

Ebell Club Theater Set Construction Guidelines

Name of Production: _____

Name of Person in Charge of Set Construction (print): -

Contact phone number: _____

1. The Ebell Club theater is a historical theater built over 100 years ago. All structures and equipment of the theater and clubhouse building need to be treated with extra care, above and beyond what would be expected in a typical facility.

Initial _____

2. Any action by a theater renter that may potentially damage the facility needs to be approved by the on-site venue representative before it is attempted. Before and after photos will be recorded on any approved actions. Such actions specifically include:

Set Size: Scaled floor plot drawings and elevation drawings showing curtain and batten heights are available on the ebellclubsa.com website. Sets should be designed to fit within the clear space without moving or repositioning curtains or equipment. **Any requirement to move or reposition any curtains or permanent facility equipment must be approved** before set load-in. Curtains are **very fragile** on both sides and should not contact set pieces, especially during set movement or storage.

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Do not use oversized sets or too much scenery for allowed stage and backstage area. Sets should generally be no more than 10 ft. high overall to be visible to all rows of seats, and no more than 19 ft. wide. If sets include raised platforms or steps, the raised part should generally be no more than 36 inches above the stage. Characters standing on platforms over 3 ft. high will have lighting and sightline problems.

The acting area on stage is roughly 24 ft. wide by 12 ft. deep. This is much smaller than standard theaters so be careful to get measurements when renting backdrops or set pieces. Actors also take up space; make sure to allow adequate acting space. A cast of 20 can fit fairly well onstage with some scenery, a cast of 30 will be crowded, a cast of 40 means some actors will not be seen. In general, a big dance number with 20-25 people should be done on a clear stage with little or no scenery.

- Set Storage: Backstage space is very limited and has to serve for both scenery storage and actors entering and exiting. Get approval from venue rep for storing any set pieces in hallways or in front of electrical panels. Moving set items

through interior clubhouse hallways and blocking fire exits or audience access is not allowed.

The loading dock door is not shielded from outside light and is fairly loud and awkward, so do not plan on bringing scenery in or out the loading door during the performance. It may be possible to move items in and out during an intermission.

Ebell staff needs clear access to the backstage electrical lighting control panel when opening or closing up the building. Make sure no set pieces, tools, or props are blocking a path from the stage right audience steps to the electrical panel. Leaving obstruction "booby traps" may cause staff to fall or injure themselves in the dark.

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- Stage facilities: There are three pipes hung above the stage that are capable of supporting loads of up to 200 lbs. There is a fourth pipe that can support about 50 lbs. If you need to hang any very heavy objects, get Ebell staff permission before you try.

There are three walking curtain tracks hung above the stage that can support typical fabric backdrops or scrim. These tracks are lightweight and will not support moving set pieces or objects.

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There are two drawn curtains that cross the entire stage; one light colored curtain at the back of the stage (upstage) and the rust colored main proscenium curtain downstage. Both are manually operated. Both are fixed in position, there are no traveler curtains.

There are two wing curtains on each side of the stage to mask the backstage area and provide a place for actors to enter and exit. There are stairs from the side stage (in view of the audience) that can be used by actors to exit up the aisles or into the side stage door exits on either side of the stage. Trying to force actor entrances or exits from spaces at the sides of the proscenium main curtain should be avoided.

- Set Support: Do not drill, screw, glue, or attach lumber or metal items to theater walls or floor without permission. Build sets and props to be free standing. Provide your own sandbags if required.

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- Tape: Do not use any kind of adhesive tape on walls, doors, or any surface other than the stage floor. Using clean release gaffer's tape or spike tape is allowed on the stage floor. **Painter's masking tape, duct tape, and others are NOT allowed** anywhere. Do not apply glow-in-the-dark or phosphorescent tape to any theater surface.

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- Set Construction and Painting: Do not plan to build and paint set pieces or props on the stage. Build and paint them offsite, in modular pieces if necessary, and load the completed set into the theater. The stage-loading door is 7 ft 9 1/2 in. high and 4 ft 6 in wide. Do not build set pieces larger than the door can accommodate.

If you are trucking your set to the theater, the street width and approach to the loading dock door is about 45 ft. total. Tell your freight company not to send a 53 ft. trailer but something shorter.

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Don't store paint in the theater. Don't store power or hand tools where they can damage curtains or the stage floor. Don't bring in tools that will drop sawdust in the building.

Any necessary final construction or touch up painting to complete sets on-site must be approved by venue rep. before beginning.

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- Set and Prop Materials: **Glitter must not be used** on set pieces, backdrops, costumes, or props. It is nearly impossible to remove from the stage and backstage areas and may result in additional cleaning fees. If there are critical requirements for sequins or reflective confetti in your production, contact the Ebell staff for special permission before bringing anything into the theater.

Feathers, leaves, moss, or other shedding materials used on sets, props, or costumes must be completely cleaned up at strike.

Initial _____

- **Do not bring (or have) any food or beverage other than water into the theater.** This includes the creative staff, parents, children, technical staff, volunteers, everyone. No coffee, tea, energy drinks, softdrinks, and especially **NO GUM**. This is a standard theater practice and should be followed by all.

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