around them. Really. If you're doing a cue-to-cue or tech run and have to stop the show for a second, tell the people on stage, "Hold on, we're going to fiddle with the lights." If actors are treated as important participants, they will be co-operative. If they are treated as children who should keep quiet until told what to do, the weekend will be far worse for all concerned.

During the week of the show, you'll have two dress rehearsals (in addition to the tech run that you hopefully had during Tech Weekend). A two-hour call for dress rehearsals and performances is traditional and adequate. Your Stage Manager should and will enforce punctuality. Anyone who has ever had to take a role at the last minute will realize that the show requires the consideration of being on time. How can we tell accidents/fatal illnesses/total amnesia from the casual, "Well, who'll miss me if I'm twenty minutes late?" Dress rehearsals should be described and treated like full performances. Bows should be prepared. Not encores.

Two shows on Friday night make for a draining experience, and it is unlikely that this will change in the near future. Remind people that their call is earlier, and their night rougher. Stress sleep and orange juice. Beginning with the Tech Weekend and ending opening night, the show slips out of your hands as you pass your baby to your very capable Stage Manager. Don't just do it, announce it. Attempt, to the best of your ability, to pass the attendant respect and responsibility that have gone with your job. The Stage Manager has had less time to earn it, and needs it more.

Your emotional role as an authority figure and arbiter has not vanished, so be aware that the cast still looks to you for approval and advice. Defer to the Stage Manager when appropriate, but keep feeding the actors the support they need, all through the performances. LEAD WARM-UPS. If anyone should be in a position to build spirit for the show each night, it's you.

Your final gesture of authority during the show should be to make sure that the actors are involved in the Strike to the best of their ability. And loving it.

6.7.7.1 *Notes*

This applies to all rehearsals, so we've saved this till last. You must give notes after each rehearsal. We suggest you write them down, and we insist that you learn to read your own writing. Give the good notes as well as the bad, and never let an actor go an entire rehearsal without some note. Some of the best actors leave rehearsal frustrated because the Director didn't bother to give notes for doing it all right.

Don't let actors waste one another's time with discussion during notes. It sounds undemocratic, but save all discussion for after rehearsal. It's amazing how many things become less important without an audience, or when you're the only one riding the late bus home. The really important points will be worth staying for.

Watch for everything – it's all your job. The make-up person may think you don't mind it that way, when you were assuming he/she could tell it was all wrong. But especially watch for acting FACING FRONT, speaking with VOLUME and DICTION. You can screw up anything and everything else in the show, but if the actors can't be seen, heard, and understood, you're a bad Director, even by FASS standards.

6.7.7.2 *Warm-Ups*

Do them.

6.7.7.3 *Your Tech Crew*

Many FASS Directors know next to nothing about the technical side of theatre. Don't worry. The tech crew does. And the amount of control and interaction you have with the technical design is something you and your Tech Director will work out early. Won't you?

A good way to meet some of the tech crew and show that you appreciate them is for you to attend the tech tour. You will probably even learn things about the Humanities Theatre that you didn't already know.

One of your most important roles is to come to some sort of agreement about set designs. It is up to the Tech Director to see that set designs get done. If you have any special things you want that are not obvious from the script, tell the Tech Director as soon as possible. After all, the Tech Director gets the script the same time you do and will want to start designing immediately. Don't come up with a lot of special things after the preliminary designs are made, or you'll earn the TD's wrath. It helps to sit down with the TD and go over the script scene by scene to make sure he/she understands what you are looking for.

Similarly, it is your responsibility to check over the set designs as soon as they are done, and to approve each one or ask for modifications. If you want something that the TD says

can't be done, decide how important it is to you (or the script); if it is important, explain it to the TD and ask him/her to try to give you something. Just as you can encourage the cast to bigger and better things, you can encourage the techies too, provided that you are open to their input and willing to work together towards a final solution.

Two rules of thumb about keeping on the good side of the crew. Don't forget to invite them to parties, even the spontaneous, "Let's get together after rehearsals" type parties. And when you have finished rehearsing on stage, get off. If possible, go to another room for notes. The techies use the stage too and two hours of notes on stage is two hours less for set building. (The actors, by the way, will appreciate the walk and the chance to stop off at the washroom.)

6.7.8 Parties

Attend parties. If necessary, plead fatigue and go home early, but do attend parties. This is essential to cast morale, we suspect. The rest of the committee could do worse than to follow your example.

6.7.9 Other Notes

You don't need directing experience to get or to do this job.

Appreciate your tech crew. They are going to save your butt more than once, and they're going to make you proud.

While you are responsible for the look of the show, recognize that they spend more time thinking about the technical aspects than you do and their thoughtful insights can be valuable.

Encourage good relations between the cast and crew. Recognize that the two seldom meet, and that "cast team spirit" and "crew team spirit" are as important as "FASS spirit". Make sure that your actors respect things like "rules of the shop" or they'll make the techies mad.

The Director and the rest of the committee/production staff have a duty to be supportive and positive to each other. Morale hinges on you. Public fights, private backstabbing, and obvious dissatisfaction are RIGHT OUT. If you have a problem, settle it with the person involved behind closed doors. It doesn't matter who you hate or who hates you – when the show is over, you should be certain that the cast never noticed a thing.

6.7.10 Break a Leg

Directing FASS is as easy or difficult, as large or small, as rewarding or frustrating a job as you want to make it. Just try to decide what you want to make it, rather than have it all just happen. Directing is something should do, not have done to you.

Break a leg. Every Director would do it all again if it were possible. We hope you'll be able to say the same a year from now.

If you don't know, just ask.

There are lots of people to help!

6.8 The Chief Script Writer

The Chief Script Writer doesn't write the script alone. He/she supervises a group of people who create the script over a course of many meetings.

6.8.1 Early Meetings

A theme meeting should be called shortly before the FASS Annual General Meeting where the actual theme will be chosen. The theme meeting should be open to the public and should be announced to all the members of FASS

The purpose of the theme meeting is to propose and discuss possible themes for the next year's show. The meeting should narrow the possible themes down to four or five ideas, which are interesting to the group. Once the themes have been decided upon, one person is selected to present each theme and its merits and possibilities at the Annual General Meeting.

As CSW, you get a veto on which themes are brought to the AGM. So if you really don't think you can write a particular theme that's been suggested, you don't have to bring it to the AGM. At the theme meeting, if you believe that a suggested theme is not writeable then you should make that known then. Don't veto a theme after the fact and just not present it at the AGM. Tip: If there are themes that you like less then don't present that theme yourself, give it instead to a presenter that isn't likely to do a job good in presenting it.

The new Chief Script Writer chairs the theme discussion at the Annual General Meeting. Try not to let biases show too much. At the AGM, you have the option of allowing themes to be suggested from the floor in addition to the themes presented. Some CSWs don't feel comfortable with the idea of being given a theme they haven't had a chance to think about, so use your own comfort level in deciding whether to allow this.

The first brainstorming session should occur within two weeks following the Annual General Meeting. The purpose of this session is to take advantage of the enthusiasm (we hope) was generated by the selection of the theme. It is also an opportunity for graduating FASS members to provide some input on the script. Writers' meetings should start in the spring term. This gives co-op students a chance to help write the script, even if they won't be around in the fall.

6.8.2 Writers' Meetings

Start scheduling writers' meetings in the spring and fall terms as soon as you can. Announce meetings in appropriate venues, like the FASS website and the mailing lists. The regular meetings should be held at the same time, day and place each week if possible. Once you assemble a team of writers, there is a fass-writers mailing list you can use each year to keep in touch with your writers. Posting the script drafts on a website also helps everyone make sure they have the most recent version of the scenes they're working on.

The Chief Script Writer should examine the time available for writing and set up a schedule of how each session should be spent. In general, the months of November and December should be reserved for editing sessions, and mid-summer through September for the actual writing of scenes. The time before that should be divided accordingly into general brainstorming sessions followed by more specific plotting sessions.

Usually four meetings are necessary to sort out specifics of the plot and to get a good outline. Any time above and beyond this can be used for brainstorming. This usually means that only one or two sessions in the fall can be given over to undirected brainstorming.

6.8.3 Handling Writers

It is important to remember that many new writers are easily discouraged. It is the duty of the Chief Script Writer to prevent this if possible. New writers should be encouraged to tell ideas to the group and not just the friends sitting beside them. They should be encouraged and their contributions appreciated, even if their first ideas are not what other people are looking for. Newcomers will learn what works and what doesn't if they are given a chance to be heard.

Old writers should be discouraged from taking too high a profile, since this is bound to intimidate new people. They should also be discouraged from telling in-jokes unless they are prepared to share the joke with newcomers. If necessary, the Chief Script Writer should talk to the old FASS people and ask them to make newcomers welcome and needed. Fresh ideas are the most important thing in FASS

6.8.4 Paper Work

The Chief Script Writer should write down as many of the ideas that come up in sessions as possible. Even ideas that do not seem to have any merit at the time should be noted in case they prove interesting or pertinent later on. (Even if they never prove interesting, people like to see that you're writing down what they say.)

In order that all ideas are heard by everyone, the group should be guided to speak one at a time, although in periods of peak enthusiasm this may be impossible to enforce. Enforcement is probably the wrong word anyway – no one wants to dampen people's enthusiasm or spontaneity.

The ideas gathered by the Chief Script Writer should be written up every week and presented to each writer at the next meeting. This assures that good ideas do not get lost or forgotten from one week to the next. It is also helpful for people who have missed a meeting. The weekly idea sheets should be kept in a cumulative file for the benefit of those who will later be writing the scenes. The sheets are also useful for people who cannot attend writers' meetings but who are interested in what's happening.

6.8.5 Writing The Scenes

Writers who are interested will be invited to write individual scenes once the plot outline is completed. They may write the scene by themselves or in groups of two or three. On the day that scenes are distributed, the writers should be provided with the following information.

- (1) A complete plot outline.
- (2) A list of major characters with descriptions of their personalities.
- (3) A list of random funny thoughts gathered over the previous weeks.
- (4) Part of a sample scene, with the proper formatting.
- (5) The roughly-desired size (in lines) of the scene. (FASS scenes should try to be no longer than 80-100 lines (or around 9 pages). It's easier to start with a short scene and add lines than it is to start with a long scene and cut lines.)

Whenever possible, the writer should be allowed to write the scene he/she is most interested in. The Chief Script Writer should use discretion in assigning difficult or complicated scenes to those who can handle them, and in resolving conflicts of several people wanting to do the same scene.

The writers should have two weeks during which to write their scenes. A writers' meeting should be held in the middle of the two week writing period so that writers can report on their progress and get help with problems which have arisen in the writing. People who are not working on scenes should also attend this meeting to provide input for the actual writers.

Any scenes which are not completed at the end of this two week period should be reassigned to another writer. The second writer should be someone dependable; he/she should be given another two weeks to finish the scene. The process used in the first two week writing period should be followed in this second period. Editing can also begin once the first scenes are in.

Some warnings: usually there are one, two, or three scenes that are unusable. They will have to be re-written. If a scene has to be re-written, tell the original writer in as diplomatic a way as possible; don't let him/her show up to auditions or editing sessions and find that his scene has quietly vanished.

Another warning: people will not follow the plot outline. It seems a rather simple task to write a scene when you know what has to happen in it, you know what most of the characters are like, and you have a list of jokes that you can use as you see fit. Nevertheless, you will find that important details are left out with abandon; you will hear "I couldn't write the character the way you said so I did something else"; and you will find funny bits completely disregarded in favour of unfunny oddities. What you do with this problem depends on the situation; we just thought we ought to warn you.

6.8.6 Editing Sessions

Editing is a very long, tedious and boring process, but it is also essential to a good script. Editing sessions should be held as often as necessary at whatever time is convenient.

Editing is best done in small groups of no more than eight people. The sessions should be arranged so that the writer of a particular scene can be present at the editing of his/her scene if he/she wants. The editing process is simple. The lines of every scene are examined one by one and are changed if a better line/wording/joke is suggested. If a line or section does not work, it should be changed or cut. The important result of editing is that every word and action in the script has been agreed on by several people as good and appropriate, either amusing or necessary to plot or both.

Remember that ten minutes is a good length for a scene, but this naturally depends on how many scenes will be in the show. Our past experience has been that scripts run a little more than a minute per page.

All editing of scenes should be completed before the middle of December so that the script is completed in time for auditions during the first week in January. This means you should start early – editing takes approximately three times as long as you think it will. In recent years there have been “editing crunch sessions” over the Christmas holidays. Don't plan on having these. In fact, plan on *not* having these. Do you want to spend your Christmas holidays editing the FASS script? Do you think anyone wants to? You'll get a lot more interest and involvement from others if the script-editing crunch is at a more convenient time.

6.8.7 Character Names

FASS has a long tradition of naming characters with punny names related to their character. The automotive executive named *Gus Gazzler* and *Cam Imble* the cannibal have been two recent examples. Often, character names are invented near the end of the writing process once a character has been firmly established, though on occasion a funny name may be invented before the character, and is used to drive that character's personality.

6.8.8 Cameos

Prominent members of the university are invited to take part in the final production. Typically, this is a walk-on bit part that is nonetheless entertaining and showcases the presence of a known personality on stage. The cameo usually either delivers, or is the butt of, an innocent joke. The cameo is also introduced clearly by name and association

with the university (or key to fame, in the case of other celebrities like Members of Parliament and prominent children's authors) by another character when the cameo appears.

Cameos have not come to rehearsals and are generally unfamiliar with the joke in which they are about to participate (though they should be given their script in advance). For this reason, it's useful to have a "cameo handler" written into the scene to assist the cameo on stage and off again when their moment of glory is passed. The handler can be a normal role with regular responsibilities, but the task of cameo handling is an important one.

6.8.9 Rewarding Parts

FASS fits a lot of people on the stage over the course of the show. It is your duty to provide roles for everyone who tries out for a part, and this is always somewhere between sixty and well over a hundred people.

However, it is also your duty to make sure that everyone has a rewarding part. No one wants to come to three weeks of rehearsals to be "Guard #4" unless that role has some reward to it. Different people will seek different rewards, so you can create roles that excel in different areas: some roles are rewarding for the songs they sing, others for the jokes they tell, others for the really cool way they die, and still others for the sheer time they spend on stage. Look over each role and make sure that there is some rewarding part of it – that you, or other writers, would be happy if they got the part.

Note the difference between a reward for a character and a reward for an actor. If a soldier character gets promoted from lieutenant to captain, that is a character reward. But if the character does nothing on stage but salute, say "Yes sir!" a lot, and be the butt of jokes, then the role is not rewarding for the actor. In general, if something rewarding *happens* to the person, then the character is happy, but if the actor gets to *do* something rewarding, then they will be happy.

6.8.10 Interactions with Other Committee Members

Although the script is your pride and joy, the final decision of the name of the show rests in the producer's hands. That doesn't mean you can't come up with a title that's so awesome, the producer has no choice but to accept it. Work with your writers to create a list of potential show names to present to the producer. This is your opportunity to work with the producer to come up with a title that shows the full spirit of the show, but is also exciting enough to bring in the audience!

Give the Tech Director a copy of the plot outline as soon as it's available –this helps him/her plan for problems. Listen to any technical comments he/she has about the script. The best idea in the world is useless if it's impossible to put on stage, and it's easier to rewrite during the writing process than the middle of January.

The Director should be involved with the scriptwriting process. He/she should come to writing meetings whenever possible. If the Director cannot go to meetings (e.g. he/she is on work term), the Chief Script Writer should arrange for the Director to get regular updates on the status of the script. This includes providing the Director with the finished plot outline and with edited scenes if possible. Remember that the Director will ultimately have complete artistic control over the script. Minor changes are certain during the rehearsal period but disruptive major changes can be avoided if the Director and Chief Script Writer work together throughout the writing process.

You should provide the Director with a spreadsheet of the characters and how many lines each has, all the scenes in which they appeared, amount of musical talent required, and special comments like "must be under four foot nine", "must have a Spanish accent", etc.

Make yourself available for consultation about script changes throughout the rehearsal period. If you will not be on campus in the winter term, consider appointing one of the

other writers as deputy in your absence. This assures that changes are made with the agreement of someone closely involved with the writing process and makes it unnecessary for the Director to make changes without a writer's advice.

6.9 The Technical Director

Words of Wisdom Written By: 1988 Tech Director

As FASS Tech Director, you are responsible for a lot of things. You will not be able to do, make and find these things on your own. The people you have for your Tech crew, and how well you can use them, will make all the difference how well the Tech jobs are accomplished, and how much fun you have in being the Tech Director.

In the 25+ years that FASS has operated, the Tech crew has done a lot of stuff which has really contributed to the show. Signs, machines, and special sets offer a creative challenge to those who don't want to go out on stage, but have imaginative and humorous ideas that can add pizzazz to the show. The Fed Hell set in 1985 had an entire audience laughing every night, before a single word was spoken, just because of its resemblance to the Fed Hall Doors. The Star Trek transporter effect in 1983 was a show stopper, and the 16 ton weights and cutaway walls were crowd pleasers in 1988. The right costume, sound effect, lighting, or special effect can add so much to the show, and the individuals on your tech crew can provide these. Your job, (should you choose to accept it), is to ensure that these individuals are given a chance to provide them. Beyond the verbiage, what does a Tech Director do, and what is (s)he responsible for? Well, you are responsible for:

- sets (properly and safely designed, constructed and moved during the show)
- props (both finding and keeping track of same)
- costumes (scrounging, making, and washing)
- make-up (for about 100 people)
- lighting (design and changes during the show)
- sound (for actors, band, and sound effects)
- special effects (gee-whiz devices to confound, amaze, or blow up actors)
- cost control (staying within budget)
- feasibility reviews (can this thing be done? safely?)
- creative review (is this thing funny? does it fit into the show?)

Nice list, eh? The remainder of this section consists of a discussion of the items on this list. It is roughly broken down into four sections: theory, practical, management, and hints. However, please keep in mind that while this information is presented in words of black and white, these are only guidelines and suggestions, and you are not in any way bound to this.

In some ways the last two items are the most important. Certainly, it is in the exercise of these items that your judgement and vision will leave its mark on the show, and it is on the results of these two items that your performance and the technical side of the show will be evaluated.

The feasibility review should ideally start during the writing process. Then when a writer asks to include a working helicopter in the scene, you can tell the Chief Script Writer whether you think that will be possible. (I do believe a helicopter is possible but concede that it might not be desirable) This process continues into the actual work of preparing the show, as the members of the Tech crew will come to you with ideas and suggestions. My advice here is to be liberal in allowing these ideas except where the safety of the actors is concerned. My reasoning for this are threefold; firstly, within the FASS Organization, there are a lot of brilliant people, any one of whom may be able to figure out how to do what is being asked for; secondly, I believe the tech crew responds well to challenges like this, and enjoys their part in the show more if they have these challenges; and thirdly, the audience enjoys seeing these sometimes bizarre and unusual ideas, particularly when they are done successfully. You also have help available in making this technical review,

and I encourage you to consult with the theatre gods (Peter), particularly where actor safety is involved.

The creative review is more concerned with the ambiance of the show, and here you must also take into account the desires of the Director. While it is often difficult to find time to consult with the Director during January, you will need to do this, as you need to be on the same page in terms of what you are building and what the Director is expecting. However, after that is settled, it is your call as to the exact shade of green that this flat should be painted.

It should be noted here that in our efforts to appease and placate the gods of safety and the theatre, we are now moving towards a more formalized process, where our set design is submitted to and reviewed by the gods of the theatre prior to starting set construction. This will probably force you to complete much of the feasibility and creative review steps prior to submitting this design, and it is likely that this will have to be completed in December.

The key to getting all of these tasks done is organization and management. As you will see, there is far too much work for one person to do, and probably too many areas of work for one person to effectively coordinate and supervise all of these areas. Consequently, I strongly recommend appointing a group of assistants to coordinate these areas, which will free you up to supervise them, and leave you free to decide on those creative and feasibility questions.

Everybody's management style is different, but whatever your style, you must communicate frequently with all elements of the tech crew. As the show dates come closer, the frequency with which you talk to each group should increase. Also, you should resist the temptation to get too involved with one individual area of the show. Your forte may well be in getting the show lit, but if you don't finish the set of have all the costumes, even the best lighting in the world won't help. The same thing applies to all of the other areas of the tech world. You are the guidance for all areas; consequently, it is imperative that you guide all areas. Having a good management team, and good communications within that team are the tools you need to provide that guidance.

In addition to being responsible for preparing all of the technical items, you are also responsible for the monies used in these areas. Keep receipts for all expenses, label and date these receipts, and store them safely. I also strongly recommend that you maintain a small ledger documenting all of your expenses, and that you keep this up to date at all times. The treasurer will like you a lot more if you do this too.

You are also responsible for telling the SM and the rest of the FASS committee how things are progressing in the Tech areas. This includes discussing any changes to sets or technical effects in enough detail that the SM (and through that person, the Director) know and understand what is going to happen on stage. This includes technical ad-libs. Very often these are the funniest ad-libs of all, and add a great deal of humour to the show. Turning the Fed Hall air ducts into the starship Enterprise in 1985 was one of the best ad-libs in recent memory, and detracted nothing from any other parts of the show. However, other changes may affect the show, particularly changes to signs and props, and consequently, the SM must be informed so that other people who may be affected are informed.

Lastly, before getting into the details, some general hints and observations. These were mostly passed on to me; hopefully, this will ensure that they don't get forgotten. They are presented in point form, and hopefully, can easily be expanded with observations from other TDs.

- * There is a theatre tour and safety lecture the morning of the readthrough – invite all the techies and even the actors.

- * Throwing stuff from the fly gallery onto the stage doesn't work. Set up a release mechanism on one of the pipes.
- * Check with the Theatre's Tech Director about when you can use the tech shop, and note that you may be able to book tech shop time for days when the actors aren't in the theatre.
- * Building supplies and paint can be purchased at significant discounts (I get 10-40%) if you are willing to deal with local supply companies. Offer them the advertising, credit them in the program, and also point out the relatively large amount of stuff you will be purchasing.
- * When doing lettering for signs, make up a master set of stencils, and then use carbon paper to transfer the letters onto the surface to be lettered.
- * Dry ice is available at medical gas suppliers.
- * Glue is a critical component in much stage carpentry. Remember that the glue will hold the pieces together. The screws are only there to hold it until the glue dries.
- * When painting large surfaces, the final result will look more realistic if it is "dappled" or "broken down". This process involves splashing dilute drops of very dilute paint onto the surface with a partially moistened paint brush.
- * Get the props and costumes in early. The actors seem to hate providing their clothes for costumes, and you really need to hammer on some of them to get them to visit the costumes person.
- * Get help before it becomes too late. If something isn't working, talk to the SM, Director, or President. If they can't help, at least they will then be aware of the problem and can try and mitigate it.
- * Have fun, and accept the laughs for tech related items as your just deserts. You will have earned them.

Okay, so now you've got the scoop on some of the theory of being TD, how do you accomplish the more practical aspects, and what exactly are these more practical aspects?

6.9.1 The Set

First, the set, without which the actors would have no place to do their thing. Before you can do anything with this, review the script with the Director (and SM and CSW) and decide on the basic layout. Where will the band go? Where are the main scene areas? Where will the vignettes (if any) take place? Also find out what ideas the Director has for the set, and what the Chief Script Writer's writers intended. (Often this is quite different from what is written).

With this information, you can now design a set for each scene. We recommend drawing a plan (overhead) view of the stage, and indicating where walls, doors, and set pieces will be for each scene, as well as possibly a front of house view showing what the stage would look like from the audience. Review these set drawings with the Director, and then modify them as needed until you both are happy.

From this a list of exactly what needs to be built, bought, or found should be made. FASS sets in recent years are mainly built of cardboard, however using wood, cloth and papier-mâché are still used as well. Ideas that should be considered in set design include safety, actor proofing, mobility, storage, and ease of construction. We have built items in the past that couldn't fit through the shop doors. This is not a recommended practice.

Since most of our sets are made from cardboard, you will need to acquire a large amount of cardboard. Talk with the Past TD about where they got the cardboard. Usually this will involve you calling a bunch of appliance stores to ask to get their empty fridge, stove,

dishwasher, etc. boxes. You will need to transport this to the Theatre and arrange with the Theatre's Tech Director to load it into the tech shop. You should ensure that you have cardboard ready for your first build day. You will also need some wood, mainly 2x1's and such for bracing. There are supplies in the tech shop that FASS can use for free and others that can be used at cost, make sure you learn these from the Theatre's Tech Director.

For construction, a safe motto is to let those who can, do. Only those people who know how to use a tool should use it, and if someone has just learnt how to use something, make sure that an experienced person supervises them. FASS has a good safety record in the theatre shops, and this must continue. Safety is also closely linked to cleanliness in a shop environment, so don't let the shop get cluttered or dirty.

We suggest that construction of the various shop pieces should be on project basis, where one person or a small group of people is responsible for making each item. While this does reduce some of the "team" spirit, it probably makes for better craftsmanship and better gives each person the feeling that they have contributed to the show. This also applies to painting, particularly for the large blocks of flats or backdrops. A list of all required projects on the doors of the shop is a good way to "assign" projects, and also to keep track of their stage of completeness.

We also strongly recommend the use of a Head Carpenter position to manage the shop area. This should be an experienced person who knows the shop and theatre equipment. This person would be responsible for enforcing safety and allocating shop resources in your absence.

A final set note: you are responsible for providing an adequate supply of grips and fly people during the show. Arrangements for this should start on Day One, and a schedule posted which the tech crew should continually be encouraged to sign. This will probably work best if people also maintain one position. The show will go smoother if a person works five shows as a stage right grip rather than bouncing from job to job.

6.9.2 Props

Props are one of the more worrisome jobs. The writers often ask for really weird items, and the actors love playing with them. The best advice here is to appoint a Props Master/Mistress early, and let them handle this item.

This person should be provided with a small budget, and held strictly accountable for that money by providing receipts for any purchases. The person will have to read through the script to find out all the props that are needed. In addition, actors (and techies) will often think of additional items which are "absolutely needed" to complete their costume or the set. These requests will provide you with ample opportunity to exercise that creative review process discussed earlier.

Props should be obtained as early as possible, and (where possible), should be unbreakable or otherwise actor-proof. The props person should check the FASS props boxes in storage and issue a general call to the cast to locate as many props as possible. If these fail, you'll have to make or buy them.

Some props may be needed for rehearsal; these should be signed over to the Stage Manager or some other responsible person only, and not left in the care of actors. Other suggestions include lots of documentation of who provided what (so that props can be returned without too much delay) and making sure that the props person has a secure area for storing everything, so that critical little items don't go missing. Starting with Tech Weekend and going through the Dress Rehearsals and Performances prop tables should be set up backstage. Strict instructions should be given to the actors, these include: props aren't toys (don't play with them), only the actors who needs the prop should have it, don't leave the stage with any of the props (either have a box at the door or give

instructions where they should return the item) and let the props person know if a prop gets damaged.

5.4.9.3. Costumes

Generally speaking, the FASS show uses about 40 to 90 actors, and requires approximately 70 to 120 costumes. Consequently, this is another area where you should get some help really quickly. We normally ask actors to provide as much of their costume as they can; in addition, this normally must remain at the theatre during the run of the show. This includes such items as shoes and socks, which are prime candidates for being taken home and forgotten.

The job of the Costumes person is to ensure that all of the actors are appropriately covered when they go out on stage, and to make sure these coverings are organized so as to be available to the actors in some reasonably convenient format.

While most of the costumes will be provided by the actors, the costumes person will have to find or make costumes too, or at least extra details, like making a regular blue button-up shirt look like a Maytag repairman's shirt. FASS does keep some costumes from year to year, thus a good look through FASS storage is a must before starting to make any costumes. These costumes can be altered as needed. If more specific or period costumes are needed then it will be a good idea to speak to the Costumer person in the Drama Department. They have a large section of costumes they FASS may be able to rent. Be careful, though, as these cost money and will quickly eat up a chunk of your costume budget. You will need to purchase items in order to complete or make costumes. This is not normally a problem, as costumes do have a budget for this reason. You, as TD are responsible for this budget, so it is up to you to ensure that a proper accounting is made for it.

Sewing machines will also need to be acquired for the making of the costumes. As with any equipment, make sure that only people who know how to use the sewing machines use these items. Sewing your fingers into a hem or seam is not reported to be a comfortable process.

The organization of the dressing rooms is normally also part and parcel of the costumes person's job, both prior to, and during the show. Normally the costumes are identified with a masking tape label, and hung in alphabetical order (by actor's name) or by scene (depending on the script layout) in the main dressing room. This is normally a co-ed dressing room. For those who wish privacy, we normally recommend using the bathroom stalls located back in the shower area. Finally, the Costume Person might have to do laundry part way through show week or after some shows in order to clean some costumes, most notably shirts. We recommend getting actors to help in this process, in order to reduce the workload of the costumes person.

6.9.3 Make-Up

Make-up normally requires a smaller time commitment than costumes, but is infinitely more hectic. Here we recommend getting a small team of people, no more than 3 or 4 in size, and letting them handle this job under the supervision of the Make-up Mistress/Master. These should be people familiar with doing make-up for FASS.

Prior to the week of the show, the Head Make-up person should discuss make-up with the cast at large, and make arrangements to get whatever normal and special make-up is required. Special make-up would include hypo allergenic make-up for those with sensitive skin as well as blood capsules, vulcan ears, or false noses, etc. This should then be organized for the show. FASS also encourages the actors to use their own make-up if they are more comfortable with it, particularly for the women's mascara, as this reduces the risk of eye infection. Actors are also required to provide their own eye-liner and a face cloth, soap, etc., to use in removing make-up after the show.

Normally, make-up for FASS consists of pancake on the arms and face, a small amount of blush on the cheeks, lipstick, and eye lining for the men, and similar make-up with perhaps eye shadow and mascara for women.

It is not uncommon to have some embellishing on certain characters, but this is usually well within the capacity of the make-up crew.

The make-up room is normally organized into male and female sides, with the appropriate pancake, lipstick, and blush laid out. The make-up crew should arrive at the actor's call time and set up the room before letting the actors in. A helpful hint is to spread copies of the campus newspapers over the make-up tables prior to laying out the make-up in order to reduce the mess and speed up the cleanup. The actors then put on their own make-up although often the make-up crews will assist, particularly with eyeling. Once the make-up is applied, it should be checked under stage conditions for evenness or other blemishes. During the show, a small amount of make-up is left out in order that actors can do touch ups and for any required make-up changes.

Normal make-up for men is Max Factor Pancake Tan #1 or #2, Brick #9 for blush and lipstick, and a black or brown eyeliner. Normal make-up for women is Natural #1 or #2 pancake, and a more varied recipe of blush and lipstick. This material is stored in the FASS make-up containers that are in the FASS storage area.

6.9.4 Lighting

Lighting can be divided into four stages; design, installation, setting levels, and run of show changes. The Theatre's Tech Director will take care of the installation and will help with the programming of the lighting board during the setting of levels. Running the show is reasonably easy, particularly in Humanities Theatre where the lights are controlled by a computer system. The SM says "Go light cue 34", the operator punches a button and things happen. Other in-show lighting includes the use of followspots, for which the operators should be trained by the theatre staff.

As with all the sections, it is recommended that you get a Lighting Designer. This person will design the lighting in consultation with the Director and will inform the Theatre's Tech Director of the lighting requirements.

Setting levels requires the Lighting Designer, SM, Director, and board operator, and a few people to move about the stage. This is not something the TD normally needs to get involved with. Basically, this is a long and somewhat boring process of setting up the lights for each light change so that the desired lighting effect is obtained. This often takes many hours, and is a large chunk of time, close to when the show is to be performed, during which you can't have the stage for other things, like finishing the set.

Doing a lighting design is the most complicated part of this process. Entire university courses are devoted to this topic, which can however be summarized as "Provide enough back, side and front lighting to accomplish the effect which you are striving to achieve". If you know how to do a lighting design, then I don't need to advise you. If you don't know, then find someone who does. If you can't find such a person, then consult with the theatre gods (Peter) to get a design or ideas, as this subject is too complicated to specify here. A few hints though. Get a copy of the set design so you will know what is on the stage and what is being used as the backdrop to each scene. The Humanities Theatre has a large cyc that can be light in a great number of colours and can help set the mood of scenes. It is usually used as a backdrop in at least a few scenes. Be creative and look for places in the script that you can do some fun or fancy lighting affects. Since a programmable lighting board is used, flashing lights, constantly changes lights, lighting affects, explosion affects, etc can be programmed in the lighting cues. Also, the disco ball is usually used at some point in the show.

One last point about lights; someone (you, the SM, or lighting operator) should check all the lights for burnt out bulbs prior to each show. This can be done by standing on stage and cycling through each light to ensure they are all working properly.

6.9.5 Sound

Sound is also an area that requires a certain amount of technical competence. There are three areas that need to be addressed by the sound personnel. They must find and prepare the sound effects, organize and set up the microphones for the band and actors (the theatre gods will help with this), and the coordination of these two items during the show itself.

There is a library of sound effects at the Humanities Theatre, however these are old and are either on records or reel-to-reel. You can talk to the theatre gods about using these if you can't find sound effects elsewhere. The sound effects people also normally prepare the pre-show incidental music. The use of computer software for the sound effects is recommended to avoid problems in setting up sound effects during the show. In addition, many sound effects can possibly be provided by the band, who would probably be happy to be more involved in the show.

Setting up microphones for the band and stage areas is also an area where you should consult with the theatre gods. The Humanities Theatre has two good parabolic microphones for the main stage area, however if actors are placed in the slot areas then you might need some sort of suspended microphones for that area. Microphones for the band will depend on how big the band is, and where it is located in the theatre. The basic theory of sound says that you stick a microphone on anything you can't hear, run it through the amplifier, and send it out to the speakers. The reason for microphones for the acting areas is for the purposes of videotaping the performances.

There has been talk about using wireless microphones for singers again. We have done this in the past when we have had access to wireless lapel microphones for free. If using these then the Assistant Stage Managers backstage should be put in charge of them to make sure they don't go missing or get damaged.

Get a Sound Designer and turn the job over to that person. The same person or perhaps a different person will actually operate the sound board during the shows.

6.9.6 Special Effects

Special Effects are the smoke, fogs, flashpots, and trick props used to do something out of the ordinary. Smoke is really easy as FASS owns a smoke machine that the Theatre keeps for us. Fogs can easily and safely be produced using dry ice and hot water, but other special effects, particularly those involving explosives, can be quite dangerous.

Any explosives should only be prepared by the theatre gods, until such time as a member of the FASS company has had appropriate training in theatre explosives. The theatre gods will also set off these charges. Other special effects will depend on what is being asked for, but in general, these should be reviewed for safety by some authority, and only be entrusted to a limited number of people. Discuss the problem with the tech crew, and then use your judgement to select a safe and effective solution.

6.10 The Stage Manager (Still Not Updated)

5.4.10.1. Why?

Why become the Stage Manager of FASS? The job takes a lot of work and the results are not tangible. Rehearsals will test your patience and Tech Weekend will probably break it. Because you are the heavy, you will probably have to take a lot of shit, and have no place to put it, since you can't throw it back at people. What makes the job worthwhile is the feeling of satisfaction you get opening night: seeing the whole thing come together, knowing you were the glue.

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5.4.10.2. Before Auditions

It is important for you to sit down with the Director and draw out the lines of authority. It may be that you will have to be the one who keeps the Director organised. Find out from the Director what (s)he wants from you during rehearsals. Who is going to schedule rehearsals? If it's you then you will want to know the script well before auditions. The Director and you should be able to workout a rough rehearsal schedule before Christmas.

Start booking rehearsal spaces as soon as possible. The Secretary is responsible for booking rooms. Try and get as much time in the theatre as possible. This should already be done for you as it should be done about a year in advance. Other places used in the past include HH 334, 373/378, and 280.

Deleted: Attending the last few writer's meetings might be a good idea.

Deleted: Producer

Deleted: but you can make life so much easier for him/her by doing it yourself

5.4.10.3. Auditions

You need to know when they have time to rehearse and how much time they want to spend on the show. Get all this information on one sheet of paper, add the Music Director's notes ASAP after each audition, and keep all the info together

During auditions there are a lot of things that either you or the Director can do. Sort these out. Organisation is the name of the job at auditions. Try to keep things running on time. If you can impress the cast and crew with your organisation right from the start, the rest of your job will be easy. Start learning people's names.

Auditions should run with the approximate times:

dance audition, 30 minutes;
acting and music, 90 minutes.

Deleted: ML 104 (small), MC 5158 (nice and big), HH 180 (though Drama uses it a lot), hallways and any other vacant space. Book ML 104 as a green room (waiting room for actors) for shows in T of A,

Deleted: or

Deleted: for HUM

Deleted: You will be required to give the "rules of the Theatre" speech (NO smoking, drinking, food in the Theatre, Thank-you's, where rehearsal schedules will be posted, etc.).

Deleted: introductions, 30 minutes;¶

Depending on the size of the crowd you may need more or less time for auditions. You'll probably want to start 15 min after the scheduled time in order to give people time to show up and fill out their forms. There should be auditions forms to collect basic contact and scheduling information, and then individual forms for acting, singing, dancing, tech, and Vice. Also hand out the FASS Members Handbook to those who are new to FASS. Have one person (an ASM?) responsible for handing out and collecting forms. When an actor is done filling out their forms, this person should take their picture and write their number on each form. This will help you link the audition forms to the face when you're doing casting. You should also be looking for ASMs at auditions.

Deleted: Depending on the size of the crowd you may need more or less time for auditions.

Make sure there is a keyboard for the music and dance auditions.

Deleted: piano

Deleted: The FASS ghetto blaster may also be useful.

5.4.10.4. Casting

You are an integral part of the casting process. But casting has been written about extensively in the Director's section of this document (5.4.7.6), so you should read that.

5.4.10.5. Rehearsals

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The more you can do to organise rehearsals the more time the Director will have to devote to directing. Find out what scenes (s)he wants to rehearse during the week. Find out from the Music Director, Vocal Coach and Choreographer what they want to do and come up with a schedule with no overlapping rehearsals, that has people coming in as few nights a week as possible and that makes maximum use of the available resources. This will be impossible, but do your best. In recent years (2006, 2007), we've been able to schedule one weeknight without rehearsals, which will help your sanity if you can do it too (though it may not be possible depending on the script and your actors' availabilities).

Have an "I've told <insert your name here> I'll be late for and/or miss a rehearsal" Book. When people tell you they can't make a rehearsal, make sure you write it down. This saves you the embarrassment of dressing down someone who really did tell you that they would miss rehearsal and may help you in your scheduling. Have a mobile phone ready in order to call people who are late. When talking to people who have been late for a rehearsal, stress the fact that rehearsal time is short and that missing a character (even a small part) really disrupts a rehearsal.

Deleted: Find a phone and have a roll of quarters

Now is the time to start working with your ASM's. These are the people who run the stage crew. They will have to get to know the script and how the various set pieces fit in. At rehearsals, one ASM will need to read the lines of people who can't make a rehearsal and to take line notes once the actors are off book (not reading from a script). During rehearsals you have to watch and note blocking details.

Deleted: find

Deleted: When running in T of A your two ASM's and the band leader will have to work out how to share two headsets. HUM has more than enough headsets for everyone. ¶ You will need to find a Prompter

One of your responsibilities, as laid out in paragraph (f) of the Constitution, is to assist in communications between the Director, Technical Director and Producer (in other words "production meetings"). Might we suggest setting aside an evening of the week at dinner time and a place for dinner and inviting the above people as well as all department heads (Costumes, Make-up, Music Director, Choreography, Lighting, etc.) to get together and talk. Not everyone will be able to come but there is a good chance that people who need to talk will be there and some business will get done and that you will get a meal. Don't wait till after the evening's rehearsals for this type of meeting because no one will want to talk shop while having a beer at the Grad House.

Deleted: You might be able to squeeze this into your own busy schedule.

Deleted: (say Tuesday)

Deleted: (5:00?)

Deleted: (the Festival Room)

Deleted: Club

As for weekend rehearsals, it may not be necessary for you to attend all of them all the time. You should be able to trust the Choreographer and Music Director to run the opening and closing rehearsals, and the Tech Director to run construction. So though you don't need to show up, it will be a nice morale booster if you stop by and say hello. If possible, you should try to get sound and lighting design done on the rehearsal weekends so it doesn't have to be done during tech weekend. You are often viewed as the voice of organization and authority during rehearsals: so, if you are not going to be there on the weekend, you should designate someone to be a decision-maker in your absence.

5.4.10.6. Tech Weekend

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Tech Weekend is a living hell! The only good thing about it is that it will end, maybe.

Early Saturday morning is the Tech Breakfast. Be there; you'll need the coffee. During the afternoon bring the actors in and have them do something (Italians and/or choreography perhaps) while cue-to-cue is going on.

Deleted: 8:00 am on

Deleted:

Deleted: 10:00 am on Sunday is the Cast/Crew/Band Breakfast. Be there; you'll need the coffee.

On Sunday morning, bring the actors in and have them do something (Italians and/or choreography perhaps) while cue-to-cue continues. If you are lucky you'll be able to run a dress rehearsal on Sunday.

Deleted: B

Deleted: cue to cue

Introduce the sign-in sheet during tech weekend.

Deleted: night

The above is the way tech weekend usually works out. Try to get the lights hung and focused before the tech weekend (Thursday?). Grab the Director, lighting designer and the light and sound board operators before Friday and spend 3-4 hours going through the cues (or at least where the Director wants the cues). Saturday morning the techies

Deleted: It should be a little less hectic.

Deleted: should allow for leisurely digestion of chocolate milkshakes. T

should finish up any last minute focusing, building, etc. Saturday afternoon, run the stop-and-go type cue-to-cue. In the evening... well you can think of something. Finish the cue-to-cue Sunday morning. The rest of Sunday can be spent (if you're lucky) on a dress rehearsal, which should have everything but costumes and make-up. Try to avoid stopping during this dress rehearsal, but if you really have to, you can stop and start here to get the more complicated cue sequences down pat. Fitting in a whole dress rehearsal is very difficult and has only happened a few times in recent years. But try hard and if you can do it, it will be a great help to the cast and crew (and also an impressive accomplishment for you as a Stage Manager!).

Deleted: At 2:00

Deleted: afternoon

Deleted: do a tech run of Act I and do Act II in the evening. Tech runs

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Try and work a costume parade in somewhere so the Director can see what's happening in that area.

5.4.10.7. Dress Rehearsals

A two hour call is traditional, though you don't have to start worrying until an hour and a half before show time. If an actor is half an hour late and didn't tell you that they would be late, start worrying. You have to find some way of filling the part. The Director probably knows the lines better than anyone else. He/she is your first line of defence. There are also the old FASS actors, who might be able to handle an additional role. Start them learning their lines (they may still need a script on-stage) and get them into costume. When the actor finally shows up, take them aside, show them the person frantically learning lines, and inform them that being late is a Bad Thing. Make-up checks should be completed 45 minutes before show time.

Deleted: What will you be doing tech weekend? Supervising the techies and the actors and making sure they stick to the schedule drawn up by you, the TD and the Director. It is also time to start working out cues and set changes with the lighting board operator, the sound board operator, the follow spot operators and the ASM's.

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Deleted: Introduce the sign-in sheet now.

Deleted: and prompter

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Deleted: who didn't take a part this year but are hanging around

There is always a question about letting the cast watch the Dress Rehearsals. This is something that has to be decided by the Director and you. You may want to seed the audience with a few people to provide laughter. Often the Stage Manager and Director decide to allow the cast to watch the Monday dress rehearsal but not the Wednesday rehearsal.

It is during the dresses that you begin to take control of the show. There will be some last minute artistic changes but the purpose of the dresses is to get the actors, band and techies working together with some feel of a real show. After the dress, sort out the muffed cues. This is what dresses are for.

5.4.10.8. The Show

Opening night is fun. This is where it becomes your show. The director should make a point of telling the cast this. You are the one who makes cuts and approves ad libs. But do not cut the director out; (s)he has a better idea of what will work and what will not. Ad libs are the work of tired actor's brains. They are going to come out somewhere. It is your job to make sure they don't come out on stage. If the show is running longer than 2:40 and there are two shows in one night, then you will have to find some way of shortening the first show. Be sensitive to actors in what you cut: if possible, avoid cutting an actor's only scene or song; if you must cut someone's only part, let them know early so its not a surprise, and try to find a way to squeeze them into something else on stage.

Deleted: 7

Deleted: In a two week run, you might have a rehearsal on the second Tuesday and allow ad libs then. In a one week run, find time (one of the dresses?).

Your job during a show is to call the cues. The show is called from the booth. You'll have ASMs on stage left and stage right to be your eyes, ears, hands, and feet back stage.

Deleted: In T of A this is usually done from the Vom, in Humanities t

Deleted: Headsets are a problem in T of A because there usually not enough to go around.

Consult with the House Manager about when to start the show. There is usually a two or three minute hold from the scheduled curtain time to give the audience time to settle in.

by establishing a clearcut policy on what ad libbing will be allowed

must stress that all "ad-libs" will have to be cleared with the Stage Manager. Don't okay things that will screw up technical cues, or your name will be mud along with the actor! It

would be a nice courtesy if the other actors involved also knew what was coming. Making a fellow actor crack up, lose lines, or be otherwise embarrassed onstage isn't worth the joke.

5.4.10.9. The Strike

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Find out from the [Theatre Manager and the](#) various department heads what people are essential to their strike efforts. Assign these people, but make sure you also assign newcomers. The best way for people to learn is through experience.

The location of the strike party is kept a secret until some point in the evening when enough of the strike has been done. At that point the actors are sent off while the refocusing of the lights is finished. You are the person who decides what is "enough".

5.4.10.10. Conclusion

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Well, that's enough for an introduction to the job of Stage Manager. Talk to previous FASS SM's about the year they did it and what problems they had. Every cast will be different, so you will have to find solutions to the new problems. One last piece of advice: have fun.

6.11 The Music Director (Still Not Updated)

Comment [JKH2]: Possibly roll into Director or elsewhere.

The Music Director has two jobs: to supervise rehearsals of the musical numbers in the show; and to act as a musical "resource person" for other members of the Committee, cast, and crew. Most people only know about the first job, but the second job is just as important, if not more so.

The Music Director should have a good sense of music. It is not necessary for the Music Director to serve as Pianist for the show. FASS has operated perfectly well in the past with one person serving as Music Director and another serving as Pianist. If a particular year has a separate Music Director and Pianist, it is up to the two of them to decide how to divide their duties; however, the final responsibility for musical tasks should always go to the Music Director alone. The FASS chain of command and communication always works better when there is only one person in charge of a given area.

The Music Director should also have a good sense of leadership. For example, it is usually the Music Director who takes the cast through the first rehearsals of the opening and closing songs. It's hard to ride herd on 50-100 people for a couple of hours and get them to work for you. It's even harder if the Music Director is too weak or domineering to keep things moving along.

Most important, the Music Director should be someone who is committed to doing a superlative job. Music is one of the most important aspects of FASS -- long after characters and jokes and special effects are forgotten, cast and crew and audience members will be singing songs from past shows. Make every musical number special. Go into the job with ambitions. You'll have to be flexible enough to adapt your ambition to the capabilities of the people you work with, but don't become Music Director if you think FASS songs are cheap little numbers thrown off by low-talent performers. You should be prepared to assess the material you have to work with and to make every musical bit into something everyone is proud of.

5.4.11.1. Preparation

The Director chooses the Music Director in the fall, and of course, the earlier the better. If you are interested in being Music Director, let the Director know, even before the fall Fall Organizational Meeting. Talk about your ideas and your ambitions, as well as your musical background. If you aren't a pianist yourself, you should find one you can work with and make sure the Director knows. Not surprisingly, Directors prefer to see a

complete package -- it's a pain to name a Music Director and then have to scour the woods for a pianist who just wants to be Pianist. If you are chosen Music Director (and even if you aren't), you should attend Script Writer meetings whenever possible. Remember that you are the music resource person for the entire company. You're an ideal person to help out writers who are having trouble with songs. Talk to the Chief Script Writer and see if (s)he has anything special you can do...and if you have any musical ideas you'd like to see in the show, discuss them with the Chief Script Writer and see if there's a good way to put them in. Since you have a fuller background in music than the average person off the street, the odds are good that you will have a lot of fresh musical ideas that won't occur to the average writer. However, never, ever, ever pull rank. Don't say, "I'm the Music Director and I know best"; just come up with a lot of nifty things that will wow the other writers so much that they'll be eager to put it all in the script.

Things to look for: make sure there are one or two good chances for production numbers in the show. Make sure there are one or two or three solos, since there are certain to be some really good voices in the cast that should be allowed to shine. The rest of the songs will fall into the "small group" category and that's a good thing; small group numbers are easy to rehearse and comparatively easy to get good sound quality on. The opening and closing songs should be suitable for singing by large groups of people: not too fast (because it will sound muddy) and not too slow (because it's hard to keep a stage full of people together if the number doesn't have a beat). Also look for variety in songs: are there some you can accompany with guitar instead of piano? Can you come up with even fuller orchestration here and there (e.g. a musical break in a production number where you can add brass or woodwinds)? Can songs be split so that some verses are sung by soloists and some by groups? If you have doubts about the way some songs are shaping up, talk about it with the Chief Script Writer in private. If you do it when other writers are standing around

- (a) it will take infinitely longer to decide what to do about the situation;
- (b) you may undermine the Chief Script Writer's authority;
- (c) everyone will get defensive and hostile.

If you see a problem, point it out to the Chief Script Writer, discuss it, and then let him/her be in charge of fixing it.

5.4.11.2. By December

By December, script editing sessions should be in full swing. You can help the Chief Script Writer by volunteering to make sure that all the songs scan properly. Remember though that right now you are only a resource person; the script is the Chief Script Writer's responsibility and it is up to him/her how it is edited and who does it. By the middle of December, the script should be in close to final form. (In fact, it should be finished, but things don't always work out that easily.) Get a good draft of the script and get a list of the songs in it. Now is the time to make sure that the Pianist can play it all.

Sometimes FASS is lucky and has a Pianist who can play by ear. If so, it is still necessary to round up recordings of the pieces the Pianist doesn't know so he or she can learn them by listening. The writers can help in this -- many of them wrote the original songs from recordings they happen to own, so you can borrow their recordings.

Deleted: records or make tapes

If there are some songs that the Pianist cannot learn by ear, it will be necessary to find sheet music. Ask other people in FASS (e.g. the Director) who is likely to have sheet music; FASSers from previous years sometimes have large libraries of sheet music. If you cannot find what you want inside FASS, there are several other good sources:

- (a) The UW library has a fair amount of sheet music from operas, operettas (e.g. Gilbert and Sullivan), and Broadway-type musicals.

(b) The WLU library has the same sort of stuff. Anyone with a UW library card can take things out at WLU.

(c) The Kitchener Public Library (Queen St. South, Kitchener) also has a good supply of sheet music. They tend to have "Greatest Hits of the Seventies" books as well as operas and musicals, so you can find a lot there.

All three libraries are free (KPL charges a quarter for a library card, and anyone living in KW can get one).

If worst comes to worst, you can buy the music. Waterloo Music Company (3 Regina Street North, just off Erb Street behind the Waterloo Hotel) has the widest music selection in town. They also give students a 10 per cent discount on certain kinds of music, so take someone's student's card if you go. Before you buy the music, contact the President and get authorization to spend the money. FASS will reimburse you for the expense (and sheet music is expensive!), but you have to get authorization beforehand. You also have to turn in a receipt, so get one in the name of the FASS Theatre Company. (Note: FASS keeps any music it pays for. There is a small supply of sheet music from previous years hidden somewhere in the FASS office, or at least there was.)

By the way, there is a chance that someone will want original music in the show, not just rip-offs from hither, thither, and yon. Usually the "someone" will be you or the Director, but that's immaterial. Talk to the writer and the Chief Script Writer to get some idea of what kind of music they want, then see what you can come up with. (Of course, you can always delegate the composing to someone else if you know someone who'd do a better job.)

5.4.11.3. Over the Christmas Break

The Pianist should learn the music. If possible, learn it well enough to transpose it into new keys.

Check the range of notes in each song. Songs for large groups (opening song, closing song, and maybe others) should stick between middle C and the D or E in the next octave (men will sing this down the octave). If the music you have moves significantly out of this range, transpose it. If you can't transpose it so that it stays in this range, be prepared for a lot of people being unable to sing it. Let some people sing the melody and write simple harmonies for the rest. Or, plan on breaking the song into sections: people with high voices will sing a line with high notes, followed by people with low voices singing a line with low notes. At any rate, figure out some way to work around the problem.

With songs that are sung by smaller groups, you'll have to be ready for quirks. The large-group range (C to D or E) is still your best bet, but it may not work -- a group of five people that has three lower voices (male or female) and two higher voices (male or female) has to be accommodated somehow, and who knows what the best compromise will turn out to be? Learn the songs in whatever key fits in the large-group range and be prepared for transposing later on.

Oddly enough, most solos do not have to be transposed from the original key. Soloists get to be soloists because they can sing anything anywhere. Furthermore, the people who have continued to sing since they were young are usually the people whose voices are best suited to today's popular music, the ones who have no problem singing along with the radio. Therefore, soloists usually have good ranges for the stuff FASS asks them to sing. Of course, you may find that some solos need transposing eventually, but you can wait on this until rehearsals begin. (It is likely a mistake to transpose solos into the large-group range -- soloists are exciting to listen to because of their lows or their highs, not because of their averages.)

Once you know what the music sounds like, you should decide what you are going to do with each number. Every piece should have a concept: you can make one Country and

Western, one a deeply felt love song, one in the style of Gilbert and Sullivan, and so on. Songs are show biz and should be treated as such -- there is nothing wrong with a number that is done as a bunch of cheerful people belting out a song with as much energy as possible, but don't do every piece that way. Show some originality and put character into every selection. (Example: what songs do you remember from Jesus Christ, Superstar? The odds are you'll remember the ones with character: Herod's song, and I Don't Know How to Love Him. The others are about as good musically, but they don't have the stand out impact of the ones with a special feel.)

Of course, you should discuss every concept with the Director and the other pertinent people (e.g. Pianist and Choreographer), before Christmas or early in January. They will no doubt have concepts of their own for some songs, and you will have to work out details together. (Note: the Director always has the last word.) On the other hand, they all have other worries besides the music and will usually be grateful if you take it upon yourself to give every song its own spirit. Find out what everyone else wants and then fill in the gaps on your own. It's up to you to make sure that every musical number works.

5.4.11.4. Auditions

In auditions, as in other areas, your role is to act as musical resource person, this time for the Director. The Director can run auditions however he or she wants and you should be prepared to serve in any appropriate capacity. Usually, the Director will ask the Music Director to run musical auditions. In the past, the Director has run acting auditions on stage while the Music Director runs singing auditions in another room. The room for singing auditions should have a piano, since it is important to make sure that people can sing in tune with a piano (some people can sing in tune with themselves but not with others, so a capella auditions don't tell the whole story).

You should try to encourage everyone to do a singing audition. People who don't feel confident singing will try to wheedle out of it, but don't let them -- the Director needs to know if someone is just shy but an okay singer, or if that someone has such a bad voice that it's going to stand out in a group.

Try to make everyone comfortable by being as unthreatening as possible. Many people are scared to sing in front of others. Put them at their ease if you can. Sing along with them for a while, if that's what it takes. You'll have to hear them sing a few lines solo sooner or later, but you can get a better idea of their capabilities once they've stopped shaking.

It won't take long to figure out if they're good or bad...thirty seconds should do it. However, you have to take time with them, regardless of what happens. If someone is bad, see if they can at least sing a note along with the piano. That's something. And see if they can "talk" a song, the way Rex Harrison did in My Fair Lady and Dr. Doolittle. If they can talk a song, that's a useful fact to pass on to the Director.

When people are auditioning, you should remember that the ultimate goal is to perform a song on stage. Therefore you should ask them to deliver their auditions pieces to the best of their abilities. Find out if their voice has enough volume to fill the theatre space; remind them of diction; see what sort of spirit they have. A vocal performance has to be more than just hitting the right notes at the right time. See what they're capable of and pass as much information along to the Director as you can.

There is one other aspect of auditions in which the Music Director may be involved: dance auditions. If the Director chooses to run dance auditions, someone will have to provide music. Of course, recorded music could be used, but a live pianist may be more suitable. In order to avoid surprises sprung at the last moment, talk to the Director and Choreographer well before auditions and ask if they will want dance music. If they do, you can work out with them what will be required and have it ready when the time comes.

5.4.11.5. Rehearsals

Deleted: Here is one way in which singing auditions have run successfully. This is not the only way by any means, but it has worked fairly well in past. ¶

(a) The Music Director posts a list of five minute time slots for music auditions. People coming to general auditions sign up for a particular slot. Music auditions are held at the same time as acting auditions, so that some people are reading on stage while others are singing in the next room. ¶

(b) A number of song books are placed outside the door of the singing room. People waiting to go into their auditions choose songs to sing. ¶

(c) When the time comes, the person goes in and sings the chosen song, accompanied by the piano. The Music Director grades each person on a scale of 0-5 (0 means can't hold a note, 5 means must have a solo). Scores are kept secret, especially from the singer. The Music Director also makes whatever additional notes might be useful to the Director in casting people for singing parts. ¶

(d) Each night, the Director and Music Director get together after auditions to talk over the notes. ¶

Taping the music auditions has proven to be a useful trick. It lets the Director hear voices that you've decided are particularly good, and helps you remember what people sounded like. Tape everybody who auditions and tape everything they do, just so you don't intimidate some people or make others feel bad because they didn't get taped. ¶

Deleted: sign up for

Deleted: (Note: it helps if you write down what people were wearing when they auditioned for you -- it makes it easier for you to remember who they were later on.)

Music rehearsals start a day or two after the first readthrough. The best way to arrange a music rehearsal is to talk to the Director and the Stage Manager about the schedule. You give them a list of who you want to see, and they give you a schedule that fits in with the acting rehearsals. For example, they may have a group of singers see you immediately before or after the same people rehearse a scene for the Director. Make sure that singing rehearsals are posted along with acting rehearsals and try to schedule three or four days in advance. It is the Stage Manager's duty to arrange an appropriate rehearsal room for you -- HH 180 is a nice one.

Deleted: the rehearsal room in Modern Languages

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As we said before, each song should have a concept. Explain the concept to the people who are doing the song. It will make it that much more fun for them, and they may come up with good pieces of business to make it work better.

In rehearsal, pay attention to all your performers. Recognize when you've asked too much of the people you have, and when they just need a bit of time to learn. Also recognize when you've asked too little -- some people have the ability to turn a simple little number into a show-stopper if you give them the chance. Give it to them. Don't push, but ask them to make it into something wonderful. Most people will surprise you. Harmony always makes songs better. Some people can do it easily. Some people think they can do it but can't. Some people get confused when stronger singers are singing different parts in their ears. In small groups, it's usually better to start off in unison first and ask the natural harmonizers to sing the same as everybody else. This gives everyone a chance to learn the melody. When people are fairly confident about that, you can add the harmony. In preparing for large choral numbers, it's better to start off with a smaller group first. Suppose you are going to have three-part harmony on the opening song. Get together a group of nine good singers before the main rehearsal, split them into three groups of three, and teach them the parts. When it comes to the main rehearsal, split up the group into three and have each of the three groups learn from the people who already know the song. By seeding the rehearsal in this way, you can get very exciting results in a remarkably short period of time. Note: don't expect people to know how to read music. It seems to be a lost art.

As time goes on, control over music will pass from Music Director to Director. Once the people know their songs and are confident with them, the Director has to make sure that the songs are incorporated properly into the rest of the show. If the Music Director is really on top of things, he or she will have nothing to do during dress rehearsals but sit in the audience and give notes. Of course, this seldom happens; usually you find problems and have to schedule additional rehearsals to patch things up. But you can always hope.

Other notes: give singers time to warm up at the beginning of a music rehearsal. When people are singing different parts, put them in different corners of the room, at least for the first little while. People sing better when they're smiling -- unless the concept of the song calls for something very different, force the singers to smile and have fun. Watch volume and diction. You don't get high notes by stretching (stretching just lengthens the vocal chords and we all know that long strings like a bass viol play deeper than short strings like a violin); to get high notes, drop your chin and relax the larynx.

Always be positive throughout rehearsals. Like it or not, you are part of the "elite", the people who have some measure of authority in FASS. Be behind the show 100% and make sure people see it -- any bad vibes you give off will be picked up by the cast and multiplied a hundredfold.

5.4.11.6. During the Show

By showtime, the Music Director's role is mainly support (unless (s)he is also Pianist). Help the Director lead warm-ups, and encourage special vocal warm-ups for singers who need it.

The Pianist has a much more important role during shows. During solos, the Pianist is an accompanist. Follow the soloist, no matter what happens -- the audience won't know

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Deleted: The Pianist is a performer. The Pianist is the first person to go onto the stage and the last person to leave it. He or she has to be performing the whole time. There are lots of personal styles possible for the Pianist. Some of our Pianists have joked around with the audience before the show, while others have been quiet and invisible. Both extremes and anything in the middle can work, provided the Pianist never forgets to be part of the show. Like the other performers, the Pianist should wear a costume, even if the costume is just ordinary street clothes. Like the other performers, the Pianist should convey a character, be it an unobtrusive part of the scenery or a flashy piano bar entertainer. Check your persona out with the Director to make sure it works with the rest of the show, but be part of the show. And be a responsible performer: don't upstage anyone else or do anything that attracts attention to yourself when you aren't part of the action. Just watch the show...and make sure you have a smile on your face most of the time! If you don't look like you're enjoying yourself, you'll drag down the audience. ¶

anything is wrong unless the soloist and the piano are going in two different directions. Be a professional and try to make everything look like it was planned.

During group songs, the Pianist must provide a good strong beat for everyone to follow. If the entire group makes some wild deviation from what you've rehearsed, follow them; if only some of them go wrong, the only way they'll all get back together again is if you give them a very clear idea of where to go.

Sometimes FASS has material fit in between scenes to cover scene changes and sometimes it doesn't. If it doesn't, you will have to come up with ditties of thirty seconds to a minute to fill in the gap. Even if there is some between-scene filler, you should have some back-up material ready in case the scene change lasts longer than the filler. This can be soft anonymous music, something based on songs in the show, or an actual routine of some kind.

Talk to the Director and the Musical Director and work something out. (Note: the Director and Technical Director may tell you that piano filler won't be needed because scene changes will be shorter than the filler that has already been planned. Smile and say OK and have something unobtrusive ready anyway.)

Deleted: Learn to play in low light. In many instances, the lighting design will call on you to play without stage lights on you. The techies can provide you with a small lamp, but they will cover it with a blue gel to make its light dimmer and less conspicuous. Someone has gone to a lot of trouble to achieve certain lighting effects and they don't want it spoiled by a searchlight on the piano. So memorize most if not all of your music and practise playing by feel instead of sight.

5.4.11.7. Care and Handling of a Stage Band

<<<<STILL TO COME (and has been for decades)>>>>

5.4.11.8. Conclusion

A lot of the life in FASS comes from the music. Music stirs up energy and instills a good group feeling. The Music Director can add immeasurably to the success of FASS through originality and dedication, co-operation with the Director and others, and giving it all you've got.

7 Communications

FASS now has a wide range of electronic communication available to it: a website and various electronic mailing list. They are now the primary means of communication with FASS members.

7.1 Website

The website serves a few different purposes.

The website is a way of communicating with members about the current goings-on of FASS. There is a news section for announcements. During the month of January, there should an up-to-date calendar posted on the website as well.

The website is also a way of attracting new members and communicating with the general public. Around auditions, there should be information about FASS and about auditions posted on the website. Promotional material about the show should also be available at appropriate times.

The website is also an archive for the activities of FASS. There is a section of the website for each year's show. This is a good place to store scripts, pictures, Imprint reviews, Committee lists, and more. If the information is maintained in a predictable format each year, then the propensity to view the website as a live archive is reinforced.

7.1.1 Webmaster

While the webmaster is not an official FASS position, the job is important and someone should be assigned to that task by the President. It could be the Secretary, a Representative, or someone else. It is suggested that those responsible for communication with the company, namely the Secretary and the Stage Manager, be provided access to the website so as to keep the site as up-to-date as possible.

7.1.2 Technical notes

The FASS website, <http://www.fass.uwaterloo.ca>, is hosted on University of Waterloo servers. This means that if you ever have a problem logging in or forget a password, you can contact IST via the CHIP office in MC and get access to the account.

When the website was designed in 2002, fancy web technologies were avoided in favour of simple, easy-to-use HTML. It is tempting to move to the latest shiny new technology and move the entire site into a super-duper content management system, but basic HTML is easy to learn and easy to maintain. Any complexity in the system is another barrier to maintaining the website.

7.2 Mailing Lists

There are a number of mailing lists for maintaining communication within FASS. At present, all mailing lists except the FASSmod and FASSopen mailing lists are hosted by the University of Waterloo's IST; the other two are hosted on Yahoo! Groups.

7.2.1 FASS Email Addresses

The various @fass.uwaterloo.ca email addresses that are available for Committee use are maintained through the FASS Unix account. These are aliases that redirect to members' personal email addresses and should be updated each year. Information on updating the aliases is available on the FASS Unix account.

7.2.2 FASS Committee (fass-comm)

The FASS Committee mailing list should be updated with new Committee members' email addresses as soon as they are appointed. The list is not moderated and should be

used for notices of meetings, posting of minutes, and other business of the FASS Committee. Since the messages are archived on the IST server, it can also serve as an informal archive of Committee business through the years.

7.2.3 Annual Production-Related Lists

There are a number of production-related lists that should be used each year. The available lists are:

- fass-writers: for the writing staff during the year; managed by the Chief Script Writer
- fass-comp: for all members of the FASS company; should be used for party announcements, etc.; managed by the Stage Manager
- fass-cast: for the cast of the show; should be used for rehearsal announcements; managed by the Stage Manager
- fass-tech: for the technical crew; should be used for technical rehearsal announcements, etc.; managed by the Stage Manager and the Technical Director

It is very important that everyone involved in the show at least receive the messages from the fass-comp mailing list. This way no one (in particular, the writers) will be left out of show-time announcements such as social events. In addition to being managed by the parties listed above, the Secretary should also ensure that everyone is on the right lists.

7.2.4 Long-Running Public Lists (FASSmod, FASSopen)

These two mailing lists are hosted on Yahoo! Groups and maintained by Neil Murray.

The FASSmod mailing list is moderated and should be used for announcements that are intended to reach anyone interested in FASS. These announcements include notification of the Annual General Meeting, openings for applications for Committee positions, non-show-time social events, the Fall Organizational Meeting, auditions, and show times. Avoid sending too many messages to this mailing list.

The FASSopen mailing list is not moderated and can be used by any subscriber to reach other people interested in FASS. While it is not moderated, the President or Secretary might still wish to exercise some oversight on this list. If angry discussions start up or lots of inappropriate messages are posted, do something to avoid annoying others on the list and to maintain the spirit of FASS.

At the end of the show each year, everyone in the show should be invited (via a message to the fass-comp mailing list) to sign up for the FASSmod and FASSopen mailing lists. Another idea to help FASSies get onto the FASSmod group after the show is over is send an invite to the Yahoo! Group from the group itself. While it is tempting to sign people up automatically to at least FASSmod, avoid doing this.

8 Benediction

Go happily into the ways of FASS and take what comfort you can from the fact that your predecessors have survived the ridiculous hours, the thousands of crises, and the way people never see what you're doing until you make a mistake. Be cheered by the thought that FASS continues to bring fun to UW because of people like you. However rough it may look in the wee hours of dawn the night before the show, no doubt FASS is unfolding as it should.