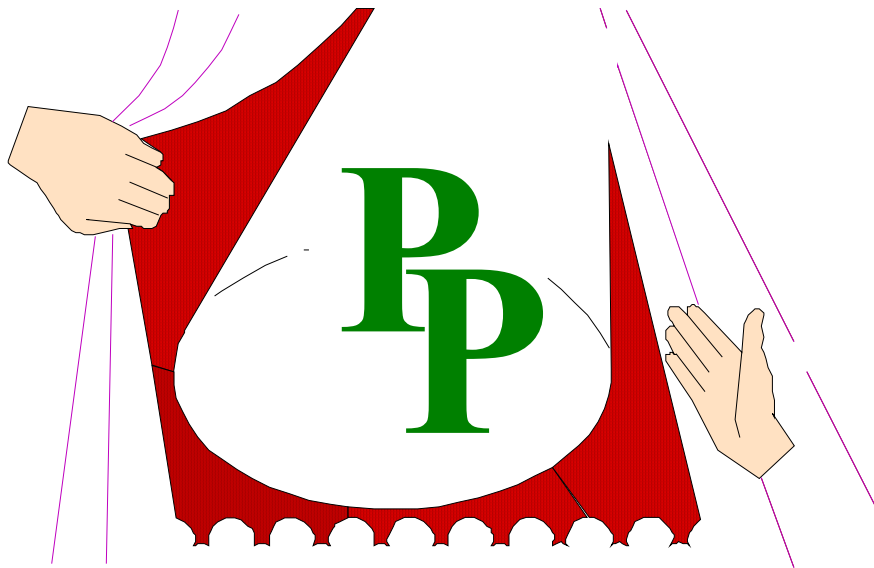


PINNER
PLAYERS
THEATRE COMPANY

A Handbook for Pinner Players



Third issue September 2003

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A MESSAGE FROM THE CHAIRMAN

Dear member,

Welcome to Pinner Players

As a member of Pinner Players you are part of a great tradition which began in 1936 and has continued uninterrupted ever since. Our aim is to produce three plays per year, in November, early March and May. Play readings are held in the summer months, when plays are tried out to see what the members think of them and to decide whether they could be produced. The group is run by a committee consisting of Chairman, Secretary and Treasurer and 6 members. The committee chooses the plays, based on members' suggestions, the availability of directors and the results of the play readings.



There is no audition to join the club but casting auditions are held for each play. The casting committee consists of the Director, a committee member and one other member. While every effort is made to share the parts out, it is sometimes necessary to disappoint a member who may not get a part at the casting. This is just bad luck and members are always encouraged to try again next time. If you are lucky enough to be cast enjoy it, make the most of it and honour your commitment to the director, fellow cast members and the club.

All members are encouraged to take backstage jobs when they are not acting. This handbook gives details of these jobs and the main duties and tasks involved. Some of them are not very glamorous but all are required to put on the play.

Membership fees are modest; at present they are £15 for members, £6 for student members and £2 for friends. In addition, those who get parts in plays are expected to pay towards the cost of their scripts. We rehearse on Tuesday and Friday evenings from 8 p.m. in the lounge in Pinner Village Hall and the plays are performed on stage in the hall.

Pinner Player's range is diverse. In the recent past we have put on such differing plays as 'The Rise and Fall of Little Voice', 'Journey's End', 'Confusions' 'Daisy Pulls it Off', 'All My Sons' and 'Hobson's Choice'. In general Pinner Players is not a musical group. From time to time we do produce 'plays with music' e.g. 'A Funny Thing Happened on the Way to the Forum' and 'Oh what a Lovely War' but we do not stage full blown musicals.

I am sure you find this handbook useful. Whether you are a new member or one of long standing I hope you will enjoy your stay with us and remain for many years.

Yours sincerely,

A handwritten signature in black ink that reads "Sue". The signature is written in a cursive style and is positioned above a horizontal line that extends to the right.

Sue Cash
Chairman

COMMITTEE MEMBERS - MAIN DUTIES

CHAIRMAN



- ◆ arrange and chair committee meetings/ AGM
- ◆ decide, with the committee, on policy issues
- ◆ look for plays
- ◆ take the lead in choosing plays
- ◆ contact point for new members etc.
- ◆ contact point for other issues
- ◆ canvass for, and welcome new members
- ◆ telephone and write to prospective new members
- ◆ contribute to newsletter
- ◆ phone round/otherwise encourage members to attend events
- ◆ arrange, or delegate, play readings
- ◆ arrange/assist director in arranging for royalties for plays
- ◆ write, design, proof and arrange for printing of programmes
- ◆ organise distribution of publicity material for productions
- ◆ assist director during production
- ◆ assist director in staffing for production

SECRETARY



- ◆ organise and minute committee meetings and AGM (in September)
- ◆ organise and maintain members list with addresses and telephone numbers
- ◆ organise and maintain mailing list with addresses
- ◆ keep files, records etc.
- ◆ deal with routine correspondence
- ◆ write, publish and distribute newsletter (or delegate as required)
- ◆ arrange for PADCA bookings
- ◆ arrange for local authority licences for each play and other events
- ◆ arrange for annual music (PRS) licence
- ◆ contact point for new members etc.
- ◆ organise distribution of publicity material for productions
- ◆ liaise with newspapers re publicity for plays etc.
- ◆ maintain and publish 'Welcome to PP' and other leaflets
- ◆ store and maintain box office and FoH material

TREASURER



- ◆ organise finances, bank account, company accounts etc.
- ◆ arrange for audited accounts for AGM in September
- ◆ arrange insurance cover
- ◆ pay all bills
- ◆ acknowledge all donations and other financial matters
- ◆ reimburse members as required
- ◆ collect subscriptions and issue membership cards
- ◆ keep current list of paid up members
- ◆ collect script money for every production

SET DESIGNER

Key tasks

The set designer is responsible for designing the set or sets and colour schemes and planning scene changes which involve set changes. This person should have a knowledge of set design and colour and must also know the number and type of flats, doors, arches etc. available for use and how they fit together on the stage.



Prior to performance

- ◆ read the play
- ◆ liaise with director on requirements for the set
- ◆ plan, sketch and design the set taking into account the number and size of flats, doors etc. available
- ◆ decide on colours
- ◆ provide drawings to the director for plotting etc.
- ◆ if possible provide a model

At set build

- ◆ be available to advise set director on any problems or last minute changes

SET DIRECTOR

Key tasks

The set director is in charge of the construction of the set on set build weekend. He/she should be practical, be able to use tools and know how a set is put together. He/she must also be organised and decisive.



Prior to performance

- ◆ liaise with set designer on the design and requirements of the set
- ◆ liaise with the stage manager about the number of people required for set build, painting etc. and any special requirements.

At set build

- ◆ take charge of the construction of the set
- ◆ organise the volunteers, allocate tasks, act as foreman
- ◆ decide on the order of construction, painting etc.
- ◆ consult set designer and director in the event of problems with the size or design

STAGE MANAGER



Key tasks

The stage manager is responsible for the stage from set build to strike. He/she must find volunteers to help set up and strike the set, working with the director and set builder. During the technical and dress rehearsals and production the stage manager is responsible for ensuring the actors are on stage on time and that the props and set dressing are properly disposed. In addition he/she must see to the curtains, stage and house lights and any live sound or other effects. The stage manager may have assistants if required.

Prior to and at set build and set strike

- ◆ liaise with set director and set builder
- ◆ telephone members for set build and painting duty - Saturday and Sunday and occasionally Monday (see note below)
- ◆ arrange for a handyman to be on site for technical rehearsals
- ◆ telephone members for set strike and hall clean (Sunday morning)
- ◆ Attend set build and strike and be ready to phone round for more help

Prior to performance

- ◆ attend later rehearsals to learn form of play
- ◆ attend stage design meetings
- ◆ Attend and assist at technical and dress rehearsal

At performance

- ◆ Attend all performances
- ◆ set up stage microphone for live announcements (in drawer of desk by window in office)
- ◆ Hang and strike curtain in corridor at stage door (curtain in store)
- ◆ obtain key to stage door (in office)
- ◆ set stage before performance and during intervals
- ◆ liaise with props, lighting, sound
- ◆ liaise with front of house for start and finish times
- ◆ make five and three minute announcements to corridor and bar and one minute announcement to hall
- ◆ get cast onto stage in time for start, cue them during the play
- ◆ open and close curtains, see to house lights etc.
- ◆ play in any live sound or other effects etc.
- ◆ if required change scenery during play

Note: Set Build and strike

1. It is vital to obtain enough people to help with set build, painting and strike.
2. Liaise with the set build leader regarding help required.
3. Obtain a members' list from Secretary.
4. Use the proforma on page 15 and the 'Volunteers required' sheet to be sure you have enough people.
5. People are always required on Saturday and Sunday a.m. and p.m. - and occasionally on Monday.
6. These requirements can change from day to day as the set build progresses.
7. A 'handyman' is always needed on Monday and Tuesday during technical rehearsals.
8. Back stage staff should wear black clothing and soft soled shoes.

FRONT OF HOUSE MANAGER



Key tasks

The front of house manager is responsible for the appearance and conduct of the hall outside of the auditorium. It is the responsibility of the FoH manager to set out and if necessary strike the audience seating in the hall prior to and after performances. Before and during the play the FoH staff must ensure the doors are open to admit the audience, organise programme sales, show people to their seats and generally maintain order. The FoH manager must also organise coffee and tea sales and choc-ices during the interval and clear the kitchen afterwards. The FoH manager should also liaise with the secretary to collate and staple the programmes.

All FoH staff should wear badges (in FoH box) and return them afterwards.

Prior to performance

- ◆ telephone members and 'friends' for coffee, choc ice and programme duties (minimum 2 each) for all performances (list from Secretary)
- ◆ obtain supplies of tea, coffee, sugar, milk, biscuits (see note below)
- ◆ obtain choc ices (Liaise with Viv Cooper)
- ◆ collate and staple programmes
- ◆ take charge of programmes on the night (see note below)
- ◆ hang curtain at stairs in stage corridor

Notes:

1. keys normally held by current director or Chairman
2. spacers to be used on first and last rows of chairs - kept in electrical intake room in foyer of gents toilet - (may be delegated to another by arrangement)
3. chair numbers and programme sellers bags in FoH box in store
4. list of PADCA activities in the office

At performance

- ◆ attend all performances
- ◆ open up the hall and close up at end¹
- ◆ set out chairs, place numbers, and strike chairs at end if required^{2/3}
- ◆ check availability of hall and green room for the days of the play, advise stage manager and cast⁴
- ◆ give programme sellers³ and coffee team their 'float', obtain from treasurer
- ◆ cash up every night and liaise with treasurer
- ◆ liaise with stage manager re start and finish times
- ◆ liaise with Box office manager on the night
- ◆ assist with queues etc. and seating arrangements
- ◆ prompt coffee makers before interval, see kitchen is cleared at end
- ◆ open and close hall doors before and after performance and at intervals
- ◆ strike chairs on Saturday night.

Coffee Supplies

- ◆ All obtained by FoH manager,
- ◆ large jar decent coffee, 1 box tea bags, approx. 4/6 pints milk, 2lb sugar, box biscuits for 3 nights - **check stocks beforehand** in red FoH box in store
- ◆ jugs, sugar bowls, etc. in red FoH box in store
- ◆ plastic holders and cups in store
- ◆ Bev Meyler arranges for purchase of plastic cups and spoons when stocks are low; advise her if they are required (01923 262873)
- ◆ liaise with treasurer for reimbursement

Printing

- ◆ pre printed programme covers held by Secretary
- ◆ programme inner pages are composed by chairman, laid out by Nigel, proofed by director (and others)
- ◆ printing arranged by Sue Cash (250 – 300 copies required).
- ◆ inner pages to be stapled into covers, stapler with Secretary
- ◆ remove covers from unused programmes for reuse
- ◆ tickets are designed and printed by Jon Grüneward

BOX OFFICE MANAGER



Key tasks

The Box Office manager is responsible for selling tickets by post, telephone and in person and for issuing and checking tickets on the door before performances. A telephone answering machine is an advantage.

All box office staff should wear badges (in FoH box) and return them afterwards.

Prior to performance

- ◆ liaise with chairman re tickets¹
- ◆ draw up seating plan²
- ◆ sell tickets by phone and post; obtain cheques prior to posting⁵.
- ◆ Ask for stamped addressed envelopes where possible to post tickets out
- ◆ issue original receipt with tickets, keep duplicate receipt in book
- ◆ tick off on members list those buying tickets
- ◆ add to list names and addresses of 'new' purchasers
- ◆ give these lists to secretary for follow up
- ◆ attend some rehearsals to sell tickets to cast
- ◆ cash up regularly and liaise with treasurer

At performance

- ◆ Attend all performances or arrange for 'other' box office manager³
- ◆ set up in lobby, obtain float from treasurer
- ◆ every day check with 'other' box office manager re tickets sold that day³
- ◆ attend to customers who have left tickets 'on the door'
- ◆ sell tickets 'on the door'
- ◆ liaise with FoH manager re start times (check if all expected customers have arrived)
- ◆ cash up every night and liaise with treasurer

Notes:

1. Tickets printed by Jon Grunewald
2. Box office materials held and supplied by Secretary
3. The box office manager on the night may be different from prior to play
4. Box office manager should ideally have an answering machine
5. Buy stamps as required, treasurer to reimburse - cheques payable to Pinner Players

Additional Note

- ◆ Complementary tickets for first night offered to Derby and Joan Club.
- ◆ Ring Margaret Earl, 020 8868 4139 to arrange and she will tell you how many are required.
3 The Squirrels, Pinner, HA5 3BD

PROMPT

Key tasks

The prompt is responsible for prompting the actors during the play and at later rehearsals. He/she must have nerves of steel, a good memory and unfailing good humour.



Prior to performance

- ◆ Attend later rehearsals and as required by director
- ◆ Liaise with Director etc.
- ◆ Mark up script
- ◆ Prompt when required

At performance

- ◆ Attend all performances
- ◆ Prompt when required

MAKE UP ARTIST

Key tasks

The make up artist is responsible for assisting the actors with their make up during the play.



Prior to performance

- ◆ Liaise with director and actors for make up ideas

At performance

- ◆ Apply make up before performances
- ◆ Help with beards, false hair etc.

Note:

Pinner Players has a well-stocked make up box, held in the costume loft. Check before buying any make up, false hair etc.

HAIR DRESSER

Key tasks

The hairdresser is responsible for assisting the actors with their hair during the play.



Prior to performance

- ◆ Liaise with director and actors for hair style ideas

At performance

- ◆ Style hair before performances
- ◆ Help with wigs, hairpieces etc.

Note:

Pinner Players has a few wigs and hairpieces in the costume loft. Wigs can be hired from Greasepaint etc.

COSTUME MANAGER



Key tasks

The Costume Manager is responsible for obtaining from various sources all the costumes in the play and returning them to source afterwards. This may involve hiring, making, altering or borrowing costumes as required. The costume manager should also attend the plays to assist with dressing, changes and running repairs. More detailed costume notes are available from the Chairman.

Care must be taken with hired costume items as any damage may result in Pinner Players being charged for the cost of replacement. This will not always be covered by insurance.

Prior to performance

- ◆ Liaise with director re costumes required
- ◆ check for quick changes, colour clashes etc.
- ◆ liaise with props manager for 'clothing type' props (umbrellas, handkerchiefs etc.,)
- ◆ obtain¹, make, hire² and fit costumes and return afterwards
- ◆ cast can be approached for garments, shoes, etc.
- ◆ cast usually supply own stockings, tights etc.
- ◆ attend some rehearsals as required and as asked by director
- ◆ be responsible for collection and delivery of costumes to hall and return to source
- ◆ liaise with Treasurer for reimbursement

At performance

- ◆ attend all performances³
- ◆ ensure costumes are in the right places prior to start and cleared afterwards
- ◆ ensure cast are properly dressed
- ◆ carry out running repairs as required

After performance

- ◆ attend set strike to claim, remove and return costumes
- ◆ return all costumes to source on time

Other duties

- ◆ Maintain costume store
- ◆ Clean and carry out repairs to costumes

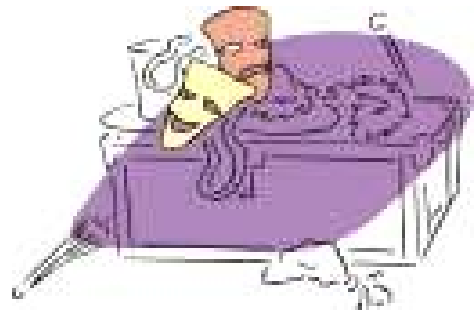
Notes:

1. PP costume store in Sue's loft; costume rails and coat hangers in store
2. costumes can be hired from Compass, Rickmansworth, Torbay Hire Company among others, details in costume loft
3. if not a 'costume' play may not have to be in attendance
4. Back stage staff should wear black clothing and soft soled shoes

PROPS MANAGER

Key tasks

The Props Manager is responsible for obtaining from various sources all the properties required for the play and returning them to source afterwards. This may involve hiring, making or borrowing props as required. The props manager must also attend the plays to ensure all props are in the correct place or with the correct actor. The props manager should also supply temporary, 'working', props for use during rehearsals.



Care must be taken with hired properties as any damage may result in Pinner Players being charged for the cost of replacement. This will not always be covered by insurance.

Prior to performance

- ◆ Liaise with director re props required
- ◆ Check with Bev Meyler for existing props
- ◆ for electrical props (telephones, lamps etc.) liaise with lighting manager
- ◆ for 'clothing type' props (umbrellas, handkerchiefs etc.,) liaise with costume manager
- ◆ obtain and take charge of 'working' props for rehearsal
- ◆ large props box kept in store at hall
- ◆ attend some rehearsals as required and as asked by director
- ◆ obtain 'real' props for performance¹
- ◆ arrange and be responsible for collection and delivery of props if required
- ◆ liaise with Treasurer for reimbursement

At performance

- ◆ attend all performances
- ◆ ensure props are in the right places prior to start and cleared afterwards
- ◆ ensure cast have personal props and return them after each performance
- ◆ control props during the play
- ◆ top up liquid for drinks etc. if required
- ◆ supply food and drink props if required fresh on the night
- ◆ place props on stage during performance ONLY if required by the stage manager

After performance

- ◆ attend set strike to claim, remove and return props
- ◆ return all props to source

Notes:

1. props from Trading Post, Rickmansworth etc.
2. Bev Meyler holds most of PP Props in her loft
3. Back stage staff should wear black clothing and soft soled shoes

SET DRESSER



Key tasks

The Set Dresser is responsible for obtaining from various sources the materials and objects required to dress the set and returning them to source afterwards.

Care must be taken with hired items as any damage may result in Pinner Players being charged for the cost of replacement. This will not always be covered by insurance.

Prior to performance

- ◆ liaise with director re set dressing requirements (including furniture)
- ◆ Any furniture hire must be approved prior to hire with Director and Treasurer
- ◆ attend stage design meetings if possible/required
- ◆ liaise with props manager to avoid duplication
- ◆ obtain dressing materials
- ◆ attend technical rehearsal and dress set
- ◆ arrange with stage manager re opening and closing set curtains, setting soft furnishings etc.
- ◆ liaise with Treasurer for reimbursement

At performance

- ◆ attendance at performances only required if dressing needs changed or special attention

After performance

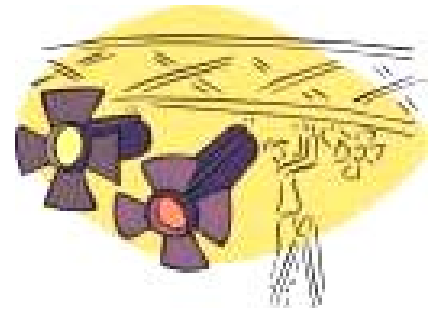
- ◆ attend set strike to claim, remove and return set dress items
- ◆ return all items to source

Notes:

Set dressing usually comprises:

1. pictures, posters, mirrors and other wall coverings
2. curtains (but see Bev Meyler who has a large stock), curtain rails and rods
3. furniture and soft furnishings
4. cushions
5. 'non functional' prop type items (e.g. kitchen utensils,) (but see Bev Meyler)
6. plants, rugs, Christmas trees, decorations, ornaments etc.
7. Back stage staff should wear black clothing and soft soled shoes

LIGHTING MANAGER



Key tasks

The lighting manager must liaise with the director to establish the lighting effects required, find and install the effects, position the lamps and operate the lighting board during performances. Depending on circumstances he may be required to hire lamps and/or lighting board.

Prior to performance

- ◆ liaise with director re lighting effects required
- ◆ attend stage design meetings if possible/required
- ◆ liaise with props if electrical props are required
- ◆ attend some rehearsals to familiarise with the play
- ◆ obtain and return any special equipment
- ◆ order and collect lighting control board from Stage Control and return afterwards if required
- ◆ set lights at set build
- ◆ attend technical and all dress rehearsals
- ◆ liaise with Treasurer for reimbursement

At performance

- ◆ attend all performances
- ◆ don't miss the cues!

At performance

- ◆ return equipment to source

Notes

1. The keys for the main stage isolator and fuse box are on the key board in the office – numbers 16A and 16B.
2. It is not necessary to switch on the stage power in the electrical intake room (in foyer of ladies toilet).

SOUND MANAGER



Key tasks

The sound manager must liaise with the director to establish the sound effects required, find and if necessary record the effects and operate the sound equipment during performances.

Prior to performance

- ◆ liaise with director re sound effects required
- ◆ liaise with director re music required (effect, play-in and interval)
- ◆ liaise with musical director (if applicable)
- ◆ attend stage design meetings if possible/required
- ◆ liaise with props if sound props are required
- ◆ obtain or make up recorded sound effects
- ◆ obtain or make up live sound effects
- ◆ attend later rehearsals to familiarise with the play and play in sound
- ◆ attend technical and all dress rehearsals

At performance

- ◆ attend all performances
- ◆ don't miss the cues!

Note:

1. Stage Manager may play in live sound effects
2. The keys for the main stage isolator and fuse box are on the key board in the office – numbers 16A and 16B.
3. It is not necessary to switch on the stage power in the electrical intake room (in foyer of ladies toilet).
4. The switches for the sound effects and corridor amplifiers and the back stage relay amplifier are located to the left of the fuse box on the wall above the main hall amplifier on stage – all marked.

PRODUCER/DIRECTOR



Key tasks

The producer/director is primarily responsible for directing the actors and advising on the technical aspects of the play. In conjunction with the chairman the director must set the casting date and chair the casting committee. He/she should arrange the rehearsals, including any extra rehearsals, ensure the licences are obtained and arrange and attend set design meetings. The director is usually responsible for obtaining furniture from whatever source and returning it after use.

Care must be taken with hired furniture as any damage may result in Pinner Players being charged for the cost of replacement. This will not always be covered by insurance.

If you have a burning desire to try your hand at directing please don't be shy – although this is a formidable task support is always available from more experienced members.

Prior to performance

- ◆ obtain scripts in time for casting date¹
- ◆ arrange for royalty clearances³
- ◆ arrange for local authority licence with secretary and Keith Schofield³
- ◆ liaise with chairman to arrange casting dates and casting committee²
- ◆ cast the play with the assistance of the casting committee²
- ◆ liaise with the chairman to arrange for front and back stage jobs to be filled (see list)
- ◆ arrange and attend stage design meeting(s)⁴
- ◆ specify sound and lighting effects
- ◆ liaise re costumes, props and set dressing required
- ◆ liaise with the chairman for accommodation for extra rehearsals if required⁵
- ◆ liaise with chairman for any special inserts required in programme⁶
- ◆ obtain furniture - including hiring if necessary - but see set dresser
- ◆ arrange for collection/delivery of furniture etc. to hall and back afterwards
- ◆ decide on music and arrange for royalty clearance if required³
- ◆ liaise closely with stage manager
- ◆ attend technical and dress rehearsals
- ◆ liaise with Treasurer for reimbursement

At performance

- ◆ sit down and enjoy it

Notes:

1. Scripts usually from French's - one each cast plus prompt, stage manager, costume, sound, lighting, props, set dresser - buy and reclaim from treasurer.
2. casting committee usually 3, one of whom must be on the PP committee.
3. Secretary usually arranges for licences if required; local authority licence forms with Secretary. Treasurer obtains annual Performing Rights Licence.
4. stage design meeting usually attended by set designer, set build leader, stage manager, lighting/sound manager, set dresser if required and director.
5. liaise with chairman/secretary for bookings for extra rehearsals.
6. Nigel will lay out and publish programme, posters and fliers, printing arranged by Chairman. Liaise with FoH.

PLAY LIST - NON ACTING ROLES

Name of play

Author

Director

Dates

activity		name (s)			
Stage manager					
Set designer					
Set director					
Sound					
Lighting					
Prompt					
Costumes					
Props					
Set dressing					
Front of house manager					
Box office manager(s)					
activity	Sat am	Sat pm	Sun am	Sun pm	Mon and Tues
set build					
painting					
Onsite handyman					
activity	Thursday		Friday		Saturday
programmes					
programmes					
coffee					
Coffee					
Choc ices					

PINNER PLAYERS

T H E A T R E C O M P A N Y

Play

Volunteers needed - please enter your name below

Set build		Strike
Saturday <i>(construction)</i> <u>9 am - 1 pm</u>	Sunday <i>(mainly painting)</i> <u>9 am - 1 pm</u>	Sunday <i>(destruction)</i> <u>9 am - 12 noon</u>
<u>2 - 6 pm</u>	<u>2 - 6 pm</u>	

Any queries to

Stage manager, tel.