



FEATS

2007

25–28 May • The Hague

INTERNATIONAL THEATRE FESTIVAL

FEATS 2007 Technical Data Package

Rev. 1.0

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FEATS 2007 TECHNICAL DATA PACKAGE

1. INTRODUCTION

The AATG is proud to be hosting FEATS for the sixth time, and to welcome the FEATS community back to The Hague.

The FEATS 2007 stage management team has pleasure in presenting the technical data package for this year's festival. Although rules of procedure and technical data don't really make easy reading, we have done our best to make it as accessible as possible.

The FEATS 2007 data package consists of three parts: the main body of text (which is divided into a general section, three technical information sections (the stage and its facilities, lighting, sound) and appendices), and separate files with the drawings¹ and questionnaires. The technical information sections are complete in themselves; they can be passed to the stage manager and the lighting and sound technicians respectively. The questionnaires are in a separate Word file, so that you can complete them and return them to us easily. There are questionnaires on your play and slot, your lighting and sound requirements and your use of the stage. Later we will ask for a list of the members of your group who require badges. Please complete these questionnaires within the specified time limits so that we can help you to put on your play.

We wish you every success in putting your production together and look forward to meeting you in The Hague in May.

GOOD LUCK! DON'T PANIC! READ THIS MANUAL CAREFULLY!

Helen, Anne-Marie, Bill, Corry, Gabi, Hans, Keith, Peter, Adriaan and Ben:
the Festival Stage Management team

¹ The drawings are included in two PDF files. Both files have the same content, but one is optimised for A4 printers and the other for A3 printers.

Your point of contact for any questions or queries will be:

Anne-Marie Bellefroid

Veursestraatweg 36

2265 CD Leidschendam

The Netherlands

Tel: +31 (0)70 386 2081

Email: stagemanagement@feats2007.org

Please read the manual carefully and contact us if you have any questions. Please complete all your questionnaires electronically and return them to Anne-Marie by email.

1.1 Dates and venue

FEATS 2007 will be held at the Koninklijke Schouwburg or Royal Theatre, The Hague, from Friday 25 May to Monday 28 May 2007. The hosts will be the AATG of The Hague, the group that organised the first festival back in 1976. Since then, the AATG has hosted FEATS five times, most recently in 2001.

Some of you may remember the Koninklijke Schouwburg as the venue for FEATS 2001. As it did then, it offers the latest in theatre technology onstage and backstage, while retaining its original 18th-century elegance in the auditorium and the public spaces. This means that few technical restrictions will be imposed by the theatre on FEATS entries; the only limitations are what is feasible in the time available.

The theatre can seat 630 in all. The FEATS audience will mostly be seated in the stalls and the first balcony, with the upper balconies being reserved for use by the cast and crew performing on each night.

The address of the theatre is:

De Koninklijke Schouwburg

Korte Voorhout 3, 2511 CW Den Haag

If you want to visit the theatre, you can do so on 10 March. Please let Anne-Marie know by **24 February** if you are interested.

Transport/access

Anyone who knows The Hague will be aware that the traffic situation changes frequently. The public transport system is also changing. So we'll wait until nearer May to post directions for reaching the theatre and your hotels. Please see www.feats2007.org.

1.2 Participating groups

The groups scheduled to take part in FEATS 2007 are (in alphabetical order):

ACTS Stuttgart

ATC Brussels

BATS Antwerp

Bonn Players

CATS Rheindahlen

ECC Brussels

Homerostheater (The Hague)

ITG Brussels

NWTC Luxembourg

Stockholm Players

Tagora Strasbourg

Village Players Lausanne

1.3 Your hosts

The FEATS 2007 stage management team is listed below.

Helen Bannatyne: stage management coordinator

Anne-Marie Bellefroid: stage management liaison

Bill Sowerby: stage and safety

Hans van Bemmelen: sound

Gabi de Koning: lighting

Corry Swaan: lighting

Keith Bayross: chief timekeeper

Peter Comley: transport coordinator

Adriaan Breukel: general support

Ben Evans: badge coordinator

The above list is for your information only. Please address **ALL** queries to Anne-Marie Bellefroid (please indicating clearly the nature of the question). She will ensure they are passed on to the appropriate person and answered without delay.

Anne-Marie Bellefroid

Veursestraatweg 36

2265 CD Leidschendam

The Netherlands

Tel: + 31 (0)70 386 2081

Email: stagemanagement@feats2007.org

1.4 Performing rights

You, the participating groups, are responsible for obtaining the rights you need to perform your chosen play in this venue. If you have made any alterations to the script, you must make sure you have the rights to perform the cut or amended version. If you are performing an unpublished original script, you still need the author's written permission for its performance.

Confirmation of the rights must be sent to Anne-Marie Bellefroid by **20 April 2007**.

If the work to be performed is still in copyright, you must send Anne-Marie **two original copies of the script** (i.e. not photocopies), also by **20 April 2007**. In the case of an unpublished original script, the author must indicate that he/she has agreed to it being photocopied.

In this connection please read rules 8 and 9 of the competition rules.

1.5 Arranging the programme

Our aim is to present a festival programme that is balanced in terms of both audience appeal and technical requirements. To do this, we need to know as much as possible about your play. Once the running order has been decided it will not be changed. We hope to announce the running order on **30 March 2007**. It will appear on the FEATS website at www.feats2007.org. To make this possible, please return questionnaires **very promptly**, particularly *the play and slot questionnaire*, in the accompanying Word file (Questionnaires), which must be returned by **20 March 2007**.

1.6 Access and security

Access to the backstage areas of the theatre will be restricted throughout the festival to people with badges for the day in question. Your cast and crew will be given their badges on arrival at the theatre stage door in Schouwburgstraat.

By **1 May** at the latest we will need the names of all the members of your team who will require badges: the director, the cast, the 'crew of 5', lighting and sound persons, plus any other crew members assisting during the 2-hour rehearsal period, make-up, costumes, etc. etc. Please note that badges will only be issued to people who have a bona fide reason for being backstage during the day of your performance. Badges are only valid for the day of your group's performance. A form will be sent to you for this purpose.

Unfortunately, even with the badges, we still cannot guarantee complete security. It is therefore advisable not to leave anything valuable unattended in the dressing rooms at any time. Lockers are available beside the greenroom.

1.7 Insurance

All participants - cast and crew alike – take part in the festival at their own risk. The FEATS 2007 organisers can accept no responsibility for accident, injury or loss on the theatre premises or elsewhere. You are therefore strongly advised to take out insurance to cover loss, damage, injury and third-party liability for the duration of your stay in The Hague. Participants from outside the Netherlands are also advised to check that their members have appropriate health insurance cover.

1.8 Deadlines

Date	To do	Contact
24 February 2007	Interested in visiting the theatre?	Anne-Marie Bellefroid
10 March 2007	Visit the theatre	
20 March 2007	Return play and slot questionnaire	Anne-Marie Bellefroid
20 March 2007	Return answers to technical questionnaires	Anne-Marie Bellefroid
16 April 2007	Submit programme entry	Steve Lambley
20 April 2007	Submit 2 copies of scripts plus performing rights	Anne-Marie Bellefroid
1 May 2007	Submit names and jobs of badge holders	Ben Evans
5 May 2007	Name of van driver + email address and mobile phone no.	Anne-Marie Bellefroid

Steve Lambley (programme) and Ben Evans (badges) will contact you at a later date about the materials to be sent to them.

2. AWARDS

Nine prizes will be awarded at the end of the Festival. The Adjudicator will decide the allocation of these prizes with the exception of the Stage Management Award, which will be decided upon by the Festival Stage Management team.

Trophies presented on a rotational basis:

Best Production	The Kast Cup for Best Production
2 nd Place	The Mervyn Briscoe Award
3 rd Place	The Taché Diamonds Award
Best Original Script*	The DAW-Verulam Award
Best Stage Presentation	The Grand Duchy Cup
Stage Management	The Marcel Huhn/Bruno Boeye Trophy
Adjudicator's Discretionary Award	The Anthony Cornish Discretionary Award

* For the definition of an original script please see rule 11.

Individual prizes:

The Blackie Award for Best Actress

The Blackie Award for Best Actor

The Marcel Huhn/Bruno Boeye Award for Stage Management

This is the only prize awarded not by the adjudicator but by the Festival Stage Management team. Among the things we'll be looking for are organisation, planning and preparation; compliance with the rules of the festival and the directions of the Festival Stage Management team; promptness and completeness of the responses to the questionnaires; safety consciousness; general attitude and approach; production effectiveness; use of stage facilities; and teamwork. These criteria will not be judged in any particular order, except that we regard safety as of paramount importance.

3. RULES OF THE COMPETITION

The rules that appear below apply to your play and performance for FEATS 2007 in The Hague.

3.1 General

1. The AATG FEATS 2007 Organising Committee ('Organising Committee') has appointed a Festival Stage Manager and an official Timekeeper whose decisions on backstage matters, including timing, are final and binding on all Participants. Authorised personnel from the theatre are entitled to intervene at any time, for whatever reason, in the interests of the physical safety of all persons within the building.
2. Each participating group ('Participant') will present:
 - a complete play, or
 - an extract from a play, provided that this extract is intelligible to any member of the audience who may not have seen or read the full play (note that written and/or spoken synopses are not permitted), or
 - some other form of theatrical performance approved by the Organising Committee.

The language of the production must be English.

3. No group is permitted to submit more than one competing entry to the same FEATS.
4. Each entry must be at least twenty-five (25) minutes in length and may not exceed fifty (50) minutes. This time includes scene changes during performance but excludes the time spent in setting and striking as specified in rule 5. Failure to adhere to these time restrictions will result in the following penalties:
 - up to 2 minutes 1 penalty point per full minute
 - up to 3 minutes 5 penalty points

- up to 4 minutes 10 penalty points
- up to 5 minutes 15 penalty points
- more than 5 minutes disqualification from first, second and third best play awards

5. The time allowed for setting the opening scene is ten (10) minutes and for striking the set at the end of the performance is five (5) minutes. The time allowed to start the performance from the cue given by the Festival Stage Management is one (1) minute. Failure to adhere to these time restrictions will result in the following penalties:

- up to 1 minute 1 penalty point
- up to 2 minutes 3 penalty points
- up to 3 minutes 6 penalty points
- up to 4 minutes 10 penalty points
- up to 5 minutes 15 penalty points
- more than 5 minutes disqualification from Production awards

The performance starts with the first cue given by the Participant stage manager.

6. Each Participant will be allowed a two (2) hour rehearsal period at a time to be determined by the Festival Stage Management team. The rehearsal period may be used by the Participant in any way it deems fit. No member of any other group will be present during the rehearsal period.

7. Immediately before, after and during the performance, in addition to the cast of the play, a maximum of five (5) non-players can be designated by the Participant as its stage crew ('Crew'). Only the Crew will be permitted backstage to set and strike the scenery.

7.1 Backstage is defined as the acting area, the side and rear stage area behind the proscenium arch, and the passages leading to the auditorium side doors.

- 7.2 Support personnel who remain in the dressing rooms are not included in the Crew, nor are sound and lighting staff, who are permitted to enter the backstage area if their sound and lighting duties require. A prompter may also enter the backstage area, provided he/she does not contribute in any way, either verbally or physically, to the setting and striking of the set, unless nominated as one of the crew of five.
8. It is the sole responsibility of the Participant to obtain permission for use of all copyright material, of whatever nature, and to pay any royalties which may be due. Similarly, if any copyright material is altered in any way it is the sole responsibility of the Participant to supply evidence that the owner of the copyright has granted permission for the alteration(s). Performance licence(s) and any such evidence of permission to perform and/or use and/or photocopy copyright material must be received by Anne-Marie Bellefroid of the Festival Stage Management team by 20 April. Failure to do so may result in disqualification from the Festival and forfeiture of the full Performance Bond.
9. Each Participant must deliver to Anne-Marie Bellefroid of the Festival Stage Management team, by 20 April 2007, two (2) copies of the entry script as it is to be performed, for use by the Adjudicator and the Organising Committee.
10. If two or more Participants submit the same play or a play which was performed at FEATS 2006, or if the Organising Committee considers a submitted play to be unsuitable, for whatever reason, the Participant(s) will be advised by the Organising Committee in writing and invited to reconsider their choice of material. If a Participant insists on its original choice, the Organising Committee reserves the right to take whatever decision it considers to be in the best interest of the Festival. This may include replacing the Participant(s) concerned from the reserve list and returning the bond(s).
11. An original script is defined as one being used in an original production, which original production has had its first public performance within the previous two

years or at the current FEATS; and it must have the director, set and interpretation that it had when first performed in public although individual cast members can have changed since that first performance.

12. Acceptance of the invitation to participate in FEATS and payment of the Performance Bond will be considered full agreement by any Participant, without exception, to perform in whichever slot on whichever evening is allocated by the Festival Stage Management team.
13. Each Participant is to be responsible for insuring its personnel, scenery, costumes, properties and transport.

3.2 Presentation

14. For FEATS 2007, the Organising Committee will provide a theatre together with the basic equipment of a well-run professional theatre. The Organising Committee is not obliged to undertake provision of properties and/or equipment over and above those identified in this Manual.
15. Participants are entitled to bring such scenery and properties as they consider essential to their production. Box sets will be permitted but there is no guarantee that they can be flown. On the day designated to a Participant for performance, its scenery will be stored in the area assigned by the Festival Stage Management and as specified in this Manual. Any flown pieces may be mounted and flown during the two-hour rehearsal period allocated to the respective Participant, subject to availability of bars and to the decision of the Festival Stage Management, but all such pieces may have to be removed from the bars and placed in the assigned storage area during the five minute striking period, subject to the discretion of the Festival Stage Management.
16. The use of all property and equipment, including but not limited to scenery, furnishings, lighting and sound equipment brought by the Participant, is subject to

the approval of the Festival Stage Management team at all times and must comply with all necessary fire and safety regulations (see Stage and Facilities section).

17. Participants must tell the Festival Stage Management team by 20 March if they propose to use any additional lighting and/or sound equipment, and if the entry requires special effects such as naked light(s), gun-shot(s) and substances which could cause damage. If the Festival Stage Management considers it necessary to place limits on the proposed effects, the Participant will be advised in due time.
18. Lighting and sound representatives from the theatre staff will be responsible for the control of the switch board, lighting and sound equipment, under the direction of the persons delegated by the Participant. Each Participant is responsible for ensuring that its lights are correctly set, that the curtain is opened and closed at the required times, that its scenery is correctly set and struck within the time allocated and that clear and concise cues are given to theatre staff and/or to the relevant Festival staff.
19. No member of a participating group may be paid for taking part in FEATS.
20. Under no circumstances is any Participant permitted to attempt to influence the Adjudicator in any way or to communicate with him in any dispute.
21. The filming, video or tape-recording of any performance, even for personal use, is expressly forbidden during the public performance.
22. Failure to comply with any of these rules of competition could lead to disqualification from part or all of the competition.

3.3 Interpretation of the rules

23. Decisions of the Organising Committee concerning interpretation of these rules and on all matters relating to the running of the Festival will be final and binding on all Participants.
24. The AATG is the sole body legally and financially responsible for FEATS 2007. In any dispute arising between a Participant and the Organising Committee the decision of the Organising Committee will be final.
25. As regards permission to use copyright film, television or video material during the performance, please see rule 8 above. As regards the technical implications of such use, the prior permission of the Festival Stage Management is required

New to stage managing at FEATS?

If you or your group are new to FEATS stage management - or even if you've been backstage at FEATS before - please make sure that you read this manual and the rules carefully. If you have any questions or if anything is unclear, please ask us. We want to help you put on the best production possible.

It's worth noting that during the two-hour rehearsal period, you are not limited to the designated 'Crew of five' (see section 1.6). During that time, the Participant's stage manager should be in charge, referring to the director, who's on the headphones in the auditorium. As well as the rehearsal period, the Participant's stage manager runs the set and strike periods, gives the signal for the performance to start, and remains on the headphones in contact with the lighting and sound box throughout the performance.

For the record, members of the cast are only allowed to help with the set and strike if they are designated members of the 'Crew of five'.

Of course, it's perfectly OK for actors to move or remove props as required during the

action of the play. See section 6.14, 'Evening Performances'.

4. EARLY MORNING MEETING AND PRE-REHEARSAL CHAT

Please note that every morning before rehearsals begin, there will be a coordinating meeting for lighting people with the relevant members of the Festival team. There will also be a short get-together immediately before your two-hour slot (known as the 'pre-rehearsal chat') to explain who's who and what will be happening during your rehearsal time.

See the timetable (appendix 1).

5. FRINGE

The Fringe will take place in the studio theatre Het Paradijs. Bill Fisher is our Fringe coordinator. Details will be circulated in due course.

6. THE STAGE AND ITS FACILITIES

6.1 General

Throughout this manual, and in the theatre during the festival, the British definitions of stage right (SR), stage left (SL), upstage (US) and downstage (DS) will be used. In other words, if you are standing in the middle of the stage facing the audience, SL is to your left, SR is to your right, US is behind you and DS is in front of you. All measurements are taken from the datum point marked on the stage plan (see Drawings).

Signs in English will be placed backstage to help you find your way around.

The auditorium and backstage areas will be open, with technical staff, from 8.30 a.m. to midnight on each day of the festival. The theatre's own technical staff speak English, and several members of the Festival Stage Management team are Dutch-speaking if

you experience any communication problems.

6.2 Safety

The Koninklijke Schouwburg is a public building and is subject to all Dutch safety legislation. This means that any safety requirements imposed by the theatre staff must be followed.

Smoking is prohibited throughout the building, with the exception of the smoking room in the basement backstage. Smoking on stage is permitted where it forms part of the action of the play but the Festival Stage Management team must be informed in advance so the necessary precautions can be taken. Any ashtrays used on stage should contain a 2 mm layer of water such that any cigarette left in them is automatically extinguished.

All scenery must be fire proofed, i.e. scenery should extinguish by itself when a naked flame is applied and subsequently removed. We would like to stress that the theatre staff may apply this test to your set. Wood generally does not require fireproofing. For fireproofing of fabrics we suggest a solution of ammonium sulphate or a suitable proprietary fire proofing agent. Borax and boracic acid, a traditionally used mixture, do not always dissolve very well and may not give satisfactory results.

The steel safety curtain is just upstage from the house curtain. Its operation should not be blocked by major items of scenery. Please contact us if any of your set is likely to cross the curtain line.

Other aspects of safe working will also be monitored. These include all the obvious things such as soundly constructed scenery (especially when flown), effective stage management, safe setting and striking, avoiding tripping hazards, being prepared for anything that might be expected to go wrong (e.g. breaking glassware), etc.

Please contact us as soon as possible if you intend to use any special effects as restrictions apply. Dutch legislation covering firearms is very strict and such effects are

best avoided. Please contact us at an early stage if you have to use real or replica firearms, irrespective of whether or not they are fired.

Electrical equipment must conform to European safety requirements and must be earthed or double insulated.

6.3 Loading in/out

The stage has an excellent loading dock with inner and outer doors. The dock leads directly onto the sidestage area. It is only possible for one group to offload at a time. Vans with diesel engines can probably be left in the loading area, space permitting, but any other vehicles (including all cars) will have to be parked elsewhere which may take some time. Details of parking for vans etc. will follow in May with the transport information.

Because there is no partition between the storage areas and the main stage, unloading will be done as follows. On **Friday** group **A** will unload between 9.15 and 9.30, group **B** between 9.35 and 9.50 and group **C** between 9.55 and 10.10. **All other days** group **A** will unload between 8.30 and 8.45, group **B** between 8.50 and 9.05 and group **C** between 9.10 and 9.25. If these times present problems, particularly on the Friday, **please let Anne-Marie know as soon as possible**. The entrance to the loading bay is in Schouwburgstraat (map and access details will follow in May).

All three groups will load out at the end of each evening, after the adjudication is finished. Please make sure your van or other vehicle is in place promptly, so that this operation can be completed as quickly as possible as it will have been a long day.

As with all other activities, you have to provide enough people to load and unload the scenery and to set it up.

6.4 The stage and its facilities

Please carefully read the information below and complete and return the *Stage/Set*

Questionnaire in the accompanying Word file (Questionnaires). A plan of the acting area of the stage can be found in the drawings file. Other information is available on request for groups with technically demanding productions.

The decision of the Theatre Stage Manager is final in all matters concerning the use of equipment. The Festival Stage Management's decision is final on issues where the organisation and running of rehearsals and performances are concerned.

There are plenty of stage weights available at the theatre. There are 15 rostrum tops of 1 x 2 m, which can be fitted with legs of 0.2, 0.4, 0.6, 0.8 or 1 m. Please contact us if you want to use these rostra or need other rostra (small platforms, risers) or steps.

A table for the adjudicator will be provided at the back of the stalls. During the day this will be available for use by the Participants as a director's table, with an intercom connection to lights, sound, stage etc.

6.5 Theatre staff

In addition to the Festival Stage Management team a number of theatre staff will be available during the rehearsal and performance periods.

6.6 Operation of theatre equipment

For safety reasons, the computer-controlled flying system will be operated by the theatre staff.

During your two-hour rehearsal period, the lighting board will be programmed by theatre personnel under the direction of the participating group's lighting person. During your performance, the lighting board will be operated by your lighting person or - and only if absolutely necessary - by Festival Stage Management or theatre personnel.

During your two-hour rehearsal period, the sound equipment will be set up by the participating group and Festival Stage Management or theatre personnel. During the

performance, it will be operated by your sound person or - and only if absolutely necessary - by Festival Stage Management or theatre personnel.

6.7 Off-stage storage area

There is ample space for off-stage storage. There is an area stage right, next to the sliding door to the loading bay where scenery can be leant against the scaffolding fence in front of the sliding door. Groups which do not need to lean their scenery against a wall can use the area upstage of the cyclorama. Of course, the cyc will be flown out during your setting and striking periods. Each group will be allocated an area of approximately 3 m x 3 m.

6.8 Stage manager's console

This is located stage left behind the proscenium arch. It has intercom facilities to stage right, to the light/sound booth and to the director's table in the auditorium. A separate broadcast facility to the dressing rooms is also available. The house curtain is also operated from this position (by the theatre staff). On the stage right side of the proscenium arch you will find another intercom station and a sink.

6.9 General setup

All measurements are taken from the datum indicated by a small brass plaque inset into the stage. The datum corresponds with the upstage side of the proscenium arch and is 3 m back from the front edge of the stage. (See stage plan in Drawings and the flybar schedule in appendix 2.)

The effective (i.e. lit) acting area will be about 9 m wide by 6 m deep (from the datum) and the cyclorama (sky cloth) will be set at approximately 9 m upstage of the datum (12 m from the edge of the stage). There is plenty of space behind the cyc to cross to the other side of the stage.

The proscenium arch will be set to a width of 9 m. The house curtain moves up and down, not sideways.

The legs and borders will be arranged as shown in the fly bar schedule (appendix 2).

The rear black curtain will be just behind the cyclorama. It can be flown up and down, but not drawn from the centre to each side.

The white cyclorama is set 9 m from the datum and is lit from the bar specified in the fly bar schedule (appendix 2).

We will provide props tables stage left and stage right.

6.10 Fly bars

The theatre has 67 computer-controlled fly bars with a capacity of 300 kg and a speed adjustable between 0 and 1.7 m/s. There are also point hoists and fly bars running upstage/downstage. The use of the bars is described in the flybar schedule in appendix 2.

They are normally operated from a console stage left, close to the SM desk. The bars are of the standard size: 48.3 mm OD scaffolding pipe (1½" ID gas pipe or lighting barrel). The flying equipment will be operated by theatre staff. Any scenery to be flown has to be set in the 2-hour rehearsal period and may have to be removed during the 5-minute striking period together with the other scenery. This is something we will discuss well before the Festival with those groups flying scenery.

Please note that the use of normal karabiners is not permitted by the theatre. We recommend the use of secured shackles or karabiners with securing sleeves. Flats and similar elements have to be suspended from the bottom rail, either by flying irons that carry the rail or with eyebolts that pass through the thickness of the wood. Multi-strand steel cable (wire rope) should be used for flying, with a safety factor of 10. Please note that any such cables must be accompanied by a certificate. As this may be difficult for some groups, appropriate cables can be provided. Please let Anne-Marie know your

requirements (see stage/set questionnaire).

Depending on the nature of the flying operations, you may be required to wear hard hats. These will be provided by the Festival Stage Management.

If you intend to use the fly bars, please look at the bar schedule in appendix 2 and indicate the bars you wish to use in your questionnaire. We will try to meet these requirements. However if two groups require the same position the Festival Stage Management will decide the allocation of bars. Please indicate your preference for moving the scenery upstage or downstage in the event of a conflict.

Remember that if you are planning to use a bar for flying that is close to one used for lighting, conflicts can occur and you need to leave enough clearance to avoid a clash.

6.11 Stage surface

The stage floor will be covered with a black ballet floor.

6.12 Rehearsal period

Each group is allocated a two-hour rehearsal period on the day of their performance slot. (See the provisional timetable in appendix 1, the final version is not likely to be greatly different). This does not include the time you need to transfer your set from the loading bay to your storage area, unless you arrive after the scheduled starting time of your rehearsal period. Please note that your two hours will start whether or not you are ready to begin.

All rehearsal activities, including setting and striking the set, setting and focusing any lighting specials, setting lighting cues and sound levels, and fixing and testing any scenery to be flown must take place during this time. You may take the opportunity to run a cue-to-cue, selected sections of your play or a complete dress rehearsal, depending on what you can fit in the time available.

Only members of your group, the Festival Stage Management team and the theatre's own staff will be allowed on stage and in the auditorium during your two hours. You can have as many crew members as you need during the rehearsal period, provided they have been issued with badges. The rules on the 'crew of five' apply only during the set and strike for the performance.

At the beginning of the rehearsal period your set should be in your storage area SR or behind the cyclorama. At the end of your two hours, you should leave the stage empty and clean, having returned your set to your storage area.

At the discretion of Festival Stage Management, you can leave any flown scenery secured in place on the bar(s) allocated to you, ready to be lowered to the pre-determined settings during the ten-minute setup period before your performance, to be removed **at the end of the evening as directed by Festival Stage Management.**

We'll provide each group with tape of a different colour to mark the positions of your set on the stage. To avoid confusion, please use the tape given to you and no other. Please try to use the tape so as to present a neat appearance to the audience.

6.13 Dressing rooms

Each group will be assigned two dressing rooms. If your play has a large cast, additional dressing rooms can be made available. Please remember that you are responsible for bringing all your own make-up etc. Please ensure that the dressing rooms are left clean and tidy at the end of each day.

No smoking is allowed in the dressing rooms or anywhere backstage except in the basement smoking room.

6.14 Evening performances

Before its performance, each group is allowed 10 minutes to set the stage, with the curtain closed, and to make any adjustments necessary to their lighting and sound

equipment. During this 10 minutes, no more than 5 people – the 'crew of 5' (which includes the stage manager) – are allowed on stage to handle set and props etc. Lighting and sound personnel are allowed on stage, but only to deal with relevant equipment (e.g. to plug in a practical lamp) and the Festival Stage Management team must be told that that is what they are there for. The actors are not allowed to assist in any way unless they are designated as members of the 'crew of 5'. The same applies to the prompt, make-up and costume people. (Actors may, of course, bring on props as required during the action.)

Once the Participant's stage manager has told the Festival Stage Management that the crew are assembled and ready to start, the 'crew of 5' are given armbands for easy recognition and a Festival timekeeper gives the 'go' signal. Only then can scenery be moved from the offstage storage area. Timing of the 10 minutes starts at the go signal and continues until the group stage manager tells the Festival Stage Management that setting is complete. After this point, adjustments can only be made for safety reasons, so a checklist is highly recommended!

The cast can then be called from the dressing rooms. They are given approx. 5 minutes to assemble. At this point the curtain is still closed unless you have asked for it to be opened in your stage and facilities questionnaire. The Festival Stage Management obtain front of house clearance and then formally hand over responsibility – symbolised by the headphones and the belt pack – to the group stage manager, who has **one minute** to give the first cue (e.g. intro music, curtain open). Timing of the performance starts at this first cue and ends at the giving of the last cue (e.g. close curtain). Play-out music may continue after the last cue and is not included in the timing.

No curtain calls are taken.

Please note that the curtain and any fly bars are operated by the theatre's technical staff on the instructions of the Participant's stage manager.

Once the performance has finished, the curtain remains closed and the cast return to their dressing rooms. The 'crew of 5' assembles on stage. When the group stage manager says the crew are ready to go, the Festival Stage Management indicates that the strike may start and timing begins on the timekeeper's 'go' signal. All scenery and props must be struck to the offstage storage area. **This includes anything set downstage of the curtain.** Again, lighting and sound personnel may come to the stage to disconnect equipment etc. Tape used to mark positions of furniture etc. must be left in place (the Festival Stage Management will remove it at the end of each evening).

Timing of the strike ends when the group stage manager tells the Festival Stage Management that the strike is complete.

From the start of setting to the end of striking, the only group personnel allowed on stage or in the lighting/sound box are the cast, the 'crew of 5, lighting and sound personnel, and the prompt.

After the last play has been struck, there is a pause during which the cast and crew of group C can take their seats in the balcony for the adjudication.

6.15 The Adjudicator

The adjudicator is Mr Rex Walford. He will appraise each performance after the last strike. The following morning he will meet each group for no more than 30 minutes (between 9.30 and 11 a.m.) in the greenroom for a private discussion. Please wear your badges. He will meet the groups performing on the Monday that same evening after the award ceremony if they so wish and if this can be arranged.

Will any group likely to want a written adjudication please let Anne-Marie know **before the Festival** as in that case Mr Walford will charge a fee (£30) and will have to bring his laptop. Please note that the adjudicator retains copyright in written adjudications and they should therefore not be published without payment of an additional fee.

6.16 Photography

No photographs or video recordings are permitted at any time during the evening from 7 p.m. onwards. Participants may take photos or make recordings during their two-hour rehearsal slot provided this does not affect safety or interfere with the work of the theatre staff or the Festival Stage Management team.

Don't panic!

If you have never stage managed a play for FEATS before, DON'T PANIC. The Festival Stage Management team is there to help you put on your show. We recommend that you and your team **read the manual carefully** and complete as much of the questionnaires as you can before contacting Anne-Marie. If you still have questions, feel free to get in touch, but please allow us plenty of time so that we can supply the answers in time for you to return the questionnaires on time. It would also be a good idea to group your questions and send them all at once if possible.

Please bear in mind that you must bring your own crew and set. The theatre's technicians operate the bars and open and close the curtain when given a cue by the participating group's stage manager. They will also set any lighting specials and program the cues into the computer. Otherwise, it's your show.

7. SOUND

7.1 General

Please read the information below carefully and complete and return the Sound Questionnaire in the accompanying Word file (Questionnaires). The sound and light booth is located at the back of the stalls, under the first balcony. Although a sound position in the auditorium would obviously be better from a sound point of view, we decided to put the sound desk in the booth as this will make it easier for the sound and light operators to communicate with each other.

7.2 Playing recorded effects

The theatre has a large number of loudspeakers in the auditorium and we can also provide on-stage speakers to meet most requirements.

We will provide a Midas Venice 12/4/2 board and two CD players. You can bring a laptop computer to play sound effects if you prefer but in that case you would be fully responsible for the sound quality, interference, etc. If you bring a laptop then please let us know what connectors you will be using. In that case we strongly recommend that you also bring a CD with your sound effects as a back-up in case your laptop crashes or causes interference.

If you are bringing your own equipment then please note that power cables should be fitted with either standard flat 2-pin Europlugs (for double insulated equipment) or earthed Schuko plugs as used in the Netherlands and Germany.

We have not listed other equipment such as reel-to-reel recorders, MiniDisc and compact cassette players, effects processors, etc. in detail - if you need any of those just ask and we will let you know what is available.

7.3 Live effects and voice-overs

We can also provide microphones, on stage or off, for voice-overs, etc. Again, please indicate your requirements on the questionnaire.

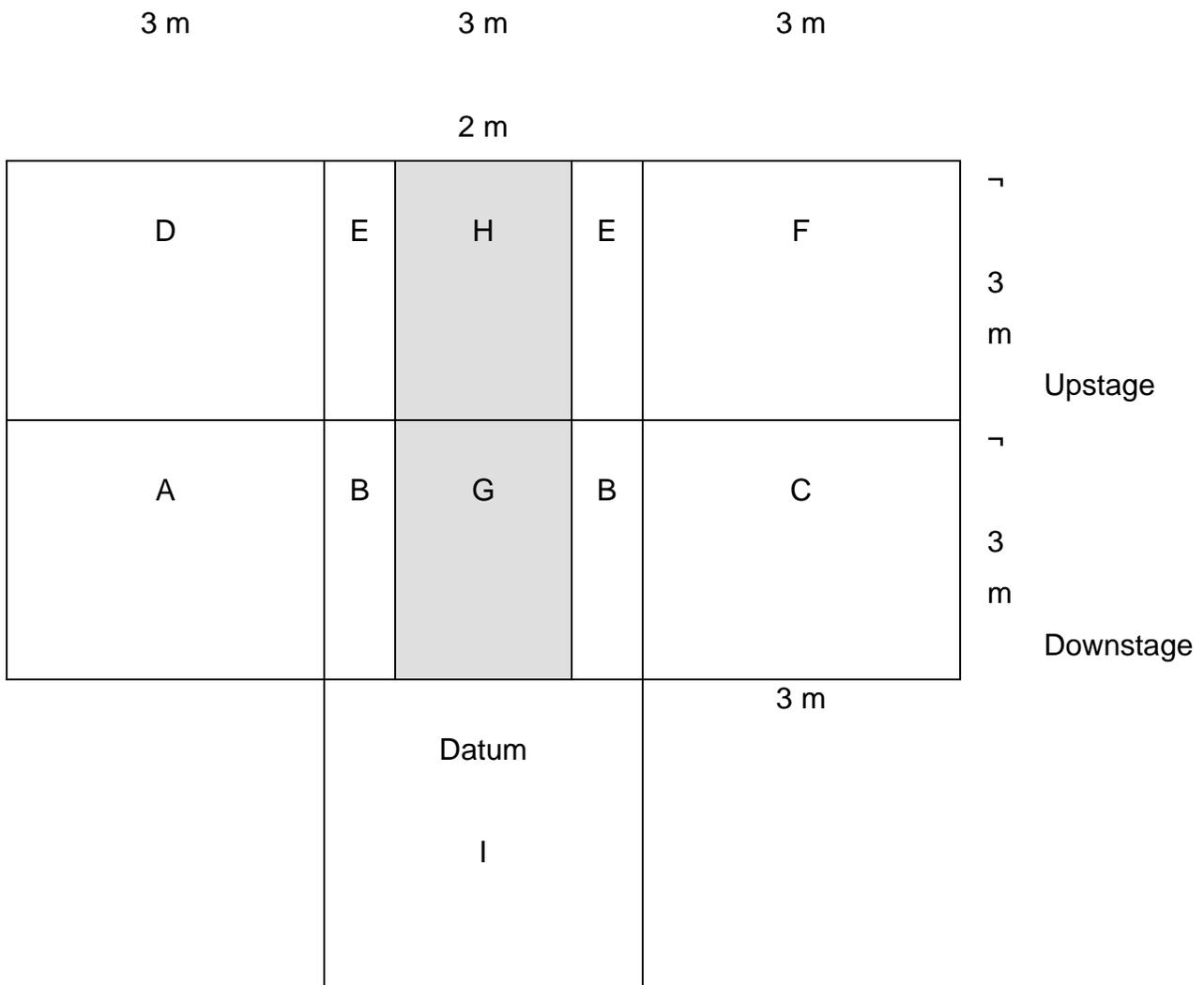
7.4 Theatre intercom

The theatre is equipped with a full intercom system covering all relevant areas. We will provide head sets stage left and stage right for your stage manager and crew. We may also be able to provide stations at other locations if required.

8. LIGHTING

8.1 Acting areas

For lighting purposes, the stage will be divided into 6 main areas plus front of stage, with an additional two areas (named G and H) being downstage-centre and upstage-centre respectively.



8.2 Basic setup (description)

A basic warm / cold coverage of areas A-I will be preset and available for you to use when your 2-hour rehearsal period begins.

All areas, except G + H, will each be front-lit by 4 lamps – two warm and two cold – and back-lit by one lamp (Lavender).

Areas G and H will each be front-lit by 2 lamps – one warm and one cold – and back-lit by one lamp (Lavender).

Side-lighting (provided by two lamps – one warm and one cold) will also be preset for downstage and upstage coverage from both sides of the stage.

For fairness' sake, these lights will be available to all Participants in exactly the same configuration (i.e. they won't be re-focused or re-gelled during the festival). While groups will be created for each area, each individual lamp used in the basic setup will also be controllable on its own channel.

Below you will find a list of all the lanterns used in the basic setup. A diagram showing all rigged lights including those allocated to the general setup and those available for use by the Participants is included in Drawings.

8.3 Additional equipment

All other lights as specified below are available for use during the festival and will be allocated by the Festival lighting team based on the requirements of each day's participating groups. These lights may be re-gelled and/or re-focused as required, but they may not be moved from their position. As always, compromises may need to be made to fairly provide for each Participant. Tell us what you need and we'll let you know if it's possible.

Gobos are available and may be used in the following lanterns: 1 kW Niethammer and ETC Source Four. If you need a specific gobo, please let us know, so we can check the availability with the theatre.

The theatre has a comprehensive range of Rosco colour filters (gels). If you are planning on using an unusual colour, however, you are advised to bring it with you.

There are 4 stands available for placement on the stage floor. These stands are: Strand Powerdrive, height 2.5 m.

8.4 Cyclorama and rear black curtain

Each Participant will have the choice of using either the cyclorama or rear black curtain. We need to know which you want in order to be able to plan the performances for that evening (see stage/set questionnaire).

A black gauze will be hung in front of the cyclorama to create softer and more even colours on the cyclorama. The lamps used to light the cyclorama are: 8 Iris cyc floods (1200 Watt) and 6 De Sisti cyc floods (4 of 1200 Watt).

8.5 Lighting bars

Bars 2, 9 and 23 will be used for general lighting. There are sufficient bars for hanging lights on stage. These will be allocated as required by Participants.

8.6 Flying additional lighting equipment

The limitations on flying lighting equipment are based on weight rather than electricity usage! More than likely, any lighting effect you want to fly can be flown. Just tell us what you want to do (as soon as possible) and we'll let you know if it's possible.

8.7 Electricity/channels

There are 288 channels available in total – 70% of which have 3 kW load capacity; the rest can handle 5 kW.

8.8 The lighting/sound booth

The lighting/sound booth is situated at the back of the stalls and is accessed from outside the auditorium. During the performance, it will be possible to accommodate one lighting person and one sound person from the participating group.

8.9 The lighting board and its operation

The lighting board used in the theatre is a *Compulite 4*. More than likely, it will be capable of producing whatever effects you require. That said, however, if you anticipate using features other than cue-to-cue, tell us know as soon as possible so that we can let you know if can be done. You can find more information on this lighting board at www.compulite.com

During the 2-hour rehearsal period a member of the theatre staff will be responsible for programming the board. During your performance, the lighting board will be operated by your lighting person or - and only if absolutely necessary - by Festival Stage Management or theatre personnel.

The Festival lighting team is responsible for liaising with the theatre's lighting staff prior to the festival and arranging for the setup of the basic warm/cold coverage of the standard acting areas. We also determine the feasibility of each Participant's lighting requirements and communicate with individual Participants to resolve lighting issues as required.

8.10 Special lighting effects

Full details of all special lighting effects must be provided when the lighting questionnaires are returned. The Festival Stage Management team reserves the rights to refuse the use of any such effect not deemed sufficiently professional and/or safe.

8.11 Additional information

So if we do all that, what's left for you to do...? Simply put, it's your responsibility to plan

what lights you need, and tell us how you'd like to use them. Included in this pack are details of the lighting equipment available to you. We'd like you to tell us *what* lighting effects you need, and also suggest *how* these effects may be achieved using the available equipment (and any other lighting equipment you propose to bring yourself). If you have any questions on this, please contact Anne-Marie Bellefroid.

You must fill in the lighting questionnaire (in accompanying Word file - Questionnaires) and associated diagrams and return them to Anne-Marie by 20 March 2007.

You are advised to prepare a list of lighting cues – for your own use during the rehearsal period and performance – prior to arriving at the festival. It is not necessary, however, to send this to us before you get here. Remember that you only have two hours to set up your lights so if you can, keep it simple.

On the morning of the day of your performance there will be a lighting meeting, see timetable (appendix 1) for details.

8.12 Basic setup (schedule)

AREAS		Position on plan	Warm	Cold	Back lights	Type of lantern
A	front	Auditorium bridge - above	74 + 78	76 + 80		575 W Source Four zoom
	back	Lighting bar no. 9			1 lantern	2 kW fresnel - Strand Cadenza
B	front	Auditorium bridge - above	84 + 102	86 + 100		575 W Source Four zoom
	back	Lighting bar no. 9			1 lantern	2 kW fresnel - Strand Cadenza
C	front	Auditorium bridge - above	96 + 92	94 + 90		575 W Source Four zoom
	back	Lighting bar no. 9			1 lantern	2 kW fresnel - Strand Cadenza
D	front	Gantry bridge - below	129 + 131	130 + 132		1 kW Niethammer profile
	back	Lighting bar no. 23			1 lantern	2 kW fresnel - Strand Cadenza
E	front	Gantry bridge - below	134 + 138	135 + 139		1 kW Niethammer profile
	back	Lighting bar no. 23			1 lantern	2 kW fresnel - Strand Cadenza
F	front	Gantry bridge - below	141 + 143	142 + 144		1 kW Niethammer profile
	back	Lighting bar no. 23			1 lantern	2 kW fresnel - Strand Cadenza
G	front	Auditorium bridge - above	88	104		575 W Source Four zoom
	back	Lighting bar no. 9			1 lantern	1 kW fresnel - Strand Harmony
H	front	Gantry bridge - below	136	137		1 kW Niethammer profile

AREAS	Position on plan	Warm	Cold	Back lights	Type of lantern
	back	Lighting bar no. 23			1 lantern 1 kW fresnel - Strand Harmony
I	front	Auditorium bridge - below	87 + 101	85 + 103	575 W Source Four zoom
	back	Lighting bar no. 2			1 lantern 2 kW fresnel - Strand Cadenza
USR	side	Side bridge SR	172	171	2 kW Niethammer profile
DSR	side	Side bridge SR	169	168	2 kW Niethammer profile
USL	side	Side bridge SL	185	184	2 kW Niethammer profile
DSL	side	Side bridge SL	182	181	2 kW Niethammer profile
Total basic setup			20 + 20	+ 9	= 49 lanterns

Rigged lights available for use

Position on plan	Lanterns available	Lantern nos.	Type of lantern
Attic - back	8 x	SR: 65-66-67-68 SL: 69-70-71-72	2 kW Niethammer profile zoom
Auditorium bridge - above	2 x	SR: 82 SL: 98	575 W Source Four zoom
Auditorium bridge - below	12 x	SR:73-75-77-79-81-83 SL:99-97-95-93-91-89	575 W Source Four zoom
Gantry bridge - above	10 x 4 x	SR: 148-149-150-152-153 SL: 156-157-159-160-161 SR: 151-154 SL: 155-158	2 kW ADB PC 1.2 kW Niethammer profile zoom
Gantry bridge - below	2 x	SR: 133 SL: 140	1 kW Niethammer profile
Side bridge	4 x	SR: 167-170 SL: 180-183	2 kW Niethammer profile
Third balcony	4 x 2x	SR: 47-48 SL: 60-59 SR: 46 SL: 58	1.2 kW Niethammer profile zoom 1.2 kW Niethammer follow spot
Second balcony	6 x	SR: 25-27-28 SL: 33-36-35	1.2 kW Niethammer profile zoom
Proscenium arch	8 x 4 x	SR: 7-5-4-3 SL: 10-11-12-14 SR: 2-1 SL: 8-9	575 W Source Four zoom 1.2 kW ADB PC
Manteau	10 x 4 x	SR: 119-118-117-116-115 SL: 123-124-125-126-127 SR: 114-113 SL: 121-122	1.2 kW Niethammer profile zoom 1.2 kW ADB PC

Additional equipment

Type of lantern / equipment	Quantity	Function
PAR 64 Chrome Medium flood, narrow, 110 Volt	24	
PAR 64 Shortnose 500 W - 220 Volt	2	
Fresnel - Strand Cadenza With barndoors 2 kW	3	
Fresnel - Strand Harmony With barndoors 1 kW	8	
PC - CCT With barndoors 1200 W	6	
Profile - Niethammer zoom 1 kW	8	
Profile - ETC zoom 575 W	2	
Cyc flood - Iris 1200 W	8	Cyclorama
Cyc flood - De Sisti 1200 W (4 x)	6	Cyclorama
Stand - Powerdrive Height: 2.5 m	4	

Appendix 1

Provisional timetable

Friday

Standard lighting rig set up		8.00-11.00 am		
Group A unloading		9.15-9.30 am		
Group B unloading		9.35-9.50 am		
Group C unloading		9.55-10.10 am		
Group A	Pre-rehearsal chat** 10.50 am	Rehearsal 11.00 am - 1.00 pm		
LUNCH				
Group B	Pre-rehearsal chat** 1.20 pm	Rehearsal 1.30 – 3.30 p.m.		
Group C	Pre-rehearsal chat** 3.40 pm	Rehearsal 3.50 – 5.50 p.m.		
EVENING MEAL				
Group A	Setup 7.20-7.30 pm	Performance 7.35 –c. 8.20 pm	Strike 8.25-8.30 pm	Interval
Group B	Setup 8.35-8.45 pm	Performance 8.50-c. 9.40 pm	Strike 9.45-9.50 pm	Interval
Group C	Setup 9.55-10.05 pm	Performance 10.10-c. 11.00 pm	Strike 11.05-11.10 pm	Adjudication

We will contact all groups performing Friday about the time of their lighting meetings.

Saturday, Sunday, Monday

Group A	Unloading 8.30-8.45 am	Lighting meeting* 8.30-c. 8.45 am		
Group B	Unloading 8.50-9.05 am	Lighting meeting* 8.50-c. 9.05 am		
Group C	Unloading 9.10-9.25 am	Lighting meeting* 9.10-c. 9.25 am		
Group A	Pre-rehearsal chat** 9.50 am	Rehearsal 10.00-12.00 pm		
LUNCH				
Group B	Pre-rehearsal chat** 12.50	Rehearsal 1.00-3.00 pm		
Group C	Pre-rehearsal chat** 3.20 pm	Rehearsal 3.30-5.30 pm		
EVENING MEAL				
Group A	Setup 7.20-7.30 pm	Performance 7.35 –c. 8.20 pm	Strike 8.25-8.30 pm	Interval
Group B	Setup 8.35-8.45 pm	Performance 8.50-c. 9.40 pm	Strike 9.45-9.50 pm	Interval
Group C	Setup 9.55-10.05 pm	Performance 10.10-c. 11.00 pm	Strike 11.05-11.10 pm	Adjudication

* Lighting meeting means a meeting between the group lighting person and the Festival lighting people, to discuss the lighting requirements for the performances.

** Pre-rehearsal chat means an opportunity to get to know one another and an introductory talk explaining what will be happening during your two-hour rehearsal period.

Appendix 2
Flybar schedule

See stage plan (drawings file) for bar positions.

Maximum permissible load per bar: 300 kg (contact us if you need more!). Point hoists can also be provided, please contact us for details. Bars are available unless otherwise indicated in the table, subject to the needs of other groups.

Bar number	Use
34	
33	
32	Rear black curtain
31	
30	Cyclorama
29	Gauze
SP2	
28	
27	
26	
25	Cyc lighting
24	
23	Back lighting
22	
21	Leg
20	Border
19	
18	
17	
16	

15	
14	
SP1	
13	Leg
12	Border
11	
10	
9	Lighting bar
8	
7	
6	
5	
4	Leg
3	
2	Lighting
1	

Appendix 3

Programme details

Please send your entry for the FEATS 2007 programme no later than **16 April 2007** to:
Steve Lambley at feats@stevellambley.com

The entry should include the following:

- a. How you would like your group's name to appear in the programme.
- b. Cast and crew details.
- c. No more than 150 words about the play (if it is part of a longer play, please give enough information for the audience to follow what they are about to see).
- d. A note about your group.
- e. A contact who will proof-read the entry once it has been put together.
- f. Your group's logo in electronic form (graphic file: jpeg, tiff, gif, pdf at 300 dpi or better).
- g. An image connected with the play or your group or the place you come from: something that can be used without a caption (in other words it's self-explanatory, or is obviously the cast, or a local landmark) – take your pick!

Appendix 4 All-Winners Festival

The Drama Festival in which you are taking part is a member of the National Drama Festivals Association. Your group may therefore be eligible to take part in further events organised by the NDFA.

NATIONAL DRAMA FESTIVALS ASSOCIATION

in conjunction with

LLANDRINDOD WELLS FESTIVAL COMMITTEE

presents

34th BRITISH ALL WINNERS FESTIVAL

at

The Albert Hall Theatre, Llandrindod Wells

From 15th to 21st July 2007

Adjudicator: Scott Marshall GODA

Drama Groups which have won Full Length or One Act Member Festivals between 12 June 2006 and 10 June 2007 are eligible for invitation to take part in the 2007 NDFA British All Winners Festival (BAWF).

The Rules of Entry for the All Winners Festival are published in the NDFA Directory or can be obtained from the 2007 BAWF Co-ordinator, Judy Stevens, 17 Tanglewood Close, Pyrford, Woking, Surrey GU22 8LG, e-mail: BAWFcoord@ndfa.org.uk

One Act Playwriting Competitions

The object of these Competitions is to promote new writing for the theatre. They are administered by NDFA and judged by a Panel of Judges: the Chairman of the Panel is the Chairman of NDFA.

The GEORGE TAYLOR MEMORIAL AWARD was initiated in 1979, dedicated to the memory of the founder of AMATEUR STAGE. The Award is held for one year and the Winner receives a certificate and a cash prize of £50 which is funded jointly by AMATEUR STAGE and NDFA.

The NAN NUTTALL MEMORIAL AWARD was introduced in 1994 to stimulate new writing for Youth Groups and to encourage their participation in Drama Festivals. It is dedicated to the memory of Nan Nuttall, a long-standing Secretary of Manchester & District Drama Federation. The Award, to be held for one year, is sponsored by Ian and

Queenie Parry and their daughter Lynn Robertson Hay; the Winner will receive a certificate and a cash prize of £50.

The Awards, running in tandem, are open to any piece of theatre accepted by and performed at any NDFA festival between 1 July and 30 June. The play, not the production, must be recommended by the Festival Organiser. It must have received fewer than five public performances and be unpublished at the time of entry; should it be accepted for publication prior to the announcement of the Awards, it will be automatically disqualified. All entrants will receive a short written assessment of their script. The Judges have the right to withhold the Awards.

An entry form is to be found at the back of the NDFA Directory – please make further copies as necessary. The entry form must be signed by the Playwright and the Festival Organiser. The entry fee is £5.00.

For more information about the National Drama Festivals Association, please contact the Hon. Secretary:

Tony Broscumb, Bramleys, Main Street, Shudy Camps, Cambridge CB21 4RA
tel: 01799 584920 e-mail: secretary@ndfa.org.uk