

1. PLANNING AND EXECUTING A SUCCESSFUL SHOW (Powerpoint title slide)
2. PLANNING AND ORGANIZING WORK. **A balance between delegating and doing:** For an experienced, large team, roles can be assigned individually. For smaller choruses, show team members take on multiple roles. Team members must complete tasks in a timely fashion, so that the show chair does not shoulder too much responsibility and might be forced to follow Napoleon's maxim: "If you want a thing done well, do it yourself."
Organizing by time: Some tasks are more time-sensitive than others, especially nailing down the location and contracting for guest quartets.
3. 18 MONTHS IN ADVANCE. **Evaluate success and challenges with past venues:** *Capacity* – not too large or too small (lots of empty seats not good psychologically, relates to *multiple venues/shows*). *Acoustics* are critical, not too much or too little reverb, relates to speaking versus singing. How much technology is necessary – e.g. does additional lighting need to be brought in? Relates to duties of AV techs, especially if there is any resistance to outside people being involved. *Accessibility* critical since audiences tend to be older.
4. 13-17 MONTHS IN ADVANCE. **Don't dwell on every point equally:** The most critical points regard song selection – songs must fit the show theme but be enjoyable for the chorus to sing and the audience to hear. Arrangements that don't fit the classic barbershop style may still be great show tunes. As choruses age, **memorization becomes more difficult and time consuming**, meaning that learning tracks must be made available well in advance, and chorus members need an incentive to use them. Asking chorus members to make tracks can work, but this process is very time consuming and requires some talent and expertise in the use of technology (e.g. part-predominant tracks). Professionally-made tracks must be checked for accuracy!
5. 12 MONTHS IN ADVANCE. **Deciding and confirming logistics:** Dress rehearsal(s) are critical, and not just the day before the show. If the venue is available, multiple dress rehearsals on site are valuable, especially when actors and stage movements need to be rehearsed. **Contracting:** Absolutely essential, especially for 'big name' quartets. In our case, having such a quartet available locally (Vocality) is a huge plus, but not all choruses are so lucky. Having chapter or other local quartets available as backups is important.
6. 6 MONTHS IN ADVANCE. **Budgeting gets serious, logistic planning starts turning into action.** Having an accurate, regularly updated budget is critical. This should be run regularly by the president and treasurer to make sure that the budget does not exceed chapter revenue. In our case, a 'cabaret show' following the main show was a complication, since catered food costs were included in the cost of the tickets. Online ticket sales must be set up well in advance with a knowledgeable local person (we are fortunate in this regard). **Stage manager** must be selected well in advance so that he or she is familiar with overall plan of show. Chorus members with **skills in set construction and multimedia effects** should be recruited, and **emcee** and **ushers** should be identified.

7. 2-5 MONTHS IN ADVANCE. **Implementation phase:** Script must be available well in advance so that chorus member actors can learn lines and get the flow of the show “in their DNA”. In our case, we have a Christmas show in early December, and the script should be ready in early January, and be read through (at least in part) to introduce chorus songs. A simulated ‘stage’ can be set up in rehearsal, using table and chairs for props, and ideally some rehearsing can be done at the actual venue. **Decisions on advertising** must be made (e.g. social media, local papers). Is it worth the considerable cost, or is word of mouth and member sales just as effective?
8. 1 MONTH OR LESS IN ADVANCE. **Completing plans and acknowledgements:** Documents with logistical information for the chorus should be sent to all members, indicating dressing/practice rooms for chorus and chapter/guest quartets, detailed time schedule for dress rehearsal and show days, set-up and clean-up tasks. Participants should be **formally acknowledged** for their contributions to a successful show!
9. ORGANIZING BY TOPIC – planning can be organized by time (as above), or by topic. Two additional slides are included under this latter category...
10. GUEST QUARTET. Written contract is essential for guest quartets. Some have expensive fees that must be covered by show revenue, especially if lodging costs are included, so the use of local professional quartets is helpful.
11. GUEST SCHOOL ENSEMBLES. Our chorus prioritizes guest high school ensembles for our Christmas show, to encourage youthful singers and expose them to barbershop harmony.
12. EXAMPLE: CROIX CHORDSMEN 2023 SPRING SHOW. Slides are self-explanatory. Key takeaways are early creation of show script, with use throughout spring rehearsals so that actors feel comfortable with it, resulting in a more professional performance.
13. TIMELINE 2019-2022. Note that concept and basic planning began years in advance of the show, due to Covid pandemic. Trying to do this particular show, with in-house song arrangements and learning tracks, would have been challenging with a shorter timeline.
14. TIMELINE 2023. Key takeaway is amount of rehearsal done using the script, starting in January.
15. EXAMPLE: CROIX CHORDSMEN SPRING SHOW. Advertisement graphic.
- 16-17. LESSONS LEARNED – see slides for details.
- 18-19. TABLE TOPICS – WHAT DO THE COMMENTS HAVE IN COMMON?