

McCl14  
4.8

Cover

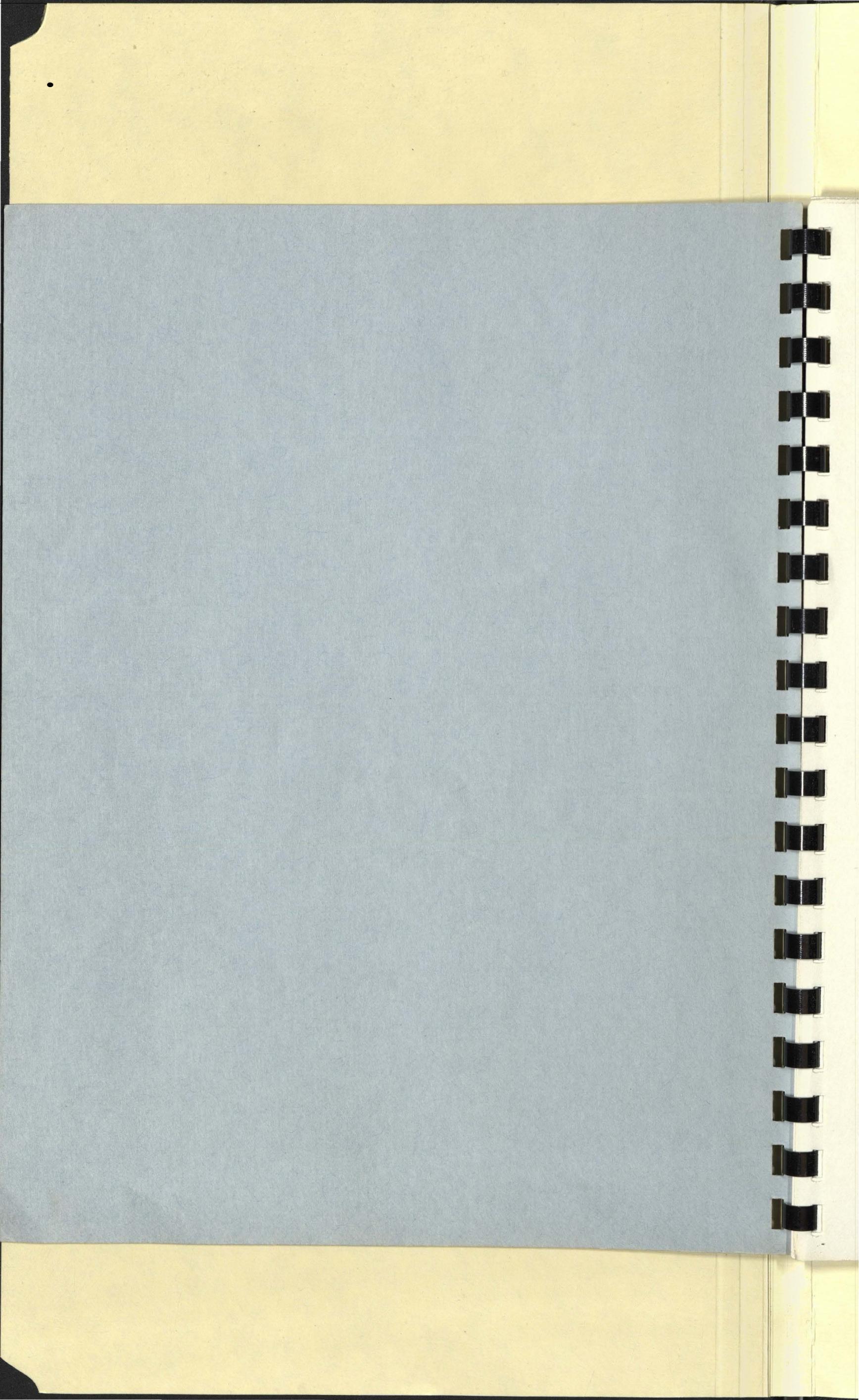
FF Follies Handbook, 1985

# fantasia fair



# FOLLIES

THE OUTREACH INSTITUTE  
OF GENDER STUDIES  
126 Western Ave. Suite 246  
Augusta, ME 04330



McG14  
4.8

Kove

FF Follies handbook, 1985

EXHIBITS  
TABLE OF CONTENTS

1.	Staffing Organization Chart	1
2.	Staffing Organization Chart	2
3.	Fanfair Follies Process of Production I, Pre-Audition	3
4.	Fanfair Follies Process of Production II, Audition	4
5.	Talent Desk Cards (STAMP)	5
6.	Talent Advisors Coordinator Talent Desk Card (STAMP)	6
7.	Organization Chart	7
8.	Playbill (Cover & Back Cover)	8
9.	Playbill (Inside)	9
10.	Line-Up Cue Sheet	10
11.	Light Cue Sheet	11
12.	Light Cue Sheet	12
13.	Production	13
14.	Pre-Audition - Fanfair Follies Process I	14
15.	Pre-Audition - Fanfair Follies Process II	15
16.	Pre-Audition - Fanfair Follies Process III	16
17.	Pre-Audition - Fanfair Follies Process IV	17
18.	Pre-Audition - Fanfair Follies Process V	18
19.	Pre-Audition - Fanfair Follies Process VI	19
20.	Pre-Audition - Fanfair Follies Process VII	20
21.	Pre-Audition - Fanfair Follies Process VIII	21
22.	Pre-Audition - Fanfair Follies Process IX	22
23.	Pre-Audition - Fanfair Follies Process X	23
24.	Pre-Audition - Fanfair Follies Process XI	24
25.	Pre-Audition - Fanfair Follies Process XII	25
26.	Pre-Audition - Fanfair Follies Process XIII	26
27.	Pre-Audition - Fanfair Follies Process XIV	27
28.	Pre-Audition - Fanfair Follies Process XV	28
29.	Pre-Audition - Fanfair Follies Process XVI	29
30.	Pre-Audition - Fanfair Follies Process XVII	30
31.	Pre-Audition - Fanfair Follies Process XVIII	31
32.	Pre-Audition - Fanfair Follies Process XIX	32
33.	Pre-Audition - Fanfair Follies Process XX	33
34.	Pre-Audition - Fanfair Follies Process XXI	34
35.	Pre-Audition - Fanfair Follies Process XXII	35
36.	Pre-Audition - Fanfair Follies Process XXIII	36
37.	Pre-Audition - Fanfair Follies Process XXIV	37
38.	Pre-Audition - Fanfair Follies Process XXV	38
39.	Pre-Audition - Fanfair Follies Process XXVI	39
40.	Pre-Audition - Fanfair Follies Process XXVII	40
41.	Pre-Audition - Fanfair Follies Process XXVIII	41
42.	Pre-Audition - Fanfair Follies Process XXIX	42
43.	Pre-Audition - Fanfair Follies Process XXX	43
44.	Pre-Audition - Fanfair Follies Process XXXI	44
45.	Pre-Audition - Fanfair Follies Process XXXII	45
46.	Pre-Audition - Fanfair Follies Process XXXIII	46
47.	Pre-Audition - Fanfair Follies Process XXXIV	47
48.	Pre-Audition - Fanfair Follies Process XXXV	48
49.	Pre-Audition - Fanfair Follies Process XXXVI	49
50.	Pre-Audition - Fanfair Follies Process XXXVII	50
51.	Pre-Audition - Fanfair Follies Process XXXVIII	51
52.	Pre-Audition - Fanfair Follies Process XXXIX	52
53.	Pre-Audition - Fanfair Follies Process XL	53
54.	Pre-Audition - Fanfair Follies Process XLI	54
55.	Pre-Audition - Fanfair Follies Process XLII	55
56.	Pre-Audition - Fanfair Follies Process XLIII	56
57.	Pre-Audition - Fanfair Follies Process XLIV	57
58.	Pre-Audition - Fanfair Follies Process XLV	58
59.	Pre-Audition - Fanfair Follies Process XLVI	59
60.	Pre-Audition - Fanfair Follies Process XLVII	60
61.	Pre-Audition - Fanfair Follies Process XLVIII	61
62.	Pre-Audition - Fanfair Follies Process XLIX	62
63.	Pre-Audition - Fanfair Follies Process L	63
64.	Pre-Audition - Fanfair Follies Process LI	64
65.	Pre-Audition - Fanfair Follies Process LII	65
66.	Pre-Audition - Fanfair Follies Process LIII	66
67.	Pre-Audition - Fanfair Follies Process LIV	67
68.	Pre-Audition - Fanfair Follies Process LV	68
69.	Pre-Audition - Fanfair Follies Process LVI	69
70.	Pre-Audition - Fanfair Follies Process LVII	70
71.	Pre-Audition - Fanfair Follies Process LVIII	71
72.	Pre-Audition - Fanfair Follies Process LIX	72
73.	Pre-Audition - Fanfair Follies Process LX	73
74.	Pre-Audition - Fanfair Follies Process LXI	74
75.	Pre-Audition - Fanfair Follies Process LXII	75
76.	Pre-Audition - Fanfair Follies Process LXIII	76
77.	Pre-Audition - Fanfair Follies Process LXIV	77
78.	Pre-Audition - Fanfair Follies Process LXV	78
79.	Pre-Audition - Fanfair Follies Process LXVI	79
80.	Pre-Audition - Fanfair Follies Process LXVII	80
81.	Pre-Audition - Fanfair Follies Process LXVIII	81
82.	Pre-Audition - Fanfair Follies Process LXIX	82
83.	Pre-Audition - Fanfair Follies Process LXX	83
84.	Pre-Audition - Fanfair Follies Process LXXI	84
85.	Pre-Audition - Fanfair Follies Process LXXII	85
86.	Pre-Audition - Fanfair Follies Process LXXIII	86
87.	Pre-Audition - Fanfair Follies Process LXXIV	87
88.	Pre-Audition - Fanfair Follies Process LXXV	88
89.	Pre-Audition - Fanfair Follies Process LXXVI	89
90.	Pre-Audition - Fanfair Follies Process LXXVII	90
91.	Pre-Audition - Fanfair Follies Process LXXVIII	91
92.	Pre-Audition - Fanfair Follies Process LXXIX	92
93.	Pre-Audition - Fanfair Follies Process LXXX	93
94.	Pre-Audition - Fanfair Follies Process LXXXI	94
95.	Pre-Audition - Fanfair Follies Process LXXXII	95
96.	Pre-Audition - Fanfair Follies Process LXXXIII	96
97.	Pre-Audition - Fanfair Follies Process LXXXIV	97
98.	Pre-Audition - Fanfair Follies Process LXXXV	98
99.	Pre-Audition - Fanfair Follies Process LXXXVI	99
100.	Pre-Audition - Fanfair Follies Process LXXXVII	100

November 19, 1985

THE OUTREACH INSTITUTE  
OF GENDER STUDIES  
126 Western Ave. Suite 246  
Augusta, ME 04330

THE OUTREACH INSTITUTE  
OF GENDER STUDIES  
126 Western Ave. Suite 246  
Augusta, ME 04330

TABLE OF CONTENTS

TITLE	PAGE
TABLE OF CONTENTS	i
EXHIBITS	ii
INTRODUCTION	iii
FANFAIR FOLLIES AS A THEATRICAL VARIETY SHOW	1
AND NOW, HERE SHE IS, YOU!	4
THE PROVINCETOWN HOST	7
STAFFING UP	10
Organization Chart	10
Producer (Event Coordinator)	10
Director	10
Mistress of Ceremony	13
Entertainers	14
Talent Advisors Coordinator	14
Stage Manager	15
Back Stage Staff Manager	16
Technical Coordinator	18
PROCESS OF PRODUCTION	20
Pre-Audition- FanFair Follies Process I	20
Pre-Fair	20
Pre-Orientation	22
Orientation & Recruitment	23
House Preparation	24
Audition- FanFair Follies Process II	27
Audition I	27
Audition II	35
Audition III	39
Rollercoaster	42
Rehearsal- FanFair Follies Process III	56
Rehearsal I	56
Rehearsal II	64
Rehearsal III	68
Pre-Show Preparation	68
Show- FanFair Follies Process IV	70
Overture- ACT I	70
Intermission	73
Overture- ACT II	74
After Show	75
Post Show- FanFair Follies Process V	76
Banquet	76
Post Fair	76

APPENDIX I EQUIPMENT LIST  
APPENDIX II MUSIC LIST

THE OUTREACH INSTITUTE  
OF GENDER STUDIES  
126 Western Ave. Suite 246  
Augusta, ME 04330

McGill  
4.8

cone

F-F Follies handbook, 1985

#	TITLE	PAGE
1.	Model Staffing Organization Chart.....	11
2.	Basic Staffing Organization Chart.....	12
3.	FanFair Follies Process of Production I. Pre-Audition.....	21
4.	FanFair Follies Process of Production II. Audition.....	28
5.	Talent Deck Cards (EXAMPLE).....	34
6.	Talent Advisors Coordinator Talent Deck Card (EXAMPLE).....	36
7.	The Rollercoaster Process.....	43
8.	Playbill (Cover & Back Cover).....	47
9.	Playbill (Inside Pages).....	48
10.	Line-Up Cue Sheet.....	50
11.	Sound Cue Sheet.....	52
12.	Light Cue Sheet.....	53
13.	Property Cue Sheet.....	55
14.	FanFair Follies Process of Production III Rehearsal.....	57
15.	Mistress of Ceremony Talent Deck.....	60
16.	The Talent Process.....	65
17.	FanFair Follies Process of Production IV Show.....	71

turn of the century the introduction of the stage production musical (the light opera, the American Musical, etc.) and the motion picture introduced the first line to the variety show's rollercoaster often eliminating the master of ceremony. However, the fair participant's recognition of the theatrical variety show (a sub-conscious recognition in most cases) has influenced the Process of Production currently used as the operations guidelines for the show as outlined in this paper.

The original show had a strong under-current towards being an unstructured outlet for spur of the moment set pieces with little or no regard for the audience, and in some cases for the entertainer, in terms of: a) length of acts, b) content as eye trips, and c) content as entertainment. Thus, we had: a) fifteen minute in place stopping dance routines, b) a mistress of ceremony ('professional') who sent an entertainer into tears by commenting upon her big hands to solicit a laugh, and c) several 'stars of the paraculture' sight reading an act from a play. These unintentional excesses combined with an unconscious 'talent show' motif had set a bias against the show by many fair participants (which was reinforced by the concept that it was a 'drag' show, thus not something for a heterosexual to do) and by the Fair Management (which was disturbed by the lack of egalitarian

## INTRODUCTION

This "white paper" has been developed in order that the Fantasia Fair Follies (FanFair Follies) management staff may have a solid foundation of basic information on how to conduct future shows so that the show may improve over the coming years. When I took over the show several years ago (1980) there was no white paper to guide me. It is my recommendation that the management staff of future shows read this document from cover to cover so that if they institute changes in the FanFair Follies, they do so from a logical premise with a clear idea as to the probable consequences.

This paper is divided into seven sections:

- FanFair Follies as a Theatrical Variety Show.
- And Now, Here She Is, YOU!
- The Provincetown Host
- Staffing-Up
- Process of Production
- Equipment Lists
- Music Lists

Break-a-leg, gal!

## FANFAIR FOLLIES AS A THEATRICAL VARIETY SHOW

The FanFair Follies began in the first Fantasia Fair as a combination Talent Show and variety of Costume Display Show. By the Fifth Fair it evolved into its present Variety Show format with the costume display divided between the Fashion Show (Bridal Gowns, etc.) and the Fantasy Ball (Maid's Outfits, etc.) In essence this evolution of the FanFair Follies is the product of three major influences:

- The Theatrical Variety Show as an Art Form
- Establishing Values for the Show
- Enhancement of Individual Participation

In our society the Theatrical (as contrasted with the movie or television variety show) Variety Show is in its purest form a plotless stringing together of individual set pieces, called acts, where-in a variety of entertainers display their craft as Musicians, Magicians, Singers, Dancers, and so forth. This is why it is called a variety show. Since there is no plot the continuity is maintained by the master of ceremonies (or cue presentations) introducing each act, and by structuring the sequence of acts into a production rollercoaster. This format served the later minstrel show, vaudeville, and burlesque. At the turn of the century the introduction of the stage production musical (i.e light opera, the American Musical, etc.) and the motion picture introduced the plot line to the variety show's rollercoaster often eliminating the master of ceremony. However, the fair participant's recognition of the theatrical variety show (a sub-conscious recognition in most cases) has influenced the Process of Production currently used as the operations guidelines for the show as outlined in this paper.

The original show had a strong under-current towards being an unstructured outlet for spur of the moment set pieces with little or no regard for the audience, and in some cases for the entertainer, in terms of; a) length of acts, b) content as ego trips, and c) content as entertainment. Thus, we had; a) fifteen minute in place stomping dance routines, b) a mistress of ceremony ('professional?') who sent an entertainer into tears by commenting upon her big hands to solicit a laugh, and c) several 'stars of the paraculture' sight reading an act from a play. These unintentional excesses combined with an unconscious 'talent show' motif had set a bias against the show by many fair participants (which was reinforced by the concept that it was a 'drag' show, -thus not something for a heterosexual to do) and by the Fair Management ( which was disturbed by the lack of egalitarian

McGill  
4.8

cone

F-F Follies handbook, 1985

McG14  
4.8

Kove

F-F Follies Handbook, 1985

2.

values, the uncontrolled egocentric content, and the rather fluffy mixed signals it gave the audience about the entertainers and henceforth the Fair). As a result of these factors it was very difficult to find entertainers and those who managed to take responsibility for the direction of the show found significant 'counter-programming' by the Fair Management so that participants were placed into several individual 'force-choice' binds as to what to do with their time and the show management could not establish other than an ad hoc scheduling of auditions and rehearsals. Although, many of these problems still exist in the sociological motifs of the Fair and its management scheduling concepts there has been a strong counter direction to: a) structure the show in the traditional setting of the theatrical variety show as an art form, b) focusing upon the professional aspects of putting an act together, c) establishing through the media of the show itself a message as to who these people on stage are (as was done in the American Jewish Theater as a model), and, d) enhance the value of individual participation until it is clear that many individuals return to the Fair so that they can just be in the show. Much of this counter direction was the product of the show's management and staff actively seeking to reduce the technical involvement of the fair participant entertainer by handling a myriad of time consuming details to the point where some entertainers have little or no appreciation of what it takes to put a show together (and hence a rather cavalier attitude about the staff and time scheduling) and the fact that those who manage the show often wind up missing the Fair, or enjoying their visit to Provincetown. (In my case, this year, I did not attend the Town & Gown, Fantasy Ball, and other events as well as not even having the time to go shopping in P'Town.) Therefore, it is critical that the staffing outlined in this paper be seriously considered as a model for the future management of the show. The alternative is using a portion of the Fair earnings away from the Outreach to pay a professional manager as we do some seminar facilitators who contribute far less to the bottom line.

The enhancement of individual participation has been a complex influence in the evolution of the FanFair Follies. Clearly the effort to structure a process of production combined with a focus of individual attention (and protection) upon helping entertainers to put their best foot forward has served to create the basic dynamic and motivation for entertainers to do their thing as best as they can. A well crafted act presented by each entertainer without fear of ridicule has brought

3.

others to the stage to try out their thing. Once the barriers to participation were lowered the natural intelligence and capabilities of a basically superior population sample influenced the status of each entertainer towards this influence of enhancement of individual participant. The third factor in this enhancement has been the radical shift in the attitude of the audience towards the entertainer, in that the audience recognises now the quality of effort and they have an insight into the psychological dynamic of each act (often better than the entertainer's) to the point where the audience itself identifies with the entertainer and lends its support. Thus, many non-participant Fair members one year seek involvement the next year.

The impact of these three influences (tradition, values, and participant enhanced status) have created a strong FanFair Follies; what is needed now is a professional ethic of off-stage nurturing as a fourth influence necessary for the further evolution of the show. As stated earlier, it is either the development of this professional ethic by the development of a broader based show management support, or the introduction of a paid professional producer/director. If no effort is made to either approach it is clear that the quality of the current show will deteriorate and there will certainly be a falling off of Fair participants as a result. I prefer to reach out towards the hidden talents of participants in the Fair who might want to develop their femme self via nurturing the talents of others.

It is therefore my belief that if we can help others to understand how the FanFair Follies function to help others grow and how they might participate in the process the purpose of this paper will be achieved.

4.  
AND NOW, HERE SHE IS, YOU!

"And NOW Here She IS, YOU!"

Has that secret lady within you ever had the desire to be a showgirl, to knock 'em dead with a wicked strip tease, sing like Olivia Newton John, or put them in the aisles as Joan Rivers?

Well, lady, you can: at the Fan-Fair Follies!

Each year, we girls all get together at the fair, and put on a fun amateur vaudeville show for the folks from all over the Cape. It is the end of the season for most of the businesses so it is our great fun and delight in being able to do our thing (for better or worse) and they can relax from their season to see with utter enthusiasm what often turns out to be the 'campy-est' show of the year. So it's no holds barred show-biz on stage before the best audience in the world, people who have waited all year to fall in love with you doing your act - because they know that you are living your dream for that 4 or 5 minutes you are on stage.

This is your chance to appear on a professional resort night club stage with professional sound and lighting technicians. Since many of our ingenues debut on stage in their first year we also have drop-in professionals who will help you with your make-up, costume, and even your act.

In fact, we have in the past few years, accepted girls who have never ever been on stage before and helped them to enjoy their fantasy of being a famous female vocalist, stripper or belly dancer, comedienne, or even a French Maid in a dance routine. All you need do is to take advantage of this opportunity to live out your fantasies and get your money's worth out of the Fair. You can sit in an audience anywhere, but the fun is on the stage!

The Fan Fair Follies is divided into two halves with a short intermission in between. Each half consists of 20 acts (with some of our girls doing a new act in each half, and others just once). In terms of Female Impersonation we have both live and mimicked song stylists, live comedy, musical instruments, juggling, magic and such). And to everyone's delight we have had wives and girl friends on stage enjoying their own moment in the spotlight. Each act is limited to 4 or 5 minutes to protect both the star and the audience from 'over-kill'. We also ask that if you plan to use a recording that you bring the original record or tape cassette (not 8-Track or re-recorded tape) for the best sound results. We shall cut a tape for you to use in your recorder (if you need to practice) and we will

5.

return your original as soon as possible.

To help you plan your act for this coming Fair Ariadne has asked me to outline a few suggestions on how to get it all together. Going on stage to do an act is very easy, simpler, and certainly less dangerous by far than learning how to drive a car. The first key to selecting your act is to dream, to create your very own fantasy with you as its star.

Now, when you select your act think about its four major components and you frame the dream in your mind: 1). Content, 2). Image, 3). Movement, and 4). Soul, or Camp if you wish.

Content creates the 'set piece' nature of an act as a free standing event. It is actually the framework (in words, music, and/or action) that defines the beginning, middle, and end to the event. A theme, if you will. Phyllis Diller's show could be divided into several little 'set pieces' or acts which could be called respectively; "Ugly Me", "The World's Worst Homemaker", and "Fang". A song has its introduction, verse, and closing as does any other set piece. It does not go on and on, nor should an act contain more than one set piece. That is why we limit each act to under five minutes. The show belongs to all of the girls and it is not a talent contest, thank God.

Image creates the photographic picture of what you want the audience to see on the stage in a given moment. Olivia in her sequin leotard doing "Physical", or Phyllis with her zany shag hair-do and costume using her cigarette holder to conduct her jokes, or Carol in her near dutch boy hair style, bushy black eyelashes, and Gay 90's costume ready to sing a tune from Hello Dolly. Image is character.

Movement (or Pace) is the choreography of image, sound, and movement during the act which represents the image-in-motion-through the execution of content. Think of how the woman you are representing would look, move, and sound during her act and how she delivers her song, jokes, or actions. The classic example of movement was in Some Like It Hot. It was Monroe (image) doing a song called "Running Wild"(content). This 30 second set piece actually is used as a bridge between major scenes in the movie and creates an upbeat to the background by starting out with a cut to Monroe alone with a ukulele starting cold, moving into it physically, and ending her song almost abruptly to a fade with a segway to the background orchestra picking up her tune and rushing on to the next tune.

McG14  
4.8  
Cove  
FF Follies handbook, 1985

Soul is the hardest part of an act because it partakes of a kind of divinity to give the audience pause, to lift them to the heavens or bring them to the very gates of hell. Ah, yes soul, think of that all too brief moment in Tootsie when she is holding the baby. It is the gotcha in a show stopping song, the insight into an 'ugly me' joke, or the sudden realization that Monroe is a star. In short, your act should tell the audience how you feel. Interesting enough, I think soul is the key to the past success of individual acts in the FanFair Follies, for the audience can see it shine through even some of the worst acts because of the joy and enthusiasm which our actress projects in doing her best to entertain them as a woman. I think that Camp is soul turned inside out so that one can not be hurt. It confronts the audience with how really ludicrous the relationship between things, people, and activities can be mixing this incongruity theatrically and with almost sarcastic humor. An example might be Carol Burnett's scrub woman doing "I Enjoy Being A Girl" while cleaning the stage. A pink lady with a twist of lime.

If you keep these points in mind when you select and develop your act, it will be a show stopper!

Not all the action takes place on stage. Often the most critical ingredient to the success of the FanFair Follies is provided by those who dedicate themselves to the production support of the Follies. If you are interested in learning about direction, teaching/coaching acts, make-up, sound, lighting, prop management, wardrobe stage management, choreography, script and cue sheet preparation, or any other of these essential nurturing skills. This is your chance to shine!

THE PROVINCETOWN HOST

It is critical for the Show management to understand a few facts about the business management which provides the Fair with its nightclub setting for the FanFair Follies.

To begin with our host operates this nightclub every single night of the summer resort season utilizing professional entertainers and technical support personnel. This is the host's business. The one night that the FanFair Follies uses the host's facility does not significantly add to the bottom line, therefore to our host it is hopefully a breakeven exercise motivated purely by our host's good will towards Fantasia Fair, earned over several years, and our ability to be professional show management and our manners as good guests.

Professional show management extends as a courtesy as a guest recognition of those professional support personnel of the host's Club, who provide their service either by being paid by the Club (usually the sound technician, lighting technician, club manager, and janitorial staff, as well as the bar service staff) or those professional entertainers who remain in town for the Fair so that they might help in the production of the show without payment by the Club (those who help in make-up, wardrobe, choreography, and coaching) who might also ask to appear on stage, or more critically appear on our stage to support the pace of the rollercoaster. (More about this later.) It is important to both the Show management and the Club management that the show work as a professional effort.

Two major problems can block our host from accomplishing his/her part of the mission:

- Post seasonal turn-over of technical staff, or
- Poor utilization and reward of the available staff by the Show management.

The first show that I co-ordinated brought me face to face with the first problem. The Club was unable to keep its sound technician for our show, so like in the 1985 Show, it brought in a person who had a little disco disc jockey experience with no understanding of the sound equipment and a rather blase attitude about our production. Combined with this was a 'know-it-all' lighting technician, who considered the job to just be one of aiming the light at the act on stage. Fortunately, our no nonsense professional approach caused the Club host

McG14  
4.8  
Kane  
PF Follies handbook, 1985

(and future hosts) to realise that we would move forward. The sound technician and light technician were politely told that they would be paid by the Club, but that the show management would actually run both stations. The show went on, and the host Club did everything in its power to bring us back again to prove to us, and perhaps to the town that it was interested in more than one night's bar business. (In fact in future years both the sound and lighting technicians have become among our best supporters, because as growing professionals they learned from our Show professionals how to put on a first class show.)

As a result of this situation the Show management has also sought less drastic approaches to helping the Club staff in doing its job. This last year, in example, the Club manager and the Host (owner) both worked with the novice sound technician to be sure that our requirements were met. The Show management took its time to make certain that its requirements were carefully delineated and presented to suit the learning curve involved. We worked as a team, because we both knew what had to be done, and this helped in part to help the Host with the second problem.

Poor utilization and reward of the available Club staff by the Show management is a very complicated problem. Unlike the previous example, the total fault rests with the Show management (and most precisely certain entertainers, usually first year people, I hope). The dynamic is a mixture of the following types of incidents;

- An entertainer going outside of the Show's management process because she doesn't know better, or her ego demands recognition, through directly advising the Club staff on how she wants her props, sound, lighting, etc. to be handled;
- An entertainer lets loose a homophobic remark, a criticism of the Club (or its paid/volunteer help), or worse yet treats these people as 'hired hands' forced upon her by the Show management which does not recognise how critical her presence is to the very existence of the Show. (It is absolutely amazing how quickly these incidents can be reported on to the rest of the Club personnel and the town! Fortunately this is becoming rarer as our entertainers become aware of the adverse effects of this dynamic. );
- A member of the Fair staff does not clear a request for service from the Club staff without clearing it through the event coordinator or show management (such as the time when a Fair coordinator tried to get an act cancelled for her personal ego as the "Event coordinator's boss".)

- OR, members of the cast and crew drifting in when they damn please after the appointed time because of bad manners which cause Club staff and technicians to waste their valuable time waiting. (This year our Host, the Club manager, sound technician, and lighting technician waited a solid hour for the entertainers and crew to show up in order to follow the cue sheet. We lost a lot of their professional respect for this is a cardinal sin in show biz!)

The rewards aspect of this dynamic is actually not directed at the basic consumer orientated "cop-out" of a financial reward or tip. It is the human failing of being so caught up in our own ego trip that we fail to recognize the basic needs and wants of others to be 'stroked' or rewarded by recognition of what he/she has done to help us. I cannot recount the hundreds of times I have seen an entertainer dismiss a support person without so much as a thank-you. (The sensitivity of our Club support personnel is very highly tuned because they want to believe that we are a special group of caring and helping people who they want to understand and help in every way they can.) This is one reason we have trouble finding staff for backstage from our own people, and it is unforgivable when directed at the Club personnel, who only expect to be treated as a friendly equal.

In retrospect of the above remarks about our Host I should pause at this point to point out the fact that the Host does not charge the Fair anything for his support of his technical staff, use of facility, or for the Apres Follies Party which all are paid from by his bar sales and good will towards the Fair. The gate from show tickets goes to the Fair.

When one takes charge of the Show management it is very important that they learn to balance their loyalties between the Club management (Host), the Club personnel (paid/unpaid), the entertainers and crew, and the audience itself.

Much of this is accomplished by proper staffing...

THE OUTREACH INSTITUTE  
OF GENDER STUDIES  
126 Western Ave. Suite 246  
Augusta, ME 04330

McG14  
4.8  
Kane  
PF Follies handbook, 1985

STAFFING UP.

Organization Chart

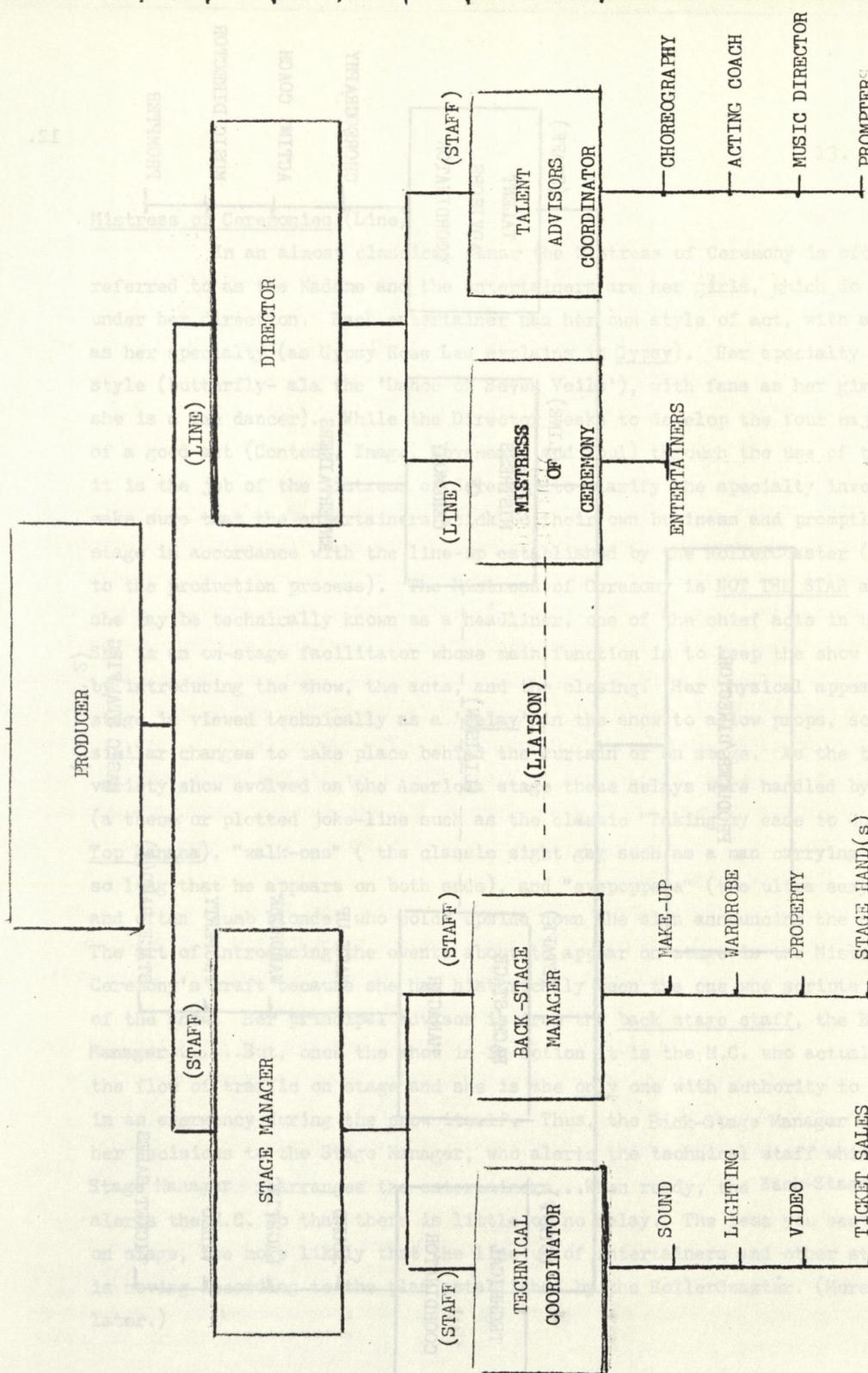
The following Organization Chart (Exhibit 1) is provided as an overview of how a show could be staffed along more or less traditional lines. In past years most of these positions have been merged into jobs carried out by maybe five or six people in total. The classic terms of line and staff are used as advisory terms to delineate the product focus from those who make it all possible through staff support. Using this chart as a model, each position's responsibilities is briefly described. The merging of these positions rests with reality, which unfortunately does not curtail the responsibilities as well. (Exhibit 2)

Producer (Event Coordinator)

Someone has to be in charge. This is classically the one who actually raises the funds, hires the key management, locates the script and musical scores, and manages the bottom line. (The golden rule here is that the Producer finds the gold and therefore he makes the Rules.) The Producer is the key liaison coordinator (hence Event Coordinator in Fair lingo) between the Fair management, the town Host, and the key Show managers (Stage Manager, Director, & Mistress of Ceremony). Although the term liaison is used here advisedly, the Show's Producer is the final authority, without appeal, when it comes to running the Show. Since no one wants to accept responsibility for the failure of the show it is the Producer's sole burden and thence none dare to interfere in the production process decisions. (Not that they haven't tried, it's just that the price one might have to pay is too high. They might get stuck with the job!)

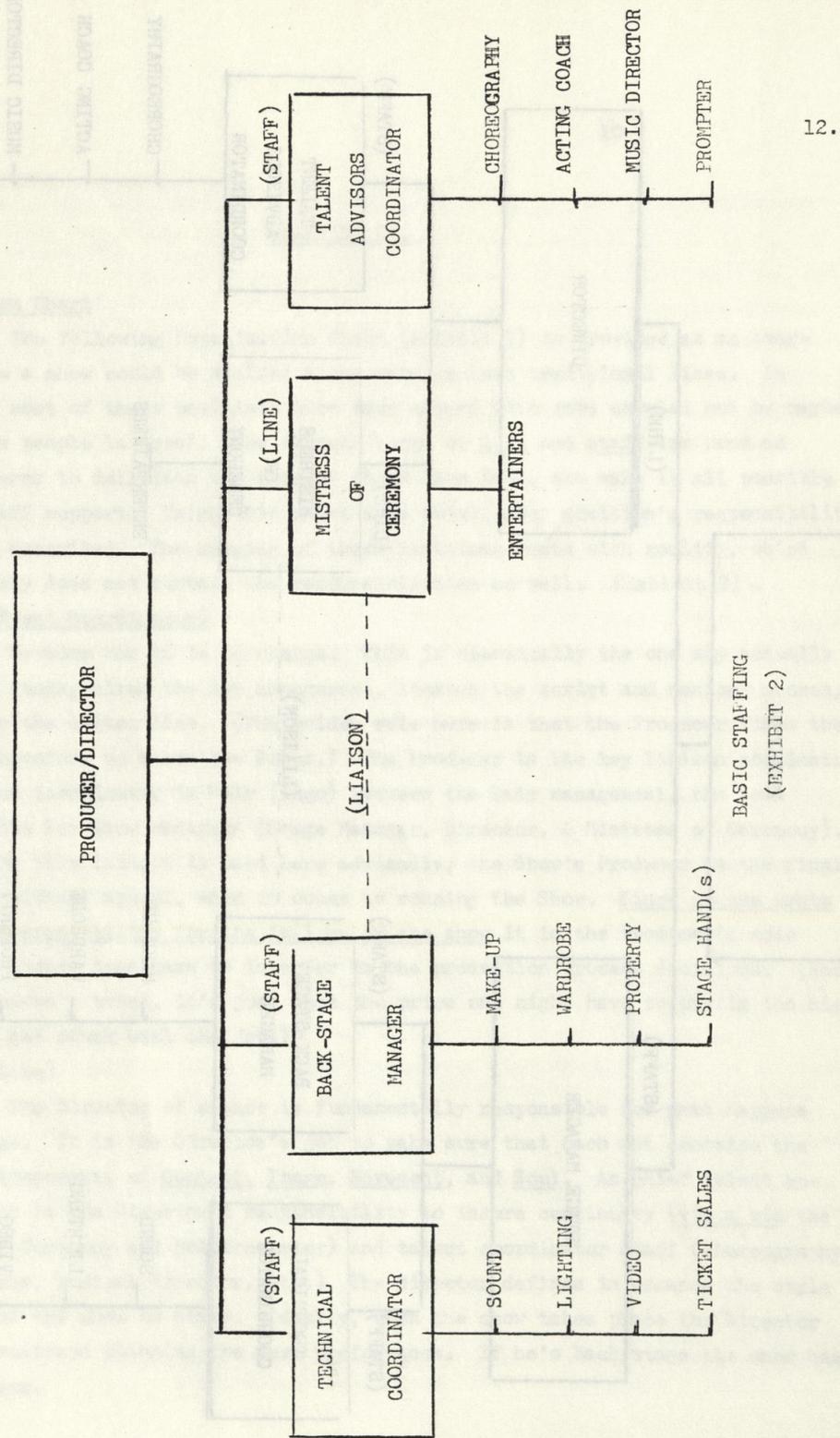
Director (Line)

The Director of a show is fundamentally responsible for what happens on the stage. It is the Director's job to make sure that each act contains the key major components of Content, Image, Movement, and Soul. As chief talent coordinator it is the Director's responsibility to insure continuity (vis a vis the Mistress of Ceremony and Rollercoaster) and talent coordinator staff (choreography, talent coaches, musical director, etc.) The director defines in essence the style and image of the show on stage. Ideally, when the show takes place the Director is in the audience planning the next performance. If he's back stage the show has real problems.



MODEL STAFFING (EXHIBIT 2)

McCall 4.8  
 Kane  
 FF Follies handbook, 1985



Mistress of Ceremonies (Line)

In an almost classical sense the Mistress of Ceremony is often referred to as the Madame and the entertainers are her girls, which do 'tricks' under her direction. Each entertainer has her own style of act, with a 'gimmick', as her specialty (as Gypsy Rose Lee explains in *Gypsy*). Her specialty (strip), style (butterfly- ala the 'Dance of Seven Veils'), with fans as her gimmick (hence she is a fan dancer). While the Director seeks to develop the four major components of a good act (Content, Image, Movement, and Soul) through the use of talent advisors it is the job of the Mistress of Ceremony to clarify the specialty involved and make sure that the entertainers stick to their own business and promptly appear on stage in accordance with the line-up established by the RollerCoaster (the key to the production process). The Mistress of Ceremony is NOT THE STAR although she may be technically known as a headliner, one of the chief acts in the show. She is an on-stage facilitator whose main function is to keep the show moving by introducing the show, the acts, and the closing. Her physical appearance on stage is viewed technically as a 'delay' in the show to allow props, scenery, and similar changes to take place behind the curtain or on stage. As the theatrical variety show evolved on the American stage these delays were handled by "blackouts" (a theme or plotted joke-line such as the classic "Taking my case to Court" in *Top Banana*), "walk-ons" ( the classic sight gag such as a man carrying a ladder so long that he appears on both ends), and "eyepoppers" (the ultra sexy beautiful and often 'dumb blonde' who holds upside down the sign announcing the next act.) The art of introducing the events about to appear on stage is the Mistress of Ceremony's craft because she has historically been the one who scripts this part of the show. Her principal advisor is from the back stage staff, the Back-Stage Manager. But, once the show is in motion it is the M.C. who actually directs the flow of traffic on stage and she is the only one with authority to switch acts in an emergency during the show itself. Thus, the Back-Stage Manager conveys her decisions to the Stage Manager, who alerts the technical staff while the Back-Stage Manager rearranges the entertainers...When ready, the Back-Stage Manager alerts the M.C. so that there is little or no delay. The less you see the M.C. on stage, the more likely that the line-up of entertainers and other stage management is moving according to the plan established by the RollerCoaster. (More about this later.)

McCall 4.8  
 Rose  
 FF Folioes handbook, 1985

Entertainers

This is what the audience has come to see. (Note the grammar.) The individuals on stage doing an act, as a 'set-piece', are the stars of the show at that exact moment, no one else. (Especially the Mistress of Ceremony.) The craft of the entertainer to present the four major components of a good act (Content, Image, Movement, and Soul) creates that special moment of enjoyment the audience expect, all else is process and structure (including the M.C.), to set the scene for the set-piece or to give the audience a special insight into the motivation of the act. (The M.C. may set the patriotic motif of tying P-Town's historic freedom to an act about the signers of the Declaration of Independence, or caution the audience about "Puss-an-Boots", or help the audience to understand the deep inner emotions of an entertainer singing "My Secret Love", but this is continuity not the act.) The entertainer should only be held responsible for her specialty act, all else is done for her as the star. If she does her job right, her ego is supported even if she doesn't realize it. The best support is applause. If she gets bitchy in her ego, it's the M.C.'s job to take her aside, for there are no stars backstage except on doors and props. The reason the M.C., and only her, does this is because the bigger the "star's" ego identification is with her act, the more she realizes that she is vulnerable to what the M.C. tells the audience about her.

Talent Advisors Coordinator

The Director controls the talent advisors to insure the four major components of a good act (Ready? Content, Image, Movement, and Soul ) and to insure continuity. The Talent Advisors Coordinator makes sure that this works.

- Choreography advises on movement.
- Acting Coaches advise on content and image (tying the later to the back stage staff in the process via the director and stage manager. He helps cut the act's running time, and makes sure that the Director knows what changes were made in content. This position is best filled with someone who has stage experience, (i.e. the Female Impersonators from P'Town.)
- Music Director helps the Producer/Director select the show's audience music and overture (as explained in section on Show Structure , under Process of Production). The Music Director advises the live music acts and helps locate musical backup artists (such as the piano player for a singer. She may also help entertainers to locate good 'lip synch' material for an act.

- Prompter serves to help the entertainer to remember her lines in long complicated recitals such as Dorothy Finch's "Mrs Suffleworth" routine, which requires extensive memory skills. When the Director has such a skit on stage it is absolutely necessary to have a Prompter behind the curtain to help the most experienced rote memory entertainers. (Gracie Allen of Burns & Allen (George Burns) was an absolute rote memory artiste and if she lost her place they had to start the act over again. It was often very funny to the audience, but it was one of the reasons she wanted to quit show business, since she was a perfectionist and George was an ad-lib artist who often created these re-recitals.) The Director who tries to cater to acts over five minutes deserves these problems, not the audience.

The Soul of an act can be structured only so much, but it is the entertainer who has to feel this emotional high and be able to convey it to the audience. In essence there is a short distance between 'show stopper' and 'stunner'. A show stopper pulls the audience up the rollercoaster, as Danny Kay's 'Tschaikovsky', a stunner on our stage was Michelle's 'Don't Cry For Me Argentina' from Evita which stopped the rollercoaster in place and the show started from the next number. Both the showstopper and stunner have soul and can be tough acts to follow. The Director needs to be alert to this, and the M.C. must be able to have someone backstage to handle the emotional fall-out involved. The talent advisors can help here, because they can recognise it from personal experience..

Stage Manager (Staff)

At worst, the stage manager is the Producer & Director's chief go-fer. At best, the Stage Manager, serves as their technical alter ego anticipating what must be done to back them up. The Stage Manager controls two staff groups;

- Back Stage Staff.
- Technical Staff.

Ideally, the Stage Manager manages the House while the Director manages the Stage. The House represents the resources of the physical theater while the Stage in this context refers to the continuity of events occurring before the audience. The House supports the Stage, while the Stage earns the money needed to keep the House going; is a way to conceptualize the separate focus required to do a good job. The Stage Manager is responsible for determining for the Producer what the House must do to support the Stage. (In this context he 'manages'-not directs- the Stage, and thus his title as we use it.) He manages his staff and handles all the paperwork of the show (Cast cards, Rollercoaster Line-Up Sheet, Backstage Line-Up Sheet, Cast Calls, 'Cattle-calls' (A show biz term for talent search auditions.), Playbills, and Technical and Property Management Cue Sheets.)

McG14  
4.8  
Cove  
FF Folioes handbook, 1985

The Stage Manager is the only person who should deal with the technical and backstage crew. The entertainers should not be allowed to do this and in fact it is not unusual for these staffs to be amused by such efforts, sorta "we tolerate these ego trippers because they don't understand how things work, and they really do need somebody to 'kick'; but, we do tell the Stage Manager so he can get them off our backs. That is his job." In essence this is exactly correct, he determines from his own experience, from the Director's requirements (as Line Authority), and from the entertainers what they think they will need to support the physical aspects of their act. He calculates the easiest way to do all this and then tells his staffs in writing what will be done. He reviews this with the Director and Producer, and then he sits down with the Mistress of Ceremony and closes the loop back through her to the entertainers while he motivates his staffs to do the jobs required. He then coordinates this with the Club manager if the physical requirement impact Club property in anyway (i.e. move a piano, install sound equipment such as microphone lines, or moving lights/lamps. THESE JOBS ARE DONE BY CLUB MANAGEMENT, NOT FAIR PARTICIPANTS EXCEPT AS "Helpers". REMEMBER IF WE BREAK IT, WE MAY BE REQUIRED TO PAY FOR IT BY CLUB RULES. WHICH MEANS THAT ONLY QUALIFIED TECHNICIANS AND PROPERTY MANAGERS ARE ALLOWED TO TOUCH, NOT ENTERTAINERS.) Despite popular folklore spread by Producers and Directors these are not union rules these are common sense useage developed over centuries of stage managers realizing that entertainers don't really understand property and they should be protected from themselves so that they will focus solely upon the four major components (Content, Image, Movement, & Soul).

#### The Back Stage Staff Manager

The FanFair Follies is a large scale musical variety show equal in size to most Broadway productions in terms of Cast. This means that there is a major traffic control problem backstage in the typical P'Town nightclub facility. The backstage staff must help the Stage Manager to solve this problem by working with the Back-Stage Manager to be certain that the entertainers are processed in terms of their priority position to be next on stage. By the time of rehearsals the average entertainer is too wrapped up in her own act to be aware of this process except as it applies to being told "Linda, your next!"

Backstage Staff must know that this 'dazed condition' of entertainers is true of the most professional stars. (It is popular folklore that Danny Kaye would get so dazed before his act that he had to be pushed unto the stage, and therefore he would build it into his act as a standing joke. A reverse hook, so to speak. I doubt if it is true, but it is a rather common situation backstage. This also applies to entertainers coming off stage; they are often at an emotional high or low (because they can't hear the applause or they goofed, or thought they might have). They need a pat on the back, a cheerful "job well done", and in some cases just someone to talk too. Be alert.

- Back-Stage Manager: serves as the backstage manager and keeps the line-up moving, while coordinating with the M.C. about any emergencies which might require a change in the line-up. He serves as the traffic cop for the backstage process and makes sure that the rest of the staff is focused upon the priority of the line-up in terms of which entertainer at which stage of preparation in relation to being next on stage. An entertainer who is not in a particular section of the Show (ACT I or ACT II), who has been through the process in past years often can serve in this capacity. I would prefer that this position be filled by someone who knows the M.C. well enough to communicate under pressure.
- Make-Up Artist (at least two) is ready to assist the next entertainer. The make-up artist should understand that stage make-up is rather dramatic and not street wear. It could be called late bordello. Special care should be paid to certain transexuals who tend to seek the make-up-less look for a kind of female androgeny that comes across the stage as masculine with the five o'clock shadow highlighted by the blue white klig lamp light glare. A faint orange sunburnt tone under the foundation will kill this beard shadow and nothing else will. For hygenic reasons the entertainer should furnish her own make-up kit.
- Wardrobe Mistress (at least two) is ready to assist the the entertainer with costume changes, repairs, or quick cleaning. Costume changes should be done separate from make-up stations. Capes should be used over the costume during make-up session and wigs should be fitted last. (Cape equals a towel or head scarf. I prefer the head scarf to be drapped over the entertainers head when the costume is removed if it is to be drawn over the head and not stepped out of.) Costumes not in immediate use should be stored away from traffic patterns, and lighted cigarettes.
- Property Master should keep property away from entertainers on the principal that idle hands make mischief. Traffic lanes must be kept clear. And minimum delay is the key to proper property management, so don't let props dominate act; it should only support the actress.

In fact the motto backstage should be "Keep Things Simple". The Back-Stage Manager and the Property Master should consider the show as a whole so that certain props can be left covered with a black cloth on stage by or behind the curtain so that they can be shifted quickly. Don't tap live mikes to test them during the show, and never blow into a mike. The Sound Technician has a cue sheet that signals when to turn on which mike, etc.; in fact, during the last show we left the mikes in a stationary position to avoid unnecessary handling. This is what is meant by keeping things simple.

#### Technical Staff Coordinator

The Stage Manager must be aware that the technical staff often crosses the line between Show staff and Club Staff (the sound technician and lighting technician are usually Club personnel), the ticket sales person is often the Club manager himself, and the video technician is usually a member of the Fair management staff. In short, this is a very professional staff requiring strong personal awareness of interpersonal relationship skills. The coordinator provides this.

- Sound Technician is stationed in a glass enclosed booth which should be off-limits to anyone but the sound tech and the stage manager. During rehearsal and the show it is also possible that a lighting technician may be in the booth also because most P'Town nightclub light boards are tied disco style to the sound control area. The sound technician may be expected to cut tapes for practice tapes from the original recordings furnished by show management or entertainers. The disc jockey approach to sound management is discouraged so a master tape is compiled from the line-up. When the sound technician is monitoring four microphones and a complex sound board there is not enough time to smoothly cue up several records and tapes in proper sequence. A reel to reel master tape is used in this case to KEEP IT SIMPLE. A complete sound system cue sheet must be given to the sound technician by the Stage Manager. (More on this within Process of Production, 'Rollercoaster & Cue Sheets'.) Sound tech is required prior to first audition.
- Lighting Technician(s) is responsible for selecting the lighting used for each act. A cue sheet is prepared for the lighting technician(s) by the Stage Manager. (More on this within Process of Production, 'Rollercoaster & Cue Sheets'.) The average House has a rather good disco light board combined with independently controlled fixed stage baby spots, and one or more large klieg lamp operated by a separate technician. It is not usually necessary for the lighting technicians to be present until full rehearsals.

- Ticket Sales is usually a function of the Club manager who also alerts the sound technician that the House is full and it is time to switch from the audience music to the overture to alert the Mistress of Ceremony that there is about fifteen minutes before the curtain arises and she must be ready to be on stage. Ticket sales receipts are turned over to Fair management.
- Video Technician is usually a Fair management position, but is usually responsive to the Stage Manager's liaison. The Stage Manager must determine from the cast if anyone does not want to appear on the video and should advise the Director so that this person will not be placed in a pivotal position in the line-up which might cause dis-continuity in the video tape of the show, or that this person is not placed upon the stage in such a position as to deny another entertainer her chance to appear in the video. The video technician will have to tie her system into the sound board and may have a lighting level problem. It is up to the Stage Manager to determine if the video technician's light levels fit within the aesthetic lighting requirements needed by the audience to capture the mood of a given act. It is technically possible to make a good match. The bottom line is that the Club and audience pay more into the Fair receipts in this activity than does the video tape. The key is to cooperate and graduate because this is a highly skilled professional who contributes a great deal to the over-all Fair. Make arrangements so that the video technician can talk to the cast during the first full rehearsal in order that she may caution them about House limitations (Roof support poles) which may obscure the act from the camera. (I think that the Producer should explore with the video technician the feasibility of running a simulcast monitor back stage so that waiting cast and crew can see the show in process, with a low sound output so as not to feed from back stage into the house system from on-stage.

Now that we have outlined briefly the responsibilities of the various staff positions we shall turn to how this staff fits into the Process of Production of the FanFair Follies.

M6014  
4.8

Kane

FF Follies Handbook, 1985

PROCESS OF PRODUCTION

The Show Development Process.

The Show Development Process can be divided into five major stages:

- Pre-Audition.
- Auditions.
- Rehearsals & Pre-Show.
- Show Time.
- Post Show.

A sequence of process charts is to be presented along with other documentation which is required to administer the activities related to the show.

Pre-Audition, FANFAIR FOLLIES PROCESS OF PRODUCTION I

The Pre-Audition Process (Exhibit 3) consists of four phases:

- Pre-Fair.
- Pre-Orientation.
- Orientation & Recruitment.
- House Preparation.

Pre-Fair.

During the pre-fair phase the Producer/Director should consider the selection of the show's major theme music, write courtesy letters to the show's major managers and known entertainers to lay the groundwork for the 1986 show, review current popular hit songs of known female entertainers, and review the Pre-Fair Sign-Up sheets sent in by participants in response to Fair Registration.

Experience has shown that Provincetown music shops are badly stocked with musical selections which can be used either for the audience music used prior to the show or music suitable for the show's overture. Usually, I pick up this music during the spring. Typical audience music fits the supper club mode with a slight up-beat (not disco, which the town has heard all summer long). My selections in the past two years have been based upon the use of Glenn Miller tunes with the theme openers to popular 1940 through 1960 radio shows. The idea is to give a sort of supper-club 'first nighter' atmosphere. The overture alerts the audience to the fact that the show is about to start, and it serves as an 'alert' signal to the cast. This is the function the overture serves in a regular theatrical production. Because of the FanFair in the show's name I tend to select fanfare type overtures and I avoid 'singing' overtures which use

McCall 4.8  
Kane  
PF Follies handbook, 1985

FANFAIR FOLLIES PROCESS OF PRODUCTION I

PRE-FAIR

Planning

Select:

- Audience Music
- Overture

Write:

- Staff
- Known Acts

Review:

- PreFair Sign-Ups
- Current Music

PRE-ORIENTATION

Staff Meeting

Staff Meeting:

- Line-Up Info
- House Info
- Stage Info
- Review Show Process
- Plan Orientation
- Plan Recruitment

ORIENTATION

Introductions

DIRECTOR

- Presentation
- Introduces Staff
- States Audition & Rehearsal Times.

HOUSE PREPARATION

House Tour

DIRECTOR

- Checks for 'townees' to be talent advisors.

MISTRESS OF CEREMONY

- Seeks Acts

MISTRESS OF CEREMONY

- Lines up Talent for Audition.
- Locates her private dressing area.

STAGE MANAGER

- Places Schedule in Femmefare Daily

STAGE MANAGER

- Checks: Sound System
- Light System
- Obtains Keys.
- Meets House Staff
- Takes Tour & Inventory

BACK-STAGE MANAGER

- Seeks Staff

BACK-STAGE MANAGER

- Checks back-stage.
- Helps Stage Manager.

PRE-AUDITION (EXHIBIT 3.)

singers singing excerpts from tunes in the show because they blend into the audience music. It also 'dates' the show. Past selections used as overtures; Superman, Champion Video Music, La Cage, No, No, Nannete!, Theme From Ben Hur, and, A Funny Thing Happened On the Way to the Forum... (The later taught me about the audience music problem.)

Since the Producer/Director is new this year it would be a very good idea to take the time to write a courtesy letter to each member that you plan to use on your show staff to secure their cooperation early or to select others to replace them if they decline. (The post fair mailing you receive in December should have the needed addresses.) You should then (Late Spring) contact the known entertainers from last year to let them know who will be helping them, etc. Please do not write the P'Town Host of last year, we negotiate for our show location each year and such a letter could harm negotiations.

(It is my hope that I will be able to Xerox the Pre-Fair Sign-Up sheets for the show and have them sent to you prior to the Fair so that this will help to plan the show ahead of time better.)

Usually, about a month before the Fair, I began to monitor popular music shows (Solid Gold, etc.) in order to select three or four tapes of new tunes for those who may come to the Fair without an idea for an act. The key is to watch for tunes with a 'single' singer (NO BACK-UP SINGERS) so that the act will be more believable (back-up voices ruin the effect). Remember also that it is very hard to find extra's who will stand on the stage and act as 'back-ups' for one of our girls, so don't count on this.

#### Pre-Orientation.

Due to critical time lines it would be a very good idea to hold a small staff meeting the Friday night of the first weekend of the Fair, perhaps after the Cocktail Party to review such matters as the pre-fair lineup of talent information, information from the Fair Staff meeting held earlier, and anything else about the who, what, when, where, why, and how of the show. This would also be a good time to plan your joint presentation during the Orientation Meeting (Saturday morning) and your recruitment needs. (Be very careful about saying anything about the "Host", every 'townee' will know who you are and word travels like lightning.) This meeting would be a good time to establish where everyone lives and can be reached...

#### Orientation & Recruitment

In terms of time lines there is a critical communications gap at the Fair during the period after the Orientation session and the first audition on Sunday afternoon. The theme of the orientation session must be one of introductions where the show staff 'gets to know' the participants and sets out to recruit the talent it requires prior to the first audition.

The Orientation session on Saturday morning should allow the producer/Director a chance to introduce herself and her staff to the Fair Participants. (The key staff required at this point are: Mistress of Ceremony, Stage Manager, and Back Stage Manager. Having your Technical Coordinator and Talent Advisors Coordinator would be nice.) The topics to be covered:

- Time, Date, & Place of Show.
- Audition & Rehearsal Schedule
  - Audition I: Bring Records & Tapes. Schedule will be built into Fair Schedule. (Remember that the Fashion Show will have priority.) Ad hoc.
  - Audition II: (Pick up tapes.) Ad hoc.
  - Audition III: Ad hoc.
  - Rehearsal I: Follow line-up. Be ontime.
  - Rehearsal II; Follow line-up. Bring costumes & make-up. (No break. Eat after show.) Be on time.
  - Rehearsal III: Follow line-up.
  - SHOWTIME Eat at the Apres Follies Party. Bask in fame!
- Talents required
- Availability of Acts for those not ready and who need help.
- FUN, FUN, FUN!

Between the Orientation session and the first audition the staff should take the Participants Directory and check with each participant to recruit the people needed to run the show. You are seeking a minimum of 26 acts and as many positions on your staff as you can. Fortunately, you should have a solid talent bank of returnees to count on. But, remember that the Fair is dedicated to the idea of giving as many as possible the opportunity to participate in this great fantasy!

This is the most uncertain time for the Producer/ Director; Will you have a complete line-up, and the staff needed to conduct a show? Organization is the key to getting over this period. AND A FIRM BELIEF IN THE VALUES OF THE SHOW EXPERIENCE FOR YOUR SISTERS...

McG14  
4.8  
Kove  
PF Follies Handbook, 1985

House Preparation

The Show management staff should arrange to visit the the night-club theater prior to rehearsal to survey the theater and meet key Host Staff. This house tour is keyed to several purposes: (Among these:)

- Building friendly working relations with the Host Staff.
- Surveying the theater
- Finding out where to park.
- Considering the Ambience of the Show.

In 1985 the Pilgrim House spent about \$600 to help the FanFair Follies in terms of staff salaries, equipment purchases, and the after show party. This does not include its actual show night expenses as a business, just its help to support the show itself. These are not money grubbers, they are our friends, and the show is an important end of the year event. (Incidentally, there is some interest in our using the show as a fund raiser on the Cape's Cable Television, similar to the Ocean's Inn Gull Awards Show.)

Surveying the theater is extremely important since every house in town is different and every summer there are several changes which will have been made. Of course, the Host may be able to tell you how he uses his theater, but the problem is that he has little need to run a variety show on the scale of ours. So let's look at the house from our needs. (Make up a check list for Stage Manager.)

- Audience Area; The audience area should seat about 200 people counting Fair Participants. Think about aisles for the entertainers to use as runways. Obstacles which might block views, or encourage accidents. (The centerstage pillar, the step off the stage, and so forth.)
- Stage, Wings, Ramps, & Backdrop. Look at the stage from the viewpoint of the audience first. Now, as a director; where do the entertainers come from (right, center, left)? Where is the Mistress of Ceremony going to be during the show? The backdrop is the back curtain that the audience sees. How easy is it to do the show against this background? (I can remember getting black cloth to cover a wood stockade backdrop at the Crown & Anchor.) Where would you put a piano on the stage? (Where is the piano, now?)
- Backstage. Where can you establish a private dressing area for the Mistress of Ceremony (SHE NEEDS ISOLATION JUST PRIOR TO THE SHOW & DURING INTERMISSION SHE HAS TOO MUCH ON HER MIND FOR FUN AND GAMES WITH THE BACKSTAGE MANAGER'S TALENT PROCESSING. THIS IS TRADITION FOR A REASON, AND THE CLUBS ALL HAVE SUCH AN AREA.) Now, think about the 'talent process'

1). an act is on stage, 2). an act is waiting in the wings to make an entrance, 3). two acts are in process of final touch-ups and primping, 4) two acts are in make-up, 5) two acts are in wardrobe, and 6) the balance of the entertainers are at the "Entertainers Box" watching the show until they are called for the process by the Back-Stage Manager. Where will you place the Property Box so props can be easily moved off and on stage without slowing down the show. Think of the show as a piece of choreography, how can this stage and backstage facilitate movement for about twenty people counting entertainers and support staff? To the entertainer it may look chaotic, but to the producer/director there must be an established process.

- Sound System. A sound system can be looked at as Input, Mixing, and Output. The principle Inputs in the Theater are: Microphones, Reel to Reel Tape Deck, Cassette Player, and Turn Tables. In the 1985 Show we had five microphones: 1) Mistress of Ceremony (Which should have an on-off switch); 2) Tall stand, center stage; 3) Short Boom Stand, center stage; 4) Piano Hand Mike; and, 5) Piano Mike. In the sound booth we had a Reel to Reel Tape Drive (for the Show's First and Second Act Master Tapes. THE SHOW IS TOO COMPLICATED FOR DISC JOCKEY GAMES. IT WILL DESTROY YOU!); a Cassette Deck (the Pilgrim House Deck can not erase out of sequence so I needed a dual deck cassette recorder for making up cassette to cassette copies of the tapes furnished by the entertainers). Usually you have two turntables (with one not working either to the Reel to Reel, or at all.) The Mixing Board is nothing more than a coordinator of Inputs to Outputs (Speakers). Despite appearances, and words to the contrary, most of the P'Town Systems are not stereo (yes, old fashioned monophonic systems, thus the sound quality problems of somebody's home cut tape is multiplied.) The Output is in the Speakers. Locate the speakers and listen to a tape over them. The Mixing Board is a quality system in most P'Town (not State of the Art, but very good) so if a speaker hums, see if it can be balanced out. IF YOU KNOW WHAT YOU WANT IT IS AMAZING HOW QUICKLY THE HOST'S SOUND TECHNICIAN 'LEARNS' THE SYSTEM.
- Lights. The Lighting System is usually controlled from the sound booth and it can be divided into lights, spots, and lamps. Or more simply: 1) House, 2) Theatrical/Dance Area, 3) Stage, and 4) klieg light (large arc lamps individually controlled by an operator). (Make sure that the Host has a spare bulb. The replacement is in BOSTON!) The House Lights are just that, with the exception of the rest rooms, back bar, and backstage they are usually off. The Theatrical/Dance Lighting System is keyed to the Disco motif and you have strobes, a carnival wheel of blue, red, and white bulbs that can be sequentially turned off and on the create a circular light movement effect (one system has a blackout effect, also,) and an assortment of baby spots aimed at the

McGill 4.8  
Kane  
FF Follies Handbook, 1985

dance floor below (unfortunately these fixed lights are above the audience). The Theatrical Lights can be used for various moods: Disco Wild, Disco Dance, Romantic, & Tropical Nights. The Stage Lights are House (isolated to stage) and three sets of baby spots: 1) bastard pink, a very flattering color for women, 2) blue night, not very good for the video, and 3) blue-white: murder on beards not hidden by sunburnt blush. (All beards must be because the lamps (Kliegs) usually are keyed to blue-white because of the video. The bastard pink geletin lens may not be had because we occasionally get a townee with a 'camp' sense of humor.) There also is a glitter ball someplace. The Klieg Light is operated directly by a young lady, who usually uses it as a 'follower light'. (Think of a night prison escape scene and the tower search light and you know what a 'follower light' is.) The third rehearsal should use the lighting system and the Klieg light person should get some practice with your live acts. The show is much more complicated than the summer shows the Klieg light person works with and this light is critical. Some houses have two Kliegs (one aimed at the glitter ball). A dual act with two lights is great (I had two strippers one year). But, this drives poor Maxine crazy because she has only one video camera. Find out how to turn the house lights on & off.

- Restrooms & Other Areas. Locate all exits because you may need to move things in from outside, and remember security. Check restrooms for convenience to your backstage area. (We made the Crown open a side door to the RamRod Room so that our entertainers and crew didn't have to cross the audience area to get to the bathroom.) Be sure that you know where the fire exits are.

Now, to talk about parking. The Host usually has a parking lot in back or nearby. Ask about this. Car pool, and tell only yourself about this spot. If you don't you will have trouble with the Host (imagine twelve cars from your staff and the entertainers all parked there. They will! And some will just leave their car there during the whole Fair! After all, THEY ARE THE STARS & you are merely a support type.

The Ambience of the Show is what we old service types call 'eyewash'. Do you have a poster on the club doors, on their bulletin board, photo's of the MC and girls on the bulletin board? Can you think of a theme for the show that can be used for the theater in some form of decoration? I have never had the time for this part of the action, but you might have someone who....

Once you have completed your house preparation make sure that you find out if the Female Impersonators used by the House are still in town, and if they will be using the club, if they have things stored in areas you might need (one

year my whole back stage was occupied by FI gear that the Host had to clear out to make room). We have much in common with these guys and they can be a great help, particularly to the Director and Talent Advisors Coordinator. Now is the time to search them out and get their help. If you don't waste their time (no need for them during the first two auditions), don't pay them money (tips after the show are alright), don't take any shit (if they are in P'Town they are good, but not qualified to be bitches. The headliners in the business are great because they are professionals. "If its a bitch, you can bet its a dog."), and let them abide by the same rules as your own acts (FIVE MINUTES, ONLY!). (As M.C. I would share my dressing room area with them because they have theater manners and they keep quiet, help me, and stay away when I am moving out to do something.) Last year we had two helping with make-up and wardrobe, a lover helping with the props, and two acts for our rollercoaster. And I know that I would not have made it through the show if it had not been for one of them...

#### Auditions. FANFAIR FOLLIES PROCESS OF PRODUCTION II

The Auditions Process (Exhibit 4) consists of four phases:

- Audition I
- Audition II
- Audition III
- Rollercoaster

#### Audition I.

Because of the Fashion Show Rehearsal, and the priority of need to get that show rolling, it is best to schedule this first audition after the Fashion Show Rehearsal. Also, allow your auditioning acts to come in on an unstructured basis, ad hoc, so that the Fair participants can more or less come and go as you take the acts one at a time which will allow them more freedom that Sunday afternoon. This also allows you a chance to interview some acts in relative privacy without a "cattle call" milling about you resenting the fact that you are wasting their valuable time. During this hour, or so, the focus is upon:

- Coordinating With House Management
- Listening to Acts
- Collecting Tapes and Records
- Starting Talent Decks

FANFAIR FOLLIES PROCESS OF PRODUCTION II

AUDITION I (101 Hours)

Review Acts

DIRECTOR

- Listens to Acts
- Starts Talent Deck

MISTRESS OF CEREMONY

- Listens to Acts
- Starts Talent Deck
- Times Acts

STAGE MANAGER

- Opens House
- Locates Sound Tech.
- Collects Records & Tapes
- Starts Talent Deck
- Checks House to be sure it is ready.

AUDITION II (77 Hours)

Review Acts

DIRECTOR

- Listens to Acts
- Compares Talent Decks
- Assigns Talent Advisors
- Tells Acts of Video Policy

MISTRESS OF CEREMONY

- Listens to Acts
- Continue Talent Deck
- Time Acts
- Finds Entrance Cue in Overture

STAGE MANAGER

- Opens House
- Locates Sound Tech.
- Collects Records & Tapes, Returns Copies
- Cuts Tapes for Talent
- Helps MC on Overture Cue

AUDITION III (53 Hours)

Review Acts

DIRECTOR

- Listens to Acts
- Compares Talent Decks
- Assigns Talent Advisors
- Tells Acts of Video Policy

MISTRESS OF CEREMONY

- Listens to Acts
- Continue Talent Deck
- Time Acts
- Considers Introductions
- And "Delay" points for own Act.

STAGE MANAGER

- Opens House
- Locates Sound Tech.
- Returns Tape Copies
- Prepares Final Talent Decks
- cites time line
- cite props
- cite Actress
- cite Act Title
- cite Entertainer

AUDITIONS (EXHIBIT 4.)

ROLLERCOASTER (48 Hours)

Build Rollercoaster

DIRECTOR

- Coordinates Talent Decks
- Sorts Talent Deck
- Builds Rollercoaster
- Establishes Line-Up

MISTRESS OF CEREMONY

- Sort Talent Deck
- Build Rollercoaster
- Deliver Playbill to Printer
- Gets Copies to Talent
- Brings Copies to Stage Manager and crew.

STAGE MANAGER

- Sort Talent Deck
- Builds Rollercoaster
- Prepares Stage Bill
- Cuts Master Tape
- Makes Up Cue Sheets

Since the FanFair Follies process lasts most of the week and the Director/Producer is considered by the Host to be the primary customer; it is best to be sure that the Stage Manager takes responsibility for opening and closing the facility starting from the Fashion Show Rehearsal on. This way the Host and House Staff know that you are in control. Coordinating with the House Management means being able to go with the flow while at the same time being sure that what you need done is done well ahead of time. The Stage Manager does this coordination for the Producer/Director, but the Producer/Director is the one that the Club Owner will go to if things get uptight so it is important to keep an eye on the process. **AND KEEP ALL OTHERS OUT OF DEALING WITH THE HOST, BY REQUESTING THAT THE HOST DEAL ONLY WITH YOU OR THE STAGE MANAGER AND TELL YOUR PEOPLE TO SEE YOU.** (I had an act try to get about \$500 worth of props and such from the Host one year. I also had an act try to get a cop to come on stage as if it were a 'bust'. Remember, if the acts don't know where to go for help, the Producer/Director isn't helping.) Back to the Stage Manager: Locate the Club Manager (he may be sweeping the floor, setting up bar, or whatever) and go over with him what needed to be done as a result of your first tour of the House. Has the Female Impersonator cleared his gear to a secure place so that the backstage area is clear (not the Mistress of Ceremony's dressing room), is the backstage ready for the Fashion Show cast and crew, did they get the klieg lamp, and so forth. It's too early to move piano's unto the stage and install microphones and such, remember that the Fashion Show will need the whole stage Tuesday Night. Remember that the club may be still operating in a late season mode, open nights for disco or running a week-end show schedule, so don't get underfoot, so to speak.

Listening to Acts. Rely on the old hands to let things slide. Be sure that you know during the First Audition: 1) what their act is going to be, 2) are they ready, and 3) did they deliver their ORIGINAL record or tape. Once the Stage Manager gets that record or tape they can be released until the next audition. Your focus should be on those who do not yet have an act. Use your resources at this rehearsal to help these old and new Fair Participants discover an act. And along with this there are some new participants who have already selected an act, focus your attention upon these people also because gals need guidance. (Remember Rule One FIVE MINUTES, and Rule Two NO SECRET ACTS.) Every act must be auditioned at least twice and rehearsed three times from end to end. If it is an old-timer

McG14 4.8  
Kane  
FF Follies Handbook, 1985

(comedienne's are bobby traps) and some newcomers tend to be very cocky about how good their acts are. DON'T YOU BELIEVE IT! YOU ARE RESPONSIBLE FOR WHAT IS SAID OR DONE ON THAT STAGE. Our objective is to let everyone DO THEIR THING, which means you are the judge. Four acts come to mind in this context:

- The Speech Maker. In 1775 there is a reading on what happened to the signers of the Declaration of Independence. It is a very sobering speech, but about five minutes. The cast went bananas (it will ruin the show), the coordinator and board members agreed that it was too much! But our rule is to LET EVERYONE DO THEIR THING. The M.C. introduced the act praising P'Town for its freedoms, and the sound technician played STARS AND STRIPES FOREVER softly in the background and it worked.
- The Stripper. Sometimes fantasy gets an upper hand. One year a 'moral majority' type showed up wanting to do a strip. So during the audition, with wives present, she does GOOSEBUMPS in total fantasy land state until she is stark naked with her organs glued into a bush. The club Host jokes about whether he will be in business after the show. Two husbands want the act bounced since it offended their wives. (The wives were in stitches, not uptight.) We got the stripper to keep her pasties and g-string on, but during the Show the lighting technician was ready to to blank the house out if our stripper got carried away. I used the wives to straighten out the husbands.
- The California Wind. "I am a professional stage person and I don't want to spoil the jokes for the cast by telling them during auditions or rehearsals. I am professional." She had fifteen minutes of material for each act, she stumbled over her lines (like a certain Canadian we know), and much of her material was homophobic. No, audition, no show, she was told and we allowed the cast to edit her show within a show.

- The Opera Singer. (Before my stewardship, but a classic.) We had an old timer who was an opera director for amateur shows. She was a transexual and she planned a singing avocation, so she spent \$5,000 on lessons to be a soprano, but she didn't tell anybody about these facts. So she tells the Producer/ Director that she is a professional and for fun she plans to do a bit from an opera. Everything was done on a crash basis so she didn't audition and when she appeared for the rehearsal all was normal except her act appeared to be a bit campy, somewhat off-key like Gerri's 'Crazy Words, Crazy Tunes' act. So she goes on stage and in a cracked contralto she sings this soprano role and the audience goes wild with laughter! (It was very funny.) And she flees the stage in tears of despair! Take time to LISTEN to an act, before you have to pick up the pieces.

Collecting Tapes and Records should be done by the Stage Manager or the Technical Staff Coordinator during the audition and when ever else possible. This is done as quickly as possible so that we can cut all night taping sessions to the bare bones. The key is to obtain the ORIGINAL MANUFACTURED TAPE OR RECORD, not the entertainer's hastily cut practice tape. This is needed for quality control. At this stage we:

- Assemble the Originals. From this point until after the show we maintain this collection in the sound booth under lock and key. We use them during auditions and rehearsals (except under certain conditions) and WE DO NOT LET THE ENTERTAINER TAKE THEM BACK TO BE RETURNED BEFORE THE DAY OF THE SHOW. The Fair is a busy event and this stuff can be forgotten or lost. (We have had to go all over the Cape for an Original.)
- Cut Practice Tapes. (Remember to bring a dual tape cassette recorder. A ghetto-buster is best for this.) The Sound Technician during First And Second Auditions makes copies of Original tape cassettes for the entertainer to use as a practice tape. This is done as quickly as possible, so

McG14  
4.8  
Kane  
PF Follies Handbook, 1985

that the entertainer doesn't lose any time practicing. Similar tapes are cut by the sound technician using the sound booth turn table and cassette recorder.

- **Lead Ins.** Some commercial song recordings are cut to run an absolute minimum of time. This means that many Original cuts do not have any lead-in or introductory music. It is instand up for the singer! Live shows don't work this way. There is movement to get the singer on stage and the band plays a few bars of the song to set up her 'cue' as to when to start singing. This twelve or sixteen beats of music is cut out by the recording studio. Now, you are running a 'live' show so you have to restore this music. How? A good sound technician can steal these bars of music right out of that little melody before the reprise of the song; or if it is a show tune, steal it from the overture. Or, as we did for the Andrew Sisters, just twelve soft notes. When you cut this practice tape you need another cut to use in the master tape Tuesday night.
- **Cutting Music.** (Our limit is FIVE MINUTES) and some music goes on and on. Our objective is to produce a fast moving show that prevents the audience from getting bored. Our gals have a tendency to pick languid songs (Seventeen) or production numbers which in the original stage or movie had a chorus line or dance number built into the act. Now, in a movie or Broadway show has the space for about seven production numbers, but a variety show with 28 separate acts would be about seven hours long. Twenty eight five minute acts is 140 minutes long not counting intermission and M.C. (delays). Three hours is a long time for an audience to watch "ego-trips". So we cut the production number music from the tape, unless she wants to dance abit. (But FIVE minutes!) As in the case of the 'lead-in' we need to cut two tapes: 1) for the entertainer, and 2) for our master tape.

- **The Show Within A Show.** Imagine that someone wants to do a show within a show. (Who could that be?) She wants a short production entrance theme, which she will follow by a brilliant short comedy routine, and finish it all up with a production number song. To the stage manager and sound technician, and most likely lighting, this represents three acts on their cue time-line sheet. The practice tape needs to be cued so she can use it and a copy needs to be made for guidance in cutting the master, but the Original recordings will be used to actually cut the master.
- **A Tape For Every Recorded Act:** The Stage Manager should cut a practice tape for every act using recorded music, one per entertainer. This 'throw away' approach makes certain that the entertainer has a practice tape and you retain the Original, because even our seven year gals forget to cut one of their own and about two days later they are begging for a practice tape or the original back. So cut the practice tape and give it to her up front.

**Starting Talent Decks.** The Producer/Director, Mistress of Ceremony, and the Stage Manager each start a talent deck of 3x5 cards (Exhibit 5) at the first audition. Each Talent Card in the deck represents an act:

- **Number Code:** Cites Part of Show, and Act number. (To be completed after the Rollercoaster is built.
- **Participant's Name.**
- **Time.** The running time of the act.
- **Act Title.** Name of song or act to appear on Playbill.
- **BY.** Name of star on the recording (Madonna, etc.)
- **Sound.** Is this a live act or recorded.
- **Rollercoaster.** Is this act on top, going down, bottom (all live acts are automatically bottom, or basic), or going up.
- **Props.** What special props are required by the act.
- **Lighting.** What kind of lighting should be used.

No. (Part/#) \_\_\_\_\_ (Participant Name(s)) Time (Min-Sec) \_\_\_\_\_

(Act Title) \_\_\_\_\_  
(By) \_\_\_\_\_

Sound: Live \_\_\_\_\_  
Tape \_\_\_\_\_

Rollercoaster: High \_\_\_\_\_  
Middle \_\_\_\_\_  
Basic \_\_\_\_\_

(Front)

No. \_\_\_\_\_ Time: 5:40

NAOMI O.  
CAN WE TALK  
ala Joan Rivers

Rollercoaster: High \_\_\_\_\_  
Middle \_\_\_\_\_  
Basic x

Sound: Live x

TALENT CARD (EXHIBIT 5).

34.

PROPS: \_\_\_\_\_

LIGHTS: \_\_\_\_\_

SOUND: \_\_\_\_\_

SPECIAL NOTES

(Back)

BLANK 3x5 CARD

PROPS: Folding Table, Folding Chair, Cardboard Box  
with Naomi's name on it. Live Mike.

LIGHTS: Stage, blue white baby spots  
House, off  
Disco, off  
Klieg, bastard pink  
SOUND: Live. Set mixer at slightly treble.  
Be sure stage is cleared after act.  
SPECIAL NOTES: Watch her time-line. Be sure that  
Mike gets placed in stand, center  
stage.  
(TALANT ADVISORS COORDINATOR USES THE FOUR MAJOR  
COMPONENTS OF AN ACT: CONTENT, IMAGE, MOVEMENT, SOUL.)  
(See: Exhibit 6.)

35.

- Sound. What special sound system requirement is there?
- Special Notes: What must be done to help this act?

Audition II.

We are still working around the Fashion Show. But, at this audition we are reviewing each and every act on an ad hoc basis allowing the entertainers freedom to more or less come and go as they want. (Let the Mistress of Ceremony manage this, she is responsible for the talent line-up.) We are not ready for live microphones or the manipulation of props. Original records and tapes are being collected and practice tapes are being passed out. Talent cards are being carefully made up for each act. Things are beginning to move:

- Talent Advisors Coordinator Talent Deck
- Overture 'Cue'
- Stage Manager & Fashion Show
- The Video Policy
- Femme Fare Daily

The Talent Advisors Coordinator's Talent Deck (Exhibit 6.) is the key to the beginning of the use of our talent advisory system. The Talent Coordinator is specifically viewing each act in terms of the four major components: Content, Image, Movement, and Soul. She listens to the act along with the Director and Mistress of Ceremony and uses the back of her talent card to jot down notes on these four aspects of the act only. She interviews the entertainer to see if these are components of the act (for the Talent Coordinator's information not the entertainer's so it is important that this be done from a 'curiosity' point of view). The talent coordinator is looking towards her staff and how they (and she) can help, BUT MOSTLY THEY. If the problem is content, perhaps the Acting Coach can help the entertainer work through her material. If it is movement, perhaps the Choreographer can (think about an F.I. helping the Andrew Sisters). If it is image maybe Muriel Olive could come up with a costume. If it is Soul, a sympathetic ear is needed. This is where the talent coordinator is really needed. The 'magic' of many Follies acts rests in the 'why' the entertainer took a certain act. "My Secret Love" last year is a perfect example of this. Someone needs to sit down and find out that "why". REMEMBER THE OPERA SINGER!

Mc614  
4.8  
Kane  
FF Follies Handbook, 1985

No. \_\_\_\_\_ NAOMI O. Time: 5:40

CAN WE TALK?  
ala Joan Rivers

Sound: Live X Rollercoaster: High  
Middle  
Basic X

CONTENT: Needs Acting Coach. ~~to cut length of act.~~ Stick to Intro., "Left-Right" and "One Size Fits All" is set piece.

IMAGE: Basic Naomi

MOVEMENT: Femininity is excellent, part of image. Give her hand held mike to fuss with while she is showing clothing. She needs to display her energy.

SOUL: Ethnic approach. I love the little nervous giggle, it shows she loves the material and she is having fun. Audience will love it.

TALENT ADVISORS COORDINATOR TALENT CARD  
(EXHIBIT 6.)

The Overture "Cue". The Overture is a tool used in theater to alert the cast that the show is officially about to begin. But, it is actually the Mistress of Ceremony's cue that the house is full, some people have been sitting there about an hour, and it's time to get rolling. The overture should be about ten minutes long (or longer) for short overtures are the death of inexperienced Mistresses of Ceremonies. (I know, I have been there.) You need at least five minutes to review your cards, check your appearance and make corrections takes a few more minutes, and reviewing your lines...THERE IS YOUR CUE! Now, is the time for the sound technician to run the record for the Mistress of Ceremony so that she can hear that point towards the end of the Overture where she makes her Grand Entrance and begins the show. She should know this tune by heart as to the point where the "cue" is so that she automatically moves, because the klieg will snap on at that point and the stage could be empty. (Remember Eve and the 1985 Fashion Show.) I remember an old drag queen M.C. who use to go on stage in a blanked house. She would turn her back to the house, hike skirt to her waist and bend over to fix her shoes. When the light went on she would act surprised and turn to face the audience and say "Oh Shit!" in her most masculine voice. It was more effective than the "Hello Dolly" review I watched at the Green Apple that lasted twenty minutes while four FI's stood around preening. (With their thumbs up their's, so to speak....) I have avoided PARADES because I have not had the time to do a good choreography for one. With fourteen girls it would be a great bit with "Girls of All Nations" playing in the background and the M.C. introducing the Show..as they file off stage from backstage in bathing suit type outfits. I almost did it in 85', but the cast was dragging its collective rears and my time lines were right to the wall. (I was dressing during the overture.)

The Stage Manager & The Fashion Show. As noted, earlier, the Fashion Show is sort of a guest to the Follies. The Host relies upon us to help his staff since the usual focus of the Fashion Show staff is ego-centric to their thing of being fashion models, thus stage directed rather than theater managed. (Of course, the great Paris Couture is pure theater, and their focus is upon the audience; the buyers.) I introduced the audience music, Overture, and Parade Music this year and have made an effort to make sure that the House was ready. I shall break the ice again on these matters with the Fashion Show Event Coordinator (At the Fashion Show she asked: "How come we don't have a big audience like the Follies?" She may be ready.) But, the point is that your Stage Manager is her's too.

Two house oriented staffs would drive the Host's people batty. It is easier to accomodate the Fashion Show. (By the way, don't be put-off with put-downs by the small clique of "Super-titty" models, who "Wouldn't get caught dead in that DRAG SHOW!" I have a theory that some of us mature at the rate of one day for every day we dress as our femme selves; enough said.

The Video Policy. At each Fair we advise everyone that a video tape will be made of the show. This tape is copyrighted and is sold mainly to our participants, who often show them to their groups, etc. The Producer/director needs to know if anyone objects to being seen on this video tape. (This is not so that they will be kicked out of the show.) The Producer/Director requires this because: 1) we want the Video Technician to know who should not be in her camera; and 2) we need to make sure that the entertainer involved is not placed in such a way on stage that her presence might deny someone else a chance to be in the video. The classic case of this was "Mary Lou". For reasons of her own she said nothing about her plans to withdraw herself from the video. She was in the second act opener among six maids doing "Everybody Ought To Have A Maid". She played the piano for another act. And sat on stage playing the piano for the Finale, a tune she had composed. After the Fair I received what I thought would be a great show only to learn that it had been cut to pieces! So, please remember Mary Lou and the video policy or your show will end up on the cutting room floor.

The Femme Fare Daily. When this audition is over you can count talent cards (ONE PER ACT, NOT ONE PER ENTERTAINER) and you should have about twenty two cards. You need about twenty-six. The Finale counts as an act, so you need three more acts. (I shoot for twenty-eight, because you may lose one or two by show time. Usually the first rehearsal is when you lose acts.) I usually post a notice in the Femme Fare Daily calling for acts, reminding people that the Tuesday Audition is the last chance to get into the show (Audition III). I also alert current acts that the Tuesday Audition requires that everybody be on time. And a formal notice about the video policy should be placed in the paper. Don't toot your horn, remember that hubris is (pride that goes before the fall) very unlucky in theater, hence the phrase "Break a leg". So no words in the paper on how great the show will be. The town already knows how great the show will be (you can count on that: good or bad). And the acts need lot's of work.

### Audition III.

Audition III (Tuesday) is your hardest work day, because this is the day that you begin the process of actually fitting the pieces together that are required to make your show. Today you will have a key audition and you will build the Rollercoaster. So let's get started: (You announce the video policy...)

- The Tour
- Talent Advisors
- How To Find More Acts
- The Mistress of Ceremony and Act Introductions
- Final Talent Decks
- Stage Manager

The Tour. As stated earlier, the Host changes his house in some way every year. (This year the Pilgrim House closed off its inside staircase and used the back dressing room for deep storage.) It is a custom to bring the cast from stage to backstage to show them where the various stations for the Back Stage Manager's talent processing, the bath room, and how they might use the theater for their "ENTRANCE!", and various safety problems they should watch out for (Fire exits, the edge of the stage, any steps in their runway, low ceiling points, poles that block their view (or the audiences'), taped down microphone cords, overhead wires, and so forth). This tour may save lives or avoid serious injury, so everybody gets the tour, your crew has already had the tour.

Talent Advisors. As the tour is going on with the cast the Talent Advisors Coordinator is working with her talent advisors using her talent deck to inform them as to what needs to be done. As the Mistress of Ceremony is lining up the girls for their auditions (keeping in mind that some will have appointments and other problems which may give them priority), the Talent Coordinator is taking various acts to each Talent Advisor to start the process of helping the acts and getting the ball rolling. She works with the Mistress of Ceremonies to make sure that each act gets at least one turn on the stage during the audition. The focus is upon how very important each entertainer is, and how the advisors can help. As the Producer/Director you will catch things on stage during the listening process. (Feed your ideas to them, and then turn them over to the Talent Coordinator for polishing. Example: In "Coco-cabana" there was a break in the music as it faded, and then it came back with a reprise. I thought that Mara could go through the audience and bounce back through the side entrance as a 'surprise' finish. The advisor changed this to center stage. It was great!)

McG14  
4.8  
Kane  
FF Follies Handbook, 1985

How To Find More Acts. Among your line-up of entertainers you have about four gals who are capable of doing two acts if given a chance. Among our usual talent bank there is: Charlene, Romona, Laura, Winnie (who is the quickest study I have ever seen), and Mara. (And someone called Maureen.) While you are doing your shopping for popular music think of these people as potential filers for another act. ALSO LOOK TO YOUR TALENT ADVISORS. Each year I slip in one or two Female Impersonators from the community for the following reasons: 1) it is great for their ego because our show is a big end of season event and the town (plus Cape people who have been too busy to see them) can see some of their "own", 2) sometimes the rollercoaster needs a shot in the arm (alot of stand-up comics, romantic singers, ballad singers, and the like can drag a show into the pits of despair), 3) they know the four components to a good act and can motivate others to be even better (Mara's act was keyed by this kind of competition), and 4) it bugs the hell out of the 'bigots'. (It is not, our show, it is the best damned show we can put on for our HOSTS, the people of Provincetown and the Cape! The "our show" mentality fits the Fashion Show now (That is why it cleared about \$175 and the Follies cleared over \$700. The town knows how we think.)). Now, we are not dragging the street for FI's, we are only using those who have shown a willingness to help develop the show or who have promised to help backstage the night of the show. (Some work in other jobs as bar tenders and such.) One problem: Some FI's will promise to help and then fail to show. But, if you complain about how much you relied upon them to show up (during the Wednesday Rehearsal) the town will do the rest. NOW, there is another group of people who may want to be in the show. The TV's who come during Fair week, but are not a part of the Fair. It is the Fair's general policy that these people are 'coat-tailers' and may pay to attend public events, but are not really invited to be a part of the events. Now, cynical Joanie (who sits at the Town House bar all through the Fair) helps out at the Town & Gown each year helping to set it up and doing dishes. If this type shows up for auditions, I go with the flow. SPECIAL PEOPLE: In last year's show we needed a piano player for Glaydis from Mexico. I talked about this with the Sound Technician, two of my talent advisors, and the Club owner. I went out to dinner after the master tape session to the Inn of the News and there was a piano player. I found out where he lived and then arranged so that the two could get together. The 'special people' are there if you look and ask enough people.

The Mistress of Ceremonies & Act Introductions. During this audition the Mistress of Ceremony should be reviewing her talent deck with an eye towards her Four key acts: (That is enough for anyone.)

- The Introduction to the Show,
- The ending comments for the first part of the show, its FIRST ACT,
- The introduction to the SECOND ACT, and
- The FINALE closing.

And those 'delays' in the Show which will require her to fill in the gaps while the property man puts things on stage (Note: At this audition your Stage Manager is collecting data on props required for each act), or after certain acts that need a reaction. (Remember "Puss-an-Boots", who could follow that but the M.C.?)

The Final Talent Decks. At this point in time each of the Show staff should be completing their talent deck by comparing their notes with that of the others to be absolutely certain that all the gaps have been filled. (An entertainer may have mentioned a prop to the Talent Coordinator. Another may have said something about needing her tape cued on certain words to the Director. And so forth. We once had an entertainer who was thinking of 'four' acts (last year) and it was not until we compared decks that we realized what was going on.) The decks are all brought up to 'snuff' so that the Rollercoaster can be built, after the audition.

The Stage Manager. This is the night of the Fashion Show. A microphone has to be installed for the M.C. of that show. The Stage Manager alerts the Host to the need for a sound and lighting technician (the klieg lamp) and is also making sure that the sound technician is prepared for a late nighter to put together the master tapes for the show to be used during the first rehearsal the next day. (Disc jockey time is over.)

The entertainers are advised that the First Rehearsal starts SHARP at a certain time and that the acts will be following a specific line-up which will be final. They are reminded that there will be two rehearsals back to back on Thursday, and they must bring their costumes to the first rehearsal (Thursday) because it is unlikely that they will be able to eat or be free until after the show.

When they leave you are ready, with your staff and advisors to build the Rollercoaster...

Rollercoaster.

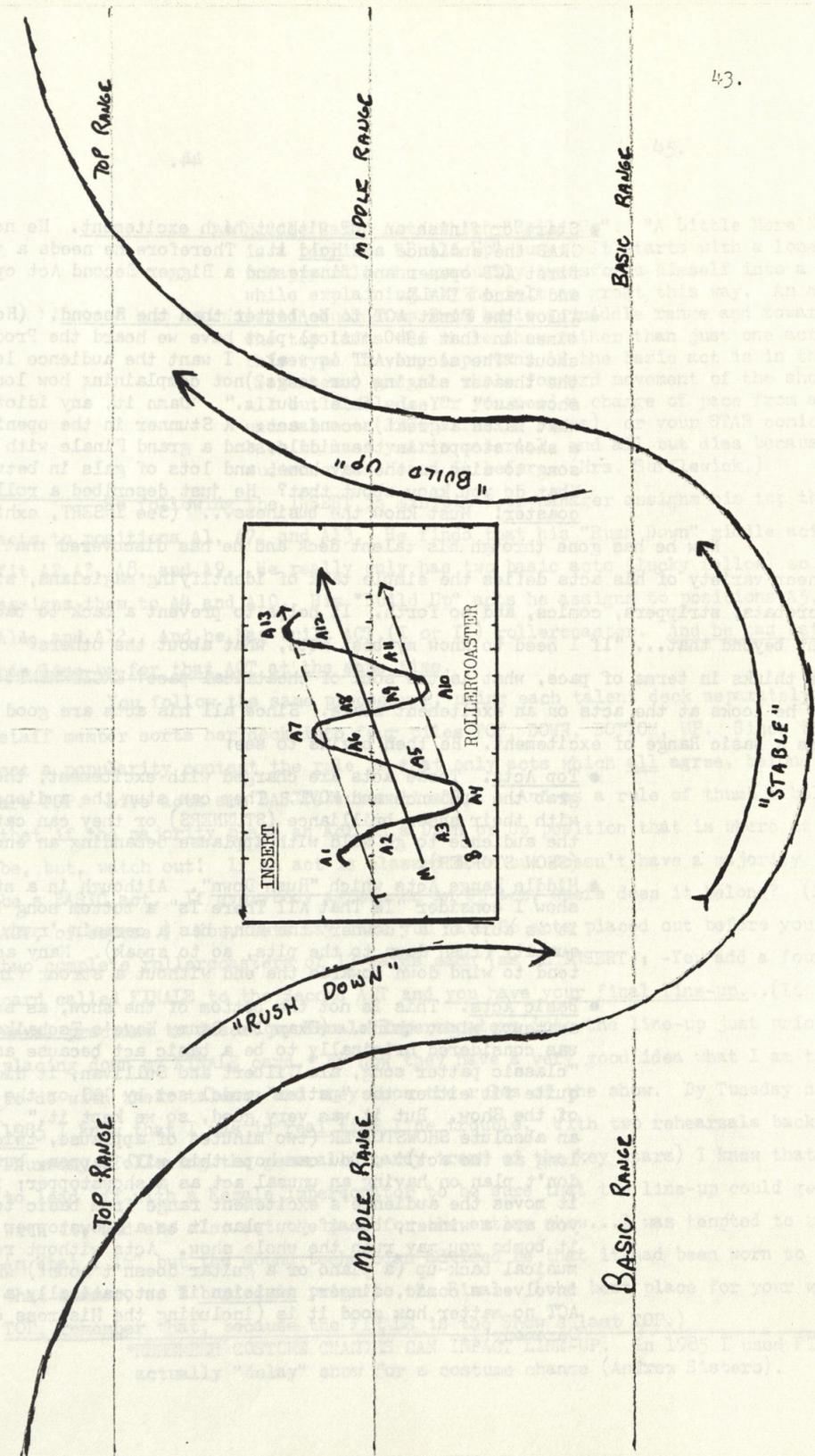
At this point the cast has gone to prepare for supper and you and your staff are assembled with the sound technician and one or two of your FI advisors. Between now and midnight (with the Fashion Show in the middle) you must construct the show. In the next few hours you will:

- Build The ROLLERCOASTER
- Design, Print, and Post Your PLAYBILL
- Make CUE SHEETS
- Cut the MASTER TAPE

This late afternoon and night is the administrative heart of your show.

THE ROLLERCOASTER: (Exhibit 7). The basic variety show is divided into two major ACTS with twelve to fourteen little stand-alone 'set pieces or stints', also referred to as acts. Now, the variety show manager has a problem, his acts have been booked from all over the country and somehow he must build a show about this hodge-podge of 'star quality performers'. Like the real estate broker knows that "Location, location, and location" are the keys to property, he knows that the brain will only inure while the ass can endure and therefor the keys to his business (show business) are: PACE, PACE, PACE. He also knows by instinct that the acts which he has booked all have the four basic components of a good act, so his problem is usually not with the internal components of each and every little act, he has people who can shape up the individual acts. He must think about the show in its entirety, and the show will be built about two major ACTS. So he takes a look at the vast variety of little acts he has. From this 'talent deck' he feels certain that he can not:

- Put two of the same type acts back to back (comic after comic, magician after magician, or singer after singer unless they are radically different) because those who don't like that kind of act will get impatient, and leave after about twelve minutes of "that crap" but they will sit still for about five minutes without much "wiggling".
- Allow the same entertainer to do two or more acts back to back. This is called 'a show within a show' and it works in a Danny Kaye musical (where you may have only seven such Acts) but it is bad because you can place all your eggs in one basket (if the audience doesn't like the act, your show becomes a basket case). (Because our entertainers see this dynamic in many three or four entertainer FI shows, or in the typical one person show they feel that this is the way a STAR DOES IT. NOT IN A VARIETY SHOW WITH TWENTY STARS!)



Mc614  
4.8  
Kane  
FF Follies handbook, 1985

- Start or finish an ACT without high excitement. He needs GRAB the audience and Hold it. Therefore he needs a great first ACT opener and finale and a Bigger Second Act opener and Grand FINALE.
- Allow the First ACT to be better than the Second. (How many times in that 1940 musical plot have we heard the Producer shout "The second ACT is weak. I want the audience leaving the theater singing our songs, not complaining how long the show was!" "Yeah, chief, but..." "Damn it, any idiot knows what makes a great second act. A Stunner in the opening, a show stopper in the middle, and a grand Finale with a song to sing on the way home, and lots of gals in between!") What do you know about that? He just described a roller-coaster! Must know the business... (See INSERT, exhibit 7.)

Now he has gone through his talent deck and he has discovered that the sheer variety of his acts defies the simple task of identifying magicians, singers, acrobats, strippers, comics, and so forth. It helps to prevent a back to back act but beyond that... "If I need to know my best acts, what about the others?" So he thinks in terms of pace, what is the soul of theatrical pace? EXCITEMENT! So he looks at the acts on an excitement scale. Since all his acts are good he has a Basic Range of excitement. He then begins to see:

- Top Acts. These acts are charged with excitement, they grab the audience and MOVE. They can stun the audience with their sheer brilliance (STUNNERS) or they can cause the audience to go wild with applause demanding an encore (SHOW STOPPER).
- Middle Range Acts which "Rush Down". Although in a strong show I consider "Is That All There Is" a bottom song because it is a bit of a 'downer' the song has a certain 'rush down' quality (rush down to the pits, so to speak). Many acts tend to wind down towards the end without a strong finish.
- Basic Acts. This is not the bottom of the show, as some amateurs might think. (Example: Danny Kaye's Tschaikowsky was considered originally to be a basic act because as a "classic patter song, ala Gilbert and Sullivan, it didn't quite fit either the "patter" model set by G&S or the flow of the Show. But it was very good, so we kept it." It was an absolute SHOWSTOPPER (two minutes of applause, twice as long as the act)! You can hope this will happen, but don't plan on having an unusual act as a showstopper; if it moves the audience's excitement range from basic to top you are a winner, but if you plan it as a showstopper and it bombs you may ruin the whole show. Acts without real musical back-up (a piano or a guitar doesn't count) which involves a comic, singer; musician is automatically a BASIC ACT no matter how good it is (including the Mistress of Ceremony!).

- Middle Range Acts which "Build Up". "A Little More Mascara", is a terrific "Build Up" tune. It starts with a lonely unhappy male who gradually transforms himself into a STAR while explaining why he felt so great this way. An act, (which builds up from basic to middle range and towards the top lifts the whole show rather than just one act), of this type is very important if the basic act is in the pits (Seventeen) and the whole forward movement of the show has all but stalled. Or you need a change of pace from a very unusual act (1776 & Puss & Boots), or your STAR comic goes back to last year's material, and all but dies because the audience has heard it before. (Mrs. Sufflewick.)

So following the INSERT in Exhibit 7 or manager assigns his top three acts to positions A1, A7, and A13. He finds that his "Rush Down" middle acts fit A2, A3, A8, and A9. He really only has two basic acts (lucky fellow) so he assigns them to A4 and A10. His "Build Up" acts he assigns to positions A5, A6, A11, and A12. And he has built ACT (I or II) rollercoaster. And he has established his line-up for that ACT at the same time.

You follow the same procedure, using each talent deck separately. Each staff member sorts her deck into four piles TOP, DOWN, BOTTOM, UP. Since this is not a popularity contest the rule is that only acts which all agree, belong on top, are TOP. Live acts are BASIC, automatically. And as a rule of thumb I believe that if the majority place an Act in a Down or Up position that is where it should be, but, watch out! If an act is classed down but doesn't have a majority it can be a BASIC act. If everybody agrees on an Up act, where does it belong? (Second ACT, of course.) Now, lets say that you have 26 acts placed out before you with two complete rollercoasters of 13 cards each (as in INSERT); -You add a fourteenth card called FINALE to the Second ACT and you have your final line-up. (It is my usual practice to insert my Female Impersonators into the line-up just prior to placing down my FINALE card.\* By now they have a very good idea what I am trying to do with their talents and they know the rules of the show. By Tuesday night of 1985 I knew that I was in real time line trouble. With two rehearsals back to back Thursday (following the generally tardy trend of the key stars) I knew that I had to lead off with a Female Impersonator to be sure that the line-up could get on with it, and she also set the pace for the entire show...I was tempted to use "I Am What I Am" but the sound technician advised me that it had been worn to death that summer, so I buried it prior to the Finale. (the best place for your weakest TOP, remember that, because the FINALE is the Show's last TOP.)

\*REMEMBER COSTUME CHANGES CAN IMPACT LINE-UP. In 1985 I used FI to actually "delay" show for a costume change (Andrew Sisters).

McG14  
4.8  
Kane  
FF Follies notebook, 1985

Design, Print, and Post Your PLAYBILL. (Exhibits 8 & 9.) The Playbill is designed to be your basic hand out during the Show. It basically is an 8½ x 11 sheet of paper folded into a 5½ x 8½ booklet of four pages front and back. It can be as follows:

- COVER: States name, Place, Date, and Time of Show. It cites the Producer/Director & Mistress of Ceremony.
- INSIDE LEFT: Lists act names and entertainers for ACT ONE.
- INSIDE RIGHT: Lists act names and entertainers for ACT TWO.
- BACK: Lists show management, House owners, Club staff, and all helpers.

When the Playbill is designed it will have included the line-up which can be posted back-stage for the entertainers. The Playbill itself is turned over to the editor of the Femme Fare Daily for inclusion in its next issue. Also, about 300 copies are run off to be handed out to the audience via the Show's Stage Manager. Copies of the Playbill should be returned that night to the Stage Manager and those others helping to set up the various Cue Sheets required for the First Rehearsal.

Make CUE SHEETS. A "Cue Sheet" is similar to a line-up listing as presented in the Playbill. The principal difference between the two is that the line-up sheet in the Playbill, does not list all the acts of the show nor does it provide any clue as to what is required to support that act on stage. In a standard variety show the size of the FanFair Follies there might be at least a dozen different types of cue sheets, each one directed specifically to a particular support function required by the logistics of the show to be absolutely certain that everything done is "done by the numbers". LaCage Aux Folles uses moving sets which are choreographed within the show as a part of stage direction as well as stage management. Everything moves to a beat, to a timed cue sheet calculated to the fraction of a second. In fact it is so complicated that there was serious doubt that it could actually be done. Thank God that the FanFair Follies is a simple variety show.

First, the missing acts. There is a sequence of events that take place during the show starting from the Audience Music to the announcements after the Finale. Each one of those events is cited on a cue sheet so that the logistical support can be in place as required.

MCA 14  
4.8  
Kane  
FF Follies Handbook, 1985

SHOW MANAGEMENT AND CREW

DIRECTOR: Miss Fantasy  
MISTRESS OF CEREMONIES: Ms. Pretender  
TALENT COORDINATOR: Ms. Nuab  
CHOREOGRAPHY: Ms. Gimp  
ACTING COACH: FANCY DANDY  
MUSIC DIRECTOR: Ms. Cue  
PROMPTER: Ms. Pronounced  
STAGE MANAGER: Ms. Pooped  
BACK STAGE MANAGER: Ms. Placed  
MAKE-UP: Ms. Scara  
WARDROBE: Ripon Torn  
PROPERTY MANAGER: Ms. Take  
STAGE HAND: Dopey  
TECHNICAL COORDINATOR: Ms. Short  
SOUND: Ms. Sing  
LIGHTS: Ms. Follower  
VIDEO: Ms. Fokiss  
TICKET SALES: John  
HOUSE MANAGEMENT AND CREW  
OWNERS OF MAYFLOWER TOWER: BOB AND RAY  
THE MOONING ROOM MANAGEMENT  
CLUB MANAGER: Dusty  
BARTENDER: Sloppy  
BARTERONS: Lusty, Lost & Chloe

AND A SPECIAL THANKS TO THOSE MANY LITTLE PEOPLE WHO HELPED TO MAKE THIS SHOW POSSIBLE:

(BACK PAGE)

PLAYBILL (EXHIBIT 8.)

THE MOONING ROOM

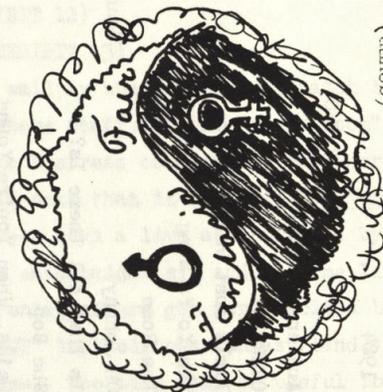
"High Atop"

OF THE

MAYFLOWER TOWER

Proudly Presents:

"THE FANTASIA FAIR FOLLIES OF 1989"



MISTRESS OF CEREMONIES  
 THE FABULOUS:  
 Ms. PRETENDER

28 ACTS  
 GIRLS: GIRLS: GIRLS:

PRODUCED & DIRECTED  
 by MISS FANTASTIC

(COVER)

FANFAIR FOLLIES 1984

ACT ONE		ACT TWO	
Audience Music:	OUT OF THE PAST	Audience Music:	OUT OF THE PAST
OVERTURE	BEN HER	OVERTURE	BEN HER
Where's the Dress	Eve and Naomi	Girls Just Want To Have Fun	Winnie
Never Go Walking Without A Hatpin	Jamie	The Yo Yo Song	Naomi
Whiffenpoof Song	Charlene	The Rose	Maureen
Piano Medley	Cindy	Oh Johnny	Laura, Shella, & Jamie
Crazy Words, Crazy Tune	Gerrri Lee	Is That All There Is?	Ramona
New York, New York	Maureen	She Bop	Lisa
Impossible Dream	Janice	Maids, When You're Young	Janice
Baby I'm Burning	Laura	Can We Talk Here?	Naomi
Time After Time	Winnie	Piano Medley	Cindy
The Woman In Love With You	Ramona	Varsity Rag	Gerrri Lee
I'm In Town	Linda	Good Ship Lollipop	Jamie
Think About Me	Stephanie	I Enjoy Being A Girl	Laura
Apple Blossom Time	Laura, Shella, & Jamie	I Am What I Am	Eve
He's So Unusual	Lisa	Finale	Naomi and the Cast

JOIN THE PILGRIM HOUSE APRES FOLLIES PARTY:  
MEET SHOW CAST AND CREW!  
PLAYBILL (EXHIBIT 9.)

(Inside Pages)

When the Playbill is completed the Stage Manager takes a ruled legal sized tablet and begins to make the following Cue Sheets:

- LINE UP SHEET (EXHIBIT 10)
- SOUND CUE SHEET (EXHIBIT 11)
- LIGHT CUE SHEET (EXHIBIT 12)
- PROPERTY CUE SHEET (EXHIBIT 13)

The Line-Up Sheet is placed on the wall by where the girls watch the show, at each process station to alert back stage staff, at the "green room" or holding area, and near stage entrance. (The Mistress of Ceremony uses her talent deck; more about this later.) You will note that it has: a) Cue Numbers and some acts are actually listed twice (Maureen does a live act followed by a lip sync.); b) the name of each act, c) the entertainer(s), and d) time line. I prefer a separate sheet for each ACT. The entertainers get very excited back stage waiting and many of them are simply "LOST" in their own fantasy land, and it is a good idea to focus on one ACT at a time. The time line is useful for determining costume changes, etc. (A factor in building your ROLLERCOASTER.) In five years I have not made more than one single change in the Line Up Sheet (Exhibit 10) and that change was at the very end of the show, and it took more time than it was worth! Once you have made the decision, stick with it or you will be wall to wall with requests from your STARS to do the Second Act Opener (Because their act was better than Mara's, it wasn't.)

The Sound Cue Sheet (Exhibit 11) is posted in the sound booth by the sound technician. Each Original record or cassette tape is now neatly labeled with the entertainer's name and with a note as to record or tape side and track used in the act. The Cue Number is added to each while the MASTER TAPE(s) is cut (See: MASTER TAPE) in case of a disaster. (I have had none, but mid-first act of one show a "DISC JOCKEY" SNAFU'd a cue and the CLUB MANAGER sat and ran the tape while the sound technician listened to a chewing out by him. With five live mikes, a mixing board, exact cues, a light mixing board, plus keeping an eye out for the MC the sound technician has no time to be a DISC JOCKEY, but they try, so watch out. IT CAN'T BE DONE!) The Sound Cue Sheet cites: a) Cue Number, note that there are 33 such numbers for one ACT with only 15 acts in it; b) the name of each act, (note that the audience music, overture, and every time the MC has a spot (on or off stage) is counted as an 'act'), c) Turn-Table (1 or 2) with a note as to four

Mc614  
4.8

Love

FF Follies Handbook, 1985

Mc614  
4.8

cone

FF Follies Handbook, 1985

ACT ONE LINE-UP SHEET

1. Audience Music		40 min.
2. Overture	TWELVE MINUTES!	12 min.
4. Where's The Dress	Eve & Naomi	3:15
6. Never Go Walking Without A Hatpin	Jamie	4:00
8. Whiffenpoof Song	Charlene	3:45
10. Piano Medley	Cindy & Gerri Lee	5:00
11. Crazy Words, Crazy Tune	Gerri-Lee & Cindy	2:00
13. Maureen	Maureen	2:40
14. New York New York	Maureen	2:15
16. Impossible Dream	Janice	2:00
18. Baby I'm Burning	Laura	3:16
20. Time After Time	Winnie	3:00
22. The Woman In Love With You	Ramona	4:45
24. I'm In Town	Linda	5:20
26. Think About Me	Stephanie	3:00
28. Apple Blossom Time	Sheila, Laura, Jamie	2:43
30. He's So Unusual	Lisa	2:18
33. Audience Music	FIFTEEN MINUTES TO OVERTURE!	

LINE-UP SHEET (EXHIBIT 10)

states the turntable is in (I used Cue 12, 13, & 14 as an example. I avoid such disc jockey bits), (12-Load record NY-NY S1B4, 13-Ready, 14 On, and 15-Off); d) Cassette Deck (1 or 2) is also in four states (See Cue 29), e) Tape Deck which is either ready or on during the show; and f) Mikes 1 through 5 which are either on or off. (1. MC w/on-off switch, 2. Short boom mike center stage, 3. Tall stand mike center stage, 4. Arm boom mike, center stage, & 5) piano mike. This is what we had in 1985 show.) You can see by this Cue Sheet that the Mistress of Ceremony's Talent Deck is already noted as to whether she will be on or off stage depending upon the delays made in the prop moves and the particular requirements of an act, i.e. it would not do for her to be on stage to introduce an act which is best started by a totally blanked stage. The fact that she is on or off stage is more related to the Light Cue Sheet, and since the Sound Technician runs the Theatrical lights it helps to know. BUT BOTH THE SOUND TECHNICIAN AND THE LIGHT TECHNICIAN KEEP AN EYE ON THE STAGE BECAUSE IF THE MC COMES OUT OFF CUE THERE IS TROUBLE!

The Light Cue Sheet is posted in the sound booth by the light board, or next to the Sound Cue Sheet.\* The Light Cue Sheet (Exhibit 12) follows the same cue line as the sound sheet (33 cues) and it cues a) the House lights, b) Stage & Theatrical Lights, and c) the Klieg lights (Lamp 1 or 2). The number determines the lighting required. Lights are important to a show and if you have a Technical Coordinator she should experiment with this more because good lighting can raise the excitement level of an act. It has been my weakest area because of severe time lines. You will note how often I use pink, the gelatin is actually an off red-orange called "Bastard Pink". Beards will show under white or blue-white (unless proper attention is paid to make-up). Some lighting technicians think it is kind of camp to hit an FI with a blue white lamp, it ages the entertainer and it shows the beard. Also remember that TOO MUCH OF A GOOD THING RUINS THE SHOW. I knew a director who adored flashing disco lights and strobes. He used it in every act and the show was ruined. (Watch strobes, they can trigger a form of epilepsy if run with red and blue Carnival (or alone) for over two minutes. I use them sparingly.)

\*You also post a light sheet with each Klieg Light and with the Video Technician.

ACT ONE SOUND CUE SHEET FF 84

#	ACTIVITY	TURN-TABLE 1. CASSETTE		TAPES DECK	MC 1	STAGE 2	PIANO 3
		Overtures	On A.U.				
1	Audience Music	On	Off	ACT I	off	off	off
2	Overture	On	Off	Ready	off	off	off
3	MC On Stage	Off	Off	Ready	on	off	off
4	Where's The Dress T	Off	Off	On	off	off	off
5	MC Off Stage	Off	Off	Ready	on	off	off
6	Never Go Walking Without A Hatpin S1B3	Off	Off	On	off	off	off
7	MC On Stage	Off	Off	Ready	on	off	off
8	Whiffenpoof Song S2B6	Off	Off	On	off	off	off
9	MC On Stage Intro 8&9	Off	Off	Ready	on	off	off
10	Piano Medley (LIVE)	Off	Off	Ready	off	off	ON
11	Crazy Words, Crazy Tune S1B5	Off	Off	On	off	off	off
12	MC Off Stage	Ready	Off	Ready	on	off	off
13	Maureen (LIVE)	Ready	Off	Ready	off	on	off
14	New York, New York	Off	Off	Ready	off	off	off
15	MC On Stage	On	Off	Ready	on	off	off
16	Impossible Dream (LIVE)	Off	Off	Ready	off	on	off
17	MC Off Stage	Off	Off	Ready	on	off	off
18	Baby I'm Burning T2B5	Off	Off	On	off	off	off
19	MC Off Stage	Off	Off	Ready	on	off	off
20	Time After Time T	Off	Off	On	off	off	off
21	MC Off Stage	Off	Off	Ready	on	off	off
22	The Woman In Love With You S1B1	Off	Off	On	off	on	off
23	MC On Stage	Off	Off	Ready	on	off	off
24	I'm In Town (LIVE)	Off	Off	Ready	off	on	off
25	MC On Stage	Off	Off	Ready	on	off	off
26	Think About Me T	Off	Off	On	off	off	off
27	MC Off Stage	Off	Off	Ready	on	off	off
28	Apple Blossom Time S2B4	Off	Off	On	off	off	off
29	MC Off Stage	Off	Off	Ready	on	off	off
30	He's So Unusual T	Off	Off	On	off	off	off
31	MC On Stage	Ready	AU Mus.	ACT II	on	off	off
32	MC Intro/ Audience Speaker	Ready	Ready	Ready	on	on	off
33	Audience Music	Ready	On	Ready	off	off	off

T: Personal Tape  
 S1/T1: Side of record or tape.  
 B: Band or time line mark

SOUND CUE SHEET (EXHIBIT 11)

ACT ONE LIGHT CUE SHEET FF 84

#	ACTIVITY	HOUSE	STAGE	KLIEB #1
1.	Audience Music	On	Off	Off
2.	Overture	Dim	Off	Warm Up
3.	MC On Stage	Off	Pink	Open-Pink-Close
4.	Where's The Dress	Off	White-Disco	Open-White (2)-Close
5.	MC Off Stage	Off	Off	Close
6.	Never Go Walking Without A Hatpin	Off	Pink	Open-Pink-Close
7.	MC On Stage	Off	Pink	Open-Pink-Close
8.	Whiffenpoof Song	Off	Pink	Open-Pink-Close
9.	MC On Stage	Off	Pink	Open-Pink-Close
10.	Piano Medley	Off	Pink	Open-Pink (2)
11.	Crazy Words, Crazy Tune	Off	Disco	Open-White
12.	MC Off Stage	Off	Off	Close
13.	Maureen	Off	Pink	Open-Pink-Close
14.	New York, New York	Off	Disco	Open-White-Close
15.	MC On Stage	Off	Pink	Open-Pink-Close
16.	Impossible Dream	Off	Pink	Open-Pink-Close
17.	MC Off Stage	Off	Off	Close
18.	Baby I'm Burning	Strobe	Disco	Open-Blue-Close
19.	MC Off Stage	Off	Off	Close
20.	Time After Time	Off	Pink	Open-Pink-Close
21.	MC Off Stage	Off	Off	Close
22.	The Woman In Love With You	Off	Pink	Open-Filter Pink-Close
23.	MC On Stage	Off	Pink	Open-Pink-Close
24.	I'm In Town	Off	White-Pink	Open-Pink-Close
25.	MC On Stage	Off	Pink	Open-Pink-Close
26.	Think About Me	Off	Pink	Open-Pink-Close
27.	MC Off Stage	Off	Off	Close
28.	Apple Blossom Time	Off	Pink	Open-Pink-Close (3)
29.	MC Off Stage	Off	Off	Close
30.	He's So Unusual	Off	Disco	Open-Pink to White Close
31.	MC On Stage	Off	Pink	Open-Pink
32.	Intermission Speaker	Dim	White-Pink	Open-White (2) close Cool
33.	Audience Music	On	Off	Close-Cool

LIGHT CUE SHEET (EXHIBIT 12)

Mc614  
 4.8  
 cone  
 FF Folioes notebook, 1985

The Property Cue Sheet (Exhibit 13) the property cue sheet follows along the same cue number line as the show, therefore it cites: a) Cue number, b) the name of each act, and c) directions as to the handling of property. There are two problems with working property: 1) being back stage during the entire show, and 2) the entertainers. The property cue sheet should be posted somewhere back stage so that the Property Manager can watch the show from the wings while moving property, which is basically managed while the Mistress of Ceremonies is on stage... The Entertainers represent another problem which frankly disturbs me. As a former FI, and as someone who has founded three teater groups in my life I find this problem unique to the Fair. As an FI I had no property manager to help me (in some places I had to even cue up my own music, also) except in the larger clubs or theaters. This is a luxury, not a right. With my mind on the show and M.C. chores it has been easy for me to overlook how our girls do the bossy bit. Perhaps you may bring them down to earth.

Cut the MASTER TAPE. When the Cue Sheets are completed and after the Fashion Show is over it is time to cut the MASTER TAPE. I try to have the OVERTURE on an Original record to set up on Turn-Table 1, and the AUDIENCE MUSIC is usually pre-taped for the Cassette Deck. Using the Sound Cue Sheet as a guide the first ACT is cut on one side of the reel to reel tape and the second ACT is cut on the other track. At this point you must remember the Lead Ins we used to extend the opening music of some acts, and the Cuttings we made to shorten the individual acts involved (Page 32). When an act has been added to the MASTER TAPE we listen to it to determine quality and probable settings for the mixing board. When a 'personal' (non-Original) tape is involved we may first balance it through the sound system for the best quality and then record it. (One of the FI tapes had been played so often during the season that we recut it from my Original album. We used the album during the show on the Master Tape. Another FI tape was patched into the show separate from the Master Tape because of different problems. The act arrived late and we needed the timeline for the Andrew Sister change. It was easier to use the Cassette Deck than to recut the tape.) When the MASTER TAPE is cut it is readied for the First Rehearsal on Wednesday. (I WARN YOU, THE SOUND TECHNICIAN WILL WANT TO CUT THE TAPE WEDNESDAY MORNING. IT WON'T BE DONE BY REHEARSAL TIME. I HAVE BEEN BURNT TWICE BY THIS!)

## ACT ONE PROPERTY MANAGER CUE SHEET FF84

#	ACTIVITY	PROPS
1.	Audience Music	On Stage: Piano: Live Mike, Live Tall Mike
2.	Overture	Table w/Black Drop Cloth(Linda) 2 Stands(Sisters)
3.	MC On Stage	2 Prop Mikes for Eve & Naomi.
4.	Where's The Dress	
5.	MC Off Stage	Collect Mikes/ 1 prop mike for Jamie & "Pin"
6.	Never Go Walking W/O Hatpin	
7.	MC On Stage	Collect Mike./High Stool & Prop Mike Charlene
8.	Whiffenpoof Song	
9.	MC On Stage	Collect Stool & Mike/ Prop Mike for Gerri
10.	Piano Medley	
11.	Crazy Words, Crazy Tune	
12.	MC Off Stage	Collect Mike/ Make Sure Maureen Knows where live mike is, & returns it
13.	Maureen	
14.	New York, New York	
15.	MC On Stage	Maureen Returns Mike to Stand/ Make Sure that Janice knows where live mike is, & returns it.
16.	Impossible Dream	
17.	MC Off Stage	Janice returns mike to stand/ Prop mike for Laura
18.	Baby I'm Burning	
19.	MC Off Stage	Collect Prop Mike/ Prop Mike for Winnie
20.	Time After Time	
21.	MC Off Stage	Collect Prop Mike/ Tell Ramona where live mike is.
22.	The Woman In Love With You	
23.	MC On Stage	Ramona Returns mike to stand/ Remove drop cloth and set up chair. Give Linda live mike BStage.
24.	I'm In Town	
25.	MC On Stage	Cover Table, remove chair. Linda place mike in tall stand for sisters. Give Stephanie Prop Mike.
26.	Think About Me	
27.	MC Off Stage	Collect Prop Mike/ Give Sheila & Laura prop mikes for tall stands.
28.	Apple Blossom Time	
29.	MC Off Stage	Collect Prop Mikes/ Give Lisa Prop Mikes
30.	He's So Unusual	
31.	MC On Stage	Collect Prop Mike.
32.	MC Intro/Audience Speaker	
33.	Audience Music	Set up props for ACT II.

PROPERTY CUE SHEET (EXHIBIT 13)

McG14  
4.8

Kane

FF Follies notebook, 1985

REHEARSALS FANFAIR FOLLIES PROCESS OF PRODUCTION III

The Rehearsals Process (Exhibit 14) consists of four phases:

- REHEARSAL I (30 Hours)
- REHEARSAL II (6 Hours)
- REHEARSAL III (3 Hours)
- PRE-SHOW PREPARATION (1 Hour)

Rehearsal I.

The Auditions have essentially focused upon the Acts within the Show as performed by the entertainers. The Rehearsals, as they follow the line up sheets, are focused upon the concept of the Show as a whole, both in terms of House & Stage. There are established time-lines which must be met and our freedom to tolerate change must be restricted to the concept that a simple change may mean hours of work. (A change in line-up represents about two hours for the Sound Technician, reprinting the Playbill, redoing the Cue Sheets, the MC Talent Deck, and so forth. I FRANKLY PREFER TO GO OUT FOR A LEISURELY SUPPER WEDNESDAY NIGHT. But, keep track of the Femme Fair Daily people and the printing capability just in case you need new Playbills for Thursday.)

During this Rehearsal I period we:

- Establish Show Discipline
- Rehearse Acts Following Line-Up
- Develop Mistress of Ceremony's Act(s)
- Develop FINALE
- Put in Place House and Technical Support.

Establishing Show Discipline. In 1985, because of: a) problems over making up my mind to accept responsibility for the 1986 Fair, b) breaking in a new Sound Technician, c) Fantasia Fair scheduling games, and d) a concerted plot by others to involve me in non-related paraculture politics; I allowed the Fashion Show priority to block my critical need to establish discipline within the cast prior to Wednesday Rehearsal I, and skipped this step. At this point the Show began to drive me (via the entertainers) instead of the other way around. By late Thursday I just wanted to get the Show over (the Ego-Trippers had won). The craftsmanship of the process produced an excellent show, THAT WHAT IT IS ESTABLISHED TO DO; but, I did not savor the joy I usually felt after a show. The Ego Trippers are the gremlins of your show; they are the ones who want you to change the line-up, make hair appointments during rehearsals, show up an hour late, and expect to leave a few minutes after they arrive even though their act is too long and needs work.

FANFAIR FOLLIES PROCESS OF PRODUCTION III

REHEARSAL I (30 Hours)

Follow Line-Up

DIRECTOR

- Listen to Acts
- Check Time-lines
- Assign Talent Advisors
- Re-run Acts Needing Help
- Announce Time for RII
- Warn: Bring Costumes RII
- Intro Video Tech.

MISTRESS OF CEREMONY

- Make MC Cue Deck
- Dev. Intro For Acts
- Help Back Stage Manager
- Start Finale Planning

STAGE MANAGER

- Post Cue Sheets
- Work With Video Tech and Sound Tech.

REHEARSAL II (6 Hours)

Follow Line-Up

DIRECTOR

- Listen to Acts
- Check Time-lines
- Assign Talent Advisors
- Re-run Acts Needing Help

MISTRESS OF CEREMONY

- Work On MC Cue Deck
- Dev. Intro For Acts
- Help Back Stage Manager
- Continue Finale Plan

STAGE MANAGER

- Check Cue Sheets
- Make Sure Playbills are ready for Show.
- Work With Prop Mistress With Backstage Manager
  - Set-up Make-up Sta.
  - Set-up Wardrobe Sta.
  - Set-up Talent Sta.
  - Set-up MC Dressing Room and Station.

REHEARSAL III (3 Hours)

Follow Line-Up

DIRECTOR

- Listen to Acts
- Check Time-lines
- Assign Talent Advisors
- Stay With Line-Up

MISTRESS OF CEREMONY

- Dry Run w/o Intros
- Dev. Intro for Acts
- Help Back Stage Manager
- Dry Run Finale.

STAGE MANAGER

- Work House
- Sound & Light
- Ticket Sales

PRE-SHOW PREPARATION (1 Hour)

Pre-Overture Preparation

DIRECTOR

- Help Backstage
- Coordinate With Stage Manager
- Back Stage Manager

MISTRESS OF CEREMONY

- Dress for Show
- Get to MC Box: Overture
- Make Sure Act I Talent Deck is in Order.

STAGE MANAGER

- Check Backstage
- Coordinate with Director & Backstage Manager
- Reviews Backstage Stations
- Makes Sure MC is being Helped (DRESSER)
- Checks Prop. Mistress
- Goes to Station in House
- Checks with Sound Tech
- Checks Lighting Tech(s)
- Checks Video Tech
- GUES AUDIENCE MUSIC.

REHEARSALS (EXHIBIT 14.)

McG14 4.8 cone PF Follies handbook, 1985

By in large (because the Fair is suppose to be a vacation) I try to work my way around their other activities by keeping the Auditions fairly ad hoc, but at this point YOU MUST establish discipline or these inconsiderate immature people will deliberately take joy out of your threats to quit, etc., because THEY ARE THE SHOW. In 1985 on Thursday afterneen I waited one solid hour with my II's, the House Owner, the Club Manager, the Sound Technician, and the Lighting Technician for the Cast to arrive! It had drifted too far. We were rehearsing as the audience entered the theater. At Wednesday Rehearsal I if the discipline had been in place this would not have happened. The principal points to make are:

- Professional courtesy means you are PROMPT.
- You will Bring your costumes to the first rehearsal Thursday because there will be no break before the show. (Although there is no dress rehearsal.)
- You can eat after the show at the Apres Follies Party. (A nervous stomach, plus booze and food, can lead to trouble. The audience eats before a show, the cast after.)
- There will be TWO complete rehearsals on Thursday, back to back. (A professional show of this nature would rehearse two weeks!) Of course rehearsals help the entertainers to refine their acts (AND THEY NEED IT) but it's main function is to firmly establish the functioning of the show for the support crews as well. The focus is now the SHOW!
- (You establish that you are going to have an Opening Number or special Finale - Which adds a Wednesday night Rehearsal. This would be the next step in developing the SHOW, but... The Opening Number is traditionally a Parade of beautiful girls in costume (maids, ballet tutu, little girls as dolls) with the Mistress of Ceremony announcing the show while a 'Parade' musical tune is played (Dolls of All Nations, A Pretty Girls Is Like A Melody, etc.) This is a sexy walk, to the beat of the music (in step if possible) not a dance. The FINALE follows the pattern of our God Bless America with the girls in Parade to another tune. I have been thinking of using "The Best of Times" as their group song (From La Cage Aux Folles. "To give the audience a song to sing on the way home.")
- You introduce the Video Technician to make sure that the camera hazards are defined (pole center stage) and you review once more the safety hazards, (The microphnes are in place as are the House props - Piano, etc.) such as the stage edge, microphone wires, etc.

Rehearse Acts Following Line-Up. With your Sound Technician in place you are ready to run your First ACT complete following the line-up. If you see something that can be improved you can stop the music, brief the entertainer, and restart the act from the beginning. Then cue up the next act while your Talent Advisory Coordinator takes the entertainer to an advisor where a record player or tape recorder is ready to re-run the act. When the line-up is complete you have as many acts as need the work come back to the stage to practice again and again, until supper time. (This may be needed because even the 'old-timers' are abit cocky and frankly need the workout to get ready.) Today is the day that you cut the long winded comedians to five minutes. You are also looking at the acts as 'set-pieces' in your show, (can you get the 'in-place stompers' to move out into the audience now that they know the words of their tune, etc.) FACE.FACE.FACE! (I have never had a comedian do a strip tease, but I have thought about that. The audience would love it. Or use a "counter-act" where someone is doing their act while someone else is doing something silly like a pantomime of the act behind them.)

Develop Mistress of Ceremony's Act(s). The Mistress of Ceremonies has several little Act's. She is maintaining a Talent Deck of 3x5 cards with a card for every single cue number in the show. The cards are discipline, not an option for some "memory whiz", (Like Disc Jokeys I hate MC's who try to be 'memory whiz's. IF SHE SAYS SHE DOESN'T NEED A DECK TREAT HER LIKE A DUMB DISC JOCKEY, REPLACE HER! Dumb can be overcome, but stupid is stupid, and you don't have time for games. She will have about about thirty cues to announce; AND SHE WILL BE RUNNING THE SHOW! The Mistress of Ceremony's Talent Deck is her management tool which holds hundreds of pieces of information which she needs in a stimulus response instant up type crises management. "Susy Is throwing up!", "Jane's costume is torn and we may have to delay a minute!", "make this announcement, we collected \$200 for Aide's." , and so forth. The Talent Deck is a planning tool as you go. It can not be ignored because it is with you all the time, it is a crutch towards reality, something with a logical progression and order during the chaos of the show. The Mistress of Ceremony's Talent Deck (Exhibit 15) can be held as a prop during the show (which I do) or placed securely in the Bitch Corner, where the MC makes her off stage announcements and enters the stage from, where she can read it prior to each cue.

McG14  
4.8  
Kane  
PF Follies Handbook, 1985

ON STAGE  
 DELAY: TO CLEAR LINDA'S SET-UP  
 Mention Charlotte Motta's Annual Joke  
 "IRISH JOKE" Knights of Columbus  
 INTRO: STEPHANIE  
 Thank You, Charlotte. AND HERE IS ANOTHER GIRL  
 WE THINK ABOUT: OUR OWN MADONNA  
 STEPHANIE:

I-25

(CUE NUMBER: ACT/#)

INTRODUCTION CARD

(ONE SIDE ONLY)

Stephanie  
 THINK ABOUT ME  
 MADONNA  
 2:15  
 Basic  
 Tape

PROPS: Prop Mike  
 LIGHTS: Stage-Pink Klieg-Pink  
 SOUND: MADONNA SIDE 1, Track 6.  
 SPECIAL NOTES: Make sure that she is wearing sunburn  
 blush, she tends to androgenous  
 look in public.

(FRONT)

(BACK)

MISTRESS OF CEREMONY TALENT DECK  
 (EXHIBIT 15)

60.

During this rehearsal and the ones that follow the Mistress of Ceremony is working her talent deck looking for prop delays and other delays which will make it necessary for her to be in the show, on stage. These delays are usually less than a minute long and all that is required is a walk-on that will focus the audience upon you rather than the stage hands. (Although you can have fun with the prop people. When Sandy was pushing a piano on stage single handed. I announced how pretty she was, and how she was moving the piano single handed, adding "All you dykes, take note." It brought down the house.) In short this is one liner time, not a minor show within a show.

Now, the Mistress of Ceremony has her toughest job, that is looking at the show as a non-TV or TS. Some Acts a simply stated "Real Fantasies" ranging from Jamie's cute Shirley Temple (the real Jamie) to Miede's "Puss-n-Boots". Or the gentle "Secret Love". Sometimes these acts hit like a brick wall and the show actually stops unless the MC gets on stage and **builds** a bridge to the next act.

The Mistress of Ceremony's principal acts are:

- The Opener. She;
  - Greets Audience
  - Announces that the House & Fair is pleased to present show.
  - Gives a brief overview as to the "nature" of the Show and its Acts.
  - Introduces First Act in the line-up.
  - (With a Parade may introduce the 'beauties'.)
- First ACT Closing. She:
  - Enthusiastically Enters (A version of my "Are you Having a good time.")
  - Makes any announcements. (Fantasy Ball, etc.)
  - Announces the Intermission and its length.
  - Brings on stage any intermission speaker, etc.
- The Second Act Opener. She:
  - Announces the second ACT.
  - Moves into the intro for the 1st Act.
- Finale & Closer. She:
  - Introduces the Cast and Crew
  - Thanks the House Owners by name,
  - Thanks the Club Manager, Bar Manager, Bartrons, and House Technicians by name.
  - Announces the Apres Follies Party and the fact that the Audience is invited for free food and a chance to meet the Cast and Crew.
  - Thanks the Audience and invites them back for next year.
  - Starts the Finale.

61.

McG14  
4.8

cone

PF Follies handbook, 1985

Or, perhaps the act needs an introduction of explanation. (Remember: If you plan to send a message use Western Union!) Before or after the act, the idea is to make it easier on both the audience and the act. (The worst thing I ever said about the act was "Well, I warned you, kids!" I had in the introduction to the show. A part of giving a brief overview as to the 'nature' of the show. You must protect the entertainer, so you step in. To not do so will: 1) create a false impression, 2) create a turmoil in the audience which will destroy the next act, and 3) create a delay. Note what to say on MC card not Act card.

The Mistress of Ceremony is also looking for natural bridges for the regular acts; ("Straight from Minsky's in Detroit Michigan The Mooning Room brings you BUBBLES MAUREEN AND HER FABULOUS FANS", "Hal Roach Studios has this little tyke they want....", "High Atop....Brings you the Andrew Sisters." or whatever else fits the character of the act. Once sentence, or a one liner is best.) This short intro should be on the MC card before the Act card.

UNDER NO CIRCUMSTANCES CAN THE MISTRESS OF CEREMONY FOLLOW THE BITCHY MISTRESS OF CEREMONY FORMAT FOUND IN MANY FEMALE IMPERSONATOR SHOWS: GOD KNOWS I HAVE BEEN TEMPTED! BUT, OUR GIRLS ARE NOT UP TO DON RICKLES TYPE HUMOR OR THE STANDARD MARY TYLER MOORE "CHEAP SHOT ONE LINERS". I will never forget the sight of Michelle Williams crying after an FI Mistress of Ceremony in one of our early shows had caustically referred to Michelle's big hands for a cheap joke. The kids are too tense for this kind of humor.

Take another look at the back of the Mistress of Ceremony talent deck card shown in Exhibit 15 and you will see that it is actually a copy of what the Stage Manager and Back Stage Manager should know. It is the Mistress of Ceremony who runs the show while the show is actually on and this is her management tool. If you, as Producer/Director, have set the process in motion properly the back of this deck will not be needed for bail out. But, keep the standard in place so that if the Sound Technician gets lost, or Stephanie gets ready to go on stage looking like a teenage boy, or the property mistress gets lost: -Someone knows what to do. Good theater is like the Space Program, lots of back-up systems.

Develop FINALE. On page 60 in discussing the Mistress of Ceremony and her act for the Finale & Closing we outlined the structure of the basic Finale;

- Parade. Usually with a musical background for cast & crew.
- Announcements.
- Song. "To sing on the way home."

If you are going to have a new Finale. And you ought to. I would introduce the cast to the words and music during this rehearsal and come up with the line-up you wish to use. You might also include the words with your music hand out of the Playbill. In La Cage Aux Folles the theme for the song "The Best of Years" was used as a sort of "Parade" and then they sang it with the audience. (A sight gag or two in the Parade might help,) Something funny for the cast and crew to do while the announcements are being made. And then the Finale as a song of joy. Followed by playing the theme again as the house empties. Keep it simple so that you don't eat up rehearsal time, unless there is an Opener too. Then move this particular exercise to Wednesday night right after supper.

Put in Place House & Technical Support. Based upon the property list and the technical support cited on the Cue Sheets we have installed most of this Wednesday morning so that when Rehearsal I begins the Cast has in place what it requires and everything flows. The House moves its property into place by installing the required microphones, moving the piano into place, and in general helping; by providing prop mikes, podiums, music stands, and so forth if it has them. If not, you search the town or the Cape.

As noted, the Stage Manager has posted all the cue sheets this same morning. You might now want to use the House Playboard out front to post your Playbill and perhaps some photos of the Cast. In short the Ambience of the Show mentioned on page 26. To suit the "Best of Times" mood you might create a Riviera style French Bistro. Fish nets, bartender and staff in horizontal striped shirts, towel apron and bandana scarfs, table cloth and fake candles (check Fire laws), and so forth. It's all up to you. I never had the time or crew for it. But every year is different.

Now, I know that the Fair and this Show are a group activity. But, I recommend that Wednesday night you just go out and get some fresh air and find a nice quiet restaurant away from it all where you can collect your thoughts and review the whole process to this point so that you can logically attack the last two rehearsals and the Show with a fresh outlook. A look at the ocean from the window of the Inn of the News or something like that helps me to compose my own thoughts. Alone with yourself and a quiet brandy and coffee just to relax and think.

Rehearsal II.

It is Thursday afternoon and the Show is about six hours away. The cast is hauling its gear backstage, your crew is ready and on line to run two complete rehearsals back to back, in fact all morning long they have been setting up the backstage area and making any last minute changes in the Cue Sheets that came from Rehearsal I.

During and before this Rehearsal II period we:

- Structure Back Stage Talent Process,
- Rehearse Acts Following Time-Line,
- Develop Mistress of Ceremony's Act,

Structure Back Stage Talent Process. In Exhibit 16 The Talent Process we are using the Medeira Room in rough draft as a model. The Stations are:

• Wardrobe (Station 1)

Wardrobe should be in a back stage room which can be locked between Rehearsals and closed off during the show to give the 'girls' a degree of privacy while they change clothes. It should have someplace with a high horizontal bar to hang gowns (idealy two such "racks" one per ACT). One or two chairs and a make-up bench with mirror and light. A large sewing kit, an assortment of cleaning fluids, and a work table and chair for repairs. I would not recommend an ironing board, etc. because of space limitations, fire hazards, and the fact that (a) this should have been done earlier, and (b) wrinkles usually don't show from on stage.

• Make-Up (Station 2)

Next to Wardrobe, but it can be an open area. A long mirror table with two or three places for the girls to apply their own beard cover (remember sun-burn red base). A make-up station is set up where the final touches can be made. Although the girls should bring their own make up kits you should plan on one large make-up kit and three capes to protect the cosumes. Wigs are usually put in place and styled once the make-up is finished.

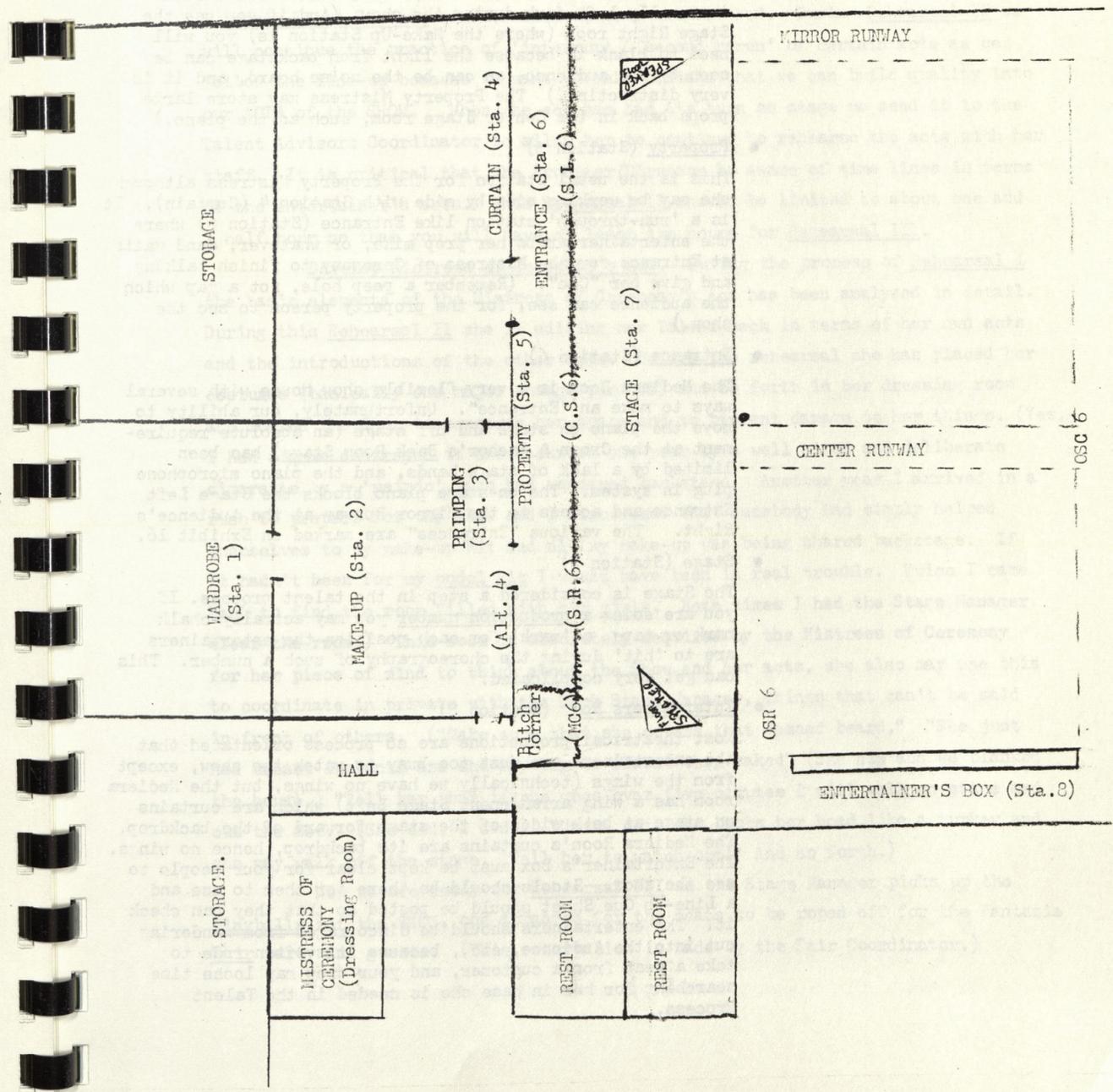
• Primping (Station 3)

A full length mirror where the girls can primp and talk before they move to the Curtain Station. The Primping Station is our Green Room. This area like the other stations should be only for two acts at a maximum in order that we can keep the back stage noise and confusion to a minimum. A couple of chairs for the "lost ones" should be provided so that they can sit and stare while they mentally put together their acts or spin their fantasy.

THE TALENT PROCESS  
(EXHIBIT 16)

Abbreviations

- |        |              |          |                                 |
|--------|--------------|----------|---------------------------------|
| • S.R. | Stage Right  | • O.S.R. | Off Stage Right (entrance)      |
| • C.S. | Center Stage | • O.S.C. | Off Stage Center (entrance)     |
| • S.L. | Stage Left.  | • MC     | Mistress of Ceremony (entrance) |



MCE14  
4.8  
Kove  
PF Folioes handbook, 1985

- Curtain (Station 4)

No talking. This station is behind the wings at one of two doors (at the Mediera Room). The Center Stage room is usually left dark during the show. (And if you use the Stage Right room (where the Make-Up Station is) you will need to blank it because the light from backstage can be seen by the audience, as can be the noise heard, and it is very distracting.) The Property Mistress may store large props back in the Center Stage room, such as the piano.)

- Property (Station 5)

This is the usual station for the Property Mistress although she may be working side by side with Station 4 (Curtain). It is a 'run-through' station like Entrance (Station 6) where the entertainer grabs her prop mike, or whatever, and waits at Entrance for the Mistress of Ceremony to finish talking and give her "Cue". (Remember a peep hole, not a gap which the audience can see, for the property person to see the show.)

- Entrance (Station 6)

The Mediera Room is a very flexible show house with several ways to make an "Entrance". Unfortunately, our ability to move the piano on stage and off stage (an absolute requirement at the Crown & Anchor's Back Room Stage) has been limited by a lack of stage hands, and the piano microphone plug in system. The on-stage piano blocks the Stage Left Entrance and access to the Mirror Runway at the Audience's Right. The various "Entrances" are marked on Exhibit 16.

- Stage (Station 7)

The Stage is considered a step in the talent process. If you are doing a production number you may actually chalk mark or tape a 'mark' for each position the entertainers are to 'hit' during the choreography of such a number. This can get very complicated.

- Entertainers Box (Station 8)

Most theatrical productions are so process orientated that the entertainers are just too busy to watch the show, except from the wings (technically we have no wings, but the Mediera room has a wing arrangement Stage Left) which are curtains on stage at both sides of the stage forward of the backdrop. The Mediera Room's curtains are its backdrop, hence no wings. The Entertainer's Box must be kept clear for your people to see the show. Stools should be there for them to use and a Line-Up Cue Sheet should be posted so that they can check it. The entertainers should be discouraged from wandering out into the Audience, etc., because it's often rude to take a seat from a customer, and your crew may lose time searching for her in case she is needed in the Talent Process.

Rehearse Acts Following Time-Line. If you ran a check of the time-line in Exhibit 10 Line-Up Sheet for ACT I of the 1984 show you will note that without the Overture or the Mistress of Ceremony 'acts' you have Forty Nine Minutes & Twenty Eight Seconds of Show time already established. During Rehearsal II we will continue the practice of 'interrupt & second rerun' of certain acts as we follow the line-up because we want to make certain that we can build quality into our ACTS of the SHOW. When the act has had its turn on stage we send it to the Talent Advisors Coordinator to allow her to continue to rehearse the acts with her staff. It is critical that the Producer/Director be aware of time lines in terms of the entertainer's acts. This Rehearsal II should be limited to about one and a half hour so that you will have at least two hours for Rehearsal III.

Develop Mistress of Ceremony's Act. During the process of Rehearsal I the basic elements of the Mistress of Ceremony's Act has been analyzed in detail. During this Rehearsal II she is editing her Talent Deck in terms of her own acts and the introductions of the other acts. Before the rehearsal she has placed her costumes (basically one major change per ACT) and so forth in her dressing room and locked the door to preserve her space and to prevent damage to her things. (Yes, I had a gown destroyed at the Backroom one year by a well aimed and deliberate cigarette by a 'weirdo', who had wandered backstage. Another year I arrived in a rush to prepare for the show and I discovered that somebody had simply helped themselves to my make-up kit and all my make-up was being shared backstage. If it hadn't been for my model kit I would have been in real trouble. Twice I came back to find the room filled with our girls. Both times I had the Stage Manager clear the room.) This room is absolutely required by the Mistress of Ceremony for her piece of mind to think about the Show and her acts, she also may use this to coordinate in private with the Back Stage Manager, things that can't be said in front of others. ("Make sure that she covers that damned beard," "She just had breast implants and she may try to flaunt them naked" (She did and we blanked the house,) "Tell her that if she goes over five minutes I will walk on stage and cut the act." (She did, I did.) "Watch out, she bobbs her head like a turkey and she may walk off the stage. Tell her to watch out!" And so forth.)

Now we are ready for Rehearsal III as the Stage Manager picks up the Playbills for the SHOW, and arranges for the seats to be roped off for the Fantasia Fair party and guests. (This reservation is made by the Fair Coordinator.)

M6614  
4.8

Kove

PF Follies notebook, 1985

Rehearsal III.

This is a complete dry run of the Show from end to end starting from the Mistress of Ceremony's Overture Cue to the Finale. At this point the Producer in you has a tough choice, do you run the Mistress of Ceremony live or not. (I can only suggest that you do just that.) Everything should follow the line-up and cue sheets without pause and the Mistress of Ceremony should be working her talent deck in her hand so that you can time the Show and make certain that your back stage and House management is completely in place. If you are using Female Impersonators from town they are doing their acts along with everyone else. If you see anything go wrong you give it to your staff but you keep the show moving as if it were actually going on before a live audience. (This is your only complete rehearsal from end to end.) You pause at the Intermission long enough for the line-up for the Second ACT to be in place. Then from the Overture Cue you move into the Second ACT and run the show to the Finale.

Suddenly it is six-thirty p.m. one hour before the audience begins to enter the House. (In 1985 it was 7:45 and we had not had a complete dry run from end to end with MC, etc.)

Pre-Show Preparation.

Pre-Show Preparation consists of three more or less simultaneous activities moving towards the moment when the Audience Music rolls:

- Talent Process Is Started.
- Show Management Is Started.
- Mistress of Ceremony Takes Charge of Show.

Talent Process Is Started. The average TV/TS requires about two hours to dress under ordinary conditions without being prepared for a variety show. We have one hour to Audience Music and another (more or less to the Overture). The first entertainers are being processed by the Talent Show Process with the Producer/Director and Backstage Manager helping with the process while the Stage Manager moves to the House to watch the technical staff and set up ticket sales and the handing out of the Playbill.

Show Management Is Started. The Backstage Manager checks each of the eight talent stations to make sure that the entertainers are in their proper line-up position and to make certain that those with priority are being helped. (This is a judgement call based upon line-up and the complexity of the costume and make-up as well as the personal needs of the entertainer.) Your greatest danger is that a

STAR may try to dominate a station in her ego-trip while others are waiting or simply 'working their way' about her by helping each others. The helping is great! The problem is that someone has to step in and move the STAR to her proper position so that each and every entertainer is INSPECTED by the Wardrobe Mistress and the Make-Up Artist to be certain that everything is ready for the stage. This is the Back Stage Manager's quality control station to make certain that each entertainer looks her best. Once the process is started the Backstage Manager helps the Property Mistress to be certain that all is set, and then she reports to the Mistress of Ceremony when she is certain that the first four acts are in place from Station 6 (Entrance) back to Station 3 (Primping) which represents the first twenty minutes of the show. The Talent Process is ready for the Overture. (If everyone is in the Opening number then that is the guide point when everyone is ready.)

Mistress of Ceremony Takes Charge of Show. The Stage Manager and Director check with the Mistress of Ceremony to see if she is dressing and to keep others away from her door. The Stage Manager moves to the House fifteen minutes prior to when the House doors opens (House opens at 7:30 SHARP!) The Stage Manager is making sure that the Fantasia Fair seating is roped off and then goes to the front door to help the ticket sales and pass out the Playbill. AT 7:30 SHARP SHE CUES THE AUDIENCE MUSIC!

Meanwhile the Mistress of Ceremony has been dressing with an eye upon her watch. The Director may be helping her, or one of the Female Impersonators; but WHOMEVER, this person does two things: 1) she leaves the conversational lead to the Mistress of Ceremony, and 2) she keeps everybody away except the Backstage Manager. (Polite, but firmly.) At Eight O'clock the Mistress of Ceremony should be moving to the Bitch Corner and about that time the Back Stage Manager should announce that the line-up is in position. The Director says "Break-a-leg" and goes forward to tell the Stage Manager to cue the Overture.

The Mistress of Ceremony places her Second ACT Talent Deck aside and quickly checks her First ACT Talent Deck to review it and wait for the Overture. When the Overture starts the Director has surrendered the management of the show to the Mistress of Ceremonics.

The show has started!

MCE14  
4.8

Kane

PF Folies Handbook, 1985

SHOW. FANFAIR FOLLIES PROCESS OF PRODUCTION IV.

The Show Process (Exhibit 17) consists of four phases:

- OVERTURE-ACT I
- INTERMISSION
- OVERTURE-ACT II
- AFTER SHOW

Overture-ACT I.

The House lights dim and the Overture begins. The Producer/Director takes her seat to watch the show (or simply slips into the talent process to become an another entertainer in the show, an Act. WHICH HAD DAMN WELL AUDITIONED AND REHEARSED BY THE TALENT COORDINATOR WITH THE OTHER ACTS!) The Mistress of Ceremony is awaiting her Cue. The Back Stage Manager is with the First Act entertainer(s) at her "Entrance" station (or nearby) to Cue her. The Stage Manager is with the House Sound and Lighting Technician(s) for their Cue. The Overture 'Cue' is sounded and the Sound Technician snaps on the Mistress of Ceremony's microphone while fading the Overture music for the Mistress of Ceremony's 'voice over'... The Show has begun. And along with this moment three activities began together:

- Mistress of Ceremony Runs Show
- Back Stage Manager Runs Talent Process
- Stage Manager Runs House

Mistress of Ceremony Runs Show. After the Mistress of Ceremony has made her opening announcements of the show and has introduced the First Act entertainer she returns to the Bitch Corner and keeps an eye out for the Back Stage Manager or a gopher, who specifically states that the next Act is ready. She is in charge of the Show and must be alerted to the state of the Talent Process and Line-Up and warned of any delays. THIS IS CRITICAL! SHE MUST GO ON STAGE IF SHE IS NOT INFORMED "FOR THE SHOW MUST GO ON" UNTIL SHE IS FORMALLY ADVISED THAT THE NEXT ENTERTAINER IS READY OR THE DELAY IS CLEARED! "Why is that Bitch on Stage?" Now, you know: 1) Coordination hasn't taken place (PACE, PACE, PACE), 2) There is an Act or delay in process, or 3) She is doing her 'thing' (God Forbid!). The minute I announce each Act, I go to my Bitch Corner back stage door and open it to inquire about progress. Once I know the Line-Up Status I am ready to announce the next act. The reason I was not on Stage often was because my Back Stage Manager(s) kept me informed and kept the Line-Up moving on Cue.

FANFAIR FOLLIES PROCESS OF PRODUCTION IV

OVERTURE-ACT I

Line-Up  
DIRECTOR  
• Watch Show

MISTRESS OF CEREMONY  
• Awaits Overture Cue  
• Announces Show  
• Cues Acts  
• Coordinates w/BS Manager  
• Closes ACT I  
• Announces Intermission

STAGE MANAGER  
• Cues Overture  
• Stays w/House Technicians  
• Cues Intermission Speaker  
• Cues Audience Music

BACK STAGE MANAGER  
• Manage Talent Process  
• Alerts MC to Delays or Problems  
• Coordinates With Stage Manager

INTERMISSION

Talent Process  
DIRECTOR  
• Helps Backstage

MISTRESS OF CEREMONY  
• Changes Costume  
• Alerts BS Manager Ready  
• Awaits Talent Line-Up Cue  
• Reviews Talent Deck  
• Awaits Overture

STAGE MANAGER  
• Checks Backstage  
• Returns To House Station  
• Awaits Director Signal

BACK STAGE MANAGER  
• Start ACT II T/Process  
• Alerts MC When Line-Up  
• Is Ready For ACT II  
• Makes Sure MC Is Being Helped To Dress  
• Alerts Director To Cue Overture  
• Supervises Line-Up

SHOW (EXHIBIT 17)

OVERTURE-ACT II

Line-Up  
DIRECTOR  
• Watch Show

MISTRESS OF CEREMONY  
• Awaits Overture Cue  
• Announces Opening  
• Cues Acts  
• Coordinates w/BS Manager  
• Announces Talent in Finale  
• Makes Finale Announcements  
• Joins in Finale

STAGE MANAGER  
• Cues Overture  
• Stays w/House Technicians

BACK STAGE MANAGER  
• Manage Talent Process  
• Alerts MC To Delays or Problems  
• Clears Make-Up Station  
• Clears Wardrobe Station  
• Clears Property Station  
• Coordinates With Stage Manager

AFTER SHOW

Clean Up  
DIRECTOR  
• Goes To Party As Hostess  
• Gets Cast & Crew to Party  
• Clear House After Party

MISTRESS OF CEREMONY  
• Goes to Party As Hostess  
• Packs Gear After Party  
• Clear House After Party

STAGE MANAGER  
• Tips House Staff  
• Collects Records & Tapes to Return At Party  
• Arranges Security Until After Party Goes To Party  
• Checks Property Damage  
• Clear House After Party  
• Secure House & Turn In Keys.

BACK STAGE MANAGER  
• Makes Sure Talent Gear Is Ready for Pick-Up After Party.  
• Goes To Party  
• Helps Stage Manager Clear & Secure House After Party.

McGill 4.8  
Kane  
PF Follies Handbook, 1985

Back Stage Manager Runs Talent Process. The Back Stage Manager must be alert to tie ups in the process because our girls have a way of stepping out of the line-up to go out front to watch the show either from the Entertainer's Box (Station 8) or from the Audience itself without really paying much attention to when they are on next until suddenly they are on next! A good rule of thumb is that at least four acts are in front of the Wardrobe and Make-Up Stations (Stations 1 and 2) not counting the Stage (Station 7). With two acts in such a line-up it is important to remember that there is another kind of lost, where the entertainer just sits and stares as if in a dream world, as noted. Don't interrupt. And then we have to ones who want to talk, need company before they go over the trenches. A few friendly words of encouragement help. Don't remind them of any shortcomings in rehearsal that the process hasn't solved (through make-up and wardrobe for Image). The average entertainer has had all the help she can handle and her desire to DO IT will carry her beyond such faults and therefore any critique at this time might hamper the flow of the act itself. If the Stage Manager sees any delay which might exceed more than thirty seconds she should report it at once to the MC. The closer that timeline is to the Entrance point, the more critical it becomes so let the MC know that the Andrew Sister changing is slow when it occurs so that the Mistress of Ceremony has at least four acts to plan what she is going to say or do. The minute they are clear and back into the flow, let her know so that she can cancel such a planned delay and allow the Show to move on its basic time line.\*

It is important to realize also that once the last act has cleared the Wardrobe and Make-Up Stations it will be about 45 minutes before the Second ACT starts and therefore these two stations may have to continue without pause. (AS NOTED EARLIER, I THINK THAT IT MIGHT BE A GOOD IDEA TO SEE IF IT WOULD BE POSSIBLE TO HOOK UP A TELEVISION MONITOR BACK IN THE WARDROBE/MAKE-UP AREA WHERE THE ACTS IN PROCESS COULD SEE THE SHOW.)

Stage Manager Runs House. Once the Director comes out to have the Stage Manager Cue the Overture the Stage Manager is running the technical support for the Show by monitoring both the Sound system and the Lighting system.\* The

\* I bought a "Walkie Talkie" pair of handsets to establish communications between the Stage Manager and the Back Stage Manager. I tested them and they work. But, care must be used to avoid bothering the audience. An inside phone line type intercom might be better. But, it would be a very good idea to tie through comms these key positions especially if you are going to have Parades and the like.

Stage Manager follows the technical Cues until the First ACT is almost complete and then she alerts the intermission speaker, if any, when it is time to go back stage to be announced by the Mistress of Ceremony. When this intermission speaker is finished the Stage Manager Cues the Audience Music and heads back stage to coordinate with the show management.

Intermission.

The Intermission is thirty minutes long. It's time is divided between the Audience Music and the Overture. The Intermission is very similar to the Pre-Show Preparation phase of the Rehearsal Process in that three activities are simultaneously moving towards the Overture while the Audience Music is on:

- Talent Process Is Restarted
- Show Management Is Restarted
- Mistress of Ceremony Takes Charge of Show.

Talent Process Is Restarted. By the end of the First ACT the Talent Process was well under way and the Back Stage Manager is now waiting for the first four acts to have reached Entrance (Station 6), Curtain (Station 4), and Primping (Station 3). The Talent Process is ready for the Overture and the Back Stage Manager moves forward to the Mistress of Ceremony to alert her.

Show Management is Started. The Stage Manager meets the Back Stage Manager backstage to coordinate and then returns to her station to await the Director to advise that it is time to start the Overture.

Mistress of Ceremony Takes Charge of Show. The Backstage Manager and Director meet with the Mistress of Ceremony to see if she needs any help in dressing. This is a quick change and the 'bells and whistles' need to be kept at a minimum in terms of jewelry, etc. When the Stage Manager announces that the Talent Line-Up is ready the Mistress of Ceremony must be secure enough to have the Director go forward to Cue the Overture as she heads for the Ditch Corner with her ACT II Talent Deck in hand so that she can review the cards while the Overture begins to play and she awaits her Cue.

The Back Stage Manager goes to the Entrance (Station 6) to make sure the Line-Up is ready and the first entertainer is ready to hit her mark on the Cue from the Mistress of Ceremony, who again, with the Overture Cue, is completely in charge of the Show.

M6014  
4.8

Kane

PF Follies notebook, 1985

Overture-ACT II.

With the Overture Cue the Mistress of Ceremony announces the Second ACT. While she is doing this three major flows of activity are moving rapidly towards the Finale;

- Stage Manager Runs House.
- Back Stage Manager Runs & Clears Talent Process.
- Mistress of Ceremony Runs Show.

Stage Manager Runs House. The Stage Manager has Cued up the Overture through the Sound Technician and monitors the technical staff while discussing with the Host arrangements for the Apres Follies Party and necessary security for the House while the Cast and Crew go to the Party. When the Finale is about to run she takes the Producer/Director backstage to join in the Finale Line-Up.

Back Stage Manager Runs and Clears Talent Process. If the Finale is not a major costume change the Back Stage Manager follows through the Talent Process and as the last act before the Finale moves out of each Station she closes Wardrobe (Station 1) and Make-Up (Station 2) after any Crew who might feel a need to primp up for the Finale have left the Stations along with the Director and Stage manager (and, of course, herself). About fifteen minutes prior to the Finale the Wardrobe Mistress should have her support gear all but packed so that after the Party all she has to do is pick her things up. The same is true with the Make-Up Artist. A general policing of the Back Stage Area is conducted to throw waste into the garbage bags and to locate any jewelry or the like which might be found on the floor. When an Act leaves the stage, or even before she makes her Entrance (which is better), should pack her vanity box and arrange her gear so that after the Party she can come down and pick up her things and leave.

Mistress of Ceremony Runs Show. The Mistress of Ceremony more or less follows along the lines of what she did in the First ACT. While the first bars of the theme music for the Finale begins she moves on stage to announce each of the girls in a Finale line-up followed by the crew (everyone) and the Show Management. The theme music fades and the Mistress of Ceremony makes her end of Show announcements and then the Finale SONG is sung and the Show is over with the Audience going along with the Cast and Crew to the APRES FOLLIES PARTY while the Stage Manager makes sure that security is in place.

After Show.

The Host House and Club usually throws the APRES FOLLIES PARTY for the Cast, Crew, and Management of the Show as an opportunity for the Audience to go to the party and meet the Show people. This is, of course, a nice snack after the Show for our people, but it also is a social function for public relations primarily between those "Townees" who are our real FANS, if not the Fair's, and as Miss Manners might say, "An Appearance Is Required", and social hostess type manners towards the Audience as guests is politer than tight cliches. Bring our friends into your after show shop talks and you both might be happier. While the APRES FOLLIES PARTY is in progress the theater should be secured and locked so that the Club Management can begin to clean-up. Three stages of activity take place:

- Stage Manager Moves Cast, Crew, and Management to Party.
- Cast and Crew Return to Clear Out Their Gear After Party.
- Stage Manager Clears and Secures House.

Stage Manager Moves Cast, Crew, and Management to Party. The Stage Manager encourages the Cast, Crew, and Show Management to clear out of the Theater so that the Club Management can get its clean up crew started. The Stage Manager then coordinates security with the Club Manager, tips the members of the technical crew and others, and collects the records and tapes to bring to the Apres Follies Party to make certain that the Sound Booth is clear. Show Management equipment is left secure in the Sound Booth because we may be required to provide some support to the Fantasia Ball, but traditionally the Fantasia Ball is Club supported...The main Show Management Equipment is picked up the next morning. Stage Manager goes to Party.

Cast and Crew Return to Clear Out Their Gear After Party. After the Stage Manager has been introduced around at the Party, had something to eat, and a couple of drinks to unwind she has the Back Stage Manager go downstairs and start the process of clearing out the gear left by the entertainers and back stage crew. She has the Show Management Wardrobe and Make-Up gear secured in the Mistress of Ceremony's room or the Sound Booth and makes certain that the props provided by the house (dummy mikes, and special props acquired by the House for the show) are returned to the Club Manager.

McG14  
48  
Kane  
FF Follies Handbook, 1985

Stage Manager Clears and Secures House. As the Party nears the end the Stage Manager and Director drift back to the theater to help clear the House. They are followed by the Mistress of Ceremony, who has her own gear to pack. The Director helps the Mistress of Ceremony pack, while the Stage Manager begins her finale tour of the House. She verifies that the Club Manager's property has been returned and does a quick check of the House and Back Stage area with the Back Stage Manager to look for any damage which might have happened and to be certain that the cast and crew have not left anything of their personal gear behind. They then make arrangements to pick up the Show Management equipment the next day with the Club Manager.

POST SHOW. FANFAIR FOLLIES PROCESS OF PRODUCTION V.

The Post Show Process consists of two phases:

- Awards Banquet Recognition.
- Post Fair Letters and Review.

Awards Banquet Recognition.

During the Awards Banquet for the FAIR it is traditional for the Producer/Director (as Major Event Coordinator) to receive a Service Award. This is her chance to thank "all those who made the show possible", briefly, and pushes the Show for the next Fair in 1987.

Post Fair Letters and Review.

When the Producer/Director receives her Post Fair packet from the Outreach after the Fair she might want to send a note of thanks to her people. I have been wall to wall with work during this period and I know that it would be nice, but... Also, the Producer/Director might review this document and up date any important information which she feels should be included.

And as the English Say: "There It IS!"

APPENDIX I.

EQUIPMENT LIST

ADMINISTRATION

Legal Pads	( )	3
3x5 Cards		500
Fine Line Pens		6
Pencils		12
Small Stapler		1
Staples		Box
Ruler 12"		1
Scotch Tape		2
Masking Tape		1
Chalk-Assorted Colors		1
Portable Typewriter		1
Typing Paper		100
Padlock		1

SOUND

Walkie Talkie		2
8 Track Deck		
Dual Cassette Recorder		
Portable Record Player		
Tape Recorder		
Dual Phono Jack Cords	4	2
Double Female Plug Phono		2

WARDROBE

Large Sewing Kit  
Various Cleaning Fluids  
Cloth cleaning rags

MAKE-UP

Major Make Up Kit		
Make-Up Capes		4
Eye Make-Up Remover		2
Liquid Make-Up Remover		2
Tissues		6
Q-Tips (400 box)		
Cotton Balls (Large Box)		

Mc614  
4.8

Cover

FF Follies handbook, 1985

APPENDIX II

MUSIC LIST

SHOW RECORDS

Anne	Gypsy
Oklahoma	Porgy & Bess
Rocky Horror Show	Flower Drum Song
Man of La Mancha	Sophisticated Ladies
Cabaret	King & I
Guys and Dolls	Woman of the Year
Fiddle on the Roof	Till the Clouds Roll By
Carousel	Three Little Words
No No Nanette	La Cage Aux Folles
Applause	50 Years of Broadway
Hello Dolly	

STARS

Doris Day  
 Diana Ross  
 Bonnie Tyler  
 Olivia Newton John  
 Sheena Easton  
 Anne Murray  
 Pat Bonatar  
 Dolly Parton  
 Dorthey Shay  
 Patsy Kline  
 (& Many others)

THEME MUSIC

Booked on Broadway  
 Hooked on Classics  
 Stripper  
 Belly Dancing  
 Russian  
 Swedish  
 Japanese  
 Korean  
 Viena Zithers  
 400 Classical Titles

MOVIE

Superman  
 Mupphit  
 Lawrence of Araria  
 Ben Hur  
 Around World 80 Days  
 Quo Vadis  
 Cleopatra

