

**Constitution of the
American University Law Revue**
Effective April 17, 2014

WHEREAS, law students require a creative outlet in the form of musical theatre to combat the drudgery of law school; and

WHEREAS, our organization has a proud continuing tradition of providing topical, insightful, and creative social commentary through our annual productions; and

WHEREAS, the Student Bar Association of the Washington College of Law requires that all sponsored student organizations create a constitution;

We, the Executive Board of the American University Law Revue, do ordain and establish this Constitution for the American University Law Revue.

I. THE AMERICAN UNIVERSITY LAW REVUE

A. Official Name

1. The official name of this organization shall be the *American University Law Revue*.

B. Short Reference

1. The short form of this name shall be *Law Revue*, and such short form reference will be used for the remainder of this Constitution.

II. GOVERNANCE

A. Generally

1. Law Revue shall be governed by one Executive Board consisting of administrative positions and one Creative Board consisting of creative positions.
 - a. Administrative positions are responsible for running the organization itself, which includes such tasks as set forth under each position in Section II.C, *infra*.
 - i. The administrative positions of the Board shall be the Executive Chair, Public Relations Chair, Production Manager, and Treasurer.

- b. Creative positions are responsible for creating and running the Law Revue Show (“Show”), which includes such tasks as set forth under each position in Section II.D, *infra*.
 - i. The creative positions of the Board shall be the Director, Head Writer, Music Director(s), Choreographer(s), Stage Manager.
- 2. All such positions shall be installed pursuant to Section II.E, *infra*.
- 3. The Lawrevuewcl@gmail.com account MUST be copied on all emails sent by any Board Member or Assistant.
- 4. The Board may act by majority vote when it has a quorum, except when amending this Constitution pursuant to Section IV.B.2, *infra*.
 - a. A quorum of the Board shall exist when the following is present — half of the Board plus whatever number of members required to result in an odd number.
 - b. While the foregoing provision may sound ridiculous, the framers wish you to know that this is to account for the Board changing in size from year to year.
 - c. Regardless of how many Board members constitute a quorum in which the Board may act, all Board members shall have notice of potential Board action prior to any vote.
 - d. Any Board member not present where a quorum of the Board was present and voted may move for a re-vote with all Board members.
- 5. Terms
 - 1. Board position terms shall last from the May 10th preceding their Show to the May 10th following their Show.

B. Board Duties

- 1. Collectively, the Executive and Creative Boards shall ensure that the Law Revue Show is produced annually. The Executive Board, in consultation with the Creative Board, shall also ensure that Law Revue submits at least one entry to the *Above the Law* Law Revue Video Contest and that a Talent Show takes place each fall.

2. Any member of either Board may convene a joint Executive and Creative Board Meeting as the need arises.
 - a. A Joint Meeting shall consist of Executive and Creative Board members only — any assistants appointed pursuant to this Constitution may attend such meetings, as non-voting members, and ONLY after consultation with the Production Manager regarding the agenda, to determine whether sensitive issues require the exclusion of assistants.
 - b. The purpose of a Production Meeting is to discuss issues that fall within the joint scope of administrative and creative Board positions, and that cannot be resolved in an expedient manner by either type of position separately.
 - c. While any Board member may convene a Production Meeting, the scheduling of that Meeting shall be managed by the Production Manager.
3. All Board members must make a good faith effort to attend Law Revue events for which their presence is useful, including, but not limited to, social events, interest meetings, production meetings, and Board meetings.
4. Following elections, all Board members must ensure that their incoming counterpart is well-versed in his or her responsibilities prior to the end of the incumbent Board members' terms.
4. While all Board members are entitled to disseminate communications to Law Revue, such communications should be funneled through the Production Manager and Stage Manager, whose duties include managing the Law Revue Gmail account.

C. Executive Board

1. *Generally*
 - a. Executive Board members will conduct the administrative business of the Law Revue and shall collaborate to oversee the logistical elements of Law Revue.
 - b. All Executive Board positions shall be filled by Law School students.

- c. The Executive Chair shall be in charge of such administrative positions and may call a meeting of only the administrative positions to resolve any applicable issues that arise.
- d. Unlike the creative positions on the Board, there is no restriction on the size of a part in Law Revue, if any, for the administrative positions.
- e. The Executive Board shall be responsible for scheduling any Bar Review events.

2. *Executive Chair*

- a. The Executive Chair shall serve as the lead officer of the Law Revue, accountable for the organization to both the American University Washington College of Law (“Law School”) and society at large.
 - i. To all parties, the Executive Chair shall serve as the representative voice of Law Revue as a whole to the administration and faculty of the law school.
- b. The Executive Chair shall act as the liaison between Law Revue and the Student Bar Association, as well as the faculty, staff, and the Law School’s Administration.
 - i. The Executive Chair shall recruit faculty members and other special guests for cameos in the Show and Talent Show each year and maintain good relationships with regular Law Revue cameo professors.
- c. The Executive Chair shall convene and preside over meetings of the Executive Board and mediate any and all conflicts between Executive Board members.
 - i. The Executive Chair shall also convene and preside over any Joint Meeting between the Executive and Creative Boards. The Executive Chair must coordinate with the Production Manager in carrying out this task.
- d. The Executive Chair shall, in cooperation with the Public Relations Chair, manage the sale of sponsorships for the Show program.
- e. The Executive Chair shall manage the advertising of both Law Revue auditions and the Show itself to the Law School.

- i. The Executive Chair shall be responsible for ensuring that Law Revue maintains a vibrant and compelling brand for each Show, a task in which he or she may engage non-members or alumni to complete. The Executive Chair must coordinate with both the Head Writer and the Director on any advertising effort. If there is any disagreement, the purview of the Head Writer is the words and the purview of the Director is the manner of distribution.
 - ii. The Executive Chair shall manage the production of Law Revue t-shirts.
- f. The Executive Chair shall take care that this Constitution's provisions are faithfully executed.

3. *Public Relations Chair*

- a. The Public Relations Chair shall assist the Executive Chair in leading Law Revue and representing our organization before the Law School.
- b. Additionally, the Public Relations Chair shall manage ticket production and sales to the Law School student body, as well as to alumni.
 - i. The Public Relations Chair will act as the House Manager of Law Revue.
 - ii. The Public Relations Chair's ticket-selling duties shall include coordinating with the Stage Manager to establish the precise amount of seats available for sale for each performance.
 - iii. The Public Relations Chair shall cooperate with the Treasurer to manage the petty cash necessary to sell tickets and the cash revenues of such sales.
 - iv. Coordinating tabling schedules for ticket sales shall also be the responsibility of the Public Relations Chair in cooperation with the Production Manager.
- c. The Public Relations Chair shall manage the theatre in which the Law Revue is held in during the week of the Show ("Tech Week"),

which includes, but is not limited to, organizing the seating chart for audience members, cleaning the theatre, greeting audience members, and managing the sale of concessions during intermission.

- i. If the Public Relations Chair is cast in the Show, he or she shall have the ability to appoint a House Manager and to delegate and supervise the foregoing duties during Tech Week.
 - ii. Whether the Public Relations Chair appoints a House Manager or not, he or she shall arrange for and manage any and all ushers used for the Show.
- d. The Public Relations Chair shall, in cooperation with the Executive Chair, solicit and track sponsorships for the Show program.

4. *Production Manager*

- a. The Production Manager shall supervise all matters, including, but not limited to, reserving rooms, advertising Law Revue, printing programs, building a set, organizing props, renting any props, and renting sound and lighting equipment.
- b. The Production Manager shall maintain and revise the Law Revue Production Manual (“Manual”).
 - i. The Manual shall include, among other things, this Constitution, sample audition forms, sample advertisements, receipts, tax exemption forms, box office instructions, and stage blueprints.
 - ii. The Production Manager shall transfer the Manual to his or her successor at the conclusion of his or her term.
- c. The Production Manager shall have the discretion to appoint one or more assistants to which he or she may delegate and supervise tasks.
- d. The Production Manager shall manage the distribution of Law Revue t-shirts.
- e. The Production Manager shall routinely track progress of matters committed to other Board members and assist them in obtaining any items they may require to meet deadlines. Should board

members have surpassed their deadlines, after reasonable efforts to include the participation of the board, the Production Manager may complete the task at their own discretion.

- f. The Production Manager shall keep a record of decisions from all Executive and Creative Board meetings, as well as reasonably specific minutes.
 - i. “Reasonably specific” as used in the foregoing section means that minutes need not be recorded verbatim, but must be specific enough to track the rationale of different proposals.
- g. The incumbent Production Manager shall manage the Election process for the incoming Board as outlined in Section II.E, *infra*.
- h. The Production Manager shall attend Creative Board Meetings as a non-voting member. The Production Manager shall keep the Executive Board informed of creative decisions as necessary.
- i. In the absence of a Stage Manager, the Production Manager shall make every effort to attend Writers Meetings.
- jbg. *The Joseph Blumkin Golinker Provision*
The Production Manager shall take all reasonable efforts to use Doodle polls to schedule Executive and Creative Board meetings, including Joint Meetings. No Executive or Creative Board member shall be exempt from responding to a Doodle poll unless he or she has truly, madly, deeply held moral convictions that prevent him or her from responding to a Doodle poll.

5. *Treasurer*

- a. The Treasurer shall ensure the fiscal viability of Law Revue.
 - i. The Treasurer shall work with the Student Bar Association, submitting a proper budget, reimbursing Law Revue members and affiliates for Show-related expenses, and calculating Show revenues.
 - ii. Should Law Revue require additional funds from the Student Bar Association for whatever reason, the Treasurer shall advocate for budget revisions by requesting a contingency grant.

- b. The Treasurer shall closely collaborate with the Public Relations Chair in managing the cash flow related to both ticket and concession sales.
- c. Because Student Bar Association budgets are due before the commencement of the Treasurer's term, he or she shall manage the budget devised for his or her term and devise the budget for the following year's Law Revue after the current year's Show.
- d. The Treasurer shall closely collaborate with the Production Manager to review production costs for Show-related items.
- e. The Treasurer shall closely collaborate with the Executive Chair and Public Relations Chair to ensure that sponsorships are properly accounted for.
- f. The Treasurer shall maintain a record of all Law Revue expenses for his or her term.
- g. The Treasurer shall closely collaborate with the Treasurer-Elect upon the latter's election, advising the Treasurer-Elect of any changes to law school policies that occur prior to the conclusion of the Treasurer's term, but are relevant to the Treasurer-Elect's term.

D. Creative Board

1. *Generally*

- a. The Creative Board shall collaborate to oversee the artistic elements of Law Revue.
 - i. While the administrative positions oversee the administrative functions of Law Revue, the creative positions shall manage all things creative.
- b. The Director shall be in charge of such creative positions and may call a meeting of only the creative positions to resolve any creative issues. The director shall coordinate scheduling with the Stage Manager, and if necessary the Production Manager
 - i. Any conflict remaining after such a meeting shall be mediated and resolved by the Production Manager pursuant to Section II.C.2.c, *supra*. The Production Manager shall consult with the Executive Chair if necessary, and keep the Executive Chair informed of conflicts.

- c. Any creative position, whether provided expressly for below or otherwise, may appoint one or more individuals to serve as Assistants.
 - i. Each Assistant shall serve only within the capacity of the Board member who appoints them.
- d. The Board shall retain the authority to designate creative positions not listed in or contemplated by this Constitution.
 - i. Should the Board designate new creative positions, the Board shall appoint a person to fill such position by majority vote.
 - ii. Any creative position established pursuant to the foregoing clause by the Board outside of an amendment to this Constitution shall dissolve at the conclusion of that Board's term unless the Board votes to amend this Constitution to reflect the permanent nature of the new creative position.
 - iii. Assistant positions designated pursuant to Section II.D.1.c, *supra*, shall not be affected by any provision in this subsection (Section II.D.1.d).
- e. Creative positions do not have to be students, but preference should be given to students. Should the Board choose to designate a non-student in a creative position, that position shall not retain its seat or vote on the Board.
 - i. The Board shall be comprised of exclusively Law School students.

2. *Director*

- a. The Director shall oversee the artistic direction of the Show and ensure that the music, choreography, and writing combine to form a cohesive whole.
- b. In doing so, the Director shall collaborate closely with the Head Writer, Music Director(s), and Choreographer(s), and give full weight to their respective opinions, but shall have the final say on all creative decisions except those expressly related to the script, for which the Head Writer has the final say.

- i. Major changes to the Show itself, however, must be ratified by the entire Board by majority vote.
 - A. Major changes include, for example, change in plot structure, substantive alteration of subplots, elimination of roles, addition of roles, and substantive alteration of lines.
 - B. Pursuant to Sections II.C.2.c and II.C.2.f, *supra*, the Production Manager in consultation with the Stage Manager shall have authority to determine what is a major change to the Show in the event of a dispute.
 - c. Additionally, the Director shall actively participate in the creative process throughout the creation of the Show.
 - d. The Director shall schedule and manage auditions and rehearsals in cooperation with the Production Manager and Stage Manager.
 - i. The Director shall lead acting warm-ups at rehearsal or delegate the responsibility of doing so to another cast member.
 - e. The Director shall accept no stage time in Law Revue except a cameo, unless he or she appoints an assistant who will share his or her duties.
 - i. Creative differences between any Assistant Director and the Director shall be resolved in the Director's favor.
 - f. The Director shall relinquish control of the Show to the Stage Manager after the final rehearsal which should take place the Friday prior to set build.
 - g. The Director shall approve all technical aspects of the show, including, but not limited to, lighting plots, sound effects, and shift plots.
3. *Head Writer*
- a. The Head Writer shall ensure the timely creation of a complete script and score and shall have the final say on all creative aspects of the script itself.

- i. Both script and score may originate from suggestions from cast members and collaboration with other creative Board members.
 - ii. The Head Writer shall solicit feedback on the script and score from cast members following the read-through and thoughtfully consider whatever feedback is provided.
- b. The Head Writer shall recruit a staff of writers (“Writing Staff”).
 - i. The Writing Staff may consist of however many writers the Head Writer deems appropriate with a minimum threshold of two writers.
 - ii. The Head Writer shall manage the recruitment of the Writing Staff.
 - iii. The Head Writer shall run meetings of the Writing Staff and manage writer assignments, for which he or she shall provide feedback and edits.
- c. The Head Writer may have a large part in Law Revue so long as the part is not so unreasonably large as to affect the ability of the Head Writer to execute the foregoing functions.
- d. In that vein, the Head Writer shall closely collaborate with all members on the Board, particularly members holding creative positions.
- e. The Head Writer shall write the Show’s synopsis to be printed in the program.

4. *Music Director(s)*

- a. The Music Director(s) oversees the musical components of Law Revue and manages the vocal practice component of rehearsals.
 - i. The Music Director(s) shall lead vocal warm-ups at rehearsal or delegate the responsibility of doing so to another cast member.
- b. The Music Director(s) shall manage the division of vocal parts within each song, including the selection of soloists.

- c. The Music Director(s) shall teach songs and their component vocal parts to the entire cast and, as the need arises, smaller groups as well as individuals.
- d. The Music Director(s) shall closely collaborate with an accompanist, pit band, or any other musicians, if such are available.
- e. The Music Director(s) may arrange music and work with an arranger if one is available.
- f. The Music Director(s) shall be present at auditions.
- g. The Music Director(s) may have a large part in Law Revue so long as the part is not so unreasonably large as to affect the ability of the Music Director(s) to execute the foregoing functions.
- h. The Music Director(s) shall closely collaborate with other Board members who hold creative positions.

5. *Choreographer(s)*

- a. The Choreographer(s) oversees the dancing components of Law Revue and manages the choreographic practice component of rehearsal.
 - i. The Choreographer(s) shall lead dancing warm-ups at rehearsal or delegate the responsibility of doing so to another cast member.
- b. The Choreographer(s) shall create and teach dances to Law Revue cast members, smaller groups, and individuals.
- c. The Choreographer(s) shall be present at auditions and teach the dance component of auditions to prospective cast members.
- d. The Choreographer(s) may have a large part in Law Revue so long as the part is not so unreasonably large as to affect the ability of the Choreographer(s) to execute the foregoing functions.
- e. The Choreographer(s) shall closely collaborate with other Board members who hold creative positions, but particularly with the Music Director(s) on matters such as what songs provide choreographic opportunities and what cast members will receive solos and where.

6. *Stage Manager*

- a. The Stage Manager shall maintain the integrity and vision that the Director creates once the Show opens.
 - i. To accomplish this, the Stage Manager shall, in effect, be the first to enter and the last to leave.
 - ii. Additionally, the Stage Manager should make every effort to attend at least one meeting of the Writing Staff to get an idea of the Show.
- b. The Stage Manager is the liaison between the cast members and the Director. Accordingly, the Stage Manager shall inform the cast of rehearsal times, contact cast members about truancy, and otherwise manage the running of rehearsals.
 - i. Specifically, the Stage Manager shall assure prompt arrival of cast members, record blocking notes, record script changes, prompt cast members as necessary, record run times, coordinate breaks for cast members, manage emails to cast members, and keep Board members informed of time allocation.
 - ii. The Stage Manager shall closely collaborate with the Director and Production Manager.
 - iii. The Stage Manager shall take the lead on allocating time slots within rehearsals, but shall do so while closely collaborating with other Board members.
 - A. The Director, however, shall retain the final say on allocation of rehearsal time pursuant to Section II.D.2.d, *supra*.
- c. The Stage Manager shall create all relevant tracking mechanisms for the Show, including, but not limited to, contact sheets, sign-in sheets, and breakdowns.
- d. The Stage Manager shall oversee the scheduling and running of Tech Week in coordination with the Production Manager, or a Technical Director or Assistant should the Production Manager have appointed one. .

- e. The Stage Manager shall work closely with the Technical Director to manage the technical aspects of Law Revue, and while the Technical Director is not formally a subordinate to the Stage Manager, should a technical disagreement arise, the Stage Manager shall have the final say.
- f. The Stage Manager shall not be cast in the Show.

E. Elections

1. Generally

- a. Board members shall be installed in different ways demarcated by administrative and creative positions.
 - i. The Creative Board and Production Manager will be appointed by the incumbent board, subject to the provisions below. The Executive Chair, Public Relations Chair, and Treasurer will be appointed by the incoming Creative Board and Production Manager.
- b. The results of elections shall be published after the Board deliberates and elects the incoming creative Board members.

2. Executive Board Elections

- a. Administrative positions shall be open to and appointed from any member of the Law Revue cast or crew who participated in that year's Show.
 - i. Appointments for administrative positions shall be competitive, meaning that there must be at least two people applying.
 - ii. The Board shall take care that popular elections have at least two candidates applying for each position.
- b. Any appointed administrative position may be vetoed by the Board by a two-thirds majority vote.
- c. Should the Board exercise a Shitty Veto or Creative Veto, the Board shall reconsider all applicants for the position. That

applicant shall still be subject to the Board's two-thirds majority veto vote so long as there are additional candidates remaining.

- i. The Board may not veto the last remaining person in any race.
- d. Vetoes shall be voted on an individual basis per person and per position.

3. Elections of Creative Positions

- a. The incumbent Creative Board and Production Manager shall interview candidates for creative positions and elect the same for the incoming Board by majority vote.
- b. The incumbent Creative Board shall have the discretion to conduct interviews as it pleases by majority vote.
- c. Any incumbent Executive Board member may be present for all deliberations and votes.
- d. The incumbent Creative Board shall retain the authority to leave creative positions open after interviewing all candidates, but must fill such positions, either with students or non-students, by September 15 of the year preceding the Show. Should the position of Stage Manager be vacant, that deadline is extended to December 1.
- e. The incumbent Creative Board shall also retain the authority to alter the organization of each creative position by augmenting or diminishing the number of persons serving in such position from year to year.
 - i. For example, the Board would have the authority to elect two Music Directors one year and then one Music Director the next or elect a Technical Director.
- f. The incumbent Creative Board shall further retain the authority to install one person in multiple Board positions by a majority vote.

4. Incumbent Board Members

- a. Any incumbent Creative Board member automatically retains the ability to return in the same capacity on the incoming Board, unless the Board votes to reinterview that member.
- b. Such incumbents may participate in appointments of creative positions regardless of what new positions they may submit themselves for consideration of, with the exception of reinterviews, but must recuse themselves from the voting of their own position.
- c. Reinterviews
 - i. Any incumbent Creative Board member must reinterview if this many members of the Board vote to have that member reinterview: half the full Board minus one board member.
 - A. Such number shall be rounded down.
 - B. This provision is admittedly confusing because, again, the framers wish to account for a potential change in the size of the Board.
 - iii. All reinterview votes shall be anonymous.

5. Fuck-All Provision

- a. The Framers established this election structure to maximize the ability of Law Revue members to have a voice and the ability of Board members to elect people who they think are the best fit based on their experience.
- b. Should this structure become extremely unreasonable or impossible to maintain, the Board is vested with the authority to enact Operation Fuck-All, wherein the Board can ordain and establish, at its discretion, procedures for elections within that year alone.
- c. Any changes made during Operation Fuck-All shall dissolve at the conclusion of that Board's term, unless the Board amends this Constitution to reflect such changes pursuant to Section IV.B.2.

III. VARIOUS ASPECTS OF LAW REVUE

A. Budget

1. In accordance with the Student Bar Association guidelines, the Budget shall be submitted by the Treasurer to the Student Bar Association in the spring semester preceding the Show.

B. Auditions

1. All cast members, including those Board members who wish to perform in the Show, shall audition.
2. Auditions shall include acting, dancing, and singing components, and may include any other components as the Director deems appropriate.
3. Only the Director, Music Director(s), and Choreographer(s) are required to attend. The Head Writer may choose to attend. The Production Manager and Stage Manager may attend at the discretion of the Director.
4. Casting decisions shall be made by the Director, Music Director(s), Choreographer(s), and Head Writer.

C. Rehearsals

1. The Director shall supervise the scheduling of rehearsals pursuant to Section II.D.2.e, *supra*.
2. The Stage Manager shall work with the Director to keep rehearsals on track, issuing breaks and making sure that cast members remain focused.
3. Traditionally, rehearsals are held twice a week on Friday and Sunday, four hours at a time.
 - a. The Board shall retain the authority to set rehearsals outside of the traditional time periods as needed.
4. Cast members shall make all reasonable efforts to attend every rehearsal.
 - a. Cast members must attend every rehearsal of Tech Week.
 - b. Any cast members who cannot attend a rehearsal shall notify the Stage Manager.
 - c. More than three unannounced absences from rehearsal may be penalized at the discretion of the Director.

- i. An announced absence consists of the Stage Manager receiving notification from a cast member at least 24 hours prior to a scheduled rehearsal.

D. The Law Revue Closet

1. Law Revue shall maintain an office in the Law Revue Closet, located in the Student Bar Association Lounge.
2. The Law Revue Closet shall store props, costumes, music, tools, and other production items.

E. Saturday Night Performances of the Show

1. The Stage Manager must be made aware of any and all ad libs or changes to the Show that cast members wish to effectuate for Saturday night's final performance of the Show.
 - a. The Director may mandate that all such changes have his or her approval, but regardless of such approval, notice must be given to the Stage Manager without exception.
 - b. Not informing the Stage Manager could result in loss of music, lights, or sound during the altered performance.
 - c. Cast members should feel free to have fun and surprise the audience. The Stage Manager and the technical crew by extension, however, are not audience members.

E. The Super Bowl

1. Law Revue shall make all reasonable efforts to reschedule any rehearsals around the scheduled broadcast of the National Football League's Super Bowl.

F. Non-Discrimination

1. Law Revue shall not discriminate on the basis of: species, ancestry, color, race, cultural or ethnic background, economic status, ideological, philosophical, or political beliefs or affiliations, marital or parental status, national or regional origin, physical disability, religion, or religious or denominational affiliation, gender or sexual orientation.

IV. THIS CONSTITUTION

A. Permanence and Display

1. A copy of this Constitution must be submitted to and maintained with the Student Bar Association.
2. A copy of this Constitution shall be archived in the Law Revue Production Manual and maintained by the Production Manager at all times.
3. A copy of this Constitution shall be prominently displayed within the Law Revue Closet.

B. Amendments

1. Any Law Revue member may propose a constitutional amendment.
2. The Executive and Creative Boards shall retain all authority to amend this Constitution, and may only do so by a two-thirds majority vote.

Executed this 22nd day of March, 2013, in Washington, District of Columbia.

Executive Chair

Production Mgr. / Stage Mgr.

Director

Treasurer

Head Writer / Stage Manager

Music Director

Choreographer

Choreographer

Technical Director

Film Director