

The Inheritance Post Production Review

Production details

Production name	The Inheritance	
Date of production	16-20 September 2025	
Number of nights	5+1	
Seats available / sold	300 sold 258	
Ticket sales %	86%	£3498.00
Programme sales		
Revenue from advertising		
Design costs		
Set building costs		
Lighting hire costs		
Sound costs		
Wardrobe costs		
Props costs		
Profit/loss		
Number in cast	4	

Behind scenes personnel

Role	Name
Director	Len Pannett
Producer	Julie Utley
Set Designer	Nicola Webb
Construction Chief	Dave Hawse
Sound Chief	Paul Cleverley
Lighting Chief	Alistair Harvey
Wardrobe	Jean Simmons
Stage Manager	Aaron Caulfield
Publicity	Sam Rhodes
Photography	Dale Stephens

Notes

Consider how you did things, what went well, what could have gone better, top tips for future directors and must-do actions.

Casting

- Use of social media to get word out about the production and casting was invaluable, especially advertising in other drama clubs/societies
- Ensure that casting does not overlap with previous production that may have suitable candidates
- Ensure a variety of days to avoid conflicts with other rehearsals

Set Design

- Early engagement with set designer is essential
- Involve construction team, stage management, lighting and sound to ensure a holistic design and allow for early planning of deployments and personnel
- Details matter!
- Bring H&S in early to avoid later disappointment

Set Construction

N/A

Stage Construction

- When using staging in the Warburton Room, the step up to the staging is large; an additional step should be made available for people with mobility issues
- There are no bars to fit the sides of the staging

Costume and Props

- Directors and cast should channel ALL suggestions and requests on costumes to the Costume Designer
- Costume designs should take lighting design into account

Lighting and Sound

- There arrangements for the Technical Control desks in the WR need to be suitably redesigned for future use. This means re-imagining the arrangements in the whole room and rewiring cabinets to provide safe and suitable desks.
- Intermittent interruption resulted in loss of sound on the matinee, cause unknown
- Early planning will mitigate unavailability of key lighting/sound personnel due to parallel events
- Only one lighting desk restricts what can be run in parallel between auditorium and WR. Consider purchasing a second lighting desk for the WR (to be included in re-imagining of WR?)

SFX and Technical

- WR needs a sound pickup feed to the SM position or at the least to a remote location to allow for cuing.
- Installation of camera was very helpful when used as a remote SM position in the stairs
- There is only one cans network in the CX, restricting what can be done when there are 2 live shows in parallel

Music

N/A

Rehearsal Issues (Organising rehearsal schedule, Technical rehearsal schedule)

- As rehearsals for Q3 production are likely to be disrupted by cast holidays, starting earlier than usual was key to ensuring that the cast were prepared in the last weeks of the schedule
- Clear planning of rehearsals and promulgation to cast AND crew is essential
- Conflicts with live show later caused issues in availability of dressing rooms, and key technical personnel
- Dress rehearsals must be respected by ALL as practicing ALL movements on and off stage
- Use of Hithercroft and Methodist church hall was helpful to keep the rehearsal plan
- Early use of the WR as a rehearsal venue, including set construction, lighting and sound, meant that technical rehearsal was brief. HOWEVER, technical rehearsals must also cover stage crew practice and planning as well.

Facilities Issues

- Coffee/tea facilities downstairs means that sometimes upstairs cast/crew will

- come into the room to make drinks
- Sound of toilet downstairs flushing is loud in the stairs by the green room.

Publicity

- The SPs must invest in a video-editing platform subscription to avoid the need for the software provider's watermark to be included in videos. Use of Microsoft video editing (free) was found to be as good as CapCut.
- Internal comms is key between the Marketing team and Director/Producer to ensure coverage of local establishments, distribution of posters, and posting on social media
- Actively engage local newspapers early for them to plan early reviews
- SPs need a revised "recruitment" graphic for use in programmes
- Use of the programme booth in the Foyer does NOT interfere with the cinema audience; it should be set up for EVERY show.
- It would be useful to have a signpost in the foyer indicating cinema and WR, when using the WR. Likewise, a sign at the top of Mousey Lane was useful in guiding people to the WR
- SPs should either a) acquire another SumUp machine or b) ensure Ushers have the SumUp app on their phones so that programmes can also be sold in the WR in the interval
- Programme sellers should hang around for 10 mins or so after end of play to allow for sales then

Programme & Photography

- Director and Producer to proofread copy before going to print to minimise risk of typos (especially in names)

Box Office/Ticket Sales

- Tickets should go on sale as soon as dates are fixed, even if promotion campaign starts after previous show

Performance Issues

N/A

Stage Crew

- Stage manager must be involved early in the design process to input movements and scale needed crew

Health & Safety

- Appreciating need to adhere to regulations, common senses must prevail.

Recommendations to be drawn from this production.

- WR should be used for future productions
- The WR has so much potential, but to achieve that it does need to be re-imagined. That includes:
 - o Replacing the red carpet with black wooden flooring (soundproofed)
 - o Set up a proper technical desk for lighting and sound
 - o Install a permanent camera with microphone pick-up, fed to the SM desk in the green room
 - o Install motorised control to the Velux windows to allow for them to be opened for ventilation
 - o Install a ratchet system to lower/raise the commemorative quilt easily

- Replace the lighting fixtures to allow for easier maintenance and repair
- Convert the entire room into a black-box theatre, which will radically increase the ways the space can be used
- Set up monthly production meetings as early as possible, involving all the designers, construction, SM and publicity

Comments from Cast

Enjoyed the experience and felt they appreciated the long rehearsal and being able to use props and set.

Donna

- Feedback from her friends who attended the performance. Did not realise that coffee and tea were available upstairs in the foyer. They sat in the back row and could not see what was happening when action was taking place on the floor.
- Donna said it was difficult to hear cues from their entrance position behind the door. Also was disturbed by crew noise on the stairs and the toilet flushing.
- Problems with clash of dressing rooms with the incoming show on the main stage at dress rehearsal weekend.

Minaz and Georgia

- Minaz's daughter and Georgia's friend both had problems with presenting their electronic ticket to the Usher on Saturday. Their ticket could not be scanned and the usher did not suggest to them to return to the box office/house manager to get this sorted and refused their entry, one missed the performance because of this. Needs to be taken up with the front-of-house manager.

Crew

Props

- Props went well.
- Not ideal with the incoming show on at the same time. Made it difficult to use the sink. This was needed for various items for The Inheritance.

Stage Manager

Aaron

- Found it quite challenging to hear cues for set changing in his position behind the door. The visual monitor was helpful but did need audio feed so he could hear the dialogue.

David Hawes

- Felt the build went well

Comments from Sound, Workshop and Wardrobe

Paul Cleverley - Sound

Len is to be applauded for his dedication and determination to the whole project. Equally the cast and crew - Having seen the play develop over time it did reach the point where I could suspend my disbelief that these women were not related and I figured that was key to the whole performance - well done' y'all - not an easy thing to achieve! Let's do as much there as we can. Play readings / music / poetry etc...

Programme btw was excellent. It was missing any credit to the programme designer, though!

On to other thoughts

1. Main auditorium and Warburton Room can run shows simultaneously without significant audio interference in either direction.
2. A lighting and sound *kit* should be acquired for the Warburton Room. We demonstrated that it doesn't have to be enormous to be effective.
3. From a sound POV I would consult Mike Baker & Rob Alderton about best solutions for sound - it's not far off for most purposes - we used a simple 6-track mixer with the current trunking (four channels).
4. The tech corner is fixed - we won't be moving the trunking and lighting dimmers etc any time soon I feel - as such, a formal plan for how two people sit comfortably and run both light and sound would be good.
5. Cueing cast and crew waiting outside the doors. We have a live video feed but ideally we should have a *wired* video and sound feed - I appreciate any existing holes in the wall could be used for this without compromising any fire safety.
6. Flooring - carpet was a bit grotty - we've demonstrated time and again shows of various sorts can be conducted in this room (profitably) so I can't see why we can't (as a single entity now) spend allocate % of each show there to a budget to pay for upgrading the space.
7. Get set designers to design the space? Mike Simmonds?
8. Get lighting designers to design the lighting (which is pretty darn good now I think).
9. Figure out how to sell tickets and programmes online.
10. I could go on ... but same old same old!

Really enjoyed the good bits... hated the speaker going haywire :-(sorry

Jean Simmons – Costume

I very much enjoyed the show in spite of having not really connected with the script on first reading. I thought the 4 players made excellent work of unravelling their characters and got the full range of sibling interaction bang on.

In terms of costuming, as explained to Len, his passion for the play and knowledge of the subject meant that rather than 'costuming' the production, my role was merely to source items as requested by him or cast members. Once understood, it was a simple task to fulfil and in the event the cast didn't really require much wardrobe representation during the run either. Certainly an easy number from my point of view.

Well done to the whole team. The thought and planning certainly paid off. A success all round!

David Simmons – Set construction

I don't have any specifics to comment on other than to remind everyone that the Warburton Room is a multi-purpose space so anything that is planned or done needs to take account of all potential users!

Thoroughly enjoyed the show and being involved with Dave in the build.