



**THE
COMPLETE
GUIDE
Updated 2017**

GENERAL

Ideally, the following responsibilities need to be covered for each production:

- Director
- Producer
- Stage Manager
- Construction Manager, Construction Team, Artist
- Box Office
- Publicity
- Costumes
- Make-Up
- Lighting
- Sound
- Stage Crew
- Props
- Prompt
- Front of House
- Cast
- Treasurer

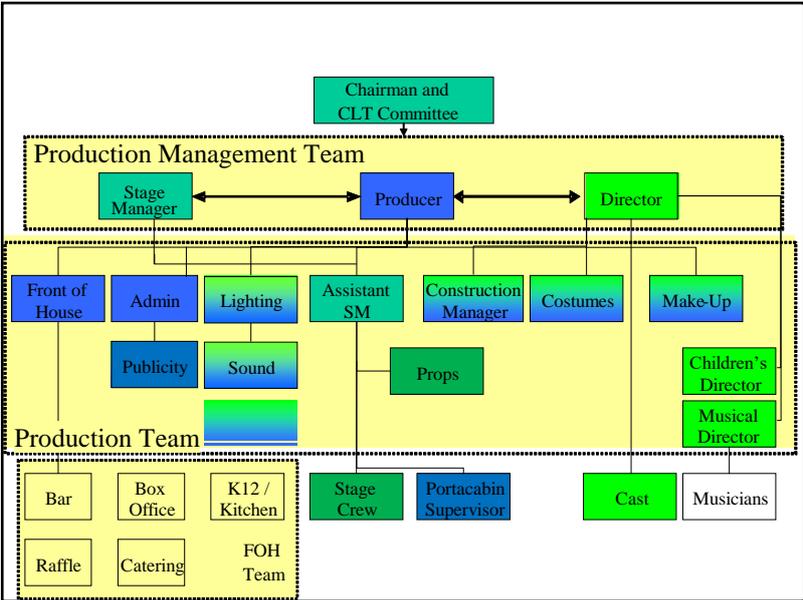
Pantomime Specific Roles

- Director of Music
- Children's Director

Committee members and the Production team will be provided with a copy of these Guidelines so that responsibilities are clear, including where communication is needed between individuals.

For each production there is a core Production Management Team agreed by the Director responsible for the production, who will agree the roles needed for the production and secure the broader production team. The normal roles for each production are shown on the following organisation chart.

Figure 1 Production Organisation



DIRECTOR

The Director is responsible for all creative aspects of the production, casting, running rehearsals and with the Producer and Stage Manager form the core Production Management Team. The Director is approved by the Committee.

PRE-PRODUCTION - GENERAL

- Prior to Auditions, obtain enough copies of the script (through Samuel French or photocopied if home-written) Prepare Audition notice and liaise with **Producer** regarding circulation to members.
- Agree with **Treasurer**, **Stage Manager** and **Producer**, budgets, production roles etc
- Construct rehearsal schedule taking into account when different characters are needed
- Develop creative look for audition notice, programme and publicity shoot, send to producer for printing
- Draw up set plans, costume and make-up descriptions, props list and scenery requirements
- Discuss elements of design appropriate to **Lighting**, **Sound**, **Costumes**, **Make-up**, **Stage Manager**, **Construction Team**, and **Props** at an early production meeting or in separate planning sessions.
- Decide on audition pieces
- Arrange with **SM** as to who should open and prepare Hall for rehearsals

PRE-PRODUCTION - SPECIFIC TO PANTOMIME

- Identify **Children's Director**
- Identify **Musical Director**
- Discuss musical items with **Musical Director** and invite to Auditions and agree rehearsal times, including any inter-act or incidental Music (also with **Sound**)

AUDITIONS

- Lead Auditions and invite others to assist if required, particularly **Musical Director**
- Distribute audition pieces (and music pieces if required) to potential auditionees
- Inform all concerned when parts have been decided
- Fix date for whole cast to meet and read through, and arrange rehearsal dates/venues. Liaise with Producer & Committee on Village Hall Dates

DURING REHEARSALS

- Read through with cast and instruct cast on how to highlight part, note stage moves etc.
- Divide play into rehearsable sections and specify which sections to be rehearsed & when.
- Ensure that cast are fully aware of when they are needed for rehearsals and any specific rehearsal plans - e.g. music only rehearsals, order of scenes to be rehearsed
- Specify when "books down" and inform **Prompt** when needed
- Establish performance running time early and make cuts/expand as necessary
- Set aside sufficient time (normally two evenings) for Technical Rehearsal, i.e. light, sound, stage crew and costume/make-up parade
- During run-throughs and at Dress Rehearsal Director should not interrupt rehearsals but make notes and give instructions/comments at appropriate intervals
- Organise dress rehearsals as if they were performances. Ensure stage completely "dressed" (i.e. all curtains up, all props and scenery in place etc.)
- Rehearse curtain calls, not forgetting musician(s) and sound/light

GET IN

Director should be available throughout Get In to advise on set design, lighting placement, props and scenery painting etc,

TECHNICAL and DRESS REHEARSALS

- One technical rehearsal is needed for each 'half' of a show. Ensure that all technical cues, light changes, sound effects, music cues, props, scene changes and costume changes are rehearsed. Any dialogue between cues should be skipped where possible. Repeat complicated sections if needed or, if necessary, hold a separate walk-through prior to technical rehearsals of any complicated elements. If possible then younger casts should not be asked to come to technical rehearsals.
- Remind cast never to go into the Hall in costume or make up.
- After the Dress Rehearsal the **Stage Manager** is in charge (and Director on call)

PERFORMANCES

- Director should be available for all performances and should arrive to warm up cast before the performance as necessary

POST PRODUCTION

- Director should attend the production debrief and provide input on what went well or what could be improved
- Provide updates to these guidelines.

* * * * *

PRODUCER

The Producer is responsible for all non-creative aspects of the production. The Producer supports the director in co-ordinating the creative aspects of the production and with the Director and Stage Manager forms the core Production Management Team.

GENERAL - PRE-PRODUCTION

- Meet with Director/Stage Manager to agree Production team roles required.
- Recruit production team, with help from Committee/Director/Stage Manager and circulate Guidelines for each role
- Designate person to collect cast fees in agreement with production team.
- Organise production meetings and monitor progress of whole production team.
- At Auditions position someone on door to take details of those attending (name, address, telephone, email, and what they would like to do -template available from the website under member info)
- For pantomime ensure young cast sheets completed.
- Draw up a production budget sheet- an example budget sheet can be found on the CLT website under member info.
- Agree ticket prices with committee based on budget
- Communicate to each member of the team what their budget for the show is.
- Arrange a meeting with the SET ARTIST to discuss set design and include them in initial production meeting to ensure they can advise on set requirements. Inform them of the date of Get-In Weekend and if necessary, plan for some scenery painting to be done before Get In.
- Decide early with **Director & SM** where Prompt will sit during performances so that seating plan can be amended if necessary and any other impacts on seating plan (stage layout/follow spot/video etc.) Cameras are usually placed on raked seating K1/2 or L1/2.
- Liaise with photographer and publicity person for shoot dates and distribution to media
- Organise photographer for (ideally) Dress Rehearsal and filming for performances and backstage.
- Discuss Directors gift with **SM** who will arrange collection from Cast and Crew.
- Regularly remind **Cast/Production Team** to donate raffle prizes
- For Dinner and Drama confirm with Committee which Charity is running the Thursday night and make contact with organisers re ticket prices and cost for performance.

Confirm that a member of the production team/committee is or will be addressing the following:-

- Village hall bookings
- Performing licence and adequate copies of the script
- Auditions date has been set and audition notice sent out
- Box Office TicketSource is correctly set up for online tickets (not applicable for D&D). For D&D Box Office person appointed, tickets available via contact with person running the Box Office on CLT phone 07964 515103, or e-mail: info@comptonlittletheatre.org.uk
- Tickets and Seating plan and Complimentary Tickets
- Posters and Flyers including website details
- Tickets (printing and numbering), Poster and Seating Plan for Box Office.
- Programme: If flashes or loud noises are used a note must be added to the programme to warn the audience. Add appropriate acknowledgements (e.g. costumes/portacabin). Website details.
Programmes should be ready for printing at least a week before the show and the producer should review the programme.
- Ensure announcement is made that no flash photography is to be used and mobile phones must be switched off before performance.
- Reviewer

- Photo / Video if allowed under license agreement.
- Parking

During the course of the production the Producer should monitor spending against the budget and make adjustments as necessary.

SPECIFIC TO PANTOMIME

- Decide whether additional accommodation required for cast (e.g. Portacabin) and clear with Village Hall Management Committee that it can be placed on forecourt. (NB: Strict rules are in force regarding placement of Portacabin on forecourt such as support for the legs. These are under the committee room.
- Contact: **Philspace Ltd, Winchester Road, Lower Upham, Southampton, Hampshire, SO32 1HA Tel: 02380 223333, 01489 860606 Email: www.philspace.co.uk**. Arrange delivery before get-in weekend and pick up after get-out.
- When Portacabin delivered, confirm arrangements for collection and hand-over of key at end of production, as well as collection of wooden blocks for the legs that should be returned to the appropriate store.
- Arrange Portaloos from **Chambers Waste Management PLC, Chambers House, North Moors, Guildford, Surrey, GU1 1SE, Tel: 01483 504 595, Email: Claire.Luiting@chambers-group.co.uk** from Dress Rehearsal onwards for Portacabin use.
- Arrange Portacabin Supervisors from amongst parents/friends of young people in cast. Arrange CRB Clearance if needed. A CRB Cleared Supervisor must be in Portacabin at all times to help cast and for security reasons. Chaperones should be available whenever children are at rehearsals from Technical Rehearsals onwards. Provide a script to the Portacabin supervisors and talk through the flow of the show, children's involvement. Provide the Portacabin Supervisors with guidelines.
- Agree with SM/FoH locking up of hall and portacabin, including closing all windows and disconnecting electrics.
- Check with Costumes/Make-up that sufficient cover available for portacabin/kitchen
- Ensure arrangements are in place for collection of Portacabin, retrieval/storage of key and recovery of wooden blocks for feet. It is possible to have the Portacabin collected without anyone present and return the key and collect blocks separately.

DURING REHEARSALS

- Arrange, Chair and minute regular production meetings.
- Decide early on venue/time for after-production social gathering (following Get Out of Hall) and inform all participants in plenty of time, including Set artist and Front of House team.
- Decide whether necessary to hire Van for Get In/Get Out and make necessary arrangements and book as necessary
- The producer should try to anticipate difficulties and provide a sympathetic line of communication between the different areas of the organisation of the production.

GET IN

- Confirm well in advance that **Set Artist** has date in diary.

TECHNICAL and DRESS REHEARSALS

- Photographs will generally be taken at Dress Rehearsals.

PERFORMANCES

- During the performances the producer has a continuing responsibility for the success of the production.
- The Producer should maintain close contact with all members of the production team and front of house to build an overview of the team activity.

GET OUT

- Agree Get Out timetable and organisation with SM and Construction Manager
- Agree transport arrangements to Scenery Stores
- Make sure proper arrangements have been made for collection of Portacabin/Portaloos, retrieval/ storage of key and recovery of wooden blocks for legs which should be returned to appropriate store.

POST PRODUCTION

- Producer should arrange the production debrief, inviting the Director, SM, FOH, Sound, Light, Makeup & costumes and any other key Production team members only. Producer should produce minutes and report back to committee on any issues or updates to guidelines.
- Provide input on what went well or what could be improved

STAGE MANAGER

The Stage Manager (SM) is a member of the Production Management Team. The SM is second-in-command to the Director and in particular is responsible for monitoring technical aspects of productions. The SM will decide if there is a separate Assistant Stage Manager (ASM). SM and ASM will decide between them how these duties are divided, bringing in other people if necessary.

Details of SET & SCENERY MANAGEMENT are given in Appendix 6.

PRE-PRODUCTION - GENERAL

- Check regularly props & set furniture are on schedule
- Discuss Kitchen Supervisor and K12 staff with Front of House.
- Responsible for obtaining (find/make/hire) suitable props (if no separate Props person) and stage furniture. NB: For Pantomime or other large production, separate "Props" person is desirable.
- Check whether valuable items need to be insured and provide valuations for Treasurer
- Establish base set requirements box, drop down canvasses after discussions with artist & director

PRE-PRODUCTION - SPECIFIC TO PANTOMIME

- Decide with Director which members of cast will use Portacabin

REHEARSALS

- In the absence of Director, SM will be required to conduct rehearsals.
- Agree with Director who is responsible for opening and preparing Hall. This should be done 15 minutes before the rehearsal is due to start.
- **Once the Hall is open the key should be hung on the left-hand coat hook to the left of the kitchen door into the Hall. Make sure anyone using their own key to open the Hall (i.e. Management Committee members) does not lock the Hall on departing, leaving the main keys inside.**
- Keys to piano, understage doors and under Committee Room Store are kept in the key cupboard in the kitchen **which is not locked.**
- Set stage with appropriate props/furniture for each scene
- Distribute "Cast" page of Guidelines to each cast member.
- Ensure refreshments (coffee, tea, etc.) are available
- Substitute props/furniture during rehearsals until final items available
- Organise Get In and Get Out, liaising in particular with Director, Construction Team, Artist (for Get In only), Lighting and Sound
- Arrange collection of scenery etc. from storage.
- Ensure at least five people, preferably men, are available to put up raked seating which is stored under the Village Hall Committee Room
- Prepare canvas and flats in advance in appropriate neutral colour according to Artist's instructions if possible (book a 'mini' get in if possible)
- Liaise with Construction Team/Artist and check which paint is required if not in stock. NB: Paint must be Matt Emulsion, not Silk
- Ascertain from Director which stage curtains required (stored under the stage in labelled boxes) [List of Drapes given in APPENDIX 2.]

During Rehearsals the SM's main function is to prepare the "Book": of entrances, moves and exits and light/sound cues - details of how to make this up are in Appendix 12.

GET IN

A checklist is available to assist with *Get In* in Appendix 9.

Priority Items for *Get In*:

- Take down Village Hall curtains and place in tin trunks which are used to store CLT velvet curtains.
- Lay carpet on stage
- Erect Flats that need painting first on stage. Instructions for assembling the Box Set are in APPENDIX 11 and for canvases in APPENDIX 15.
- Ensure all flats to be used are painted, in agreed base colours, prior to *Get In* if at all possible.
- Put up CLT "pelmet" before hanging lights if possible
- Put piano to side of raked seating or for Dinner & Drama in entrance lobby (against outside wall, close up to main door, keyboard facing out, with red cloth cover in place)
- Erect Raked Seating [Instructions for assembling the raked seating are given in APPENDIX 1.]

General

- Put up black-out
- Fix black "skirt" around forestage or along stage front if forestage not used
- Set up Committee Room for cast, i.e. appropriate tables/chairs, hanging rails, make sure sufficient loo paper/paper towels, enough mirrors, make-up lights, extension leads, adapters.
- Check that screening, suitable lights and piano stool are available for musician(s) if required
- Check communications headsets are working and issue to appropriate members of team.
- Organise care of props/furniture during actual performance:
 - Either cast will take individual responsibility for personal props,
 - Or ASM/stage crew will provide collection point.

At end of *Get In* or after technical rehearsals

- Make sure Hall is tidy (lighting/sound equipment, paint, ladders, tools etc. stored away) before Front of House set up Hall, usually in time for the Dress Rehearsal
- Liaise with Front of House as to when they wish to set up the Hall

TECHNICAL REHEARSALS (SM jointly responsible with Director)

Technical Rehearsals are for Lighting, Sound, Costumes, Make-up, Props, Entrances and Exits and Stage Crew, not acting. Therefore dialogue should be skipped where possible. Imperative that all technical team are happy and rehearsed. Director and Cast may have to be reminded of this.

- Ensure that stage crew is well rehearsed and establish a "checking in" routine
- Ensure scene changes are efficient and take the least possible time, if necessary rehearsing the same scene change several times
- The bulk of set/props/furniture moves should be done by the stage crew. SM should remain where possible at the control point to operate communications systems and supervise. Crew should report to SM as jobs completed and SM should have some sort of checklist to tick off.
- Time the play throughout and mark it in the Book
- Rehearse curtain calls
- Liaise with Front of House re. access routes for cast, particularly if through Kitchen and Hall.

- Ensure that the cast and production team/Front of House are reminded of **parking restrictions** outside/near the Village Hall and encourage everyone to park further afield.
- Check availability of Church Car Park
- Remind everyone to enter Hall by side or rear door, NOT by front door

PERFORMANCES

- **SM is totally responsible for actual performances**, including calling cast, cast behaviour, set changes, etc.
- When Hall is opened, unlock Portacabin and switch on heater.
- Agree with Producer locking up of hall and portacabin, including closing all windows and disconnecting electrics.
- SM will start the performance once FoH and stage and light/sound are ready.
- Complete Safety assessment

GET OUT

- Take down all curtains. Check for stains, brush & fold
- Ensure Costumes/Make Up have cleared portacabin and it is ready for collection.
- Hoover all carpets and ensure they are DRY before storing
- Re-hang Village Hall stage curtains
- Remove paint stains from chairs
- Touch up black paint on stage or in hall
- Ensure all things done at Get-in have been undone and that any making-good / paint re-touching has been addressed - A check-list has been prepared to help with this which can be found in Appendix 9.

POST PRODUCTION

SM should attend the production debrief and provide input on what went well or what could be improved into these guidelines.

* * * * *

TECHNICAL TEAM

LIGHTING and SOUND

The Technical manager, Lighting and Sound are responsible for providing technical input into the Stage Manager and Director for all lights, sounds and effects. Rigging and De-rigging equipment, technical advice. Lighting and Sound are mostly needed for Performance week where the Technical manager will generally be involved earlier and attend production meetings to plan and source requirements for special lights, effects or sound arrangements.

GENERAL

Technical Box is stored under the Stage. See APPENDIX 4 for contents. Stage Lighting and Sound Fixtures in the Village Hall are given in APPENDIX 5. Set up for lighting and sound is in APPENDIX 14

PRE-PRODUCTION

- Obtain A4-size copies of script (one for lighting, one for sound) and if possible read through before auditions
- Think through draft ideas in time for first production meeting
- Source all sound effects and any specialist lighting equipment to be used
- Attend first production meeting and others as necessary
- Liaise with producer as to available Budget
- Recruit extra personnel if needed, e.g. follow spot
- Record all sound effects and music onto CD or FX Box
- Design sound and organise PA systems and other communication systems (APPENDIX 14)
- Design lighting in conjunction with other design aspects of the production (costumes, set)

REHEARSALS PERFORMANCES

- Source or produce, record, sequence cassettes or CDs in readiness for Run throughs and Technical Rehearsals.
- Liaise with Director if recordings of pianist are needed for cast to rehearse with.
- Arrange recordings of cast for mini get-in or earlier if possible.
- Test/practice/integrate lighting and sound effects during Run-throughs or Technical Rehearsal(s).
- Make "user notes" in script margins for own guidance
- Note difficult moves on stage in relation to lighting cues
- Try out sound effects 'in background' during rehearsals
- If necessary, re-record/change sound effects overnight, read for next rehearsal
- Set, record and rehearse lighting cues during technical rehearsal and "fine tune" rig
- Be responsible for all aspects of safety and security in relation to lighting and sound equipment during rehearsals and performances
- Operate lighting and sound including inter-act music (in liaison with Musical Director where appropriate) and House lights when appropriate, during final rehearsals and performances
- Liaise with Front of House and SM regarding start time of performance and length of Interval
- Sound to ensure that power supply, heating and communications system connected

GET IN

- Arrange adequate helpers
- Set up all equipment and test
- Stow away all spare items

PERFORMANCES

Arrive in time to test equipment, sound and lights, prior to audience arrival.

GET OUT

- De-rig equipment and store in identified boxes under stage, separate and return any hired equipment.

CONSTRUCTION MANAGER

The Construction manager is responsible for co-ordinating all construction of scenery and major props for the show, in liaison with the producer, director and Artist.

Existing Set items are stored with Emma Terry (emmaterry@hotmail.com) understage or committee room

PRE-PRODUCTION - GENERAL

- Liaise early with Director/Producer regarding design of sets and scenery, and provide scale drawings if feasible
- Liaise with producer as to available Budget
- Liaise with Children's Director regarding special scenery/furniture in early scene
- Recruit construction team (with help of Director) and have early meeting (to include Director, SM and Artist) to decide what will be made at Get In and what before and by whom.
- Hold follow-up meetings when necessary with construction team
- Set Artist to be shown drawings when these are ready
- Liaise with Stage Manager and check on supplies of paint, brushes etc. Liaise with Artist as to what colours are required
- Agree dates with Producer when constructions items are to be delivered - Get In or before.
- Check Tool boxes under stage to ensure tools/screws etc are available for Get In, e.g. drill charged.

GET IN

- Deliver items as agreed with SM timetable.
- Provide materials for items to be built at Get In.

* * * * *

ADMINISTRATOR

PRE-PRODUCTION - GENERAL

- Check any special layouts / changes to seating plans with the **Producer** and prepare seating plan accordingly.
- Prepare Tickets once price is agreed.
These are colour coded for each performance and seating plans should be produced in matching colours.

NB: Seating Plans and Tickets are currently prepared and printed by Jane Turner who holds the templates.

Timetable for tickets to be on sale as follows:

- Pantomime (mid January) - tickets out beginning December. Advance booking list available early November.
 - Summer (mid June) - tickets out beginning May. Advance booking list available early April.
 - Autumn (early October) - tickets out beginning September. Advance booking list available during August.
- Check with producer on complimentary tickets and issue them before tickets are placed in Box Office. In general this is
 - Set Artist x 2
 - Reviewer x 2
 - Remove from Box Office tickets for PROMPT (if seated with audience), K12 and any other production requirement (e.g. video or follow spot) and mark seating plan accordingly.
 - Give tickets to Box Office in clearly marked box containing all colour-coded seating plans, small envelopes, rubber bands, pencils, rubber, pencil sharpener. If possible attach pencil to the box with long string.
 - Ensure **Publicity** is aware when tickets are available.

DURING PRODUCTION - GENERAL

- Liaise with Postal Bookings person regarding collection of monies from Box Office. Monies should be collected frequently and given to the Treasurer.
- Organise purchase of gifts/cards etc after consultation with Director. Prepare cards for donation/signature from cast/crew and monitor progress.

* * * * *

PUBLICITY

Publicity is responsible for publicising the show, reviews and previews in the paper, signs, poster distribution and encouraging the sale of tickets. Every Production should have someone responsible for Publicity but it is essential for the Summer Production.

PRE-PRODUCTION - GENERAL

Publicity should liaise with the Director and Producer to ensure early production of Posters and Tickets and arrange Printing/Copying if necessary.

Attend the first production meet and agree specific publicity required. Usual channels used are:-

- Surrey Advertiser "What's On": Write to What's On Section, Surrey Advertiser, Stoke Mill, Woking Road, Guildford GU1 1QL, with a piece about the production and a photograph where possible. They will publish one or two weekends before the production.

Details Needed: Title, Author, Group, Times & Dates, brief paragraph on production, any interesting details etc. Box Office, additional phone number, ticket prices. If sending a photo, make sure names clearly marked. This is FREE and a good way of getting recognition for CLT.

- Compton NEWS (deadline: 20th of each month) - Jane Turner, Inwood House, Hog's Back, Farnham GU10 1HE. Tel: 810789. jane.turner@mac.com
- Compton with Shackleford & Peper Harow Parish Magazine & Village News - Christopher Bell - editor. Dolphin House, The Street, Shackleford, GU8 6AH. Tel: 01483 810257, Mobile: 077 66 072 752. csph.parishmag@gmail.com
- Puttenham, Wanborough, Seale & Sands Parish Mag (deadline: 10th of each month) - Editor Mrs Jane Randell jane.randell@dsl.pipex.com Tel: 01252 782477. or Mrs Dee Bramley dee.bramley@googlemail.com Tel: 01483 9811139
- Southern Counties Radio and 96.4 the Eagle both also have What's on categories
- NODA/GATA and CLT Websites to be updated via Web administrator

DURING REHEARSALS

- Liaise with Producer to ensure posters, flyers are in being produced, include website details.
- Ensure Cast and others take a supply of posters, various sizes, and display, either in cars, houses or other obvious places. The publicity person should encourage people to sell tickets, organise a prize for the purpose who sells most tickets, check cars during rehearsals for posters and, appropriately, praise and damn people who have not used their cars to be mobile adverts.
- Put up Posters to go up on trees/bus stops wherever possible. Decide on appropriate size (usually A4). Posters to go up on trees/bus stops wherever possible. Godalming Borough Council will put a poster in Godalming High Street if two are delivered to their Office (Waverley Office next to the river in Godalming) in advance (3 weeks is best). Need to take posters along personally and use whatever charm you can.
- Locations for posters. Essentially all is fair game so long as it is not private property (beware - sometimes posts are owned by someone/some company). Excellent locations for High Visibility/Glow paper posters are the roundabout at the A3 end of village (all driver perspectives) and at the Crematorium end of the B3000, trees and posts along the road to Godalming/Farncombe. Any location where traffic slows down (and therefore able to read the

poster) is good. Posters to go up on the internal and external Compton Hall notice boards and shops in Godalming and Farncombe.

- Remember to send fliers to other local groups such as Godalming Theatre Group, Guildbury Players, Merrow Players etc.
- If ticket sales are low, consider phoning round the whole CLT membership list to see if tickets have been bought or are needed. The cast can also dress up in costume and promote the show in Godalming High Street or elsewhere on GET IN weekend.
- Publicity person should ensure that there are tickets available for sale at the Compton Village Fete (for the Summer production).
- In all productions, the best ways to sell the show is through the cast and by "word of mouth". This is especially true of the January shows which generally have larger casts. It is the job of the publicity person to get each member of the cast and production team to be a "walking - talking - advert". Remember that the cast and production team can answer questions about the show, show enthusiasm and use personal involvement in the show to sell tickets... So ... a very, very good start is to

GET THE CAST AND PRODUCTION TEAM TO BE THE SALES PEOPLE!!

GET IN

Ensure enough posters available for Hall windows

POST PRODUCTION

Send copy of review and photos to Surrey Ad after the show as additional means of publicity including details of next Production.

* * * * *

MUSICAL DIRECTOR

The Musical Director (MD) is not necessarily a musician! It is someone who can bring a group of the musicians together to create the right sound for that production. It is recommended that the pianist and the vocal coach are two individuals rather than combining the role into one. The key to a successful MD is preparation prior to rehearsals and constant communication between the director and team of musicians.

PRE-PRODUCTION - GENERAL

- The MD must be consulted on all songs and incidental music planned by the director prior to auditions.
- Once aware of the music involved in the production, work out arrangements and any lyric writing if necessary. Confirm whether all tracks are played live or if backing tracks are needed and source.
- Put together CDs containing all the songs in the production, for every member of the cast plus extra (30-35 CDs usually for a panto).
- Make sure that every member of the cast is supplied with a CD and listens to it!

PRE-PRODUCTION - SPECIFIC TO PANTOMIME

MD must be involved in auditions and in selection of principal parts who have to sing solos.

DURING REHEARSALS

- MD, Vocal Coach and Pianist are needed at all music rehearsals. Specific music (often combined vocal and dance) rehearsals must have been arranged with the director prior to auditions. A rehearsal timetable should be worked out for each of these rehearsals to make sure that each song is given adequate rehearsal time. Liase with the director further into rehearsals, if extra music rehearsals are needed. Depending on the demands of the show, it may be worth considering using a rehearsal pianist and show pianist.
- Arrange individual rehearsals for soloists at mutually convenient times and places if necessary.
- Liase with Children's Director regarding rehearsing of small children and be present with pianist and vocal coach.
- Liase with Sound/Technical Manager and SM regarding stage mics, individual mics (if necessary) and any other equipment. Get confirmation regarding overall control of instruments - should come from sound desk at back of hall.
- Arrange borrowing of keyboard for the week of show. Liase with Producer regarding logistics of when it should be brought to the hall at GET IN and any screening required.
- Liase with admin regarding insurance for equipment at hall during week of production.
- Brief instrumentalists on timings of week of production and any dress codes.
- Attend all production meetings.

GET IN

Supervise setting up of Keyboard and Sound checks.

TECHNICAL AND DRESS REHEARSALS

Liase with the director at technical and dress rehearsals. Stop the rehearsal to get it right!

GET OUT

Ensure Keyboard is returned safely and any other instruments / percussion.

POST-PRODUCTION

- Claim cost of sheet music, CD-Rs, backing tracks etc. after the production, with receipts.

* * * * *

CHILDREN'S DIRECTOR

The Children's Director is usually only needed for Pantomimes and Christmas Shows, working with the director to direct the younger children's contribution to the show.

GENERAL

- Liaise with Director in selection of small children to a maximum of 12 children. Priority should be given to children of cast/production team.
- Decide on costume procedure: i.e. who will help design and make and whether parents will be offered the opportunity to purchase the costume at the end of the show. This will be made clear to parents at the beginning if possible.
- Select music and inform Musical Director if keyboard accompaniment required.
- Take full names, addresses, telephone numbers, and names of parents of children.

Arrange with Make-up to arrange dedicated make-up person - possibly a parent for the children.

DURING REHEARSALS

- Arrange regular rehearsals
- Arrange for principals to be involved in rehearsals at appropriate time if necessary.
- Arrange for Musical Director to be involved in rehearsals if necessary.
- Liaise with Director when children required as part of main rehearsals.

PERFORMANCES

- **During productions a responsible person must be in charge in the kitchen.** Children are usually required to arrive 30 minutes before curtain-up, already in costume, and congregate in the kitchen for make-up.
- Those children who wish to remain and watch the production after they have done their bit must inform the Children's Director and a list will be kept in the kitchen. These children will be allowed in through the kitchen door at an appropriate time but they **MUST REMOVE THEIR COSTUMES BEFOREHAND.** Therefore on the days they are watching, they must bring 'home clothes' with them to change. Box Office should be informed, so they can reserve seats for them.
- If children are not watching, their parents must be told at what time to collect them from the kitchen door of the Hall.

* * * * *

PORTACABIN SUPERVISOR

Portacabin Supervisors are usually only needed for Pantomimes and Christmas Shows. Their role is to supervise the children and to ensure that they are quiet, organised and occupied during technical and dress rehearsals and performances. If more than one room is used there should be a supervisor in each room.

TECHNICAL REHEARSALS and PERFORMANCES

- Supervisors are normally needed for technical rehearsals onwards. Technical rehearsals can be long and boring for the children, bringing along a game or other entertainment can be useful.
- Supervisors should:-
 - Check arrival time with Make-up
 - Check all the children into the Portacabin. Inform SM of any missing cast.
 - Ensure children have all items of costume.
 - Ensure children remain in the portacabin at all times when not needed on stage.
 - Visually check children's appearance before going on stage.
 - Ensure children leave for the stage at an appropriate time so that they are not waiting in the wings for ages before an entrance or too late!
 - Ensure that costumes are hung up and looked after.
 - Ensure all children are collected by parents at the end of the performance
 - Ensure heaters and lights are switched off.
- Supervisors should be provided with a copy of the script and should understand, from the Producer, Director or SM:-
 - What parts each child is playing
 - What costumes they wear for each part
 - If there are any quick changes
 - If a make-up change is also needed.
- Supervisors do not normally have to do make-up, separate make-up people may be organised. Check with the Producer, Director or SM.

C O S T U M E S

Costumes is responsible for procuring costumes for the show in liaison with director, providing creative input and managing costumes, dressers during the technical rehearsals and the show.

PRE-PRODUCTION

- Discuss with Director setting and period of play.
 - Liaise with producer as to available Budget
- Read through script and mark all costume references beside character.
- Measure cast, including hat, shoe size (& height of children if necessary) and record on spreadsheet. An example is shown in APPENDIX 10.
- Organise team of helpers and establish sewing team if costumes to be made.
- Go to suppliers to source costumes. Take Camera if possible to take pictures of potential costumes and inform publicity when arranged.
- Build costume list for each character, including all accessories, shoes, wigs, bags, etc., noting supplier.
- Look for costumes as early as possible, especially for PANTOMIME when best Dames, key animals, large characters (e.g. giant, cow, goose) are booked early.
Check for any fast changes and arrange dresser as needed (possibly from cast).
If large costumes, giant, cow, horse, dame are utilised, ensure these are viewed early and discussed with **SM**.

Suppliers:

- Cast. Always better for cast to provide own shoes if possible. If cast are asked to supply some costumes make sure they understand what is reasonable to spend.
 - CLT Store lock up in Spiceall.
 - Surrey Arts Wardrobe. 14, The Pines, Broad St, Guildford GU3 3BH. Tel: 01483 721697. Open Tuesday & Friday, 09.00-16.00, Wednesday 09.00-17.00, Thursday 14.00 - 20.00. Appointment req'd.
 - Redgrave, Farnham Farnham GU9 8AS Surrey. Tel: 01252 737332 . Open Monday to Friday 10am to 4pm, Saturday 10am to 2pm
 - Fairy Godmother. 97 Goldsworth Road, Woking, Tel: 728928. Open 9.30am to 5pm.
 - Guildford Opera. Kristina Benjafield, 3 Parkview Vale, Merrow Park, Guildford GU4 7ET, Tel: 537508. Appointment req'd.
 - Merrow Dramatic Society, Jenny Friend, Tel: 563198.
 - Curtain Raisers. Linda Stott, Tel: 833275.
 - Godalming Theatre Group. Madeleine Gibb, 197 Peperharow Road, Godalming GU7 2PR
 - Starmarker Costume Hire, Cathie Smith, www.starmaker.org.uk. 01189 787888, Swallowfield near Yateley.
-
- Check with supplier whether costumes need to be washed/cleaned before return (Surrey Arts Wardrobe in particular).
 - When possible suitable costumes are located, EITHER arrange cast to attend a try on session OR ask to borrow costume overnight (or longer) and bring it to rehearsal to try.
 - After trying, return it a.s.a.p. and EITHER delete it from list OR book it from Friday or Saturday the week before performance until the Monday following.
 - Where Masks or Heads are required, these must be tried on all together well in advance so that sizes, proportions, suitability are known with plenty of time to make changes.
 - If possible arrange a Costume Parade on a non-rehearsal night once costumes are collected to check out for any issues. Liaise with Director on this (or do Act 1 cast on Act 2 night and

vice versa). It may be necessary to make repairs or minor alterations. Any alterations made must be returned to the supplier as hired.

- Costumes must be ready by technical rehearsal at the latest. Costume manager must be present at technical rehearsal for costume parade and useful also for helpers/dressers to be there.
- Advise Make-up of unusual character faces.
- Whenever costumes or wigs are hired, even if only in small quantities, there should be one person responsible. Responsibility should not be left with the member(s) of cast concerned. Ask for wig stands if wigs are used.
- **Keep invoices or till receipts for everything and claim from Treasurer on claim form. Advise producer of any need to exceed/underspend on budget.**

GET IN

- Collect all costumes, cross-checking with costume list. Check if any mending required.
- View all costumes on Sunday rehearsal night (first technical rehearsal) or before if possible.
- Put up a "costume problems list" in Committee Room for cast to record problems.
- Set aside a couple of days for adjustments, mending, ironing.
- Ensure there is supply of pins, needles, thread, safety pins, etc in Costume Box
- Hanging rails/changers/ironing/mending must be considered/organised for Committee Room and Portacabin.

DURING PERFORMANCES

- Make sure costumes are hung up and Committee Room/Portacabin left tidy after each performance.

SPECIFIC TO PANTOMIME:

- Liaise early with Children's Director as to which mothers are willing to make their child's costume if required and provide material if necessary
- With (normally) a large cast and probably a lot of people often on stage together, make sure that all Scenes are watched prior to Dress Rehearsal to check that colours co-ordinate, clothing is not too long/too short etc., personal jewellery/watches are removed, undergarments don't show through and that footwear/tights etc. are correct.

GET OUT

- Collect up, sort and check all costumes. Repair and clean where necessary.
- Return to hire point by due date, or pack ready for storage at the village hall.
- Request that suppliers send invoice to Treasurer along with bank details for transfer.

* * * * *

MAKE - UP

Make-up is responsible for make-up and make-up team during technical rehearsals and the show in liaison with the director and recruiting a make-up team.

PRE-PRODUCTION - GENERAL

- Attend production meetings.
- Recruit team of helpers, bearing in mind size and location of cast including children in plenty of time. At least one dedicated person is needed in each changing area.
- Liaise with producer as to available Budget
- Check supplies and purchase what is necessary.
- Liaise closely with **Costumes** noting any special characters, colours, wigs etc.

DURING REHEARSALS

- Attend rehearsals nearer the show to finalise any wigs and characterisations.
- Check Make-Up Boxes under stage for any requirements.

GET IN

Set up Make-up tables in the Committee room and lay out mirrors and Lights. Also lay out portacabin if being used and Kitchen for children's chorus.

TECHNICAL AND DRESS REHEARSALS

- Agree with Stage Manager time for arrival for Technical Rehearsals.
- Establish order for Make-up, based on complexity and time needed on stage.
- Put up List in committee Room to tell Cast what time they will be needed to be ready for make-up.

Where complicated make-up is concerned, particularly for Pantomime, individual characters may be made up several times beforehand in case Director wishes to make alterations.

PERFORMANCES

Make sure make-up table is clean and tidy after each Performance.

GET OUT

- At end of show, clean make-up boxes and store items tidily.
- Make a list of items in short supply and leave in box for next production.
- Return boxes to under the stage.

POST-PRODUCTION

Provide any updates to these guidelines or any feedback for debrief to the Producer.

* * * * *

PROPS

Props is responsible for the provision of all props for a show in liaison with Director and Stage Manager.

PRE-PRODUCTION - GENERAL

The "Props Book" will be given to the person responsible in each production and returned to Stage Manager at the end. It is divided into columns with the following headings: Date of acquisition, Prop, Owner, Special instructions (e.g. insurance value, must not be painted, must be returned by certain date, rental cost if any, etc), Date of return.

Prepare list of props liasing with the Director, including as much detail as possible (i.e. colour, size, number, etc.) and entered in the book. Liase with producer as to available Budget.

DURING REHEARSALS

Until the correct prop is found, substitute props should be provided as early as possible for rehearsals. These may be kept under the stage.

As each prop is acquired, enter the details in the book. Bring props to Hall for use in rehearsals. Props will agree with the cast whether each individual cast member will take responsibility for their own props throughout rehearsals, or whether Props/Stage Crew will have responsibility.

GET IN

Gather all props and lay up on Props Table in the Committee Room on which all props are stored.

TECHNICAL AND DRESS REHEARSALS

All Props should be available AT THE LATEST by the first technical rehearsal and ideally well in advance of this.

PERFORMANCES

During the performances, Cast must return their props to the table when they are off stage. Props must check that they are all returned, refilled or repaired where necessary, and ready for the next performance.

GET OUT

Return Props to owners, hirers or dispose.

POST-PRODUCTION

Feedback an issues or updates to the Stage Manager for the de brief

* * * * *

P R O M P T

The Prompt is responsible for supporting actors during rehearsals and performances.

PRE-PRODUCTION - GENERAL

- Obtain a script from the Producer
 - Check with the Director when you needed for rehearsals.
 - Check with the Director/FOH where you will be sitting and sit there in rehearsals
- If feasible behind the scenes is ideal but normally will be at front on Stage R of the Forestage

DURING REHEARSALS

- Agree with the cast /director how prompts will be requested
- Note any dramatic pauses and changes to words in your script.

PERFORMANCES

- Bring a small torch to read your script during performances

* * * * *

CAST

PRE-PRODUCTION - GENERAL

Auditions will usually be published at the previous production.

- Ask for a scripts from the **Producer/Director** if you would like to take part.
- Talk to the Director about the characters and which might be suitable.
- Ask the Director which audition pieces will be used for any part you are interested.
- Come to the auditions and have a go at as many parts as you want
- Check all the rehearsal dates and let the Director know early (if possible at the auditions) of any dates you will miss, long holidays etc.

PRE-PRODUCTION - SPECIFIC TO PANTOMIME

If you are interested in a singing part the **Director** may want you to sing at the auditions, bring along something to sing if you would like.

DURING REHEARSALS

- Arrive on time and sign in
- Let the **Director** know if you will be late for or can't make a rehearsal as early as you can
- Always bring your script, pencil and rubber to rehearsals
- Bring substitute props to rehearsals as early as possible so you get used to using them
- Ensure you know when books should be down and learn your lines !
- Let the **Prompt** know of any changes in the text, dramatic pauses, etc.
- Check with the **Director** that they have finished with you before leaving the rehearsal and sign out
- Clear up your own coffee /tea mugs etc and make sure that the hall is left tidy
- Come to the pub afterwards !
- Any concerns please talk quickly to either the Director / Stage Manager / Producer

Check with **Costumes** any items (e.g. shoes) that you might be able to / need to provide and let them know of any quick changes of costume. If you are asked to provide items of costume check what is reasonable to spend. You may also be asked to help with **Props** and definitely asked to bring in Raffle prizes for **Front of House**

Posters will be made available to the cast and Tickets are sold either online via the Compton Little Theatre website <http://www.comptonlittletheatre.org.uk> or via TicketSource <https://www.ticketsource.co.uk/clt> or from Box office person on CLT phone 07964 515103, or e-mail: info@comptonlittletheatre.org.uk. Please make sure you publicise the show in your workplace, school or village.

REHEARSAL FORMAT

Rehearsals consist of (1) read through, (2) blocking, (3) rehearsing while learning lines and moves and putting them all together.

The read-through enables the whole cast to hear the entire play as in some cases where parts are small, individuals don't necessarily know what happens the rest of the time, so you can start rehearsing knowing the whole play.

'Blocking' means writing the moves in the script IN PENCIL, crossing out moves which do not apply (i.e. those printed in the original), noting entrances and exits etc. Moves can and will be changed as rehearsals progress (hence need for pencil) and these need to be learned along with lines.

Once the play is blocked, cast should immediately start learning their lines but if moves are changed these must be noted in their scripts, even if they are familiar with the words at that

stage. Moves are always written in 'The Book' kept by the **Stage Manager** so moves can be checked with them. Do NOT interfere with the Book !

GET IN

Get-In is the time when we prepare the hall, scenery, curtains etc. This is organised by the **Stage Manager**. Lots of help is needed so please come ready to help. This is always the weekend before the show. As we are building set children under 16 are not required at Get-In.

Saturday is usually collection of equipment, erecting raked seating, painting scenery, putting up lights, setting up portacabin etc. Sunday is usually completing painting, putting up curtains, pointing lights, clearing up etc. Both days we usually have a social lunch break !

We sometimes have a Mini Get-In day if there are large bits of scenery to build or lots to paint - this is usually the previous weekend to Get-In. The **Stage Manager** will let you know if this is planned.

TECHNICAL AND DRESS REHEARSALS

Technical rehearsals are NOT to rehearse acting so come prepared to wait around!

You should however ensure that all your:

- Entrances and Exits are rehearsed
- Props, sound and lighting cues are rehearsed
- Costumes are checked including any quick costume changes,
- Make up is done and you know what time you should arrive for make-up for performances

If you have anything tricky that needs to be practised, please ensure that the **Stage Manager** is aware.

- Know where you will be changing
- Bring a plastic bag to hold any small costume items together (e.g. tights, jewellery etc)
- Remove all inappropriate jewellery (e.g. rings/watches before you come)
- Leave the Changing area tidy and ensure your costume is hung up

Dress rehearsals will be run exactly as performances and you will not be allowed into the hall to watch.

Changing facilities in the Hall are very limited and everyone changes together so please make sure undergarments are modest. It can also be very hot under the lights so come prepared with towels and deodorant!

PERFORMANCES

- Arrive at the time agreed for Make-up/Costumes
- Park well away from the Hall (Not in the Harrow Car Park !) or share cars if possible and come in via a back entrance
- Bring your own refreshments with you, preferably water to drink to protect from accidents.
- Please stay out of the kitchen before the show starts and during the interval.
- Ensure you look after your costume and hang it up tidily before you leave
- Ensure all props are present at start and return to starting position at the end of the show
- Costumes and Make-up must be removed before leaving backstage at the end of each show

GET OUT

Get-Out (when the Hall is cleared is on Sunday morning) - Many hands make light work so come ready to dismantle everything. These are organised by the **Stage Manager**.

Please take home all personal items after the last show or at the start of Get-Out.

POST-PRODUCTION

Make sure you know where the After Show party is. The Director will arrange at a place and time suitable for the majority of cast and crew. Check when the next auditions are and come along !

FRONT OF HOUSE

Front of House manager is responsible for all aspects of the audience experience, raffle, bar, catering, and recruiting and organising the front of house team.

GENERAL

The state of the Hall is what people see first and last so it is important that it gives a good impression. It is the responsibility of the Front of House Manager to ensure that everything is perfect. The Front of House Manager should not allocate him/herself a specific task so they are free to 'float' and fix problems.

Front of House responsibilities **must** be clearly defined by agreement between the various parties well before the first night - i.e. setting up and cleaning of Hall, Raffle, Bar, catering, table layouts, kitchen duties, opening and locking up. Organising Bar and Raffle can be delegated to others if needed and should be for D&D so the load is shared.

PRE-PRODUCTION - GENERAL

Organise Box Office.

Arrange for responsible person to be placed on door for each performance. Liase with Box Office to ensure they have box with tickets and seating plans.

Unsold tickets and appropriate plan must be collected from the Box Office before each performance and placed on the Door, together with tickets to be collected and paid for on the door. Note carefully tickets which have to be collected (paid and un paid) and make a clear list of these for person on door.

Organise the Front of House Team

The number of helpers varies with the type of productions and numbers in the audience. Start early (at least 4 weeks in advance) to make rota of helpers and get firm commitments.

When rota is complete, send out printed copy including time to report (usually an hour before the performance), finish time and dress code. Make sure enough helpers remain at end of each performance to re-set Hall for next performance but may not be necessary for whole team to stay. All the team should be asked to be flexible and move around as needed. The following is the usual team but any special requirements should be checked with the Producer.

Role	Duties
Kitchen	1, to help with entrances/exits, keep door closed and noise down, provide teas/coffees to bar staff, wash up.
Door	1, (who may also do K12). Essential that when tickets sold on door, stubs are retained and tickets given to audience. If tickets not sold but separated from stub (sometimes happens when tickets returned/exchanged), tear-off section must be retained. To be passed to Treasurer after every production.
K12	1, Seated in K12 near entrance door to let in latecomers and control cast entrances & exits during performances. This person must be familiar with the script, entrances and exits through the back of the Hall and Front of House requirements. They will need a torch.
Runner	1, To show people to seats and move them away from door where they tend to congregate. To liaise with back stage in emergencies. Also good PR and makes them feel welcome! Free for other duties after show begins.

Raffle	2, Sell tickets pre-show, during first half, fold raffle tickets (check where this will be done with SM) and put in container. 1 to sell more during interval and fold. Second person can switch to ices. Draw Raffle 10 minutes before end of interval.
Ice Creams (Panto)	2, to sell in interval during matinees and 2 at evening performances.
Bar	2, to sell drinks pre show and in interval, 3 for D&D
Waiters (D&D)	6 each evening, 4 for matinee is the minimum,

Organise the Bar

The Village Hall holds a Premises Licence with Alcohol. A Personal Licence Holder must be present. See Village Hall Guide for details.

Glass - CLT owned Glasses are kept under the stage. Check for any replacements needed to keep numbers up.

Refreshments - Purchase wine/beer/lager/sparkling water/soft drinks, where possible on sale or return. Stick to one good dry white and one red. Ideally no wine should be left in stock to be carried forward to next production. It should be returned or sold at cost to cast/crew. Look out for special offers on wine in supermarkets and purchase when available.

Quantities are: approximately

Panto/Summer: Wine approx. 8 cases of 6 (breakdown of red/white will be dependent on meal choice), plus approx. 6 cases of 12 beer (breakdown of 4 lager and 2 beer). 4 cartons of orange juice and 3 cartons of Apple juice. 2 cases of 30 Diet Coke and 2 cases of 30 Coke. 24 Sparkling Water.

D&D Wine 12 cases of 6 (breakdown of red/white will be dependent on meal choice), plus some 8 cases of 12 beer (breakdown of 5 lager and 3 beer) 4 cartons of orange juice and 3 cartons of Apple juice. 2 cases of 30 Diet Coke and 2 cases of 30 Coke. 24 Sparkling Water.

Purchase tea/coffee/milk/sugar. Check surplus from rehearsals with Stage Manager. 6 Large Flasks are kept under stage. Additional Flasks can be borrowed through Jo Ayshford for D&D. Matinee Tea urn in Village Hall.

Set up Bar during the day on as soon after GET IN as possible.

Liaise with Treasurer on bar prices according to purchase price. Prepare price list and display around Bar.

Organise the Raffle

Encourage cast and other to donate prizes. They should not have to be purchased. Arrange with SM to collect prizes on rehearsal nights. There should be at least 10/12 GOOD prizes for each performance. Prizes can be made up into "lots" of two or three gifts in each depending on what is available. Agree with Treasurer price for Raffle Tickets.

Supply suitable container from which to draw tickets. Tickets are sold in strips. Provide shoulder bags to sellers from box.

Identify someone with authority and loud voice to draw the raffle which should be drawn at an arranged time with Stage Manager/Director.

Seating

Seating plan will be provided by Box Office, for which numbered tickets will have been printed. Hall should be set up according to the plan in time for Dress Rehearsal. Cushions for raked seating stored under the stage.

Usually twelve seats in a row, six each side of the aisle. Attach printed numbers from FoH box as follows: A1, A3, A4, A6 - aisle - A7, A9, A10, A12 - etc. After each performance check labels and replace missing ones or elastics.

For Dinner & Drama ensure tables named appropriately, with either letters A-K (I not used)

Set up seating on WEDNESDAY for all shows. Arrange two helpers to assist.

General Supplies

Basic supplies for Front of House are kept in Front of House GENERAL box under the stage. Check list: J-cloths (or equivalent), Drying up cloths (tea towels), Scissors, Blue Tak, Washing up liquid, Rubber gloves, Matches (to light stove if automatic pilot fails), Cellotape, Corkscrew(s), Raffle tickets, Shoulder bags for raffle ticket sellers, torches, bar measures.

Check enough supplies of toilet roll / hand towels / black sacks in Kitchen. Provide tablecloths for table at entrance and for raffle table.

Expenses Complete Claim Form, attach receipts and give to Treasurer for reimbursement.

PRE-PRODUCTION - Specific to Pantomime

Raffle. Make sure there are suitable children's prizes, especially for matinees

Ice Creams. Typically order 350 ice-creams for 4 performances from chosen supplier. Ensure price is set relative to purchase price. Have small bowl or pot in ice cream tray for float and another for spoons. If Ices left over, return to freezer if still frozen or sell them to cast or staff. Make a note of how much used at each performance for future. Appoint a person to collect ices from Village Club, keep them frozen, and deliver to Hall for each performance.

PRE-PRODUCTION - Specific to Dinner & Drama

It is important that one person has overall control and responsibility to check final arrangements, orders, etc. and to ensure there are no oversights or breakdowns in communication.

Crockery. Agree crockery and cutlery required for each performance, 3 if just evenings, 4 including matinee, order from:-

Unit 11, The Beck Ind Est, Blackwater Way, Aldershot GU12 4DJ. Tel: 01252 314779. Return dirty. They will deliver to Hall on Thursday morning and collect from hall on Sunday at GET OUT.

Phone them 24 hours before delivery to ensure the order is correct. Arrange invoice to be sent to Treasurer.

Evenings: Dinner plate, dessert bowl. Knife, fork, spoon. Serving spoons. (Do not order cups/saucers as Village Hall supplies can be used for coffee if required).

Other supplies. Purchase banqueting roll, paper napkins and clear plastic water tumblers, sufficient for matinee and evenings. These can be kept in stock if not used. Check with Producer for any specific colours/decorations. Condiments and Baskets for bread and small baskets for nibbles are under Stage.

Catering. Identify method of catering early on. Decide on budget and menu. Liaise with Box office and supply sufficient meals for dietary requirements. Check with caterer 24 hours in advance that food and quantities are correct. Decide what elements of the meal CLT will provide - eg bread rolls, butter, salad and dressing, cream and buy appropriate supplies.

Arrange collection of food at to arrive just before performance start to allow time to divide into portions. Serving dishes must be washed and returned in time for next performance.

Order Cakes and Desserts to be determined with producer and purchased.

Organise Lemons and ice for jugs of water. Salt and Pepper for condiments.

Table decorations if required by director.

Liaise with the committee as to Charity organisation for Thursday evening if planned. Liaise with Charity regarding timings and order of play to ensure they understand format of the evening. (Theme/decorations etc). Request that Charity provides helpers for the Thursday evening performance.

GET-IN

Box office will provide a Seating plan, for which labels are in FoH box. Inform production team before the Friday of Get-In how many tables/chairs to leave out.

Show	Chairs	Tables
Summer	Total number of chairs on floor of Hall (not raked seating), + 10 Committee Room, + 1 (Door)	1 small for entrance lobby, 1 small for raffle, 1 large for Committee Room
Dinner Drama	100 for seating, 10 for Meeting Room, 1 for entrance lobby	The Hall will fit 100. (Large tables seat 8-10. 1 large and 1 small, 10-14) 2 x Large for kitchen
Panto	Total number of chairs on floor of Hall (not raked seating), + 10 Committee Room, + 1 (Door), + some for Portacabin.	1 small for entrance lobby, 1 small raffle, Check with Producer for Portacabin. 1 large for Committee Room

TECHNICAL/DRESS REHEARSALS - Useful to attend to see running order/timings. The Hall must be fully set up for the final dress rehearsal.

PERFORMANCES - GENERAL

- Agree with Stage Manager who opens/shuts Hall. When Hall is open, hang back door key on left hand coat hook in kitchen. (See Village Hall Guide kept permanently in kitchen.)
- Complete Safety assessment

Before Performance

- Unsold tickets and appropriate plan must be provided by the Box Office before each performance and placed on the Door, together with tickets to be collected. A checklist for all collection tickets, paid or unpaid, should be left on the door.
- Ensure Door is stocked with paperclips, pencil, pen, rubber
- If wheelchair user has booked, make sure there is space (sometimes taking out a seat alongside to make room) and put ramp in place at front entrance.
- Place polite "No Parking" sign (stored in entrance lobby) outside Hall well before doors open.
 - Turn ON Hall Heaters before Performance.
- Check there is soap, paper hand towels and toilet paper in toilets. (Supplies in Committee Room)
- Switch on Emergency Lights with special 'fish' key (in key cupboard in kitchen). **This is a Guildford Borough Council licensing requirement.**
- Open Bar shutter - winding handle to right of shutter (In reverse order to close.)
- Put a programme on every other seat.
- Set up raffle table in front of stage.
- 15 minutes before audience arrives, switch off Hall heaters as they continue to blow hot air after having been switched off.
- **Liaise with Stage Manager when performance ready to start.** Try to be prompt.
 - Move Raffle Table to Bar Alcove before performance begins
 - Close Bar shutter
 - Make sure Bar & Bar Alcove lights are switched OFF (from Bar).
 - Switch OFF inside Lobby light (switch in Lobby) Gents light on timer.
 - Switch ON outside Lobby light (switch in Lobby) and lights outside front of Hall (switch in corridor behind Stage)
 - Tell SM when ready

During Interval

- Open wide the door to Lobby and to outside.
- Switch ON inside Lobby light.

- Switch ON Bar & Alcove lights and open Bar shutters
- Put raffle table back in front of Stage. Winners choose their prize.
- If it's very hot (summer) open the side door from the Hall to the outside.
- Reverse all this when second half begins.

Floats. These are provided by Treasurer in separate containers for each section and extra cash in case change needed.

Takings

- Takings for each section (Raffle, Door, Ice Creams, Bar) must be kept separately.
- After each performance put takings in boxes provided.
- Give boxes to Treasurer after every performance. (It is not necessary to count takings)

After Performances

See 'Before Performances' section and reverse actions where appropriate. Ensure the Hall is ready for the next performance wherever possible before you leave.

For Dinner & Drama ensure tables set ready for next performance.

After each use the Portacabin should be tidied, bins emptied, and locked

All external doors and under committee room door to be locked.

PERFORMANCES - Specific to Pantomime

Liaise with Children's Director who will have list of which small children in the production are watching which performance. Seats will be allocated by Box office for them. They come out of kitchen entrance quietly when they have finished their act. NB: Kitchen to be briefed.

PERFORMANCES - Specific to Dinner & Drama

Lay up tables according to seating plan (will vary with each performance) with cutlery at each place, napkin, jug of water with ice and slices of lemon, condiments, bread, butter, flower arrangement, clear plastic tumblers in two piles upside down on table (tumblers can be discarded when used), bread, butter. Check all tables to ensure everything in place.

Special diets will be noted at specific tables. Minimum 1 waitress per two tables. Waitresses should check occasionally that water jugs filled, etc. The main course is served at start of evening, followed by Act 1. In the Interval dessert is served and raffle drawn, followed by Act 2. Don't offer coffee unless asked. Main course plates to be cleared from tables before start of performance. Dessert plates should be cleared at the end of Interval. Dirty cutlery and crockery should be distributed evenly over several empty crates to ensure they are not too heavy to lift and to avoid breakages. Member of Bar to circulate round tables during main and dessert to sell more wine.

See Appendix 13 for a sample running order for D&D

GET OUT

- Make sure sufficient helpers available at Get Out morning to clean kitchen, loos, etc. Clean kitchen and bar and wash floor. Check sufficient paper towels left in dispensers.
- Clean Committee Room, Kitchen, Bar and Toilets.
- Remove all Bar supplies. Recycle bottles. Any black sacks that do not fit in bin must be removed. Ask each helper to take away a bag each if there is excess.
- Tables and chairs to be stacked correctly according to Hall instructions. Remove seat numbers from all chairs.
- Check FoH basic supplies box and restock as necessary. Tea towels need to be washed and returned to the box - no need to iron!
- Write thank you letters to all helpers.

TREASURER

GENERAL

Bank account is held at Lloyds Bank, 49 High Street, Godalming. Tel: 0845 072 5555.
Current Account No. 0575218. Business Instant Access Account No. 1472463.
Signatories is Treasurer. Two signatures required on all cheques, agreed by committee.
Business Account is deposit account on which interest is paid around the 10th of each month.
On receipt of Bank Statements, enter the amount of interest in the appropriate section in the accounts.

No charges are levied on Current Account and no interest paid.

Treasurer has on-line banking facility.

Bank Statements are filed separately.

Petty Cash Box is held by the Treasurer.

Renew annual subscriptions/licences: NODA membership, NODA insurance, GATA, PPL.
Squarespace (Web hosting service)

Arrange any monthly Direct Debits, ie: Lockup hire

Accounts

There are three sections in the Cash Book:

Petty Cash

Current Account

Business Instant Access Account

Every transaction is noted in one or other of these sections. Transfers between accounts are noted in both.

RECEIPTS

Any receipt made in cash is entered in the Petty Cash section.

Any receipt paid by Bank Transfer is entered in the Current Account section

PAYMENTS

Any payment made in CASH or CHEQUE is entered in the Petty Cash.

Any payment made by BANK TRANSFER is entered in the Current a/c.

TRANSFERS between accounts are noted in both the relevant accounts.

ACCOUNTS WORKBOOK

The Accounts Workbook is on Microsoft Excel and is split into worksheets for the following:

Annual Accounts

Non-production Breakdown

Summer Analysis

Summer Breakdown

D&D Analysis

D&D Breakdown

Panto Analysis

Panto Breakdown

Movements

Petty Cash Breakdown

The Workbook should calculate automatically if the following is adhered to.

Annual Accounts worksheet needs to be updated once a year with the production names and links for the coming years financials.

Non- Production should have the following categories.

Misc. Expenditure and Sundries - things to be posted here are eg. Postage, AGM costs etc.

Sales in - any items sold by the group eg. Old sound or light equipment.

Recurrent Expenditure - subscriptions, memberships, insurance

Capital Expenditure - large items, equipment not related to a specific production

Donations - Any monies used for gifts or donations to other groups eg: Donation to Compton Village Assoc. (Usually £200 which is put towards the production of the Compton News)

Merchandise - Any costs out or income in for merchandise ordered

Also on this worksheet, there should be any expenditure or receipts for productions outside the normal 3 productions eg. Drama Festivals, one off productions for other societies or places.

All breakdown sheets need to be updated with all receipts and expenditure relevant to that production.

All analysis sheets will calculate from the matching breakdown sheet.

Movements worksheet has three sections, petty cash, current account and Business accounts. These should be populated with all transactions in or out of each of these areas.

Petty Cash Breakdown keeps track of all entered monies in Petty cash. Needs to be calculated manually

PRODUCTIONS

- Provide expenses claim forms to SM prior to production for members of production team/cast who require them.
- Completed claim forms must be returned with receipts attached to Treasurer for reimbursement.
- Claims to the Treasurer must be made not later than two weeks after the last performance.
- Ensure that invoices are retained and given to Treasurer after payment of large amounts, e.g. for costumes
- Keep running record of production costs and produce final analysis after all expenses/claims have been settled.
- Provide appropriate floats for performances. Each section (Bar, Door, Raffle, Ices etc) for each performance must be kept separate.

During productions, Collect any ticket money from the Box Office regularly and enter it in the the relevant place in the accounts (Petty cash for cheques and cash, Current account for Bank Transfers). Once there are a reasonable number of cheques, move the cheque amount to the Current Account and pay it in to the Bank, using the paying-in book. Keep a good amount of cash in the Cash Tin in order to pay people in Cash where appropriate. Large amounts should be paid by bank transfer.

For each production complete the breakdown and analysis sections of the accounts for that production.

Audience attendance has to be calculated at the end of each production by checking each ticket stub, adding up the amount of money we should have received (making a note of complimentary tickets issued), and comparing it with actual amount received. Entered in the CLT Historic records Excel Workbook, along with costs for each production.

Everyone claiming expenses, or every bill paid, should have an accompanying receipt or invoice which must be filed in chronological order in the Accounts file.

ANNUAL ACCOUNTS

The financial year runs from 1 March to 28/29 February. The annual accounts must be prepared and audited in time for the AGM, with appropriate attachments of analysis of each production, breakdown of capital/recurrent expenditure, audience figures, up-dated chart of historic results. The Treasurer should produce a report for the year, making recommendations if appropriate for the year ahead in the light of income and expenditure for the previous year. If the AGM is too close to the end of the financial year, provisional accounts should be available which can be audited later. Treasurer should identify and liaise with an auditor agreed by the committee.

* * * * *