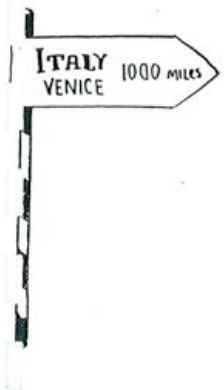




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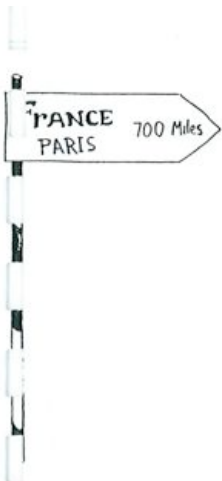
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GOING PLACES



youth
touring with an orchestra

Allegro - ma non troppo



Joanna Crooks

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Joanna Crooks, April 1997

[This Copy of *Going Places* is a reconstruction of the original by the Irish Association of Youth Orchestras. Names and addresses of young people and adults other than conductors, passport and telephone numbers have been altered to preserve the privacy of those named in the original.]

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Section A

INTRODUCTION

A couple of years ago on a trip to London I visited the exhibition centre of the Thames Barrier for the first time. The thing that interested me the most was a page torn out of an ordinary exercise book, displayed in a glass frame on the wall. Here the engineer who had the initial idea as to how this major feat of engineering could be achieved had scribbled his first draft on the nearest scrap of paper when the idea suddenly came to him.

Planning and carrying out a tour is not to be compared with designing the Thames Barrier, although it may feel that way sometimes. But the first idea may come at an unexpected moment - so be ready to reach for that scrap of paper and don't hesitate to scribble. A tour will take months of preparation, and when the tour is underway, the tour team will juggle a large number of people in the air 24 hours a day until everyone gets safely home again. Hopefully it will be an experience for everyone that you will never forget, and you will be planning the next one on your way home.

Tour agents

Using an agent is an option you may want to consider seriously. Normally it means that a lot of work may be done by the agent instead of you. Of course it will cost more than a do-it-yourself tour. There may be advantages if you are going to a country with a foreign language that no one in your tour team can speak. Get estimates from agents, if you are interested in this possibility, and above all, get references from people you can trust who have used these agents. Finally, make certain that your expectations about concert venues and publicity are likely to be met.

Exchanges -for and against

This handbook is written with ensembles in mind, whose members are generally speaking of secondary school age. Exchanges are unusual with older groups, although they can be very successful. However, travelling with groups of adults (over 18) and children under the age of 12 is a very different matter and would require another handbook to do it justice!

The biggest decision at the outset is whether to look for an "exchange" type of visit abroad - or whether to go it alone. If you look for a contact abroad, find an apparently suitable "partner" group, and then propose an exchange, your planning will be more complicated in some respects, while other difficult problems - "*Will we have an audience? Where will we perform?*" may be resolved easily.

One practical consideration - if you plan an exchange of visits with a partner group, so that your group members stay with families for, let's say, two or three nights, your own tour team will get a welcome break. As a rule, the tour team will sleep less well in hostel accommodation when they are with their group 24 hours a day. It's hard to switch off.

Sometimes your partner group will offer hospitality to the tour team as well. The tour team will have to decide about this well in advance. Whatever happens on the first leg of the exchange will be repeated on the second leg. So, if you don't want to put up their group leaders one year later, it's best to anticipate this and say that you all prefer to stay together in a hotel, bed and breakfast or guest house.

If you will be using hostels throughout the tour, you could consider the possibility of offering the tour team a night out of the hostel on a rota basis if that is feasible. Some will find it less stressful than others to be with the group non-stop.

If you decide to go for an exchange, you also have to decide, "*Will we ask them here first?*" or the other option - "*Let's suggest we go there first and they come back to Ireland in*".

It's easier to whip up enthusiasm for fund raising when you are going away first. On the other hand, if you are the hosts first, you have more opportunity to ask questions about the country you will be visiting, finalise details of your visit, and by the way in which you have helped to organise their visit and in particular, their hospitality, you will give them a measure of what you expect when it's your turn to travel.

Festivals

These can be tremendously successful, and have lots of advantages. You aren't limited in your contact with one group, there will be a social dimension and possibly also an international dimension. In addition, you will have a chance to assess your standards against those of other similar ensembles. You may find it easier to get sponsorship and recognition for participation in a national or international event. It is up to you whether or not you choose a festival with a competitive element.

If not exchanges - what then?

If you are planning to participate in a festival or an event, you may have lots of opportunity to meet people, without any of the other complicating factors, including hosting and return visits. Your group will enjoy being together all the time. Lots of groups feel they can't manage the additional complications of arranging homestays and hospitality at home. They can afford to pay for accommodation every night of their tour and would prefer to do this, rather than take on the work involved in arranging exchanges.

Your biggest problem will be your audience - without a local link in the different places you are visiting, it will be harder to find the right venues and to be reasonably certain that someone will come. The group will be bitterly disappointed with even one very bad audience on a tour. It's never easy to get PR right even on home ground, and it's even harder a thousand miles from home. See Section G on Publicity. You need to get local contacts even if hosting is not involved, and value everything that they will be willing and able to tell you. You may need to get a locally-based PR person to help you. Even then you have to face the fact that you are likely to be disappointed at some point on the tour. For you, the pre-tour preparation trip is even more essential, to try and minimise these risks.

Choirs and other travelling ensembles

I hope that most of the information here will also be relevant to choirs, or any ensemble or group on the move. Choirs and traditional musicians have special advantages in finding venues and attracting an audience!

The pre-tour preparation trip

The value of this trip cannot be overstated. You walk the course, check on accommodation and possibly book it as you go, buy local maps, write down driving directions, acquire local knowledge about interesting things to see and fun things to do in a particular location. You plan meals, collect information on admission prices and the cost of a hamburger, the number of a taxi. Most importantly, you make personal contacts with the people who will take some of the responsibility for the success of your concerts on tour. A major tour may require two trips to prepare for it. A less ambitious tour where you perhaps already have some contacts on the ground could be achieved with just one trip - but don't skimp on this part of your preparation.

I would like to update this handbook with information which is collected by lots of travelling musicians - please be generous with your experience and share it with us from the sublime to the ridiculous!

Good luck and safe journeys!

Section B

24-12 months in advance

Plans for a tour with a musical group start in lots of different ways. Sometimes it may have to do with a festival or a special event which your group has heard about and would like to attend or celebrate.

In Dublin Youth Orchestras way back in 1985, European Music Year was the major event which triggered the tour habit. Now it's compulsive. Sometimes it arises from a contact made by one of the group's organisers when abroad on a private holiday. In these cases, questions like, "*Where shall we go?*" never arise at all. You know from the start where you would like to go - the problem is how to set about achieving it.

Sometimes members of the orchestra are going about muttering, "*Everyone else is going on tours, everyone else is going to the moon, and the Andes ...*" And so the plan develops in response to this. Most times the urge to travel is so strong, it bubbles up of itself, and the idea, the possibility, is born.

If you have plenty of time, it helps. With 24 months in hand, you can be sure you will be able to plan a well-prepared tour - don't believe anyone who says that it is too soon to start. It isn't!

There are plenty of professional tour operators - schools often use them. There are also plenty of people out there organising events especially for touring groups, and maybe this will suit your purposes exactly. There is a price to pay for convenience, but don't dismiss any of these organisations and festivals. This is the time to write and ask for their brochures, see what kind of prices they are offering, and how flexible they can be to fit in with your needs. See if you can afford this... if you can, a lot of what follows will become irrelevant, but not everything ... there is no substitute for what you put into the preparation yourselves.

You have lots of time in hand - this is the time to write letters, and get your friends to write letters. Write to everyone you know in the country you are planning to visit, tell them your plans and ask for suggestions. You will be surprised - the most unlikely people may be living next door to someone who has a link with your kind of music, turns out to be interested and is willing to help with your plans.

Here are some suggestions of things to do at this early stage of planning ~

- Write to the embassy of that country in Ireland. Write to the tourist agency for that country - they may only give you free maps, but it will help!
- If you plan to go abroad, write to the Irish Association of Youth Orchestras (Civic Trust House, 50 Pope's Quay, Cork) and to Jeunesses Musicales Ireland (62 Ailesbury Grove, Dundrum, Dublin 16), to see if they have contact names and addresses which may be useful.
- Get books about the country out of the library - especially the ones which are aimed at the budget travel market. Little tourist books are also useful.
- Check the Internet under "Orchestra"
- Check out the climate for the time of year in the places you plan to visit and think about how this will affect you. What clothes will you need? Is it thermal underwear or after sun creams? Will it be too hot or too cold for your instruments? If so, what extra precautions will you need to take when planning? Will you need air-conditioning in your buses? And so on.
- Check the current rate of exchange against the £ for any countries that you will be visiting, and expect things to get worse not better when budgeting. Get a calculator unless you are very good at sums in your head!
- Find out what towns or cities in the countries you hope to visit are twinned with your own town or city. Get a contact.
- Get access to a fax machine if you possibly can. Fax is so common now that people have got used to making arrangements very fast, and with a very fast response to queries. If you have a fax, you will find that you make very few arrangements by letter. The person who owns the fax machine needs to understand what a vital part it will play, particularly in the countdown phase. I would never have believed, until I had one, how much a fax machine could simplify planning, how much time it saves, and, believe it or not, how much money it saves, because you don't spend anything like as long on the phone.
- Get an answering machine - nothing is more frustrating than time wasted trying to trace people in order to get messages through to them by phone or waiting for confirmation of vital arrangements across hundreds if not thousands of miles. It is just the same when other people are trying to contact you. Other members of the family will learn fast, if they don't know already, that when a tour is being planned, every message could be the key to solving a problem - and that they meddle with the answering machine at their peril.

- e-mail is very useful - if you are dealing with people in other countries who are accustomed to using e-mail, they will want to use it. More and more people are getting on line. See who is on line and ask them to help - it could be one of the players!

18-12 months in advance

The idea is taking hold. If you have not done this already, this is the moment for realism. Sit down with a diary, paper, pencil and a calculator and start doing calculations and simple sums.

Take the diary first of all - you must have a rough idea of when you will be able to go. Pick the most likely date for your departure. Call this Day 1 (D-Day) - after that list the other days Day 2, Day 3 etc. one under the other. How many days do you THINK you will be away ? Guess - it doesn't matter if you change all this later. This is just the beginning.

How you plan to travel the furthest distances in your tour will be critical, and needs to be decided at this stage -

? By air	? Overland
----------	------------

Travelling by air is more expensive. You will save on meals eaten while travelling and you will arrive fresher. It will suit older musicians better, as they may be taking valuable time off work or away from vital school and college studies. If you are travelling by air, you have to think out clearly what will happen as soon as you arrive at the airport. How far do you have to go? How will you make the next stage of your journey after arriving at the airport?

Travelling overland has lots of advantages - it's cheaper - ferries have improved dramatically. It can be unpredictable with bad weather, but so can flying. The saving in cost may make it possible for you to do other really worthwhile things which would be out of the question if you were flying. You can't expect to arrive after a very long overland trip ready to do a concert at once. Younger children and teenagers cope with long bus journeys better than older teenagers and most adults. Some adults find it very stressful indeed to get very little sleep during overland trips. If you are going to have to hire a bus when you arrive, you may save a great deal by bringing your own bus all the way with you.

Your initial plan might look like this:

Day 1	Fly, overnight hostel	OR	Dep in bus/ferry
Day 2	Overnight hostel	OR	Travel/arr
Day 3	Overnight with families	OR	Hostel
Day 4	Overnight with families	OR	Hostel
Day 5	Overnight with families	OR	Hostel
Day 6	Overnight hostel	OR	Hostel
Day 7	Overnight hostel	OR	Hostel
Day 8	Fly home	OR	Hostel
Day 9		OR	Start for home
Day 10		OR	Travel/arr

In the "air" plan, three nights of accommodation are provided with a partner group which will bring costs down. In the overland plan, the cost of travel is less, because you are going by bus, and so it might be possible to plan a tour with all hostel accommodation. This plan has to allow four days or part of four days for travelling. If you are going to be travelling or will be away on a Sunday, think about attendance at mass and other church services. Sometimes it is appropriate to offer to play at a service. In this case, music must be planned and a suitable ensemble must be prepared.

Check the dates you are choosing provisionally for bank holidays in the country you are visiting as well as at home. This may have a bearing on the possible days for doing performances abroad.

Decide how many concerts you want to do!

Pencil in concerts - for instance, three. If it is possible to achieve this, try to plan that you will not be travelling a long distance in order to arrive to give a concert. This is the most stressful situation you can put yourself in. Try not to move every day. As a rule, the older the musicians are, the more they like to sleep in. It's easier to drive to a new destination after a concert than to get up early the next morning. Keep thinking about all these issues, and the shape of your tour will be emerging.

The budget

Start working with a very rough figure - what you think the musicians could afford. How many do you think WILL travel? Write that down. How many group leaders will travel? Will they pay for themselves or not? Decide at this stage, and write it down. If you have a large single figure for overland travel, divide this by the number of paying members of the tour group. An initial budget for 50 musicians might include some of the following items:

<u>Income</u>		
Players 50 X £00.00		£.....
Fundraising		£.....
Other		£.....
TOTAL		£
<u>Expenditure</u>		
50 players tickets		£.....
5 group leaders		£.....
Insurance		£.....
Govt travel taxes		£.....
(? no) meals		£.....
Hire of instruments, piano		£.....
Overnight accommodation		£.....
Driver accommodation		£.....
Printing		£.....
Presentations/gifts		£.....
Admissions - sightseeing		£.....
Admissions - fun		£.....
Miscellaneous		£.....
TOTAL		£.....

Food is expensive. Take a page and write down the side of it every day of the tour. Then work out exactly what will be happening at each meal:

Your list might look like this:

Day 1	Breakfast	At home
	Lunch	At motorway stop (cash)
	Evening meal	Booked as a group (hotel)
Day 2	Breakfast	Hostel
	Lunch	Packed lunch provided by hostel
	Evening meal	Take-out pizza at concert venue and so on

See Appendix 10. Once you have worked on this list, you will know how many meals in the tour need special planning. Most breakfasts will not. Players will have breakfast where they slept the night before. The other meals will divide into meals which are organised and paid for as a group, and meals when the players need to select food and pay for themselves.

See under **Money Matters** for suggestions about to simplify this. This is the moment when you need to start talking very specifically about your needs to a travel agent or bus company, if you are travelling overland. You need to block book airline tickets a long way in advance, and you need to give your travel agent time to get you the best deal possible.

Fund raising

Fund raising for trips is a very complex issue. It is an enormous amount of work. If that work is also going to fall on the shoulders of the people planning the trip, you need to stop and think about it all very hard. Look at your total budget, and decide very early on what percentage of the total budget could reasonably be covered by fund raising - if the amount of money you need to raise through fund raising is unrealistically high, it will sap a great deal of energy as you try to achieve these goals.

If the same people have to shoulder this task, as well as planning the trip, it will help if you make a start with the fund raising as early as possible. Then at least if you have surprised yourselves and achieved your targets earlier than expected - you can stop!

A few fund-raising ideas:

- A concert if you can make the concert make money, instead of costing money
- Advertising in a programme for a concert
- An Association of Friends
- An auction ("Dream Auction") or raffle
- Table Quiz
- Disco
- The true and tried bake sale
- A cookery book

Pre-tour concerts and post-tour concerts

Both of these have advantages and disadvantages. From the point of view of the budget, the post-tour concert is awkward, as it does not bring money in, until after you get back. On the other hand the musicians come home and suffer a terrible anti-climax without a post-tour concert. A major advantage of a pre-tour concert is that it gives you the best possible chance of going off thoroughly polished.



Section C

12-6 months in advance

Planning routes

Within Ireland, the UK and Europe you can plan routes with the help of computer programmes, and obviously with good maps. Buy maps for each bus. You can also get the AA to send you detailed route information. Anyone who is an AA member can ask for these. You will have to pay for route maps in Europe. They are invaluable, and give lots of useful information as well as vital information when things are tense going through busy intersections in cities. Don't presume that the bus company will have studied the route. In the last analysis, this is your responsibility.

When you have more than one bus, it is essential to have telephones in each bus, and to have a plan ahead of time about what is to happen if the buses get separated.

During the night it is absolutely essential that one member of the team is always awake and seated beside the bus driver in each bus.

The worst half hour of a journey is the last half hour. This is often in an urban situation, off the motor way, trying to find your concert venue or bed for the night. Of course everyone gets tense and tempers fray. Someone needs to go to the toilet badly and you may be late.

Try to have driving instructions and map for the last segment of a journey in such detail that you really can't get lost, even in the dark. If you have to get help, don't be afraid to ask a complete stranger in a car to drive in front of you to show you the way - you can invite him later to the concert and he will talk about it for a week. If things are really bad, you may be able to phone for a taxi and ask him to drive in front of you.

Fun for free, and budgeting for fun

Put one football in each bus, and a guitar if possible. This may come in handy at anytime. Find out who are the traditional musicians in your group and what

they are willing to do when abroad if asked at a post-concert party for instance. Be prepared - you may want your group to sing at some point, you may need "buskers" music for an informal gathering. As far as possible, think ahead and be prepared with some music in a suitcase with you. The person in charge of the budget is always under pressure to keep the price down. At the same time it is foolish to budget so tightly that there is no possibility of having any fun or enjoying any un-musical leisure activities. Some sightseeing may be planned into the trip. Include the admission charge in the total for the tour.

When planning any leisure activity, think hard whether or not you still have to give a concert. If you do, think about fingers! Swimming is a great option, as no one seems to hurt themselves and fingers are not in danger. Also, there are wonderful pools abroad that the players may not have access to at home. In general, free evenings with secondary school age players are not a great idea. So on the pre-tour planning trip you should look up all the possible options in the locality. These might include a cinema, a show, bowling, skating, a disco. If you are familiar with the locality, you may be able to book a functions room for an after concert party in a hotel. This means that you can bring your whole party, and do not have to leave under 18s at home.

The pre-tour preparation trip - "the recce"

Unless you are using an agent, this is very important. 9-6 months ahead of time is about right. An initial trip may have been made 18 months before, but this no longer counts for the detailed planning shortly before a tour takes place. It is very pleasant to do this planning trip with two people, and two heads are obviously better than one. But it may often be the case that flying is involved, and it is just too expensive. So you hope that someone will take this job on. If you are clear that nobody will do a pre-tour preparation trip, you perhaps seriously need to consider using an agent. The purpose of the pre-tour preparation trip is to visit every performance venue, make personal contacts with everyone involved, book accommodation and book meals as required, check on how everything is to be paid for, and check what everything costs to see if the budget will work; check driving distances and try to assess any other logistical problems that may arise; try and find out what presentations or speeches may be needed; try to establish what PR is necessary for the concert, and who, locally, will be responsible.

Every tour involves buses

Parking for buses must be planned at every point of the route, even a meal stop, and must include overnight secure parking for the buses. These issues should be discussed with the bus company before the recce. Driver accommodation should be booked along the route to fit in with overnight arrangements. Consultation on this is also essential. Ideally, the tour manager will do this trip, and he

or she will set off with a planning document which contains pages of questions, and will return with pages of answers or at least possibilities to present to the planning group at home. Maps should also be bought, and telephone numbers noted for emergencies and taxis. Scouting for leisure activities, sightseeing and so on is also part of the planning process. Careful notes should be made of the driving instructions to find venues and accommodation. Write down everything. Stop often, have a cup of coffee, and scribble away.

Access for buses

Note obstructions that might hinder your coach getting as near as possible to the stage door. Things to look out for are ramps, sharp corners, low overhead clearances and so on, but the venue personnel will be familiar with this. Depending on the time of year, it can be a major hassle carrying a lot of orchestra equipment across a wet and windswept car park. Forewarned is forearmed.

Stage Plan

It is useful to have a stage layout diagram or at least a list of the numbers in each section when you set out on the recce. Every stage is different and there will be minor changes in layout at each venue. Consult with the conductor on your return if there are problems with the size or shape of the stage or with staging.

Lighting

Stage lighting should be from overhead and evenly distributed. Some stage lighting is set for local theatre group or a pop concert type set up with the lighting directed from the front. At some small venues the stage lighting can be woefully inadequate and this should be checked during the preliminary visit to the venue. Two guiding principles are: no light shining in the eyes of either the conductor or players and secondly, adequate light on the music stands at the time of the performance. Don't forget to sit in the leader's seat and look up at where the conductor would be. This applies to all the front desks. Additional lighting may have to be arranged.

Backstage toilets

Check that toilet accommodation backstage is adequate for the numbers of males and females that are in your orchestra and that these will be open upon arrival at the venue and that they are properly serviced. If the venue requires the use of the front of house toilets, check the route to and from these. Sometimes, if you are performing in a church or cathedral, the toilet facilities are totally inadequate, and planning ahead is necessary to ensure that the players arrive in concert dress, and that a stop for toilets is made immediately before arrival at the venue after a journey to get there.

Changing rooms

Will the changing rooms be secure while the orchestra is rehearsing and performing? Which of your own staff will be backstage and who else will be there? For security of personal belongings and for generally keeping an eye on things it is always wise to plan on having one of your own team backstage at all times when your orchestra is either on stage or out for a meal.

Rooms for conductor and soloists

A separate conductor's room should normally be available as should one for a soloist. Check that your soloist cannot be heard in the auditorium or on stage while he or she is warming up backstage. Do this check at rehearsal.

Backstage manager

Meet the backstage manager at the venue and find out if he or she will be there throughout the rehearsal and performance. It is a good policy to find out the kind of help available backstage and who can fix things for you. Also find out where the lighting controls are located and if you are allowed to adjust them. In non-English speaking countries the level of English spoken by the worker population can be non-existent, so be prepared for this and resolve your backstage communications at the earliest possible opportunity. Find out where the broom closet is, for access to bucket and mop in case of accidental spillage backstage. The last thing you want is a player slipping and wrecking an instrument. It is also useful to know where spare light bulbs are kept. Find out where the backstage emergency exits are and if they are alarmed. Players have a habit of going outdoors for fresh air during a break in rehearsal and at the interval. You will want to know how to recall them with minimum delay when required.

Make sure you have copies of the programme available backstage so that everyone can follow the programme and get their cues on time.

Sit in the auditorium

It is well worth sitting in the auditorium to get a visual impression of what the orchestra will look like to the audience. This information can be brought home, and the seating plan for the orchestra adjusted accordingly. If possible, ask for full stage lighting as this will give an idea of the symmetry of the orchestra as well as spotting any dark patches on the stage, where additional lighting may be needed for the performance. Take photographs.

Who controls the stage entrance during performance?

It is important to know who will give the cue to the orchestra, to the conductor and to the leader to go on stage. Know how to contact front-of-house for information. If flowers or bouquets are to be presented to conductor or soloist this must be planned beforehand. Where will the flowers be held backstage and who will present them, from which side of the stage and in what sequence? Small children may look very appealing but will they get lost on stage? What will it look like from the auditorium? The presentation is intended to be a show of appreciation and must be done with a certain amount of panache. If the person presenting the bouquet knows that he or she is expected to impart a kiss on the cheek, then this should eliminate awkward indecisiveness on stage.

Rostrums, risers, stands, pianos, keyboards

Check out the conductor's rostrum and stand and check that the stand is easily adjusted to suit the conductor. If your soloist needs a riser or platform, chair or stand, make sure that you know who moves these on and off stage when required. Is the riser steady or does it need a wedge to prevent it rocking? This also applies to the piano and stool. A grand piano is not an easy thing to move - or to stop moving, and if you are doing the moving you will need adequate help. Use masking tape or gaffa tape to mark the spot where the piano comes to rest. Is the piano locked and if so who has the key? Who raises the lid and to what height and at what stage? Wipe any finger marks off the lid before the performance.

Are risers provided at the venue? If so, the backstage manager at the venue needs a copy of your layout, so that the risers will be set up for you as you require them. If you are bringing them yourself, how are they to be transported, have you budgeted for this, who will unload them on arrival, who will be there to receive them, who will set them up and who will dismantle and re-load them at the end of the concert? If you need a keyboard, where is it coming from? Where is the electrical socket that will be used? Do you need an electrical extension, and if so, plan who will be supplying that. See that your double-bass players have high stools if you don't bring your own. Same for the percussionist if needed. Will your percussionists' require a table for their sticks?

Music stands

If the venue is supplying music stands, it is as well to check how many can be provided, and that they are stable and in good condition. It can be quite a distraction to a player if the music stand keeps slipping or can't be adjusted for height. Always have a few spare stands ready off stage and let the orchestra members know where they can find you for last minute on-stage crises. A tour set of music stands is a luxury. It is worth marking them very carefully so that they don't just melt into thin air at the end of the tour.

If you are using the players' stands, have a stand check at least one month before departure. Have each player bring the stand to be checked to make sure that it folds up properly and stands up properly, and that when folded, it fits into the crates. Unusual shapes or sizes are discarded. At the second last or last rehearsal, get all the stands from the players and put them into the crates as the "touring set". Put a sticker or other identifying mark on the tour set, so that if you are in a venue where other stands are around, your ones can be identified in a flash without looking at names.

A DYO type "music stand crate" holds 14 and can be carried by one person, and for very long distances by two people. You will be able to calculate accurately how many stands you need for the tour orchestra. Allow extras for the percussion and for stands that go missing or stop working properly during the tour.

The DYO-type carrying crate for music stands is cheap and easy to carry. It is made from the kind of plastic stacking crate you can buy in many hardware stores. The handles at each end are reinforced with a piece of timber. Holes are drilled and simple rope handles secured underneath with a knot make easy carrying handles for either one or two persons. Before knotting the rope a small length of garden hose is slid up the rope to prevent it from cutting into hands. It works, it really does!! A lid of plywood is made, and the name of the orchestra painted on top. In the ordinary way, the lid simply sits in place. For flying, the lids were taped down with parcel tape. The roll of parcel tape came along in the kit to re-tape them for the return journey. See Appendix 26 for a drawing of the crate. When touring, it is infinitely worthwhile to keep all the stands together in crates to set up and strike on each occasion calmly and efficiently. The planning and preparation done with months in hand will make all the difference to your prospects of arriving with the gear complete and undamaged.

Travelling Tool kit

A list of useful things in a small tool kit carried by the tour manager would include: a small pliers, cutting knife, screwdriver, a watchmakers screwdriver, linen thread, gaffa tape, masking tape, a small adjustable wrench, a travel adapter, felt tip markers and some A4 paper for making up notices, about 6 door wedges (these can also be used for steadying the conductor's rostrum), WD40 oil for squeaky doors, a small torch, spare pencils and biros, a large scissors and whatever else occurs to you!

Harps

If a harp is in your programme, then you will probably have to borrow a harp at your destination. Sometimes it may be easier to invite a guest harp than to hire one. Transport has to be planned. If you are going to tour with the harp, a van or car has to be assigned to the harp throughout the tour which will add to your costs. The logistics of managing the harp have to be thought through in full detail at the pre-tour planning stage. This is another reason why the pre-tour trip should not be left too late. The harpist will also need an adjustable stool for performance. Will this be provided at the venue or be brought with you?

Pianos

If you need a piano, you may have to book this in advance, or get special permission. This needs special attention. In some situations, a performance with a piano may not be feasible, so this has to be thought about at the planning stage. Is the piano normally locked? Does it require tuning? Who books the tuner? Who pays the tuner? Who checks that the tuner did in fact turn up? And who has the key? Repeat - who has the key? (If you are travelling with a piano soloist, you will also have to remember to schedule daily practicing opportunities for him/her. Consult in advance to see what will be required. It may be possible to arrange in a private home).

Percussion

The tour programme needs to be listed, and a programme made out separately for each occasion, if these will differ. The percussion required for each programme needs to be noted and a loading list of percussion prepared. This list could be stuck on cardboard and kept in the percussion box, so that the percussionists check each item back into the box at the end of every rehearsal or performance. The percussionists have to be taught to unpack, check, and then re-pack and check their gear each time it is used. A strong percussion box or suitcase on wheels is a good way to carry as many of the smaller items as possible. Thought needs to go into packing. The suitcase may need to be reinforced with a plywood lid, or may require extra padding. Trial packing is essential.

Your performance requirements

You should send on a list of your performance requirements to each venue where you will be performing listing everything which you expect THEM to provide. Your list might look like this:

Performance requirements:

We expect to find at the concert venue and rehearsal venue:

70 chairs
2 stools for 1 double bass player and 1 timpanist, each stool 30" high
1 adjustable stool for the harpist
1 tam-tam

We will bring:

Set of pedal timpani (4)
70 music stands
A small conductor's podium and conductor's stand
Concert bass drum on stand
Drum kit
All sticks to be used by percussion players
Tambourine, castanets, triangle
Suspended cymbal and stand for suspended cymbal

Make sure you distinguish between **rehearsal** and **concert** when you specify what you expect to find. "They" may plan to deliver some special item in time for the concert only. Don't forget to look at dressing rooms for players and rooms for your conductor and soloist on the pre-tour preparation trip.

Packing and labelling your gear

If you are flying it is worth taking a lot of trouble with labelling luggage. The luggage divides into sections:

- One piece of hand luggage (minimal) per person including players and staff; the medical kit on someone's shoulder; the concert folders in that size of trolley suitcase that is small enough to go as hand luggage; the conductor's scores in the librarian's hand luggage
- One instrument per player - mostly carried as hand luggage
- One piece of checked through luggage per player and per group leader with personal belongings
- Bulky instruments - double basses, cellos, tuba, trombones, horns, the percussion suitcase, other large items of percussion, the music stand crates.
- Any additional boxes that contain items such as programmes or gifts

Next you need to make a loading list with all the bulky items and additional boxes. Give each a number. Prepare labels on fluorescent paper with large numbers. You can write all the contact information about the orchestra, flight numbers and date of travelling, plus instructions with what Tel

number to call if the item goes missing in transit. You can stick this page inside a plastic A4 size filing pocket, which protects it, and then stick it with brown parcel tape onto the item. The bright fluorescent paper will make it easy to spot, and the numbers make it easy to check that you have got them all. As people and things arrive at the airport, you will collect items on the loading list together, and check them off. Once they are all together, you can hand them over to the airport staff to take down for loading. The clear instructions will hopefully increase the chances that they will be transferred efficiently at the other end.

Labels generally

If you have a labelling system on someone's computer this is a great help. You can buy a box of 1000 cardboard labels with strong string ties. You need 3 labels per person, plus extras. So the box should do a few tours. On one side you stick a label giving your flight number, date of travel and so on. Then you also cleverly print off another set of labels for the return trip, and you pack those in your Admin kit, and hand them out on the morning of your return as you head to the airport again

Humming Youth Orchestra

Flight.....Date,.....

From ... to.....

If lost in transit telephone

On the other side of the label you put the name of the orchestra again, your base camp telephone number at home, and the name of the player and instrument. If you have the tour orchestra on a label file, this will be very easy to do. When you have done this job, you have three luggage labels ready to give everyone for their checked luggage, hand luggage and instrument. You have a return set of labels packed in your kit to re-place the outgoing travel information with the return travel information. Bring spare labels.

Airlines are amazingly efficient at dealing with luggage and finding luggage that goes astray, so don't be unduly worried about it. Anyway, you can't do anything about it, except do the-best job you can with labelling. If you don't have a labelling system, you could (a) find someone in the orchestra circle who does (b) do it by hand - worth it, definitely!



Section D

Counting down from 6 months to D-Day

Tour team (subtitled "It's not a holiday!")

Putting together a tour team is critical. First of all, accept that the vast majority of parents will consider that you are having a wonderful holiday. So don't waste time trying to convince them. However, the team need to know the stark reality that they are signing up for work! Offers to accompany the group will be received from all kinds of unlikely quarters. Be prepared for this and don't be caught off guard. The more exciting the tour, the more offers you will have. Thank whoever it is, and say that you will come back to them at a later date when you know how many group leaders you need. There are some jobs that are very clear. It is wonderful to have a qualified doctor or nurse as one of the group leaders, and if he/she has a load of common sense as well, this will help you enormously.

You need two people, hereinafter known as the tour manager and the concert manager, either of whom could run the tour on their own if necessary. This is a safeguard in case of a last minute crisis when one or other is unable to travel. Ideally the tour manager will do the recce, and throughout the tour will make most of the phone calls to adjust schedules, and confirm arrangements. One person, not the tour manager, should be in charge of budgeting. See under Treasurer. This person should work with the tour manager on budgeting and planning from an early stage but may not necessarily travel. It is worth considering under what circumstances a tour would be cancelled and how such a decision would be reached.

If you are going to a country where English is not readily understood, it is important to include one person who is fluent in that language. Find out if any of the orchestra members speak any of the languages you will be encountering and make a careful note of this. It could be useful in PR as well as in emergency situations. You need enough group leaders to divide the group into check groups of not more than 1-12 and less if children are young. Most group leaders will have double roles e.g. as "medical officer" or "librarian", as well as the tour manager and concert manager. A few group leaders may not have two roles.

How many group leaders can you afford?

There is no such thing as one free adult per so many players, irrespective of how the payment is packaged by a tour operator. This is obvious. You will pay for everyone. So it's better to accept that from the start. Tour packages try to convince you that there is a free place for adult chaperones - this suits their marketing tactics. But of course the cost of this place is spread out over the other tickets - so you may as well ignore it.

Group leaders

You have to be clear when you invite parents to be group leaders that they have the skills and personality required, and will not cause you problems. As a general rule, adults travel less easily than teenagers, and will have a variety of different problems, whereas teenagers live in the moment, and they have had no responsibilities for the organisation of the tour. If things go smoothly, they take everything in their stride. There are some very specific roles that have to be filled from the team of group leaders:

Tour manager

Administration and planning - the tour manager will be at work months if not years before the tour takes place, will set up the schedule and prepare the outline budgets. He/she will have the major responsibility for making phone calls and checking arrangements all along the route, and dealing with personnel involved in accommodation, concerts, and other situations.

Concert manager

This is a key role. This person should check the logistics in the planning of routes and timing, and make sure that he/she is in full agreement with the tour manager on all matters to do with logistics, timing, routes and so forth. He/she will have the major responsibility of preparing equipment for loading, supervising bus loading and checking that nothing has been left behind in backstage areas at concert or rehearsal venues. He/she should check the storage of large instruments overnight in hostels or hotels if needed, and on the security of the buses with the drivers throughout the tour.

Tour librarian

The librarian is responsible for the orchestra's music and for the conductor's scores. See under *Music - make it easy* for suggestions. This is a vital role. When flying, the most important suitcase with the music (possibly in a trolley suitcase) should be taken on board as cabin luggage. He/she must have it in his/her possession at all times. In the suitcase with the music folders put a roll of magic sellotape, scissors and a couple of pencils and rubbers.

Group leaders

The number you need will depend on the size of your group. A ratio of 1 to 10 or 1 to 12 is going to be fine. Not more than 1 to 12. One of them should have responsibility for the first aid kit. Pack the first aid kit in a shoulder bag for travelling and bring it into the hostel or hotel at night, and the concert or rehearsal venues. These Indians need to have a Big Chief. It could be the librarian or tour treasurer, but not the tour manager or concert manager.

The tour Treasurer

The treasurer of the tour does not have to be available to go on tour. A large proportion of the work is done before the tour. This will increase the number of people who may be able to take on this job. It is his/her job to work with the tour manager on the budget for the tour, on fund raising if that is necessary, and on planning all financial aspects of the tour. This may include:

- Arranging payment of deposits in advance for accommodation, meals, concert venues, whether by cheque or VISA
- Arranging the system of VISA payments to be used during the tour, and the cardholders
- Arranging the amount of cash to be carried for giving out to players for meals en route - see Cash Kits
- Collecting foreign currency from bank and organising cash kits before departure. Check the value of the smallest notes available from the central bank (e.g. FFR50 or £5 stg). Order what you need well in advance from your local branch and give them the date on which you will collect.
- Submitting applications for grants beforehand and the required documents and receipts after the tour has been completed.

Bus supervision

You need an adequate number of adults in each bus - two per bus would seem to be a minimal requirement if there are other adults travelling in cars.

Floating adults who are not group leaders

A "floating adult" is an adult, probably a parent, who wants to come on the tour, and is willing to pay for himself/herself at the same rate as the players. Obviously you can only allow this if you have spare seats in your bus or buses. You may have ideal adults who wish to travel with the group as supporters but who are not group leaders. Two together will work out better than one alone. The group leaders are NOT on holiday. Once these get mixed up, it is a complicated situation. The Big Chief of the group leaders has to deal with any misunderstandings or complications that may arise.

Check groups (See A19)

It works well to make up check groups after bus seating has been done. Nearly every tour involves buses. If you need more than one bus, make a separate bus seating list for each bus. Allow the musicians to book their seat and their "partner" in the seat - put the lists up at rehearsals as for hosting and let them sign up their own names. Once reasonable time has been allowed for changes amongst themselves, take the lists down and type up. Assign group leaders to each bus, and divide the check groups between them. Group leaders will then always travel on buses with their own groups. This tip came from a school with lots of experience in travelling - make a firm rule - each time the bus is loaded, everyone has to sit in their "own" seat until such time as the doors close, checking is finished, and the bus is off. Then everyone can move about freely... until the next bus loading time. Each check is completed quickly. It is obvious if anyone is missing. Copy the lists lots of times, cut up and give group leaders a bundle of check lists with names of their own groups to use throughout the tour and throw away after use.

Clothes

Give the musicians a packing list. Make clear what is needed for performances. You may need both formal and casual clothes for different types of concerts - outdoor at lunch time or a formal evening. If you can, give the group an idea of when there may be an opportunity to wash clothes on a longer tour. If you have a uniform sweatshirt, it is useful to ask musicians to wear this when travelling as it makes them much easier to spot in a crowd. If you are arriving at a venue at lunch time, and there won't be time to change before a performance, make sure they know that they should be getting up and putting on concert clothes. Before leaving for the tour, plan an "administration hour" with the orchestra, and check name tapes on clothes that are identical such as white shirts, blouses, sweatshirts and bow ties. Check shoes for concert performances if you are fussy about this - it is too late on the night. I once had to ask a girl to take her shoes off (runners with knotted coloured laces worn with black formal skirt) feeling that her black tights would be infinitely preferable, and would in fact be unnoticed. She beamed from ear to ear, and announced that she was wearing footless tights!

E111 forms

If you are travelling in Europe, make sure everyone travelling has a stamped and completed E111 form. It's worth collecting a bunch of the forms yourself, and handing them out to speed things up. Let one group leader collect E111 forms and passport numbers from everyone. This means making phone calls to chase up and complete the list in plenty of time. It will not happen spontaneously, and needs lots of persistence. See Appendix.

Gifts

(See also - presentations) You should include gifts in your budget at the beginning as they can add up to much more than one might think. If you are being hosted by families, the musicians and group leaders will need to bring a personal gift for each occasion. You will also need gifts for people who may help you unexpectedly at any point in the trip. The rule here is that you will always need more gifts than you think you will. It is wonderful to have lots of small presents for giving to the "partner" young musicians you meet, and sometimes the budget can be spared if these gifts are donated. One or two parents who will take on the job of collecting up suitable gifts will be worth their weight in gold.

Hand-outs and freebies

If you have any information leaflet about your own group, bring these to give out. Also bring programmes from concerts, and any recordings you might have. Maybe there is a leaflet about your town, as well. You could ask Bord Failte for some hand-outs.

Hostels and hotels

Hostels and hotels will normally ask for a faxed rooming list. See hosting below for this. Each will have their own procedure to follow about keys. If they use codes, the tour team need to have copies of the codes for opening all the bedroom doors. They may require deposits for keys. If you book a hotel, check if there are mini-bars and telephones. You can ask to have alcohol taken out of mini-bars. Check yourself on arrival. Some hotels can control telephone calls so that members of the group can only call room to room. Often the switchboard can do a wake-up call for everyone by phone.

Hosting

The musicians should be asked at an early stage (See A4) to choose a partner for sharing rooms in hostels and for placement in families if they are being hosted by a partner group. In North America they sometimes call this billeting as well as home stays and refer to the guests as billets. Don't be put off by this as North American hospitality is legendary! Allow plenty of time for the process of choosing hosting partners. Once the list is done, only allow changes in very special circumstances. Make this clear to your group, and explain why. A whole host of difficulties arise once you start changing that list, and Murphy's Law will always prevail so be firm about it. Make sure to have a list of telephone numbers of the host families to which your group will be assigned in pairs. It's worth explaining that they must be placed in pairs, and it's not rude, it's sensible to state what your minimum expectations may be - for instance, that you expect at least one parent to be at home in the host family's home. Before sending your list to the person responsible, you need to collect additional information

(e.g. special diets, vegetarians, allergies to pets). Two cellists together is a bad idea, as the host family will not be able to carry their cellos. When the return visit is made, you will find that the same small number of families always offer to have guests, and you feel under pressure as you look for enough hosts. It is rare to have more spontaneous offers than you need. On the other hand, hosts almost always express a very positive feeling afterwards. Players in a host family seem to get more out of the visit in terms of real cultural exchange and the making of friends than players in families who don't host. In human terms, there seems to be a reward for the hosts - luckily!

Insurance

Make copies of insurance documents and leave one behind. Take the originals and at least one other copy with you. It goes without saying that you need to have regular holiday insurance for every member of the group, and in addition musicians with instruments need to be advised and reminded to take care of the insurance of their own instruments under all circumstances and when out of the country.

Kits of stuff you may need

Travel plugs; an iron and an ironing board or an old towel on which you can iron on the floor or any flat surface; thermos flasks for carrying hot coffee - this could be a life saver at some moment on the tour; an electric kettle; alarm clocks; mobile phones; a few paracetamol tablets, plasters and baby wipes in your own kit; a wet J-cloth in a plastic bag; instant black shoe cleaner

Litter

I am ashamed to say that the Irish are not litter conscious people – yet. Visitors are shocked at times by littering in beautiful parts of the country, not to mention the city. You will be amazed how horrified you are to see your own group littering when they are visitors abroad. It's worth explaining over and over again how other people feel about this, and how much of an insult it is to another city or country to abuse by littering. Smokers are some of the worst offenders. A couple of rolls of masking tape and plastic bags in the bus are a help to keep buses bearable during a tour.

Local customs

Most important - remember every time you cross the road on the continent or in North America, everyone's life is in danger! Why ? because the traffic is coming in the OPPOSITE direction from ours, and we all, including the adults, instinctively look the wrong way when abroad. All you can do is tell

them, remind them, and watch them. Of course, when everyone is talking and in a group, it is more difficult. And in some countries, the rules for pedestrian crossings aren't observed. It seems you have to risk your life before a driver will even put a foot on the pedal.

It is worth pointing out important local customs and conventions which can cause serious offence if they are ignored. These may include how you greet someone when introduced, where you may or may not smoke, whether you should wear shoes in the house or not, and how you dress or behave when visiting a church. In Germany, it is important not to take food and then leave it on the plate. In most European countries, no one usually starts eating until everyone expected has arrived, nor leaves the table until everyone has finished eating. It is also more important to express interest and appreciation of food that is offered.

Luggage

Give the players in advance clear instructions about what kind of luggage it is acceptable to bring. One or two players arriving with huge trunks will cause havoc with your packing plans if you have a tight squeeze. A soft-sided rectangular sports bag is ideal as these stack up neatly, fill corners, and the players can comfortably carry their luggage and instrument with a light shoulder bag when required to do so. As with clothes and music stands, it is worth going to the trouble of asking the players to bring these in to a rehearsal and checking them all for size.

Passport numbers

Get a list of passport numbers from everyone in the tour including the tour team. Photocopy the list and keep it in several places. If anyone loses a passport on tour, the passport number will give the date and place of issue, and the problem will be more easily resolved.

After you have taken this precaution, you can let the musicians look after their own passports. If the passport is non-EU, insist on having a photocopy of the most important page with vital information on it. Keep checking to see whether everyone has got their passports months in advance of the tour. I know one person who collected his passport on the way to the airport... and someone whose passport was out of date on arrival at the airport ... and someone who had brought his father's passport instead of his own ... Murphy's Law prevails here. The one who didn't get the passport in good time, and whose number was not handed in, will certainly be the one who loses it or drops it over a bridge into a river.

Presentations

These are formal gifts which are often presented with thanks at the end of a concert, or at a special reception. Try to find out how many you will need. You need to plan for these in your budget. Something which can be displayed, preferably by hanging is ideal. If you can plan ahead well enough to have time to engrave or stick on a name or date as a souvenir, it is usually very much appreciated. Obviously this needs to be on the front of a picture frame, or plaque!

Speeches

Be prepared for the occasions on the tour when somebody suddenly does have to make a speech of thanks or respond to a presentation from a dignitary. Make sure you have planned who will do this - it may be different people at different times. Try to include at least one sentence in the language of the host country. Sometimes speeches are significant and you may want to ask for a copy to bring home. Equally, you may be asked for a copy, for a variety of reasons. Letters of greeting from important people such as your Mayor or Lord Mayor to his opposite number in a foreign town are important. Keep a photocopy for your own archives. It is a good idea when you write to your Mayor to more or less give him the copy of the letter you would like to have, in your own letter to him. Then it will take his secretariat no time at all to produce the official letter for you.

Tiredness

If you are flying a long distance, it may be possible to have one or two group leaders travel a day or two ahead, so that when the party arrives, someone has slept off their jet lag and can take over some duties from the main team. The tour manager and concert manager will have been under great pressure immediately prior to departure. They need to be particularly careful to allow enough time to look after their own personal affairs before leaving, maybe by very advance planning, or a good personal check list. Emergencies almost always occur in the last 48 hours before departure, which erode time planned for personal business.

Life is very unfair. Having taken so much care to look after everyone else, you then get hammered because you have not had time to look after yourself. A true and tried packing check list, so that you can pack like a robot if necessary is a safeguard. Weeks ahead, check passport, driving licence, credit cards, and any other vital documents, arrange travellers' cheques, make photocopies of everything, and file them in different places. Also plan carefully where everything will be carried during the tour. If you are flying, try and sleep. The troops for once are tied down, and the cabin crew are in charge of them!

MONEY ~ make it easy

Tools of the trade

If you have a calculator, if you have access to a spreadsheet on a computer and if you have a labelling system on your computer, these things will make life much easier for you in getting organised. But you don't need them except the calculator - you deserve that!

Handy tips

It's useful for young and old to know what the nearest equivalent to £5 and £10 is going to be in the currency they will be using.

Budgeting

List the major expenses of the tour - These might include

Air tickets, including Govt. tax and insurance (<i>players may be exempt from tax</i>)
Coach transport, a van if needed, overnight parking expenses
Accommodation including bus drivers
Meals (3 per day)
Hire of concert venues
Printing of tickets, posters and programmes
Preparation trip ("walkabout")
Admissions to sightseeing attractions
Cost of fun events e.g. going to a swimming pool
Fee for conductor
Separate travel for conductor, separate accommodation if required
Hire of any instruments needed while away
Hire of music
Gifts or presentations

The conductor's part in the budget

Choose a programme that does not need an organ, three harps, tubular bells and vibraphone - at least when on tour!

Cutting down costs

It is possible to bring the costs down a bit. For instance you may be able to get gifts donated for the tour. You may not have to hire music. Perhaps you don't have to print all the PR materials. Perhaps for some nights away you are being hosted, and possibly offered a meal. All of these things can add up to a considerable saving. Be realistic about how cheaply you can do things abroad. Do include money for sightseeing admissions and some leisure fun activities when abroad. Miscellaneous expenses are always more than expected.

Planning meals

By definition you can do nothing spontaneous with a large group of people. And often you have a time constraint about a meal, whether because of travelling to a deadline, or short turn-around time:

Here are four basic options for feeding orchestras:

- Breakfast organised with accommodation e.g. at hostel or hotel
- Cater in (this could be from a pizza delivery service or Mr Sub)
- Book a group meal in a particular place at a particular time with an agreed menu and at an agreed price
- Let everyone go off to find their own meal "ad lib"

For budget purposes, the first option is straightforward. The second is useful immediately before concerts, when there is very little time between the rehearsal and concert for changing and tuning. Some delis will deliver a box with sandwich rolls, fruit, drinks etc. all ready for you to take on the bus. Local knowledge is important. A fish and chip shop could be the best take out in a locality - local people will know about this.


The third option is an important one, because it means that you can plan food to some extent, and see that they are offered some reasonably good meals while travelling. It is convenient to be able to pay by VISA or cheque so that you don't have to carry large-amounts of cash.

The final option is usually popular with the group, and good so long as it does not happen too often. If cash kits are not arranged for them, they need very exact information before the tour, so that they have enough money for "ad lib" meals. Meal times which coincide with ferry crossings, motor-way stops and airports are all going to be "ad lib", of course.

Cash kits

A cash kit is a wage packet envelope with an amount of money in it in cash for a particular meal or meals. The label on the front will have the details of the amount and what is for. See Appendix 17 for a sample label. You will have to work out what amounts in foreign currencies can be ordered at your bank, how they approximate to the amount you wish to budget per meal when away, and then decide how to allocate the cash. The cash kits are given to the group leaders to hand out to the members of the group as the days roll by. In this way, it is possible to avoid having orchestra members actually starving!

A meal plan for a group of 40 players and 6 adults for a four day, three night tour could look like this:

Day 1	Breakfast Lunch Evening	At home Cash kit 1 Booked at Pizza-Hut	
Day 2	Breakfast Lunch Evening	In the hostel Cash kit 2 With host families	
Day 3	Breakfast Lunch Evening	With host families Salad rolls ordered in Chicken + chips (hotel)	
Day 4	Breakfast Lunch Evening	Hostel Cash kits 3 At home	

Some ideas for carrying money/travellers' cheques

- Money belts
- Neck purses
- Credit card holders that you wear tucked inside your jeans attached with a belt loop to your jeans belt
- Zipped sew-in pockets, you can buy these in several sizes. A handy place to sew one into a jacket is around the seam of your under arm.
- Arm bands for upper arms for carrying cash
- Belts for jeans and trousers with long zippers on the inside which make it possible to roll notes or travellers' cheques and put them inside

Plan to use VISA

It is a handy way to pay for large bills. You need to have the VISA card arranged before the "recce", as in some cases you will lodge the card number when making a reservation. You can't do without EC cheques with an EC cheque card in Europe. You need a cash card for use abroad as well, if the cheque card is not also a cash card. Some countries are much more advanced than others in VISA technology. The Treasurer and tour manager together will calculate how much money to transfer to the VISA account which is going to be used for the tour be used well in advance of the departure date.

Sometimes you might choose to bring a bank draft for a fixed amount, or you could bring a bank draft for 90% of the amount, and pay the balance with cash, cheque or VISA on the spot.

On the recce the tour manager must check at every place where a bill will be paid during the tour exactly how they wish to receive payment, whether or not a deposit is required and if so, the deadline for the payment of the deposit. This might be critical in a hot tourist spot like Venice. In some places, lodging a VISA card number is all that is required. It is worth being organised so that two group leaders are carrying a card for the orchestra's VISA account. Carry the emergency number for dealing with a loss in several places. Make a plan for where you will keep receipts during the trip and try to stick with it. A sandwich bag with a "zip" closure is handy for small receipts.

Planning and communication

Too much delegation causes black holes, although everyone is always telling you to delegate. At least two people must know EVERYTHING. Follow up every important meeting or phone call with a faxed memo on these lines: "Following our meeting/conversation, my understanding is that I am to take care of (a), (b) and (c) and that you will take care of (a), (b) and (c). We will be in touch again in one week/month/by the deadline (date). Circulate the key people involved in planning with regular updates of the itinerary. Collectively you will spot the potential hazards and black holes. Two heads are always better than one in planning procedures, as everyone has a different angle. Before departure make working documents for all group leaders. I call these tour kits for group leaders. Tour kits for players are also important. In these I include rooming lists for each residential venue, bus seating lists, check group lists and essential maps, as well as the schedule.

MUSIC ~ make it easy

Who is travelling?

At a certain moment in time, the members of the group must be finalised. This will happen much earlier if the tour involves flying. One of the major frustrations of planning a bus trip is that nobody recognises the urgency of making decisions about places. The number of seats in the buses you are going to hire is critical. Before you decide finally how many tour places you can offer, you must know this, and must also know exactly how many seats are needed for carrying luggage or instruments e.g. a double bass across the back seat. Estimate your luggage requirements. Book your transport van at the same time as the buses. You will often find that you are working with a different company in arranging van transport. These are very different areas.

Plan the tour group well in advance with the conductor and the tour treasurer, bearing in mind the balance that is required. Bear in mind that having a restricted number of places in the tour will have advantages for the organisers. You will have a reserve list, there will be more prestige involved in going on the tour, and you can limit places to a size that is economically viable for you in terms of the transportation that you are going to use, as well as the luggage space and the programme you want to play. Sometimes the balance of an orchestra is affected by your exchange partner. Phone calls, faxes or e-mails to and fro will establish what instruments are over-subscribed or non-existent on either side. Then these matters of balance can be agreed at a planning stage. One hazard of exchanges in an orchestral exchange is that you may agree that each orchestra will only carry two flutes, and arrive at your destination to find that "they" have allowed six to play, while you left four weeping on the shore in Ireland. There is not a lot you can do about that, except try your best beforehand to avoid the situation.

Working on the balance of a tour orchestra

The balance is critical, and must be agreed with the conductor, before he/she chooses the tour programme. Write it down - it may be modified later, but at least have a working model. Your list might look like this:

1st violins	14
2nd violins	12
Violas	10
Cellos	8
Bass	4
Flutes	3
Oboes	3
Clarinets	3
Bassoons	2
Horns	4
Trumpets	3
Trombone	3
Tuba	1
Percussion	3
Harp	0

Tour orchestra = 73



There will be gaps perhaps in vital sections. These gaps must be filled for musical reasons, so you continue to count them as "heads" for planning purposes and budget purposes. Call them **AN Other** until the place is filled. The treasurer may continue to tell you that 35 are fully paid-up, and 35 have paid a deposit only, so that only 70 are going as far as he/she is concerned. If you have 3 AN Others in vital positions in the orchestra, you know that willy-nilly there are going to be three more, and the total number will be 73, because you have to have them for musical reasons.

Deadline date

Fix a deadline date by which your own orchestra must decide whether or not they are going and return the appropriate forms with deposit and possibly also with post-dated cheques if you use this system. **After this date, fill places relentlessly.** Just phone, phone, phone to other youth orchestras of an appropriate standard - until the job is done and your orchestra is complete. The more information you can collect with the initial application form, the better. This might include signed medical forms, information on who is vegetarian, signed tour rules if you want to use these, contact numbers for parents during the tour.

Seating the tour orchestra

You need a tour seating order within each section. This is a must. There may be changes - in fact there may be changes at every rehearsal. But at every rehearsal there must be a starting point, which is the seating list as things ended at the last rehearsal. Without this, you are organising quick sand. Once you establish your seating list, a range of problems disappear from your organisational headaches. You know already that the established "desk partners" in your orchestra are easier to deal with than the shifting population further back. So try to sort this out. See Appendix 10 and 11.

Seating order for a tour may be different from the normal seating order. The conductor and tutor will have to think about this, and make the tour seating plan. Some changes may be needed to achieve the best possible balance between 1sts and 2nds. The librarian needs to ask the conductor and tutor to consider this, and make decisions about the tour seating early, and certainly not at the last minute. Write up the seating and post it on the wall at every rehearsal. Make changes as necessary, but get everyone used to having a regular desk partner and a position in the orchestra. It will be invaluable.

A pre-tour concert

This is good from the point of view of the librarian, as it clarifies absolutely the issue of **WHO HAS MUSIC** (as opposed to who got it, ate it, dropped it over O'Connell Bridge, wrote a poem on it or.....). Make sure that you are not infringing any copyright laws. At the earliest pre-tour rehearsal possible, take 15 minutes of the rehearsal time to organise the music.

Organising concert folders

The orchestra are seated in seating order. If anybody is absent, this chair is left empty beside them. Don't move anyone else up to fill it! Pass out your concert folders. A simple cardboard folder with a flap and a piece of elastic which secures the folder is ideal and not expensive.


The librarian asks one person at each desk to check the required pieces of music in the folder. Any missing pieces are noted by another manager standing by with a notebook. The concert folder is then closed. On the front of each folder there is a label. The label has three important things on it: Section, Desk and the name of the player(s) at the desk e.g.

1st Violins Desk 3	Violas Desk 4
Name	Name
Name	Name

In **pencil** add the names of the player(s) for the tour sitting at that desk

Finally, when the folders are organised, use a running sequence of numbers throughout the full orchestra, so that a missing folder is obvious in a flash.

The labels would look like this:

Folder 1	Desk 1st vis	
Folder 2	Desk 2 1st vis	
Folder 3	Desk 3 1st vis	
Folder 4	Desk 4 1st vis	
Folder 5	Desk 5 1st vis	
Folder 6	Desk 6 1st vis	
Folder 7	Desk 7 1st vis	
Folder 8	Desk 1 2nd vis	
Folder 9	Desk 2 2nd vis	
Folder 10	Desk 3 2nd vis	
Folder 11	Desk 4 2nd vis	
Folder 12	Desk 5 2nd vis	
Folder 13	Desk 6 2nd vis	
Folder 14	Desk 1 violas	
Folder 15	Desk 2 violas	
Folder 16	Desk 3 violas	
Folder 17	Desk 4 violas	
Folder 18	Desk 5 violas	
Folder 19	Desk 1 cellos	
Folder 20	Desk 2 cellos	
Folder 21	Desk 3 cellos	
Folder 22	Desk 4 cellos	
Folder 23	Desk 1 double bass	
Folder 24	Desk 2 double bass	

and so on through the wind.

Once this job is done, you can find out as quick as a flash if a folder is missing, and you will know who the culprits are.

Seating the orchestra in a new venue

If you are doing a set up in a new venue, as part of your preparation at home, get a packet of post-it stickers, and write post-it labels saying Desk 1 1st vls etc. Put these on the outer chair of each string desk, and your strings will be seated quickly without a fuss. Prepare one set for each venue. If you can set up these labels on your computer, it will always be quick and easy to do this.

Collect the folder

Organise your tour concert folders at the earliest possible time. Then collect the folders, and keep them. Do not let the players have them again. Establish a firm orchestra discipline so that no music is dropped on the floor, and that at the end of each rehearsal or concert, pieces of music are replaced in the correct order, the folder is closed and the elastic slipped over it.

Make sure that parts with correct bowings and markings are in the folders. You can EITHER ask players to remain seated while folders are collected - this is safer OR ask them to leave folders on their stands. This is riskier. Some take them automatically away without thinking about what you have just said. At concerts it is sometimes appropriate to collect folders in the wings as players leave the stage.

Store-the folders

Store them in their running order in a suitcase or trolley case (for instance) or a crate and stick a check list of the music inside the flap of each folder. If there will be a different programme at different venues during the tour, stick a page with this list for reference inside the folder.

Check after every rehearsal or concert on tour

Check the folders instantly before they are packed at the end of every rehearsal or performance on the tour. The librarian must absolutely refuse to move until he/she is satisfied that all the folders are back in the carrying box or suitcase.

DON'T LET ANYONE MAKE YOU FEEL YOU ARE BEING TOO FUSSY - YOU ARE NOT - IF YOU WORK CALMLY THROUGH THIS PROCESS, THE TOUR WILL RUN SMOOTHLY AND THERE WILL BE NO PANIC. YOU NEED A COMPLETE SET OF SPARE PARTS FOR WIND AND BRASS, AND ONE SET OF SPARE STRING PARTS. THE TIME INVESTED IN THIS PREPARATION WILL SAVE YOU BLOOD, SWEAT, TEARS AND MUCH FRUSTRATION!

It is the job of the other orchestra managers, the tour manager and administrator as well as the conductor and tutor, if the tutor is travelling, to support the librarian and insist that the discipline that is requested in connection with the music for the tour is respected by everyone. Never allow music to be placed on the floor. The next step - it's in the waste bin!

When striking after a concert or rehearsal, two group leaders should be assigned to the job of collecting folders, one doing strings and one doing winds. With a bigger group working with three people, one could collect from lower strings while one does 1st and 2nd violins. Other group leaders if available can work immediately on folding stands into crates while this happens. They will spot any folders on the floor as they do it.

If a player wants a practice part (Is it possible to practice on tour?) then this must be a separate part that has nothing to do with your folders. In the case of the leader of the orchestra with solos, this is reasonable. But these things should be worked out ahead of the tour - it is not reasonable to expect you to be able to organise such things during the tour, if it is going to make another job for you when you are under pressure already!

Conductor's scores

Don't use a sports bag or ordinary luggage bag for the scores. They are too precious and this bag may seem to be an ordinary piece of luggage. Sometimes the conductor wants to look after the scores. So, great!

Listing pieces inside folders

Make a list of the pieces, in the order in which they should be kept inside the cover of each desk folder. Train players to count pieces at the end of every performance, put them in the correct order for the next performance, and fold pages to the beginning of each piece, before closing and fastening with elastic ready to hand up. Again, the time invested in training the orchestra to take responsibility will pay dividends throughout the tour.

One thing not to forget

The first rehearsal after the tour is coming - in the flurry of getting organised to go away, don't forget to order your next major piece and to have it ready and checked in time to be on the music stands for that all-important rehearsal which will be starting the next season or the next phase of your work.

Section E

D-Day has dawned! You're off, you hope!

Packing the last things

Tour team - pack EVERYTHING before you go to sleep, and just leave out the clothes you have to put on. Don't leave anything to be done in the morning before leaving the house. When on tour, I once slept through an alarm and awoke with the taxi at the door. For once, I had taken my own advice and was able to be out of the house in five minutes, and the taxi driver was very understanding. It was 4:30 am in the morning, and we were still the first to arrive at the pick-up point.

Pick up time and place

When planning a pick-up time think of all these things - early morning rush hour, road works, the Tour de France passing through, church services clogging nearby roads, access for the bus to the loading point, access to a toilet and a telephone. Make sure that you have the telephone list of home numbers. Again - remember Murphy's Law. If anyone is coming on your tour who is staying with friends or relatives and not at home the night before you leave, you must have this telephone number, and you must triple check that this good and kind person really knows how to find your pick up point, and appreciates what you are doing!

Someone arrives sick!

This is a tough one. Parents will do amazing things. You cannot presume that the parents have spoken with their child before departure. They may have left the house in a matter of minutes without speaking. They may not want to know that the player is unwell. See your tour rules. You have to make the tough decision if this child is really sick. If you set off with a sick player, you will have more difficult decisions to make later in the day, and will have to find doctors or hospitals in strange places. The parents may have left the pick-up point quickly without speaking to a group leader. If the fitness of the player is in doubt, you have no choice but to leave him or her at home. Once the decision is made, even if parents have left, you will have to phone, call a taxi and send the player home. The trip should be covered by insurance with a medical certificate so that the player receives a refund.

Passports and inhalers

It is easy when flying to pack a passport or inhaler in the luggage which is to be checked through, if the passport is not needed for the first leg of your journey. Make certain this does not happen. Normally airline staff will ask to see the passport if it will be required for an onward destination. Inhalers in the hold of an aircraft are not useful, if a player has an asthma attack at 30,000 feet! Ask group leaders to check with players as they arrive to be certain that they are carrying their passports and inhalers if used in their hand luggage. If you arrive at a ferry port and everyone is asked to show a passport, unpacking the luggage at the harbour beside the bus is no fun, when everyone is tense, and it is raining.

D-day ~ the open road

Choosing your pick-up point is important. The ideal pick-up point is one which is regularly used in any case by all your players. Don't use a new pick-up point if you can avoid it. If you do, you have to check the access for the buses. When you are packing for a tour, resist all requests to pick up or set down players at other points to convenience parents. This is a tour, right? So you are taking their offspring off their hands for days? Then let everyone check in together.

Buses - checking in

If you have more than one bus, make a Bus A and Bus B sign to put in the front of each bus. Bring spare ones in case they get damaged during the trip, and Magic sellotape or masking tape to fix in position. Have clipboards ready for the front of each bus with a pencil tied on. Check if the microphone is working in each bus. Have a mobile phone and/or telephone money ready to deal with players who fail to arrive at the pick-up point. Ideally have someone on hand who is NOT travelling, and who will make these calls if necessary. Make sure when you choose a pick-up point that there is a toilet, that it is open, and that someone else is responsible for closing up after you have left. Ask each group leader to let you know as soon as his/her group is complete. Ask the players to board the buses ten minutes before the scheduled departure time. Some will immediately get off again to go to the toilet. There should be a final check before the bus moves away for the first time. In lots of ways setting off by bus is the simplest take off for an orchestra. Everything and everybody gets packed into one or more buses, and off you go. There are pitfalls. No one takes the departure time as seriously, so there is a far greater risk that someone will be late. It is equally important to check on routes, city and town maps and the approach to venues for buses in Ireland as abroad. Notify the traffic sergeant of a town of your pick-up points when you are in Ireland.

When you are planning your first stop, take into account that some people will have travelled a considerable distance before arriving at the pick-up point. If you make a stop reasonably soon, everyone will relax afterwards, and settle for a good long stretch of time.

D-day ~ airports

A smooth take off takes good planning. Make your check-in time for a large group at the airport as much as two hours before the flight takes off. Plan and list luggage carefully. Read the section on labelling. The concert manager will take charge of the bulky instruments on your loading list.

Arrival at the airport on D-Day

If you have double basses, you may have made special arrangements for transport of these in hard cases to the airport in a transport van.

Give players clear instructions about arrival at the airport at your last "briefing" before D-Day. Ask them to have parents drop them off at departures, and then go to park the car and come back to say goodbye if they wish. This will avoid a lengthy delay while the parent can't find a parking space. The next thing they must do is to check in with their own group leader. And the third thing is to stay as cool as possible until the check-in procedure is completed.

You must have at least one person on hand who will not be travelling in case of a crisis. Expect someone to be drastically late, or stuck in traffic.

Group leaders should arrive ahead of the players: The" group~leader should ask two questions as soon as a player turns up:

- Do you have your passport ?
- Do you have your instrument?

... and then see that each piece of luggage is labeled. As soon as each group is complete, the group leader should inform the tour manager, and the tour manager should instruct that group to check in. Once the check-in is completed for each group, ask that group to move well away from the check-in area and stay together like glue until they are given the signal to start moving through the security to the Departure area. There is always at least one player in a group who will leave the group suddenly without warning to go to the toilet, make a phone call, buy a book, and one who will put an instrument down and walk away from it without noticing. Until you are airborne, the group leaders have to be very vigilant.

As soon as goodbyes are over, the members of the group will mentally separate themselves from home and parents, and identify with each other and the rest of their group and rapidly develop a group identity for the rest of the tour. The time you spend in the Check-In area with parents milling around will be the trickiest time.

This stage of waiting is difficult for the group leaders, so the sooner you let groups go through the security gates the better. Just going through security is a lengthy process with groups, so you need time. If you have a serious problem, after some groups have gone through, the tour manager will be escorted down to the departure area to deal with it. Normally the group belonging to the tour manager will be the last group to go through security. The concert manager is under a lot of pressure at the airport checking the loading list. Make sure his/her check group are the most "mature" group with ready helpers among its members.

Heavy luggage for loading

You should have someone available who is not flying, so that if the items on the loading list have not been taken down, he or she will stand beside them as security until they are all gone. Don't leave them unguarded in the middle of the airport departures hall.

A boarding pass or passport gets lost

Contact airport staff and let them deal with this. While they are busy dealing with it, make the player calmly empty everything out of all bags and pockets. There is a good chance it will turn up. It may be on a shelf in a toilet. Look inside the pages of any book or magazine that he/she has just bought. Mostly these things do turn up.

Problems with hand luggage

In transit - a difficult moment can arise if you arrive to board your second flight, and the new team of airport staff refuse to allow your orchestra to go on with instruments as hand luggage. Stay cool, and don't allow anyone to board the plane until the problem is solved. Point out the value of the instruments and the insurance claim to be encountered if they were damaged. To be in a strong position, your players must co-operate and have absolutely minimal hand luggage apart from the instruments.

In transit

If you have a long wait at an airport, for instance in London, centralise all hand luggage and instruments in a convenient area of the transit lounge and let group leaders mount a "guard" on a rota basis while everyone else is free to wander.

Boarding planes

Everyone must sit in their numbered seat as per boarding card, and you must stress this many times before ever reaching the airport. This may not necessarily be beside their best friend. Once boarding is completed and the flight has taken off, they may change and swapping by consent is fine. No one is likely to get off at this point, so the group leaders can relax! - inform the cabin crew who is in charge of the group. They will probably give a special welcome to the group on board. Re drinks on aircraft - you can ask cabin staff to request players to show a passport as evidence of their age before serving anyone with alcohol. It is a huge help, with younger children, if they are required to wear an orchestra sweatshirt for travelling.

D- day ~ ferries and passenger lists

You will almost certainly need an exact passenger list **for each bus** when you get to a ferry port. If you made up your check groups from your bus lists, then you will find that the Check Group Lists will also be your bus passenger list. This is another reason for NOT allowing the late changes you may be asked to make. On each passenger list you probably also need to indicate the number of under 16s and over 16s in the total so that you receive the right number of each kind of boarding pass. Check with your bus company and have these documents ready. You may need another passenger list as soon as you get on board to hand to the Information Desk on the boat. So bring lots and lots of spare copies with you. One other reason for refusing to allow late changes in bus lists is that Murphy's Law says that late changes only get made on some documents. On other documents the change will have been forgotten (probably by you) and you spend the tour with some documents which are always wrong. Some people remember they are wrong, and other people don't and the same thing has to be constantly sorted out.

Passports

It is always more difficult to be certain that players have their passports when you are going across England before reaching the point where the passport has to be produced. Do not presume because the bus had to be unpacked on

the way across, that this will not happen again on the return journey. It will, just a different person will leave their passport in their luggage under the bus. To be certain that passports are in hand luggage, ask to see each one as players are seated in the bus, and check as they are getting on while the bus is still loading.

Duty free shops

Parents may ask players under 18 to buy alcohol for them, and they will also ask staff to buy it and give it to the players. Duty free alcohol is bulky and heavy and on the return journey bags are already brimful with other purchases. It is not legal to buy alcohol on behalf of under 18s, and the tour team have already enough on their plates. So don't feel you have to oblige anyone by doing this. See the tour rules.

It may be that the access of your 18 and 19 yr old players to the duty free will be limited because the ticket is on one piece of paper for everyone in the group. This could be a very good thing. I would recommend you not to part with the ticket under any circumstance, nor would I consider it reasonable for group leaders to have to accompany players to the Duty Free. If they are over 18, and want a drink, there are lots of bars on a ferry. They don't need to buy stuff and carry it. See tour rules again.

Ferry ports

If you have a drive of any distance to a ferry port, make sure you have the telephone number of the port and not the booking office, so that if anything goes wrong with the timing of your drive, such as a tailback on a motor-way, you can make contact and let them know that you are on your way.



Section F

On tour



"Players must accept rules concerning group discipline while under rehearsal and performance, while travelling and in residence. The rules are based on safety, common sense, the requirements of performance and consideration of others"

The tour team needs to meet in advance of the tour to discuss the general management of the tour and the sharing of duties among the team. Topics such as wake-up calls, check groups, late night supervision should all be discussed. Maybe before the next tour, the team will read this handbook! Group leaders adults need to accept that hours of sleep will be minimal - for them!

Alcohol

The standard rule has to be that you obey the law of the land you are in. After that, you may decide before the tour that you will operate under Irish law with regard to alcohol. And after that you have to decide with common sense how to steer a course which maintains discipline and takes teenage culture into account. See tour rules in the Appendix.

Here is a strategy you can adopt, if you know players have bought booze already and are planning an "all night" with alcohol. If you want to, declare an amnesty so that all alcohol purchased may be brought by the players themselves from their bedrooms and put for safekeeping in the room of a group leader. You might consider making an announcement that anyone who has bought alcohol "as a gift for parents" may bring it themselves to the designated room with a name on it so that they will get it back at an appropriate moment. Make it clear that you will check each room in case anybody overlooked the fact that they bought a gift for their parents. I can see no way that you can allow teenagers to drink themselves silly in your care. Hostels have strict rules of their own and none that I know of allow alcohol to be purchased and brought back to the rooms of the hostel. On rare occasions you may find yourself in a hostel situation where you have it all to yourself, and it is possible to let people stay up late without the risk of disturbing other residents and enraging the management.

Bedrooms

The players should have the opportunity to choose the people with whom they share a room, or with

whom they are partnered for hosting purposes. Once plenty of time has been allowed for making changes, call a halt. After that don't change the list. Murphy's Law will always catch you out, if you make changes. Parents phone and find that their child is not at the number given. An accident occurs, and the one person who needs the correct number doesn't have it and so on. So just don't. Hotels may use keys, cards, or codes for access to rooms. Keep a list of the codes. Check and have alcohol removed from mini-bars. Some hotels can restrict calls from rooms to internal calls only. This might save problems with the bills on departure.

Behaviour, as in appropriate

Players need guidance about how to behave in many situations abroad for their own safety. They need to learn that ostentatious behaviour is a risk to themselves in terms of pickpockets. Don't hesitate to phone the local carabinieri if you want to get rid of unwelcome attention. If you are in museums, churches or graveyards or at a formal reception, players who don't understand the language get bored quickly and may do silly things that look rude to other people.

Buses

Lucky you, if you know your bus company, know your drivers and trust them. On the pre-tour preparation trip, you need to plan bus parking and driver accommodation as you go along, and report back to your bus company about the details to make sure that they are satisfied.

You need to check with the bus drivers about the security of the buses in general. Are they always carefully locked at motor way stops? Where are the drivers staying when they are not with you? How easily can you contact them if you need them in an emergency? Where are the buses parked? What can you safely leave on buses for your own convenience?

Buses on tour have a way of disappearing with somebody's flute left on the shelf inside just after you arrive at a concert venue. The explanation is usually that they need diesel or something. Try to have an understanding that they never leave until things have settled down and it is certain beyond a reasonable doubt that everything vital has been taken out of the bus. Always make sure that the organisers of concerts will give your drivers tickets for the concert if they wish to attend.

Cash kits for ad lib meals

See under Money - make it easy - for how to organise these. The players love them. And it is a great comfort to know that they will be fed even if they have spent all their pocket money!

Concerts, routine at the end

Talk to the percussion players before the tour starts about what their routine should be at the end of the final rehearsals, when packing up at the end of each concert and during the tour. Make sure that all the players are prepared to help when help is needed. The concert manager should give instructions about how things are to be packed, and where they are to be collected for loading. The concert manager will check that all orchestra equipment has been loaded. The group leaders should check for lost property e.g. clothes in dressing rooms. The librarian will check to make sure that the set of folders is complete, before packing the set of concert folders in running order, and the set of scores for the conductor.

Conductor - travel and accommodation

The conductor may want to stay away from the crowd. Ask him/her and make appropriate arrangements. The conductor is not normally expected to have any responsibility when not performing. When the orchestra is travelling overland he/she may prefer to fly, or may have to opt for flying because of a tight schedule. The conductor is probably juggling a hectic professional schedule to make himself/herself free to be on tour at all. Have a separate document that lists all special arrangements to do with the conductor. Make sure it is clear who is responsible for the scores and give him/her reasonable warning if you want him/her to make a speech or presentation on behalf of the orchestra.

Conductor's rostrum and stand

It is worth bringing these even if each venue has said that they will provide them, if you can fit them into your luggage.

Cultural differences

Be prepared for these, when you are involved in an exchange. One of the most striking differences involve different approaches to the supervision of teenagers. (See home stays). In some European countries, taking food at a meal and not finishing it is considered rude. In some it may be customary to take outdoor shoes off when entering the house. All Europeans and North Americans are more environmentally conscious than Irish people. They will find littering offensive. But they may not provide the same level of care and supervision of teenagers that Irish parents take for granted. Very few continental people make tea and talk late at night as much as Irish people. You may be incredulous that everyone is simply going to bed after a concert, when you would like to talk about the day! In hotels in France we found that the management was negative about groups of young people. We had to go to over-the-top lengths to satisfy them that our group was well controlled.

Concerts

Drinks at the interval are essential. Check in advance if the organisers will arrange this, and if not, send out two of the group leaders to buy mineral water and disposable cups. Don't forget the conductors and soloists. You will need a supply of black sacks for tidying dressing rooms quickly especially if anything has been eaten or drunk in them.

Discipline problems

Fundamentally the relationship between the orchestra and the group leaders depends on trust, and as soon as the trust is broken, the working relationship breaks down. The conductor may speak very effectively to them about tour discipline in terms of performance. When the last concert happens with a day or two of the tour still in hand you have a trickier situation to deal with. If you have any particularly difficult individuals to handle, remember that like teachers in school, what you deal with on tour will be the tip of the iceberg as compared with what the parents are dealing with on a daily basis...and also that a few months or a year or two down the road, a pleasant, friendly likeable human being will emerge - even if this seems far-fetched as you deal with the results of the present state of disequilibrium.

It is worth establishing that a certain level of discipline is going to be maintained, and that this is not a holiday.

The first rule in the tour rules says everything, really. Think of yourself as a football team manager. No football manager would hesitate to express clearly what is expected from the team in terms of personal discipline prior to a performance on the field, whether they are under 16, under 18 or adults of any age - and equally you and the conductor expect nothing less than 100% of the best of which your orchestra is capable - and then some more.

- The group leaders should not tolerate rudeness from any of the players, and they must support each other.
- There is one aspect of discipline which is carelessness - these people are always late and lose things. Well, that's just the way they are, and they may learn something during the tour, or possibly not.
- Every group leader should intervene quickly if they see anyone doing anything which is obviously inappropriate or stupid.
- The incident report form (see Appendix and comments below) is a good tool to use in handling discipline problems.

- It may be necessary to prevent a player from performing in one concert if they are out of line all the time. This is appropriate in a touring ensemble and it is effective.
- A phone call home may have an effect, but possibly not.
- Sending a player home at the parents' expense is a last resort. See *tour rules*. It's easier from a residential base than when you are moving. It is important that you do it when it is the appropriate course of action. It should never be an idle threat.
- Realistically on some tour that you handle, if not on every tour, someone will drink too much, and will get sick, and you will end up looking after this person and putting him/her to bed. You have to take a reasoned approach to it. It's part of growing up for them, but they have to recognise that they have overstepped a line.
- If it has been necessary to discipline players, it's a good idea to do and say something as soon as possible afterwards so that they feel that the incident is now water under the bridge, and they are not black labelled!

Ferries and reclining seats

One tour team felt that this is an ideal solution on an overnight ferry crossing, with much less hassle than arranging cabins, and no complications about what is going on behind closed doors. It is also easier to round up the troops in the morning. The call to return to cars and buses sometimes is given with very little warning for collecting a big group.

Home stays

If you plan an exchange of visits with a partner group, so that your group stay with families for two or three nights, your group leaders will get a break. The group leaders will sleep less well in hostel accommodation when they are with the group 24 hours a day. It's hard to switch off. Make sure that your partner group understand that you expect at least one parent to be resident in the house while your players are there. You may take this for granted but they may not. Only place players in pairs with host families. Each player must know where to find the, tour-manager, and their group, leader. Make sure they know that they should approach you quickly if there is a problem in their host family's home. This is very important.

Hostels

The possibilities vary from country to country. You can't assume that a hotel will always be better than a hostel. Whenever possible, use a hostel or a hotel that is recommended to you. In Italy there are some marvelous hostels which belong to the youth hostel association, and which are preferable to any cheap chain hotel which you might find in France, for instance. Also, they will have a cheap and excellent service providing packed lunches if required.

Hotels 1997

In France our experience was that FFR 20 extra per room per night made all the difference. An en suite shower/toilet makes it much easier to settle a large group. If you are going on a recce, stay in the hotel that you propose to use for the tour, if you can. At the very least, have a meal there if food is provided. Hotel managers are nervous about groups, and probably with good reason. They may have had some bad experiences. Some may watch closely until they are certain that your group is well controlled. On one occasion, in a hotel, the manager sat on the stairs for almost an hour, until it was clear that all the players had gone to bed, and that a group leader was still on duty. Vigilance is needed until at least one hour and a half after players have supposedly gone to bed. Remember - no ground floor rooms and remind players that security locks on doors and windows are there to be used – by them! If the doors have codes, you need to take down a list as the players will forget their codes constantly.

Hotels - returning at night to a hotel

(courtesy of Dr Judy Fielding)

This can be a real problem. You have 80 excited mostly teenagers in your buses who have had a good night and are excited. It is after midnight. The residents of the hotel may have been in bed for several hours. With a sinking feeling, you picture the scene - banging doors, people running up and down corridors, fits of giggles, furious rows, people who never phone home who must make a call immediately! Everyone in the orchestra wants a drink from a clanky drinks machine which makes a noise loud enough to bring spectres out of graves each time a can is selected.

So what to do ? Well, there is a solution, although if your rooms are not en suite, you have almost no chance of succeeding. One group leader stands at the main lobby door and prevents that door from banging. He/she should also decide that the drinks machine will not be used by the players at this time of the night. Otherwise there is no hope of getting this group to go quietly to bed. One group leader goes to each landing where the orchestra has bedrooms and concentrates on preventing landing doors from banging. Someone on the bus with a rooming list lets players off the bus room by room, with a considerable time interval. The group leader on each landing once again makes sure that the bedroom door doesn't bang.

Incident report forms (see Discipline)

These are invaluable. If the incident concerns an accident involving a medical intervention of any sort, it is worth completing this form. It can be a valuable record for a doctor taking over a case at home, most reassuring to parents that their child was well cared for, and it acts as a form of security for the adults in charge who took decisions in reacting to the incident. When the form is being used to

record an incident involving the behaviour of a player, it is a cool and unemotional way to deal with almost any occurrence, and focuses the mind of the players concerned to a significant extent. In the case of under 18s, the form should be posted home with two copies, and one copy should be signed by a parent or guardian and returned. If it is not returned, there should be a follow up phone call to find out what has happened at home. Post can be intercepted!

Leisure time

Leisure time on tour needs to be planned and managed. This is something to check out in advance on the pre-tour planning trip. Doing is better than sitting. However the chance to go to a concert in a major concert venue abroad and hear another orchestra is not to be missed! Try to budget admission prices in advance and include this in the package for the tour.

Meals in groups

The plans will be made for these on the pre-tour preparation trip. The catering company or restaurant need to know the exact numbers, you need to agree how they will be paid, and you need to agree a menu or some choices and a fixed price. Ask players to be punctual and not to enter the restaurant before a group leader arrives. Ask the restaurant how they wish the group to be seated and then tell everyone as they come in.

Medical bag

This needs to be in the hotel or hostel at night, and not on the bus! The "medical officer" in charge should bring it inside concert venues during rehearsals and concerts. See the Appendix for a shopping list. Players should be told to bring their own medication for headaches and travel sickness. Make seasonal adjustments to the shopping list. See also Medical Form in Appendix 4.

Navigating

Both buses need maps and navigators, and need to be clear about where they are going. In cities it is especially easy to get separated. Plan for this. AA routes (see Appendix 13) which any AA member can get are useful for choosing routes, and also for knowing when service areas are coming up for toilet stops on the motorways. They are usually free within Ireland and the UK and you pay a small fee for the continent. They are invaluable.

Photographs

If you know that there is a real possibility of a photographer unexpectedly appearing to take your group, think ahead and decide on the dress-code for the day. Put this in the schedule for players.

Then remind them with the wake up call to dress as requested.

Presentations

Hopefully you may have an idea how many of these will be needed before the tour begins. Bring a couple of extra items. Plan with the conductor if presentations are to be made at the end of a concert, and make sure that someone has been designated to actually present the gift. (See speeches)

Programmes

You need to be clear whether you are expected to bring a tour programme to cover all concerts, or whether some venues on your tour will also organise a programme. When on tour, you need to be sure that the programmes are unloaded at the venue, before the buses are moved.

Smoking

You may find that there are a lot of smokers in your group, and this may turn out to be especially true of wind players. It seems to be compulsory for wind players to smoke, and remains optional for strings. On the other hand, far more string players are vegetarians!! The law of the country and any No Smoking signs along the way should be observed. In addition you can reasonably prohibit smoking in buses and smoking in bedrooms, even if the hotel or hostel permits this. Many non-smokers deeply resent being exposed to passive smoking. The smokers deeply resent interference.

Starting after stops

You need a system so that Bus B always reports to Bus A as soon as the checking is complete and it is certain that nobody is missing. After a couple of stops this communication will be automatic between the buses.

Taxis

If you are not bringing a car as well as the buses in which the orchestra are travelling, you need to collect taxi telephone numbers on your preparatory trip, and make sure that you always have taxi emergency money on hand. If you have got lost, and the situation seems hopeless, it is well worth calling a taxi to drive in front of you to the destination, especially at the end of a long day when everyone is exhausted.

Telephones

All members of the tour team should be able to use the phone abroad, have a card or emergency money, and know the direct dialling code for home to reverse charges. Telephone lists for emergencies: They should also have a list of the players' telephone numbers. Don't forget, if you don't have a phone list, when you need that number, the one person who knows it may be lying at your feet unconscious!

Time keeping

The players themselves will be annoyed if everyone is kept waiting by a group who come back late to the bus. If there is a special time pressure, e.g. at a motorway stop on the way to a ferry, or on the way to a concert, let the players know this, so that they understand why their co-operation is critical.

Valuables

Looking after them during the concert while players are in concert dress – this poses more of a problem to girls than to the boys usually. However there can be pickpockets in the backstage area at a concert venue. One member of the tour team should have a bag which he/she will hold onto all the time throughout the performance while players are unable to wear neck purses and money belts. They can put their valuables in and take them again afterwards. Never let anyone take anything "for a friend".

Wake-up Call

This should be done on a rota basis among the staff. Maybe one member of the tour team will volunteer to do this all the time in return for not staying up late. In any case, it needs to be done at least twice, and on a morning when the orchestra is moving on, the person doing the wake-up call must be certain that every one is awake.



Section G - Publicity and stuff like that!

You can do such good publicity that everyone in town knows you have arrived and knows about the concert, and still they don't come .. well, there is not a lot you can do about that. Your job is to make sure everyone in town knows you have arrived!

Posters and flyers

You should aim for the best you can afford. Like manure they are no use unless they are spread around. So spread them every way you can. There may be mail shots (Music Association of Ireland, for instance) that you can avail of. Even abroad, you may be able to arrange to send out flyers to be included in a mail shot. So if you are travelling, you have to arrange that someone else will poster town. Within Ireland, it may be possible to travel to poster a month or three weeks before, and then check it all again one week before the event. The nicer the poster, the more willing people are to put it up for you.

Flyers should be left in all obvious places to be picked up, shops, hotel foyers, tourist offices, and if you are going to perform in a church, try to have flyers in the porch of that church. If you can get flyers to schools, it may be worthwhile to count them into class sets of 30, wrap these in Cling-film, and send them like this so that it is easy for the school to give a set to each relevant class with a minimum of trouble to the staff.

Handing out flyers outside another concert or putting flyers on the seats at a concert which will take place shortly before your concert - both are effective things to do, but difficult to arrange from overseas, unless you have an exchange partner who will do this for you.

Cars

Putting flyers on car windows can be effective for local concerts, but will only work abroad if you have a host group and are doing an exchange. But it is worth asking.



Door-to-door

This is a real possibility even when you are touring, and you may have lots of players to do it in the immediate area of your concert venue. Also put flyers into hotels and guest houses, or in Ireland B&Bs. In Ireland it may be worth mailing to some larger hotels.

Notices in newsletters

These need forward planning. There may be newsletters of music associations, cultural departments within cities, youth orchestra associations, parish magazines - any of these could be useful.

Almost always when you go abroad, publicity will be disappointing. This is also true at home, but it is easier to do something about it yourself within your own country.

There are two standard ways to get a good audience in addition to the possibility of inviting Yuri Bashmet as your soloist. One is to do a charity concert, and the second is to share a concert with a local group. This will take you back to exchanges and the planning stage for the tour.

If you are doing a charity concert, the host organisation have a financial investment in selling tickets. There is not a lot that you can do about it. You can be certain that they will not spend a lot of money on a programme unless there is advertising revenue. Make sure that it is clear whether or not they expect you to bring a programme. Otherwise, establish clearly the dates by which they should receive PR material and information for printing posters and flyers. Ask to see a fax copy of the proof for the concert poster or flyer.

On your planning trip, you have to try to find out something about standard forms of PR for cultural events in the town or city in which you are playing. It is not always at all easy, especially working in a foreign language. You may find that Bord Failte (Irish Tourist Board in some countries) will be keen to help you, and will give you good contacts. There are Irish pubs all over Europe now, and these are a great source of information on the local scene, and also for a potential audience.

Mailing list technique

If you are going to any city abroad with a substantial Irish population, your orchestra will be able to help you to build up a mailing list. What you want is a mailing list of people resident in or close to the city where you will be giving a concert - say, Brussels. Many people have relatives, friends, neighbours, or the relatives and neighbours of friends, or the friends and relatives of neighbours ...who are right now living in Brussels. With a very small bit of effort, they can get these addresses

and you can put them on your label system if you have one, or in an address book, if you don't. Four weeks before departure, prepare a mail shot to all these people, and two weeks before departure, post them all.

Check with local associations in your area to see if any other group e.g. rugby, hockey, badminton clubs have toured near your destination. In addition, past pupils' unions and university graduates associations in foreign cities may be a good source of support. This is spadework which can be done far in advance.

Radio

You need a list of the telephone numbers of local stations. Assuming that you don't have a CD of your own, it is a handy idea to have another CD with your repertoire played by the Berlin Phil to offer them with a suitable short track to play. If the local radio station is interested in interviewing players, give them a "rehearsal interview". Prepare a list of questions, and give that to the interviewer. With luck, some will be used. Your players need to think about important aspects of their tour to emphasise, and must be trained always to mention the name of a sponsor in the course of the interview, which is not always easy to do.

In case you get asked at short notice to do an interview, make sure which person in your group will speak on your behalf. If there is a foreign language involved, this will narrow the field! It could be that you have a player who could do this job excellently.

Photos and photo calls

If you have sent out a press release giving times when photos may be taken, be prepared, and make sure that the orchestra are appropriately dressed, even when it is a rehearsal. It is very frustrating if they all look scruffy in front of two photographers in the afternoon, and then no one shows up at all in the evening when they are dressed to kill.

Photo calls are notoriously disappointing. The reality is that photographers only come when there is NOTHING ELSE AT ALL of any possible interest. This is sad but true, so don't take it personally. If possible you should fax a reminder to the paper or to the picture desk of a paper the day before the photo call.

You will need to have a file with photographs of your conductor, leader, or soloist and any player who might come from an area near where you will be performing, if this could create a local interest. File "bios" with these photographs.

You may be able to use a photograph which has appeared in a newspaper, if you ask permission, and acknowledge the photograph in your credits.

Press releases

These can be sent to the papers on your list including the door to door free papers in the suburbs of a city. However, once again, in a foreign city, it may be hard to find out about these kind of papers, and you may have to present your material in their language, which will involve translation. There is a lot of preparation work involved here, but it is worth doing.

A press reception needs to be close to newspaper offices. Pretty girls and kids are what photographers mostly like to take photographs of - and animals, too of course. Not easy, when you are trying to promote an orchestra. But some instruments are appealing, and they all present a challenge. Be firm with photographers who want to do some unique but daft pose like standing on the parapet of a bridge holding a violin. Photographers also want to take the players out of rehearsal. This is why percussionists so often appear in photos. They are the ones who were playing table tennis when the man with the camera arrived.

Impressive stuff

Letters from the Lord Mayor or Mayor, from the head of the school, from just about anybody, will be acceptable, and can be presented formally. Think of any possible angle which might involve a celebrity, and which will increase interest in your concert or tour. Bord Failte may be happy to give you magazines about Ireland in the correct language to pass out free at concerts. People are amazingly pleased to receive these.

Press reception

You can hold a press reception to launch a tour, if it is appropriate. In this case invite local politicians, and everyone else on a long list of local dignitaries who may be important in giving you more support in the future. Contact the embassy in Dublin to find out about companies in your area from the country you are visiting, and about whether there is a consul in your area, if you are out of Dublin. Invite these people too. You may-be lucky enough to find a sponsor for the launch.

Bums on seats

Which is the name of the game in the end. There are some well known gimmicks. Not many are easy to organise from abroad, but most are worth trying. On local radio, there is the quiz gimmick - simple questions for which the prizes are two free tickets for your concert. There is the notice sent out to schools, which is offering seats at reduced prices or perhaps free for tickets booked through the school. There is the busking in the street gimmick - handing out flyers as you do it. You can ask in a local shopping centre for permission, perhaps. If the admission to the concert is free, or for a charity, they may be more willing to let you do this.

Section H

Home again!

Arriving home

Ask players to check out with their own check group leader. Arrange to have someone on hand who has not been on tour to help unload buses, and to deal with anyone whose parents forget to collect them. You may think this is an impossibility, but believe me, it is not! Some of the group leaders will not have cars waiting to drive home in - think this out ahead of time, and make sure that every group leader has a lift home.

Be prepared for a possible chilly reception from parents of players whom you had to discipline in any way during the tour. A rare parent will talk to you about an incident which may have arisen. Most won't and a very few will actually attack as you get off the bus. You don't have to discuss anything at this time. What you need is a lift home!

Archive material

Before the tour appoint one person to collect archive material throughout the tour, and make a scrap book afterwards, or hand over material to the archivist if you have one. If this job is shared out between a lot of people, some vital documents will get forgotten. Some reviews or comments may be sent on later, or you may have to write letters to get these sent on after your return.

Delays on return

To avoid having a lot of people waiting for a long time, in the event that you arrive back late, have contact telephone numbers that parents can phone to get an update on your schedule, and that you phone to provide information after a certain time. This should be on the Tour Schedule left at home with parents/guardians.

Press file

Every press cutting is worth keeping and bringing back, even small notices in "What's On " columns abroad. Make up the most complete and professional a press file as possible. You may be able to use it when applying for grants or sending in reports on your return.

Post-tour concert

This can be very successful indeed. It takes the sting out of coming home and feeling that this programme will never be played again, and that the whole tour is at an end. If it comes within a week of the return from the tour it will have the greatest impact, followed ideally as soon as possible by the next regular rehearsal of the orchestra with the new music out on the stands. The players will greet each other as if they have been separated for months if not years. Some will have photographs developed, and there will be sessions of passing these around. They may give a great performance too!

The low after the high

Be ready for it! The higher the mountain, the lower the valley. You have to remember to plan ahead for the life beyond the tour, which will arrive. You are going to need music on the music stands again, and after a great buzz on tour, it's got to be well prepared and exciting. Nothing is so annoying as the drop out that happens immediately after a tour reflected in poor attendance. It is a good bit of psychology to have the conductor announce the next major piece at the final rehearsal of the tour - perhaps prior to the last concert on tour. Hopefully a gasp of amazement will greet his announcement and the players will be committed to coming back. If you manage to avoid this "downer", you are doing well. The post-tour concert is a help at this point.

Reports

You may need reports for your committee or Board, with sections dealing with music, budgets, publicity, general running of the tour and so on. Send appropriate reports to every one you can think of when you get home, to build up awareness and hopefully increase the likelihood of interest and support for future tours. Keep your report and a folder with all your tour information. Don't be tempted to throw it away, because you will need it again - if only to pass on information and advice to someone else!

Thank yous

Important for everyone ~ if your players have been hosted in families, remind them to get the personal address of their host family, and to send a postcard or letter from Ireland. Remind them again when you see them at the first rehearsal after a tour. It will mean a lot to someone.

An afterthought...

A friend who read an early draft of this handbook thought that a better title might be, "Stay at home!" Well, look on it like the small print in your holiday insurance - and don't read it all at one time. A lot of it

will perhaps never be relevant for your group.

Tours certainly achieve something special for a group. I read an interview with Daniel Barenboim in which he talked about touring with the Chicago Symphony Orchestra, and when asked why they toured, he explained that in his view they would be a better orchestra as a result of touring, even if they never played a note!

Memorable moments on tour in Ireland and abroad include watching one hundred musicians take off on bicycles on Inis Mór on the Aran Islands to explore Dun Aengus, and then return in the evening to give a concert for the community; taking them down the Grand Canal in Venice to get off at the steps of the most beautiful Chiesa di San Stae and perform for an audience with tourists from almost every country in Europe; speaking with a teenager in the audience in tears in a remote town in northern Ontario, who had never heard a violin live before, much less an orchestra.

The opportunity to perform away from home is unique, and is a very different experience from that of performing for the consistent friendly and supportive audience of parents and friends to whom they are accustomed. They are making contact in a very special way with the lives of other people. Every concert is special. There is always one player for whom this concert may be the best performance of their life. For someone else it may be the last time to play with the orchestra. Many of them may return to the places they visit on tour in the future, but it is unlikely that they will do this as a member of a performing ensemble.

For the group leaders, conductor and the members of the group, they will remember all sorts of things, wonderful pieces, soloists, concerts, beautiful places to visit, disastrous meals, being exhausted, losing things, wonderful parties, and yes, they will want to go again! I am sure of it!



Section J - Appendices

APPENDIX 1

Tours planned since 1985

**planned these tours but did not travel on them*

At home	1985	To celebrate European Music Year DYO Symphony Orchestra invited das Junge Wirbelorchester from Munich to Ireland - Concerts in Drogheda, Dun Laoghaire, Kilkenny and NCH Dublin - Conductors Gareth Hudson and Erich Rupprecht
Away	1985	DYO Transitionals exchange with Anglesey Youth Orchestra North Wales - Conductor - Dermot Brophy
Home	1986	Return visit of Anglesey Youth Orchestra to Dublin
Away	1986	Return visit to Munich by DYO Chamber Orchestra Conductors - David Lillis and Erich Rupprecht
June	1986	Visit of Staffordshire Youth Orchestra - concert at Alexandra College
Away	1986	Return visit to Staffordshire Youth Orchestra Performance in Lichfield Cathedral
Home	1988	Das Jugendsinfonieorchester Wolfratshausen in Dublin Dublin City Millennium year - concerts in Mullingar and Christ Church Cathedral, Dublin
Away	1989	DYO Symphony Orchestra exchange visit to Das Jugendsinfonieorchester Wolfratshausen Conductors - Erich Rupprecht and Gareth Hudson
Home	1990	Choir and Jugendsinfonieorchester Wolfratshausen visit Dublin in joint exchange visit with Dublin County Choir Beethoven Mass in C in Christ Church Cathedral Conductors - Gareth Hudson and John Finucane
Away*	1991	DYO Symphony Orchestra exchange visit to Wolfratshausen Conductors - John Finucane and Erich Rupprecht
Home	1992	Das Jugendsinfonieorchester Wolfratshausen visit Dublin Conductors - Erich Rupprecht and John Finucane Concerts in Alexandra College and Wesley College
Away	1993	DYO Transitional Orchestra
Home	1993	Braunschweig Youth Orchestra tour in Ireland - concerts in Ballybofey, Co Donegal and Dublin
Away	1993	DYO Symphony Orchestra tour to Surrey, England with Reigate String Youth Orchestra and Choir Faure Requiem in Dorking Hall, Surrey
Away*	1994	DYO Symphony tour to Brussels, Nijmegen in the Netherlands and Braunschweig, Germany Conductor- John Finucane - EU, Kaleidoscope Award
Home	1994	Das Jugendsinfonieorchester Wolfratshausen exchange visit with DYO Transitional Orchestra Concerts on the Aran Islands, Ennis Co Clare and Dublin Conductors - Erich Rupprecht and William Halpin
Away	1995	DYO Transitional Orchestra - Jubilaem tour with Das Jugendsinfonieorchester Wolfratshausen - concerts in Venice, Pistoia, Arezzo, Lucca, Wolfratshausen and NCH
Away	1996	Dublin Youth Symphony Orchestra to Ontario, Canada Seven concerts in five communities - Conductor John Finucane, soloists Maire O'Brien and Finghin Collins
Home	1996	Das Jugendsinfonieorchester Wolfratshausen in Ireland Conductors - Erich Rupprecht and William Halpin Concerts in Westport Co Mayo and in NCH, Dublin
Away	1996	DYO Junior Strings to Hazelwood School, Surrey Conductor - Vanessa Sweeney
Away	1997	DYO Intermediate Orchestra tour to Newcastle-under-Lyme Staffordshire

Ireland	1996	Music Centre, Conductors - Grainne Gormley and Quentin Duerden National Youth Orchestra - tour with concerts in Waterford, Ennis and NCH Dublin
Ireland	1996	Junior National Youth Orchestra - tour with concerts in Waterford, Kilkenny, Dundalk and Dublin – conductor Gearoid Grant
Ireland	1997	National Youth Orchestra - tour with concerts in Cork and Dublin - conductor - En Shao
Home	1997	Hazelwood School, Surrey, return exchange visit to Dublin
Away	1997	Dublin Youth Symphony to France - concerts in Disneyland Orleans and Caen - conductor John Finucane
Ireland	1997	National Youth Orchestra tour with concerts in Galway, Limerick and NCH Dublin - conductor Roland Kieft
Away	1997	Junior National Youth Orchestra tour with concerts in Aberdeen, Elgin, Glasgow and Dublin - conductor Gearoid Grant, soloist Finghin Collins



APPENDIX 2

LIST OF DOCUMENTS TO HAVE READY BEFORE A COURSE OR TOUR

**not all of these will be relevant of course,*

Orchestra

- 1 Lists of players
 - alphabetical
 - in seating order
 - with towns or counties
- 2 List of tutors with address and tel numbers
- 3 Schedules for tutors and players
- 4 Seating plans to start with
- 5 Work sheets for seating
- 6 Stage plan with dimensions
- 7 List of performance requirements (chairs, music stands, risers, stools, lighting etc.)
- 8 List of percussion required
- 9 Room signs for sectionals
- 10 Copies of audition information and application forms
- 11 Post-it stickers for labelling desks

House/staff/welfare

- 12 Course planning document
- 13 Driving instructions and maps for each bus, mobile phones
- 14 Staff lists with address/tel
- 15 Meal breakdown
- 16 Hosting lists for start and finish of a course
- 17 Bedroom lists for each place
- 18 Bedroom signs for staff doors
- 19 Bedroom signs for players
- 20 Copies of tour rules
- 21 Incident report forms
- 22 List of who paid for
- 23 Swimming information and other leisure options
- 24 Information on church services
- 25 Staff duty rota list

Concerts/touring

- 26 Correspondence re accommodation and meals
- 27 Maps to find concert venues and accommodation
- 28 Town centre maps (tour kits)
- 29 Bus seating plans
- 30 Check group lists
- 31 Staff checking lists
- 32 Details of catering arrangements

- 33 Bedrooms lists when touring
- 34 List of DGs at all concerts
- 35 Press release
- 36 Posters and flyers

Transport

- 37 Schedule for buses
- 38 List of who paid for bus
- 39 Schedule for van
- 40 Arrangements for soloist or conductor
- 41 Clipboard/checklist for bus

Players

- 42 Packing lists (send ahead)
- 43 2 copies of day-to-day, one to leave at home
- 44 A tour kit per person
- 45 Committee information re election and voting

Equipment

Concert folders, spares
First Aid box/travel bag
Petty cash box, receipt book
Office box with supplies
Post-it stickers
Signs for sections and bedrooms
A4 lined paper and carbon paper
Spare bow ties, ties or sashes
Iron, ironing board
Adaptor plug
Busking music
Clothes pegs for busking
Programmes
Tuners
Copies of E111 forms
Copies of med forms
Biros, felt pans, plain A4 paper
Manuscript paper
Interval drinks
Thermos flasks, cups, kettle, J-cloths
Footballs!

Appendix 3

..... YOUTH ORCHESTRA
TRIP TO DATE 199 . - APPI CATION FORM

Tour Fee: £.....
CLOSING DATE FOR RETURNING APPLICATION FORMS:

.....

**Places cannot be guaranteed for all members of the orchestra. A specific number of seats are presently held on the flights to and from.....Please return the application as soon as possible in order to confirm your place. There are two methods of paying the tour fee. (See below)
Please choose whichever suits you best. Please note deposits are not refundable. For advice, phone Hon Treasurer, (Tel.....)**

EITHER Pay one cheque for the deposit (£..) dated.....and
enclose one post-dated cheque for the balance (£..) dated

OR Pay one cheque for the full amount (£...) dated

The deposit will not be refundable, as it is passed straight on to the airline company for the reservation. You are reminded to check now on important dates such as mid-term breaks, school trips, concerts and musicals, examinations, and sporting events.

----- DETACH HERE -----

..... YOUTH ORCHESTRA

TRIP TO 19.. APPLICATION FORM

Name..... Age on date of departure.....

Instrument..... Tel No

CROSS OUT ONE OF THE FOLLOWING:

- Enclosed: Cheque for deposit (£..) dated with post-dated cheque for balance (£..) dated.....
- Enclosed: Full amount (£....) dated

Signature of player/parent/guardian.....Date / ... / 96

Signature of parent/guardian required for players under 18

Philip Preston, DYO Hon Treasurer, 36 Wesley Lawn,
Clondalkin, Dublin 16. Closing date - December 1st 1996

No cash please. Cheques payable to DYO Tours A/C.

Appendix 4

1997TRIP TO.....

MEDICAL AND PERMISSION FORM WITH FEE FOR THE TRIP

This form should be signed by parent/guardian and returned WITH the application form by post or at rehearsal. Closing date for receipt of applications -.....

.....will not accept players for the trip without the signed form. Parents/guardians should read the following carefully. All players take part at their own risk. Players are individually responsible for insuring their own instruments. Please sign below to show that parents/guardians accept these conditions on behalf of their children

MEDICAL/PERMISSION FORM /.....TRIP <u>Please inform us if you have any complaint which might require</u> <u>urgent medical attention in an emergency - see tour rules</u>	
Name of player.....	Date of birth/.../.
Address	
Tel:.....	
NB If Parents/guardians are away from home between date of departure and the date of return, it is their responsibility to make sure that orchestra managers have contact telephone numbers at all times to use in an emergency.	
Name of one player to be paired with for hosting	
If you answer YES to any question, you must give details in space provided or overleaf	
Does he/she have Epilepsy:	YES/NO
Does he/she have diabetes:	YES/NO
Any special diet	YES/NO
.....	
Is he/she using any medication inc. inhalers of any kind?	YES/NO
.....	
My child has permission to swim	YES/NO
Does he/she have any known allergies?	YES/NO
.....	
<i>If I arrange collection by someone other than myself on return I will notify <u>DYO before the departure of the trip</u> of the name of the person who will be collecting my child.</i>	
In the event of an accident or an emergency where I cannot be reached I give permission for my child to receive a general anaesthetic and/or appropriate medical treatment.	
Signature: Parent/guardian.....Date.....	

Appendix 5

FIRST AID CHECK LIST

- 1 Dioralyte sachets - vomiting/upset stomach
- 2 Arret capsules - diarrhea/food poisoning
- 3 Triludan antihistamine - anti-allergic for bites, allergies, stings
- 4 Paracetamol tablets for headache, temperature, pain
- 5 Dramamine - travel sickness
- 6 Burneze spray
- 7 TCP antiseptic
- 8 Cotton wool pleats
- 9 Acriflex cream for scalds or burns
- 10 Melonin sterile dressings 10 cm X 10 cm
- 11 Melonin sterile dressings 5 cm by 5 cm
- 12 Conforming bandage 3"
- 13 Crepe bandage 3"
- 14 Triangular bandage
- 15 Safety pins
- 16 Scissors
- 17 Assorted plasters
- 18 Dressing strip 3"
- 19 Brolene eye ointment (discard 1 month after opening)
- 20 Tvrocaine throat lozenges
- 21 Algipan - muscular aches/pains
- 22 Andursil - indigestion/heartburn
- 23 Puritabs - water purification
- 24 Cough mixture
- 25 Karvol capsules

Torch

One football in each bus!

Appendix 6

JUNIOR NATIONAL YOUTH ORCHESTRA TOUR RULES

General

- 1.0 Players in both orchestras must accept rules concerning group discipline while under rehearsal and performance, while travelling and in residence. The rules are based on safety, common sense, the requirements of performance, respect for property, and consideration for others.
- 1.1 Two copies of tour rules are sent to players. One copy must be signed by the player and by the parent/guardian of players under 18. This copy must be returned to the office by the date requested.
- 1.2 Those who cannot accept the rules are invited to withdraw from the tour.
- 1.3 The National Youth Orchestra reserves the right of admission to the tour orchestra under all circumstances.
- 1.4 A player guilty of a serious breach of rules will be sent back to Dublin at the expense of their parents. It will be the responsibility of parents/guardians to arrange to collect players under 18 from Dublin airport.

Medical/permission forms

- 2.0 Players in the Junior National Youth Orchestra must return a signed medical/permission form. A player who has attended hospital or received medical treatment in the week prior to departure must give full details to the NYO staff with a letter confirming fitness to travel.
- 2.1 Members of the NYO may choose to return a medical form signed by themselves. A condition such as epilepsy must be notified to NYO staff.

Performance

- 3.1 The primary purpose of the tour is performance. Players perform in public as members of the orchestras at the discretion of the National Youth Orchestra. Where they are not up to standard for any reason, or where there has been a serious breach of discipline, the decision of the National Youth Orchestra will be final.
- 3.2 Players are expected to react fast to all instructions, to be ready on time, to have spare strings, reeds, mutes, pencils and rubbers as requested, and to handle music responsibly.
- 3.3 Players must have appropriate concert clothes and shoes as specified and in immaculate condition.

In residence/at rehearsal and concert venues

- 4.1 Swapping bedrooms is not permitted. After the hour notified to players by staff, players in the JNYO are not allowed in each other's rooms.
- 4.2 Quiet must be observed in bedrooms after midnight in order to allow those who are asleep or who wish to sleep to rest undisturbed.
- 4.3 No litter is to be left anywhere. In particular no litter is to be left in toilets and changing rooms at rehearsal and concert venues. Bedrooms in residential accommodation are required to be reasonably tidy.
- 4.4 Smoking is not permitted in buses, hostels, dining rooms, bedrooms in residence, rehearsal venues or concert venues.
- 4.5 Players are expected to be responsible for each other, to report sickness and to seek help from staff promptly if they have problems or become aware of problems within the group.

Safety and security

- 5.1 Players must not do anything dangerous, that is likely to cause injury to themselves or anyone else.
- 5.2 In hotels and hostels where security catches and locks are provided on doors and windows, they should be used at all times. Curtains must be drawn when lights are on. Players should never climb in or out of windows, or in any other way run the risk of being accused of damaging property or entering a building illegally or otherwise acting suspiciously. The rights of other residents must always be respected.
- 5.3 Players should behave appropriately in varied situations while travelling. For safety reasons they should avoid conspicuous behaviour and show common sense at all times. Particular care is needed when getting on and off buses and when crossing busy roads in cities in groups.
- 5.4 Swapping buses is not permitted. Players are given an opportunity to travel on the bus of their choice. To minimise the risk of players getting left behind while touring, no changes will be made after lists are finalised.
- 5.5 Members of the Junior NYO may never leave a travelling group, a rehearsal venue, a residential venue, or a concert venue without permission. Good timekeeping is essential. Players must return to the agreed meeting point exactly as requested and to the buses exactly as requested. Particular care is needed on ferries.
- 5.6 Players must stay in groups of not less than four when shopping or sightseeing and must carry essential contact numbers/maps with them as provided at all times. During tours, orchestra members are responsible to a group leader. They must take responsibility for checking in and out with their group leader first thing every morning and when re-assembling on every occasion throughout the tour.

Insurance/personal property

- 6.1 Players must be responsible for looking after their personal property at all times. A great deal of extra care is needed when on tour. Players are asked not to bring valuable property. Check insurance of expensive cameras. Use of a money belt is advised.
- 6.2 Players participate in courses and tours at their own risk. Parents / guardians of players under 18 and adult members (those over 18) must check that instruments are adequately insured when out of the country and under all circumstances. Players must name all personal property including clothes that may be laundered.
- 6.3 Players must observe rules on luggage limitations. Please make use of packing lists provided.

Alcohol

- 7.1 Members of the Junior NYO may not purchase or consume alcohol at any time.
- 7.2 Members of the Junior NYO are not allowed to purchase duty free alcohol on behalf of parents and should not be asked to do so. Staff members will not buy duty free alcohol on behalf of players, at the request of parents.
- 7.3 NYO members may not bring alcohol into rehearsal or residential premises.

Signed: PlayerDate..... Parent/guardian (of players under 18).....

Appendix 7

INCIDENT REPORT FORM

Name:	.....
Address:	..... .....
Tel:	Area code Local number.....
Course	..... Date.....
Time	..... Location
Orchestra manager/member of staff in charge/first at scene:	.....

Details
Treatment administered
By whom

Medical intervention
Details/address

Signature of player involved Date

Signature of NYO staff member involved Date

Signature of parent/guardian Date

Please record further details or follow-up procedures on reverse side of this form.

Appendix 8

FRANCE - OUTLINE OF THE TOUR

2 copies - one to leave at home with your family

Mobile telephone number for Verna 081 498323 or Fergal O'Brien 081-530040

Saturday March 29th

Check in at Ballyroan at 6:45am
--

Departure from Dublin Port with Lake Isle Innisfree.

Driving down England we will have a real time pressure until we reach Portsmouth. Motorway stops will have to be ultra-disciplined and brief. We need your help here!

Overnight on Portsmouth-Caen boat (reclining seats)

Easter Sunday

Sightseeing in Paris

Mass Notre Dame 10:30am and later

Before leaving the buses we will fix an easy meeting point at 17:30. We will also fix a meeting point where staff will be available at specific times during the day. Everyone will be asked to turn up on the dot at 5:30. In a real, emergency think fast - try Joanna's mobile number, use a taxi, telephone a message to the hotel, get someone in the group with a message back to the bus in time. Please don't take risks!

5:30 Meet the buses, check groups, head out of Paris towards Disneyland.

Find Hotel Formule 1, check-in, time to shower etc.

8:00 Drive back 6km to Disney village at the entry to Disney land to eat (ad lib)

10:30 Meet the buses at Disney village and drive back to Hotel Formule 1.

Overnight: (See rooming list in tour kit)

Hotel Formule 1, Meaux-Esbly

Tel: 00 33 1 60 06 22 32

Fax: 00 33 1 64 63 54 67

Easter Monday

7:15 Wake-up call

Continental breakfast available in the foyer at the hotel.

8:45 Check-in at the buses

9:00 Buses Leave for Disneyland

Dress code getting up - DYO SWEATSHIRTS - CARRY YOUR CONCERT CLOTHES.

Appearance must be immaculate at Disneyland on arrival and for performance.

9:30 Arrival at the special entry for performers, buses go into the security area.

You will get entry tickets and two meal vouchers of FFR52 each for the day.

9:30-10 Meeting organised by Disneyland Paris staff.

10-11 On stage rehearsals

11:15 Performance.

After the performance players are free until 15 minutes before closing time. At that point the whole group will meet at the Main Gate on the INSIDE. You may use your meal vouchers in any of the restaurants in which they are valid.

Overnight: As Easter Sunday night in Hotel Formule 1.

Tuesday April 1st

7:00 Wake-up call

7:00-8:30 Breakfast

8:30 Bus Loading

9:00 Bus Departure to Chartres.

Free time in Chartres on arrival to see the cathedral and buy some lunch.

12:30 Bus departure from Chartres to Orleans.

Please turn over.

Tuesday contd.

14:00 Arrive at Eglise Jeanne d'Arc in Orleans
15:00-18:00 Rehearsal at the church
Go to the Hotel Formule 1, Orleans Olivet to check in
19:30 Booked evening meal for group at Pizza del Arte beside Hotel

Overnight

Hotel Formula 1, Orleans
Tel 00 33 2 38 76 48 43
Fax 00 33 2 38 76 27 29

Wednesday April 2nd

9:45 Bus loading
Sightseeing time in the centre of Orleans
13:00 Meet at the Hamburger Quick restaurant in the shopping centre at lunchtime
14:00 Optional group visit to Maison Jeanne d'Arc which opens at 14:00
15:00 Seating rehearsal at Eglise Jeanne d'Arc
15:30-17:30 Rehearsal
18:00 Meal at the same restaurant as on Tuesday night
Change into concert clothes
19:15 Bus departure from the hotel to the church
20:30 Concert in Orleans in aid of Amnesty International
Eglise Jeanne d'Arc, Orleans 20h30
Overnight as on Tuesday

Thursday April 3rd

06:30 Wake-up calls, followed by breakfast - please wear DYO sweatshirts
07:45 Busloading - departure at 8:30 drive to Caen
13:30 Arrive in Caen at lunchtime, go straight to the conservatoire
Afternoon - rehearse in the conservatoire
Evening meal at Intermarche Restaurant, near Memorial
Concert for the Memorial at the Conservatoire 20h30
Overnight at
Villages Hotel Caen near Memorial, Caen, France
Tel 00 33 2 31 73 00 33
Fax 00 33 2 31 73 00 17

Friday April 4th

Morning - Sightseeing in Caen,
Possibilities include the Musee des Beaux Arts, Chateau of William the Conqueror, wonderful churches
Afternoon - possibility of visiting the landing beaches and going to Bayeux to see the Bayeu tapestry
Evening meal at Intermarche Restaurant, near Memorial
Overnight as on Thursday

Saturday April 5th

Day at Memorial from 10 am
Lunch at Memorial museum
Afternoon - choice - shopping in Caen or more time at the museum
Departure:Caen-Portsmouth ferry, overnight crossing

Sunday April 6th

Irish Ferries arrival time 19.15 at Dublin port.
Estimated bus arrival at Ballyroan 20.15
Call Tony O'Brien 123 1234 or John Ryan 125 1234 for answering machine message, on arrival time if there is a change. Don't call before 17:00.

Appendix 9

MEAL SUMMARY FOR FRENCH TOUR

<u>date</u>	<u>where</u>	<u>type of meal</u>	<u>payment</u>
SAT MARCH 29			
Breakfast	home		
Lunch	Boat	ad lib	Sterling (players' own)
Dinner	Motorway	ad lib	
EASTER SUNDAY			
Breakfast	Motorway	Cash kit 1	FFR 100
Lunch	Paris	Cash kit 2	= £12.50 for
Dinner	Dis village	Cash kit 3	Cashkits 1-3
EASTER MONDAY			
Breakfast	hotel	Group	VISA with hotel bill
Lunch	Disney	ad lib	2 meal vouchers-VISA
Dinner	Disney	ad lib	FFR 50 fr each
TUESDAY APRIL 1			
Breakfast	Hotel	Group	with hotel bill-VISA
Lunch	Chartres	Cash kit 4	FFR 100 for Cashkit 4,5,6
Dinner	Orleans	Group	Pizza - paid VISA
WEDNESDAY APRIL 2			
Breakfast	Hotel	Group	with hotel bill-VISA
Lunch	ad lib	Cash kit 5	
Dinner	Courte-P	Group	VISA
THURSDAY APRIL 3			
Breakfast	Hotel	Group	with hotel bill -VISA
Lunch	en route	Cash kit 6	
Dinner	Intermarche	Group	VISA
FRIDAY APRIL 4			
Breakfast	Hotel	Group	with hotel bill -VISA
Lunch	ad lib	Cash kit 7	FFR 50 for cashkits 7,8
Dinner	Intermarche	Group	VISA
SATURDAY APRIL 5			
Breakfast	Hotel	Group	with hotel bill - VISA
Lunch	Memorial	Group	with admission - VISA
Dinner	ad lib	Cash kit 8	
SUNDAY APRIL 6			
Breakfast	Motorway	ad lib	own sterling
Lunch	Motorway	ad lib	own sterling

Appendix 10

WORKING SHEET FOR ORCHESTRA SEATING – STRINGS

1st vls

Violas

Cellos

1	1	1
1	1	1
2	2	2
2	2	2
3	3	3
3	3	3
4	4	4
4	4	4
5	5	5
5	5	5
6	6	6
6	6	6
7		
7		
8		
8		
9		
9		
<u>Double basses</u>		
1		
1		
2		
2		
3		

Appendix 11

WORKING SHEET -SEATING WIND/BRASS

Section:

Tutor

Mussorgsky

Rimsky Korsakov

Rachmaninov

1	1	1
1	1	1
2	2	2
2	2	2
3	3	3
3	3	3
4	4	4
4	4	4

Appendix 12

PERCUSSION REQUIRED FOR NYO JULY 1997

W=Wagner B=Brahms D=Debussy, ME=Mise Eire

<u>Item</u>	<u>Used in</u>
Set of ? Timps
Concert bass drum
Snare drum
Suspended cymbal
Clash cymbals
Triangle
Tambourine
Tam-tam
Xylophone
Glockenspiel
Bell
Castanets
What else?

Also less usual instruments

Piccolo	.....
Cor anglais	.....
A clarinets	.....
Eb clarinet	.....
Bass clarinets	.....
Contrabassoon	.....

ROUTES SERVICE



Distance in Kilometres
 From : Orléans, France
 To : Ouistreham, France

*Highlight motorway changes
 and toilet stops!!*

<u>Acc</u> <u>Km</u>	<u>Dist</u> <u>Km</u>	<u>Road</u>	<u>Directions</u>
-------------------------	--------------------------	-------------	-------------------

Orléans - Orléans Motorway Interchange
 Follow blue motorway signs for 'Blois' and 'Tours'. Through busy suburbs to
 join the toll motorway (Autoroute) A71.

4.0	4.0	A71spur	Junction N152/A7spur
4.3	0.3		Péage (Toll booths)
4.5	0.2	A71(E9)	Join main motorway
			Get in correct lane
5.0	0.5		Orléans Motorway Interchange (A71/A10)

Orléans Motorway Interchange - Orléans-Nord Junction
 Follow signs 'Paris'. By the toll motorway A10 (Autoroute l'Aquitaine).
 Through the western outskirts of Orléans

10.0	5.0		Orléans Motorway Interchange
			Orléans-Nord/Montargis/Fontainbleau Junction
			(Exit no. 14)

Orléans-Nord Junction - Allaines Junction
 Follow signs 'Paris' and 'Chartres' By the toll motorway A10 (Autoroute l'Aquitaine).

13.0	3.0		Orléans-Nord Junction
			Aire d'Orléans-Gidy (Service Area)
			(Fuel-Mobil/Restaurant/Toilets/ Facilities for the disabled/Currency exchange/ Hotel booking facilities)

Appendix 14

Name	Address	Phone	Instrument	Date of Birth	Passport No	£/€
Charlotte Pooler	45 Aspen Park, Dublin 16	123 4252	Violin	21/12/77	N 456786	✓
Peter Reeder	Cordville, 27 Monastery Avenue Bray, Co. Wicklow	123 3784	Cello	06/07/80	N 456789	<i>Has it stamped.</i>
Earl Seward	14 Wood Lawn Lucan, Co Dublin	624 1234	Flute	14.5.80	N 123456	✓
Raymond Gomes	St Ita's Cloughroon, Co Dublin	842 1234	Clarinet	04/05/77	N 456798	✓
Bessie Mills	71 Olive Ave, Kilnamanagh.	4521236	Trumpet	1.9.80	N 178971	✓
Elsie Patton	Blackberry Farm, Co. Wicklow	287 1234	Cello	05/02/80	M 572309	✓
Roger Magnuson	21 Listr Grove, Dublin 24	123 0680	Viola	12/09/80	M 123203 x	✓
Travis Farias	18 Nelson Grove, Co. Dublin	298 1234	Violin	16/09/78	M 270123	✓

Appendix 15

<p><u>FRANCE ROOMING LIST</u></p> <p><u>Room No 1 Girls</u> (a) Holly Payne 222 (b) Peggy Mckenzie (c) Mildred Dudek</p> <p><u>Room No 2 Girls</u> (a) Constance Sykes (b) Lillian Vargo (c) Colleen Dillingham</p> <p><u>Room No 3 Girls</u> (a) Phyllis Franklin (b) Jodi Rayborn (c) Sue Rathbun</p> <p><u>Room No 4 Girls</u> (a) Constance Sykes (b) Lillian Vargo (c) Colleen Dillingham</p> <p><u>Room No 5 Girls</u> (a) Phyllis Franklin (b) Jodi Rayborn (c) Sue Rathbun</p> <p><u>Room No 6 Girls</u> (a) Constance Sykes (b) Lillian Vargo (c) Colleen Dillingham</p> <p><u>Room No 7 Girls</u> (a) Phyllis Franklin (b) Jodi Rayborn (c) Sue Rathbun</p> <p><u>Room No 8 Girls</u> (a) Phyllis Franklin (b) Jodi Rayborn (c) Sue Rathbun</p> <p><u>Room No 9 Girls</u> (a) Constance Sykes (b) Lillian Vargo (c) Colleen Dillingham</p> <p><u>Room No 10 Girls</u> (a) Constance Sykes (b) Lillian Vargo</p>	<p><u>Room No 11 Girls</u> (a) Holly Payne (b) Peggy Mckenzie (c) Mildred Dudek</p> <p><u>Room No 12 Girls</u> (a) Constance Sykes (b) Lillian Vargo (vl)</p> <p><u>Room No 13 Girls</u> (a) Phyllis Franklin (b) Jodi Rayborn (c) Sue Rathbun</p> <p><u>Room No 14 Girls</u> (a) Constance Sykes (b) Lillian Vargo (c) Colleen Dillingham</p> <p><u>Room No 15 Girls</u> (a) Constance Sykes (b) Lillian Vargo (c) Colleen Dillingham</p> <p><u>Room No 16 Girls</u> ((a) Phyllis Franklin (b) Jodi Rayborn (c) Sue Rathbun</p> <p><u>Room No 17 Boys</u> (a) Chris Whipple (b) Arthur Hershberger (c) Gary Henninger</p> <p><u>Room No 18 Boys</u> (a) Jimmy Boughton (b) Kenneth Mcshane</p> <p><u>Room No 19 Boys</u> (a) Paul Hewson (b) Patrick Baumann (c) Roger Roney</p> <p><u>Room No 20 Boys</u> (a) Terry Knowlton (b) Jeremy Hamby (c) Dale Durfee</p> <p><u>Room No 21 Boys</u> (a) Terry Knowlton (b) Jeremy Hamby</p>	<p><u>Room No 21 Boys</u> (a) Kenneth Cruz (b) Patrick Baumann (c) Roger Roney</p> <p><u>Room No 23 Boys</u> (a) Terry Knowlton (b) Jeremy Hamby (c) Dale Durfee</p> <p><u>Room No 24 Boys</u> (a) Kenneth Cruz (b) Patrick Baumann (c) Roger Roney</p> <p><u>Room No 25 Boys</u> (a) Terry Knowlton (b) Jeremy Hamby (c) Dale Durfee</p> <p><u>Room No 26 Boys</u> (a) Kenneth Cruz (b) Patrick Baumann</p> <p><u>Room No 27 2 Drivers</u> (a) Maeve O'Brien (b) Marie Daly <i>Charlotte Green</i></p> <p><u>Room No 28 conductor</u> (a) John Finucane</p> <p><u>Room No 30 Staff</u> (a) Sally Weldon (b) Annita Dobbington</p> <p><u>Room No 31</u> (a) Driver (b) Driver</p> <p>Total no of individuals = 80</p>
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Appendix 16

101	<i>Drivers</i>	013 123
102	<i>Mary E</i>	020 456
103	<i>John Finucane</i>	032 789
104	<i>Sean, Paul Matthew</i>	041 123
109	<i>Anita, Maeve</i>	098 456
110	<i>Sean and John</i>	108 789
111	<i>Arthur, Seamus, Michael</i>	181 123
117	<i>James, Roger, Simon</i>	175 456
118	<i>John R, Fintan, St John</i>	181 789
119	<i>Eoghan, Andrew, Ross</i>	193 123
120	<i>John + Mary Murphy</i>	201 456
121	<i>Sile, Aimee (horn) Shiela</i>	212 789
122	<i>Sheelaqh, Tracey, Elaine</i>	222 123
123	<i>Joseph + Diane</i>	234 456
124	<i>Chris, Keith, Karl</i>	241 789
125	<i>Susan, Irene, Malanie</i>	253 123
126	<i>Tina + Nellie</i>	266 456
127	<i>Walter, Bertia, Alan</i>	278 789
128	<i>Jill, Celia, Jane</i>	288 123
129	<i>Hannah, Sile D</i>	297 456
130	<i>Patti, Paula, Toni</i>	305 789
131	<i>Eileen, Jeanette, Britney</i>	310 310 123
132	<i>Elanor, Sheelaqh, Louise</i>	328 456
133	<i>Leona, Rita, Ellen</i>	337 789
134	<i>Fances, Kirsti, Roberta</i>	345 123
138	<i>Claire, Aisling, Emma</i>	357 456
136	<i>Miriam, Caroline, Heidi</i>	365 789
137	<i>Jill C, Anne, Anna</i>	374 123
138	<i>Betty, Rhonda, Linda</i>	383 456
139	<i>Leah, Vicky</i>	394 789
140	<i>Clara, Mary F, Marcia</i>	403 789

Appendix 18

DYO FRANCE TOUR ORCHESTRA

Total in the orchestra = 71

1st Violins 12

13 Sara Andrews
20 Kevin Curran
46 Brian Lacey
12 Eugene LiMis
16 Fred Mahon
15 Toni Miller
53 Mamie Ni Ghrio
51 JuanaNic Athlaoi
32 Joshua O'Brien
22 Ann O'Connor
26 Kristina Roche
21 Arthur Woods

2nd Violins 17

17 Opal Cullen
41 Paul Daly
50 Vicky Dowdall
40 Frank Hudson
58 Paul Kennedy
35 Donald Kitterick
47 Kathy Loane
25 Mattie Maloney
67 Aaron Monks
70 Vincent Morgan
69 Matthew Nevin
48 Lydia O'Dwyer
56 Morma O'Reilly
57 EdvKatrina Perrem
61 Sonya Sherwood
71 Alan Warner
30 Raymond White

Violas (7)

4 John Crooks
14 Michael Dillon
31 Matthew Durnin
10 Mark Griffin
45 Mary Herbert
A3 Christine Roche
44 Valeria Rushe

Cellos 10

38 Gary Ashall
19 Vincent Cherry
59 Katrina Freeman
3 Leah Hearne
11 Aaron Hughes
42 Larry McFeely
49 Julie O'Dwyer
62 Claire O'Grady
34 Sorcha Quinlan
18 Daniel Sherwood

Double bass 1

39 Christopher Sheil

Flutes 4

64 Nuala Elkinson
63 Emma Mellett
66 Kate Bannon
68 Joanna Hamel

Oboes 3

52 Katrina Halliday
7 Lisa Frain
37 VickieHarris

Clarinets 3

33 Diana Byrne
55 Inez O'Sullivan
6 Ernst Rice

Bassoons 2

65 Ivy O'Connor
5 Luis Whelan

Horns 4

23 Gary Ryan (solo)
36 Ruth Griffin
60 Sile Gahan
8 Willie Daly

Trumpets 3

1 Seamus Mac Athlaoi
9 Lisa Timmins ;
54 Oscar Cavanag

Trombones 3

28 Arthur Kavanagh
2 Turlough Houg

Tuba 1

24 Gay O'Brien

Percussion 2

27 Molly Frain
29 Diana Sheahan

Staff

~~72 Larry Finucane~~
73 Mary O'Brien
74 James O'Brien
75 Luis Beverly
76 Johann Quinlan
77 Margarita Beverly
78 Britney Bear
79 Bobby Murphy

Drivers 2

Total 81

Appendix 19

Seating Plan for Bus A				
		Row		Driver
Staff	Staff	1		
		2		
		3		
		4		
		5		
		6		
		7		
		8		
		9		
		10		
		11		
		12		
		13		
				Total
				53
Seating Plan for Bus B				
		Row		Driver
Staff	Staff	1		
		2		
		3		
		4		
		5		
		6		
		7		
		8		
		9		
		10		
		11		
		12		
		13		

On a spreadsheet.

Appendix 20

CHECK GROUPS

Richard O'Brien "A" (10)

1. Brandon Jorge
2. Tony Lee
3. Inez Buchanan
4. Willie Fajardo
5. Lena Sheppard
6. Fred Lea
7. Anne Neel
8. Henry Tardif
9. Leah Deutsch
10. Nina Townley

Mary O'Brien "A" (12)

12. Janet Halliday
13. Alan Genovese
14. Lula Milam
15. Matthew Hook
16. June Lennox
17. Candice Tedder
18. Terri Collier
19. Johnny Nez
20. Daisy Detwiler
21. Clara Soper
22. Jodi Leathers

Anne O'Keeffe "A" (11)

23. Maryann Selby
24. Vickie Flora
25. Angela Steen
26. Megan Dardar
27. Manuel Janson
28. Taft
29. Billy Mack
30. Clara Jackman
31. Chris Weidner
32. Mark Epps
33. Lillian Roberge

Joan O'Shae "B"(12)

34. Jeffrey Oglesby
35. Gina Schmit
36. Allen Kropp
37. Melissa Rountree
38. Andrew Shuman
39. Priscilla Yarber
40. Melanie Fasset
41. Brandi Aldana
42. Stahl
43. Minnie Troxell
44. Juan Oliveira
45. Genevieve Aldana

Anita Jones "B" (13)

46. Justin Drew
47. Chris Kasten
48. Bessie Alcorn
49. Walter Silvers
50. Pauline Winfrey
51. Jeffrey Colangelo
52. Carla Hancock
53. Benjamin Skidmore
54. Lula Asher
55. Crystal Kruse
56. Pippin
57. Kathleen Bumgardner
58. Mike Veliz

Mary James (13)

59. Gregory Eck
60. Phillip Tubbs
61. George Raynor
62. Todd Fikes
63. Edith Farber
64. Patsy Moen
65. David Wiseman
66. Deborah Barbosa
67. Glenn Romans
68. Heidi Rothman
69. Criss
70. Harry Mota
71. Cynthia Bonner

Appendix 21

Joan O'Shae "B"(12)

34. Jeffrey Oglesby
35. Gina Schmit
36. Allen Kropp
37. Melissa Rountree
38. Andrew Shuman
39. Priscilla Yarber
40. Melanie Fassett
41. Brandi Aldana
42. Stahl
43. Minnie Troxell
44. Juan Oliveira
45. Genevieve Aldana

Staple in 10's.

(Photocopy.)

Give sets of check lists

to each group leader.

Appendix 22

Packing list:

Passport

Money/travellers cheques

Neck purse or money belt

Concert clothes NB Two white shirts or blouses with long sleeves

Black shoes, bow tie

Orchestra sweatshirt and good jeans

Tour itinerary

Spare strings, reeds, mutes, percussion sticks, rosin, t-bars for cellos

Please note: music stands are/are not needed

Optional:

Phone cards to use from abroad

Health insurance information for assistance abroad

Neck cushion (inflatable)

Camera

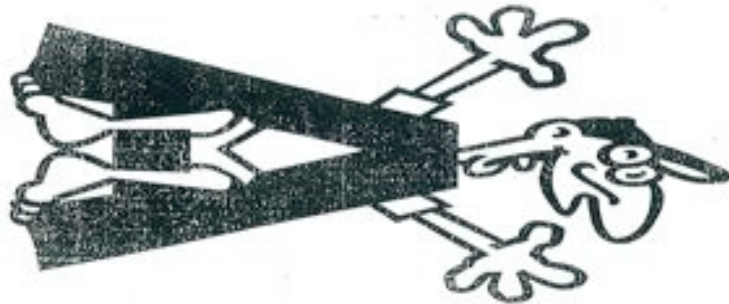
Baby wipes and lip salve

Travel sickness pills and headache pills if likely to be needed

Insurance:

You must have your instrument covered by your own personal insurance at all times and under all conditions

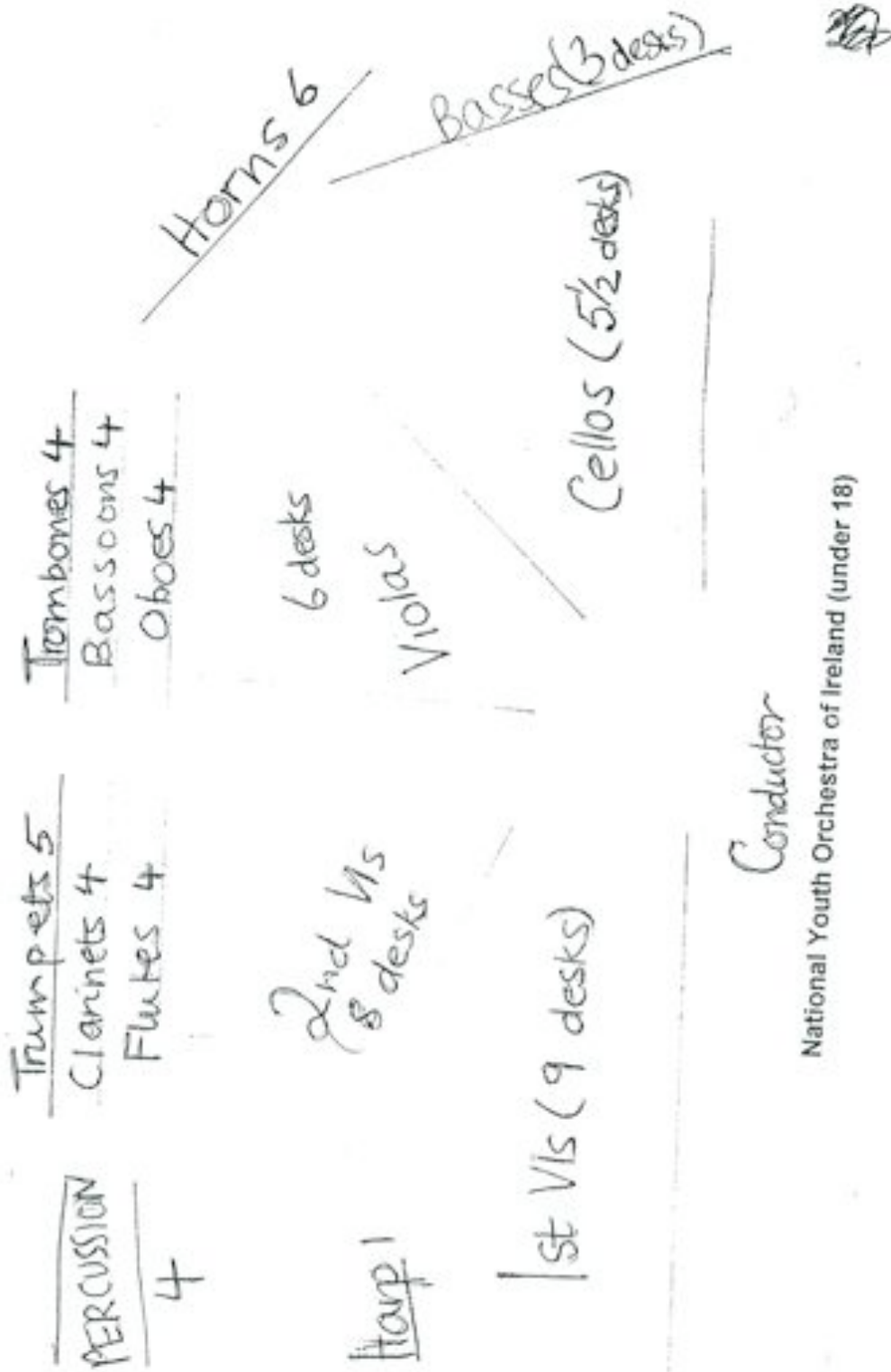
Appendix 23



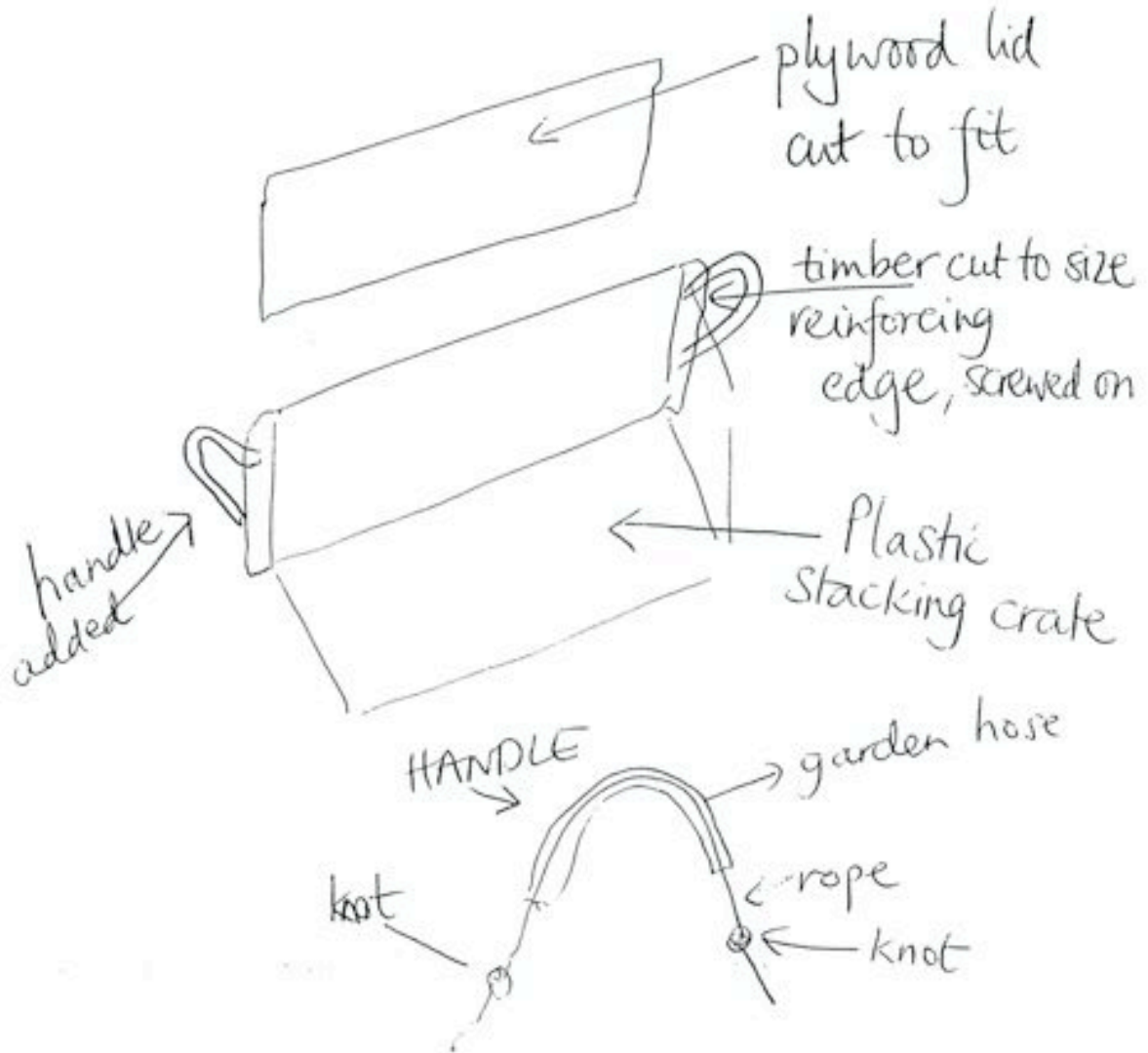
Appendix 24



Appendix 25



Appendix 26



Each crate carries 15 stands.

Appendix 27

TELEPHONING IRELAND FROM ABROAD: 353 FOLLOWED BY THE AREA CODE. LEAVE OUT THE 0 AT THE BEGINNING OF THE AREA CODE. EXAMPLE - TO CALL CORK 021-666666, DIAL 353-21-666666

CONCERT VENUES

See the Music Network handbook

CONTACTS AT HOME

Make sure that your own tourist board, embassy, county council, corporation, city manager, lord mayor and all - know what you are doing.

Association of Irish Choirs

Association of Irish Choirs
University Concert Hall, University of Limerick, Ireland
Tel: +353-61-234823
Email: aoic@ul.ie

HOSTELS IN IRELAND

An Oige
Irish Youth Hostel Association
61 Mountjoy Square, Dublin 7
Tel 353 1 830 4555

IRISH ASSOCIATION OF YOUTH ORCHESTRAS

Civic Trust House
50 Pope's Quay, Cork.
Tel: +353-21-421 5185
Contact person: Allin Gray

The Irish Association of Youth Orchestras is linked to the European Orchestra Federation.

IRISH MUSIC HANDBOOK

See the Music Network handbook at <http://www.musicnetwork.ie/resources/>.

JEUNESSES MUSICALES IRELAND / Macaoimh an Cheoil

REFERENCE BOOK

The most useful general reference book to get hold of is the Irish Music Handbook published by Music Network, Dublin Castle, Dublin 2. This lists all the venues, promoters, festivals and music organisations in Ireland as well as the area arts officers in the whole island of Ireland. [2011: This is now only available on the internet at <http://www.musicnetwork.ie/resources/imho/>]

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