

Handbook

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Chapter 1 – Showstoppers Background

One of 32 performing arts societies at the University of Southampton, Showstoppers Musical Theatre Society (founded in 1995) performs at least five productions a year covering a wide range of tastes, genres and styles. We are famed for our high-quality productions which can be seen in our yearly nominations and award from the Daily Echo Curtain Calls and the MTM: UK Awards at the Edinburgh Fringe (Please see Appendix A for a full list of awards). The majority of our shows are performed in The Annex Theatre, a lecture theatre during the day which we take over in the evenings. It's a very small space therefore shows tend to have a maximum cast of 35 people with a theatre capacity of around 150 people. Despite the space being quite small, Showstoppers with the help of StageSoc, manage to creatively transform the space in each and every show. Each show has an individual rehearsal period but every show has an 'intensive week' the week before the show, the tech run tends to happen on the Monday of the show run, dress run Tuesday and shows run from the Wednesday to the Saturday with a big after show party at the end of it all.

On top of performing in our own shows, Showstoppers also takes part in music events set up by the PA Committee at SUSU as well as running professional and student led workshops all year round. The society is hoping to develop even further by attending other events around the country including the newly established Reading Fringe.

The society is an incredibly social one with socials during Fresher's Week, Halloween, Christmas and Easter as well as fundraiser events for some shows. In addition to this, we hold fortnightly meetings on a Thursday night which normally ends in us hitting Karaoke at the Stags Head. Not only this, but Showstoppers also holds socials to every single show that's performed by ourselves, Theatre Group and LopSoc. This normally means that there is a social every week!

Our Shows

1) Fresher's Show

This is the time that the Fresher's have the chance to get involved in the society and to show us what they can do. With a short rehearsal period (performing late November/early December) is it a fantastic way for the new intake to learn the ropes of the society as well as to meet others who are in the same boat. The show choice is normally one with a reasonable sized cast so that we can get as many individuals involved as possible (around 30 people). This show rehearses on the same days as Small Show. This is so those in both shows can still be in the biggest show – Spring Show. Previous Fresher Shows include Jason Robert Brown's '13'.

2) Small Show

This is the chance for those shows with a small cast to perform. Anyone can audition for this show – including Fresher's (although only advisable if they are confident with their work load). This shows rehearsal process is a little longer than the Fresher's show and performs early February right after the January exams. The cast size of this show can be as small as the show demands but probably no larger than 15. This show rehearses on the same days as Fresher Previous shows have included 'RENT', 'Little Shop of Horrors' and 'Fresher: The Musical'..

3) Spring Show

Spring Show normally has the largest sized cast; again, anyone can audition for this show – in fact more the merrier. That is because this is the show that gets the chance to pitch for The Nuffield. Every year, The Nuffield Theatre (Southampton) allows a week's slot in their calendar for a show put on by Showstoppers, Theatre Group, LopSoc or Dance gets the Nuffield slot if decided by the PA committee. The Showstoppers committee decide if it's financially viable to put forward a show for this pitch, but it is then entirely down to the production team if they want to go for the pitch. If the show is successful then it will be taken forward as The Nuffield show, however if none of the pitches are, then Showstoppers will hold their own pitches to decide which show will get their Spring Show slot in The Annex. This show takes place towards the end of March. Previous shows include 'Sunday in the Park with George', 'Parade' and 'Guys and Dolls'.

4) Summer Show

Summer Show takes place at the end of April/beginning of May. This is the show where pretty much anything goes – you can have fun with it. There is no strict ruling on what the show should be or how big the cast should be therefore, any show could be pitched. It is one of the most intense rehearsal periods as the cast are normally expected to return to University a week early in the Easter holidays for their intensive week, as the show runs the first week back at Easter. Previous shows have been ‘Spring Awakening’, ‘Fame’ and ‘Merrily We Roll Along’.

5) The 24 Hour Show

This is a charity event held by Showstoppers. Pitches are held by the new committee and the chosen show is normally decided before the end of term exams. Once the show is chosen by the President, Vice President, Secretary and Treasurer, it is down to these members and the production team to keep as quiet as possible. This show is kept a secret right the way through auditions and until 5pm on the Saturday of the first day of rehearsals. At this point, the cast are then told the show and are given their rehearsal schedule – which goes right through the night! The cast work continuously until around 2pm on the Sunday. The tech run then takes place and the first show performs at 5pm and the second at 8pm. This all takes place after the end of term and before graduation to ensure that any student who would like to be involved can be. The production team who pitches for this slot needs to be extremely organised and tight as a team as 24 hours is not a very long time therefore every minute should be used wisely. The show which is chosen is likely to be well known as it is a bonus if the cast know some of the music before hand.

6) The Nuffield Show

Each year the main theatre on campus – The Nuffield – opens a slot for a SUSU society to put on a show there. Teams from Showstoppers, Theatre Group, LopSoc and Dance are allowed to pitch for this slot. The slot takes place around the same time as our Spring Show therefore if a Showstoppers show was to win The Nuffield slot then this would be our main show. If a showstoppers show was unsuccessful at the pitch then the society holds separate pitches for The Annex.

As it is in The Nuffield, it tends to be a show with a big name to attract audience members. The Nuffield is a large theatre so Showstoppers can't rely

solely on friends and family to fill it. It also should have a large cast size to ensure that the society is getting the most out of this opportunity.

The Nuffield pitch is not always financially viable for the society and it is up to the committee to decide if it is affordable on a year by year basis.

Chapter 2 – How to Run for Committee

Every year the new committee takes charge from the start of the summer term to the end of the Easter holidays. Due to this, the standing committee will arrange an Annual General Meeting (AGM) before the end of the Spring term to ensure that the new committee have a chance to get organised over the Easter holidays.

To run for a committee position, all you have to do is turn up! Showstoppers committee do not expect any written submission for the position. All of the manifestos are delivered at the AGM, in person.

How the AGM runs:

- 1) The standing committee normally presents a summary of the year. This looks over the shows, the successes, events and news.
- 2) If the standing committee would like to make any changes to the society's constitution (see Chapter 6) then these need to be passed by committee and any members who are there for the AGM.
- 3) Anyone is allowed to attend the AGM, but only committee and paid members are allowed to vote on any changes and new committee members.

*NOTE: If there are any of the current committee re-running for a position, then it is imperative to ensure that the committee still reach quorum - at least 25% of the committee (see Chapter 6). If they do not, then the committee needs to ensure that the 25% is reached by making up the numbers using paid members of the society.

- 4) The elections then run in the following order:
 - a. President and Vice President (two people who run together)
 - b. Treasurer
 - c. Secretary
 - d. Social Secretary
 - e. Webmaster
 - f. Development Officer
 - g. Ordinary Officers
 - h. Tours Officer
- 5) Once the elections have taken place and the new committee has been formed, each individual member of the standing committee will arrange a handover date for their successor.

The next chapter will give you more detailed information on each of the roles you can run for.

Chapter 3 – The Committee Roles

President

The role of the president in Showstoppers committee is as follows:

1. To **organise and chair** committee meetings, EGMs, TGMs, AGMs (See chapter 6) and pitches. In line with this, the president also has to book rooms, plan and publicise the meetings as well as ensuring that the secretary has created an agenda. These preparations are tasks that can be shared, especially with the VP, and the main thing is to make sure all this is done for each meeting.
2. **The Bunfight.** This is the first time the freshers see the society so you really need to make sure that everything that needs to get done is done. This can range from booking the table, creating a display or organising the layout of the table, to organising flyers and completing a risk assessment if the society is performing.
3. **Liaise** with the PA officer, the Theatrical Rep, StageSoc and other theatrical societies (or other relevant) and of course, SUSU. Showstopper specific events normally can run without having to get it certified by SUSU but it's always worth checking it with the Theatrical Rep to ensure its okay. The Theatrical Rep is the main port of call for room bookings for the first term rehearsals. The first term rehearsals need to be sent to the Theatrical Rep by early July to ensure you can get the rooms you'd like. Any rehearsal space required after this, the President should be contacted. To ensure you are receiving the best funding, storage, getting access to things you would like to borrow/buy you must be able to talk to others as this is the way to make everything happen.
4. You are the point of **contact** for members and non-members alike. Being visible and approachable for face-to-face contact/Facebook is imperative. It's down to you to post in the group to keep people up to date as well as sending summative emails (when necessary) and of course to respond to email when people get in touch. It will often be answering questions on how to get involved, when events are coming up and any upcoming opportunities for the society. You will receive a lot of requests to take people off the mailing list but sometimes it could be on a very important personal issue or complaint that needs to be addressed. For this kind of issue, it is important to liaise with your VP and if it's something more serious then it should be passed up to PA committee.

5. Be there to **support**. The role essentially boils down communication and helping things run smoothly. Lead the committee in making sure Showstoppers members get the most out of being in showstoppers, in shows, on prod teams, at socials, at workshops or on tour.

Contact Email: president@showstoppers.co.uk

Vice President

From the president's perspective the VP is the one you can rely on in any situation. They are there to do any jobs you haven't, from booking rooms to running meetings. This relationship has to be interdependent and jobs need to be allocated between the two. Agreeing how you want to work together from the beginning of the year is a great way to organise this.

From the Vice President's perspective:

Essentially your main priority is to assist the president in everything they do. You need to ensure that all the planning and preliminary tasks for meetings are done and organised with enough time to tell the rest of the society. If the president is unable to be there then you need to be able to run the meeting in their place.

- Tasks

- 1. The Bunfight.** With everyone on board the job can get done a lot quicker. It is down to you and the president to think of innovative ways of bringing in the new members. There are a lot of jobs that need to be done therefore ensure that these are shared out to the rest of the committee. One thing about the Bunfight is that you have one table in a huge room full of PA societies with very limited space. Thinking about how you will stand out is crucial. You'll find that people who are interested in musical theatre will find you themselves, therefore try and find those who could be persuaded!
- 2. Events** in the past that have been conducted by the Vice President have included workshops, a 'Complete Guide to Showstoppers' for those who are wanting to find out all the information they need on committee roles and production team duties, as well as this handbook that you are reading. Taking the initiative to ensure the society is aware of how it is run and ensuring that events such as elections are well publicised.
- 3.** You are an additional point of **contact** but also prepare to sometimes be the first port of call. Some individuals don't like contacting the president directly therefore they may come to you so be aware that you may have to deal with anything from something small and personal to anything official. It is imperative however that you tell the president as soon as anything comes your way as information needs to be shared and your relationship needs to be open and honest.
- 4. Support** the president, the committee and the society. Ensure you are always friendly, democratic, open and keep the peace.

The Secretary

From the President's perspective, the secretary is there to minute the meetings and to create an agenda for every meeting. This is the main way that you will be able to reference back to everything that has been discussed, therefore it is imperative that you ensure the secretary can write cohesively whilst keeping in the important issues.

What about from the secretary's perspective?

The secretary's role is pretty simple, they must take the minutes at every meeting and make sure the minutes are written up in a way that is clear and easy to read. They are in charge of ensuring the meetings are useful and productive whilst keeping track of every action the Committee proposes to do.

Qualities:

Obviously it's useful to be able to type fast, either that or the secretary should record the meeting and type it up later. They must keep on top of the actions the committee members state they'll undertake, creating an action table which they must update regularly to ensure the meetings are productive and nothing gets forgotten about. The secretary should be able to multi-task during the meeting so they don't miss anything said, it is also important that the secretary is level headed and able to stay out of an argument, so the minutes are not biased at all. Of course they are allowed an opinion, but it should not impact on how the meeting is reported. Often the meetings have a tendency to stray from the agenda, so it is good for the secretary to have a confident side to keep the meetings on track.

Tasks:

The Secretary needs to write up the Agenda before the meetings, so the members of the committee can prepare for the meeting. The minutes then need to be written up afterwards, with a record of who was present, preferably in an easy to read format so approving the minutes doesn't take ages. The minutes then need to be approved by the rest of committee, they do this by reading over the minutes you have written up and agreeing that they have been represented fairly and that they are happy to complete the actions you have minuted them as saying they'll do.

Other than that the secretary should be organised, available to help others with their jobs and just generally helpful!

On the following page you will see the Agenda and Action Table Template:

Contact Email: secretary@showstoppers.co.uk

Agenda for Showstoppers meeting on DATE, at TIME in ROOM.

Munch Rota: **Name of Committee member in charge of munch for the week. Committee take turns to cook/buy food/cakes for the committee meeting – remember to take note of any allergies anyone in the committee has.**

Expected:

Committee members who are expected at the meeting and their tags and roles (eg. AFC – Alyssa Fox–Charles – Secretary)

Non Committee Present:

Non-committee who are present at the meeting

Apologies and Absences

Committee members who have given their apologies, and those who are absent without apologies (e.g. those who are expected, so who possibly need chasing up to find out where they are)

Agenda:

- 1) Action Table Update
Go through the action table with the committee, from the beginning, updating any actions, which have been furthered/are still on going so nothing is forgotten about/ and the meetings can be productive, it also provides a record of successful actions and furthering of the society – those who have been completed can be deleted from the updated action tables to keep them short)
- 2) 3) 4) etc – **Agenda points which committee members have requested being put on the agenda before the agenda was released which don't fall under other sections**
- 5) Show Liaison Reports
Show liaisons for each show report back on any issues raised by cast/prod team – keeping the committee in the loop
- 6) Member Updates
 - President
 - VP
 - Secretary
 - Treasurer etc etc...

Each committee member gives a mini report on their part of the committee – this is an area where the members can raise any issues they've had, report any feedback, and generally update the rest of committee on what is going on in their neck of the woods! Communication is the key!
- 7) AOB
This is anything which hasn't fallen under any previous sections and which non-committee/committee members didn't manage to get onto the Agenda (or which happened in between the agenda going out and the meeting), or anything that came up in the middle of the meeting which needs to be discussed.
- 8) Action table Update
At the end of the meeting if there is time, it is a good idea to go through the minutes quickly highlighting to everyone what they have said they'll do and for when, a) to check they are still happy to carry out these tasks and b) to remind them again.
- 9) Next on munch rota: **Remind who ever is next on munch rota (gives them plenty of warning so they aren't surprised when you next remind them when the agenda comes out!)**
Date of next meeting: **Decide on the date and time of the next meeting and decide a date on when Agenda points need to be sent to the Secretary.**

Action By	Action	Minutes/Meeting	Progress
Who has said they'll do it (e.g. AFC)	What they have said they'd do/who they've said they'll talk to	What date the meeting was they first proposed the action	Any developments/updates/if it is completed

Treasurer

From the president's perspective, the treasurer is the go to for all the money related issues. He or she will be the committee member who is responsible for not only all the money in the society but also the organisation of it all. The treasurer has to collect membership from every Showstopper at the beginning of the year, approve budgets for every show, take money to and from the bank as well as ensuring that the society can get anything they need e.g. new keyboards etc.

From the Treasurer's perspective:

The role of the Treasurer is a very simple one on the face of it. Look after the money! But for a society like Showstoppers there are a large number of jobs that are involved with this.

- Firstly the treasurer collects membership and manages the list of paid members of the society.
- Throughout the year, all PA societies have three chances to apply for funding (one per term). Although this is down to the President's to complete, liaising with them is important to lend advice and to see if there is anything we cannot afford that we might get funding for. If the society is successful in their funding application then this money goes into the treasurer's hands for this money to be spent appropriately.
- The Treasurer also has to manage the approval and closing of show budgets. With underwritten shows (shows that are insured against a loss of up to £1000 with the Students Union) this involves liaising closely with the accounts department at the Students Union (who are very helpful!), but most shows now are not underwritten, making the process a whole lot easier.
- The relationship between the treasurer and the producers of shows must be a close one. All shows are able to go out and buy what they need but they must keep their receipts. A collection of receipts should be sent to the Treasurer during or after the show to ensure that the team receives all their money back. This is only if the money is accounted for in the budget. If it is not, then it will not be refunded.

Anyone thinking about this position should have a grasp of maths, a strong nerve, be well organised and have a good understanding of budgeting.

Although a Treasurer never has to write a budget it is important to know what they look like, and the roundabout figures that should be used. Here is a typical budget...

It may look daunting but it is in fact very simple.

PERFORMING ARTS COMMITTEE		BUDGET PROPOSAL				GROSS (£)	NET (£)
Budget Request Form		INCOME:					
Fill out only red cells with numbers		Ticket Sales					
Fill out only green cells with information		10 x Adult @	£10.00		£100.00		
Everything else will be worked out for you		21 x Student @	£7.00		£147.00		
		23 x PA @	£5.00		£115.00		
		5 Performances			£362.00		
Society: Showstoppers		(Assuming 39% capacity on	138	seats)			
Show Slot: Small		Programme Sales					
		(25 sold per night @	£1.00	each)		125.00	125.00
Name of Show: Little Shop of Horrors		Sponsorship					
		Mango's sponsorship				400.00	400.00
Proposed Date(s): 5TH-8TH Feb 2014		Contribution					
		Showstoppers contribution*				300.00	300.00
Venue: The Annex Theatre		Other Income					
		(please specify here)				0.00	0.00
Event Organiser: Aimee Batchelor		Total Income				2635.00	2333.33
Contact Email: littleshophorror@susushowstoppers.co.uk							
Please provide a description of the event you are organising and any additional information:		COSTS:					
Showstoppers presents little Shop of Horrors for small show 2014.		[140] VENUE HIRE (includes StageSoc hire)			175.00	175.00	
		[144] PERFORMANCE RIGHTS			955.00	955.00	
		[143] PUBLICITY (Total)			100.00	93.33	
		[146] SOUNDS/LIGHTS/TECHNICAL			560.00	466.67	
A Few Budgeting Notes:		[142] COSTUMES/MAKE-UP			60.00	50.00	
All underwritten society events pass all their income to SUSU accounts and claim back expenditure from SUSU accounts. Because of this, you will have to account for VAT in your budget calculations. The GROSS figures are what money you actually collect/pay, but the NET amount is what you actually receive and so profit/loss is worked out from the NET totals.		[149] SUNDRY (anything specific that isn't listed above)			260.00	216.67	
		OTHER (in case of emergency)			50.00	41.67	
		Total Costs			2487.50	2281.67	
		Net Profit/Loss				51.67	
		CAST & TEAM SHOW DEPOSIT				£229.50	
		StageSoc Technical Hire for Annex = £25 per night (No VAT)				15 x £15.30	
		StageSoc Technical Hire for external venues = £25 per night + £25 (No VAT)					

Income

This section describes where the money for the show comes from.

The majority of the income is based on ticket sales. A standard estimate for the Annex capacity is between 33 and 40% depending on the production team and you as the treasurer.

Programme sales are shown next (The cost to produce is deducted in the lower section of the budget under costs)

It is often helpful for shows to seek sponsorship. When passing budgets with sponsorship attached it is imperative that they have a signed contract confirming the amount and the terms agreed to.

Finally is the Showstoppers societal contribution. Think of this as Showstoppers' investment in the show, allowing them to increase the production value, allowing for a more

professional looking show. This figure is entirely up to you as treasurer, but a good rule of thumb is to look at the cast size and consider how popular the show is likely to be. (Little Show of Horrors had an actual average capacity of just over 50%, where Guys and Dolls in the same year had an actual average of around 70%)

Other income includes any other fundraising that the production team propose (this is generally only included for Nuffield or Edinburgh productions)

Costs

Venue hire is a standard rate for both the Annexe and the Nuffield theatre. The Annexe is £35 per performance and Nuffield is about £5200 for a week run (This figure changes yearly so I can't give an exact figure).

Performance rights are also a standard cost for any show that is still protected under copyright law. It is based on number of performances and ticket sales of the production and varies for each show (between £1000 and £1500 is normal)

The next sections are all based upon the production team. It is important that these figures can be justified as essential and are not superfluous to the show's production.

Deposits

The deposit system is used in case of a loss. Participants in the show (cast members and production team) are required to pay a deposit to encourage them to sell tickets. If the show makes a loss the deposit is not returned to them and helps to cover the loss incurred. Otherwise all money is returned to them. For non-underwritten shows this value can be around £5, but for underwritten shows the total value of all deposits should be at least equal to 10% of the cost.

Contact Email: treasurer@showstoppers.co.uk

Social Secretary

From the President's perspective, the social secretary is in charge of all the social events of the year. This can range from nights out to seeing shows, organising the Showstoppers annual Ball to going to the cinema. It is down to the secretary to be organised in their planning to ensure we have as little clashes as possible (with the amount of PA events in the year some are inevitable). It is important that the social sec and the rest of the committee make as many social events as they can. Although this is not always possible, the society

does need to be represented in some way – particularly at shows. It is important that the social secretary arranges shows through the showstoppers Facebook group so that all members are invited.

From the social secretary's perspective:

Leavers Meal

Once you're elected social secretary one of the first things you'll have to organise is the leaver's meal, this is where we say goodbye to all the 3rd years leaving and welcome the new committee and members! This should be after summer exams but preferably before the 24 show. This can be anywhere you like, but it is suggested to find somewhere that'll give you group booking discounts so ring up a few places and see what's on offer. Get in contact with the old social sec and committee to discuss the Showstopper 2013/2014 Awards because this is where they will be presented, also a night out after this is a possibility.

Preparing

Get planning!!

Make a diary of all the Showstopper, LopSoc, Theatre Group shows as well as Jazzmanix concerts, Mayflower and Nuffield theatre shows and the Student Unions cinema viewings that you may want to see. Not all may be possible but it is recommended to try and see as many theatrical societies' shows as we all support each other. One thing to bear in mind is to keep Thursdays as free as possible for any potential workshops set up by the development officer. Not only this by Thursday night is Karaoke night – one our personal favourites!

Try to get the rehearsal schedules of all the shows going on as well as ensuring you get any show specific social updates to avoid clashes in the calendar.

NB – Once you have this calendar, make it available publically on something like a google doc so the entire society, as well as other societies, can see what's happening.

The Winter Ball

The Winter Ball is the biggest event you will organise. It happens in December near the end of term so try and set a date as early as you can, perhaps before summer so that you can use this time to ring up and view locations. Places get booked up fast and a booking should happen before the end of the summer break to get the best deals (Dates are hard to fit around shows so you need to get this information early). Book viewings and meet people as this is the best way to get a sense of the venue. Please see the Contact Details for local places that have been used previously by Showstoppers (page ___)

It has to be ensured that everything that has been agreed between the social secretary and the chosen location is in writing. This is to ensure that there can be no mistakes – especially as there is a lot of money that is exchanged.

The main priority is the choice of location – ensure that you have chosen a location that is appropriate for the size of attendants. Each year normally sees around 60-70 members attending the Winter Ball. Never settle with the first package you're offered if you aren't happy. Venues want your business so they will be accommodating and will let you negotiate for different food, prices etc.

As Showstoppers has to put down a deposit, it is important to arrange a deadline for tickets. This is also so that numbers can be sent to the location so that food can be organised appropriately. Tickets normally cost around £30, don't forget to budget the cost of the venue, food, drinks, DJ hire, decoration and photography into the final price.

The First Social

It is suggested to hold the first social after the first batch of auditions; this does make it seem however that the social is quite a lot later than other societies. Although this has been a positive in previous years as it gives new members a chance to meet the committee, society, other fresher's at auditions. Having the social later also gives a chance of advertising it at auditions and encouraging people to come in person, which seems to work better than Facebook events as they just get lost in the craziness of fresher's (still make a Facebook event though!).

A themed first social is always recommended as it's a great ice breaker. Getting everyone to meet in Stags is also good as it's a central location that everyone knows. Make the social theme interactive, either a face paint, white T-shirt, 3 legged social and have games for it (Drinking or Non-drinking games) as it encourages people to talk to each other and gives a common topic to talk about (and its FUN!)

Shows

Try and organise socials to see TGs/Showstopper/LopSoc shows as it's great to support the other societies and also a lot of members cross over, therefore making it an easy way to integrate the societies.

Contact the Mayflower at the beginning of the year to find out about student discounts/group bookings/workshops they have available. Talk to PA committee/ Development officer about these workshops as occasionally you may be able to get deals on a workshop as well as tickets to see the show at discounts prices.

There's also the possibility of going to London to see a West End show. This will all depend on the shows released at that time because a lot of people have already seen the long running shows and therefore less willing to pay to see it again. On the other hand new

shows that are released may be booked up in months in advance and ticket prices tend to be more expensive. We are lucky enough to have the Mayflower which has a large amount of touring West End shows, so just keep an eye out of what's on to see which you think will have the most interest.

Socials

These can be whenever, wherever and whatever you like! I recommend Jesters and Sobar just because they have a lot of socials, are great with queue jump/free entry and will accommodate for any number of people. Make sure to contact them about any social in advance to get the best deals and correct dates you want as they get booked up!

Show themed socials are great as they encourage the whole cast to come out and gives a chance for prod teams and casts of other shows to meet each other.

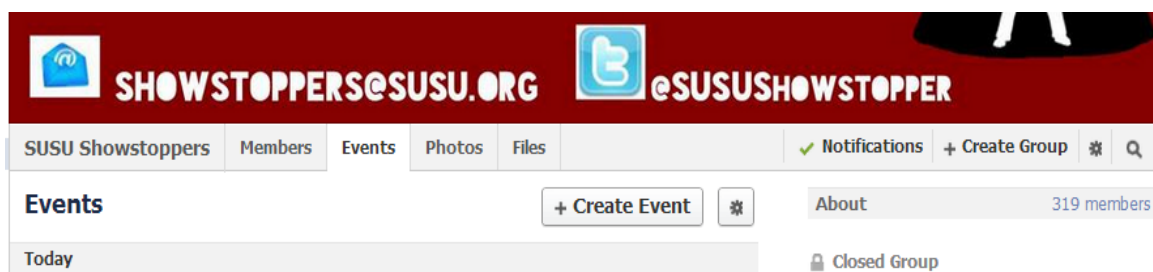
Some shows may also not be able to receive sponsorship; in this case they may hold a fundraiser at a club (usually Jesters). Although it is down to the individual show to attract people to come, your input is highly appreciated and will help boost their profits.

Step by step to arrange an event:

- 1) Make sure that you are an admin on the Showstopper group on Facebook
- 2) Go to the Showstoppers group on Facebook
- 3) Click on Events



- 4) Click 'Create Event'



- 5) Make sure you have 'Invite all members' ticked

 This screenshot shows the 'Create New Event for SUSU Showstoppers' form. It has a blue header with the text 'Create New Event for SUSU Showstoppers'. Below the header, there are three input fields: 'Name' with a placeholder 'ex: Birthday Party', 'Details' with a placeholder 'Add more info', and 'Where' with a placeholder 'Add a place?'.

Webmaster and Promotions

From the President's perspective the webmaster is in charge of the website as it is a way that not only current members but also past members can see what is going on in the society. Not only this, but the website is a huge resource for those hoping to go into professional theatre as each member has a profile detailing the shows they have been involved in. In addition to this, the webmaster should also update the showstoppers group and page on Facebook as well as keeping the Twitter account active.

From the Webmasters perspective:

The role of the webmaster is very simple on the face of it, i.e. look after the showstoppers website. But this is a huge responsibility! The website is the portal through which students and other members of the public view the society, what shows we've done/are doing/will do, when these shows are, who's involved with them and what awards they've won. There is also a huge amount of archived data that is under your control, with photos of shows and information about members dating from the late 1990s!

The webmaster is also responsible for the management of the committee and show email accounts and the behemoth task of the showstoppers mailing list.

How to access the mailing list:

<https://www.lists.soton.ac.uk/cgi-bin/majordomo>

- 1) Log in with your own university login
- 2) Click 'Modify'
 - a. Name: susu-show
 - b. Password: h0tm1kad0
- 3) Edit the showstoppers mailing list accordingly

To be a webmaster you must be very committed, with an eye for detail. I would advise that you have a passing knowledge in the use of WordPress (or be willing to learn), some knowledge of Photoshop (or again, be willing to learn), and be extremely computer literate. This job is not for the faint of heart!

Peter – could you add in anything you can here please? Screenshots of WordPress or something maybe. Anything that is useful/the webmaster may need to refer to frequently

Contact Email: webmaster@showstoppers.co.uk

Development Officer

From the President's perspective the Development Officer is the one who will look for those extra opportunities to develop the society. This committee member is usually someone who is happy to talk to local theatres, other companies as well as spreading out to a wider audience to see what exciting opportunities are out there. Not only this, but the development officer also can set up 'in house' workshops run by either committee members/experienced Showstoppers or even by the Universities music teachers. Any opportunity the society has to develop is an exciting one and will only help the society to grow even further.

From the Development Officer's perspective:

This role demands for you to think of innovative ways of developing the society. This can be from holding cabaret nights at the university to having a workshop with a professional company.

Workshops are a great way to train your members. Previous workshops have looked at dance technique, singing technique, audition advice and guidance as well as professional external workshops with the touring West End company of West Side Story at The Mayflower Theatre.

There are a lot of PA events that happen throughout the year and with practically a show a week it is difficult to set something permanent for the Showstoppers calendar. One idea that has been attempted in previous years was to hold termly cabaret nights so that individuals who may not be involved in a show could still work towards a performance. To work, both the location and when they would happen should be organised by the end of the year for, at the very least, the first cabaret night.

The development officer should be creative, organised and happy to communicate with anyone who may be able to give the society an opportunity.

Contact Email: development@showstoppers.co.uk

Ordinary Members

From the President's perspective, the Ordinary Member's roles are to represent the society. They have no particular duties other than to ensure that any issues in the society or any praises are passed to the committee. This ensures that we are always hearing the societies feedback which is one of the best ways to improve a society.

-The role

The 'Ordinaries' are members of the Committee with no unique responsibilities or duties outside those of any other Committee member. Historically, however, it's been the Ordinary Members' job to represent other society members at Committee meetings, to meet with members and discuss any feedback or queries, and to generally act as the link between the Committee and the rest of the society.

Their aim is to be the people you can come to if/when you'd rather not go straight to the whole Committee, and also to stay in touch with the ideas and issues that arise throughout the year.

-The Practicalities

To this end, it has been helpful to ask the society for feedback/ideas/questions on a regular basis, and to make ourselves as visible and available as possible elsewhere. Sociability and friendliness are this roles greatest allies, and from this, the most honest and important feedback has usually come at the most unexpected times.

In order to regulate and encourage people's input, a termly SWOT analysis (Strengths, Weaknesses, Opportunities and Threats in the society) has been employed. This encompasses asking members to provide their thoughts and perspectives in this structure. Once a term is about as often as you can ask for genuine feedback, and any further pushing ends up just being nagging.

-The team

Usually, two Ordinary members are elected, and as such it's important that they maintain a healthy relationship if they are to jointly and fairly represent the voices of the society. Furthermore, the Ordinaries are an important part of the Committee's team, as they can speak and act objectively without being bogged down by excessive responsibilities. We would encourage any future Ordinary Members to actively pursue the unity and harmony of the Committee and of the society. It's vital that any good team member knows their own needs and also knows when to submit to the needs of others. Working together means making sacrifices – but it also means having some fun!

Tours Officer

From the president's perspective, the Tours Officer's main role is to be in charge of the shows that travel up to the Edinburgh Fringe. The decision to take up a show to Edinburgh is done on a year by year basis as there are many considerations that need to be accounted for. If the committee agree that it is viable, then it is down to the Tours Officer to ensure that everything that needs to be organised is organised. From accommodation to performance space, to ensuring the safety and well-being of those travelling the Tours Officer is in charge.

From the Tours Officer perspective:

The main job of the Tours Officer is to organise opportunities for Showstoppers to go on tour to both perform and to watch when there is a call for it. In the past years, the main task is to oversee the production team and the process of getting a show to Edinburgh. You do not need fringe experience to do this role – as long as you are organised, a strong communicator, good at leading a team and can adhere to deadlines then you can do this role.

- You have to firstly organise pitches. These should ideally be held in November to give the opportunity for re-pitches (in the case of Re-Open Nominations (RON) or if there are no initial pitches). Shows are recommended to be 45minute-1 hour slots and with no more than 8 cast members otherwise parts get too small. If it is an original show then deadlines for scripts and music will be stipulated at pitches if the show is not already complete.
- It is advised that someone on the production team has Edinburgh experience although not a necessity. In line with this, the producer on the team needs to make sure that all their publicity ties in together to avoid confusion.
- You will struggle to prepare the necessities for the Fringe any later than the end of January, so the decision as to whether it is viable/ what show you take must be made by then.
- Once you have a show, you must help and guide the production team and do any administrative tasks that will get them to Edinburgh. For example: transport, accommodation, SUSU backing, fundraising and a performance venue – all by the appropriate deadline.
- Don't be afraid to take two shows as there are venue discounts. However any overlap in cast and production team is not advised.

This may sound a little daunting but there is wealth of people who can advise anyone and the team themselves will often have a good idea of where they want to perform and stay. You are not alone – you can create your own sub-team to help you with any tasks. In previous years this position has had a sub-committee of three members.

There is an 'Edinburgh Pitching Guide' for 2013/14 which was updated from the previous year's document. This is a helpful resource for you to send to prospective pitchers and doesn't take much editing from year to year as it is fairly straightforward. It can be found on the Facebook group and the Tours Officer's google drive.

Show Liaison

Each production has a show liaison – a member of the committee who will be the intermediary between the show and the committee. The show liaison should be elected as soon as a show has been passed however it cannot be anyone who is on the production team nor in the cast of that show as to ensure objectivity.

In previous years the show liaison duties have ranged from just being there every so often to ensure it's running smoothly, to having to get involved in some difficult situations. In short, the liaison has to make themselves known so that they can be used by the show for anything. If the show liaison does not make themselves known to the production team and the cast then any issues within that show will not be passed onto the committee leaving them in the dark.

Although the running of the show is entirely down to the production team, the show will be asked to have a representative at every committee meeting to ensure we have received an update. The committee then hears an update from the show liaison in case there is anything to report. Any information which is given to the show liaison should be kept private and anonymous unless in extenuating circumstances.

This is a really great role for anyone who loves to be involved in shows. It is not time consuming in any way but you do need to be as personable, as visible and as contactable as you can be.

Chapter 4 - What does the committee do?

1) What the committee does

Now that you have seen the individual breakdown of the committee roles it is important to know what the committee does as a unit.

A committee's role is to guide and support their society. It has previously been fed back to the committee that sometimes members feel like they are 'ruled' by the committee. This is not how it should be. The committee are there to oversee the society and ensure that nothing awful happens. First and foremost however, the committee is there to keep the society fun. There have been instances where the society has lost sight of the fact that everyone from the committee members, to the general members, are volunteers. Each of us spends our free time of our own free will because we all enjoy and share a love for musical theatre, so try and keep this in mind when dealing with difficult situations.

Committee hold meetings as and when they are necessary however it is advised to try and meet every two weeks and on a Thursday before any socials or workshops. The president or a nominated member of the committee needs to publicise the meeting as anyone from the society is welcome to attend. At each committee meeting, to pass a vote the committee must reach quorum which is 50% of the committee members.

- At the meetings there are always show updates – a representative of each show will be present at each meeting in which the progress of the show is reported. If no one is available to attend, then the committee needs to ensure they have asked for a written update from the directors which should be in time for the meeting.
- A show liaison report for each of the shows will then be requested, once the representatives of the show have left to ensure confidentiality.
- In some meetings the Theatrical Rep or a member of the PA committee will be present to update you on anything that is happening with them. This is to keep you in the loop and to get feedback from you.
- Each member of the committee then gives an update on themselves and if they have any information to give the committee. It is imperative that confidentiality and anonymity is kept.

(For a full agenda, please see page ___)

NB – The most important thing for the committee to do is to keep everything that is confidential that is discussed in the meetings private. The minutes of each committee meeting are publicised however when sensitive or confidential pieces of information have to be discussed at meetings these are excluded from the minutes therefore the committee must keep this information to themselves.

The committee in 2013/2014 set up fortnightly meets held on a Thursday night. The members of the society know that every two weeks there will be a workshop or a social of some kind which normally entails going to Karaoke before heading to Jesters. Due to the loaded PA calendar and the busy nature of rehearsing, it is not always possible to hold a workshop every two weeks. However the committee should strive to have something social on these nights.

The committee have the pleasure to decide what shows are chosen for each of the five slots a year. The President must arrange a date for the pitches with at least two weeks' notice. In addition to this, specific requirements for the pitches must be detailed to ensure they meet the society's standards. A director and musical director must be at the pitch meetings along with any other member they deem appropriate. The committees first show decision will be the 24 hour show of the year they join, finishing with summer show. All the information on how the committee works with the production teams in this will be detailed in the next chapter (see Chapter 6).

Throughout the year, the committee have the opportunity to hold termly general meetings (TGM) with 10 days' notice. In extraordinary circumstances e.g. if a committee member has to leave the committee then an extraordinary general meeting (EGM) can be held with 24 hours' notice. Before the end of the spring term the committee must hold an Annual General Meeting (AGM) in order to pass the constitution if any changes have been made and most importantly, to elect a new committee. At general meetings, quorum must be reached to pass the vote. In this case, quorum is 25% of the full amount of paid members.

Outside of meetings and shows the committee must try to attend socials and events as much as they can. Ensuring that the society is represented is important as all the theatrical societies support each other. In line with this, integration between societies is something that has only recently been established and it's down to the committee to make sure these relationships stay strong.

The committee is there to be a friendly group of people that are approachable and can be contacted with ease. Making sure everyone is up to date with everything is the only way forward and although this is predominantly down the president, each member should also take responsibility for this.

Chapter 5 – The Constitution

The constitution is the Showstopper's rule book. It states all the regulations that we have to follow to ensure that the society complies with the Southampton University's Students Union (SUSU). It is advised that each member of the committee takes the time to read this through.

The constitution can be changed at the Annual General Meeting (AGM) at the end of the standing committee's run. Any changes that committee have seen as appropriate are passed at the meeting by any paid members present at the meeting. These changes stand until the next AGM where the committee can then make any alterations they see fit.

The latest version of the constitution can be seen below:

THE SHOWSTOPPERS CONSTITUTION 2013/14

1. Name

The name of the society shall be "University of Southampton Students' Union Showstoppers" hereinafter referred to as the Society.

2. Society Type

Performing Arts

3. Aims and Functions

- a. To provide staged musical theatre entertainment that falls outside the aims of other current SUSU Performing Arts societies.
- b. To provide a forum for the development of performance and related skills.
- c. To put on two or more shows a year, one of which shall be a fully staged musical in the Spring term and one musical/concert in the autumn term that must include a non-auditioned chorus. Details are left to the committee's discretion.

4. Membership

- a. Only current registered students are eligible to become Full Members of the Society, upon payment of an annual membership fee determined by the Committee, and shall be entitled to hold office, or nominate or vote in elections, or vote at meetings.
- b. Any union member or member of staff is eligible to become an Associate Member of the Society, upon payment of an annual membership fee determined by the Committee. Associate Members shall be entitled to full rights and privileges as Full Members except that they may not hold office, or nominate or vote in elections, or vote at meetings
- c. Society membership and Performing Arts membership must be held in order to participate in Society productions.
- d. No person who has ceased to be a member of the Society shall have any rights or interests in the property and funds of the Society.
- e. All members shall be bound by these rules or any subsequent amendments thereto approved at a general meeting of the Society.
- f. On joining the society the Secretary shall inform the new member that a copy of the constitution is available on request.

- g. Any member who fails to attend three rehearsals in a row without a valid reason may be deemed to have resigned from the Society (or the production) at the discretion of the committee (or the production team).
- h. The committee shall have power to expel any member of the society, after discussion with the Performing Arts Officer, on the grounds of misconduct, or for a conduct of a nature opposed to the objects of the Society and the Students' Union.
- i. Any member expelled from the Society for whatever reason, or who resigns cannot obtain a refund of their membership fee.
- j. Any member expelled from the Society for whatever reason may appeal to the Performing Arts Committee.
- k. The Performing Arts Committee must always be provided with an up to date copy of all members' names and corresponding student numbers.

5. Officers

There will be a committee which will oversee, and be responsible for, with limited liability, the actions of the Society. This will consist of the following officers:

- a. The President - S/he shall be the figurehead of the Society to all external interests (including SUSU), and shall take overall responsibility for its actions. S/he is responsible for any other tasks that do not come under jurisdiction of other committee members (see below).
- b. The Vice-President – S/he shall share the duties of the President if required, and do such tasks as directed by the committee.
- c. The Treasurer – S/he shall maintain the accounts of the Society, which shall be available for examination at the AGM, by the Performing Arts Committee or VP Democracy and Creative Industries. S/he shall be responsible for all financial aspects of the society, particularly accounting for money within show budgets. Any funds spent by the Society must follow SUSU regulations and be authorised by both the Treasurer and President. S/he shall produce and maintain a list of all members, including up to date contact details, which shall be available to SUSU on request and do such tasks as directed by the committee.
- d. The Secretary – S/he shall ensure all actions and decisions of all Society meetings are recorded and upheld, to be available to the Performing Arts Committee or VP Democracy and Creative Industries if required and do such tasks as directed by the committee.
- e. Social Secretary– S/he shall be responsible for organising social events at the discretion of the committee, and shall actively propose and enact plans for social events. S/he shall take a supporting role for any social/fundraiser organised by a Production Team and also do such tasks as directed by the committee.
- f. Web and Promotions Officer – S/he shall be responsible for the maintenance of the website and online infrastructure relating to the Society and keeping content accurate and up-to-date. S/he shall be responsible for the publicity, sponsorship, and marketing of the society, liaising with the production teams, and attending production meetings at their discretion. S/he and shall do such tasks as directed by the committee.
- g. Development Officer– S/he shall be responsible for the organisation of regular workshops to provide a forum for the development of performance-related skills, culminating in regular Cabaret Nights throughout the year. S/he shall also do such tasks as directed by the committee.
- h. Ordinary Members- Two members of the society are to be elected. One shall serve as liaison between the society and the Gone Rogue committee, specifically attending their meetings. They shall do such tasks as directed by the committee.
- i. Tours Officer – S/he will be responsible for organising and overseeing performing tours, especially the trip to the Edinburgh Fringe Festival and its production(s), when a viable option. S/he will liaise with Gone Rogue and its production(s) and will do such tasks as directed by the committee.

The role of Technical Liaison shall be fulfilled by the most suited committee member, by discretion of the committee. Their role shall be to act as liaison with the backstage society, StageSoc, specifically attending their meetings when required. If no-one is deemed specifically suitable for the job the role should be filled by the Vice-President.

6. Society Hand-Over

Upon election of a new committee, the outgoing committee is responsible for overseeing the handover of responsibilities for a minimum of 2 weeks following the elections. The responsibilities of each outgoing officer are:

- a. President – S/he must ensure that the all procedures relating to the society are transferred to the new officer and that handovers for all committee positions take place.
- b. Treasurer – S/he must ensure that the Society’s finances are up to date and in line with SUSU regulations and that the new officer has all bank account details transferred to him/her, along with all relevant documentation. S/he must also ensure that a budget application for the following academic year is submitted to the Performing Arts Committee before the end of the Summer Term.
- c. Secretary – S/he will transfer all minutes and relevant documentation to the new officer. S/he will also complete the Society registration and Bunfight stand request for the coming session and pass these to the Performing Arts Committee as soon as possible.

7. Committee Meetings

- a. The President shall chair all meetings. In their absence, a chair shall be elected by those members present or as delegated by the President.
- b. The President may convene a committee meeting at their discretion by notifying members with at least 24hours notice by email and general advertisement.
- c. Three members of the committee can request a meeting by presenting to the secretary with 24 hours written notice.
- d. In the event of a committee meeting having not been called for nine term weeks, the secretary must convene a meeting at the earliest practical date.
- e. The quorum of voters for any meeting shall be 50% of the committee plus 1 additional officer including at least one of the President, Vice-President, Treasurer or Secretary.
- f. Any member of the society may attend committee meetings, but shall not be entitled to vote upon matters discussed at that meeting unless otherwise stated.
- g. At least one appointed member from each current production team is required to attend committee meetings on request.
- h. Any member of the Committee, who fails to attend two committee meetings without giving apologies or consistently fails to attend committee meetings without appropriate reason, may be asked to resign from their post; this will not affect their membership of the society. This will be at the discretion of the committee.

8. General Meetings

- a. Every full member of the Society present at a meeting shall be entitled to one vote upon every voting matter. Only full members are entitled to vote and no proxy votes shall be accepted for any purpose.
- b. The quorum at all general meetings shall be 25% of the full members.
- c. At all general meetings, the President shall make an agenda available at least three working days in advance.
- d. The accidental omission to give notice of a meeting to, or the non-receipt of notice of a meeting by, any person entitled to receive notice, shall not invalidate the proceedings at that meeting.
- e. Termly General Meeting (TGM)
 - i. The Society shall hold a TGM at least once a term, which shall be advertised to members at least 10 clear days in advance.

- f. Annual General Meeting (AGM)
 - i. There shall be a Society AGM held in the Spring Term whenever possible. If it is not possible to secure a date for the AGM in the Spring Term then it will be held at the beginning of the Summer Term at the earliest convenience
 - ii. The President will be responsible for informing all members of the meeting at least 14 clear days in advance.
 - iii. Officers of the Society and Committee members shall be elected at the AGM. The Society Secretary shall invite nominations at least 7 clear days before the meeting. Nominations may be received at the meeting.
 - iv. Each member of the Committee may be invited by the Chairperson to make a short speech concerning his/her activities during the previous year. This speech is compulsory for the Treasurer who must present the year's accounts for examination.
 - v. The Performing Arts Officer shall be invited to attend the AGM.
 - vi. Minutes of the AGM shall be made available at the start of the Summer Term, or at the earliest possible convenience.
- g. Extraordinary General Meeting (EGM)
 - i. An EGM may be called by the President or Secretary of the Society, or by written application to the Society President of at least 6 members of the Society, together with a written statement of the objects for which the meeting is being called.
 - ii. At an EGM no business other than that specified in the written statement shall be discussed.
 - iii. At least 24 hours' notice of an EGM shall be given. The meeting must be held within 7 days of the request being given to the Society President.
 - iv. The Performing Arts Officer shall be informed of the meeting and the reason for it being called, before it is held.

9. Elections

- a. Elections for Society Officers and Committee members shall be held at the AGM.
- b. Voting for the elections shall be carried out by secret ballot except when dealing with uncontested elections, when voting shall be by show of hands, or at the discretion of the Committee.
- c. Should there be a tied result, another vote will occur between just those candidates that were tied. If this results in a second tie then the Chairperson may vote in favour of one of the candidates, or declare the post unfilled.
- d. If a full committee is not elected for any reason, a President, Treasurer and Secretary shall be elected and they will be responsible for ensuring that elections for the remaining positions are held by the end of the Summer Term.
- e. Results of the elections, together with names, student numbers and contact details of those elected, shall be submitted to the Performing Arts Committee before the end of the Summer Term.
- f. In the case where a committee member resigns or is expelled before the end of their session, then an EGM will be held, and the same voting process will be conducted as with an AGM but for that one position that is vacant only. Until this meeting, the committee will either share the responsibilities of the vacant position or delegate to another committee member.
 - i. In the instance where a current Committee member wishes to run for a vacant position, s/he must first resign his/her position on Committee at the EGM. His/her original Committee position will then also be vacant.

10. Financial Matters

- a. The Treasurer of the Society shall be responsible for maintaining the accounts of the Society, which shall be available to the Performing Arts Committee on request.

- b. An annual statement of the Society accounts must be presented at the AGM by the Society Treasurer.
- c. The officers of the Society are jointly liable for the proper management of the Society's finances in line with SUSU policy.

11. Expulsion of Members

- a. The Committee has the power to expel any member from the Society, after discussion with the Performing Arts Officer, on the grounds of misconduct, or for conduct of a nature opposed to the objects of the Society or SUSU.
- b. Where any member of the Society is expelled by the Committee, a report of the matter shall be made to the next General Meeting of the Society.
- c. Students who are expelled from any Society have the right of appeal to the Performing Arts Committee.

12. Affiliations

The Society may affiliate to an external organisation which is in line with the aims of the Society and which provides a direct benefit to its members. All external affiliations must be reported to the Performing Arts Committee and to the SUSU AGM.

13. Productions

- a. The Society will produce a minimum number of productions a year performed at various specified times throughout the year subject to availability. Any other performances or productions outside of these pre-arranged slots must be presented to the Committee for full discussion. The current specific slots in chronological order are as follows:
 - ii. Cabaret Evenings- held at regular intervals throughout the year. Content is to be decided by the Development Officer.
 - i. Freshers' Show – held before Christmas and to consist of an all-Fresher cast. No performer or production team member may be involved in both Small Show and Freshers' Show.
 - ii. Small Show – auditioned before the first Cabaret Night to be held in the Spring Term. No performer or production team member may be involved in both Small Show and Freshers' Show.
 - iii. Spring Show –held in the Spring Term.
 - iv. Summer Show – held in the Summer Term, before the Summer exams.
 - v. 24 Hour Show – entirely rehearsed and performed in a single 24 hour period, held after the Summer exams at the end of the Summer Term.
 - vi. At least one Edinburgh show in August (when a viable option) with the option of previews beforehand.
- b. Every production must be led by a production team consisting of at least one Director, Producer and Musical Director all of whom are responsible for overseeing the entire production process from start to finish.
- c. Every production team must devise a budget for their specific show that shall be passed by the Committee and then the Performing Arts Committee. Production teams must be made aware of the deadlines for budgets to be passed by the Performing Arts Committee.
- d. For every production throughout the year, a show liaison will be appointed by the Committee to act as a liaison between the cast and production team and Committee.
 - i. They will be required to give feedback to the Committee on the progress of the show at each Committee meeting. In these feedback sessions, all production team members of that specific show present shall be required to leave the room for the feedback session.
 - i. The show liaison shall be a member of the Committee who is not involved in the specific show in any way, either on the production team or in the cast, subject to availability.

- ii. The Edinburgh Officer shall be the show liaison for the Edinburgh production(s) by default unless they are a member of the Edinburgh show cast.
- iii. In the instance that a show liaison cannot be appointed from within the Committee then a suitable candidate shall be appointed by Committee.

14. Pitching

- a. Throughout the year, pitch meetings shall be held where production teams and shows are elected by Committee. Any Full Member or Associate Member shall be entitled to pitch a show.
- b. A show must be pitched with a Director or Musical Director. Individuals may apply for specific production team roles and then Committee will choose a complete team out of the applications received.
- c. Applications shall be by written notice to the Secretary of the committee or another appointed member. A deadline shall be given for when written pitches must be submitted by. Any pitches received after this deadline without valid reason shall be discounted.
- d. The chair in question must be an impartial Committee member or Performing Arts Committee member and not affiliated with any pitch submitted.
- e. The President shall be responsible for advertising the pitch meeting at least two weeks in advance.
- f. Any member of the committee applying for a position on a production team may not vote on any decision made about that production. In the event that the committee does not reach quorum, for the decision on a particular production, an EGM should be held. In this instance the voting for that specific show will follow the same process as for elections but with a discussion.
- g. All Committee members must read all information pertaining to each pitch before the pitch meeting.
- h. Any auditions will be held by the Director, Musical Director, and others chosen at the discretion of the production team, however any person auditioning may not be a member of the audition panel. This must be followed in all circumstances except those that the committee deems exceptional.
- i. The Committee reserves the right to Re-Open Nominations (RON) for any pitch.

15. Edinburgh

- a. In such years that performing at the Edinburgh Festival Fringe is a viable option, then the pitching and production process shall follow the same format laid out in articles 10 and 11 unless otherwise stated below.
- b. The trip aspect of performing at the Edinburgh Festival Fringe shall be entirely overseen by an Edinburgh Sub-Committee that will continue to function until the trip has been concluded. The Sub-Committee shall be chaired by the Edinburgh Officer and consist of the following Society members:

16. Constitutional Matters

- a. The Committee shall have the power to interpret any matter within this constitution.
- b. The Committee shall first approve amendments to the constitution at a General Meeting.
- c. The Committee shall hold a vote to pass any constitutional changes. This shall be done by secret ballot or show of hands as decided by the Committee. The voting must reach a 2/3 majority of a quorate meeting to pass.
- d. Amendments to this constitution shall be submitted to the Performing Arts Officer in writing, for consideration and approval by the Performing Arts Committee.
- e. The Society is to remain at all times an autonomous SUSU society, over which no outside body has any authority.
- f. The Secretary of the Society and the Performing Arts Officer shall both keep a copy of the constitution and shall be available to all members on request.

This constitution was written by Showstoppers' President Tobias Hasler-Winter and approved at the Annual General Meeting on 24th May 2012 under the presidency of Tobias Hasler-Winter. This replaces all previous constitutions on record.

Signed: (President) _____

(Secretary) _____

Chapter 6 - The Committee and Production Team Relationship

How Pitches Are Run:

As previously mentioned, the committee have a duty to decide what shows are chosen for the year.

- 1) The president needs to arrange a date for the pitches with at least two weeks' notice. The best way to do this is to create an event (see page ____).
- 2) Make sure that everything you need the pitch team to do is clearly stated:
 - a) Written pitches need to be sent to the secretary at last 24 hours before the spoken pitches are held. This is so that the committee have the chance to read through the written pitches ahead of the spoken pitches and prepare any questions/queries they may have.
 - b) The written pitches need to have a word count (dependent on the show, this normally ranges from 2000-3000 words) any more than this and production teams should be penalised. Any extra information that does not fit into the main written pitch can be added in an Appendix (e.g. character breakdown and character development ideas, set design, a draft budget etc). The sections required for the written pitch are:
 - i. A biography of each member of the production team;
 - ii. A synopsis of the show;
 - iii. The director's aims and vision;
 - iv. How the musical director will plan to teach the music;
 - v. Choreography plans;
 - vi. Ideas for set and lighting.
 - c) Spoken pitches should take place no more than 48 hours after the written pitches have been submitted. This pitch should be no longer than 10 minutes with around 5 minutes afterwards for questions. The Director and the Musical Director must be present at the pitches wherever possible. Other production team members that are advised to be there are the choreographer and a producer.
 - d) Once the pitches have finished, the committee will then make a decision and notify the production teams within 12 hours. At the same time, committee must offer the opportunity to give their feedback to the production teams who pitched.

How to Decide on Shows:

- Each show slot tends to have a defining character that the committee will be looking for. By choosing a show that is in line with this will give the show a better chance of winning the pitch.

- The production team must show unity and a clear direction in order for the committee to believe in their production.
- It is important to consider the saleability of the show
 - o How well known is this show?
 - o How many people know the show and would audition for it?
 - o Do you think that this show will make their money back?
- Another consideration is to think how suitable this show is for the specific cohort of showstoppers that will be auditioning. For example, if you have members who's dancing isn't as strong as their acting or singing, then a dance heavy show would not be appropriate.
- Most importantly, the show must have their rights available. Please see Chapter 7 (page ___)

Auditions:

Every show must be auditioned. At the auditions the Director and the Musical Director must be present. Any other members of the production team are welcome to be present and this decision can be made by the director and musical director. There are two main formats of auditions – which production team chose is up to them.

- 1) A joint singing and acting audition with a separate dance audition
- 2) A separate dance, singing and acting audition

Both formats are equally viable. The second option means booking more rooms as well as more organisation for the production team. The singing and acting auditions are all done with individual auditionees but the dance audition is normally done in a group.

At the auditions, production teams can ask committee members to assist them. For example if the producers cannot be on the front desk then committee members will step in and help with signing up those wanting to audition. The key here is to communicate with the committee to ensure there is enough help at all auditions.

Once the show is cast:

Once the show is cast the committee hands all control over to the production teams. If there are any difficulties in the show then the production team must use their show liaisons as this is how the committee are notified. If the production team has an issue which they wish to take further, they must first speak to the President. If it is an issue which the committee can straighten out then the committee will be discuss it and a meeting will be set up. If, however, the problem cannot be solved by the committee this must be taken further to PA committee. Communication between production teams and the committee is essential.

Chapter 7 – A Production Team

A Show

The show tends to be the driving force behind the start of a production team. It is the show that tends to grab someone and make them want to put it on. This person can be anyone from the director to a producer. A show must only be considered if the rights are available. The rights to a show are normally found via Samuel French or more commonly through Josef Weinberger, a leading licencing agent. On their website: <https://www.josef-weinberger.com/> you can find anything from musicals to pantomimes to operettas. If you can see a show that is advertised on this then you can apply to Josef Weinberger for the rights to the show. You may apply to get a perusal copy of the script – this is an online version, which you have access to once you receive it, however you cannot distribute this version. Please do not request full rights until you have won the pitch for a show slot.

Please go to Chapter 8 (page_____) for further contact details.

Recruiting your Production Team

What the Constitution says:

- e. Every production must be led by a production team consisting of at least one Director, Producer and Musical Director all of whom are responsible for overseeing the entire production process from start to finish.
- f. Every production team must devise a budget for their specific show that shall be passed by the Committee and then the Performing Arts Committee. Production teams must be made aware of the deadlines for budgets to be passed by the Performing Arts Committee.
- g. For every production throughout the year, a show liaison will be appointed by the Committee to act as a liaison between the cast and production team and Committee.
 - ii. They will be required to give feedback to the Committee on the progress of the show at each Committee meeting. In these feedback sessions, all production team members of that specific show present shall be required to leave the room for the feedback session.
 - iv. The show liaison shall be a member of the Committee who is not involved in the specific show in any way, either on the production team or in the cast, subject to availability.

There are two different ways in which a production team can be recruited:

- 1) The individual who has an idea for a show can ask anyone to join their team. They must know that they have the ability to direct, choreograph or musically direct. This

does not mean that they need experience – just that they have the skills and creativity.

- 2) A second way of recruiting a team is by application. In this situation, the team must have a core, for example – two directors. From there, the directors send out invitations to apply, specifying what they would like to know from applicants e.g. little bit of a background, why they want to be a part of this specific show etc. It is down to the ‘core’ members to then choose who they would like to be a part of their team.

The members of a production team are as follows:

- i. Co-Directors/Director and Assistant Director (AD)
- ii. Co-Musical Directors/Musical Director and Assistant Musical Director (AMD)
- iii. Co-Choreographers/Choreographer and Assistant Choreographer (AC)
- iv. Producers
- v. Technical Director (TD)

It is advised that no one person should take on the role of two people as each of these roles demands a lot. The way in which the team is organised (co- or assistant) is up to each individual team. In the past, co-directors have worked extremely well as there is a lot to do and this equal sharing of the tasks relieves the stress for you both. If there are two MDs with equal skill then Co- can work or if there is one more experienced than another and the other wishes to ‘learn on the job’ then assistant might be better. Either way, as long as the team dynamics work then it is up to the production team.

The TD is a key member of your production team. In order for you to find someone who will be your TD please contact StageSoc. They will then send someone who is interested to hear your ideas for your set. From there, a team will be created for you including lighting, sound and stage management.

Pitching

For a breakdown of how a pitch is run, please see Chapter 6(page____)

Written Pitch:

The specific length of this written pitch will be set by the committee. Each pitch should be submitted by the deadline set by the committee – if any pitches are received after this deadline then they will be discounted. This deadline is set as it states in the constitution that each member of the committee present at the pitches must have read through the pitch prior to the spoken pitches.

In the main body of the written pitch there should be the following:

- i. A biography of each member of the production team;

- ii. A synopsis of the show;
- iii. The director's aims and vision;
- iv. How the musical director will plan to teach the music;
- v. Choreography plans;
- vi. Ideas for set and lighting (speak to StageSoc)

If you cannot detail this in the main body of the written pitch then please attach this in an Appendix. The appendix does not have a word limit therefore any extra detailing you think would be appropriate for the committee to know should go in this section. This can range from a cast list to plans for character work to the directors vision and inspiration. In addition to this, the appendix should also contain a draft budget. For this to be put together the producers of the team need to have a discussion with the treasurer. The budget however will not be formally passed at the pitch meeting. If your pitch is chosen, then the budget will be passed closer to the show.

To find a template of the budget with a little explanation on how to complete these please go to:

- 1) showstoppers.susu.org
- 2) Click the tab 'Administrative'
- 3) Then open the 'Budget Template'

Each show can discuss if the show will be underwritten or not with the committee. Underwriting a show means that SUSU insures the show for up to £1000 loss. One condition with this is that if the show was to make a profit, then SUSU takes 75% of it. Underwriting is always agreed for the Nuffield Show due to the cost of running a show in The Nuffield. Showstoppers shows in The Annex normally make a profit. If the committee strongly believes that a show won't make a loss or at least can cope if they do make a loss then underwriting is not advised.

Spoken Pitch:

The spoken pitch should be around 10 minutes with 5 minutes for questions. The Director and the Musical Director should be present at the pitches – any other team members are welcome to come also. The spoken pitch must touch lightly on each of the sections submitted in the written pitch. You should aim to impress the committee with your shared vision and understanding of the show.

Questions will normally cover topics such as set design, budget and underwriting. If the team is not yet complete, the committee will also ask for what you are doing in order to fill your team.

**** You must ensure that the show you are pitching have their rights available. ****

Once all the spoken pitches have been heard, the committee then have to make a decision. They have two options – to choose a show, or if the shows pitches are not suitable then they can Re-open Nominations (RON). In the latter situation, the committee will send feedback to each team, explaining their decision. Teams who have pitched previously are able to pitch again in the second round of pitching but teams must take note of their feedback.

A Successful Pitch:

If you win your pitch then you have a few things you have to organise. Below is a timeline which explains all the tasks a production team have to do.

Apply for the rights.

Create a Rehearsal Schedule. Communicate with other shows to find out which days are free to rehearse. Pass this through Committee. Ensure you have allowed for exams and rest time.

State times and locations for each rehearsal. Colour code it to make it more visually clear

Rehearsals –

Ensure every cast member has a script

Record all dances and lines of music (is possible) and post them onto the Facebook group so the cast can learn off them. This saves on rehearsal time.

Be fair, treat your cast nicely and don't over work your cast.

Ensure blocking is written down – over a long rehearsal period it can be easy to forget.

A date should be set for when the cast need to have their lines learnt – please remind them throughout rehearsals.

A SHOWSTOPPERS PRODUCTION

Facebook – Make a cast and crew group. Keep this updated and get all your casts phone numbers.

Auditions – ensure there is a sign up slip for each candidate specifying their name, their role (lead/chorus/both) as well as days they cannot rehearse.

Casting – Cast as soon as possible after callbacks

Producers –

Budget + Sponsorship – liaise with the Treasurer

Designs for flyers/business cards should be set in motion early on so that advertising can start as and when.

Cast clothing is a great way to advertise – get this organised early on.

Allow time for cast dropouts but start the programme design etc early on so that they arrive in time for the show.

Invite local papers to the show to receive reviews

Show time!

Make sure your cast look after themselves! Eating healthy and drinking lots of water is a sure way to get your cast through intensive and show weeks without illness.

Production Team –keep yourselves healthy too. Share out any last minute jobs you might have.

ENJOY IT!

Apply for the rights:

You must apply for the rights straight away. There are many stipulations in the contracts of shows whereby amateur productions may not hold auditions or advertise the show until the rights have been obtained. By applying for the rights straight away, you have put this into motion then auditions can be organised.

Auditions, Call-backs and Casting:

Every show is auditioned and as previously explained, there are two main formats that auditions take:

- 1) A joint singing and acting audition with a separate dance audition
- 2) A separate dance, singing and acting audition

Both of these formats are equally viable however the second option does take a lot more organisation. Auditions normally run over two weekday evenings and one full day of the weekend to give all members of the society a chance to audition.

For singing auditions, it is always a good idea to do a range test to ensure the auditionee has the vocal range to sing the part you might be considering them for, however, do bear in mind that some auditionees may not be on top vocal form at auditions and remember, everyone gets nervous!

You must ensure that you have rooms booked for these auditions. To book a room you have a couple of options

- 1) Ask the theatrical rep if there are any rooms available under their watch. They are allocated rooms at the beginning of the year and they know which are free.
- 2) You can book a room yourself:
 - a. Go to sussed.soton.ac.uk
 - b. Log in with your University username and password
 - c. Click 'Room Bookings'
 - d. Click 'Request a Room Booking'
 - e. Select all the information you need, remembering to choose the right days, what layout of room you need and ensuring it is big enough.

Please ensure that you have either a google doc or a slip for each person auditioning. These slips must detail the following:

- Name
- Chosen Role: Lead only/Chorus only/Both
- Can you make call backs?
- What days can you not rehearse?

At call-backs – usually the Sunday of the audition week – you may call back individuals whom you would like to see again for a role. It is not the end of the world if an individual cannot make call-backs – just bear their audition in mind. At the same time, you do not have to call-back all roles. Use call-backs wisely. The most important are the leads – have they got the right character? Have they got the right chemistry with their opposite? All of this can be identified in call-backs. Do not call-back people unnecessarily. Keep call-backs as short as possible and run scenes/songs that are important to hear before casting.

Throughout auditions, individuals on the production team may be auditioning those who they have a personal relationship to. It is imperative that all production team members who are involved in casting do not pre-cast. All members of the society should have an equal chance of getting the role. In addition to this, those who are casting must cast according to who is right for their part – not because they are a friend.

Casting should take place as soon as possible. The process of auditioning is draining and you may finish quite late. If you can try and cast all if not most roles, the same night as the last day of auditions. Alternatively, meet early the next morning. Do not post the cast list until you have a complete cast list. You will have your own show email account that you can use to notify auditionees.

Once you have your cast – please create a Cast and Crew Facebook group.

- Drop outs and Issues

At the beginning of almost every show there are individuals who may not have realised the level of commitment expected. In other situations, some individuals may experience personal issues which may mean that they cannot continue with the show. You can re-cast based on previous auditions that were impressive. In other situations, there may be a number of roles you need to re-cast but may think that no one from your auditions is suitable. In this case you are permitted to have another round of auditions. Please do try to refrain from casting someone who has not auditioned the first time round as this ensures all the members of the society are being treated fairly.

Creating a Rehearsal Schedule:

Creating a rehearsal schedule – especially for a large show – is a huge job. You have to ensure that you have covered every scene, every dance and every song whilst accommodating for cast commitments as well as other show rehearsals and performances. It is essential that you communicate with the other shows running at the same time before deciding the days you are rehearsing. Please make sure you have passed your rehearsal days onto the committee to ensure that there are no clashes with other shows or commitments.

You must allow for rest days, exams and people's deadlines. Members are here to study and that is the most important thing to bear in mind.

Near to the show dates you must allow recap days for dance, music and blocking. The week before the show is always an intensive week meaning that you have every night to rehearse if you wish. However, remember that this is the time the cast and crew tend to get ill as they have been working so hard. Ensure that you are working hard in your rehearsals but allowing time off.

Below is an example of a rehearsal schedule for spring show (the longest rehearsal period). You will see that:

- Each rehearsal day is clearly marked by a colour. Each colour indicates whether it is a blocking, dance or singing rehearsal.
- Each rehearsal day has the location and time of the rehearsal
- Each member required to be at the rehearsal is written down
- Each show, showstoppers meet/workshop, holidays and exams are written in

Post this into the cast and crew group. Update only when necessary – it can get very confusing.

5	Monday 18th: 34/2003 6.30pm	Tuesday 19th: 34/4005 6.30pm	Wednesday 20th	Thursday 21st: 34/4013 6.30pm	Friday 22nd	Saturday 23rd	Sunday 24th: 34/4013 12-3pm			
6	Character Workshop & singing 'Fugue for Tinorns'	Sit Down You're Rocking The Boat		Opening + Fugue for Tinorns Blocking and up to pg 11			Adelaide's Lament / I'll Know/ I've never been in love before/ Guys and Dolls			
7	6.30-9.30 Be, Ni, Ru, 8.00-9.30 Sk, Sa, Na, Ad, Ha, Ju, Br	CRAPSHOOTERS, MISSION BAND, Ge, Br		ALL except Sk, Ad			Sk, Sa, Ad, Na, Be, Ni			
8	Monday 25th: 34/3019 6.30pm	Tuesday 26th: 34/4005 6.30pm	Wednesday 27th	Thursday 28th	Friday 29th	Saturday 30th	Sunday 1st: 34/4013 12-3pm	December		
9	Sky and Sarah Scenes incl. I'll Know and I've Never Been In Love Before	Havana/Guys and Dolls Blocking pg49-52		Showstoppers Audition and Vocal Workshop			Take Back Your Mink/ Cat Song or Bushel and A Peck/Oldest Established + (Showstoppers Christmas			
10	Sk, Sa	Sk, Sa, Na, Be, Ni, Havana waiters, Havana dancers					CRAPSHOOTERS, HOT BOX GIRLS			
11	Monday 2nd: 34/3019 6.30pm	Tuesday 3rd: 34/4005 6.30pm	Wednesday 4th	Thursday 5th: 34/4013 6.30pm	Friday 6th	Saturday 7th	Sunday 8th: 34/4013 12-3pm			Freshers Show Week
12	Nathan and Adelaide Scenes + Adelaide's Lament, Nathan + Joey(Rusty) pg35-36	M.C. Lines/Take Back Your Mink/Cat Song or Bushel and a Peck		Oldest Established Blocking up to pg 18			Sue Me/ If I Were A Bell			
13	Na, Ad, Ru	HOT BOX GIRLS, MC		CRAPSHOOTERS, Ad			Na, Ad, Sa			
14	Monday 9th: 34/3019 6.30pm	Tuesday 10th: 34/4005 6.30pm	Wednesday 11th	Thursday 12th	Friday 13th	Saturday 14th	Sunday 15th			Graduate Show Week
15	Sue Me and If I were A Bell/ pg 18-23 Nathan and Sky, pg45-46 (Mimi, Ad, Nathan)	Recaps/X-mas Party		Showstoppers Meet			Christmas			
16	Na, Ad, Sk, Sa, Mi	ALL								
17	Monday 16th	Tuesday 17th	Wednesday 18th	Thursday 19th	Friday 20th	Saturday 21st	Sunday 22nd			
18	Christmas	Christmas	Christmas	Christmas	Christmas	Christmas	Christmas			
19	Monday 23rd	Tuesday 24th	Wednesday 25th	Thursday 26th	Friday 27th	Saturday 28th	Sunday 29th			

	A	B	C	D	E	F	G	H	I	J
26	Exam Week	Exam Week	Exam Week	Exam Week	Exam Week	Exam Week	Exam Week			
27	Monday 20th	Tuesday 21st	Wednesday 22nd	Thursday 23rd	Friday 24th	Saturday 25th	Sunday 26th			
28	Exam Week	Exam Week	Exam Week	Exam Week	Exam Week					
29	Monday 27th	Tuesday 28th	Wednesday 29th	Thursday 30th	Friday 31st	Saturday 1st	Sunday 2nd		February	
30				Showstoppers Meet			Finale Recap and Finale Blocking pg127-129			
31							ALL			
32	Monday 3rd	Tuesday 4th	Wednesday 5th	Thursday 6th	Friday 7th	Saturday 8th	Sunday 9th			Little Shop Show Week
33		Crapshooters Dance and Scenes pg88-99		Luck Be A Lady and Blocking pg99-103			More I cannot Wish You (+ Blocking)/ Marry The Man Today/ My Time of Day/ Sarah and Arvide Scenes (+Sky for p24-26) pg70-71, 79-82, p 83-87			
34		CRAPSHOOTERS, Sk		CRAPSHOOTERS, Sk			Sk, Sa, Ad, Ar, Ni, Drunk, Waiter			
35	Monday 10th	Tuesday 11th	Wednesday 12th	Thursday 13th	Friday 14th	Saturday 15th	Sunday 16th			
36	Adelaide and Sarah pg119-126	pg 53-56, pg 56-63, 74-76 pg109-118	Act One Troubleshoot	Showstoppers Meet	Act Two Troubleshoot		Act One Run			
37	Sa, Ad	ALL except HOTBOX GIRLS	ALL		ALL		ALL			
38	Monday 17th	Tuesday 18th	Wednesday 19th	Thursday 20th	Friday 21st	Saturday 22nd	Sunday 23rd			
39	Act Two Run	REST DAY	Full Run	REST DAY	Full Run	REST DAY	Tech Run part 1			
40	ALL		ALL		ALL		ALL			
41	Monday 24th	Tuesday 25th	Wednesday 26th	Thursday 27th	Friday 28th	Saturday 1st	Sunday 2nd		March	
42	Tech Run part 2	Dress Run	SHOW WEEK!!!!							
43	ALL	ALL	ALL	ALL	ALL	ALL				

Producers

Across the rehearsal period there are a lot of things which need to be completed. For Spring Show it is quite a long rehearsal period therefore you need to wait until after Christmas before thinking about any promotional materials. However, for other shows such as Fresher's, it is important to get everything done as soon as you can so that it's not rushed close to the show.

The following are the main priorities of the producers:

- i. Organising and drafting a budget – please liaise with the treasurer on this for any advice or information
- ii. Every show receives a monetary contribution from Showstoppers however it is also advised that every show attempts to get a sponsorship from local restaurants/letting agents/shops. It is essential to try and get this organised as early as possible.
- iii. Cast clothing – this is a fantastic way to advertise a show. Time it right – if it is too early, people will take no notice of it as it gets closer to the show. Too late and you lose out on your publicising.
- iv. Designing and making flyers or business cards
- v. Designing and making posters – posters need to be SUSU approved before you can post them around the University. The office to get this done is above The Stags.
- vi. You must ensure that if any costume needs to be ordered or bought that you have all the sizing you need from the cast.
- vii. Programmes need to be designed and made in time for the show. Allow for any dropouts that might happen right at the beginning or over long holidays. Once the cast seems stable then you can start working on the programme.
- viii. One last task that you have to do before the show is to invite all the local newspapers who will send a critic to a chosen performance. The newspapers who normally attend are: The Edge, The Soton Tab and The Daily Echo.
- ix. You are also in charge of the tickets – ensuring they can be reserved on a Facebook event and at the SUSU Box Office. Physical tickets can be picked up from Groups in SUSU.

Ensure you stay in close communication with your directors as well as coming to the odd rehearsals so that the cast know who you are!

Rehearsals

The Directors and cast must all have a script. Make sure each script is numbered so that any damage to the scripts can be identified. This also helps at the end of the show in collecting

the scripts back. The cast and crew must look after the scripts as Showstoppers is charged for any damage/pencil marks.

One way of ensuring that the cast cannot forget dances or songs is by recording them. Once dances are recorded or lines of songs, post them up in the Facebook group or in a Dropbox so that the cast have access to them. Remind the cast that these recordings are there for their benefit therefore they should be used to learn from to save on rehearsal time.

Directors – ensure that all of your blocking is written down. It is very easy for cast members and yourselves to forget the blocking that you may have done a few months ago therefore to save confusion, ensure you have done everything you can to aid the process.

A deadline for lines learnt should be set by the directors close to the show but with enough warning. The best way to ensure lines are learnt is to tell your cast to start learning them as they go along. This way the lines are broken up into sections as opposed to learning them close to the show.

The most important part of the rehearsal process is to be fair, treat your cast as equal and the cast will flourish. There is a tendency sometimes to stress the cast which in turn stresses the crew. If everything is organised from the very start then there is no need to worry.

Intensive and Show Week

A week before the show week, each production has an intensive. This is so that the show can rehearse every day if need be. If some of your cast members are involved in other shows then please contact the production teams in order to agree that you will have these members for your rehearsals. Intensive week takes priority and this should be considered.

One key bit of advice to take note of is to ensure the cast are keeping healthy, getting enough sleep and are generally looking after themselves. Both intensive week and show week are very tiring and draining and it tends to be show week that the cast get ill. Please give them some help and advice. In addition to this, look after yourselves. There are lots of things the production team have to do leading up to the show and your welfare is important. If you find that you have a lot you cannot manage – ask committee to help. It's what they are there for.

For any more information on the relationship between the committee and the production team, please see Chapter 5 (page ___)

Daily Echo Curtain Calls

As stated in the Producers section (see page___) the Daily Echo is commonly invited to attend and review the shows we put on. The Daily Echo holds annual Curtain Call Awards. These are awards for all the amateur theatre and musical theatre companies in Hampshire. Showstoppers are normally nominated each year for awards such as 'Best Overall Musical' and 'Best Actor' or 'Best Actress'. Although this should not be a target for production teams, it is something to bear in mind.

Contact Details

Below is a list of all the contact details that you might need throughout the year:

Committee Emails:

Showstoppers President: president@showstoppers.co.uk

Showstoppers Treasurer: treasurer@showstoppers.co.uk

Showstoppers Secretary: secretary@showstoppers.co.uk

Showstoppers Webmaster: webmaster@showstoppers.co.uk

Showstoppers Development Officer: development@showstoppers.co.uk

Showstoppers Social Sec: social@susushowstoppers.co.uk

StageSoc

Please visit the following website: <http://stagesoc.org.uk/>

PA Societies

Please visit the following website: <http://perform.susu.org/>

Agents for Rights

Joseph Weinberger:

Samuel French:

Social Sec – Established Contacts

The Dolphin Hotel: Mercure Southampton Centre – Dolphin Hotel

34-35 High Street
Southampton,
Hampshire
SO14 2HN
Telephone: 02380 386 460

Email: h7876@accor.com

The Vestry: The Vestry Restaurant & Bar

61 Commercial Road

Southampton

SO15 1GG

Telephone: 02380 231 101

The Treasury: The Treasury

129 The High Street

Southampton

SO14 2PB

Telephone: 07535 434 748

Email: info@thetreasuresouthampton.co.uk

Market Gallery: The Market Gallery

Unit 40-45

Marlands Shopping Centre

Southampton

Hampshire

SO14 7SJ

Telephone: 02380 235 505

Southampton University Photographic Society: <http://www.suphoto.org/>

- Facebook: <https://www.facebook.com/SUPhotographic>

Appendix A

a. A Directors Handbook

-Introduction

Directing a show is a huge commitment(!) After all, directors take full artistic responsibility for the design and consistency of a piece, as well as leadership of the team as it creates the show on every level.

Nonetheless, 'you get out what you put in', and direction can therefore be an immensely satisfying experience. This guide is designed to de-mystify the role of a director, and aims to list (as exhaustively as possible) the director's duties, roles and responsibilities.

-The Responsibilities

1. Artistic consistency

The director of a show is responsible for: set design, costume design, lighting design, prop selection, casting, line delivery, actors' blocking and character work. In essence, everything the audience sees or hears has been designed, ordered or selected by a director (with the exception of the singing: see Musical Directors, and dancing: see Choreographers).

One of the main jobs of a director therefore is to ensure that everything in the show fits and belongs together. The audience will immediately notice anything that's out of place, so artistic consistency is vital in maintaining a proper connection with the performance.

Design: Set

Among the first things to be decided is the use of set. Important set pieces should be established early in the process so that the technical team has time to order or build them (See: Technical Directors) but also because blocking and dancing will depend on the use of space.

Cast members are notoriously bad at visualising and adapting to sets, and indecisiveness on the part of the director will only hinder the process. By deciding the set early, you will be able to set out your rehearsal space based on the set. This will enable your cast to get used to the space.

Design: Costumes

Costumes may be purchased or made using the show's budget or borrowed from the PA House. Cast members are usually willing to buy or provide common items, but any particularly unusual clothing requirements should be sourced early.

Costumes may be organised as late as the week before the show, though casts usually prefer to have a little more time to get used to them. It's worth mentioning that budgeting for costumes is extremely difficult unless the process is started at the very beginning of the show (or earlier!).

Design: Lighting

Lighting is an important and valuable part of any performance, and its quality will depend on the directors' input and on the team provided by StageSoc. There is considerable variation in skill when it comes to lighting, and much of the end result is luck of the draw.

What's more, lighting is always the limiting factor in a Tech run, and the more the director can organise beforehand the smoother the process will be. It is highly recommended inviting the lighting team to multiple runs before the Tech run so that they can start plotting (designing the lighting rig) as soon as possible. Encourage them to make some generic lighting plots for each of the key locations in the show, then use and adapt these for every scene as the Tech run progresses.

Prop selection

Directors must also choose which props will be available in the show given the budget. Some expensive props will be crucial to the storyline, and these should be considered before the budget is submitted.

Heavy or awkward props require some time to adjust to, and for the cast's sake we recommend using substitutes throughout the rehearsal process. Props are also incredibly easy to lose or break, and the director contributes to their storage and management for the duration of the show. It is also the directors' responsibility to determine when and where props are used during the show itself, and good directors maintain a firm awareness of prop movements throughout the piece.

Casting

Casting is one of the most enjoyable and interesting aspects of a director's role. Usually aided by the Musical Directors, the director is required to decide a person's suitability for membership in the cast and the best candidates for any given role based on a few minutes of performance.

Traditionally, hopefuls are asked to perform an extract from a song (Showstoppers' songbooks provided) and a brief monologue (also provided) for a panel of production team members. The directors must choose the available monologues and the source is down to personal preference: some like to use extracts from the show, others use a variety of film and theatre quotes etc.

An important consideration in any cast member's ability is their response to direction and we recommend using the opportunity to ask them to perform their monologue in several different ways.

Sometimes production teams like to re-call certain candidates who are being considered for particular roles: these 'call-backs' can be organised as the directors wish though we recommend keeping them as smooth and informal as possible (auditioning once is nerve-racking enough!).

As for advice on the process of casting – we can only suggest that directors stick to their instinct and take each audition as it comes.

2. Team management:

As leader

While every member of the production team plays a vital role, it falls to the directors to hold the team together and ensure that all goes according to plan. It cannot be emphasised enough the importance of good, clear and positive communication: most disagreements are down to a lack of it, and truly effective team leaders always make communication a top priority. We also suggest that directors maintain unconditional positive regard for their teammates and cast: tension is palpable even if it's suppressed and doing so for too long will always result in divisions in the team.

Excellent team leaders also try to remain level headed and aware of everything happening in the team. This does not mean everything needs to be in the directors' control (too much supervision makes people feel they aren't trusted) but good directors are there to pick up the slack and to take responsibility for any faults (including their own). There's no need for personal feelings and there's no need for pride!

In a pair

Often in Showstoppers, two directors will work together as a pair. This has repeatedly proven a successful formula, and we recommend that any budding directors consider joining forces with another.

Nonetheless: choose wisely! A team of directors is likely to spend many hours together and to have to make difficult, pressured decisions on behalf of their show. Good communication is *even more crucial* in a pair of directors and mutual respect is a necessity.

It's also highly likely that at some point the pair will have differing artistic opinions. In fact, these differences are only as big as you allow them to be and good co-directors know when to submit to the other and when to push for their preference. Unity must be the priority, and very few artistic opinions are worth arguing over. As a practical note, differences of opinion should also be discussed as 'suggestions' ("what if we tried..") rather than 'orders' ("no, I want..") and the more that can be discussed privately the better for your cast.

3. Cast control

Lastly – and perhaps most visibly – the director is responsible for the performances and the wellbeing of their cast.

Wellbeing

A show cannot happen without a cast, and we want to remind future directors that their casts are made up of volunteers. The purpose of our shows is to enjoy them, and while excellence requires discipline, it is necessary to treat one's cast as adults.

Individual needs must be treated with the same regard as the needs of the show and the needs of the group: if any of these are ignored then the others will always suffer. Maintaining cast morale is also a particularly important part of the director's role. Large quantities of sweets, biscuits and drama games are recommended for the job!

Performance

There are a few key elements of an actor's performance that their director may influence.

-Line delivery

Directors appraise and analyse the diction, projection and emphases in a character's lines.

-Blocking

The movements of characters on the stage – their entrances, actions and exits – are the realm of the director.

Attention must be paid to the balance of the space and fluidity of the action, Scene changes must also be carefully considered and practiced under the director's eye.

-Character work

Actors find it immensely useful to spend structured time developing the character they are going to play. While this element is often brushed over in musical theatre, it is the director's responsibility to make sure every cast member is comfortable and confident in the role they have been assigned.

Any time spent work-shopping or developing characters is often more useful at the beginning of the rehearsal process, as it allows the actors time to familiarize themselves and to rehearse their scenes more fully in character.

b. A Musical Directors Handbook

The main jobs of the musical director are:

- Warm the cast up
- Teach and make sure the vocals are perfect: This includes vocal harmonies
- Play piano for rehearsals- including dance rehearsals and runs. If you are not a pianist don't panic, you can find someone to play for you or use soundtracks for dance rehearsals.
- Find a band for a show
- Conduct the band in a show
- Making sure the musical aspect of any show is as strong as it possibly can be

Top tips

1) Warm the Cast Up

The best thing you can do is to learn a set of about 10-15 vocal warm ups that you can use depending on the situation. You can find these all over the internet. You should try and incorporate one that steadily climbs higher, one that stretches the lower register, one that focusses on diction, one that focusses on vocal support and use of the diaphragm and one that focusses on memory or concentration.

Occasionally run vocal technique workshops with the cast- doing a week run of any show can be tiring vocally and you need to make sure your singers are capable of doing it. Work on vocal support, breathe control and diction. You may have to spend an hour every few weeks on this but trust me it pays off. If you don't feel confident with how vocal technique works - ask someone to come and run a session for you. There are plenty of people in the university who would be happy to help.

Never neglect a warm-up, if the cast are singing in the rehearsal you MUST run a warm up otherwise you could damage their voices. Feel free to make the warm up as long or short as you like (a usual warm up is between 5-10 minutes) and in addition you are more than welcome to invent warm ups that are fun.

2) Teaching the vocals

Make sure you know your singers voices. During auditions always do range checks with them and know exactly where there vocal break is (This is particularly important with girls as the sound between chest and head voice is completely different).

Always assign harmonies before the rehearsals start. This gives people the opportunity to look over the score beforehand and it saves about 20 minutes per song of precious rehearsal time. Use the knowledge of your singer's voices to determine who sings what part and don't be afraid to put a stronger singer on their own on a harmony line if necessary.

Make sure you know the score before the rehearsal. This sounds simple but make sure you know how fast the piece goes, the ideas of the harmonies and any time changes that may occur. Be aware that when more than one vocal line is written on a staff you can often miss accidentals so make sure you look out for that. If there is an odd time signature like 7/8 or 5/4 make sure the cast understand what this is and count accordingly.

Always teach one line at a time and teach by section- often when a song is really long you will want to cut it down into sections learn one and run it before moving onto the next. Teach at the cast's speed: It is inevitable that you will have cast members of different musical ability - make sure you get everyone to know the parts implicitly before you move on- you won't regret the time you spent.

Don't be afraid to start polishing early and definitely take the time to tighten screws early on so the cast don't get into bad habits. For example make sure they know exactly how long to hold notes on for and how to pronounce questionable words (such as neither). Take the time to recap- the cast will inevitably forget things make sure they know it. If you have time recording the vocal parts and giving them to the cast is a brilliant thing.

3) Play piano for rehearsals

The most important thing you can do is liaise with your choreographer- make sure they know exactly what is going on musically at the time so they can choreograph accordingly. You don't want the cast learning a dance and then realising it doesn't fit with the music. The choreographer is on your side so work together.

BEWARE: Not all cast recordings are identical with the scores. If this is the case, try to record a piano part or, alternatively, find the right version of the song online (e.g. YouTube). Learn the dance breaks: It's very easy to look over these in practice but eventually you'll have to play them and it is essential that you play them correctly for the cast. Look at vamps and music that goes under dialogue- know your cues and right them in work out roughly how many times to go through each vamp so you can relay this to a band at a later date.

4) Source a Band

Try to organise this as early as possible. Musicians at the University get booked up quickly so snap them up as soon as you can. If you know a player is good don't be afraid to let them step in one night if your regular can't play.

Network your players. Start using the same players for different shows. This is so that you create a bank of player you know you can trust and they enjoy playing for you. This means that you can pretty much have a full band by the time you've started cast rehearsals.

Lots of Reed parts can be tricky and written for multiple instruments. In an ideal world, find someone who can play all the instruments but if not feel free to book more than one player to play the same part and even change the instruments. Unless the show really requires it don't bother with percussion parts as they waste space and finding players is tricky (it is amazing what you can do on a drum-kit).

Start band rehearsals as soon as you can- the tighter the band is, the better the show will be. Most importantly - keep them happy. It may sound odd but make sure the band are willing to play for you- they are giving up a lot of their time for very little credit so entertain them and don't be too harsh if one of them has to leave your tech run slightly early. Equally, make sure the cast all know who they are so the cast and band become unified.

5) Conduct the band

The most important thing is to be clear, don't bother wasting time and energy looking pretty and elegant. Be precise and make sure the band know exactly what you're doing at all times. Don't forget the cast. Your job is to make sure the band and cast sound great together- if the cast make a mistake you need to be there to cover for them. It is hard but doable if you know the score well enough.

Make the band write things in, it saves time later. Eventually the band won't need you. Be there in the latter shows to make a smooth transition between cast and band

MDing is a very stressful but an incredibly rewarding job. Don't lose your temper and make sure everyone respects your authority. If you make a mistake, tell people and rectify it. Try and leave all the questions the band and the cast have til the end of the tech or dress run. Before each show you will have a chance to run anything with the band and cast that you would like to but please check this through with both the directors and StageSoc.

c. The Choreographer's Handbook

Choreography is a tricky business. Not only because it takes vision, creativity and experience but because so many people are depending on you to get it right first time. There are a few key steps outlined in this handbook that will help guide you through the process.

- Communication with the directors and musical directors

It is absolutely imperative that you speak to the director(s) so that you understand and adapt to their vision of the show. This is the only way that the show can be viewed as a whole. If the acting and dancing is out of line with each other, the piece will appear to be fragmented.

The musical directors are your aids. A soundtrack for each of the show numbers is normally used for the dance rehearsals however please make sure that you have checked with the MDs to see if the soundtrack and the score for the show match up. It is important to do this because differences may mean that the songs are different lengths, dance breaks may be in different places or that the general sound of the song is different. All of these things will affect your choreography.

- The creative process

Choreography is a very personal thing with many choreographers creating their pieces in different ways. There is no set way to choreograph – just whatever works for you. An important piece of advice is not to rely on choreography you find in other versions of the show as inspiration. The best way to gain inspiration is to listen to the music until you have reached a good level of familiarity with it. Listening to the music will tell you what style the dance must be in. Once you have identified the style, listen and try to identify all the different layers in the music. By switching your choreography between the layers it will set your choreography apart from others by being unpredictable. Unpredictability keeps the audience interested and impressed.

Remember that you may not necessarily be choreographing for trained dancers. Showstoppers can range from having individuals who have never danced before to those who have been dancing all their lives. Try and match your choreography to their ability, remembering that if they are not trained dancers it's better to focus on visuals as opposed to technique. Despite this, do not make your choreography too simplistic. It is still great to challenge people and they are only going to learn and improve by being challenged.

Depending on how you choreograph – try and write or record everything you do. If you are choreographing for a production with a lot of show numbers then remembering what each individual or group does in each number is tough going. Making a record of your choreography will ensure that when you get to recaps that you can answer all the questions the cast may have – from timing, to arm positions, to being on or off stage.

Try and go over each of your pieces before you teach them – this will help you teach more effectively.

- Teaching

This is the hardest part of the process. Not because the teaching of the dance itself is hard but because you are up against lots of different learning abilities. You will find that not many individuals will be able to pick up steps particularly quickly unless they have had some training. The majority will want to go through the steps slowly making sure they have got it completely correct before moving on. Others may not even cope with this therefore make sure you have taught your assistant or co- the routine and that they are there at all dance rehearsals.

The advisable way to teach choreography is to split the dance into sections. This may be groups within the dance or just segmenting the dance into chunks. This way, you can divide up your rehearsal time. For example, if have a four hour rehearsal and you have three distinct section, spend just under an hour on each section (allowing some time for a small break) then use the remainder of the time to run the dance.

It is strongly advisable to record the dance at the end of each rehearsal – even if you do not finish it – and post it onto the Facebook group or into an accessible Dropbox folder. This way, between rehearsals, the cast can use these videos to recap the dances and solidify them in their own time. This significantly reduces rehearsal time spent going over the same bits of dance near the end of the rehearsal process.

- Recapping

At the end of the rehearsal process there will be time to conduct some dance recaps. Encourage your cast to look over the videos leading up to this recap time as this will save you a lot of repeating yourself.

Use your assistant or co- and divide up the recap time according to dances. Try to recap dances at the same time to try and save on rehearsal time. In addition, you can also give yourself allotted times for each dance to take place. This means that not all the cast are called at the beginning and then waiting around for a long time. Making your rehearsal as time efficient as you possibly can is the best way to ensure your cast both learn and enjoy themselves.

- Tech, Dress and Show Run

During the show week there is a lot going on. Make sure that you are there at every run of the show, taking notes of both the areas for improvement and the areas that they performed well. A lot of the time the cast is told to improve – a little praise doesn't go a miss.

Try and run anything major before the run of the next show. A lot of the time, the cast themselves will ask for this as they are aware of their mistakes. Just be there to correct and encourage them.

Appendix B

Daily Echo Curtain Calls 2008/09

Category	Production	Nominees/Recipients
Best Actor in a Musical	The Thing About Men	Mike Merrett
Best Supporting Actor in a Musical	The Thing About Men	Peter Ball

Daily Echo Curtain Calls 2009/10

Category	Production	Nominees/Recipients
Best Opera or Musical	Sweeney Todd	<i>Sweeney Todd</i>
Best Director of a Musical or Opera	Once On This Island	Tim Berryman and Tim Sutton
Best Director of a Musical or Opera	Sweeney Todd	Ella Dolan and Sophie Paterson
Best Actor in a Musical	Sweeney Todd	Hamish Ritchie
Best Actress in a Musical	Once On This Island	Zamira Monteiro
Best Actress in a Musical	Copacabana	Harriet Lee
Best Musical Director	Sweeney Todd	Nicholas Shaikh and Alex Clements
Best Musical Director	Once On This Island	Jenny Deacon
Best Choreographer	Copacabana	Elle Wolf
Best Choreographer	Once On This Island	Adesuwa Gbinigie and David Gray

Daily Echo Curtain Calls 2010/11

Category	Production	Nominees/Recipients
Production of the Year	Jekyll & Hyde	<i>Jekyll & Hyde</i>
Best Opera or Musical	Jekyll & Hyde	<i>Jekyll & Hyde</i>
Best Director of a Musical or Opera	Jekyll & Hyde	Akhil Gowrinath and Steve Hosking
Best Director of a Musical or Opera	Company	Alexis Forss
Best Actor in a Musical	Jekyll & Hyde	Jake Snowdon
Best Musical Director	Jekyll & Hyde	Alex Clements
Best Choreographer	Jekyll & Hyde	Megan Gibson
Best Choreographer	Company	Adesuwa Gbinigie
Best Supporting Actor in a Musical	Jekyll & Hyde	Matthew Ronchetti
Best Supporting Actress in a Musical	Company	Jenny Deacon

Best Supporting Actress in a Musical	Company	Liberty Buckland
Best Lighting, Sound and Effects	Jekyll & Hyde	Hannah Neal and Nichola Louis

MTM:UK Musical Theatre Awards in Edinburgh 2011

Category	Production	Nominees/Recipients
Best Music	Lillia	Stephanie Amies
Best New Musical	Lillia	<i>Lillia</i>

Daily Echo Curtain Call Awards 2011/12

Category	Production	Nominees/Recipients
Best Opera or Musical	Children of Eden	<i>Children of Eden</i>
Best Opera or Musical	Our House	<i>Our House</i>
Best Director of a Musical or Opera	Children of Eden	Steve Hosking and Matthew Ronchetti
Best Director of a Musical or Opera	Our House	Jon Haines
Best Actor in a Musical	Our House	Peter Ward
Best Musical Director	Children of Eden	Vikki Rogers
Best Musical Director	Our House	Bella Brown
Best Choreographer	Children of Eden	Alex Elton
Best Supporting Actor in a Musical	Fresher the Musical	Jeremy McCabe
Best Supporting Actor in a Musical	Children of Eden	Ed Pocock

MTM:UK Musical Theatre Awards in Edinburgh 2012

Category	Production	Nominees/Recipients
Best Music	Good Grief	Stephanie Amies
Best Lyrics	Good Grief	Stephanie Amies
Best New Musical	Good Grief	<i>Good Grief</i>

Daily Echo Curtain Call Awards 2012/13

Category	Production	Nominees/Recipients
Production of the Year	Spring Awakening	<i>Spring Awakening</i>
Best Opera or Musical	Spring Awakening	<i>Spring Awakening</i>
Best Director of a Musical or Opera	Spring Awakening	Alex Bowen and Daniella Gambier
Best Actor in a Musical	The Wedding Singer	Tobias Hasler-Winter

Best Actor in a Musical	Spring Awakening	Jez Roberts
Best Actress in a Musical	Sunday in the Park with George	Emma Bryant
Best Musical Director	Spring Awakening	Alex Clements and Daniella Gambier
Best Choreographer	The Wedding Singer	Vicky Caves and Sev Goddard
Best Supporting Actor in a Musical	Spring Awakening	Mark Hill
Best Supporting Actress in a Musical	Spring Awakening	Stephanie Amies

Daily Echo Curtain Calls 2013/14

Category	Production	Nominees/Recipients
Best Opera or Musical	RENT	RENT
Best Director of a Musical or Opera	RENT	Chris Foxwell
Best Musical Director	RENT	David Winters
Best Actor in a Musical	RENT	Raees Mahmood
Best Supporting Actor in a Musical	RENT	Patrick Cahill