CAMBRIDGE UNIVERSITY
MUSICAL THEATRE SOCIETY

HANDBOOK FOR CAMBRIDGE UNIVERSITY MUSICAL THEATRE SOCIETY PRODUCTIONS

CREATED BY THE 2016/17 COMMITTEE
EDITED BY THE 2026/27 COMMITTEE

Cambridge University Musical Theatre Society Production Handbook

WHO WE ARE 3
A. Welcome
B. Contacts
C. Ethos

1) FINANCE 4
A. Guidance on Funding and your Contractual Relationship with CUMTS
B. Licensing
C. Reimbursements
D. Applying for the Show Support Fund
E. ADC Settlement

2) PUBLICITY 6
A. Design
B. Ordering
C. Online and in Print
D. Stash
E. Bar Nights
F. Content Warnings

3) PRODUCTION TEAMS, COMPANIES AND BANDS 8
A. Production Team
B. Companies and Auditions
C. Band
D. Emails

4) **REHEARSALS 10**
A. Scheduling and Welfare
B. The Rehearsal Room
C. Rehearsal Spaces

5) **DESIGN 15**
A. Set
B. Lighting
C. Sound

6) PRODUCTION PROCESS 16
A. Paper Tech
B. Tech

C. Dress
D. The Show
E. Get Out/After Party

WHO WE ARE

A) Welcome

This handbook contains guidance and advice that we have accumulated through our involvement on the Committee and in Musical Theatre in Cambridge as a whole. It supplements your contractual relationship with CUMTS by detailing what we expect of a production team, as well as including useful information for you.

Throughout your production, the CUMTS committee are on hand to offer help and advice. **Please do not hesitate to contact any one of us for support throughout the process.**

B) Contacts

President	Evie Turner
Secretary	Ella Jenkins
Junior Treasurer	Eve Greenfield
Musicians' Rep	Collier Ow
Bar Nights' Rep	Lauren Birbeck
Technicians' Rep	Amelie Charlton (Charley)
Publicity Officer	Irmak Yesilkaya
Welfare and Accessibility Rep	Leah Helm
Social Secretary	Connor Nainthy
New Writing Officer	Alia Hobbs
Dancers' Rep	Eden Wolfe-Naughton

The President can also always be contacted at president@cumts.co.uk

C) Ethos

Cambridge University Musical Theatre Society exists to enable high quality musical theatre to be staged in Cambridge and to allow its members opportunities to hone their skills, be it as a performer, musician, writer, technician or production team member. We exist purely to facilitate and encourage new talent and exciting Musical Theatre.

The behaviour of individuals in the Production team, Tech team, Company and Band of any CUMTS show within the theatre community throughout the duration of the production process, will reflect on CUMTS as a society. It is the responsibility of the core Production team members to make sure that the behaviour of all individuals reflects well on the society, and that, by acting purely in the best interests of the show and those involved, they continue to foster within CUMTS a supportive, respectful and fun environment to create Musical Theatre.

---

1) FINANCE

A) Guidance on Funding and your Contractual Relationship with CUMTS

Once CUMTS has provisionally agreed (subject to contract) to fund your show, usually following a preliminary meeting, the CUMTS President and Junior Treasurer will organise to meet with the Director and Producer of the show to agree on a budget, to answer any queries that you might have, and to talk about our hopes for the Production. Following this meeting, if all is agreed, the budget will be written up into a contract: the 'Funding Agreement'.

When the Production Team signs the Funding Agreement, it is legally bound by the terms of the contract, whilst CUMTS are obliged to fund the Production, subject to the provisions of the contract. Breach of the contract may result in the termination of the agreement, and withdrawal of funding. It is strongly suggested that you read the contract carefully before signing.
It is important to note several key points (note that exact points of reference may change based on the specifics of the funding agreement):

- S.1.4 – it is expected that the production process is carried out in accordance with the Constitution of CUMTS, which you should also read. Its provisions regarding the opening of applications for all positions are particularly of note.

- S.6 – fines and charges can and will be imposed at the discretion of the CUMTS Junior Treasurer.

- S.7 – at your preliminary meetings with CUMTS, our expectations for publicity of the show will be made clear. It is essential that you meet these expectations. Failures to do so may result in the imposition of a fine.

Initial show budgets will be agreed at the signing of the 'Funding Agreement', and reflect the amount that CUMTS thinks is appropriate to spend on the show. Of course, throughout the production process, things can change and, as your funding body, CUMTS wants to be able to support you. Changes to the budget can hence be agreed with the CUMTS Junior Treasurer, under the terms set out in the contract. The budget will be calculated based on estimated costs, and will factor in expected ticket sales. It is also worth pointing out that all budgets will have built-in contingencies, so producers needn't worry about unforeseen costs, though it is expected that the producer discusses their use of the contingency with the CUMTS Junior Treasurer, prior to using it.

It is the responsibility of the Producer to manage this budget carefully.

B) Licensing

It is the responsibility of the Production Team to obtain the relevant licences for the Production, though this is increasingly being done via the ADC. These can usually be obtained online, or by contacting the rights holders (details of which will be online). Companies such as Josef Weinberger, Samuel French, and Nick Hern Books have been used by CUMTS in the past without any significant problems. MusicScope have proved slow at confirming licences, but constant nagging and communication has allowed for successful productions in the past. A simple google search will tell you who holds the rights to your show. It is worth noting that you may encounter difficulties if trying to get the rights to any show which is on 'limited release' or for any Disney show, as Disney are notoriously difficult to deal with. **Whilst these may still make great CUMTS shows, extra time should be factored in to obtaining the rights.**

As stated in S.5 of the Funding Agreement, the Production Team undertake to abide by the terms and conditions of the rights agency with regard to obtaining permission for all performances of the Production. It is also worth pointing out that under S.5.2 of the Funding Agreement, the Production Team accepts full responsibility for the return (on time and in good condition) of the rehearsal and orchestra materials hired for the production. **In the case of late return or damaged materials, CUMTS reserves the right to impose a fine equivalent to that of the rights agency.**

C) Reimbursements

The way that we organise funding is that the Production Team will spend money, or place orders, as they require, and will then provide receipts or invoices to the CUMTS Junior Treasurer, who will reimburse, or pay, the relevant parties. It is expected that most costs will be submitted to the CUMTS Junior Treasurer after the production has finished, though **we are willing to reimburse, or pay, larger expenses straight away**, as we appreciate that student bank accounts can take a big hit. It should be noted that, pursuant to S.8 of the Funding Agreement, reimbursements will not be made to an individual by CUMTS unless they are a CUMTS member. In fact, **individuals who are not members of CUMTS will not be permitted to take part in performances of the Production.**

For the majority of expenses, we ask that you adhere to the following procedure. The CUMTS Junior Treasurer will send the producer a 'reimbursement spreadsheet'. We ask that all expenses are entered into this spreadsheet or a similar document, along with the payee's details and photographs of the receipts. This is merely to make the reimbursement process more orderly and efficient.
As set out in the contract, all expenses must be sent to the CUMTS Junior Treasurer **within four weeks of the end of the Production**. Of course exceptions can be made, such as where the delay is due to the slow billing of any companies used, however the four-week period will otherwise be strongly enforced.
If the Production Team would prefer, this specific sheet does not need to be used, as long as a similar format is used.

D) Applying for the Show Support Fund

At your first budgeting meeting with the CUMTS President and Junior Treasurer, you may be asked to apply to the ADC for the 'Show Support Fund'. This fund is used to cover the first £500 of any loss that a show makes, and is reserved for those shows which anticipate making a loss. To have access to the fund, however, the Producer must apply to the ADC. This can be done by emailing a letter of application to the ADC Production Manager, at production@adctheatre.com. There will then be meetings amongst the ADC management, who will decide whether or not to accept your application.

IT IS OF UTMOST IMPORTANCE THAT YOU APPLY FOR THE SHOW SUPPORT FUND AS SOON AS POSSIBLE, IF YOU ARE ASKED TO DO SO BY CUMTS.

An application letter will normally set out your vision for the show, expressing why you are so keen to put it on, and explaining why you think that you may need to rely on the support fund. You should also make clear that you are being funded by CUMTS.

E) ADC Settlements

The ADC Settlements normally take some time to come through, but come directly to CUMTS, so this is not something that the Production Team need concern themselves with. That said, sometimes production expenses will be paid 'on account' by the ADC: these costs will then be taken from the final settlement.

---

2) PUBLICITY

A) Design

All publicity is required to contain the CUMTS logo **clearly and visibly**, with the words 'Cambridge University Musical Theatre Society' large enough to be readable. The logo can be found on our website here: cumts.co.uk/logo. There are three different versions available, dependent on the colour of the background of your publicity. The star must remain behind the M, so that the entirety of 'MTS' is visible. In the past, designers have sometimes edited the logo to fit the aesthetic of the poster, such as changing its colour: this is acceptable. **All performance rights should also be adhered to on the design of the poster.**

B) Ordering

Successful publicity campaigns previously put up A3 posters around Cambridge, and flyering using A6 flyers. Posters and flyers should be eye-catching, informative, and should reflect the nature of the show as best they can. More recently there has been a shift away from flyering outside shows, but postering Cambridge has remained a useful tool particularly for shows which appeal to the 'Townie' audience.
Standard posters and flyers can be ordered directly through the ADC, and this is also the route to get A1 posters in the ADC Bar and Foyer. There are also reliable external

companies such as instantprint.com and vistaprint.com that CUMTS shows have used in the past, or you can use Cambridge University Reprographics Centre. The Junior Treasurer should advise you as to which is the cheapest.

TOP TIP: It is important that flyers have good paper quality and finish, but it is not important that posters have good paper quality as very often they will be laminated in the ADC. Ordering low paper quality posters is a good way to save on costs.

C) Distribution

It is recommended that publicity begins to be distributed at least **two weeks prior to the first performance**. It can take up to a week for publicity to arrive, so **make sure to order publicity at least three weeks in advance of the show**. Posters should be distributed through the production team a few weeks before the show, so that they can be put up in colleges. Posters should also be put up around town in order to publicise the show to our non-student audiences. **Fly-posting is strongly discouraged by CUMTS**.

D) Online and in Print

Social media is an excellent way to spread information and increase hype for a production. CUMTS has its own Facebook page, Instagram, Twitter, and a website. We will endeavour to publicise a show as much as possible on these pages, and the show Producer will have access to logins.
Additionally, we will usually have a quick link on our website to buy tickets for upcoming shows. Having your own Facebook page and Twitter page is also highly recommendable.

TOP TIP: In previous CUMTS shows, successful ways to use these pages has been for a cast member to run the social media for a day, posting updates and information about the show. Posting snippets of rehearsals or bar night performances is also a good way of attracting attention.

Student newspapers, such as Varsity and The Tab, often offer previews for shows. These can be organised in a variety of formats: either a production member can write an article, a journalist can conduct an interview with a production member, or they can sit in on a rehearsal. The ADC also has a blog which you can upload posts to, usually in the format of ‘Introducing: the director/cast member.’ In the past, shows have also reached out to local radio stations and CamFM for publicity on the airwaves. This is an excellent way to reach audiences outside of the student community.

E) Stash

Ordering stash is a great way to publicise the show, and a nice piece of memorabilia for the cast and crew. It is worth noting that **stash does not come under the publicity budget**, and would have to be purchased by individuals. CUMTS would recommend bananamoon.com or Tshirtstudio.com for ordering stash.

F) Bar Night

CUMTS Bar Nights are a great informal way to publicise your show. There are 3-4 Bar Nights a term, and generally shows are asked to perform a number at the Bar Night before the show opens. Previous shows have handed out flyers at Bar Nights with promotional codes (such as 2-4-1 deals on tickets) to boost ticket sales and reward our dedicated CUMTS audiences. Promotional codes should be organised with the ADC and **should only be used if it is not expected that the show will sell out**, and **should always be discussed with the Junior Treasurer.**

G) Content Warnings

It is a legal requirement within the ADC to state whether there will be any nudity or pyrotechnics within a performance. It is also CUMTS policy to include content warnings for our productions, where applicable. These are often formatted as CW (content warnings) or TW (trigger warnings). **A content warning is often used to warn people about content that may provoke a harmful emotional response.** This allows audience members to mentally prepare for confronting material, or to make the considered decision not to view the show. Examples of content warnings for theatre often include, though are not limited to: racism, homophobia, misogyny, self-harm, suicide, domestic abuse, violence, sexual violence, sexual abuse, torture, incest, death, abortion etc. If these are not depicted on stage but are mentioned, they can be formatted as 'mention of ___'. **Each Producer and Directing team must take it upon themselves to judge what is appropriate for content warnings.** They are there not as spoilers but to ensure that the theatre is a safe space for everyone.

Content warnings should be issued on CamDram and on any Facebook, Twitter or online publicity, including events and posts about the show. This can be done either through noting '*Content warning: ___'* or via a link to the ADC ticketing website. For example: '*For content warnings, please see the ADC ticketing website.'* On the ticketing website the ADC have a button called 'Content Warnings [May contain spoilers]' that can be clicked on to reveal all CWs for a show.

Content warning should also be issued on any post or flyer advertising auditions and above any audition extracts in the audition pack, and the audition panel should remind the auditionee of these warnings either in the audition room or in their acceptance email, so that the cast is fully aware of the content in the show before agreeing to be a part of it.

Content warnings should also be left with the stewards, with specific details about when a triggering event may occur in the performance, should a member of the audience enquire.

---

3) PRODUCTION TEAMS, COMPANIES AND BANDS

A) Production Teams

Production teams can range from just 10 members to 100 members depending on the scale of the show. The core members of any production team are Producer, Director, Musical Director, Stage Manager, Deputy Stage Manager, Lighting Designer, Chief Electrician, Sound Designer, Set Designer, Technical Director and Costume Designer. Any roles beyond these are dependent on the show, and examples of different CUMTS production teams can be found on camdram.com.

You must appoint an Assistant Director and an Assistant Musical Director wherever possible. This is to ensure that less experienced creatives have the opportunity to learn from Directors and MDs.

The first thing to do when assembling a production team is to make a CamDram page and advertise for positions on there. CamDram is the database for all Cambridge shows, and any applications are automatically sent out on the relevant CUADC mailing lists. CUMTS will also advertise positions on our mailing list. CUMTS policy is that **applications for all core roles should remain open for at least a week to promote fairness**. CUMTS would also advise conducting interviews, particularly when choosing Producers, Directors, Musical Directors and Choreographers.

When choosing each role, it is important to let unsuccessful candidates know as soon as possible, and advisable to do so before the successful candidate has been listed on camdram.

A member of the production team should be assigned the 'Welfare Contact' for that show who is responsible for the use of the welfare budget assigned to the show and their contact details should be circulated to the cast and crew who should be able to report any issues regarding welfare, and this welfare contact will report to the CUMTS Committee.

It is recommended, where possible, that the Welfare Contact be as removed as possible from any personal relations with cast, crew, production team or any other involved bodies in the production. This is so any party in the production can feel as open as possible in approaching the Welfare Contact with any concerns they may have.

Note that all members of the production team are responsible for cast and crew welfare, but the welfare contact is the point of contact for specific issues. **Remember this is not a counselling role as this can be more harmful than good, they should act to address any welfare issues raised in the production process, and signpost to relevant services where necessary.**

Note that the CUMTS Committee Social and Welfare Secretary will also be in contact with the Welfare Rep from the show as well as the Production Team in general, ensuring that the welfare of all cast and crew are looked after.
The Committee Welfare Secretary will also circulate welfare forms to the cast, band, crew and prod team at various points through the production process.

B) Companies and Auditions

CUMTS shows are **required to open auditions for every role**, and should be advertised via CamDram. It is advised for musicals to have audition sign-ups, either on doodlepoll.com or via a google sheet, rather than drop in sessions, because of the comparatively time-consuming auditions (song plus extract). However, if there is a high demand it can be beneficial to have a few hours for people to drop in on the final day. Musicals in Cambridge are very popular and often have a very high turnout of people to audition. Factoring in an extra day of auditions in advance, in case demand is high and more slots need to be opened, is advisable. **On average, CUMTS mainshows at the ADC have around 50-100 people audition**, though Corpus and college shows are less predictable.

When advertising auditions, it is important to make clear what kind of song (if any) you would like auditionees to prepare, whether they need to arrive in time to prepare an extract, and whether they are required to bring sheet music.
All auditionees should be told about any **Content Warnings** noted for the show both in the audition pack and then again in their audition, and similarly all extracts and songs that auditionees are asked to sing should be Content Noticed.

The **Audition Panel** should consist of **no more than 3 individuals** in the **first round** of auditions, including the Director/AD, the Musical Director/AMD and one other individual from the Prod Team as is deemed appropriate in that circumstance (e.g. Choreographer in a Dance Audition, AD alongside Director etc.).
In the event of a **recall**, **more people may be present** and should include the Director, MD and all ADs at a minimum, who should then all work together to decide on the final cast, though if this means that more than 3 people are present in the recall room, the Auditionee should receive warning in advance. The Director has final say in casting but this **decision should not be made alone**.

In the event that Auditions are being done by Video, then it is perfectly acceptable for more than 3 individuals to view the videos to consult on the casting process, though videos should not be shared unnecessarily. In the event of an audition or recall by Zoom or any other form of Video Conference, then the same rules as above with regards to the size of the audition panel apply.

Note that when casting a show, the primary resource that should be used to decide who is recalled and cast should be the **audition itself**, **not the past work of any auditionee**. It is acceptable to consider the past work of auditionees, but this consideration must be balanced with the need to **allow other individuals with less experience to be involved and develop their skills**.

As with choosing production teams, it is important for unsuccessful auditionees to be informed as soon as possible. **CUMTS policy is to let all auditionees know the outcome of their audition at the same time, rather than waiting for the cast to confirm.** This minimises any upset that might be caused, and is in practice the most respectful way to handle auditions.

C) Band

CUMTS shows do not generally hold auditions for bands, and Musical Directors are not required to do so. Advertisements for musicians will be sent out on our Musicians Mailing List (controlled by our Musicians Rep). Recruiting a full band for a show can be difficult, and players should be fixed well in advance with a fixed rehearsal schedule.

D) Admin

In your emails offering roles to the Production team, Cast/Company, Tech team and Band, you must include:

- **The dates of compulsory TECH and DRESS rehearsals, and a description of what those days entail [whether that individual will have to clear their schedule for the full two days]**
- **A reminder that all individuals involved in CUMTS shows must be a member of CUMTS [and details on how to become a member]**
- **A reminder that all individuals involved in CUMTS shows must partake in the get-out of the show [and a description of what this entails]**

In accordance with the Constitution, all those involved in CUMTS shows must be a member of CUMTS. *For some, this may involve purchasing £10 membership, which remains active for the duration of their degree.* ***All members of the production team, cast and band should be informed of this when offered their role, and should be reminded at least ONE WEEK before the show.***

All members of CUMTS must be either a member of the University of Cambridge, or of Anglia Ruskin. THEREFORE, casting anyone or bringing anyone into the production team or band who is not currently a member of the University of Cambridge, or of Anglia Ruskin, should only be done under special circumstances, and must be approved by the CUMTS Committee. *In the event of someone auditioning who cannot provide a valid CRSid, this policy must be made aware to them as soon as possible. CUMTS would discourage allowing applicants from outside of Cambridge unless suitable persons cannot be found.*
NB: This policy excludes members of the Technical team, who may also be residents of Cambridge.

---

4) REHEARSALS and WELFARE

A) Scheduling

When scheduling rehearsals, the cast and production team should be asked to provide their commitments for the coming term, and rehearsals should be organised around their availabilities. The most common way to organise availability is through a shared Google sheet or using a service like CallTime. **Important rehearsals such as runs and the sitzprobe should be fixed far in advance to make sure that everyone will be present.** Some directors organise all rehearsals at the beginning of term, whilst others have their Company update their availability each week and set the schedule on a weekly rotation.

The full team should be required in advance to free their diary for the two days of tech (usually Monday and Tuesday of show week for main-shows, and Tuesdays for late-shows), including rearranging academic commitments where possible (see CUMTS ethos re: rearranging below). In general, rehearsals for shows in Cambridge are organised by the Director and rooms will be booked by the Producer. In professional shows, it's often the Stage Manager who organises rehearsals, so it is theoretically possible to split this workload up amongst the production team if it would be beneficial.

The rehearsal schedule for any show can vary hugely. Consider below two samples both taken from the week before the show.

The first, EXAMPLE 1, is for an ADC late show:

Monday: *1400 – 1515 (1 hour 15 mins)*

Tuesday: *2000 – 2200 (2 hours)*

Wednesday: *1400 – 1600, 2000 – 2200 (4 hours)*

Thursday: *1300 – 1600 (3 hours)*

Friday: *1700 – 1900; 1930 – 2100; 2300 – 0030 (5 hours)*

Saturday: *1800 – 2000 (2 hours)*

Sunday: *NOTHING!*

The second, EXAMPLE 2, is for an ADC main show:

Monday: *3:30-6:30, 9:00-10:30 (4 hours 30 mins)*

Tuesday: *1:00-3:00 (2 hours)*

Wednesday: *12:45-13:45, 2:00-3:00, 4:00-5:00, 7:30-10:30 (6 hours)*

Thursday: *1:00-2:00, 5:00-6:30, 7:30-10:30 (5 hours 30 mins)*

Friday: *2:00-6:00 (4 hours)*

Saturday: *9:30-1:30, 3:00-5:00, 5:30-8:00 (8 hours 30 mins)*

Sunday: *NOTHING!*

Shows can be both more and less time-intensive than these examples. It is important to remember that one's desire to put as much time into making a show as good as possible has to be balanced with:

A) Proper consideration for the welfare of the cast and of yourself;
B) An awareness that everyone involved has degrees to do in addition to their theatrical interests, and that this is likely to be the first priority of many members of the production.

Accordingly, here is the CUMTS ethos for rehearsal scheduling:

- Any day which involves **8 hours or above** of rehearsal for any single member of the Company is to be avoided (note the exception in EXAMPLE 2 above). Between **6 and 8 hours** of rehearsal in a day is generally to be discouraged, especially in the

earlier stages of production, and should be exceptions in the later stages (see EXAMPLE 1 and EXAMPLE 2 above).

- Along Equity guidelines, the director must make time for:
    - **A break of 15 minutes within any continuous working period of 3 hours.**
    - **A one-hour meal break between any morning and afternoon working periods.**
    - **A one-hour meal break between any afternoon and evening working periods.**

- If you need to make major changes to the rehearsal schedule, it is customary to remind performers to update their availability in advance of the changes. **Changes to rehearsal schedules less than 24 hours in advance are to be discouraged, and Company members should reserve the right to refuse these changes.**

- Certain academic commitments must take priority over rehearsals. These include:
    - Supervisions
    - Meetings with Tutors, DOS's etc.
    - Seminars
    - Lectures

  It is possible to negotiate with actors and creatives over moving such commitments, but it is NOT acceptable to place undue pressure on any individual to move commitments which form a compulsory part of their degree, even if such commitments arise AFTER the rehearsal schedule has been 'fixed'. **In such situations, negotiation and compromise must be stressed, and decisions made in the best interest of the show (which includes the welfare of those involved).**

- Rehearsals before 9am or after 11pm should be avoided, and **only scheduled with the explicit consent of everyone involved**. There are three exceptions to this:
    - Technical rehearsals can run as late as 12am, or indeed later if required but again this to be avoided where possible..
    - It is acceptable to call the company for 8am on the day of the first performance.
    - Performers in a late show may be involved in rehearsals after 11pm designed to get them used to performing that late (see Example 1 above).

- As should be evident from EXAMPLE 1 and EXAMPLE 2 above, it is customary for the performers and creatives to have a day-off on the Sunday just prior to show week. **This is particularly true of Musical Theatre where the vocal and physical health of the Company is important for show week.**

- It is generally acceptable to make out-of-term rehearsals more time-intensive than in-term rehearsals, as members of the company are unlikely to have other inflexible commitments.

- Organising Sunday morning rehearsals for any performer (or creative!) who has had a get-out for a different show the previous night is harsh.

- It is far better for performers to be involved in blocks of time than to have many rehearsals dispersed throughout the day.

- If you have multiple rehearsals in a day, it is helpful for all involved if they are all near each other, rather than dispersed throughout the city.

If a performer or creative approaches you with concerns about the schedule, it is important to be open to their concerns and to properly discuss the issue with them as it arises. Major issues can be redirected to the CUMTS Welfare Officer.

B) The Rehearsal Room

When working with your peers it is important to make sure that the rehearsal room is a stress-free and encouraging environment.

Accordingly, here are some reminders for the welfare of the Company:

- Watch out for actors' physical and especially **vocal health**; make sure that they are resting their voices where necessary (NB: remember that whispering and under-singing can be more damaging for vocal chords so it may be necessary for performers to lip-sync).
- Reach out to people who seem somewhat isolated in the Company, and encourage cast bonding through games and exercises.
- All cast should be asked at the beginning of the Rehearsal Process what provisions would make the rehearsal process easier for them – this can include pre-recording vocal parts for them to listen to in advance of a vocal rehearsal, giving them advanced notice of which scenes will be run, etc. Any and all measures should be taken to make the process easier where possible.
- Leave work worries and stresses on the other side of the door!
- All scenes of an intimate, aggressive or uncomfortable nature should be discussed with the performers involved **before rehearsals** to make sure they will be taking place in a safe environment.
- Any and all inappropriate language or aggression towards a Company member or member of the creative team by another member is considered unacceptable. **In these instances please consider reporting any incidents to the Show Welfare Contact or the CUMTS Welfare Officer.**

For Production teams and Companies, the roles of the Producer, Director, Musical Director and Stage Manager can be as much pastoral as organisational and creative. CUMTS expects the core creative team to take their responsibilities to the Production team and Company seriously, and to promote a feeling of mutual respect and wellbeing throughout the process.

Further to the previous point, any actors required to engage in any content intimate or violent content should be told about this in their audition, and in the case of intimacy, an 'Intimacy Workshop' should be organised with actors involved as early as possible so boundaries can be discussed. Some directors and cast members have used 'Traffic-Lighting' in the past.
Any specific rehearsals where intimacy will be rehearsed should be discussed with actors as early as possible, before the start of the rehearsal the actors should be checked in on again, and after the rehearsal there should be a debriefing session to make sure that everyone was comfortable at all points.

C) Rehearsal Spaces

Finding rehearsal spaces in Cambridge can be a chore, so here is an extensive (though not necessarily exhaustive) list of rehearsal spaces in Cambridge. Each rehearsal space will have a different booking process, so it's important to take this into account when asking team members to book rooms. E.g. Queens' Music Rooms can be booked on a sign-up sheet at any time, whereas other rooms must be booked through the Catering Office 8 days in advance.

With Piano

- Clare Bennett Room
- Clare Blythe Room
- Christ's Z Basement
- Pembroke New Cellars
- Newnham Old Labs
- ADC Larkum Studio
- Emmanuel Old Library
- Robinson Music Room
- Trinity Hall Music Room
- Trinity Frazer Room
- Jesus Picken Room
- St Chad's Upper Octagon
- Queens' Bowett Room
- Darwin Common Room

Small Music Rooms

- Queens' Music Room (1 and 2)
- Catz Choir Room and Practice Room
- Pembroke
- Clare
- Emmanuel Queen's Building
- Jesus
- Robinson Music Practice room
- Selwyn Music Practice Room

Large Rooms (ADC size)

- Newnham Old Labs
- Trinity Frazer Room
- Darwin Dining Hall
- Christ's Yusuf Hamied Theatre
- Selwyn, The Diamond
- Pembroke, New Cellars
- Downing JCR

With Drum Kit

- Robinson Music Room
- Newnham Old Labs (ask for drum room key)

- Trinity Hall Music Room
- Jesus Picken Room
- Queens' Music Room 2

D) Welfare Forms

Over the course of the production process, the CUMTS committee will release a number of Welfare Forms which we will ask your Cast, Band and Crew to fill out regarding the Audition Process, Rehearsal Process and Show Week, as well as a rolling feedback form which should be opened as soon as possible.
These welfare forms should be posted onto a show FB group or other group where the appropriate individuals can access the forms without needing to speak to the Prod Team, and the only individuals who will have access to the responses of the forms will be the CUMTS Welfare Rep and the Production Team Welfare Contact as decided by the Prod Team.

The Rolling Feedback form should be checked every day by both individuals and the appropriate action should be taken.

---

5) DESIGN

A) Set

The main specific concerns when set designing for a musical will be **where to place the band on stage**. There are many options for this. Firstly, to use the pit on the forestage. In the past, the band have also been placed in the PS wing, on stage on a deck, on stage on two levels (using screens to conduct) or, occasionally as a last resort, in the Larkum Studio. Having the band in the wing or in the Larkum frees up space on stage, but has its drawbacks in other ways. In the Larkum there would be no natural sound from the band, which can be preferable, and in the wing it can be loud and distracting for the SM and DSM (and performers). The ADC Stage is very deep, so usually fitting a band on the stage isn't an issue, but should be one of the first things to be considered when designing a set.

B) Lighting

Lighting for musicals is often far more complicated than other productions, and at its most impressive can have up to 100 cues in one song alone (e.g. CUMTS Gala). For this reason, LDs should be familiar with the music so lighting changes can be explained easily. In addition, blocking and staging is often more complicated in a musical, and so watching rehearsals, particularly choreography rehearsals, can be incredibly beneficial. It's often recommended for directors to **film numbers for the LD to reference when plotting**, so they are able to make a guess at where actors will be moving on stage.

TOP TIP: As spotlights are often used in musicals, it can be helpful to have a conversation with the director early on in case the amount of spots available are limited. This way, when blocking directors can make sure that spots can be reused for different scenes.

C) Sound

Sound Design is one of the most difficult roles in CUMTS shows, so initially it is important to make sure that you have an experienced sound designer on board to either Op or supervise the show. Radio mics are owned by the ADC, and there are 12 mic packs in total (meaning that if the show has a cast of more than 12, mic swapping may need to occur). CUMTS owns 4 (?) radio mics and our own headsets, but CUADC also own a number of better quality headsets that can be **rented for £5 each**. When budgeting for sound, it's important to include a contingency for broken headsets and replacement batteries for mic packs.

TOP TIP: Occasionally, cast members are allergic to the standard mic tape used in the ADC, so it is important to find this out in advance so that hypoallergenic mic tape can be purchased.

It is vital that all cast members are briefed on how to look after microphones during show week to minimise breakages and thus unnecessary expenditure.

---

6) PRODUCTION PROCESS

A) Paper Tech

The Paper Tech is when the Director, Lighting Designer, Sound Designer, Stage Manager and Deputy Stage Manager get together to go through the show noting all lighting and sound cues, and flagging up scene changes, in preparation for the tech. This is often helpful to do a week before the show, before a run of the show so that after the cues are marked in everyone can watch the run and make sure these cues match up/make sense in context.

For musicals, the DSM will need a copy of the script and a copy of the score. In preparation for the paper tech it is helpful if everyone knows the show well, including the music, so that sound and lighting cues make sense when following the score.

B) Tech Rehearsal

Due to often large sets and lots of lighting cues, Tech rehearsals for musicals often take much longer than average. This can be draining on all members of the team so it is vital that communication between the Production team, Technical team and Company is kept up. The Company should be made aware that **this rehearsal is for the Technical team**, and all effort should be made to make their job as easy as possible.

The band will not be expected to attend a Tech rehearsal but often music is necessary for cues. **It is important to note that actors should not be asked to sing for cues if they are likely to tire or damage their voice, and Stage Managers should be sensitive to this fact.**

C) Dress Rehearsal

NB: note that the below assumes ADC timings.

The dress rehearsal is the final rehearsal before the opening night of the show. In the dress, all aspects of the production appear as they would in a real performance: lighting, sound, costume and all other technical aspects of the production are combined with a non-stop run for the very first time. For a mainshow, the dress will usually begin from around 2:00 to 2:30 on the day of the first show, in the equivalent slot of a matinee; for a late show, the timing of the dress will depend upon, and in general adapt around, the timings of the mainshow. The timings are subject to availability and are organised by the Stage Manager.

Dress rehearsals play a crucial part in ensuring that all involved with the production feel comfortable with their particular roles. The dress also has an important psychological function in terms of allaying fears about how the show will go: many members of the production will feel uncomfortable should a dress not occur, and so **it is vital that the dress goes ahead**.

To do so, the team must:

- Ensure early on in the rehearsal process that ALL those involved in the production who need to be there for the dress have marked it out in their schedules and ensured that there are no clashes in commitments.
- Ensure that the tech stays tightly to schedule, or that there is spare time available, such that the dress is not delayed or unable to go ahead should the technical rehearsal run over.

IF the dress is delayed, the necessity of giving actors and others involved a break before their first show must be kept in mind, and **is more important than completing the dress in its entirety**. For most main shows, the latest that one could begin a dress without having to stop before the end and without having to sacrifice an acceptable break between the dress and the show would be about 3:00.

There is a saying that a terrible dress indicates that the first performance will go well, and it is true that one of the purposes of a dress is to see what does not work in a show and to fix it. **It is important to remind the team of this to allay any worries, and make sure that all members of the team trust one another to perform their job to the best of their ability.**

D) The Show

The same policies that apply during the rehearsal process will also apply during show week. Productions teams should make sure that everyone is well rested, particularly the Company, and that actors do not push themselves physically or vocally so as to compromise a) their health or b) their ability to perform well throughout the duration of the week. Throughout show week the Show Welfare Contact should supply the Company with complimentary

honey and lemon, and any other treats that they see fit, using the show assigned welfare budget.

TOP TIP: In previous CUMTS shows, discussing reviews in the dressing room has been loosely prohibited. This is to make sure that no upset is caused. This rule can often be applied and then immediately revoked when a great review appears, but it is important to remember that reviews can feel very personal to some, and the whole team should be sensitive to this fact.

E) Get Out/After Party

To attend the after party at the ADC, each member must attend the get-out. Though the ADC have not made it obligatory for all team members to attend the get-out if they do not wish to attend the after-party, **it is CUMTS policy that all those involved in the show attend the get-out** (this may not include consultants, associates and some assistants).
If for some reason a member of the team is unable to attend the get-out, the Stage Manager must be informed well in advance, and must give their permission for that individual to miss it. For this reason, it is important that every member is aware of the commitment they are making to the show from the outset, and **CUMTS would once again advise that Directors/Producers mention the get-out in any email offering a role to a Company member, Production team member or Technician**.

It is not CUMTS Policy to provide free drinks for cast and crew at the ADC Bar at the afterparty, and ADC charges for free drinks at the bar not discussed with the CUMTS Junior Treasurer and President beforehand will be taken as a fine on the Prod Team.