INSTRUCTIONS FOR ASSEMBLING THE RAKED SEATING

The seating consists of the following parts:

        6 tubular steel frames
        4 pairs long cross braces
        1 pair short cross braces
        16 full sized floor boards
        4 smaller floorboards for the centre aisle (one odd shape which goes at the top)
        14 groups of 3 seats
        1 group of 2 seats (for the top of the central aisle)
        4 side rails (1 not required alongside Control Box)
        Control Box plus desktop and small right-angled flanking screen
        Perspex screen, curtain and rail and foam rubber overlay for Control Box

When unloading the seating from the trailer, place all the parts in the Hall in a logical manner to make it easier to assemble.

The steel frames are marked with white paint from A to F on the front of each frame.

The groups of seats are marked on the back of each middle seat to indicate where they should be placed within the frames. This must be strictly adhered to as extra holes have been drilled through the steel frames to secure the seats in position and they will not fit in other positions. See diagram below.

AB ••••	BC ••••	(2-seater)	DE ••••	EF •••• (Control)
AB •••	BC •••		DE •••	EF ••• (Control)
AB ••	BC ••		DE ••	EF ••
AB •	BC •		DE •	EF •

↑　　　　↑　　　　↑　　　　↑　　　　↑　　　　↑
A　　　　B　　　　C　　　　D　　　　E　　　　F

ENTRANCE ⟶

Three able-bodied people (preferably male), a hammer and a spanner are required to put it up, and it takes about 1½ hours.

Once assembled, the seating fits easily at the back of the Hall, close against the back wall **but leaving space for row of unwanted chairs** with the front just above the Hall entrance close to the wall pillar on the entrance side and not fully against the heater on the far side.

BEFORE STARTING

(i)   Remove the tables from their normal stacking place in the corner.

(ii)   Remove the fire extinguisher from its hook. Re-locate it alongside the seating once it is assembled.

(ii)   Keep out the number of chairs required for seating in the Hall, Committee Room, kitchen, etc. Store the remainder behind the seating before starting to erect.

TO ASSEMBLE

1   Steel Frames

a)   Lay the 6 tubular steel frames on the floor, starting with A on the far side.

b)   Starting at one end, lift 2 frames and attach 1 <u>long</u> cross brace at back. Put on wing nuts on outside frame only (A or F). Locate the brace on the bolt on the inside frame but do not put on a wing nut yet.

c)   Lift 3rd frame and attach 1 long cross brace. Secure wing nuts only when there are 2 braces on one bolt.

d)   Lift 4th frame and attach 1 <u>short</u> cross brace

e)   Lift 5th & 6th frames and attach as before with remaining long cross brace

Locate everything in line and as accurately as possible in the correct position, pushing it back as far as possible in order to leave maximum gangway from the entrance.

2   Floor boards.

a)   Start on one side. Fit a <u>long</u> floor board on the highest level followed by another alongside and work across the seating at the same level, leaving out the short centre aisle floor board to start with.

Tip: When one board abuts another, one end of the first has to be lifted to the same height as the other and the ends then pushed down at the same time.

Then complete all the other long floor boards on both sides of the central aisle, fitting one level at a time.

b)   Then fit a <u>small</u> floor board at the lowest level, lifting the ends of both boards on either side and pushing them into place. Proceed upwards for the 2nd and 3rd. The 4th floor board at the top is an odd shape. All have white tape at the front edge (facing the stage).

3   Seats

Make sure groups of seats are located in the correct position according to the diagram.

So that the seats are attached securely and don't wobble, the front prongs at each end of a group of seats have holes in them which in theory line up with holes in the frame tops. Nuts and bolts are stored in the frames and should be removed before inserting the seats, then replaced and tightened once the seats are in.

The prongs at each end of the group of seats go into the top of the tubular frames. Problems could arise if the prongs have been bent due to rough handling, in which case they may need straightening with a hammer. Where groups of seats are alongside each other, two prongs go into one hole (i.e. at B & E between the groups of 3 seats, and at C & D between a 3 group and the 2-seater at the top of the aisle). Seats can be made more secure by hammering in pieces of kindling.

Do not put a group of seats at EF •••. The space is needed for the Control Box.

4   Side rails

These slide into the frame tops at A & F into the same holes as <u>non-bolted</u> seat prongs. The smooth side of the rails should be towards the audience. **NB: Do not put a side rail alongside the Control Box.**

5   Stability

Ensure good stability by inserting small pieces of plywood under the front of the frames where necessary.

6   Control Box

The Control Box sits on the floorboard for row EF••• and is secured to it by two screws through the channel plating frame and into the floorboard - one each side. The upholstered seat fits in row EF••••. Perspex screens, curtains and rails, and foam rubber desktop overlay are stored separately.

Seats EF••• and EF•••• fit in slots AB••• and AB•••• respectively.

Seat DE••• has one seat missing for the follow-spot. If follow-spot not required, there is a spare unmarked set of 3 seats which fit there.

TO DISMANTLE

Follow the above procedure, starting at the end and working backwards. **When removing the groups of seats, the nuts and bolts must be re-inserted into their appropriate holes for storage.**

*   *   *   *   *   *   *   *   *

D R A P E S and C A R P E T

All drapes are now stored under the stage in labelled boxes

- **Main curtains** (in two tin trunks under Village Hall stage)
  <u>Red velvet</u>. Pelmet and side panels attached with velcro, both of which remain permanently in place. Main curtain attached with hooks through runners. Extra runners available as red velvets need more than Hall's own curtains. Make sure these extra runners are removed from the rail and retained when Hall curtains replaced.

- **Blackout**
  Blackout for each window marked on nametapes on each curtain. Rings hook on to small screws in place on window frames.

- **Kitchen Door**
  <u>Pair Green Velvet</u>. Fix curtain rail over the door. Screws supplied and holes already in place. Then hang the two green velvet curtains. Make sure excess string is secured firmly and doesn't hang down.

- **Main Entrance**
  <u>Single Blue Velvet</u>. Fix curtain rail over door. Screws supplied and holes already in place. Hang curtain fixed to right hand side but not secured on the left - only on last runner.

- **Large Stage Greys**
  <u>One pair belonging to CLT and one pair belonging to Man in the Moon</u> (latter stored under stage). Can be hung from two different positions. Check the draw strings are working.

- **Legs**
  <u>Two pairs black,</u> different widths. Attach with tapes to batons suspended from ceiling on either side of stage. Make sure the curtains conceal the ends of the bars and the tapes are tucked behind.

- **Borders/Pelmets**
  <u>Two grey</u>.   Start hanging from <u>Stage right</u>. The position of the broader or narrower width depends on lighting layout and should be decided with Director and Lighting.

- **Side stage infills**
  Two black strips attached with velcro to batons fixed front stage left and right.

- **Spare main stage <u>black</u> side panels**
  <u>Black, double fabric</u>. One for each side, shaped and attached to ceiling with velcro. These are useful when no main curtain is being used but it is necessary to shield the lighting controls and entrances/exits from the audience. The red velvet side panels can also be used on their own, to match the pelmet.
- **Kitchen door entrance/exit shield**

<u>Black, ceiling to floor</u>. These are attached to permanent "eyes" on a frame above the kitchen door. If steps are in place from the side of the forestage to the kitchen, the curtain needs to be taken up so that cast can go through easily.

- **Stage "Skirt"**
<u>Black, six pieces</u>. First fix the velcro strips to the edge of forestage (or main stage) with staples. Curtains themselves are fairly heavy and sometimes pull the velcro off so quite a few staples are needed but REMEMBER EVERY STAPLE MUST BE REMOVED WHEN CLEARING HALL. Some extra black fabric is needed to cover the extremities when the forestage is used.

- **Black Flat Backdrop**
Covering for run of flats across stage width if needed – must NOT be cut up.

- **Extra Black Fabric**
If possible try not to cut up into too small pieces but use folded when required.

- **Spare curtain hooks available to replace those missing**

- **CARPET**

  - One large piece to cover the whole stage, bound all round edges, two small pieces for the "infills" over the steps at each side of the stage, a long narrow strip for the passage behind the stage and three pieces for the forestage (including trap door) stored under the stage just below the steps as you go down.
  - The carpet on the stage should be put down at the start of *Get In* weekend **but make sure it is properly protected with ground sheets/newspaper when scenery is being painted.**
  - Do not tack the carpet down in too many places and use the smaller size tacks.

<u>GET OUT:</u>
<u>ALL CURTAINS ARE NOW STORED IN LABELLED BOXES UNDER THE STAGE</u>

- When taking down <u>curtains</u>, make sure they are dusted, stains removed and folded:
  - RED VELVET MAIN CURTAINS folded inside out and put back in two tin trunks, stored under stage
  - BLACKOUT folded and kept together in one box
  - BORDERS, LEGS, LARGE STAGE GREYS, SIDE STAGE INFILLS, BLACK SIDE PANELS - folded
  - GREEN VELVET over kitchen door and BLUE VELVET at entrance - fold. Take down rails. Make sure screws firmly attached to rail
  - SKIRT ROUND STAGE - fold. Remove velcro from forestage, label and put with curtains. Do not leave staples sticking out of the forestage (or the main stage if no forestage is used).

- Before storing <u>carpet</u>, make sure it is hoovered thoroughly and DRY if there has been any spillage or dry ice used. Ideally the carpet should be protected during performances where there is a risk of liquid being spilled. **If the carpet is wet, it must not be put away.** Leave it in position on the stage and only when it is completely dry, arrange to store it. Put the large plastic sheet in position under the stage and place the carpet on it, tucking it round and securing it firmly.

* * * * * * *

SCENERY, PROPS, FURNITURE

WALKINSHAW
Forestage, trapdoors and supports
Main steps to stage (2 pairs)
Stage steps infills (2)
Block for under steps at front of stage
Benches for small children at Pantomime (6)
Some spare timber
Stove (goes with Kitchen backdrop)
Box Set (double width and doors)
Barrels
Rocks
Porch extensions (2) for door flats
Raised platform
2D and 3D Bushes and trees
Sign post
Bar (sometimes useful for props)
Platform on Wheels
Wrought Iron fireplace
Swords/axes /sticks
Small stools
Small table

UNDER COMMITTEE ROOM
Flats and Supports and weights
Box Set (small width) (weights and supports under stage)
Some spare timber

* * * * * * * * *

TECHNICAL/TOOL BOXES

- Library/catalogues of CDs available from BBC for Sound FX
- CDs and audio cassettes of sound FX, property of CLT
- Supply of Sound and Lighting checklists
- Lightweight headphones (8)
- Gaffer tape
- Insulating tape (various colours)
- Supply of 15W and 25W bulbs
- String
- Speaker leads (two), short, white, to run from amp. to rear wall connection
- Ditto, except brown, and longer
- One cue light with attached lead

CLT TOOLBOX
Underneath the stage

- An assortment of screwdrivers, hammers, pliers
- Spanners for assembling raked seating
- Stanley knife
- Hand-operated drill and drill bits
- Wooden measuring ruler
- Short tacks for stage carpeting
  Electric Drill
- Tack extractor tool

* * * * * * * * *

STAGE LIGHTING & SOUND FIXTURES IN VILLAGE HALL

Lighting Power Supply:
(Stage Left)

4 x e2amp Ceeform sockets for dimmer packs (key for CBs with Chairman)
1 x 30amp, 2 x 15amp LEWDEN (LD) type, round three-pin sockets, plus 3 adapter leads LEWDEN→ 32amp single phase CEEFORM. (Shelf provided for power packs.)

Stage Lighting Rig:

(a) Above the stage: 18 x 15amp sockets with suspension points and barrels.
(Cyc. floods arranged in two sets of three sockets)

(b) In Hall ceiling at stage end: 12 x 15amp sockets in internally wired barrels.

(c) In Hall ceiling at rear: 10 x 15amp sockets

Patch Leads:

Rank of 36 terminating in 15amp plugs adjacent to power pack shelf, Stage Left.

House Lights:

(a) Wall lights switch & dimmer at rear of Hall. (3 positions available)

(b) Ceiling strip lights switch in corridor behind stage.

Control Services at Stage Left <u>and</u> Rear of Hall for remote control:

(a) 3 x 6 pin DIN lighting control sockets

(b) 1 x 5 pin XLR DMX lighting control socket

(c) ¼" telephone 'triple' jack socket

(d) 2 x ¼" jack sockets for speakers left and right (also at Stage Right)

(e) 4 x low voltage connecting points for remote control of other services such as detonators, door bells, etc.

(f) Cue lights (Stand-by and Go), controlled from Stage Left. (Lights also situated at Stage Right but controlled from Stage Left). One spare press-button for additional cue light, e.g. for accompanist which requires lead with 15amp plug. (missing)
Corresponding lights at rear on lead, not fixed. (missing)

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SET AND SCENERY MANAGEMENT

**This Appendix has been prepared by Richard Gravenstede.
Much of it is recorded under Stage Manager but this is more detailed.**

This section is written for larger productions such as the Pantomime but it may be scaled down appropriately for less complex productions. Set and scenery management is the responsibility of the SM but for more complex productions it is generally better to delegate it to an ASM. Any other duties which the ASM may take on should be agreed with the SM.

Before "Get in"

- Ensure that an early meeting (about the time of the first read through) is held with the Director, Stage Manager, Artist, Lights, Sound, Effects, Props Manager and Construction Manager to establish how each scene will be set and played. It may also be useful to include Costume, Make-up, Musical Director or Children's Director for all or some of the meeting as appropriate.

- Ensure that regular follow-up meetings are held to monitor and direct progress on scenery design, construction and planning. Scenery construction requires long lead times and cannot be done satisfactorily at the last minute.

- Draw a sketch of each scene plan and agree it with the Director. A scale plan template of the stage is available. Dimensions are:-

Total stage	26'3" x 10'6"	Behind Mains.
Wings	6'4" x 10'6"	At either side, to edge of greys
Usable stage	13'7" x 10'6"	Behind Mains, to edge of greys
Forestage	20'0" x 4'0"	In front of Mains.
Back Canvas		In front of back wall
Back Greys	2'6"	In front of back wall
Front Canvas		In front of back wall
Mid Greys	6'3"	In front of back wall.
Height of Mains	7'9"	To pelmet.
Height of ceiling	10'4"	Note obstructions
Size of flats	8'0" x 4'0"	

- At the earliest possible stage, assist the Director in informing the Artist (usually Chris Lovell) of what scene painting is required. Together, develop the concept of each scene including who will be on stage, how other scenery will complement the painted walls and flats, what lighting and effects are envisaged and the general atmosphere of the scene. Guide what is practicable and find solutions to what is not.

- Discuss with the production team, the positions of lights and effects units. These can clutter the ceiling and be an obstacle to the positioning of curtains, legs, and suspended scenery. Unexpected shadows may be a problem too.

- Agree with the Construction Manager what scenery needs to be made. Give a rough sketch of each item with accurate dimensions and functional requirements (e.g. will it

have to bear the weight of a person/s?   Must it be assembled/disassembled for on-stage storage? Can it be lifted or carried?)

- Recruit the Stage Crew. It is necessary to do this early because each member must be available for every performance from first Technical Rehearsal to Final Performance with few exceptions. People get booked up for other things if we don't get in first! Stage crew need have little experience and are not required to attend until Technical Rehearsals, though they may be useful earlier. (Resting actors make good stage crew.) Four crew plus ASM and SM is a good number for complex productions.

- Plan the use of flats if these are required by the Director.

- Flats can be stored 'ready' behind the back canvas.

- A straightforward 'five on - five off' is relatively easy to manage but more complicated combinations require careful planning. This is because the only storage space available is at stage right and this is very cramped, especially if other large items of scenery must also be stored there.

  Flats can only be removed from the 'stack' in the reverse order in which they were put there. It is very difficult to switch the order during a scene because there is insufficient room, it is potentially noisy and it takes too long. It is therefore important to plan the sequence of flat moves and reversals so that they come off in the order they went on to the 'stack'. Then decide which scenes will be painted on which flats (front and reverse) and convey this clearly to the Artist. An error here can be impossible to put right by the time it is discovered

  As far as possible, avoid moving flats during scenes. This is often unavoidable but it is tricky, noisy and takes time. Additionally it has the potential for disaster if a flat is allowed to fall. Use the interval if you can.

- Plan the movement of other pieces of scenery similarly. Remember everything must be stored somewhere when it is not in use. Actors need room to get on and off stage too. Note that the toilet behind stage right may be used for storage. <u>The corridor must not be blocked as it is a fire escape</u>. In the last resort, items that can be carried easily through the doors can be stored in the kitchen.

- With the Director, check that the script allows sufficient time for scene changes. The script will usually have been written with this in mind but creating time at the last minute by writing new parts or songs is an unfair burden on the cast. Reckon on about $1\frac{1}{2}$ to 2 minutes per full page of script. A fairly big scene change can eventually be done in about 5 minutes with practice.

- It is often effective to move directly from one scene to another without closing the Mains. This improves the pace and alleviates the feeling of "punctuation" between scenes. It is tricky though. It requires very good timing and co-ordination between crew, Lights and Sound, and the next scene cannot be checked before embarking on it. Anything missing must be done in front of the audience. Plan very carefully.

- Record all scenery/set changes so far as they can be determined at this stage. A useful method of recording them is described below. but a simple list will suffice on less

complex productions. A complex production might have 20 - 30 scenery cues and over a hundred individual actions, each to be carried out in strict order and timing.

- Mark all scenery cues in your copy of the script. You can do this in the SM's script but that can cause conflicts of use. Be sure 'curtain opens' and 'closures' are accurate in the script.

- If the Director can be persuaded to spare the time, run through the scene changes to ensure that what you have planned is what he/she wants.

- Attend one or two of the later rehearsals to get a feeling for the scenes.

At "Get-in"

- Check that all scenery is complete and painted.

- Rig anything necessary on stage. For example, hooks for bunting, chandeliers or anything else that needs suspending, pulleys for things that need lifting, droppers for things that need dropping and so on. You'll have trouble getting access because of competition from painters, carpet layers, curtain hangers and sound and light riggers. Arrange your own access. Curtains can wait if need be. Making scenery work is more important at this stage.

- Check that everything which is supposed to work, does.

- Obtain sufficient stands and weights (under Committee Room)

- Hooks have been provided at stage right to hold flats' stands above the flats. Also ceiling eyes are at stage right and left on which to suspend hanging items (like chandeliers) for storage. Check that they are there if needed. Cords and hooks in the ASM's bag of bits are stored (with someone?)

- Check that Stage Crew are all expecting to attend rehearsals.

Technical Rehearsals

- This is the only occasion at which you may stop the rehearsal if you have a problem which needs sorting out. Do so if you really need to, otherwise wait for a convenient moment. Lights, Sound and others will do similarly.

- At the beginning of each scene, set the scene as you have planned and agreed. Make the Director check each scene for positioning, sight lines etc. Good planning will make this a quick and easy job, avoiding a lot of standing around by the cast. They'll love you for it if you've got it right!

- Mark the floor position of <u>every</u> piece of scenery, including flats, with coloured tape. Use a different colour for each set, otherwise confusions creep in on complex scenes. Mark behind the most rearward point touching the floor. The Director is still likely to make changes after this so remember to re-mark each time.

- Allocate each individual action to a particular member of the Stage Crew. This is very important in order to build a routine. Repetition and familiarity with each action are the key to slick scene changing. When each has finished their allocated tasks, look around to see if anyone else needs help.

- Occasionally, it works well for a member of the cast to take on or off some piece of scenery. Use this method, but be sure they know that they, and they alone, will do it every time in exactly the same way.

- Props should be organised and produced by the Props Manager (or SM if their isn't one). Those taken on by the cast are their responsibility to look after. Those on the set when a scene begins or passed out of the wings are a Stage Crew responsibility. They are best kept with the relevant piece of scenery or, if this is not appropriate, on the shelves beneath the SM's position. Make sure they are always returned to their allocated home after use. Stage Crew props taken off by cast have a habit of disappearing. Agree with the individual where they will be left and make it easy for them - they will probably have other things on their mind. Always check they have been returned in pre-performance checks.

- There are often consumables used in a production. These may include drinks, sweets, biscuits, glitter, powder, sprays or other effects items. Make sure you have enough supplies and keep them beneath the SM's position.

- Repairs to scenery are difficult to undertake during a performance and mercifully are rarely necessary. Nevertheless it is worth keeping a screwdriver and a pair of pliers to hand. Also gaffer tape and string can be useful. Make sure you know where the tool kit is and that it can be reached in an emergency.

- Try to get some idea of the time for each scene change and the likely problems. Discuss these with the SM and Director after the rehearsal.

- When they have time, encourage the crew to sit in as audience and see what the scenes looks like.

- Update your stage instructions and add names of crew against each action. Re-issue it to crew before the dress rehearsal.

Dress Rehearsals

- The Dress Rehearsal(s) should not be stopped at any point because it is important to get the scene change timings right and to be absolutely sure that the complete sequence of scene changes (including storage sequence) can be carried out in the performance time. The actors need to be confident too that everything will be in the right place at the right time. Resist all attempts to stop a dress rehearsal - you won't get another chance to test your plan! It may be felt that a particular scene needs more opportunity to rehearse (particularly children's scenes). If so, set it up beforehand and run it as many times as necessary before embarking on the complete run through.

- Go into the audience area as often as possible to check scenes are correctly set. Check sight lines from the edges of the audience seating area. Encourage crew similarly.

- Try not to knock the lights with scenery. If you do, tell Lights, particularly as the gels may have been damaged.

- Tick off each move as it is completed and keep the SM fully informed of what is happening. Agree a signal with the SM to signify that a scene change is complete.

- Note any difficulties the cast may have in moving around scenery or any other difficulties which occur. Discuss it with them, the SM and the Director. Make sure they know of anything you have changed. Also tell Lights, Sound and Effects if it is relevant to them.

- Remind the crew to wear black or dark clothing for performances, soft-ish shoes and to bring a small hand torch on a neck loop.

- Update your stage instructions and add names of crew against each action. Re-issue it to crew before the first performance.

Performances

- Conduct a pre-performance briefing with SM and crew. Tell them:-
    1) The SM is in charge of performances, not the Director.
    2) It is our job to ensure that everything goes smoothly.
    3) Be attentive to what is going on and do whatever possible to assist the cast in the event of a problem.
    4) Explain any recent changes to the stage instructions and re-issue.
    5) Be quiet backstage, ask others to be quiet and politely ask anyone who should not be backstage to go.
    6) Speak as little as possible during scene changes - use hand signals.
    7) Move quietly but purposefully.
    8) Take care not to knock the curtains or lights with scenery or yourself.
    9) If you get caught on stage do not panic. Do what you have to do calmly and go quietly. It is better to be seen than bring down the scene.
    10) Take care not to be seen, either in the wings or through gaps in curtains.

- Take care with what you say on stage. There is a microphone and talkback to the Committee Room and Portacabin. They can hear everything!

- Run through a list of pre-performance checks to be sure that everything starts in the right place and hasn't been moved. Similarly, do this in the interval. Make sure all props are in their allocated positions.

- Remember to turn stage lights off before the Mains open, they can be seen through the Greys. Use only the back centre light (third switch). Lights can sometimes be persuaded to give you a little light for dark scene changes. Keep the SM's light on low intensity. It too can be seen through the curtains.

- On complex productions it is not practice to call the cast. It is their responsibility to get on stage on cue. However, if you have time do check that they are in position or on their way. They may sometimes need assistance getting on or off, or through curtains.

- Give a quick check to each scene to make sure everything is in place before signalling to the SM to proceed. Even during a scene, it may be better to rectify an omission than to leave cast without an important item.

- Stage Crew cannot easily see what the set looks like. It is more obvious from the lighting position, so ask Lights to inform you by headset to SM if anything is wrong. Many a situation has been saved by this!

- At the end of each performance, reset the stage for the start. There may not be time later.

-

<u>Recording Scene Changes</u>

A useful format for recording scene changes and actions is illustrated below:-

STAGE INSTRUCTIONS

Act/Sc	SET	ACTIONS	T	CREW
Pre check		Scenery Props Communications Effects Curtains etc.		Name
Cue 1		**Open Mains**		**SM**
Scene 1	Full Stage	Village (white)		
Cue 2	**"…..script text"**	**Close Mains** OFF - two flats Close - mid greys SL - bushes SC - signpost SR - mini flat	**4**	**SM** William Oscar Dylan Noel Soph'cles
Cue 3	**"…blah de blah"**	**Open Mains**	**8**	**SM**
Scene 2	Mid Greys	Country Lane (green)		

- The sheet/s are divided into five columns with horizontal divisions for each scene. Pre-checks are detailed before each Act. Colour of tape used for the set is in brackets after the scene description.

- The first column records the scene and cue number. The cue number is also inserted at the correct place in the script. Mark the script with a pencil line in the margin against the dialogue during which the scene change takes place.

- The second column records the area of stage in use and the cue words in the script after which the action takes place.

- The third column contains the scene title and details the action to be performed. Indicate the rough position of scenery going on by SL for instance (stage left). Include any special instructions.

- The fourth column is a rough estimate of the time available for the particular scene change. This is a useful guide as to time available both for scene changes and between them. It is invaluable if things begin to go wrong.

- The fifth column gives the name of the crew member who has been allocated the task.

- The whole table is constructed in strict chronological order so that each action can be ticked off in sequence.

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COMPTON VILLAGE HALL

THE FULL GUIDE TO THE HALL IS KEPT PERMANENTLY IN THE KITCHEN

The Village Hall operates a NO SMOKING policy in all its areas.
The number of people in the Hall must not exceed 240 standing or 140 seated.

KEYS
Key to the back door is kept in the coded box near the back steps. Code will be changed specifically for CLT during performance weeks.

There are separate keys for Emergency Lights, internal doors, the store under the Committee Room, store under the Stage and the piano. These are kept in the key cupboard in the kitchen.

Once inside the Hall, always hang up the back door key on the left hand coat peg in the kitchen where it should remain until locking. Return all other keys to the key cabinet immediately after use.

OPENING/CLOSING THE HALL
Enter/exit through the Back Door.

LIGHTS
The main panel of light switches is in the corridor behind the stage. Each switch is marked. These switches operate the strip lights in the Hall, the light under the stage, the lights in the corridor at the rear of the stage, the lights outside the outside back steps and a separate switch for the lights outside the front of the Hall. Make sure the understage light is OFF if not being used.

There are three switches inside the door to the stage (stage left) which operate three separate stage lights.

A dimmer switch operates the wall lights and can be used in one of three positions, depending on Hall layout. Push to switch on and off, and turn to adjust brightness.

Two switches in the Bar operate one light inside the Bar and one in the alcove. Make sure the alcove light is switched OFF during performances. The Bar light can remain ON without showing through to the Hall.

The lights outside the back door operate on a sensor and will come on automatically as you enter or leave by the back door, enabling you to see to unlock/lock up. They will turn themselves off after a few minutes. The switch on the panel should be in the OFF position for the sensor to operate. If the switch is ON, the lights will remain on permanently, which is unnecessary.

EMERGENCY LIGHTS
These must be switched on using the special "fish" key before every performance, and switched off before leaving the Hall. The switch for each light is located on the wall below the light itself.

HEATERS
Heating is by gas. The two heaters in the Hall are switched on/off by the switch alongside each heater. Make sure they are OFF at least half an hour before the performance as the fan continues to operate after the heater is off.

There is a single gas fire in the Committee Room which should work automatically when switched on, providing the pilot is lit.

There is an electric hot air heater in the kitchen.

HOT WATER

Hot water in the kitchen is by gas heater. The Pilot light is permanently lit. Do not expect strong pressure. Be patient! Do not run both hot and cold taps together. Gas will light up and heat water when hot tap is turned FULLY on.

Hot water in the Ladies Toilet (two) and in the Committee Room (one) is by electric heater. Switch ON when opening the Hall only if needed (i.e. for performances) and switch OFF afterwards.

LOCKING THE HALL

Make sure all the outside doors are securely shut and locked, - Lobby to Street, Hall to Lobby, Hall to Street, Hall to outside steps - total four doors.

Secure all windows. Switch off all lights. Turn off all heaters in Hall, Committee Room, Kitchen and hot water heaters in Committee Room and toilets. Lock the back door and test it is locked. Return key to coded box and make sure it is securely closed.

NB: 1   **The Dustmen will only remove the sacks which fit into the Wheely Bin. All other waste (surplus sacks, boxes, bottles, scenery, timber, etc.) must be removed by the hirer. Recycling bins are situated in the British Legion car park.**

2   **Nothing must be attached to the walls with any sort of adhesive (blue tak, cellotape, sticky fixers, drawing pins, etc). Use only the designated notice boards.**

* * * * * * *

BUDGET

budgetblank.xls

Budget for:	NAME OF SHOW			
Prepared by:	**NAME OF PRODUCER**		**Date**	**DATE OF SHOW**
STEP 1	**Enter data into the blue cells for each item and change costs as needed**			
	Enter the numbers for your show		**Adjust Normal values as needed**	
No of costumes to hire	0	Hiring costumes, average per costume = 25	30	adjust cost value here
No of costumes to make	0	Making costumes, average per costume =20	15	adjust cost value here
Licence Costs	0	average cost per performance =55		
No of perfs (evening)	0	usually 3 panto/play - 2 D&D		
No of perfs (matinee)	0	usually 2 for pantos		
No of seats sold per performance	0	sold out is 130 for panto 100 for D&D		
Lighting (no of special effects)	0	average cost per special effects = 50	50	adjust cost value here
Props (no of props to make/buy)	0	average cost per prop to make / buy = 4	4	adjust cost value here
Scenery (no of major items to construct)	0	average cost to make of major items = 20	20	adjust cost value here
Bar/Ices	0	Avg profit per perf =55	0	Needs to reflect seat nos
Raffle	0	Avg profit per perf =80 panto, 150 for d&d	0	Needs to reflect seat nos
no of rehearsals in hall	0	Avg cost per rehearsal =15	15	
Catering	0	Avg cost per meal (£7)	7	(Leone plus pudding)
STEP 2	**Enter the amount of ticket price you think we should charge to calculate ticket receipts in the Green boxes**			
Evening Price	8	Enter suggested evening ticket price here		
Matinee Price	5	Enter suggested matinee price here		
STEP 3	**Review the Budget Below and add any extraordinary items or change standing charges**			

Your Budget is forecast to be:-			**Standing charges**	
Scripts / licencing	0		0	Script Hire Cost
Costumes/Make-up	100		100	base costs incurred
Lighting	50		50	base costs incurred
Props	20		20	base costs incurred
Scenery	50		50	base costs incurred
Hall charges	200		200	base costs incurred
Catering	0			
OTHER ITEMS	0		0	**Enter anything unusual here**
tickets, posters etc	50			
Bar/Ices			0	
raffle			0	
Tickets - evenings			0	
Ticket – matinees			0	
Totals	**470**		**0**	
STEP 3	**In discussion with the committee finalise the ticket prices**			
Profit/Loss - Forecast		-470		

GET IN/OUT CHECKLIST

getin_outchecklist_1.
xls

PRODUCTION

Dates : Mini-get-in [   ] Get-In [   ] Get-Out [   ]

The purpose of this document is to record the changes made to the Village Hall environment during the Get-In process and provide a checklist for Get-Out.

It is advisable that a full visual survey of the status of Hall; cleanliness and decor, lighting etc. is made before the start of get-in.

Minor issues should be noted and if appropriate recorded in the Hall Comments Book. Any major issues should be reported to Sarah Baskerville.

It is essential that the Hall is left in an acceptable condition and any issues that may need work to make-good during get out should be noted.

Any problem areas or items needing attention after get-out date (by CLT or others) must be reported to Sarah Baskerville on the day of get-out.

Member of CLT responsible to the Village Hall Committee for Acceptable get-out:

Status of Hall *Before* Mini get-in and Get-in:

Scope of work at Mini get-in - Any Issues from mini get-in to be addressed at get-out :

Tick boxes as line items are performed at get-in and restored to original at get out

Get-in		Get out	Remarks
	Key code change		
	Village hall curtains		
	Carpet on stage		
	Erect CLT pelmet		
	Move Piano		
	PA speaker in committee room		
	Black-out (curtain rails) MainDoor		
	Black-out (curtain rails) Kitchen		
	Black-out (curtain rails) windows		check *all* positions at get-out
	Black skirt round stage - staples		
	Committee room set-up		
	lights		
	Tables		

	chairs		
	other		
	stacked Chairs- spares behind raked seating		
	Stacked tables - stowage during performance		

	House light dimmer position		
	Signs and notices		
	pads on stage doors		
	Props table		
	Lighting Isolator locked		
	Lighting controls and wiring		
	Scenery painting - dustsheets		
	Scenery painting -check for spills		

	Portakabin delivery	■	wooden blocks from store
	Wiring to Portakabin		
■	Portakabin collection		wooden blocks to store
	Rubbish - Wheely bin		

OTHER ITEMS

GET-OUT Checks		**OK**		**OK**
Paintwork Checked	Hall		Kitchen checked	
	Stage		Fridge checked	
Floor Checked	Hall		Bar checked	
	Stage		Both Heaters	
Stage checked for nails and staples			All Lights checked	
Committee room Checked			Keys in keybox Keycode back to standard	
Backstage & toilets checked				
Gents toilets			*other:*	
Ladies toilets				

Anything reported to Sarah Baskerville

	Signed:	Date:
All checked and correct Name:		

COSTUME SPREADSHEET

Costume
Measurements Shee

COMPTON LITTLE THEATRE

Name of Production _____

Name	Character	Height	Chest	Waist	In/leg	Nape to Waist	Waist to Ground	Waist to Knee	Collar	Across Back	Head	Shoes	Remarks

ASSEMBLING THE BOX SET

The following set of pictures provide details of how the box set should be braced and an example of assembly:

The bottom of the flats

In this case, extra wood is hinged between two flats

The top of the flats

Assembly is now complete

Bracing:

There are 4 braces and 8 weights in total

In this example, the stairs were used for extra bracing

The two weights rest either side of the pole and up against the back wall of the stage

In this example, the arm used for the SL back grey leg was taken off and the metal rod attached to the ceiling was used for extra bracing

Attaching the pole to the box set for bracing

Once the pole is secure, make sure excess rope is tidied away

Storage:
- All of the flats are stored at Colin Walkinshaw's scenery store. They should be wrapped in a sheet of blue plastic to avoid damage in the store.
- The eight black weights go underneath the stage and fit just underneath the steps as you go down into the storeroom.
- The four wooden poles also go underneath the stage.
- The rope should be put in a cardboard box with other set materials underneath the stage.

MAKING UP 'THE BOOK'

During Rehearsals the Stage Manager's main function is to prepare the "Book":

- Obtain two copies of the script, A4 ring binder, lined paper and reinforcements
  (Two copies are only necessary if it is a 'small' script, i.e. French's. Pantomime or photocopied large print scripts are already on A4 paper)
- If 'small' script, take it apart and stick each page of the script to a sheet of lined paper with rubber solution or spray mount. If A4 script, simply interleave each page with a sheet of lined paper.
- Fix reinforcements and put into ring binder
- Divide lined paper into three columns and mark them, from the outside to the centre, "Calls", "Moves", and "Cues". Calls & Cues can be smaller columns, leaving more space to write in the Moves
- <u>Moves</u> should be entered by writing a number on the script at the place where the move is intended, writing the same number in the "Moves" column on the A4 lined sheet on the same level as the script, and the move alongside it. Start each page with No. 1. Extra moves can be added at a later stage without upsetting the chronology. Always use pencil and have a rubber available. Write legibly in case someone else has to take over the Book. It is sometimes useful to draw the stage, starting position of characters and props at the beginning of the Scene.
- <u>Cues</u> should be noted on the script and in the appropriate column, using the following codes: LX = lighting, SFX = sound, SPFX = special effects.
- <u>Calls</u> for the cast should be entered in "Calls" column. Actors should be called 5 minutes in advance.
- **NB: Use the <u>character</u> names, not personal names (several people may have the same first name which causes confusion when noting moves/calls and correcting cast's mistakes).**

An example of the layout of the book is shown below.

Calls	*Lined paper* Moves	Cues	Script
		o	o
		o	o

FOH D&D RUNNING ORDER

Evening Performances

Time	Activity
7:15	FoH team arrive, check table allocation, numbers, diets, check table layout
	If themed dress for FoH team - change
	Help prepare jugs, salad, bread, water
7:30	Take out water jugs, butter dishes, salad bowls and bread
	Raffle Tickets on sale
	Bar opens
7:40	Hot food arrives (Gordon), divide into bowls
	As audience arrive confirm vegetarian numbers and update kitchen
	Help with wine/glasses to table
8:00	Take out hot food to table, refill water, bread
8:15	Clear serving bowls and spoons and wash up, refill water
	Clear kidney bowls and bread baskets
8:25	Clear plates and cutlery and stack dirty
	Clear any dirty glasses to kitchen and wash
	Help with wine/drinks
	Close Bar
8:30	ACT 1 Starts
	Wash up (Serving bowls, spoons, glasses)
	Lay out Puddings, plated on trays
	Fold Raffle Tickets
	Replenish fridge with white wine/beer
9:15	Act 1 Finishes
	Take out plated puddings
	Help with wine/drinks, refill water jugs
	Open Bar
9:30	Clear pud plates and stack plates and cutlery dirty,
	Wash-up bowls, serving spoons etc.
	Clear everything from tables , except drinks
	Close Bar
9:40	**Act 2 Starts**
	Wash-up any dirty items
	Tidy Kitchen
	Replenish fridge with white wine/beer
10:20	**Act 2 Finishes**
	Open Bar if required
	Clear any remaining plates and stack dirty
	Wash-up glasses
	Clear and relay tables for Next performance

Matinee Performance

Time	Activity
2:15	FoH team arrive, check table allocation, numbers, diets, check table layout If themed dress for FoH team - change Lay out tea bags, coffee, sugar, milk jugs on table Fill and turn on Urn, fill kettles and put into flasks
2:30	Raffle Tickets on sale Bar opens
3:00	**ACT 1 Starts** Close Bar Cut and plate cakes on trays Fill Hot water flasks Fold Raffle Tickets
3:50	**Act 1 Finishes** Take out hot water and cakes to tables food to table Open bar Sell Raffle tickets
4:05	Clear plates and forks, cups and saucers, tea, coffee, sugar bowls and jugs Clear glasses Raffle Drawn Close Bar
4:10	**Act 2 Starts** Wash-up all village hall supplies – cup and saucers Wash-up glasses Stack tea spoons, cake plates and forks – dirty Tidy Kitchen Replenish fridge with white wine/beer
4:50	**Act 2 Finishes** Open Bar if required Clear any remaining plates, cups, saucers and wash. Wash-up glasses Clear and re-lay tables for evening performance

LIGHT AND SOUND SET UP

Generally, as a rule of thumb the lights should be placed at 45° to the centre line of the stage this will then tend to wash out any shadows. The stage pelmet can cause a shadow line on the rear stage wall; this can be removed by adding flood lighting on stage. Once in place each light should have its intensity adjusted, via the lighting desk, to produce an overall light balance on stage, this will be "tweaked" and refined during the technical run-through. Small adjustments are always necessary as the rehearsal progresses as the actors and stage props move around the stage.

Each light is equipped with a "non fused" 15amp round pin plug, this should only be plugged / unplugged if the lighting socket is isolated, i.e. switched off.

The CLT ladder is located under the stage, when climbing the ladder it should be supported by an additional person, this person should have hard hat protection.

Each light has a hook bracket and safety chain, hook the lamp on to the lighting bar and immediately attach the chain. The bracket attaches to the light via a large nut and bolt, ensure that this is hand tight with the appropriate washers in place.

The light can be moved to the required area, depending on the type of light, elevation and azimuth can be adjusted via the clamp normally situated on the side of the light.

Coloured gels can be inserted into the appropriate gel holder; gel can be cut to size and may be doubled up to give deeper colour effects.

Dimmer packs are required to drive the lights and these are situated on a dedicated wooden shelf above the lighting "cable ends" stage left. CLT currently has two dimmer packs and they may be stacked on top of each other. Each dimmer pack is equipped with a large 32amp blue plug this connects to one of the four matching wall sockets. No specific order and any plug can be placed in any socket.

The box to the left of the sockets contains the main isolators for each socket, once the dimmer packs and lights are all connected the main power can be switched on using theses isolators. The key for the isolator box can be found in the key press, the key is labelled CLT ELECTRICS.
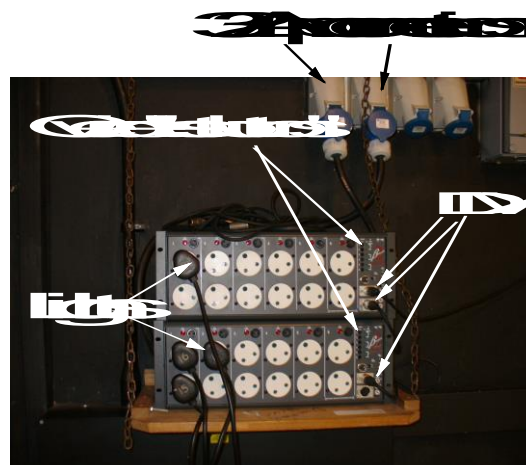

Two dimmer packs and 32amp supply

The dimmer packs are controlled using the lighting desk and must be connected via the patch panel. There are six small buttons on each dimmer pack, one button for each light channel. These can be used to override the input control, if these buttons are pressed that particular channel will become live. This function is used for set up e.g. you may wish to align the lights before the lighting desk has been installed. There is a specific cable, which is stored with the dimmer packs.
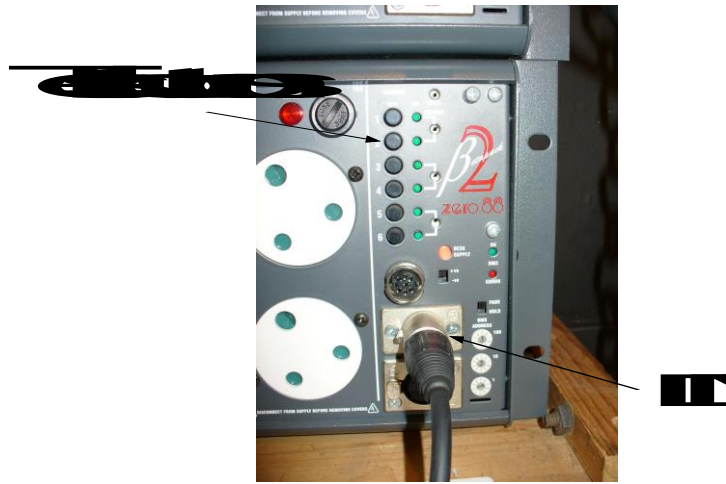

Stage left SM side, patch panel

This cable is the DMX lead, the DMX connections are top right marked DMX. The cables are daisy chained from one DMX socket to the dimmer pack then from the dimmer pack to dimmer pack.
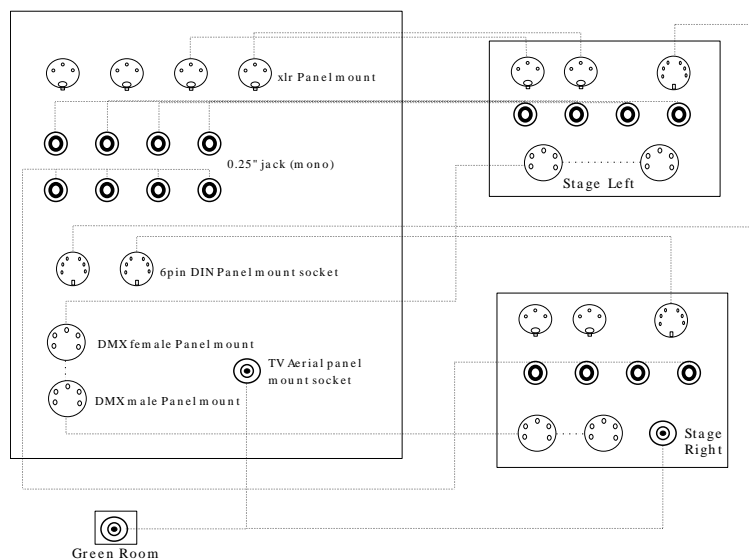
Wiring schematic of patch panels

DMX connection to dimmer pack

The main patch panel is situated at the rear of the hall and the DMX socket should be connected via the long DMX lead to the lighting desk.

Rear connections, lighting desk

From the photograph above the read can see that the mains power is situated on the left and the DMX is shown on the right.

The individual lights are connected via the 3 pin patch lighting panel which is directly underneath the dimmer packs, each socket which is located on the lighting bar is labelled with a number which corresponds to a plug on the patch panel.

Sound

For configuring the sound it is recommended that you have sufficient technical back ground, this is a precautionary recommendation as damage can occur if equipment is wired up incorrectly. Therefore the following text will describe a very basic system.

There are currently three power amplifiers belonging to CLT, low wattage for monitor speakers on the stage, medium power for fill in speakers and the main high-powered amplifier. It is recommended that the reader gets familiar with all three amplifiers before attempting any system configuration.

The mixing desk is used to combine many sources i.e. CD, Fx box, microphones, organ etc. The mixing desk can support 8 individual mono sources these should be line out or equivalent level. (On no account should any output from any amplifier be connected to the mixing desk input). The output from the mixing desk consists of two mono channels each input can be separately controlled to produce a suitable O/P level at the amplifier input. The mixing desk output sockets are ¼" jack, these can be directly connected to the input of the amplifier or via the patch panels.


CLT sound mixing desk

Speakers should be connected to the output of the amplifier and this is generally straightforward. The speakers can be connected to the amplifier via the patch panel system that is installed in the hall. As describe in the lighting section the patch panel supports ¼" jack sockets that are mirrored at both sides of the stage and are clearly labelled.

The following diagram shows a simple sound configuration wiring schematic, this should be used as a guide only. Because each CLT production is different the sound requirements are very different from show to show therefore planning is needed during the production phase.

Sound & TV only
Lighting control not shown
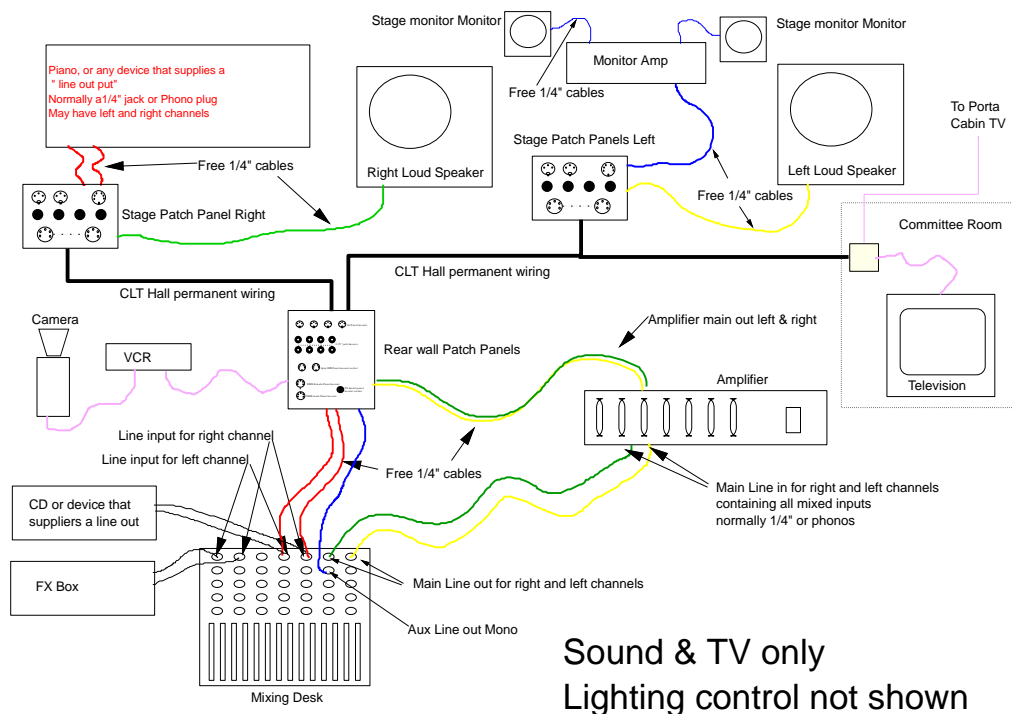
Microphones can be connected directly to the mixing desk or via the patch panel if used on stage, it is recommended that the XLR connections are used rather than the $\frac{1}{4}$" jack, this will help to suppress any signal noise.
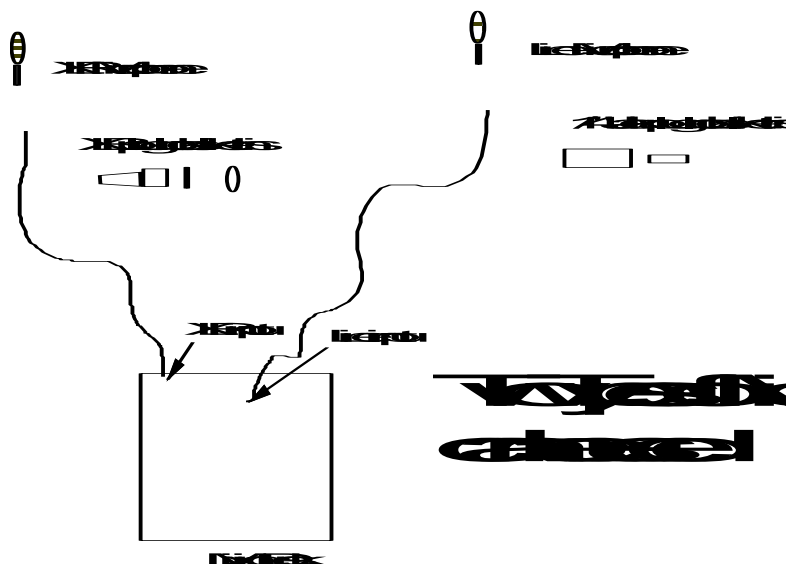
Mic. connections

TV and video, there is a coaxial cable that connects from the rear patch panel to both sides of the stage and then onto the green room. This can be connected to the video recorder output to provide video distribution. The portable TV can be plugged into the aerial socket, which is situated near the ceiling of the green room. Any suitable video camera can be used to provide stage coverage, but please not the coax will carry RF and not the AV signal. If the camera does not have an RF output the camera can be connected to the video recorder via the SCART socket and the internal modulator in the video recorder can be used to provide the RF.

TV socket near the green room ceiling

DROP DOWN CANVAS

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