

Scout Shows - Setting the Standards



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Introduction

This is the second edition of the factsheet Scout Show Standards, which replaces that dated October 1999. Updates of this factsheet will be made in the light of experience and the issue of new editions will be publicised in Talking Points, Scouting Magazine and Headquarters Notices.

Overture – Preamble

Since the days of the original London Gang Show, under the leadership of the late Ralph Reader, Gang Shows, both big and small, have been staged up and down the land and in many countries overseas. Church, school and community halls, major theatres in our main cities, have all echoed to the strains of 'Crest of a Wave', whilst the local Scouts and Guides presented their latest show. Whatever your personal view, it is a fact that such entertainment as part of the Creative Activities programme is a much seen 'shop window' of our Movement and as such has tremendous potential for public relations.

If you are reading this factsheet it is presumed that you are planning, or perhaps have already staged, a show. What is, or was, your aim in presenting this show? May we suggest that you are providing our young members the opportunity of performing on a public stage and by doing so, enabling them to enhance and develop skills and confidence.

With this in mind it must be the aim of all those connected with a show to ensure that this 'theatrical shop window' and the training opportunities it provides are of the highest possible standard.

Thus this factsheet is:

to help all those involved in the production of Shows strive for the highest standards in all aspects.

This may be split into many facets, but:

a) ***theatrical production and presentation***

and equally:

b) ***the training opportunities offered by this particular activity***

are two which must dominate.

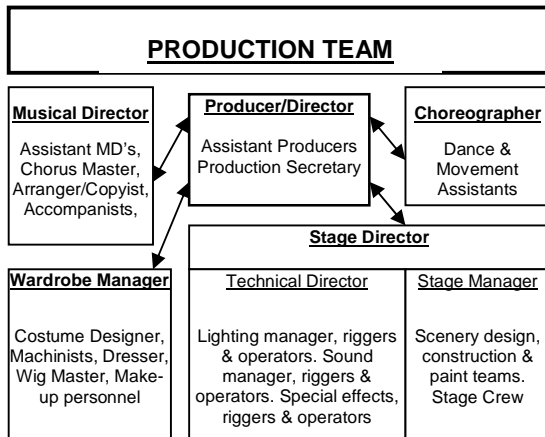
The contents of this factsheet are aimed at those Districts, producer's, director's, musical directors, technical director's and production teams who are just starting out, or in their early days of producing Scout Shows. It is not a *step-by-step* guide, nor a *how-to-produce-the-perfect-show* manual. It gives numerous suggestions and good advice gained over many years distilled from the expertise and knowledge of those who have written it.

Those of you with more experience may find the ground covered here too basic, too simplistic or too lacking in detail. But who knows, there may be some small piece of advice that will enable you to achieve even higher standards in your next show.

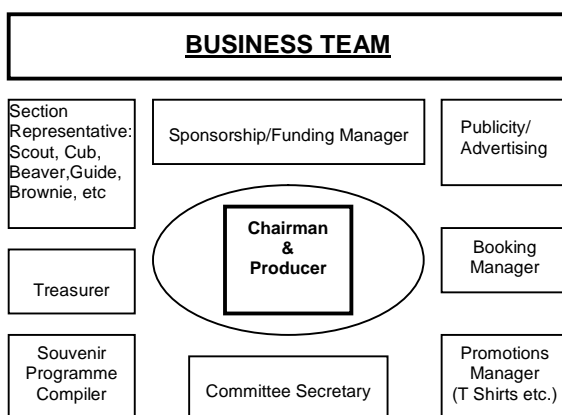
Planning - Team Spirit

Like any Scout Activity the key to success lies in the planning which ideally should begin many months prior to the first rehearsal. A committee will need to be formed whose members may be split into the two main functions: ***production management*** and ***business management***.

On the production side, the team will need strong leadership from the **producer / director**, who will be assisted by those with responsibility for **music, choreography/movement, stage management, and wardrobe**. Each of these will have their own team of assistants, some with specific responsibilities, others more general.



The membership of a production team may look like the above; notice that the arrows are double headed, indicating that this is a two-way process. There will also need to be a **business team** or **show committee**; their main responsibility will probably be in ensuring that the show does not run at a financial loss. Their composition may be this:



to the smooth running of rehearsals and during the performances. This team might be: **rehearsal organisers, catering team, transport providers (both cast & equipment), venue front of house staff - programme sellers, first aid attendants,**

parking attendants, security patrol to name but a few.

Many shows find that the use of **job descriptions** assist members of the team in carrying out their responsibilities. They also help in identifying those areas where additional personnel may be needed. Someone in the team is bound to say, *"that's not my job!"*

In addition, they will need specific information about the progress of the show and time to discuss it. With all of the above teams, it is quite probable that many people will double up their responsibilities and some shows may well find that they can do without some personnel entirely. Much will depend on the size of show you are producing.

Planning - The Venue

It is quite likely that **by** the time you are reading this fact sheet you will have already used a particular venue, or at least have one in mind.

Is it the best available in your locality?

The following questions may assist you.

1. *Is it the best geographically? Is it close to bus routes and stop? Is there adequate car parking and how secure is it? How quickly can the assembled cars vacate the vicinity? Will this increased traffic late at night annoy local residents?*
2. *Does it have the best stage facilities? Are there stage exits left and right? Are there adequate storage facilities for your scenery and costumes? Does it have the necessary back stage area for the size of cast you are proposing to use? Are there adequate dressing rooms?*
3. *Does it have the seating capacity you require? (Many public buildings [e.g. school halls] have a licensed capacity, which has to include all of the cast and back stage helpers as well as the audience). Does it have the best facilities for your audience: comfortable seating, heating, air conditioning? What about front of house facilities, e.g. for refreshments, bars,*

promotions and displays? Are there sufficient toilets?

4. *Has the fire brigade agreed to your proposed seating capacity? What about fire exits, etc.? Have you thought about an emergency evacuation plan, for both the building and the immediate vicinity? Remember you will have to adhere to Health & Safety requirements **and** local Fire Regulations.*

Planning - Knowledge of the Stage

Before planning your show content / programme, and cast size, it is essential that you get to know the details of the venue's stage. Dimensions are an obvious one, but what about entrances to and from the dressing rooms? What about space in the wings? Don't forget that during show week the wings will probably also store scenery and rostra and the available space will be reduced. What about entrances to the acting area? Is it possible to move from one side of the stage to the other without being seen? Again remember that free standing scenery takes up space especially when supported by stage *weights and braces* and such entrances and exits may be partially reduced / blocked.

As the necessity to be able to move swiftly from one item to another is central to a good Scout Show, it is essential that the stage be equipped with two sets of tabs, normally a set of House tabs and further up stage a second set. Whilst it is now quite normal for members of the audience to be able to see overhead lighting etc., it is still preferable for them not to be able to see into the wing space, therefore some sort of masking (*legs*) will be needed.

Planning -The Cast

An abbreviated aim of the Scout Association is:

HELPING YOUNG PEOPLE MAKE THE MOST OF LIFE

The same must therefore be true for any shows and we stress that:

A SHOW IS A YOUNG PERSONS' ACTIVITY

In an ideal world a show cast would have a 50:50 gender balance, with 100% of the cast being young, vibrant, talented and intelligent. Older adults would only take a back stage role. What an excellent shop window that would present!

But we do not live in an ideal world and compromises are the norm so bear the following in mind when you are selecting your cast.

1. *In shows with Members from the Scout and Guide Associations, there are likely to be far more girls applying to take part than boys. It has been shown over many years that boys (11 - 13) are much more willing to take part in a show when they have plenty to do and are not dominated in the show by girls and/or adults. It may be that you need to hold auditions in order to aim for that **50:50** gender balance. Such auditions may indeed be needed to reduce the number of applicants in order to have the size of cast dictated **by** the size of your venue, budget or other factors.*
2. *Explorer Scouts, Ranger Guides and Young Leaders should be actively encouraged, they can add verve and vitality to any cast.*
3. *The role of Beaver Scouts and Cub Scouts* should be carefully worked out. Many shows use them very successfully in their own item(s) performed in the first half of the programme. Some older Cubs could be incorporated into the main gang if required.*
4. *Adults in the cast should be used sparingly and **must not** be allowed to dominate.*

*For further details concerning the role of Beaver Scouts and Cub Scouts in shows please see factsheet 'Scout Shows – The Legal Aspects FS120162'.

Planning - The Legal Aspect

Care must be taken over a number of legal aspects, these include regulations covering:

Public Entertainment Licenses - whether your venue needs one, or is it perhaps covered **by** a blanket agreement?

Copyright. *Music and Scripts in general but specifically -*

Performing Rights Society - provides permission to perform **all** music including that written by Ralph Reader.

Phonographic Performance Ltd. - provide permission if you plan to use **any** pre-recorded music as part of your show.

Mechanical Copyright Protection Society Ltd. - provides permission if you intend to make **any** recording of your show, whether audio or video tapes. Great care needs to be exercised over the planned sale of such recordings.

However, the aspect giving most concern to The Association is to do with show finishing time. Under the exemption granted by the Home Office from *The Children's (Performances) Regulations 1968* it is quite clearly stated that performers in shows who are under 13 years of age must be **out of the venue by 10.00pm**. Any show applying for recognition be warned. It is our recommendation that shows should start at 7.00pm or 7.15pm rather than 7.30pm. This will aid you in finishing **by 9.45pm** and will help guarantee your audience getting value for money.

For exact details concerning the Scout Shows – the Legal Aspects FS120162 (see publications cross reference)

Planning - Show Content

Scout Shows should be slick, vibrant, youthful and colourful. When you plan the contents of your show aim for the following.

- 1 *Continuity is essential, there should be no waiting between one item and the next. Plan the end of one item and the start of the next to allow the show to move straight on. There should be no awkward pauses.*
- 2 *The youngsters should dominate.*
- 3 *Aim for contrasts and a good balance - a mixture of old and new, fast and slow, highs and lows, comedy & serious / pathos, solos / duets / chorus work.*
- 4 *Any humour, whether verbal or visual, must be tasteful and not include 'in' jokes.*

- 5 *Ensure that the material, visual or verbal, is appropriate to the age of the performers, is suitable for your audience and the image of The Association(s).*
- 6 *Once you have devised an item think carefully about where to place it in the programme? What comes before it, what comes after it? What mood might the audience be in before it, **by** the end of it? Are the right members of your cast available in that slot, or have they just finished the previous item?*
- 7 *How long is your planned item? Experience suggests that generally shorter items are more successful than longer ones unless these contain a wide variety of musical styles, changes of set and cast.*
- 8 *Act One should last longer than Act Two.*
- 9 *Any planned special effects should enhance an item, not be the sole reason for it.*
- 10 *By the end of the show your audience should still be wanting more. That way they may come back next year.*

Rehearsing – General

Rehearsals, both overall and individual, need planning as well. Ninety minutes spent learning the lyrics of twenty songs is going to do more harm than good. Plan it like a section meeting, a bit of this and a bit of that, something new, something revisited, gradually building up the items bit by bit. Obviously at some point nearer the show, panic might set in and all of this will go out the window, but in the early days little and often should be the rule.

It is difficult to be exact but a typical show may well rehearse two or three times a week* for approximately 10 - 12 weeks. Each rehearsal being 2 – 2½ hours.

*As your rehearsals progress you will be able to judge how things are going. Try to avoid adding numerous extra rehearsals in the last weeks; this causes resentment. Better to begin fully then give the cast the occasional reward of a night off when you are happy with the standards being reached.

A maxim which has served the theatrical profession well for many years is - *better to be confidently wrong than halfheartedly right*. Whilst you and your cast are inexperienced keep it simple, rehearse it well, get your cast to smile, be confident in what they are doing and all should be well.

If possible, rehearsals using the actual stage should take place 2 -3 weeks prior to the show, with a technical rehearsal (lighting, sound, scenery and sets, but no cast) and a dress rehearsal immediately before the performances.

Rehearsing – Music

Some suggestions here.

- Choice of key. Yes it is less bother to perform a song in the published key, but is it too high? This is particularly true with pop material. A rule of thumb - no higher than a top F for good youngsters whereas a top E flat will sound much more comfortable for massed singing.
- How to change the key. No easy way as musical expertise is needed and the music will probably have to be written out, but....
- Information Technology. Most modern keyboards will transpose at the flick of a switch. So a change of key whilst playing from the original music is possible.
- Midi. If you have access to a midi keyboard and a PC you can link the two together and - after the learning curve of the relevant software (e.g. Cubase, Sibelius, Logic etc.) has been mastered - you will be able to produce printed music to suit, but beware of copyright restrictions.
- Tempo. For most songs quicker is better than slower, keep it moving forward, give it a sense of pace and drive.
- Introductions. Musical introductions should clearly set the pitch and the tempo. Think carefully about using the published, printed introduction - often the last few bars of the main chorus are better.
- Diction. Crisp, clear diction is essential and can easily be achieved by insisting on it as soon as you commence rehearsals. Ensure that final consonants are clearly enunciated and that stressed syllables are given that extra punch. Above all, **everyone** knowing their words will lead to clear diction (no mumbling) and a sense of ensemble.
- Vocal harmony. In early days keep it simple, but part-singing, counter melodies, descants and modulation will all add effect to your presentation.
- Soloists, duets/trios etc. Do not allow these to become the prerogative of one or two, especially adults. They will need rehearsal time.
- Verse(s). How well known is the verse to your chosen song? Is it essential? If the answer is 'no' then why inflict it on your audience and cast?
- Chorus(es). How many times is this chorus worth repeating? The days when an item consisted of one song repeated eight times are over.
- Segue Is the method of linking one song to the next without the need for another introduction and is **much preferable** to stopping and starting again. This technique above all others will give your items continuity.
- The Band. Whether you use a single piano or a twelve piece swing band **do not** let them drown your cast. Non sung dance items, the overture and entr'acte are places they can let rip. Check you like the sound and style of your drummer before engaging him/her. Someone who plays in the local rock band may not have the right 'show' style.
- The Conductor For small shows a conductor is probably not necessary, but a good conductor can assist the cast not only with musical matters, but, e.g.: help with words, hand claps, sways, simple movements and all the time encouraging smiling whilst discouraging scratching and other undesirable human traits.

- And finally *A musical ending (coda) is essential, it prepares the audience for that vital ingredient applause.*

Rehearsing – Movement

(For the purposes of this document, 'movement' refers to general movement of the whole cast whereas 'dance' means specific dance routines.)

Like all areas of your show, good planning is essential. With a pad, and the words and music to hand, work out who goes where, when, and how. Try to imagine what it is going to look like from the audience point of view. Clever floor patterns *a la Busby Berkley* are lost unless you happen to be sitting in the gods. As has been said elsewhere in this document - in the early days of rehearsal keep it simple and big. You can always add more later.

When planning your movements ask yourself will the cast feel comfortable performing this? Beaver Scouts and Cub Scouts may happily skip around, but don't ask younger Scouts to do the same as their 'street cred' and willingness to take part in another show will vanish altogether. A good rule of thumb is to remember that **all** members of your cast have two left feet and are unable to count to four. Aim for a sense of ensemble / a sense of togetherness / formation and precision.

Can members of the cast be seen? Arrange your lines by the height of the performers, try not to have too many performers in each line, give each their own space in which to perform and use all of the available stage space. Remember that the use of raised areas will assist in people being seen. This is particularly true in venues without raked seating.

Fit the movement to the music, use the beat and natural rhythm of the music to aid the movement. Try not to go across beats or beyond phase ends. Aim for a variety of travelling styles: walk, skip, jog, run, saunter etc. What about arms and hands? Hand and arm movement can be as effective, if not more so, than complicated floor movement, but requires just as much rehearsal time. Even the simplest unison clap will take time to get everyone together. Rehearse your cast to

have their heads up, eyes front (not looking at their feet) and above all to smile and look confident.

Rehearsing – Dance

Much of what has been said above also applies here, but here are a number of additional points.

- Use a choreographer.
- Try to involve all ages and both genders - avoid the use of a dance team.
- Make sure the style of music fits the dance and vice-versa.
- Make sure the style of dance fits the ages and ability of the dancers
- Make sure the dancers look comfortable and confident rather than foolish and unsure.
- Give the dancers room to move, if the rest of the cast aren't needed on stage, clear them into the wings, they may detract from the dancers.
- Don't overcrowd the stage, dancers need space.
- Use all the available stage space with a variety of vertical and horizontal levels where possible.
- Keep footsteps simple and armand hand movements large.
- Aim for precision.

Rehearsing - Spoken word / Sketches

- Clear, crisp diction with good projection is absolutely essential. If the audience can't hear what is being said (and it is not *always* the sound technician's fault) then there is not much point in doing it.
- Ensure that the ends of lines are not lost, keep the pitch and volume of the voice up.
- Facing front will assist.
- Sketches need to be well cast, often almost *type cast*.
- Movement and the use of hands should appear natural.

- Avoid the tendency to turn and face up stage.
- Everything: sketches and announcements, (both on and off stage) should be well rehearsed.
- Beware the adult who believes they are a natural and who can *ad lib* their way through.
- Avoid using adults for announcements. If an adult voice is needed then use an off-stage microphone. Remember, we are a **youth** movement.

Rehearsing - Cast Discipline on Stage

A well disciplined cast in a carefully prepared, well rehearsed show will be an asset not only to yourselves and your district but an excellent advert for the Association(s) as a whole. The time to start is from the very first rehearsal. Set your standards high and then aim higher. It is of no use dictating at the dress rehearsal. Start as you wish them to finish. Here are ten stage commandments:

BEFORE GOING ON STAGE:

1. THOU SHALL REMOVE ALL JEWELLERY, WATCHES, AND WHERE POSSIBLE, GLASSES.
2. THOU SHALL CHECK ALL ZIPS, BUTTONS & VELCRO FASTENINGS FOR DECENCY.

WHEN ON STAGE:

3. THOU SHALL NOT FIDGET WHEN MEANT TO BE STANDING STILL.
4. THOU SHALL NOT PICK NOR SCRATCH ANY PART OF THINE ANATOMY.
5. THOU SHALL NOT LOOK AT THY FEET WHEN MOVING OR DANCING.
6. THOU SHALL NOT WATCH OTHERS TO SEE WHAT THEY ARE DOING.
7. THOU SHALL NOT WHISPER OR EVEN WORSE TALK TO OTHERS.
8. THOU SHALL NOT WAVE TO ANY MEMBER OF THE AUDIENCE.
9. AT THE END OF AN ITEM, THOU SHALL STAND STILL UNTIL THE TABS ARE COMPLETELY CLOSED WITHOUT LOOKING AT THEM.

10. THOU SHALL NOT LOOK INTO THE WINGS AT ANYTIME.

BUT AT ALL TIMES

THOU SHALL SMILE! SMILE! SMILE!

Staging - The Venue - Other Users

A useful tip is to make contact with other theatrical users of your venue and/or local amateur dramatic /operatic/pantomime societies. These could provide you with much information but also useful 'hidden' information concerning your venue, i.e. plug sockets that don't work etc, a possible source of costumes, a likely source of stage crew, a potential source of scenery to borrow/hire, a possible source of sound & lighting equipment, information, and operators, etc.

Staging – Costumes

The Scout Information Centre has available a detailed factsheet 'Costuming a Scout Show' (FS120267) a summary of which is:

- Costumes should be colourful and appropriate to the item within the show.
- Costumes should fit each person well, with care taken over measurements and manufacture.
- Costumes should be ironed and maintained for the run of the show, as should all appropriate accessories.
- Costumes should be a credit to the Movement and should not cause embarrassment to the artists or the audience.
- For a show newly starting out, a good source of costumes is to borrow / hire from other Gang Shows. Your local County Office or failing that Gilwell Park (Programme and Development Department) will be able to furnish details of other shows in your area.
- Dressing room staff should be carefully chosen.
- We should be proud of our membership to the Scout and Guide Movement. Therefore it is

important that the finale of a show should reflect this by having the cast assemble on stage in **full uniform**.

Staging - Make-up

- The aim is for a natural look under stage lighting.
- Use little rather than too much. (This not only looks better but also works out cheaper.)
- Characterisations - a good public library should have books to help. Also one manufacturer, *Leichener*, produces excellent facial charts depicting different ages.
- Use an expert if you are not sure.
- Beware of not contravening race relation issues.
- Experiment during the technical and dress rehearsals.
- Make-up should be fully removed before leaving the venue. Professionals do it, so should we.

Staging - Scenery and Sets

What you are able to do will be very much dependent on the facilities available to you in your venue. i.e. is there stage room for free standing flats? Can you fly cloths and other material? Here are a number of general points covering all venues:

- The safety of all must be a priority.
- Good sets and scenery do set the scene and can create a good impression to an item before it even begins.
- Keep all scenery simple but imaginative.
- In the smallest venues, try to create an artistic impression, there is no need to recreate the whole of, for example, The Paris Skyline - one or two key pieces will suffice.
- Ensure that it is well constructed and not going to collapse before your performances are over.
- Ensure that it is neatly painted in flat paint.

- Ensure that freestanding scenery is correctly secured in place and cannot fall over.
- Don't overcrowd the stage with freestanding pieces.
- Pieces that are going to be stood on (blocks, ramps, steps, etc.) **must** be well constructed.
- It is essential that there is masking of the wing space.
- It is essential that there is sufficient time between full stage items to allow the stage crew to quietly and safely change the set. This is particularly true when heavy, cumbersome items are being moved in or out.
- If you borrow scenery, obtain permission before re-painting or adapting it. It's not just you who will get a bad name but the Association as a whole.
- Return all borrowed sets and scenery promptly.
- If your venue has facilities for flying scenery then it is likely that there will be a set of safety instructions. These must be followed precisely as once again, and even more so, safety has to be your number one criteria. A piece of free standing scenery which falls over may injure and will certainly cause embarrassment if it happens in view of the audience. However even a small object falling from above can cause serious injury or even worse. You and the Scout Association can do without the resulting media attention.

Staging – Lighting

This area (along with sound) are amongst the most technical and like all matters electrical / technological are constantly changing. Once again it will very much depend on what is available in your venue. Operating systems vary from the latest high-tech computerised models dating back to racks of slide dimmers. However a number of general points can be made.

- Ensure that your lighting person has sufficient knowledge. A willing volunteer with no experience is not a good idea.

- Lighting needs planning, both in terms of installation of equipment and the effects to be created.
- Generally aim for lighting to be bright and colourful.
- Try to match the mood of the music and movement with colour and intensity.
- Good lighting can overcome a shortage of scenery, but can make poorly constructed painted scenery look worse.
- Beware that strong coloured lighting will affect the colours of your costumes and skin tones.
- All stage lamps need a coloured gel. Without one the quality of the white light, especially at full power is too harsh.
- A snappy blackout at the end of an item will give a good finish, but the next lighting cue should immediately provide working light behind the tabs (so that people are not left in the dark - safety) and some gentle light on the front of the stage.
- Prolonged blackouts should be avoided as they give the impression that something has gone wrong.
- Follow spots wrongly sited and operated can look very amateurish. The object is to light the stage floor with the soloist standing in a pool of light. Therefore place your follow-spots as high as possible and as near to the front of the hall as practical.
- If your venue has a limited lighting installation there are many firms from whom you can hire. They will almost certainly advise on what you will need.
- Before adding extra lanterns check that the electricity supply (whether direct to the mains through a plug board or through a dimmer pack) will not be overloaded.
- The physical safety of the installation must be a priority - lanterns should have safety chains. Cables that cross-floors must be gaffa taped. Lighting bars should not be overloaded (weight), whether they are fixed to the ceiling

or flown - with extra care taken with equipment directly over the stage and audience areas.

- The safety of the crew whilst installing the lighting rig must also be considered - the use of ladders, scaffolding towers or tailscopes should be regulated.
- Do not forget to allow time for your lighting team to have sole access to the stage area, they will not thank you if you try to rehearse around them.

Staging – Sound

The aim of a sound system is to enable all members of the audience to hear the show. Like all other aspects careful planning is essential. It is almost a certainty that you will have to install your own sound system. Very few venues have permanent installations. Hiring the equipment is the norm and gives you access to the latest gear. Microphones and speakers need to be carefully sited in order to get the best from them.

Safety must again be taken into account: cables need to be gaffa taped to the floor, speaker tripods need to be secured to the wall, microphone stands positioned so that they are not going to be tripped over. An operator who knows the system and has experience is, once again, essential. Their priority must be to control feedback-howl. They must also aim to balance the relative volumes of the musicians in the pit with the cast on stage. As has been said earlier, it is the cast who must dominate, not the other way around. No matter how hi-tech the sound system, it can only amplify what is there already. Thin, feeble singing will only become loud, feeble singing. An out of tune piano, badly played will now sound even worse. However a good powerful sound from cast and pit musicians can now be heard as well in the back row as the front.

The use of individual hand-held and radio-microphones will not only help soloists to be heard clearly, but often can have a psychological effect that enables them to perform more confidently. With such microphones, it is essential that they are turned off as the performer leaves the stage.

Failure to do so can result in the audience hearing back stage remarks. Some of which may (almost certainly) be undesirable.

Show Week - Front of House

Your show will certainly need a *Front of House Manager*. Here is a checklist for such a person. It is ordered as if a member of the audience were arriving for a performance.

1. Car Parking - availability (or not) should be advertised on or with the tickets. There may need to be stewards directing this and security is also an issue you may wish to consider.
2. Tickets - should indicate a specific seat
3. Front of House - Foyer area (1) - The audience do not want to be overwhelmed by programme sellers, merchandisers etc. the moment they walk through the door, a little free space to acclimatise is useful.
4. Front of House - Foyer area (2) - The foyer area is a good place to advertise your District and Scouting in general. Displays, with a high standard of presentation showing other Scouting Activities (not just Gang Show) are to be recommended.
5. Front of House - Foyer area (3) - Stalls for show merchandising/raffles/fund raising should reflect the ethos of the Association. Take care that they are sited away from emergency exits.
6. Bar / Refreshment areas - these are intended for members of the audience before the show and during the interval, members of the cast should not be seen. You may also wish to consider whether members of back stage crew should be seen drinking before or during a performance, not only from a public relations point of view but also a back stage safety angle.
7. Souvenir Programme sellers - should be carefully sited for both their own safety and security.
8. Usher(ette)s - will be needed to direct people.

9. First Aid - trained personnel should be present **throughout** the performance.
10. Interval - Again cast and crew should not be seen in the public areas during the interval
11. Reception Room - You may wish to consider having a special room or area where special guests can partake of refreshments and meet the organisers.
12. Toilets - Indicate their whereabouts and ensure that they are hygienic. Cast and crew should have their own provision.
13. Traffic stewards - may be needed at the end of the performance to ease the flow of departing vehicles.
14. Scout / Guide Uniform - Any members of the movement who are working in the front of house areas should wear full uniform.

Show Week - Souvenir Programme

If you are calling your show a Gang Show, the programme must include the statement 'based upon an idea and using material by the late Ralph Reader, CBE.'

- **It will probably contain:** Details of your programme content, cast lists, support team lists, photographs, District information.
- **It may also contain:** Letters from national/local dignitaries, behind the scenes photographs and stories, a resume of local Scouting during the last year and details of forthcoming events.
- **It should be:** produced and printed to a high standard, informative and enlightening, accurate, value for money and worth having.
- **Try:** to keep advertising to the minimum.
- **Beware:** that in order to print song lyrics in a souvenir programme you must have obtained permission from the relevant copyright holders. This applies to those written by Ralph Reader as much as any one else.

Outcomes - Public Relations

Shows presented by Scouts are an important part of the Creative aspects of our programme and as

such can be the most effective public relations and promotional advert for Scouting. At the time of writing it is estimated that there are some 125 regular District County/Area Gang Shows. If each show gave only 5 performances, to an audience of 200 per performance, this results in a total audience of 125,000. The publicity generated by this audience can do the Association(s) a great deal of good, or, if the final product is poor, even greater harm. It is vital therefore that all Shows try to maximise this good publicity and public relations for the general good of Scouting both locally and nationally.

Outcomes - Training Opportunities / Transferable skills

Creative Activities are an important aspect of Scouting.

Why?

- Because the activities relate directly to the aims and objectives of Scouting.
- Because they are just as important as the other Land, Sea or Air activities.
- Because creative activities involves Members across all sections.
- Because it provides the opportunity for the talented to excel and for others to join in or support.

Scout and Guide Shows are an important aspect of Creative Activities.

Why?

- Because through it you enable our young members to develop their skills; or to learn new or discover skills in: music, singing, dancing, acting and stagecraft.
- Because it develops team spirit, both (perhaps) as a leader in a team and as a team player.
- It develops confidence, reliability, commitment and self - discipline.
- For some youngster's taking part in a Show can represent just as much a challenge as many more traditional adventurous activities.

Outcomes - Further advice

Within the movement there is a team of experienced Gang Show advisors who will gladly give of their time to assist you and give advice. Up to date details of who to contact in your area can be obtained by once again contacting the Programme and Development Department at Gilwell Park.

And Finally.....

Of all the Gang Show songs written by Ralph Reader the one that has become synonymous with Gang Show is of course, *On the Crest of a Wave*. It is our hope that this factsheet will help you to place your show firmly on that crest of the wave named Gang Show.

Thank you for reading.

'Break a leg'

Publication Cross Reference

The current editions of:

Policy Organisation and Rules of the Association

Original Material suitable for Gang Shows (BR120161)

Material written by Ralph Reader CBE (FS120160)

Scout Shows - the Legal Aspects (FS120162)

Gang Show Recognition (FS120163)