



ALPHASHOWS

TOUR SUPERVISOR MANUAL

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Tour Supervisor Manual

This manual has been compiled to give you important, useful information that will assist you to perform your duties as a Tour Supervisor with Alpha Shows. We understand and acknowledge the extra work and skill needed to also be a Tour Supervisor, so we really appreciate all the efforts you will be going to!

It is assumed that you have also read and understood everything contained in the Company Cast Member Touring Manual and the Health and Safety Information, and we highly recommend reading and having thorough knowledge of the Actor's Manual and Leadership Manual, and have engaged with the material in an active capacity (fill out your Leadership Wheel, be working and liaising with Company management about your career and life growth etc).

Rehearsals

During rehearsal it is your responsibility to:

1. Depending on the situation for rehearsals, either make sure you are there well in advance of your team to discuss anything with the director that is important, and/or make sure your team are there 15 minutes before start time.
2. If the director or choreographer are late or something else is happening, you are next in charge, and should endeavour to not have the time wasted – actor's usually aren't happy if they've been called at a specific time and then asked to 'wait'. So get them rehearsing, and at all times act as though it was supposed to be this way. The director/s may be dealing with other important company matters and it's your job to cover for them at these times.
3. Make sure that you monitor people's progress and report anything important to the director, and encourage work outside of the rehearsal hours, especially if you are living with your team.
4. You should be as familiar as possible with all things technical and production-wise that relates to being on tour. As much as your team will be focused on rehearsing, you should endeavour to get them up to speed well before you go on tour with all the other requirements. You remember how much there was to learn.
5. You can call extra evening rehearsals if you deem it necessary. They are required to follow your suggestions as you see fit to make them.
6. Keep track of hours on Filemaker, but make sure people are not wasting time. If they are 'on the clock' they should be doing some type of work, not on their phones etc. If it's obvious we are taking a break, do the right thing and put the cast on a 'break' on Filemaker.

Accommodation, Vehicle, Fuel and Expenses

Your main responsibility with accommodation, other than ensuring the guidelines in the main touring manual are followed, will be

1. Upon arrival, ensure your team remain in or around the vehicle. You can go and check in, get the keys and assign rooms and keys based on common sense. Please take the more private/comfortable room for yourself as you might have extra logistical checks that needs to be done and need the space.
2. You might pay at check-in and find out what check-out time is (if you have a later start the next day), and communicate this to the team, or remind them of the leave time next morning. You are welcome to change leave times if you feel it necessary; it is suggested that you put in the next morning's destination into the satellite navigation or your phone maps the previous night, to check that the leave time is appropriate, and make any adjustments necessary. Be aware that traffic is a lot worse in Sydney to other capital cities, for example. However, do not add additional commute times that aren't needed, remember, cast are not paid for commutes so don't add unreasonable extra time. If you have a travel day the next day, you should be leaving at a normal work time, don't wait around until 10 or 11am even if the cast complains. You should be leaving at 6 or 7am to ensure you get to the next destination with plenty of time, so everyone has their day to rest and to definitely avoid any night time travel.

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Remember, it takes a LOT longer to get anywhere in the van, as it needs filling up more often and it's just slow up the hills.

3. It is your responsibility on a non-show day to get the cast to the set accommodation **before** 6pm. Per diems will not be paid if your cast is late leaving for the leave time you set, or the leave time you set isn't appropriate to arrive in time on a travel-only day.
4. You should also endeavor to get your cast home as soon as possible, say on a Friday afternoon if you're doing a regional show in the morning and it's 4 hours travel back to Alpha HQ, you should leave straight after the show to try to get back in the afternoon.
5. The team have been requested to be back by 11pm at night, whilst this isn't a strict rule just ensure everybody is at their peak ready to perform in the morning. You will need to say something to people who are not back by 11pm.
6. We've had complaints about noise before so whilst, again, you don't want to be strict, try to discourage noise past 10pm. You will need to say something to anyone still talking or socialising past 10pm, for the good of others who need to sleep. You should not encourage parties or late night socialising at all during your tour, instead you should be encouraging people to take their alone time, rest, recuperate and utilise the Company provided accommodation is a professional workplace for resting and eating only. It is not permitted to drink alcohol in Company provided accommodation if you have a performance on the following day. It is also not permitted to drink alcohol whilst in Company uniform at any time, unless it's a sneaky quick one with dinner during a cast get together or company dinner. We can't stop people drinking in general, but it's pretty much a guaranteed way to get sick on tour as it shuts down your immune system.
7. People's normal routine in accommodations like they would do at home isn't compatible whilst on tour. Being 'tour fit' continues to be a priority during the tour, not just beforehand. Most people will settle into wanting to have fun and drink and perhaps even eat junk food – they WILL get sick. You'll need to monitor this and encourage changes. Accommodations are for resting, cooking proper meals when a kitchen is available, sleeping etc.
8. If you are going to arrive later than 6:00pm at an accommodation, call ahead to tell them when you'll be there and organise payment and key pick up if the office will be closed when you arrive.
9. If your arrival time at the next accommodation after a performance is clearly going to be after 6pm, speak to your team in advance. Explain why you need to travel past 6pm, and that they will be paid a per diem to be able to buy their dinner on the road. Do not create an issue or disruption or encourage talk that it's 'too much' or that you acknowledge that it's difficult. Touring logistics is very difficult and it's expected that you be respectful of the company and the difficulties of touring and help your cast understand these realities without creating upsets unnecessarily. You do not have to address every complaint, anything beyond a mild annoyance expressed by a cast member you can just pass on to Company Management and the Director of Talent can talk to the cast member who needs to express something.
10. Check all accommodations if there is a kitchen. Do not rely on the information in Filemaker regarding whether there are kitchens. Call the accommodation to check if you have any doubt (eg. you haven't been there before and you're not sure). Communicate any changes with your team so they know how to prepare their food.
11. If a mistake is made and the team was expecting a kitchen and there isn't one, change Filemaker to be more accurate. In this situation, it is appropriate to use the Company Credit Card to cover a meal so as to keep morale up as it's quite a difficult situation to deal with when this happens. Always ask management for permission for any extra expenses like this.
12. It really isn't appropriate for guests to stay in the accommodation that the company has paid for, you will need to check with the Managing Director or Operations Manager if this is ok. This even applies for previous Company Cast Members. If they agree, any extra charges will be the responsibility of the guest.
13. It is also inappropriate to allow bed swapping, or sharing of beds amongst the cast. It's very easy for a cast to become divided if things like this occur. Any sexual activity outside of established couples who have disclosed their relationship to management is prohibited at Company provided accommodation. This is because it has been a problem in the past. If certain cast members have a genuine attraction and wish to pursue this, it's ok, but they do need to disclose it to management.
14. Unless there is plenty of time in the morning, it is probably best to pay in advance, or even at check-in, for the accommodation.
15. The credit card is for accommodation and fuel expenses only. Any other expense greater than \$20, Slack message Director of Talent or Managing Director for approval, including any dinners for your team.

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16. Make sure you check-out on time, but if the leave time is after check-out time, feel free to ask for a late check out. Do this in advance so you know. If late check-out is not available, the cast must be ready by check-out time and take a break in the van.
17. Only fill the vehicle with diesel and preferably fill up at around the midway mark or approx every 2 hours of travel. The lowest you'd want is about a quarter. Use fuel stops to fill up AdBlue and wash the windscreen where necessary.
18. Check oil once a week and/or when going away for a long drive.
19. Check tyre pressures and the tyre tread every few days especially when you travel a lot of kilometres. Check the tyres for required PSI level and ensure your tyres aren't at risk of blowing out by being worn out.
20. You must also re-grease the trailer 'nipples' every month, or every 2 weeks when doing a lot of kms, but generally this is taken care of between tours so you shouldn't have to worry. Just do a quick google search for what this is so you can be aware of it and double check all is good with the trailer grease. Do a visual inspection and if it looks greasy you're probably good to go.
21. Before a long trip do a general check of everything in the Company Vehicle. Tyre pressure, check levels of AdBlue, oil, diesel, water levels, trailer grease. Also check tread of tyres. If any issues you may have to get it taken in for service or to fix up the issue before you leave, so prepare!

Setup and Equipment – assigning teams

Make sure you read everything in the Equipment section in the main touring manual. Most likely you will assign as a group decision who will be doing what during bump-ins at venues. Try to align what each team members talents & desires are with their duties. We do not rotate duties, and once a role is assigned, it remains for the duration of the tour.

1. You need to assign, out of 6 (including you):
 - **1 lighting person**
 - **1 sound person / cable person / floater (usually you, but does not have to be)**
 - **2 truss/curtains people**
 - **1 set person (with an additional if you have a 6 person cast)**

Their duties are as follows:

- **LIGHTING PERSON:** set up stands at 45 degree line from front center of stage line, hang moving lights, plug in (with help of cable person), run cables, cover cables, test, focus lights & movers on the lighting trees. Ensure camera is working and angled correctly – showing the set and truss lighting at the top of the screen, and the rest of the audience at the bottom 1/2 or 2/3. **IMPORTANT** – check the work of this person at every venue, to ensure lights are focussed and the camera is not pointing with half the frame showing the ceiling. The goal is to see the truss/stage area at the top of the frame, with the rest showing the audience so you can 'mark' and check the audience throughout the show. Lights should cover whole stage and spotlights should be on the person clearly when standing at the front of the stage in the center.
- **SOUND / CABLE PERSON:** set up tech desk and fog machine, subwoofer, run power to 1 separate circuit (not in a kitchen or somewhere it will blow). Set up all 4 speaker cables + subwoofer, run the rigging cable, plug in 4 rigging lights and 2 speakers, plug in Macbook and camera feed cables, test sound and all mics. Secure all cables and ensure there are no tripping hazards. Liaise with lighting person & do final checks of everything everyone else set up (if Tour Supervisor)
- **TRUSS/CURTAINS PERSON:** Connect truss and rigging and set up kings and centre the whole set up. Attach 2 black curtains/canvases to rigging, and/or painted backdrops if supplied. Set up 2 or 4 black curtains on telescopic poles on the sides (depends on size of venue/setup), although you can also assign each person a black curtain (as there are 6). Put 4 moving lights, 4x1 blinder/wash and 2 speakers on rigging. Set up speaker stands, speakers, plug speakers in. Weigh down all base plates with sand/shot bags.
- **SET PERSON:** Set up bases in the correct position. Flats in. Bolt bottoms and tops of flats. Put up swingers if supplied. Centre and position the set. Set up canvases on the set rolled up or hanging as required. Set up peripheral props and equipment that is show-specific. Stage clear, costume boxes backstage, everything ready to GO. Set up chairs for teachers and to separate lighting stands from audience.

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You need to choose whichever duties you feel are most appropriate to you and you can fit in with your other duties as Tour Supervisor. Once you have assigned roles, train your team in what they will be doing. If in doubt, utilise a senior cast or leader to help train but ideally you would know everything beforehand so work out a time to learn everything you need to from them and then you train your team. If you are unsure of anything regarding the setup, ideally spend time learning before rehearsals and ask questions of anybody who does know, eg. Ben or other management.

2. YOU 'start' and 'finish' the 'performance' – in the contract the 'performance' includes setting up and packing up, and you tell them when their 'performance' is done and are free to go. You begin this by beginning a shift as per the time set in 'Filemaker'. For shows, being paid at a flat rate you can start when you think is best, but try to keep it tight to a 4 hour shift per single performance. 6 hours for a 'haven' (2 performances in 1 venue). Break times are not included, so you can ensure you reach your time goals by putting your cast on break when you don't need any further work from them. If there are any delays, for example, you are waiting for everyone to go the bathroom and you haven't done sound test, just add up the approximate total breaks they are taking and put it down as an aggregate amount on Filemaker. It only really matters on a Ballerina – try to find at least 30 minutes of break time so we can avoid paying the 'work through break' loading, as it's quite expensive and Ballerinas are usually on days with small schools (why you're doing 2 schools) and we often lose money. When everyone is finished sound test and fight call, they are on break until the scheduled show time (or just before if they are first on stage and need to get into costume etc). For you, you can take a break too but only after you've done all your QC checks of curtains, cables, speakers all working (all 5), sound levels, playing some music etc etc.
3. Once you arrive at a venue go and find the contact teacher/person asap, move the vehicle if necessary, and give a signal to everyone to start and open the trailer ramp – start the 'performance' is essentially what you're saying. When the trailer ramp is opened is the signal for the beginning of a performance. At the end of the show it is expected every person just 'get going' on packing up and doing their jobs. You alone signal when it's 'done' and everyone can leave, or is off-duty. Again, your goal time is 4 or 6 hours total to ensure the cast is getting higher than MEAA wages.
4. When the trailer back ramp is closed and locked, that is the time to end the performance shift in Filemaker. If you leave straight away, you can begin the travel shift. If you do not leave straight away to take a break or get food/coffee, you are on unpaid break. It is up to you whether or not the team takes a break after pickup. Travel time is paid by time, so just ensure it's kept to a minimum and any breaks are accounted for.
5. If you have to get to another venue/school, the travel time in the van is counted as a paid break to avoid the 'work through break' loading, or it might be after the 2nd setup. The work through break would only apply if you have literally not stopped at all, for instance, if you finish pickup at 11:45am, need to arrive at the next venue by 12pm and the setup at the next venue takes the full 90 minutes, on a 'ballerina' day. Most ballerinas are not like this, and you will find that whilst you might have to go a little bit fast in the pickup at the first venue, there's no need to overdramatise the whole experience, just get to the next venue at a reasonable time knowing the capabilities of your team, and setup as efficiently as possible. You often will have more time than you think. If cast are feeling rushed by a fast pickup at the first venue, address this, as this pace (as long as its safe) should be the goal at every venue. This is work, it's a job and there are minimum expectations of work performance that should be adhered to, and you're in charge of supervising that performance.
6. As the Tour Supervisor, you won't generally be sitting around or taking long breaks at any time whilst at a venue, unless you are on a break because you've just got plenty of time. You are expected to keep working and test things, or be thinking about anything that needs to be fixed, notes given, improvements made etc. This applies to your team as well. If they are not working and they have finished fight call and there is still more than 15 minutes before show time. If you want to fix something in pickup, assign someone else to do your job and work on it, but once the pickup is done you should not keep your team longer than necessary. You might have to deal with something separately or get help from management if it's a repair that's beyond what's possible to achieve during pickup. Don't rush through necessary fixes though, if you have something to fix up – you fix it on site even if the pickup takes a little longer.
7. It is also your responsibility to keep shows tight. The show itself should not go longer than 70 minutes or so, and Question Time (QT) should not be longer than 5–10 minutes at most. If you keep your show performance and QT to that length, most shows visits can be completely in under 4 hours, closer to 3.5 hours.
8. Report any damage to managers immediately. If it is damage to the venue space, let your contact know.

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9. Once setup is done, do a final check of everything to ensure everything is in the correct place. Test test test! It is your job to try to ensure everything runs smoothly during the show, that poles aren't falling over, people aren't scrambling back stage trying to fix something etc. Test the fog machine (and whether it's going to set off a fire alarm), blinder, microphones, music volumes, all well before the audience arrives. Keep full lights up for a minimum of 15 minutes (at least) to ensure power isn't going to blow and be prepared to find another power source if necessary. Check all levels on the sound desk, make sure no sliders have been bumped or channels muted. Check all batteries of people's mics. Check it out from the front of the set, see if it looks right. Is there enough room for the sword fight? Have the fighters practiced? Is there enough room to get through the wings/edge of sets? Is there a huge gap between the set and the curtain? Are the curtain or truss poles showing instead of being covered by the curtains? Check everything is plugged in and working. You can't 'test' things enough. Test different lighting states. Check that the lighting person has focused the lights correctly. Check the camera is pointed correctly with the stage at the top (no ceiling) and the bottom 2/3 pointing at the audience. Check that canvases have been put on the correct side. Anything else people forget when they're learning etc.

Your duties at a venue before the show

You have a number of things to do and be from when you arrive at a venue and just before the show:

1. Find the contact teacher. **Show them the 'conditions' tab on the iPad. Before you enter their venue to start your setup, you must get their signature agreeing to our conditions.** This protects us from liability. Read this so you know what it contains.
2. If you think it necessary, ask the teacher about circuits. This is less essential now that we use less power, but be aware of it if you're in a venue with a canteen using lots of power etc.
3. Double check if it's safe/allowed to use the Fog Machine. Explain it is safe for asthmatics if they're unsure, but obviously the smoke detectors have to be isolated (which is always possible by law, but they may not want to or think it 'too hard'). That's ok, we don't have to use the Fog Machine, but try to get them to do it as it does add to the magic of the show. The Touring Pack they received weeks before the show goes through a checklist (you should ask for a copy of a Touring Pack so you can see what the customer gets supplied). You must check every time about Fog use as we have had our Fog machine set off fire alarms causing cancelled shows, fire brigade visits etc. If you ask and they confirm it's ok, then it's on them liability speaking. This is also a condition on the signature you obtain before beginning setup.
4. Liaise with the teacher generally about being excited about the show and talking enthusiastically about the positive impact our shows have, and being interested in them and the school and students, particular focus they might have for the show, what social & emotional learning theme they're focusing on (that you can talk about in question time or the EP – they're impressed when you do this), or anything else pertinent that can make the whole event customised for that school. Check the signs around the school to see what type of messages they use to help teach about social and emotional learning, and incorporate this into the show and QT. Make sure that in QT and in your discussions you don't use internal vernacular like 'EP' – this is just how we refer to that segment of the show (or 'closed eye'). Instead just focus on the messages and values etc, both when talking to teachers and in question time.
5. Ask them if there is any need to be CONSERVATIVE today. If you know already that they aren't conservative (you've been there before and you've asked them before and are certain, you can skip this). If you aren't sure, just check. Outline content in the show that might offend TEACHERS (it's about teachers finding fault, not kids). Explain you might use the words poo, fart, bum, sexy etc, and see how they react. They should already be familiar with this because it's another thing they should have read in the Touring Pack, but some teachers don't read all the material we supply. There is also a 'conservative performance request' form the customer is supposed to fill out. Feel free to send them the link if you think that's easier, or remind them the link was in the Touring Pack, or you can just get the info directly. If they are at all nervous about a certain teacher or the principal or whatever, get your team to alter the show to be conservative. If this is the casts first time having to do this, discuss with the cast the specifics for each character so everyone knows in advance what needs to be cut / changed. Sensitive words can change at every school. Sometimes it's just one of the words, sometimes it's all. Be very careful about what you discuss with your team. If a specific client is part of a community that is super conservative around certain themes (eg. gender ideology, LGBT content or characters), don't just read out word for word the results of what the customer has requested. Be discreet and talk with your team individually just what they need to know that's relevant to their

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performance. If your show doesn't have any LGBT content, there's no need to mention that. Also note the points in the main Touring Manual about identity and nothing about conservative show requests are about a performer's identity or expression. At Alpha, everyone is free to express Who They Really Are at all times, including at venues. All we're talking about here with Conservative Show requests is the content on stage, and being more aware of adlibs and some of the scripted dialogue. It's no different than how a stand-up comic might alter their set depending on the audience, so it's 'just right' for them. A big part of the Alpha performing gig is about altering every part of the performance for all audiences, giving them a completely custom experience. This just falls under that same category. For more information, please refer to the Actor's Manual, which goes into full details of how we alter and customise the show for each audience, and explains that this is a big part of what we do.

6. You will have an iPad with the Filemaker database on it, and it will auto open to the Tour Supervisor's portal. Most things can be done via this portal. If in doubt, ask Ben as he designed it all. Your main job is to get a tick in the box and signed on the booking form tab in your Tour Supervisor's Portal. It's best to do this WITH the teacher, before the show if possible, so you are not chasing them down. If they're not sure, you have to chase them or find them afterwards. Try not to leave a school without knowing what they want for next year. **This is really your #1 job as a Tour Supervisor.** Even if they do NOT want to book, still get them to SIGN to say they do not want to book. Make them own that choice.
7. If they are not willing to tick Yes for next year, explain that by not doing so the price will be higher if they book later. They will be back to the 'new school' rate. This changes over time, just check the iPad booking form for what happens when you hit the different options. The default price, then it goes down if they are booking and it's for the whole school, and if it's going to be for next year (ie. annual bookings). They get charged a large premium if it's not the whole school, as Alpha really doesn't take bookings for only a few grade levels as those smaller shows are just difficult to justify financially. We want to perform for everyone who wants us, but costs make it difficult nowadays. You can explain this to them, especially if they have had a booking like this for years. Just explain that our operational costs and wages have gone up significantly and it's no longer financially feasible to do shows for small groups. If you're getting any push back on booking again, just explain that if they book now they get it much cheaper as long as it's for the whole school and for next year. Try to entice them by saying "look, if you're at all thinking of booking I suggest you tick the rebook, and if you change your mind in the next week or so just email Ben and cancel. It saves you the money that way, I'd really rather you not have to pay the higher price!". And that's true, we really just want everyone to get the lower rebooking rate and book for certain on the day so we don't have to hassle them later. If they just don't want to have us again, they can tick No which means full rate or nothing at all, and need to understand what that means, so it's the hardest thing you have to do but you gotta explain to them how it works.
8. Try to mention the referral program and reiterate how we go to VERY few schools, and anything they can do to help spread the word is useful. If someone they tell about us books and we KNOW that it was them telling them, we'll give them an extra free show for that year when we're in their area or some other benefit to thank them. This option is on the booking form, so feel free to ask them when you go through that booking form on the iPad. The more rebookings and referrals you can gather, mean more work for you and your team, and it also might result in an extra bonus for you at the end of a tour.
9. Write down any requests they have for dates/time of year/show etc on the booking form and in your Post Show Report. Usually the next show and term they are to get will already have been filled in for you, or you might have done it at the start of your tour to not have to think about it every day. This should be the show that the school hasn't had for the longest time, or just a show they haven't had before. You can use Filemaker to determine what show they would be due to have the following year, or just ask Ben.
10. Update the numbers with them on the iPad and send an updated invoice using the button. Do not send if the school is a NEXUS school (there will be a red warning label) as NEXUS invoices those schools directly and pays us minus their commission. Sometimes the invoice is already accurate, especially if it's a flat rate. The email that gets sent explains everything, but if you're doing it manually just explain if their invoice isn't correct to NOT pay, they need to email us the correct audience numbers FIRST. So don't pay on an incorrect invoice, or if the audience numbers are not accurate. If in doubt, leave it, just get the audience numbers, and email Ben to do the invoice.
11. There are times when the invoicing is a bit tricky. For instance, if they originally were having 195 students at \$12 but then dropped to 120 which is below our minimum of \$2250 per show. Check with Ben how to handle this or leave it for him to invoice. You have to change to flat rate and type in manually the \$2250 amount before sending the invoice, basically. If you are a new Tour Supervisor, make sure you find time with Ben to go through a training with the iPad and how it works with Filemaker etc.

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12. There are also times the rebooking is a bit tricky. We send a booking invoice asking for a deposit for next time so they're locked in without doubt. This is if they select "Y" to rebooking and you send them the booking form from there. But if the details of the booking is changing dramatically, such as going from a booking with 160 students of just Year 2–4 students to a whole school booking of 500 students, you're going to want that new booking form invoice to be accurate. So you'd have to change the audience numbers for the booking form send, and then change it back to the attendance from that day for the invoice for that days show. If in doubt, again, ask Ben to do it. On this – you should always try to convert a school that only has 1 or 2 year levels attending into a whole school event. Just explain that's what we normally do and it's just a much better experience for everyone if everyone gets to attend. It's not about money (even though it partly is due to losing money on lower priced shows), it's about wanting everyone to experience the magic of an Alpha Show and come together as a community to celebrate life, theatre, and social and emotional learning.
13. You may want to optionally remind them that you'll be doing a question time. It's all automated etc and they don't need to do anything. Tell them you'll keep an eye on them in the audience to keep a check on time, and for them to signal you when to finish. But **YOU OWN QUESTION TIME**. The client has been TOLD when the show will end. Reiterate the end time to them and if their lunch or recess or end of school time is earlier, it could go over. **DO NOT CUT QUESTION TIME** under any circumstance unless it is VITAL to YOUR timing (not theirs) – they've been told it's not something we ALWAYS do if we're short on time, so if it's the first school on a Ballerina – maybe skip it if your team is still a bit slow in the packup. But yes, don't let a teacher bully you into cutting it, as it's essential to follow up with the values and the children enjoy it too much. Alpha's shows are shorter than they used to be, so you have some flexibility here now. Just be aware of timing especially if you have a ballerina (2 shows 2 venues)
14. Ask for chairs for the teachers if they are not visible in the room when you are setting up. Only you should make this request of the teachers. This goes for any request. Your team should only ask you for something they need, not teachers. You may make an exception if you have an experienced Senior Cast or Leader on your team.
15. We usually leave the house lights off so you have control over the venue and show start. This gives YOU control of when to start, instead of waiting for them. If they turn them on, you have to make an announcement over the handheld mic to turn them off again. You MAY want to mention something about this before the show but not necessary unless you want to. Lights should be off once you're set up. Fight call should be done with house lights off and your theatre lights on, preferably the lighting state that is on when the fight happens in the show. Then the preshow music will automatically set a preshow state so you don't have to worry about it.
16. Feel free to ask for remotes for air conditioners/heaters/fans etc to make the show more comfortable for you and the audience. This might be turning them on in winter, turning them off in warmer climates. Whatever your cast needs.
17. Thank them for their time and ask them to come and see you after the show, to have a chat, audience numbers, do the rebooking, hear what they thought, get excited about our other 10 shows etc.
18. As the audience comes in, activate the per-show AUTO cue and everything will be done for you. Your only other cue will be the '30 seconds to go' cue when you're about to start and want to encourage any stragglers to get seated, and then start the show and do it as per rehearsals.
19. You don't need to do any of your own announcements, but if you want to you can for weird circumstances that we didn't think to pre-record something. You can also manually replay any of the announcements if you feel it necessary – just open up the manual CUE list for pre-show and play any of the announcements over the pump up music before starting.

Underperformance as a Tour Supervisor or Leader at Alpha Shows

In addition to the general guidelines regarding underperformance in the Touring Manual, there are some additional notes about underperformance when you're a Tour Supervisor or other member of leadership or the production team. Here are some standards that you should be aware of and what would constitute underperformance:

- **Unwillingness to be challenged or questioned.** When being given notes or feedback, it is considered underperformance if you do not take that feedback professionally and implement it. Whilst open communication and discussion is a part of the Alpha Shows culture, hierarchy and respect for management is your primary responsibility, and it's a requirement of your employment to not take direction, notes, feedback or any criticism as personal, as it is never intended that way, regardless of your feelings or triggers. It is your responsibility to deal with your own emotions and triggers in your private time, and not bring them to the workplace. For more information, you can refer to the Leadership Manual from the actor download section on the website as it gives detailed information about how to process and follow the path that will lead you to not have a reactionary style when it comes to receiving feedback
- **Failing to stand as a united front with management or creating division between management and your team, or between others in your team.** It's part of your responsibility as a Tour Supervisor or other leader, to be a good service-based leader, that leads and communicates with kindness and empathy, and to set a good example that when challenges arise; you have mature emotional responses to hardships, including disagreements with upper management, and you do not seek to create division or 'eruptions' about every small little thing. It is expected you be positive about company and management and work towards solving any minor issues respectfully.
- **Unable to align your own agenda with overall creative vision set by Creative Director etc, and continue to deviate from direction.** You are a leader at Alpha and it is your duty in your employment to implement policy and creative vision that has been in place for over two decades for specific purposes and intentions.
- Any other issue of gross misconduct in contradiction of the policies set forth in this manual, the contract and the Touring Manual.

Continued underperformance will follow the procedure as laid out in the Touring Manual for warnings and eventual dismissal, but may also result in dismissal without warning as provided by the contract and Touring Manual, and given the contract nature of the work (ie. you just would not be invited back to future touring).

Whilst underperformance is a serious issue, we believe that as long as you focus on being of service to your team, the customers and the company that most issues can be resolved easily by being a team player and by communicating effectively with the management and production teams. It is your primary responsibility to undertake all direction by these teams and if you focus on that with grace and professionalism, you'll not have any trouble.

Tour Cycles

We have found that most tours go through pretty predictable cycles, once you get out on tour after rehearsals, because rehearsals themselves are generally positive and fun and generally comfortable, being in one place and having predictable hours every day (and often getting to go home to your real home every evening). Once that changes though and you bring the level of uncertainty into the mix like a tour does inevitably do, the cycle begins and kinda goes like this. The specifics might change but the general cycles are these:

- The initial excitement of being in front of audiences and doing something new. Everyone is happy and excited, in general, until...
- About a 1/4 way through where suddenly everyone realises this is a ton of work and they've not quite got it all down yet, and stresses and frustrations can occur. Unmanaged, the team may turn against each other, or they may turn against the company as they want something or someone to blame. They may even turn against you, even if it seems illogical. People can get prickly or harder to get along with than they were in rehearsals. Be careful of upsetting people or pushing people too hard. It is a requirement of the job that everyone maintain a positive attitude during all paid shifts, and if someone is being extra unprofessional, you may want to deal with it or ask management to talk to them. However, sometimes it's just gripes and grumbles. Whilst you should (that is, must) report any and all gripes to management, you can generally just work through it and be encouraging during this stage, unless you want to push through to get to the next stage...
- A mid-tour slump where some get sick or lose their voice, some get bored, some get cynical, or some 'problem' occurs (often imaginary, but not always) which can split a cast or pit some people against each other for reasons that are usually not based much in reality. Problems all seem way more dramatic than they truly are, and you may find it hard to keep yourself above and out of the drama. Everyone has an opinion, and they all want to feel heard, or worse, have someone to blame, but you as the leader need to keep a clear head and know the higher outcome you're going for. It's also good to remember the Touring Manual section on 'challenges' that they have all read – they are required to not involve themselves in gossip and drama, and you can remind them that the only appropriate way that Alpha Shows deals with challenges is with you liaising directly with Company Management to decide on a course of action. This isn't a democracy. If you're willing, you can serve the greater good and allow yourself to be the 'villain' they need at this stage, to protect the rest of the team from turning against someone else or randomly lashing out at things they believe are the source of their pain, however this is only a last resort. You can trigger or prod on purpose to move this process along, as unmanaged it can end up lasting almost until the final days. If there are legitimate concerns on how the tour is running, now is a good time to fix those things in consultation with management, informing your team what is being done, but many times they just need to be heard, have good communication, and the drama will subside, to finally lead to...
- A resurgence of generally good spirits around the 3/4 mark as the team finds their stride, realises it's not so hard as they originally thought or were experiencing in the earlier parts of the tour, and get back to having fun. They're usually super slick at setups as well, so they have a sense of pride that everything they didn't think they could do, they can! Hey, they're more than halfway through now! If a problem or challenge occurs at this stage of the tour, now magically everyone bands together and cooperates and little challenges or mini-disasters or chaos can actually bring the team together, and feel a sense of camaraderie that didn't exist before. This is when you start to bond and get along and feel like you are in this together until the end, until...
- The final leg that's usually high energy and in good spirits. Most of the resentment or arguments are a fading memory and everyone generally gets along again. At the end of the tour, most are thinking of the time with pleasant memories and may even feel a sense of loss or grief at it ending, especially if they are not returning. Some will be happy to move on if they felt touring isn't for them, but they'll still generally look back on the time with fondness.

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As Tour Supervisor, you can be aware and conscious of these cycles, and even help to 'trigger' them by certain actions, to help speed the process along and minimise the length of the more uncomfortable or undesirable stages. This can be risky but if you're aware of it you can be a conscious contributor to it resolving and coming around to the more pleasant stages. Also be aware that these stages occur on all tours, whether the tour is 3 weeks or 3 months or 6 months long. So on a longer tour, you definitely want to be aware of it so that the mid tour slump and other less desirable times can be minimised. There's usually no avoiding these cycles and stages unless you have a group that has worked together for a long time (or they are just really wonderful people with little hangups of their own) and you generally get along great already and know each other's weaknesses and strengths. But from experience, even repeating a cast into a new tour, the cycle still seemed to always happen even if the exact same actors were part of the next tour.

There is a lot of variability and uncertainty in all this, and it may not be exactly like this for you, and if you're lucky, and you've got a really professional team that you know really well, you may avoid all or some of the less desirable stages! It's just good to be aware so you're prepared and not surprised / shocked if it does happen. Remember, it's most definitely not about you or anything you've done wrong. It's generally just human/actor nature.

Performances

The performances are what it's all about. Generally there are a lot of performances in a tour. Sometimes this is great for a team, sometimes it can have some challenges. Alpha's philosophy has always been to try to get as much work for actors as possible, so we try to 'sell-out', but this can be draining and not leave enough time for 'down time'. Just something to be aware of.

Your job with regards to performances are:

1. The performances are as full of energy and fun as they were in rehearsals, or even more so.
2. OPTIONAL: Do a warmup, physical and vocal, if people are having a challenge keeping their energy up. Usually it's just a good idea to do one anyway. Make sure if you do one that everyone participates. You can take things as far as you like, if you have learnt some cool team activity to ensure great performances, you are free to try these out. Just don't be one of those annoying Tour Supervisors. You don't HAVE to do this if you don't like to. (Neither Ben or Jacqui ever did these, we just liked to let people do their own required warm up).
3. NOTES: It is, ultimately, your responsibility to 'give notes' during the tour. However, you are NOT the director and therefore not to go and change things all over the place to suit you. We have had problems with this in the past, where the person in this role would change things for their own purposes more than what would serve the overall show and/or the original creative intent. More importantly, maintain a high level of rapport with everyone during all 'note giving'. In the past, one of the hardest things for Tour Supervisor's and remaining as one of the team is the distance that is created by giving notes that are given without rapport, and therefore assumed to be stupid, unreasonable, or just plain wrong. Strategy is important with all note giving. If the note is a general one for everyone, just mention it to everyone during pack up or in the touring vehicle. Try not to do notes around teachers, unless you are having a really positive meeting about what was great as well. Generally, if you are going to call a team meeting to discuss the show, follow this pattern – talk about some good things and then talk about some improvements, then end on what was great again. There are no set rules but just don't focus solely on the negative. Make people feel good and they'll like you and want to do things for you. In the end, it is your responsibility to keep people happy and energised, performing the show the way it was directed and just generally everyone having fun.
4. Your camera must be connected to the mobile internet hotspot at all times. This is a contractual obligation for accountability and liability. Not only is this necessary for it to work properly for the setup, it also enables management/Ben to check in on the show. If you receive any notes from Ben/Kat or management, it is your responsibility to pass that feedback along in a way that you know it will be well-received. They may also liaise with the team directly in video chats, emails, Slack messages etc. Regardless, it is required of your team to implement whatever notes you pass on to them of this nature.
5. Part of your role as Tour Supervisor is also to professionally take notes from your supervisor/ leadership/management. In some cases, as mentioned above, you may be passing on notes given from the Director or Company Directors to the actors, but in some cases you may be given notes directly either about your own performance or your duties as Tour Supervisor, or other logistical notes about setup or pickup etc. It is part of your professional duties to take on board these notes at any time, keep your emotions/ego out of it, and professionally implement any notes given, even if you 'already were aware' of the issue before being given that note. Take any notes you are given as an assist to help you do your job to the high standards demanded at Alpha Shows. No notes are ever given with emotional context or intended to make you feel bad, they are given to help you be aware of the many things actors and Tour Supervisors need to be aware of to maintain the high standards Alpha's customers demand. A focus on paying customers and higher outcomes is necessary to be a Tour Supervisor.
6. Adlibs: The rule – you can add whatever you like (within reason), as long as you don't subtract from the show. This is what you need to get across to your team. The only other side rule to this, don't have 'in-jokes' on stage that the audience wouldn't get...if any adlibs are added especially funny ones that could potentially make someone laugh, the audience (at the very least the teachers) have to be able to 'get' what is going on. Therefore, adding in silly words agreed on before the show, a secret joke that everyone shared the night before, silly noises that mean nothing except to you and the cast, or excessive face pulling when your back is turned to the audience is definitely not appropriate. However, everyone has to have fun and most things are fine, as long as the show continues and it is clear all the

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performers are having fun. So generally, adlibs are a free-for-all as long as they add to the general comedy and fun of the show.

7. However, you need to be aware of time and keeping the show to about max 70 minutes. Adlibbing can sometimes affect this outcome. Adlibs also need to be appropriate and in line with company values. If people are getting risky with their jokes, remind them of where the company stands etc.
8. Note before each performance, and tell your cast, anything you've noticed or know about the school / venue. Especially if you feel or it's been noted or the teacher has told you that they are CONSERVATIVE, as discussed above, or if you notice that teachers are getting uncomfortable during the performance even at a supposedly non-conservative school (check Actor's Manual for more on this). You must alter the show in this case. Remove all risky dialogue etc. Ensure adlibbing doesn't cross the line etc. Adlibs are what have caused the most controversy in the past, even at non-conservative schools. Actors can get precious at some teachers who don't 'participate' so there's a tendency to pick on them (that crosses the line and isn't funny anymore). Discourage this profusely, otherwise you'll be doing a lot of clean up work with the client later!
9. Getting angry or speaking rudely or impatiently with your coworkers is not an acceptable management tool. Identify and express what you're feeling, but do not lash out at staff. It will not lead to the right results.
10. So just be humble, honest, go with the flow, and deal with problems as they come up. This is always how Alpha was intended and originally created, so please align with this management/leadership style, of easy-going 'service based' leadership (see the Leadership Manual for more information on how to become an effective leader). If someone forgets a line or a prop, there's not a lot to do. If they miss a cue, or if they don't setup something correctly. Take responsibility and work out strategies so it doesn't happen again. Don't 'come down hard' on people. They are usually always doing their best. Just work out ways to 'expand the upper limit' of what someone's 'best' can be. And if you truly think someone is not 'doing their best' consistently, you don't have to be the one to solely deal with/ correct the underperformance, you can ask for assistance from management to talk with them.

Question Time

It is your job to run Question Time, although you can delegate this to different people at times. The music gets the children loud and excited as you come back out. Ensure you use a non-patronising or non-'teacher-like' way of communicating. This is important, as even when we say this it just tends to start to sound like this the more you do it. Stay cool, stay chill. The best way is to speak in your normal voice (not kid voice), but in 'up time', a bit more energised than you would be in normal day to day life. The last person out puts full lights up. Then you run Question Time:

1. Start by introducing yourselves. Do the standard Alpha Whoa Clap, which should be 'WHOOOOOAAAAA and say YES" just like in "Fly Away". It should not be 'you rock". It should not be 'say yeeeeeeeeeeeeeeeeaaaaaaahs'. It's a sharp, clear, loud "YES!". This is an anchor that we use a lot so keep it consistent, and the clap of the whoa clap should coincide with the 'YES!'
2. Then you will cut in immediately: "Cut the music, we thought we'd come out and answer some of your questions, would you like that? Ok we'll start by introducing ourselves so you know who we are..."
3. Take questions, take turns for each cast member. End all questions on 123 U ROCK and optionally you as the Tour Supervisor can hand out 3 wristbands to the best questions. You can explain what you're doing to help an audience understand the types of questions you want. The BEST questions are ones that reference the message of the show somehow or ask about something clever about the story or production.
4. Watch the Question Time Best Practices video to get tips from experienced cast in the past of how best to give value in Question Time.
5. Answer all questions directly, feel free to joke but always eventually get to the 'real' answer. The director should take you through more details about how to answer questions but you should know all of this from being on tour before. Make sure your team knows the right answers and don't seem taken aback by any question. Do not go on and on about personal things when answering questions. Nobody wants your full history of training and experience when they ask you how long it took to get ready for the show. Don't make your answers about ego, make it all about serving the audience and what would change their lives just a little bit more. The PRIMARY outcome is to make them realise that the show's values and the EP section is real and is something that works in real life. Do not refer to the EP as an EP on stage! That's just how we talk about it. Just talk about the messages and values in an engaging way.
6. Remember that young ones often ask 'statements' for which there are no answers, technically. If the rest of the cast are asking young people all the time (because they're easier to hear down the front) make sure you ask some from up the back. Reframe any statements into something useful you can use to segue into a great piece of content about the show or it's creation. Equality is key in question time,

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make sure all ages are getting a go, all genders, all races etc. Be aware of the pattern of the rest of the cast.

7. Be clever in answering questions – if a cast member just answered it, you can butt in on the end of it and ask the audience one back, to reinforce either: 1. The educational content or 2. The fact the students would like to see Alpha back next year. Ask questions about what happened to the villain at the end, why was that, how did they behave etc... and questions like would you like to see another show, who would like to see more shows like this, who wants to go see more theatre now, who wants to BE in theatre now...
8. Know the social & emotional learning content of your show – like the back of your hand. You need to know how to segue questions and answers into quality answers that reinforce the message – so the kids get the message number 1, and they USE the new skills / messages in their life (sometimes they think it was just something to do during the show)... and also so teacher's "clearly GET" that we were doing something valuable and see the value and therefore want to book us again.
9. End all questions with a question and an energetic 1,2,3 You Rock. Try to point (with open palm, not single finger) at the child who asked the question on the 'you rock' rather than it just being general. They get a thrill out of being referenced as 'rocking'.
10. Keep an eye on the teacher in charge to check time, if/when they signal, (don't let them rush or bully you!)...when you're ready, you wrap up with a 'thank you very much for having us everyone and we hope to see you again next year for "Little Mermaid" or whatever show that tour is to get next. You can also mention to go on the website/socials to write to us, and also to follow us on Instagram and TikTok. GIVE AS MUCH VALUE as you can, don't give in to teachers demands, focus on the kids.
11. That said, don't let it get off the rails. If you have a lot of experienced actors on the team, they may all have the knowledge to give long answers that reference the message etc. Don't retread answers. Sometimes a question has already been answered within the answer to another question, don't get into the same long spiel if it's already been talked about. Whilst there are 'set' answers to some questions, keep it short and sweet in general. The only thing that you should spend extra time on is something to do with the social & emotional learning stuff. Find ways to link it back and you can spend a minute or so talking about that and asking the audience questions about that. For example: "Are you guys ready to go out and believe in yourself / make better choices / make wishes / let go of the past / let go of unworthiness" or whatever it is.
12. When you're answering a question, you should be doing engaging public speaking techniques. Do not just go off on a big long monolog. You need to include the audience every 10–15 seconds in your answer (think like a series of connected TikToks, you need something interesting to happen the same as how we do it on stage with 'Suddenlys' (see Actors Manual). Do trailing off statements, where you use your tonality to make it clear you want them to finish the sentence. Ask them questions. Ask if that makes sense. Never stand there and monolog/lecture.
13. END QUESTION TIME IN A PEAK STATE in some way! You guys rock! Are you ready to be a hero, say yes!!! Just before we go, say with us one more time "I feel good" or "The past does not equal the future" or "Go out and spread the word about equality / importance of being truthful" Etc etc...
14. Then do one more time "Say you rock on the count of 3, 1 2 3 YOU ROCK" and then exit

Sales

Yes, part of your job as Tour Supervisor is to ensure that Alpha gets rebookings. We would not be where we are today without rebookings on the day. In fact, most of our sales are rebookings (not new clients) – so again, please encourage NEW bookings via talking about the referral program as much as you can!!! You can even do this in question time and get the kids excited for another show. Here's what you need to do regarding sales:

1. Always – be happy, approachable and never never pushy. You're just a person, trying to do a job well, and you want the best for THEM. Your outcome is to get the best result for them. If that means never inviting Alpha back again that's fine. Help them achieve that! Our ultimate outcome is to have every school you tour to rebook you, provided they are happy with the shows.
2. You should have explained before the show how to fill out the Booking Form. If all goes to plan, all you need to do is finalize the form with the main teacher with the important boxes checked along with their signature. If that is what happens your job is done. Even better – do this before the show with your iPad! Show them exactly what's being selected on the iPad and then get them to sign the iPad. Makes it very easy this way, you don't even need to see them after the show. You can email them a copy of what they have signed off for using the buttons on the iPad. Write any rebooking notes in the notes section at bottom.

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3. They may be insistent that they can't book – that's cool. Are they interested in having us again? They just need to be told that if they do rebook at a later date it will be for the full rate, not the rebooking rate.
4. Very unlikely but sometimes schools feel they only need to do this sort of thing 'once' (or perhaps every second year). It's important that you reiterate with almost every school how important it is to have something like this happen annually at the very least, to condition the students to appreciate the arts and culture and hopefully form a habit that will ensure healthy, happy, balanced and cultured adults. Each show IS unique and has a different values education message, so they are NOT a one-off. They fit together like a jigsaw puzzle to cover all the social and emotional learning topics Alpha believes will help students in their life outside of just academics. We know this to be true because we have met students who saw the earlier Alpha Shows and remember what we taught, and they adopted some of those ideas in their own life (and some of them have even come to work for us now!). We also have lots of feedback about life changing choices students have made after experiencing the shows year after year. One usually isn't enough to make a change. Neither are only 3 over the 7 years of primary school. And we're different than other stuff, that really engages them so they REMEMBER in their heart the various truths we offer, rather than them just being an intellectual construct that they'll forget in a few weeks.
5. Get them to give you updated numbers on the day so you can send the updated invoice straight away or they can email their updated numbers, but remind them it's their responsibility to do it and it's due within 7 days of the performance.

After the show & Sales

After you have finished with the teacher, you have some final things to do before leaving the venue:

1. If the pack up is still going, slot in where you're needed, most likely within your normal duties, and help!
2. Remind everyone at the beginning of your tour that sometimes you'll be there to help with the whole pack up, sometimes you won't be there at all and they'll finish without you – this also goes for setups, sometimes you won't be as available as normal. Do not let them make you feel bad if you're not there at all for pack ups – they should all know how to cover for what are your normal duties.
3. Once the pack up is done, ensure someone has picked up all rubbish relating to the show. You must leave the venue BETTER than you found it, or at least not gross. Any tables or chairs you got out should be put back. All rubbish gone including anything obvious from the children. Someone should really do a sweep of the venue before you leave, if a broom can be found. We sometimes bring one in the Company Vehicle. But don't spend too much time on this, the school does have cleaners, we just don't want to leave a bad impression from our visit (it has happened).
4. DO A FINAL CHECK. You need to spend at least a minute checking that everything is in the Company Vehicle, this includes checking the venue and checking the Company Vehicle. Liaise with whoever was last in the Company Vehicle, or packing it – that all base plates and sandbags etc are in. Ladders.
5. Check you have your folder/iPad and all your own items. Ensure you've got the paperwork safely in your folder and in the Company Vehicle. Fill up your own and others water bottles if you need to before you leave. Remember any extra time for the cast is unpaid, once the packup is completed and the trailer is shut, the shift is over.
6. You may like to go back to the staff room or in the halls and give a final goodbye to the teachers. Depending on the venue but sometimes it's a bit weird just to 'leave'. Especially at the end of the school day, it's good to let them know you're done in their space. Also check if they want you to turn off the lights, close the hall doors, etc. Show them that you're considerate of their space :)
7. Finally, signal to everyone that you're done and see you tomorrow, or head to the next venue, or help the Driver get out of the school if necessary.
8. Go straight to the next venue, don't stop for lunch. Eat in the vehicle between schools or at the second venue, once set up. Always be on time!!
9. If you are doing two venues in a day and are running late to the second school, give the school/venue a quick call to let them know you're running a bit late, but it's to be expected and give them an ETA and ask them to have the space/gates open if possible, so you can get the team straight in to unload everything. This is good practice even if you're going to be on time. Small delays at the second venue can eat into your setup time and ruin an easy setup. Call the 2nd school and make sure they have the hall and gates unlocked and the way to bring the van/trailer in is clear of any obstacles. Get clarity on where to come in etc so you can begin straight away and you're not trying to figure it out during your allocated setup time.

Back in the accommodation / HQ

After your day of shows, here's what you need to do.

1. If you're in a metro section of the tour, the Company Vehicle must be back at wherever you are staying or the company HQ straight away. There's a lot of equipment on board, don't leave it parked somewhere for hours on end.
2. Generally the Company Vehicle isn't used for 'dropping cast members' off all around the place. It goes home, that's all. If a cast member wants to be dropped somewhere, it really is only possible if it's directly on your way and doesn't require a detour. The van and trailer is complicated to move so getting stuck dropping people is potentially stressful if not dangerous. Only literally stop off along a route for someone to quickly jump out and then get picked up or grab their uber.
3. If you're in regional areas, you should head back 'home' (ie. accomm), as some people want to relax after working. Don't force people to go straight out for dinner, head home first. Then announce if you're all planning on going out so people can choose. Generally, if you're a well-knit team, you'll all go out to dinner on a night, or cook together in the accommodation. But do not force socialising.
4. After you're back at the accommodation, wherever you are, make sure you plan the route (with Google or Apple Maps) for the next day. Always check the route if ever in doubt, it can take you down some strange roads in regional areas. Avoid letting it take you down any unpaved roads.
5. Always check the leave time for the following day and check that it is appropriate for the travel time you've just worked out with your route planning. It's always good to add extra time when luggage is involved too.
6. Supermarket runs can be done once a week or whenever the cast wants. This is all unpaid travel time.
7. If you're coming back to the office, give any paperwork to your manager or keep ready to send to Ben etc. Report anything interesting or out of the ordinary with your team, accomm, venue, school, clients, audience etc, and then relax.
8. Email photos of all receipts from alphashows@me.com to alphashows@qbodocs.com
9. Do a post-show report, with the following items (unless already noted and there are no changes), and send to management team using the button on your iPad. If you have an iPad, you can input all of this information directly on there (it emails directly to management when you hit the 'send to management' button). You can also do your PSR in the van when travelling or bits and pieces during a show itself. Try to avoid doing it during pack up.
10. Here is how to do a Post Show Report (PSR):
 - TOUR SUPERVISOR'S COMMENTS (general comments about the show, kids reactions, teachers issues or feedback, any tech problems, did the shows start on time, special requests from teachers, hilarious moments from shows, important things to know for NEXT year etc)
 - Note how the EP went, how they responded, the types of comments children gave back to the EP facilitator. Don't be overly negative, it's a given that many audiences won't 'respond', but it's having the needed impact for that specific audience, even if you think they're not responding great. Everything is always as it should be for the good of that audience when it comes to EPs.
 - TAKE A PICTURE of LOAD IN and ACCESS for VAN, and add that to the iPad Tour Supervisor's portal alongside the post show report.
 - VENUE TYPE (gym, multi-purpose room (MPR), theatre, double classroom etc) if not already filled in. Note, if you're going to a new school/venue, some of this won't be filled in and it is your responsibility to fill it all in accurately based on your experience the first time at the venue. Fill it out so it would be helpful to the next person, don't assume it'll be you!
 - VENUE ACCESS VIA (how you drive the van in, from which street etc) especially if it's changed
 - NEXT SHOW BOOKED?
 - WHICH SHOW NEXT? (often already set but tell us in the notes if they asked for a different date/show etc)
 - WHICH BOX TICKED? (ie. Is it for the whole school? Or not till the following year?)
 - BLACKOUT? (was the venue able to be darkened so that the lights were good enough if we were to ever film there)
 - SMOKE DETECTORS? (if yes, can they be isolated?)

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- CIRCUITS LOCATION (not as important now)
 - CONSERVATIVE SCHOOL? (did you have to perform a conservative show for them, put in the notes which words. Some school don't like bum jokes, some just don't like words like sexy, some have conservative teachers that don't like interaction)
11. You can do whatever you like after this, just be back before 11pm at night if there are shows the next day.
 12. Tour Supervisor's usually stay on site at HQ when in Melbourne but this is optional. If you're not a driver, make sure you have a driver with you at all times too. You should be back on a Sunday night at 11pm or at the very latest 30 minutes before leave time to gather together everything, make sure everything is in order and be ready to receive cast turning up that morning as well. Make sure your team are all ready to go, contacted and confirmed for the next day on a Sunday, and verbally at the end of the day during the week. Try to keep communication with your team done on your show specific topic on Slack. That way management can check over anything and help if needed.
 13. You will also need to double check that all hours, per diems and drivers have been logged correctly in Filemaker for the week. Alert management/payroll of any issues ASAP.

CODE NAMES FOR TYPES OF SHOW DAYS:

On any specific day you will probably be performing one of the following 3 types of days:

Ballerina – as in 'Tutu' – 2 2 – meaning 2 shows in 2 venues (2 in 2)

Haven – as in 'Pizza Haven' – they did 2 for 1 pizzas. This is for when we have 2 shows in 1 venue.

Bachelor – meaning single – meaning 1 single show only, a single show on a single day.

Others:

We still don't have names for 3 shows in 1 venue, but these happen from time to time.

Arrival times/route/timing

It is imperative that you stick to the arrival times at venues.

1. If any cast member is repeatedly late to venues, please let the company know and we'll decide what to do. You can deal with the matter on your own once, after that let us know.
2. Don't play favourites; if someone is late they're late. That has to be fixed –it's not fair to everyone else. Remember their call time is unofficially 15 minutes before yours (if they arrive on their own). They can only arrive on their own in a CAR or using rideshare. No other method is allowed. Don't allow them to use public transport etc, they WILL be late.
3. Plan your route the night before. Know exactly how long it will take. Leaving half an hour earlier than what most people would generally think is reasonable is probably a good rule! The Company Vehicle must arrive on time/early, as that is the image that the client gets, of you arriving in the big Company Vehicle, on time.
4. As said, don't stop for lunch until you've gotten to the next venue and you still have enough time. Encourage your team to bring their lunch – it's very unlikely you'll ever get time to actually STOP for lunch on a ballerina. Also on long trips, they should have food so you don't have to stop for anything but diesel and toilets. You can help newbies prepare for what to bring on tour so they have the things they need to cook and be happy. But of course they can purchase food at these stops. Just keep the vehicle tidy.
5. If you are ever later than 5 minutes, call the venue and if more than 15 minutes late, put a message on Slack for management as well. There is always a good 'reason' for being late but nothing, short of nuclear war or breakdown, that can't be fixed by simply leaving early enough. Don't beat yourself up if you didn't predict the traffic well enough but you should have a completely different mentality than you would in normal life, giving yourself a LOT more extra time than you would ever normally think is reasonable. You must give you and the team way more time than you would EVER leave for you and your own life events/appointments.
6. Your team may get annoyed if you're always way too early, especially because once you arrive they are put on break until you actually start the 'performance' and start the setup/unload. This is part of your job. Don't alter your leaving times to accommodate complainers, you'll regret it when you're late one day. You can explain to your team what you're doing and they might understand.
7. Bottom line with everything – DO NOT LET YOUR TEAM INFLUENCE YOU. You lead the team. You decide. You can get feedback and ideas. But YOU decide. Don't ever let them convince you to lower standards.

Troubleshooting – when things go wrong

Touring shows as rigorously as we do will almost guarantee that some things over the course of your tour will break, or stop working etc.

Costume Repairs

You need to get reports of what is broken immediately from your cast, and then post the repairs on the 'costume repairs' post on Slack or use the Repair request form here: <https://www.alphashows.com.au/supplies-repairs-request/>. On a Friday, collect up what is to be repaired and put them in the repair bag, for the costume designer or washer to fix, or in the washing bag if the item also needs washing. Remember, the washing bags and repair bags must be put in the laundry ready for them to be washed and repairs should be left somewhere obvious in the laundry or costume room. If we are short staffed or do not have a repairer, we will have to make other arrangements such as taking the item to a tailor.

If we don't have our costume person coming in, some repairs may need to be left until later. Simple repairs such as replacing a pop stud is expected to be done by the actor. Please mark on the form whether something is urgent or whether it can wait until the end of the tour. We will only ask the costume person to come in if it's a big repair that NEEDS to be done immediately. So when something breaks, confirm with the office that we can get the costume person in BEFORE you get something out of the Company Vehicle on a Friday. We will NOT go into the Company Vehicle to get the item, if you want it repaired, get it out of the Company Vehicle at the end of the week. Once you have the item brought out and left at Alpha HQ, take a picture of it to confirm it's been left out (and where it's been left) and then we will confirm costume or other staff to do the actual repair on the weekend.

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If you are away interstate over the weekend, please do your best. You can assign someone to do the washing as part of their job, and you can oversee/help. Please don't do the washing on your own – get help. Doing the washing when you are away interstate is OPTIONAL and is not paid. Guide people to wear undergarments like T-shirts that are what gets washed (along with personal clothing), rather than having to wash delicate garments when you're away on tour.

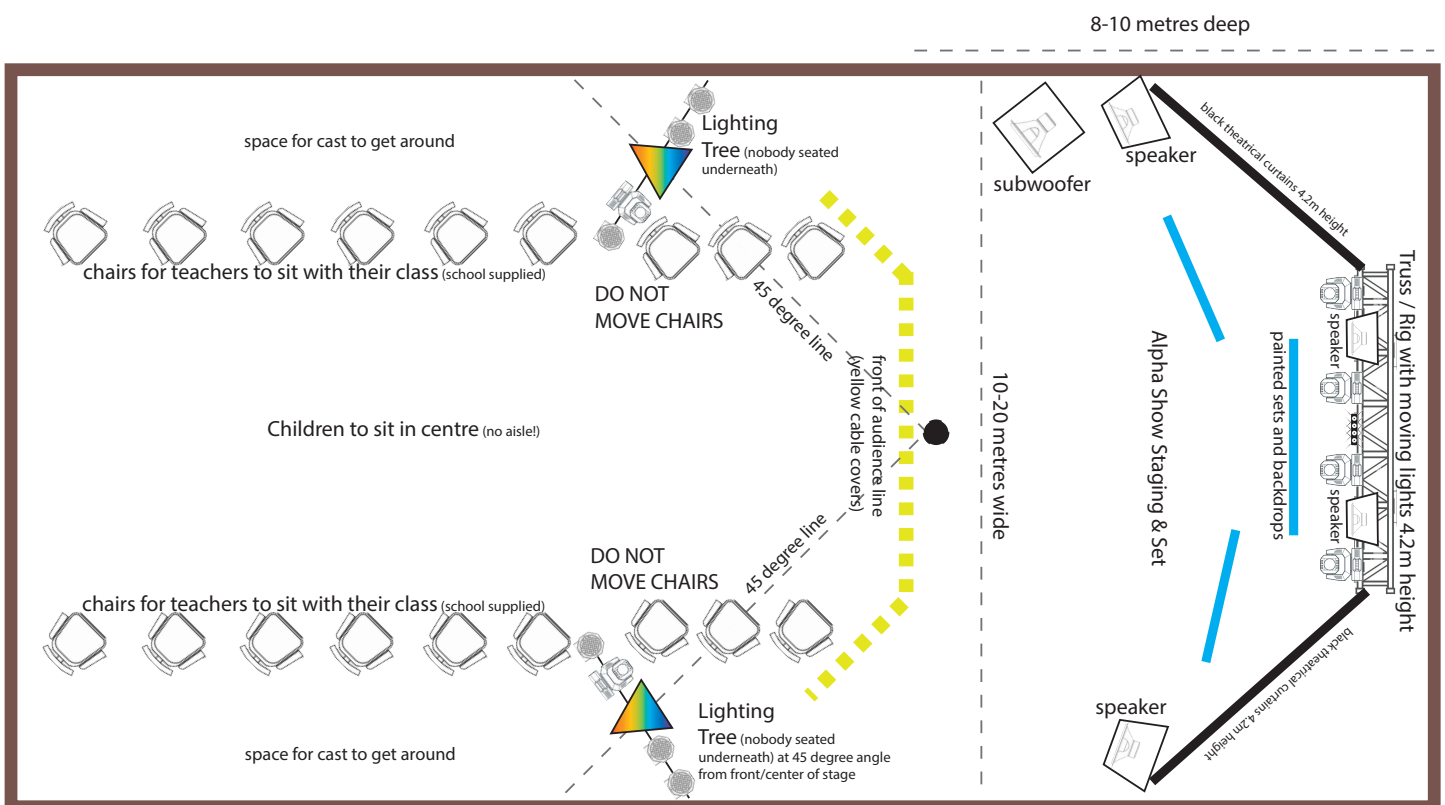
Always prioritise washing the costumes first – before cast do their personal washing etc. There’s a lot to get through and some of the costumes are quite thick and take a long time to dry. If it’s too much, as mentioned, just don’t wash it. Use fabreeze or water with essential oil to sanitize and keep the costume from stinkin’ up the place too much. Make sure your casts are wearing plenty of easy to wash under garments, even if the climate is warm, so that complicated and delicate items are not washed too much. Big dresses or fancy tunics, and especially cloaks and overgarments really should not be washed during the tour. Wear plenty of undergarments and minimise what you have to wash each week.

Incidents, Injuries, Vehicle, Altercations & your Obligation to Report

Anything out of the ordinary must be reported to management immediately. This includes someone that might be getting sick, injured, something that almost resulted in an injury, an argument you had with a client or random person (when you're in uniform or travelling in company vehicle or staying at a company provided accommodation), an accident or near accident in the vehicle. Basically anything out of the ordinary must be reported, and anything within the context of the tour itself, which includes any experience you wouldn't otherwise be having if you weren't employed by the company. So how your friend is doing after you see them on the weekend in Melbourne doesn't count. How a Company Cast Member is doing after they went out partying all night on the weekend DOES count.

You are not running an independent tour, and do not feel that you have to be independent and run the tour in your own little bubble. Management is not only here to support you, from a liability and accountability perspective, they MUST be informed of everything that happens on your tour, from every snarky comment made, to every sniffle, to any disgruntled attitude about why something is the way it is, to a set piece slightly starting to crack or bend, to a microphone cable being squished in someone's belt, and EVERYTHING else that happens that is not supposed to happen according to this and the Touring Manual. Alpha has strict policies in place and non-adherence to policies is considered underperformance and management has procedures in place to correct underperformance. You should not be suffering on a tour with multiple instances of underperforming staff. It's not only unprofessional and a breach of their contract, it's an unnecessary stress on you. Failure to report pertinent details about anything affecting the tour is considered Tour Supervisor underperformance.

You can use this form to make reports: <https://www.alphashows.com.au/investigation-report/> or for less serious matters, email and Slack are appropriate to management.



Set & Tech

For actual breakages of set pieces and lights and stuff, if you're in HQ, simply get the item out and see what you can do to get it fixed straight away. Post it on Slack or better yet, use the repair request form <https://www.alphashows.com.au/supplies-repairs-request/> as soon as it happens and we'll figure out if we need to get it sent away to be fixed, or can call in someone to assist with fixing it, or order something new to be sent to you. If you can let us know about it by Wednesday it's highly likely we can get something ordered and delivered by Friday so you're good to go for the next week.

Problems during show / before etc

There are a number of technical things that can go 'wrong' during or before a show. Here are a list of some very common issues that may arise, but nothing is the end of the world and can be dealt with :)

Troubleshooting:

- **FOH Speakers not working?** Normally a cable issue – not plugged in at the back of the speaker (or possibly the sound desk side if it's been moved) or something even simpler like the main faders turned down. Check these, and check that the cord hasn't disconnected from the jack at speaker end. Sometimes the POWER to the amp has fallen out so check the kettle cord into the amp. Sometimes the connections in the back of the sound desk that go from the amp to the plugs at the back of the desk have fallen out as well when travelling. Or the sound desk is off completely....! You should have checked all 4 speakers anyway, and sometimes some of the cables fall out from the mixing desk, so check these too (open up the back of the sound desk to do this). What happens if you're just not getting sound, it seems like it's muted? We had this problem once, here's how to fix:-
 - Select settings icon at top
 - – go into 'Custom Fader Bank'
 - – Scroll down
 - – Click on Main Mic (DCA 1) and unmute (on button further down should be lit up)
 - I would say if this issue happens again and DCA 1 is not on mute, you'd want to click through all of them and check if any others are off.
- **Rigging speakers not working** Check cables are clicked in to position in rigging speaker and FOH speakers and they have enough slack.
- **Movers off or being weird?** If they're off, it's the power cables that have fallen out somewhere along the loom. If they aren't getting DMX from the lighting desk and are moving on their own in 'light show' mode, then there is a cabling issue from the plug at the back of the lighting desk (the DMX cable plug) to the movers. If you're having problems with the 6 intelligent lights on the tour, just check cabling. Each mover should have a number on the front representing the DMX channel it's on, that means it's getting DMX from the desk if the number is on. If it's not, then something is up with that..
- **Sound desk sometimes has some of the power packs or plugs come out at the back.** They power: sound desk console, amp, all the mic receivers etc. If one of these is out, it can be confusing and cause odd things to happen. You shouldn't start sound test until you know the sound desk is on and all working properly. If something is weird, check here first. BEFORE YOU START SOUND CHECK, ensure all 4 speakers are working properly for both music and mics.
- **Sound really loud/soft and not what you expected?** – check all the labels on the sound desk for something that isn't right. The easiest way to set a level for a venue is to change the main mix – the rest will fall into place. Then, all you need to change is the gain level for MIC MAINS and the 2 gains for Side A and Side B tracks sometimes. Minor adjustments can be made during sound test per person if they're out of balance, but once in balance, you shouldn't need to change much. But what about your problem? Well, it may be a cabling issue again, but more likely things are just not quite right somewhere. The sound desk is a digital console so everything should be automatically set when turning on, if not, check the above procedure to double check muting. Check everything. Sometimes things get knocked and are way off.
- **Camera not working?** Sometimes restarting the app helps. Is the camera plugged in to the wifi ethernet properly? Is the wifi on (lights on the front)? Is the UPS been switched on? None of it will work if that's not on. Mobile internet plugged into the wifi as well? Is something not getting power in that line? Ethernet fallen out up at the camera?

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- **Lights doing weird things?** Occasionally the dimmers go crazy and the standard led washes go mental. Try switching them off. Check all connections to the MacBook/DMX. Power, the USB hub for all the connections, and everything that should plug into that, Ethernet etc. Ensure all cables from the lights are plugged in securely with all the other powers and the DMX.
- **During a show, something goes wrong?** Remember – the PRIORITY IS SOUND. Unless completely dark, the show can usually continue without lights, but not without sound. The only thing that will actually STOP a show is no sound, or a complete power outage. Getting sound back is the first thing to do. Stay calm and focus on that first. So plug your cable for sound into a power cable you know is working, at least, as a first thing to do. It is always good to know before the show where the switchboard is for moments like this.
- **Fog machine?** Might be something to do with DMX feed, especially if not working from lighting desk. Check the DMX channel is correct on fog machine (#110). Check all plugs are in properly. Check fluid levels. Use remote if DMX not working.
- **Circuits blown?** As we have it all one circuit, if the power blows that means sound has been lost. If you can't get it back straight away, you've got to be quick to think of the solution. This very rarely happens unless you have another room (ie. a kitchen) on the same circuit as our equipment. BUT, if it does happen, you will need to find the circuit board to bring power back to our circuit or immediately move your power to another circuit, so it's good to be aware of where another circuit power outlet is located (not all outlets are on separate circuits). However, check what else is plugged in to the same circuit before doing this, otherwise it will just blow again.
- Ensure QLab is still on the correct cue.
- Last resort – stop the show. Get whatever character is on stage (or you) to go on and stop the show, and make it part of the show, going to intermission etc. Fix the problem, preferably don't let the audience leave. Get back into the show asap – you're most likely going to have time problems later if you don't keep to schedule.
- **GLOBES of lights problems?** First, check the plugs on desk end. Then the plug at the light end. Put full lights up. Try powering the faulty light with another light cable. Try powering the light from another source, like a spare DMX and power cable or directly into the wall. Swap around, test, before panicking.
- **Mic problems?** If someone is having crackling or other problems with their mic, check the connecting points of the cable. Usually the connection at the pack has come loose or the ring that you tighten the cable in to, then usually best to replace the cable. If you can't fix it, swap it. There should be spare mics in the desk and if not, they are in the workshop next to the fog fluid (notify management if you're down to the last 12). Sometimes it's the little cap that goes over the mic's, they get clogged with sweat or lip gloss etc. Make sure people who sweat a lot use a mic protector foam thingy. You can test various things without sound, check the front of the mic receivers, and test to see if there's volume (bottoms bars on receiver screen). If you're getting nothing, maybe there's a sound desk issue. Mute buttons are often problematic and hard to notice. Sometimes people have switched channels, check the frequencies match – is the receiver getting signal at all (top bars) or is it showing "MUTE" (which doesn't mean the mic pack is necessarily on mute, it means 'no signal' and the receiver is 'muting' itself to not output white noise). If you are careful with cables and don't muck the sound desk up, you should be ok with mic problems! Remember to get the hand held mic ready for any person on stage with a mic problem! Put it on the set SR and turn it up. Communicate that this is where the mic gets put when your mic goes out so your team knows to grab it if their mic starts playing up.
- **Fireplace / Coach lights problems?** Check all cabling again. Inside the fireplace is some complex wiring. Test the coach lights before the show, and the switch between coach lights and fireplace lights (this switch is on the fireplace itself). The switches are a bit old and dodgy and are just a bit tricky to push on sometimes. Protect the coach cable, and use a strong extension cable rather than the fragile coach cable.
- **Chalice problems?** The chalice needs to charge, the little red light will give the indication that it is charging. The grey cable plugs it all in, the chalice needs to touch 3 pins at the bottom that aren't perfect, ensure they are all touching by switching the chalice on at the lighting desk – this way you know it's connected if it comes on.
- **Stone problems?** It doesn't matter if the pyro doesn't go off so much. Hold down the button the longest you can. The powder needs to be covering the wire, so test for next time. Make sure it's plugged in! Double check the mixture has been made correctly. Always clean out excess powder etc. The smaller hand pyros need to be maintained too.

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So that's about it. Generally everything will be very smooth, provided you turn up on time and the show is of an outstanding quality. This isn't like other jobs, you'll get used to getting absolute 'customer delight' in most venues, and the worst you'll have to deal with is a grumpy bursar who didn't see the show! Your team should enjoy themselves, it's a great job and you're all very privileged to be able to perform to thousands of children every week. Have fun! Alpha thanks you for all the extra work you will be doing. Anything at all, always feel free to call or text us to chat, use Slack, use email – keep talking to management all the way through everything.

End of Tour

Make sure you chat with your team about a post-tour debrief, but they also must (mandatory) fill in the Post-Tour Evaluation Form, so find a time for them to do that at some point during the last week if they forget. <https://www.alphashows.com.au/post-tour-evaluation-form/> There is also a 'end-of-tour checklist' to download and use from the actors's download section.

<https://www.alphashows.com.au/downloads/actors/>

You also need to ensure scripts are destroyed/deleted, uniforms returned, the iPad and credit card and keys returned, and liaise with Management to ensure everything is wrapped up. Follow and go through the end of tour requirements in the Touring Manual and End of Tour Checklist.

And that's it – you've completed the manual!

Training Module

One last thing to do now that you've read all this; go through the Tour Supervisor Training Module:

<https://www.alphashows.com.au/tour-supervisor-training/>

Once you have done that, set a time to chat with us here, so we can go through your answers:

<https://calendly.com/alphashows>

HAVE AN AWESOME TOUR!