

Canterbury Players

Amateur Dramatic Society



MEMBERS' HANDBOOK

www.canterburyplayers.net

Welcome!

This handbook gives a brief description of the roles and responsibilities that members of Canterbury Players ADS may undertake. The information is intended for new or potential members who wish to understand the workings of the society and existing members, to encourage them to take on new tasks.

Continuity is important and these guidelines show how roles and responsibilities have been delegated over the past few years. They are not 'set in stone' but it's important that any changes are discussed, so roles and responsibilities do not overlap, leading to omissions or duplication, both of which could be embarrassing for the Society!

Theatre etiquette, roles, responsibilities and safety are extremely important in amateur societies and at Canterbury Players we have always tried to be 'professional' in the running of our society. We have a reputable profile locally and as a friendly, mixed age group society we welcome anybody who is keen to participate, either as a social or active member. Even if you don't think being onstage is for you, there is a wide range of backstage, technical and support activities that are fun to do and essential for the production of our plays. You don't need any qualifications or special skills, as training can be given, where required and at your own pace. It's all about team work!

For the safety of all, it is important that active members of the Society, read and comply with the House Rules and Health and Safety Guidelines.

These are some of the areas that may interest you:

Acting	Make-up	Set design
Artwork	Painting of sets	Sound
Directing	Photography	Set construction
Electrician	Producing	Stage management
Front of house	Prompt	Stage props
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Roles and Responsibilities

a) The Committee

Chairperson

- ! Should be familiar with the Constitution, Rules and Standing Orders of the Society.
- ! Will act as spokesperson for the Committee, but must not commit the Society to anything that has not been approved by the Committee.
- ! Shall be responsible for the functioning of the Society by:
 - observing that officials are carrying out the duties approved by the Committee
 - being sure that any complaints by members are investigated
 - confirming the agenda for each meeting
- ! Shall be responsible for the scheduling and conduct of all meetings in the Society, except for sub-committees.
- ! To chair Committee Meetings, maintain control, set time limits and keep to agenda (2hrs max)
 - Encourage freedom of expression and give everyone a chance to speak, 'through the chair.'
 - Discourage anyone who monopolises the meeting and be tactful and sensitive to the feelings of members, making all feel valued – discourage any personal attacks.
 - Weigh up contributions, impartially, summarise all points, so members can vote or come to a consensus.
 - Be willing to record dissenting opinions but affirm that the final decision becomes the decision of the committee and should be adhered to.
- ! In the event of the Chairperson not being able to attend a meeting the Vice Chairperson should be informed.
- ! Prepare Chairperson's Report for reading out at committee meetings and AGM and subsequent inclusion in written minutes.

Vice Chairperson

- ! Should be familiar with the Constitution, Rules and Standing Orders of the Society
- ! Shall be available to assist the Chairperson, in the organization of any function approved by the Committee.
- ! Shall fulfill any of the duties of the Chairperson in the event of that person not being available.

Treasurer

- ! Receive, receipt and record members' subscriptions.
- ! Deposit cheques and cash at bank at appropriate intervals, but retain some cash in hand.
- ! Reimburse legitimate and agreed expenditure, as required, by cheque or cash.
- ! Receive, action and retain all statements and other communications from bank.
- ! Maintain formal accounts records with sufficient detail as to enable a full audit, any reasonable analysis and comparisons to be made.
- ! Arrange for accounts to be audited annually by someone approved by the committee.
- ! Prepare and distribute Year To Date or Final Accounts Summaries as appropriate for committee meetings and AGMs.
- ! Write and present Treasurer's Reports for committee meetings and AGMs.

For productions:

- ! As requested, purchase new scripts.
- ! Receive and record list of dates when rooms or stage have been rented, to assist with subsequent invoice reconciliation.
- ! Assist Front of House with cash matters. Have a float of 2 x £20 in pound coins for two ticket sales persons, plus small floats for raffle and refreshments.

- ! Receive, receipt and record ticket sales, raffle ticket sales, refreshment donations and any other income.

Minutes Secretary

- ! Take minutes at committee meetings and AGM.
- ! Receive, and record in minutes, apologies from non-attendees.
- ! Following meetings, write up minutes in full and distribute by email or post as required.
- ! Receive written reports from Chair, Treasurer, General Secretary and Stage Manager for inclusion in written minutes.

General Secretary

- ! Should be familiar with the Constitution, Rules and Standing Orders of the Society.
- ! Shall be responsible for all communications sent on behalf of the Committee, but should not commit the Society to anything that has not been approved by the Committee.
- ! Shall receive and reply to correspondence and telephone communications and forward or action as required.
- ! Liaise with Treasurer with regard to prompt payment of any invoices etc. eg insurance, NODA, Trafford Arts etc.
- ! Prepare Secretary's Report for reading out at committee meetings and AGM and subsequent inclusion in written minutes.
- ! Liaise with committee members when re-arranging committee meetings.
- ! Shall for all meetings, arrange that, in line with Standing Orders:
 - a) The room is available – contact Church or Urmston Sports Club representative
 - b) Any information required for an item on the agenda is available
 - c) All members of the Committee are notified
 - d) For a meeting invite any person required for an item
- ! After discussion with the committee, prepare AGM information / Members' Renewal Notice, print and distribute by email or post as required.
- ! Obtain stamps, envelopes, computer paper etc. and give receipts to Treasurer for reimbursement.

Membership Secretary

- ! Assist Treasurer with collection of members' subscriptions. Follow up slow payers.
- ! Receive, acknowledge and respond to enquiries from potential new members.
- ! Offer and arrange to meet these people, at our next play, rehearsal or social event.
- ! If the person wishes to join, put the new person's name up for Committee ratification.
- ! Send new members a Welcome Pack. Depending if they have the Internet, it could include:
 - a welcome letter from the Chairman
 - our most recent programme
 - our most recent Newsletter
 - our website address or a Members' Handbook
 - contact information of Committee Officers
- ! Maintain, and make available to other committee members, the society address book which includes current and past members, suppliers, media, and anyone connected with the society.
- ! Maintain various email distribution lists on Easy Space server.

Stage Manager

- ! Prepare Stage Manager's Report for reading out at committee meetings and AGM and subsequent inclusion in written minutes.
- ! For productions – see Stage Manager's role in 'Roles and Responsibilities for Productions.'

Other Committee Members

- ! Attend committee meetings regularly and if possible, be prepared to take on an area of responsibility, to spread the 'load' and help the society run smoothly.

Publicity Manager

At present, this role is fulfilled by committee members.

a) for the society in general

- ! Inform newspapers and social media websites with press releases and articles.
- ! Maintain website: past productions, newsletters, image archive, etc
- ! Newsletters: compile, format, print, distribute by post or email.

b) for productions

- ! See Publicity Manager's role in 'Roles and Responsibilities for Productions.'

Storage and Archives

Our treasurer currently takes responsibility for this:

- ! We have a Script Library of 1500 books in 2 x 6ft x 3ft shelving
- ! Script Catalogue maintained.
- ! Approx. 1 filing cabinet drawer full of albums

Social Events and fundraising

- ! There are regular bi-monthly social get-togethers, for chatting, play reading, theatre visits etc. These are shown on the website calendar.
- ! At present, committee members arrange social/fundraising events but we welcome any ideas from the membership.

Roles and Responsibilities

b) In a production

Selecting a play and director:

Selecting a play:

- ! Any member may make a proposal and send a review to be put on our website. When selecting a play the following should be considered – the quality of the play, the size of our stage, production costs, the suitability of the members available for casting, the suitability for

our audience and our 'church' theatre. The year, political/economic/social community circumstances and the activities of other local theatre groups should be considered.

- ! An up to date list of previous plays is on our website. We have a large script library that may be used and scripts are available to be borrowed from various sources. The internet can be used to investigate other amateur companies across the country, looking at past productions, current ones and reviews. Some of the same plays will be popular and have excellent reviews. All members should be on the lookout for plays and personal experience of a production is best. If you know someone has been to the theatre ask them about the production!
- ! Once a play has been chosen, it should be submitted to the committee for approval.

Directing a play :

- ! A person may put their name forward to direct a play or may be approached.
- ! The name of the director needs to be submitted to the committee for approval.

Director

The Director is in charge of everything that happens on-stage and is the driving force of the show! The Director's role is to interpret the script to the actors, enabling them to present the story to the audience in a creative and entertaining way, while remaining faithful to the author's intentions. There are as many different styles of directing as there are directors and there is no right or wrong way. In our society, the Director works closely with the Production Co-ordinator.

The Director is responsible for:

- ! **Casting** – the Director puts out an audition notice to all members, stating date, place, time, synopsis of play and characters in the play, including any specific age requirements. Auditions may be open/informal, where everyone reads together, or closed/formal where individuals audition before the director. The director should not have too rigid an idea of who they would like to play each part, as an unlikely candidate may shine out at auditions and it may be difficult to get out of a perceived promise. (*Open auditions:* It is useful to give people specific parts to read and throughout the reading of the play, swap people around so that you can get a feel of who reads each part well and how they seem against other members of the cast, especially those in opposite roles. *Closed auditions:* Members read the part that they would like to take and the Director may ask them to read some other parts.)

Where possible the play should be cast using existing society members. If the play cannot be cast using

the members who have auditioned, the Director may approach individuals within the society or when

necessary, bring in an actor from outside the society. It is recommended that characters are not

cast on the night and that time is given to reflect on choices. When the play is fully cast, as well as

notifying the chosen actors, the director must also inform the unsuccessful readers as soon as possible.

At any point, the Director should inform the committee if they have casting difficulties. We are a team

and will be available to support the Director.

- ! **Production Meeting** - As soon as possible, a production meeting should be organised with the stage manager, set designer, production coordinator, lighting and sound person and any other relevant people, to discuss the design of the set and to give crew plenty of time to put the set together etc. If possible a plan should be drawn by the set designer and ideas noted by the Director before this meeting, so that all ideas can be discussed. This saves time and any misunderstandings further down the line.

- ! **Rehearsals** –The Director will agree main dates and times of rehearsal with all the cast members, so that everyone can fully commit to the agreed times and dates. These may

change depending on cast availability some weeks and possible illness, but the Director must contact all the cast and discuss any alternatives and agree these, as much in advance as possible. Rehearsals usually plot the moves and staging of the cast first and lines are learnt by the cast as rehearsals progress. The Director will then add any further moves, interpretation or feeling during the rehearsals. The production team should be informed of all relevant decisions and needs, such as costumes, props and furniture.

- At the end of each rehearsal, everyone should be told what is to be done at the next rehearsal so

everyone needed is there. A 'cast requirement chart' is a useful thing to have prepared for this.

- The Director should discuss any character specifics and traits with the cast members, in the early

rehearsals, allowing the cast members time to develop their characters. Actors also need feedback and

praise from the Director - The Director should not do any prompting as the script cannot be followed at

the same time as watching the moves. The director needs to get the look and the feel of the story.

However, the director should make notes on their script of any script changes, specific character

moves or things they wish incorporated into the production notes and ensure the cast are aware of

specific instructions so these are remember.

- The Director may wish to arrange for specialist assistance such as a musical director, fight director or

choreographer.

- As the person in charge of rehearsals, the director is also responsible for generating a team spirit and

enjoyment amongst cast and crew. Rehearsals are a big commitment and should be fun!

- The Director passes the show to the Stage Manager at the end of the final dress rehearsal. After that

time their job is done and all that is left is for them to do is sit back and let the cast and crew create their magic on stage!

- ! **Post Production** - Once the production is over, the director should provide the committee with a report which includes any issues that arose, things that went well and general feedback so that any good practices and lessons learnt may be considered in future productions.

Actors

- ! It is the actors' job to make their character believable.
- ! The actors fill the most visible role in a production so it is important that they accept their share of responsibilities. The most obvious of these are to rehearse and have learned their lines, moves and body language by the date that the Director says "books down".
- ! Rehearsals are for practicing moves and interactions, not for learning lines. Lines are learnt in your own time. However some of the time, actors learn their lines from remembering their cues on set i.e. picking up something, standing in a certain spot or moving furniture etc.
- ! Actors have a major duty to each other to turn up at rehearsals and help each other interpret their parts. As much notice as possible should be given if a rehearsal must be missed.
- ! There should be an open and co-operative spirit during rehearsals during which everybody should feel free to make and accept suggestions but all should recognise that the Director has the ultimate authority.
- ! As much as possible, actors should help all the other members by trying to find their own costumes and props, and by helping with publicity by selling as many tickets as possible to friends and colleagues.
- ! All actors should have read and understood our 'House Rules' and 'Health and Safety' guidelines.

Production Co-ordinator

- ! The Production Co-ordinator is chosen by the Committee or a society member may volunteer. The role of the PC is to work closely with the Director and take on responsibilities for the show, so that the Director can concentrate on directing. The co-ordinator does not do all the jobs on the checklist! They do certain tasks and should check that the others are being done by the person responsible.

- ! The following is a list that should be checked before and during the production. As a matter of courtesy, it is important to first contact the person who usually does the job

Production Checklist -

Responsibility of

Last perf.	This perf			
	Production Coordinator - if new to role, chat with a previous PC	Committee		
	Obtain Production File from previous co-ordinator or production box	PC		
	List all people in the production with their phone nos and emails – see website for this – put in Production File	PC		
	Director	Committee		
	Stage Manager	Committee		
	Set Construction	Stage Manager		
	Set Decoration	SM and Director		
	Sound and Lighting	Committee		
	Keep Production File up to date with This list, plus: Contact numbers of cast etc Copy of House Rules Copy of Health and Safety Copy of Risk Assessment Script numbers	PC		
	Make provisional enquiries with copyright holders for performances	PC		
	Apply for performance licence from copyright holder	PC		
	Send royalty payment before rehearsals begin	Treasurer		
	Purchase scripts, usually by phone	Treasurer		
	Number scripts and keep a record in Production File of who has each script	PC		
	Arrange audition date and inform all membership	Director		
	Book church for auditions	Gen Sec		
	Give a copy of the House Rules to all actors and new people involved in the production	PC		
	Copy of script to vicar for approval, get approval, retrieve script	PC		
	Book rehearsal rooms and stage with church representative	PC		
	With stage manager, maintain list of dates of when and which rooms are used for rehearsals and set construction and pass to treasurer....(how often?)	PC (with SM and Director)		
	Check crew and cast are aware of Health and Safety Guidelines	SM		
	Check Risk Assessment has been done	SM		
	Appoint/Confirm Hall Manager.....and	PC		
	! Prompt	PC		
	! Props person	PC		
	! Fire Warden	PC		
	! First Aider	PC		
	! Refreshments	PC		
	! Raffle	PC		
	! Ushers	PC		
	! Programmes	PC		
	! Ticket Sales	Ticket Sec		

Mayor invited?	Ticket Sec		
Vicar invited?	Ticket Sec		
Press invited?	Ticket Sec		
Noda invited?	Ticket Sec		
Collection of raffle prizes	Raffle Co		
Check stocks of Raffle Tickets and Foyer Chocolates	Treas		
Photographs of rehearsals and Dress Rehearsal	PC		
Use Front of House matrix, maintained and distributed to committee. Play week - a copy to be kept in Front of House File	PC		
If necessary Wardrobe Coordinator appointed, fittings arranged etc	PC		
Details updated on website	Publicity		
Check with Stage Manager that make up is adequate	Stage Manager		
Ticket Exchange	Publicity		
Confirm prog. advertisers, arrange invoices, collect payment	Publicity		
Design and print posters, tickets and programmes	Publicity		
Programme folding and stapling	Publicity		
Posters pasted on public notice boards	Publicity		
Posters in shops, libraries etc	Publicity		
Posters/small flyers to individuals	Publicity		
Devise and assemble foyer display	Publicity		
Notify prod. details to Noda, GMDF, Trafford Arts, Trafford Events, Amdram	Publicity		
Add entry and image to Urmston.net	Publicity		
Invite various local organisations	Publicity		
Adverts in Messenger, Advertiser and other places	Publicity		
Press release	Publicity		
Collect ALL scripts after last performance and return to script library	PC		

Publicity Co-ordinator for Productions

Places we're permanently listed as a group:

- davyhulme.net
- trafford.co.uk
- urmston.net
- NODA
- Amdram

At present various members are involved in this role. The publicity coordinator should:

- ! Liaise with programme advertisers to confirm their wish to re-advertise. Assist Treasurer with invoicing and payment collection / chasing.
- ! Create and maintain links with local drama departments at schools and colleges to encourage new members and offer discounted tickets, for our productions.
- ! Maintain links with other societies. Ticket Exchange procedure should also be followed. Local societies have been approached and 10 free tickets are offered for our 'weak' evening, Wednesday. We also receive 10 free tickets for other societies' productions.
- ! Internet publicity for each play, all free:
 - The Messenger online
 - The Stretford and Urmston Advertiser online
 - davyhulme.net
 - urmston.net
 - NODA and Amdram listings.

- Urmston Partnership
Urmstontowncentre.org.uk
Facebook and Twitter pages
 - GMDF (Not a member)
 - trafford.gov.uk – events
 - Trafford's What's On
 - Trafford Arts
 - Facebook
 - Sardines Magazine
 - AMDRAM
 - Amateur Stage website
 - Some other societies
 - Communities – menmedia.co.uk
- ! Newspaper publicity:
- Trafford Community News booklet -
 - Press releases
 - The Messenger – articles if poss.
 - Urmston Choral Society Programme (Recip.)
 - The Advertiser
- ! Interviews – Messenger - Advertiser - Trafford Community News – possibly do a report to send to them.
- ! Assist with website maintenance: past productions, newsletters, image archive, etc
- ! Posters: design, print, distribution, paste up.
- ! Programmes: design, print, fold, staple.
- ! Tickets: design, print, cut, sort.
- ! Posters or flyers to cast
- ! Posters pasted on 6 community notice boards
- ! Posters to go in shops, libraries etc.
- 6 local community boards
 - Vinyl banner
 - Display board at Urmston Library – *free*
 - Homecrafts – *free*
 - About 4 shops etc at Nags Head – free
 - Davyhulme Library – *free*
 - Sainsbury's – Urmston - *free*
 - Urmston Bookshop – Flixton Road – *free*
 - Richard Cakes – Flixton Road – *free*
 - Harrison's Estate Agents – Flixton Road – free
 - Small lock-up newsagents - Flixton Road – £2
 - Newsagents Higher Road – near John Tollitts - £2?
 - Appliance Care – Brook Road - *free*
 - Woodsend Post Office – *free*
 - Woodsend Library – *free*
 - Bowfell Library - free
 - Nags Head post office - free
 - Brook Road Church, Members' Houses and Cars
 - St John's Church, Shawe Hall
 - Any other suitable places
- ! Cast and members should be emailed to see if they can publicise the production – posters and flyers offered.
- ! Shall obtain permission from any member, before submitting an item of interest to the press, which concerns the individual.
- ! Should be fully informed of any other advertising or publicity undertaken by any other member of the society.
- ! This official must also be sure that all photographs etc, which are the property of the Society, are returned into the Society's keeping

Back Stage

Stage Manager

The Stage Manager is in charge of all that happens on or behind the stage.

To do the job to the full, he or she must know the play well and this means attending later rehearsals, keeping notes of the actors' moves, the positioning of furniture, props, the timing of sound and lighting cues etc. This is recorded in 'The Book,' a copy of the script, which is kept by the SM. The Stage manager will normally perform some of the tasks below, delegating, when appropriate:

- ! Read the script and request a production meeting with the Director and others as required.
- ! Arrange a basic set design with the Director and Set Designer; agree effects plots.
- ! Organise a construction crew and work schedule. Provide information to Production Co-ordinator relating to use of stage/Church for accounting purposes.
- ! Arrange for the acquisition of paint and any building materials necessary, and organising the construction, painting and dressing of the set. This will require several set constructors and helpers ie any willing member of the society to build, shift and paint! We also have a local firm that we can use if necessary.
- ! Arrange for any materials, not already available, to be bought.
- ! Supervise construction and decoration; work in line with Canterbury Players Health and Safety rules.
- ! Complete a Risk Assessment for the performance and give it to the Production Co-ordinator to put it in the Front of House File.
- ! Check everyone, both cast and crew - understands the Health and Safety Guidelines. Check this at technical rehearsal or before.
- ! If the production involves weapons, the Stage Manager may wish to appoint someone to ensure safe use and storage of such. Order, collect and return such items.
- ! Keep a timing record of rehearsals for use during the production, to assist the Front of House team.
- ! The Stage Manager is responsible for ensuring all First Aid kits are fully stocked. Any item used from the kit should be reported to the Stage Manager as soon as possible.
- ! They should purchase, clean and set out make-up for the cast and set out the dressing rooms and make-up lighting.
- ! The stage manager puts out the row labels, H and S labels (See production Box) or appoints another person to do it.

Performances:

- ! The Stage Manager receives the handover of the production and assumes responsibility from the Director after the full dress rehearsal is completed.
- ! From this point, if necessary, politely discourage the director from suggesting any inessential last minute changes or otherwise interfering!
- ! The Stage Manager is in overall charge of the 'theatre' from approximately 1 hour before each performance until the last person has left. It is the responsibility of the Stage Manager to then lock up the church, [with the assistance of the director?????](#)
- ! Sign cast and crew 'in and out' of each performance and phone through numbers to Hall Manager for the Front of House head count.
- ! Ensure that cast and crew know where their presence will be required for the actual performances, normally well before curtain up.
- ! Supervise the proper storage and placement of all props, furniture, movable set pieces, and costumes
before and after each rehearsal and performance
- ! Inspect the stage before each performance.

- ! Ensure all areas of the theatre are 'safe' and people - crew and cast, front of house team - are ready to go.
- ! Open and close curtains at appropriate times
- ! Liaise with the Hall Manager. Get the performance starting on time. About 7:25pm, use the House Phone to call the Hall Manager to check if ready to start on time. If so the Hall Manager will come to the front of the audience at 7:30pm. to give their 'housekeeping' notices. "Thank you and enjoy the show!" will be said at the end, to indicate to the SM that they have finished and are ready for, SM's**"Cue, lights and curtain!"** ??????
- ! Make sure the performances run smoothly. Eg giving cues and instructions to technicians and checking cast are on stage in good time for their entrances.
- ! Handle any problems and emergencies
- ! Report any accidents in the Accident Book on the wall in the kitchen. Report any health and safety issues.
- ! After the last performance the set is 'out of bounds' until the stage manager says it is ready to be used again safely.

Set Designer

Designers study the script, discuss ideas and production requirements with the director and create the overall visual style of a production and solve any logistical problems. Attention to detail is needed, together with some artistic creativity!

- ! The set designer produces a detailed scale plan from which the set construction crew, the props manager and the lighting specialist can work. To be practical, the plan must take into account the precise measurements of the stage and the size and number of flats, rostra, steps etc available.
- ! Brook Road has a small stage and therefore most of the set designs, that are in the script books, have to be scaled down to reflect this. We use a 1:40 scale for resizing our sets. Once the set design is approved, a production meeting should be set up with the Stage Manager to discuss the design of the set to give them as much time as possible to put the set together.
- ! Research may be needed and the designer should always try to 'get it right.' Audiences are renowned for finding 'errors and anachronisms.'
- ! A variety of issues need to be considered....eg doors take up space, so this needs to be well thought out when planning a set build. It is important to create as much room onstage as possible, to allow the actors space to prevent blocking, either by furniture or by other actors.

Set Construction

A few definitions:

Up stage – Toward the rear of the stage

Down stage – At the front of the stage

Up stage left – Rear of stage on the left hand side as you face the audience

Up stage right – Rear of the stage on the right hand side as you face the audience

Down stage left – Front of the stage at the left hand side as you face the audience

Downstage right – Front of stage at the right hand side as you face the audience

Flats – Main blocks of scenery that form walls, windows and doorways etc.

Braces – Stop flats from wobbling

Returns – Flats that are used as backing to an entrance or exit

Staging - Refers to anything that is fixed on the stage and is NOT moveable

A-ladders – These have two legs and pull out to be self supporting.

The Stage Manager does not build the set but is in charge of the set construction crew. This may consist of members or an outside agency; whichever is used, they need to be aware of our Health and Safety Guidelines.

- ! **The stage** - This is marked out by the fixed Dexion strips above the stage. The main set is fitted to these ceiling brackets which give the outline/shape of the stage area. You can then anchor the rest of the set to the stage floor. If you deviate from this main structure when building a set you may find you need other forms of support i.e. braces, as this will stop the wobbling of the 'Flats'. Nobody wants to see wobbly sets! *Canterbury Players only use Pozi drive screws, Size 2. (These are cross headed screws with another cross etched in the head.) Other sizes are available but these are the ones our team have found work the best and nails are too difficult to remove. Pozi drive screws will need a Pozi drive screw driver – they will not work with a regular flat head or Phillips screwdriver.*
- ! **Side points** – Two people will always need to see the stage from the wings. These are the Stage Manager and the Prompt as they will take cues from the action happening on the stage. This needs to be considered when the planning of a set begins.
- ! **Audience sight lines** – These also need to be considered so that no one can be seen offstage when they are waiting to come on. You may even have to check that not only the actors but their shadows are not cast upon the stage or in doorways. This may ruin a plot which intends to surprise an audience or may detract from what is happening on stage.
- ! **Cast Access** – Ensure cast access is as easy as possible and as quiet as possible too. Door openings need to allow all of the actors to get on and off the set easily, but also you need to check if the door opening allows enough room to open without harming someone onstage who is in the vicinity.
- ! **Dropdowns** – these are the name given to any stairs/steps that the cast may have to exit/enter the stage from. If the play calls for a stairway to the upper floors to be built, the crew need to ensure that when the actors exit from the stage up the stairs that there are corresponding stairs offstage so that the actors can get down! All steps/stairs need to be soft and quiet so it does not distract the actors onstage or the audience.
- ! **Doors** - Try to make doors “self closing” by putting hinges off-centre. Use ball catches - cast may not remember to shut doors.
- ! **Back Alley** - There is a permanent alley at the rear of the stage - (offstage) to allow actors to move from one side to another without being seen. This needs to remain ‘in situ’ for every production and will give enough space for everyone to get through without any harm. The props person may need to carry items along this corridor, so it must be kept clear.

Health and Safety

Anyone involved in the set design, construction and decorating should be aware of the appropriate sections in our Health and Safety document. In particular:

- ! When constructing the set you need two people at all times - basic common sense and Health and Safety. We do not want anyone left dangling from a set for a night because their ladder fell down!
- ! Heavy tools such as electric screwdrivers, drills etc should never be left on staging or ladders. or ladders should not be left on the staging in case they fall off and hurt someone.
- ! Single ladders must always be used against secured staging and must always be used by two people - one to climb/complete work, the other to HOLD the ladders. Any ladders used near the stage front should be held by a second person.
- ! Two people must not work directly above/below each other in case any equipment is dropped and harms the person below.
- ! Hard hats are preferable when doing the actual set building.

Set Decorating

- ! All flat joins should be sealed with ordinary brown gummed tape to stop any light shining through from backstage onto the set and to give all the walls a professional look.
- ! When decorating a set avoid white paint and NEVER use gloss (they give too much shine and reflection which causes havoc for the lighting and the audience).
- ! Darker set colours are better for lighting up the people on stage. White colours cast too many shadows.
- ! The edge of carpets must be smooth in doorways to avoid any trips/falls on and off stage.
- ! When painting "scenery flats" always have perspective. eg the flats outside windows and verandas that show fields, buildings etc. NEVER use anything that should move, such as clocks or animals, otherwise someone will comment that old Bessie the highland cow never moved once during the whole play!

Lighting technician:

(We have further information – from our current technician - to be added to this section on light and sound)

Stage Lighting has three main functions:

1. To make the actors clearly visible so that their expressions and emotions can be easily shown to the audience
2. To give actors and action a suitably dramatic appearance within the play's mood and setting.
3. To compliment and highlight the sets and costumes.

- ! The Lighting Technician designs a basic lighting plot with the Director and they will then attend several later rehearsals to become familiar with the play and the cues. During the Tech and Dress Rehearsals and the public performances, the Lighting Technician will react to cues provided either by the actors' lines and/or the Stage Manager's warnings. Electrics must only be moved by the technician or under their supervision.
- ! Ensure that everywhere on stage is lit up, so no one will be left in shadow if they move anywhere on stage.
- ! Actors' faces and hands need to be clearly seen as the audience pick up expressions from these. The back lights are not usually used - flood lights are used instead.
- ! Need to light doors/exits off stage. Usually use a blue light for a night time effect.
- ! Hard edged spotlights. These have a lamp, reflector and a lens. Usually when these are used the light comes out as a hard circle. At Canterbury Players this circle is narrow as the front lighting bar is near the stage.
- ! The soft edged spotlights give off more light and are used in two areas. Lights should be set up so that there are no hard edged circles of light on a part of a wall. This can be broken up by the floor edging or doorways etc.
- ! Check people offstage don't cast shadows on stage, either themselves or with their props.
- ! You don't want too many lighting colours on stage, as this can make the actors look like beetroots as the make up they wear is already a lot darker. Whites/blues/apricots/yellows are good but not deep dark light colours.
- ! Tab warmers are the small lights on the curtains to give some light on the stage and to give atmosphere.
- ! Also, to note that the lighting desk has a switch for the house lights so front of house do not need to put these out at the beginning of a performance, the lighting technician can do this.
- ! Lights should also, where possible, come on via the light switch on set. For example, if an actor turns a light on when they leave a scene via the lamp on the table then when they turn the lamp off they should be turning the light off. This again ensures professional effects for the audience's experience.
- ! Dimmers and relays are used for the lighting. The lighting is set up the day before the full dress rehearsal.

- ! At the end of the last performance the Lighting Specialist must dismantle and put away any temporary equipment which they have installed._

Sound technician:

- ! Early in rehearsals the Sound Specialist will have agreed the music and sound effects with the Director and will have obtained the necessary recordings. He or she will then attend several later rehearsals to become familiar with the play and the cues.
- ! It is often helpful, although not essential, for the actors if sound effects, perhaps only approximate ones, can be played during later rehearsals. The sound person will experiment with the music and effects to ascertain the correct sound levels in the theatre.
- ! Not much sound is needed on a small stage. At Brook Road, we do have dressing room sound so that the cast can take their cues and know when to appear onstage. There is also an induction loop system in operation at performances too. Curtain music/interval music is always needed to fill awkward gaps/silences in between acts.
- ! Sound effects should come from where they are supposed to come from! For example if the telephone is on a table upstage, then the telephone sound coming from the wings, by the stage manager's corner is not acceptable. This may mean that speakers need to be added to the set and dotted around for realistic sound effects. Actors need to try to remember *when* a sound effect is coming and try to leave a gap so that their next words/lines are not drowned out by the sound effect.
- ! To make a gun shooting sound, a real gun and correct blank cartridges need to be used as nothing else sounds like it and the audience will know it's not real.
- ! There is a sound amplifier for use and a CD player/recorder
- ! During the Tech and Dress Rehearsals and the public performances, the Sound technician will run the sound desk, reacting to cues provided either by the actors' lines and/or the stage manager's warnings.
- ! Really we should all be trying to keep things as simple as possible for the people who work back stage, as this experience should be enjoyed by all who take part!

Additional Artwork

At present, we have access to an excellent 'artist' who will paint backdrops when necessary; large, specially made photographs can be used; voile curtains may be appropriate.

Properties Manager

- ! Ask for a script of the play from the production co-ordinator.
- ! Read through the script. making notes of specific reference to props. There is usually a list at the back of the script. If this is not available, list all props. yourself. Liaise with the Director and discuss any requirements regarding props. Eg period, placement of furniture – remembering our stage is not too big!
- ! When rehearsals begin, take note of what the cast are using and where it is being placed. It would be useful to watch rehearsals regularly, as it proves beneficial to both you and the actors. Use props asap so cast get used to them and also to make sure they can work with it. It does not have to be the actual prop – a plastic cup can represent a wine glass.
- ! Discuss with the cast to see if they can supply various props. especially personal ones. Provide a list for them to persue. Ask other members of the society – by email if necessary.
- ! Source the remainder of the props. after having done the above. Record any loans that you have – itemize the prop and their lender so that items may be returned.
- ! Provide receipts for purchases and give to the Treasurer.
- ! At least 1 month before the play ensure that everybody has their own props.

Play week:

- ! Make sure all props. that are needed on and off stage are in the correct place. A props table, in the wings may be used with a list of props and when needed etc.

- ! After each performance check all props are back in the appropriate place. Inform the actors that all items must be returned to the props. table. No prop is to be taken without the Props. Manager's permission.
- ! Consult the script as to when various items need to be ON or OFF stage. (Printed lists of each scene are advisable to consult. Put these up backstage for all actors to see).
- ! If drinks and bottles are needed, replenish as required. This also applies to food items
- ! Wash all utensils and glasses after each performance and remove/dispose of any leftover food.
- ! Collect all props. and return to the correct person or place.

Prompt

- ! Being the Prompt takes a good deal of your time. Ensure that you are available before you agree to take it on. During the production run the actors are supported by the Prompt who must know the play very well and will normally attend rehearsals, at least after "books down" day. If you are not at rehearsal to do your job the whole rehearsal suffers and consequently so does the final production. If it is impossible for you to be present at a rehearsal ensure that you let the PC know in good time and arrange for a stand-in.
- ! You will need:
 - A copy of the script from the Production Co-ordinator. Ensure the type is big enough for you to read in dim lighting. Get an enlarged photocopy made if necessary.
 - Pencil, eraser and small torch.
 - A comfy chair!
- ! Study the play and prepare your script.
- ! Check with the Director for passages, speeches or words which may have been altered or cut.
- ! Pay special attention to sections of the play that are repetitive, or where cues are similar.
- ! Get a Rehearsal Schedule from the Production Co-ordinator.
- ! The prompt is located in the prompt corner or side of the stage. Make sure you are in a position where actors will be able to hear the "prompt" if needed but sit so that you are out of the audience's sight line. This is usually near the front of the stage, in the wings DSL. You need to be able to see the stage and hear the actors as clearly as is possible. At rehearsals sit in the position you will be in on the night. You need to be very familiar with the script, as actors sometimes accidentally skip pages, or jump back and repeat sections. You need to be able to recognise instantly where they have gone

wrong

and give them an appropriate prompt to get them back on track.

- ! During play week, arrive at the theatre/church approx 20/30mins before the play starts. Plays usually start at 7.30pm
- ! Attend as many rehearsals as you can before the 'off book' date, then attend all rehearsals after the cast have become 'off book'.
- ! When you are prompting:
 - Speak in a clear voice loud enough for the cast to hear. (Better that the audience should

hear,

than the cast should have to ask for a repeat prompt).

- Keep the place in the script by using left forefinger to follow the lines down the page, and a pencil in the right hand to follow the words across the page
- Mark the prompt copy of the script with a pencil.
- Mark pauses using the pause sign in music ! . One for a short pause two or more for longer pauses.
- Mark all 'noises off' and 'business on stage' so that you know which pause you are faced with. Interrupting an actor in full acting mode with a prompt they don't need could lead to personal harm.
- During early rehearsals prompt with a whole sentence. As rehearsals progress only a word

or

two should be necessary.

they

- Members of the cast sometime deviate from the script. However, it is most important that

be given their correct cue line for the sake of the other actors. This is vital.

NEVER GO BACK - ALWAYS TAKE THE CAST FORWARD

Wardrobe

- ! Read the play, noting what the script specifies and also note other factors such as - it is raining outside? This may mean a character needs a coat or umbrella not mentioned in the script.
- ! If the cast are required to dance make allowances for this when choosing their costumes.
- ! The period of the play will be the main factor in deciding what is needed. If costumes, shoes and wigs need to reflect a specific period, consider hiring them, especially if uniforms are needed. Sometimes it is possible to alter modern clothes, for example remodelling the collar on a men's jacket. Rather than using a good suit, charity shops and jumble sales provide a good source of basic garments for re-making. Garments can be trimmed with remnants of material.
- ! If the cast is going to wear a style of dress they are not used to (crinolines or bustles, perhaps) try and provide rehearsal costumes so that they get used to the way they need to move and walk.
- ! During the run, the wardrobe manager may be called upon to make running repairs, assist with costume changes and perhaps arrange for an overnight cleaning if a costume is dirtied during a performance. At the end of the run they must ensure that all costumes are returned to their owners.

We can hire costumes from UMT – Altrincham Little Theatre – NWTAC and others.

Make up

The Stage Manager must discuss costs and budget with the Treasurer before purchasing. Two sets of make-up are stored under the stage and the SM organises these and puts them in the dressing rooms. There is no a designated make-up person at this time; actors apply their own make-up. Actors should NEVER go home wearing stage make up!

- ! Make-up should compliment actors' costumes and character. It also needs to compensate for the effect of the stage lighting on their complexion. Basic make-up will consist of a base of either a pancake, cream or grease stick make-up about one shade deeper than the natural skin tone. Grease sticks are a heavier makeup than cream and are known by the Leichner numbers; number 5 (Ivory) and number 9 (Brick Red) are popular numbers for men. Peach rouge is popular for women, avoid red, as it is most unnatural.
- ! Start at the highest part of the cheekbone and blend it in. Men should blend it in carefully to avoid appearing feminine. Use the same colour for lips, men will need only a gentle application. Gently powder the make-up and allow a few minutes before brushing off the excess. Now you may thicken the eyebrows but only if necessary. If it still looks powdery you can dab the make-up with a damp cotton ball. Carefully apply a little eye shadow, medium blue for women brown for men, darker nearer the eyelash. Applying eyeliner will enhance the eyes, but they will look small if it is applied all round.
- ! Sometimes make-up will exaggerate the actors' own features. You can shade a feature to make it less noticeable or highlight it to draw attention to it. Shade with a darker colour, highlight with a lighter one. It is best to shade first then highlight next. Each shade line or area has an associated highlight. Without highlights, shading has little effect. It is usual to apply the make-up, then blend with a finger.
- ! Alternatively you may need to disguise or add to their appearance, A typical way to change an actor's appearance is to use a beard or moustache. Experienced make-up artists will use crêpe hair. Ready-made hairpieces are easier, but not always as realistic.
- ! Remove make-up with cold cream (like Crowe's Cremine) or make-up remover oil.

Production Box

This box is kept in the SM's corner until play week when it is stored in the foyer under the left shelving..

- ! 2 x high visibility jackets for Fire Warden and First Aider
- ! Front of House File
- ! Stage Manager's clipboard for signing in/out
- ! Production Co-ordinator's File
- ! Front of House First Aid Kit
- ! Plastic stand for name of First Aider and Fire Warden
- ! Signs for – 2 x Pass Door, No Parking, Fire Exit (to be blu - tacked in place.)
- ! Letters for rows

All items should be returned to this box after the last performance. Production Co-ordinator to check.

Front of House

Hall Manager

The Hall Manager is responsible for the smooth running of the evening from the audience perspective and ensures that all the front of house team represent Canterbury Players in a polite and helpful manner. The team plays a big part in the public relations of a show. Greeting members of the public in a friendly, relaxed manner will encourage them to come to another show!

Duties may be delegated but include:

- ! Should arrive by 6.45pm to 'set up'
- ! Getting the Front of House File from the Production Box. During play week it should be kept on the left hand side foyer shelf. The file should contain Health and Safety Policy - Fire Drill - Roster of duties for play week.
- ! Checking front of house for Health and Safety – clean, tidy, safe?
- ! Having the First Aid kit on the same foyer shelf, together with the Fire and First Aider notice.
- ! Ensuring the Front of House team is briefed on their duties, interval times and fire drill. See below.
- ! Check Front of House team sign in and out using the sheets in the Front of House File.
- ! Knowing about Induction Loop System – anyone with a hearing aid can turn a switch on the aid.....
- ! Wheelchairs – see Reserved Ticket sales person to see if any chairs need to be removed – 2 per wheelchair, at the end of an outside aisle. Each person with a wheelchair should be accompanied. Users should enter the building by the ramp at the front door.
- ! Dress Code for all the Front of House team is smart clothes, reflecting the 'professionalism' that has gone into the production.
- ! No public are allowed through the 'Pass Door.'(ie Dressing Rooms)
- ! No interval drinks are allowed in the auditorium, except those for wheelchair users and their companion.
- ! Cast should not appear in the auditorium in costume or make up, unless it's an integral part of the show.
- ! The Hall Manager should find the interval and end times from the Stage Manager and inform the Front of House Team.
- ! Once the show starts, latecomers should be shown quietly to the back row and they can go to their seats in the Interval.

- ! Auditorium Doors should be kept closed during the performance with no talking in the foyer – it can be heard in the auditorium.

The Hall Manager should answer the House Phone, when it rings (to the left of hall doors)The Stage Manager will ring at 7.25pm to see if there are any tickets left to be collected and if the show can start on time.

The show must start at 7.30 – This is vital!

When the show is ready to begin the Hall Manager goes to the front of the hall:

- ! Welcomes everyone
- ! Politely reminds patrons to switch off mobile phones and that photography is forbidden.
- ! No smoking
- ! Explain fire drill
- ! Mention any special effects eg gunfire
- ! There will be a short interval during which refreshments will be available in Room 2.
- ! Special welcome to the Mayor on
- ! 'We hope you enjoy the show and look forward to seeing you again in the future.' Make sure this sentence is said clearly and known to the stage Manager as the cue to go.

At least one F of H persons to be ready to open the doors of the hall and those leading to the outside - and see/guide people out and say "Goodnight"! Check the Front of House is clean after the show.

Ticket Sales

About 4/6 weeks before the play, invite:

- ! The Mayor of Trafford using the online form (Front Row and a CP member – 3 seats)
- ! Noda District 1 Rep via email (Front row – 2 complimentary seats)
- ! Julia Taylor from The Messenger online (Front Row - 2 complimentary seats)
- ! Rev Stuart (Front Row if possible – 2 complimentary seats)

- ! Check that the correct phone number is on the posters etc.
- ! Publicity will tell you when the tickets are available to be collected.
- ! Put the tickets in date order and then row order and put into provided wallets for each performance. Wallets are kept in the 'Production Box' on stage in the SM's corner. (Other members may be invited to help with this)
- ! Receive calls from the public and members and keep name and ticket order in a notebook. A notebook is used as it is easy to carry around and alterations can be made as cast/crew change their orders.
- ! Tell the public/members the price and that their named tickets will be at the door. We have found it is best to pay on the night, as this causes no problems with getting all the money in on time.
- ! Attend some rehearsals nearer play week, to take orders from cast and crew.
- ! Inform the director on how tickets are selling.
- ! Be prepared to phone a list of people – regulars who sometimes don't realize when the play is. There will be a Copy in the Production Box.
- ! The week before the play, transfer ticket orders to the 'official list' - copy on website - and in the order received.
- ! Use this to complete seating plan for each evening. Best to put initials of buyer in each square (seat) of the plan.
- ! Correlate orders/seating plan/tickets in envelopes – be sure they all match!
- ! Take each night's seating plan and tickets (reserved in alphabetical order and non-reserved in row order together with two seating plans.) Leave the rest at home as there may be more phone sales the next day.

Play Week:

- ! Arrive in plenty of time, about 6:45pm
- ! Put up signs on cupboards by tables. 'Reserved Seats' on the left as you enter the foyer and 'Non Reserved Seats' on the right.
- ! Set up 2 x ticket sales tables. These should be manned at all times after the audience starts to come in – usually about 7pm.
- ! Ticket Secretary gives both tables a seating plan of the show for that night, with reserved seats marked.
- ! Reserved tickets should be arranged on the table, alphabetically and in envelopes.
- ! Non reserved seats can be chosen by patrons and marked on the plan with a cross.
- ! Stay at the tables a little time after the show starts to accommodate late comers.
- ! Both tables to have at least a £20 float of £1 coins (from Treasurer) and a receptacle for the money.
- ! Each evening, count the money and hand it to the Treasurer, remembering to take out the float. If enough coins, £20 float can be taken for the next evening.
- ! Arrange for our President or Chairperson to greet the Mayor and sit next to them.

Programmes

- ! These are free and one person should stand just inside the auditorium on the left, to give them to patrons. Recently we have been placing them on alternate seats.

Ushers

- ! Ushers are responsible for conducting patrons to their seats in a safe and courteous manner – especial care to be taken with the infirm or elderly.

Refreshments

- ! Liaise with the Production Co-ordinator regarding helpers.
- ! Check stock and equipment, both in the kitchen and under the stage.
- ! Buy any necessary items and give receipts to Treasurer for reimbursement.
- ! During play week arrive no later than 7pm

2 Weeks before play week:

- ! Make sure at least one person is in charge and there are two helpers to pour each night. Inform the production co-ordinator as names are known, so that the Front of House roster for refreshments can be completed.

1 or 2 weeks before play week:

- ! Go to rehearsals at the church two weeks before the play, to check stock and equipment. Arrive before rehearsal start time and make sure back stage people will be there as you will need to go under the stage.
- ! Ask back stage to get out our two urns - one large, one small - from under the stage, along with a couple of 'big' boxes which have spare polystyrene cups in and sometimes spare coffee, biscuits, orange juice left over from the last play. Check stock in case an order is needed. There should also be a plastic tin to keep biscuits fresh between nights. NB the small urn may already be in the kitchen
- ! Check the kitchen to make sure the equipment you need is there. If it's not, then you may find what you need in the upstairs kitchen area.
 - 4 large 'tea' pots – they hold about 25 cups and have a handle on to
 - 4 usual size 'tea' pots (2 black tea & 2 black coffee)

- 2 large jugs (for orange)
- 1 jug for milk (for cast/crew)
- 6 glass dishes for sugar
- Tea spoons
- Large spoon (tablespoon size) for measuring and stirring
- Trolley (to take for cast/crew)
- 4 deep plates to be used for donations

Shopping List if no stock left over from last play - based on approx. 100 people per night:

- ! Receipts for items purchased should be given to Treasurer for reimbursement.
- ! Non-perishable items - try to get far off 'use by' dates, to next play if possible, in case some are left over.
 - 3 big jars of Nescafe Coffee
 - 1 large bottle of orange cordial - double strength is best as goes further
 - 100 good tea bags - eg.. PG Tips
 - 1 Bag of sugar
 - 8 pints of fresh whole milk (keep in fridge) Check on stock as may need more before the week is out.
 - 10 Packets of biscuits Rich Tea/Digestives/Custard Creams/Bourbons/few choc. Biscuits so look colourful on plate - Asda smart price are very good quality.
 - 7oz Polystyrene cups (plastic ones no good as too hot & floppy to handle) – They don't sell boxes of these in Costco at the moment but easy to order on line.
 - 5 black bin bags

Each night of Play Week:

- ! Arrive no later than 7pm
- ! Tables should already be out in Room 2. If for any reason they are not out, they can be found in the cupboard on left hand side of door in Room 2. Please don't risk leaving valuables around whilst you prepare, as the church is used by other (non church) groups during play week. It is a good idea to use a kitchen cupboard.
- ! When cast arrive confirm numbers for back stage and cast and ask if any special requests - usual offering is tea, coffee and orange juice.

Checklist:

- ! *First*, fill the urns and set the temperature to **FULL** (large one in main room and small one in kitchen) make sure nearly full of water – you won't need all that water but sometimes you need to fill the tea pots quickly and the tap runs a LOT slower in a half full urn.
- ! Check how many tickets have been sold so you can gauge how many cups to put out and drinks to prepare. Tea tends to be more popular than coffee and orange tends to make up an average 10% of ticket sales.
- ! Find out what time interval is likely to be - use this as a guide only. It's usually between 8:15 and 8:45
- ! Obtain donation plates and laminated donation request cards from Treasurer along with money float. Put a few pound coins on each donation plate as this encourages people to donate a pound!

In the kitchen:

- ! Make up trolley for cast.
- ! On the trolley – 2 tea pots of black coffee and 1 black tea, sugar bowl, orange juice, tea spoons, jug of milk and plate of biscuits, polystyrene cups and any special requests.

In Room 2:

- ! Put out cups, plates of biscuits, bowls of sugar, tea spoons and donation tins/cards on the tables.

- ! Pre pour orange juices to save time.
- ! Each large 'tea' pot approx. 25 drinks. Tea – 8 tea bags and milk Coffee – 4 heaped tablespoons and milk. Have to make up already milked and ready to serve as not enough time in interval to make up separately.
- ! Pot of black tea and a pot of black coffee.
- ! Make sure you have spare milk, biscuits, undiluted orange.
- ! If run out of pre-milked tea/coffee you can use from the black ones and add milk.
- ! Once everything is prepared keep an eye on how the play is going, as pages can be skipped!
- ! When urns have boiled – keep them on 'ON' until service.

10 mins before interval:

Trolley in kitchen - pour from urn in kitchen

- ! Main room -pour from urn in main room
- ! Make up pots of tea first, so time to brew, then do the white coffee and black tea and coffee.

5 mins before interval:

- ! Pour out the first few rows of drinks on the table. This way it has time to cool a little, otherwise too hot to drink in time available. Keep this up as drinks are taken from the table.
- ! 1 person pouring coffee, 1 person pouring tea - orange already poured.
- ! 1 person on the door ushering people in, showing them which area of table for which drink, as always bottle neck at doorway, due to the layout of the tables.
- ! Getting correct drink for people who end up at wrong part of table is also a help as people tend to stand around the table once served.
- ! Go around offering more biscuits once service over.
- ! Ask people sat in auditorium if they would like anything as they might not be very mobile.

*Layout of the tables -L shape with corner by sink and adjoining walls makes for **very poor** 'people flow' but it does shield the Urn and it's handy for the sink.

After interval:

- ! Give donation money to the Treasurer.
- ! Clear away all remaining drinks/biscuits and empty/clean all equipment inc. trolley from backstage and put away in the kitchen.
- ! Church are usually happy for us to use their tea towels and a little washing up liquid
- ! Wipe down tables and kitchen surfaces
- ! Store open biscuits in the plastic tin to keep fresh until the next night.
- ! Rubbish to be put in bin bags and taken to bin outside. If full, take rubbish home to dispose of. We are not allowed to leave rubbish inside the church.
- ! Leave the kitchen clean and in order, for church users the next day.

Foyer Display

- ! This is arranged on the right hand side cupboard near Room 2 so the audience will see it on the way to the refreshments.
- ! It can be set up on the Sunday/Monday/Tuesday of play week.
- ! There is a 3-sided blue notice board which can be put on the cupboard.
- ! Our licence and insurance for the play are displayed here, together with past productions, photos etc.
- ! Presentation binders containing past newsletters and posters.
- ! Membership Application Forms.
- ! Publicity poster for next performance.
- ! A computer may be linked to our website to show photos etc.
- ! The display is taken down on the Saturday night.

Photographs The photographer should speak to the Director about the type of photographs to be taken during rehearsals and for the programme. They are also useful for our archives on the website. Photographs can be 'set up' and well lit, clear close-ups may be suitable to send to the newspapers.

First Aider

- ! For each production there is to be a named First Aider, who is in charge and deals with any accidents, illnesses or first aid issues during a performance.
- ! They need a First Aid qualification. eg 'First Aid at Work.' One First Aider is needed for each performance and gets to watch the show for free! A high visibility jacket should be worn.
- ! The first aider should sit on the back row of the auditorium.
- ! There is a first aid kit in the foyer during play week and also one on the stage by the stage manager's corner.
- ! During rehearsals, accidents or illnesses, however minor or trivial need to be reported to the Stage Manager or Director and should be recorded in the Accident Book. We use the Church Accident Book which is located in a holder on the wall in the kitchen.

Fire Warden

This person may be the First Aider but must fully understand the Fire Drill for our 'theatre.' A second, high visibility jacket is available if needed.

In the event of a fire

On discovering a fire:

- ! Immediately raise the alarm by shouting "FIRE – EMERGENCY!" Fire Warden to call the Fire Service and provide details and location of the fire.

On hearing the fire alarm:

- ! Canterbury Players on duty should encourage patrons to remain calm and guide them to the nearest exit.
- ! Patrons should immediately leave the building by the nearest exit and Canterbury Players members should assist any infirm person.
- ! NO-ONE SHOULD STOP TO GATHER BELONGINGS!
- ! The fire warden should take the Front of House file outside to the assembly point
- ! Everyone should report to our Fire Warden at the assembly point in the car park by the fence so that all can be accounted for. Our Fire Warden will be wearing a high visibility jacket.
- ! NO-ONE SHOULD RE-ENTER THE BUILDING.
- ! The Front of House file should be available for the Fire Brigade Officer to do a head count.

Copyright

Noda has a fact sheet about copyright, but the bottom line is:

- ! Copyright is the exclusive right of an author to do certain acts in relation to their work. If anyone else does any of these acts, without permission, there is an infringement of copyright. This means that, when you sign a contract to do a show, you are agreeing to do it as written, and all you can do is give a live performance of it.

- ! No changes should be made to the script - If you make any changes to the script, you are breaking the law! Photocopying of the script is restricted under copyright law – permission *must* be sought.
- ! Right holders employ representatives to travel round the country to watch shows they have licensed – if ‘found out’ a society will have to cancel the show, lose any monies involved and will not be granted a license to perform any other show for some time. We have been reminded of this recently by our Noda District 1 representative.
- ! Copyright lasts until 70 years after the death of all those involved in the creation of the play.
- ! If language is outdated, you are under a contractual obligation to perform the show as written.
- ! There must be no videoing.
- ! Ultimately it is the Society’s committee which must take responsibility to ensure that no-one carries out a breach of copyright.

Our Website

We have an excellent website that has a great deal of information about the Society and is updated regularly. It includes various sections:

- ! About Us
- ! Productions List
- ! Media Archives
- ! Newsletters
- ! Script Catalogue
- ! Documents
- ! Links
- ! Contact Us
- ! Facebook
- ! Join Our Email List
- ! Advertising
- ! Play Review Form
- ! Membership Form
- ! Members’ Handbook
- ! Committee Resources

