



# ST. LUKE'S PLAYERS

COMMUNITY THEATRE SINCE 1948!

## PRODUCTION GUIDE

Interested in being part of a show but not on stage? Do you like to be part of a team and have a lot of fun?

Staging a St. Lukes Players' production involves a large team working to bring together all the various parts. These behind-the-scenes activities are critical to the show's success.

There are many opportunities to get involved such as: sewing costumes, finding props, building sets, working stage crew, publicizing the show and more. If you are interested in getting involved, we are eager to have you join us. It is a great way to meet nice people, and work together to bring something good to the community

Contact us and we'll have someone get in touch with you right away!

In the meantime take a look through this guide for descriptions of most of the voluntary positions.



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## VOLUNTEERING / PRODUCTION GUIDE

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## EXECUTIVE RESPONSIBILITIES

(as of March 9, 2014)

These are in addition to the tasks normally undertaken by the Director, Producer, Stage Manager and other members of the Production Crew.

- Select the play. (See separate job description for Play Selection Committee)
- Obtain the necessary performing rights.
- Advertise the upcoming season of plays (by last production in May)
- Select the Director (solicited by Play Selection Committee and recommendations made to Executive for final approval), Producer (and maybe Stage Manager)
- Purchase the required number of scripts. (Number in cast + 6)
- Appoint a member to provide support and act as a liaison between the Executive and the Production. Executive to be responsive to the needs of the production.
- Ensure that there is a liaison person with the Church (Bonnie).
- Ensure that space is booked for the Auditions.
- Advertise the dates and locations for the Auditions. (see separate sheet for procedure)
- Assist Director at the Auditions (including providing copies of audition sheets for actors to complete).
- Ensure that the Director or Stage Manager have keys to the hall.
- Ensure that the stage is booked for Rehearsals (including Technical and Dress Rehearsal.)
- Ensure that stage is booked for set construction & painting.
- Ensure that the hall is booked for the Preview and all Performances (for the whole season)
- Ensure that the hall is booked for the Strike.
- Attempt to "build up" and train the number of Lighting and Sound Operators & Designers for St. Luke's Players' productions.
- All persons involved with a St. Luke's Players' production (Cast and Crew) are unpaid volunteers, unless the Executive makes a specific exception.
- Treasurer to provide cash advance(s) to Producer.
- Treasurer to ensure that all cast are paid-up members of St. Luke's Players.
- Any concerns regarding number of productions, number of performances, number of matinees, audience numbers, performance dates, ticket prices, group rates, children in panto audiences etc. are the responsibility of the Executive to address.



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## PLAY SELECTION COMMITTEE

*(as at June 8, 2013)*

### MANDATE & RESPONSIBILITIES

This Committee is a sub-committee of, appointed by, and reports to, the Executive Committee.

The Executive appoints the Committee annually from members of St. Luke's Players who have expressed an interest. (Technically Section 3 of Article VIII of the By Laws states that: "The President may appoint one or more members to act as a play Reading Committee...")

For practical purposes, the Committee should comprise no more than 6 persons, including a member of the current Executive who will act as Chair.

The mandate of the Committee is to:

- Review the recommended season of plays for the following season identified by the previous committee; confirm and, if necessary, provide alternatives to the Executive; (alternatives will only be considered under exceptional circumstances and it is expected the recommendations of the previous year will stand);
- Recommend the new season plus one of plays (with dates) and also provide "back-ups" or alternative choices, in case a particular play is not available, or the Executive disagrees with a selection.

Currently production performances are scheduled to begin:

- Late October
- End of December (Panto)
- March (depending on timing of Easter)
- Late May

(Please note: The Executive is responsible for choosing the actual dates in consultation with St. Luke's Church and this information will be conveyed to the Committee.)

As required by Section 4 of Article VIII of the By Laws: all proposed plays and other forms of entertainment are subject to the approval of the Rector of St. Luke's Church or his Appointee."

Recommend directors for the selected plays—once the Executive has approved the season.

### TIMELINE

- |                |  |
|----------------|--|
| April – May    | Executive solicits interested parties to be members of the Committee and strikes the sub-committee at the May Executive meeting. |
| May – November | Meet to discuss and read plays, make suggestions, get information about other theatre groups' upcoming seasons, etc.             |



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- November Confirm or provide alternatives to the recommended season of plays for the following season; (alternatives will only be considered under exceptional circumstances and it is expected the recommendations of the previous year will stand); provide the recommended selection of plays for the next season plus one, with brief (1-page) synopsis on each (e.g. storyline, characters, setting, costumes etc .), with "back-ups", for November Executive meeting.
- November–February The Executive needs to have an opportunity to read some or all of the plays, if they want, before the final decision.
- February Final decision for next season's plays and the next season plus one will made at February Executive meeting.
- Directly after approval:
- The Executive applies for the performing rights to the plays for the upcoming season (and chooses the alternative if unable to get rights).
- The Play Selection Committee will advertise for Directors for the upcoming season, requesting proposals to direct one or more of the selected plays to the Committee, together with a theatrical resume.
- Work can continue on the brochure for next Season (not the responsibility of the Play Selection Committee)
- The Play Selection Committee meets to discuss and recommend Directors for these plays.
- The Committee will meet with the Directors if deemed necessary and make its recommendation to the Executive for approval.
- April Final decision for next season's Directors made at Executive meeting
- Once approved, the Committee Chair will contact the Directors and secure their acceptance so that the upcoming season may be advertised.
- May The upcoming Season is announced in the Season Brochure, distributed at the performances of the May production, sent to all Season Ticket holders, announced in the Newsletter, on the website and publicized in other ways.



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## PROCESS

The Committee determines which plays it will consider, but should be open to suggestions from the Executive and all members of St. Luke's Players. "Back-up plays", recommended by previous Play Selection Committees, should be included.

A list of previous productions by St. Luke's Players is available. Care should be taken not to repeat a play in less than 7 to 10 years, or to repeat a play performed recently by another local group.

Scripts of plays previously performed by the Players (and other groups) are stored in the Mens' Dressing Room. Other scripts may be available from Langham Court, UVIC, on-line, etc.

It is important to try to research what other local groups are planning for their upcoming season, so as to avoid duplication.

The Committee should be mindful in its selection of the following considerations:

## CONTENT

When selecting a play for inclusion into the St. Luke's Players' season, bear in mind that all plays must be approved by the Rector of St. Luke's Church. Although modern Rectors are often worldly, plays with adult content, blasphemy or coarse language are not a good choice.

## SET

One set is best. Two sets can occasionally be accommodated. Please discuss any multi-set plays with a member of the set construction team to determine if it is possible to perform the play at St. Luke's before recommending it to the Executive.

## CAST SIZE

The more members of St. Luke's Players who can be involved on stage in a production, the better. A play with eight characters is better than one with four. Given our stage, the upper limit for cast size is probably 20.

## CAST COMPOSITION

When selecting a play for inclusion into the St. Luke's Players' season, bear in mind that St. Luke's Players has fewer male members and most St. Luke's Players members are women over 40. Plays that include a female character over 40 are better than those that don't.

## PLAY LENGTH

Our audience has requested that the plays finish by 10:00 p.m. Thus, a two-act play is a better choice than a three-act play, and a shorter play preferable to a longer one.



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## **TYPE OF PLAY**

St. Luke's Players usually performs one Christmas Panto, one murder mystery, one comedy and one additional play each year. According to an audience survey conducted in 2009, our audiences prefer comedies and murder mysteries. It has worked well in the recent past to include a well-known/popular "classic drama" as the fourth production of the season.

## **NUMBER OF PLAYS**

In addition to each play recommended, please also recommend an alternate "back-up" selection.

The final decision on the choice of plays and Directors for the selected plays is the responsibility of the Executive.

All members of the Committee must read or already be familiar with the plays to be discussed.

If the Committee cannot reach consensus, it may be necessary for the Executive to read competing plays, so they can make a decision.



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## AUDITIONS

(as at January 2011)

Auditions for St. Luke's Players productions are open to everyone, whether or not currently a member of the Players.

Section 2 of Article X of the Bylaws states that: *"The Director should give every consideration to Members when casting a play, but is not restricted to selecting a Cast from the Membership."*

Auditions are advertised as widely as possible, including the following:

- (i) In (free) Events calendars in the local newspapers.
  - (ii) By sending out an email announcement to all of the people on the St. Luke's Players distribution list.
  - (iii) Notice in program for previous St. Luke's Players production.
  - (iv) Notification in Players' newsletter.
  - (iv) By asking other theatre groups to notify their members in their newsletters or by email.
  - (v) If believed necessary, by inserting a paid display ad in the Times Colonist.
- In the absence of a Producer at this stage, the Executive is responsible for advertising the auditions.
  - The audition notice should provide as much information as possible about the production (listings in Events calendars are limited in length)
  - Typically auditions are held on Friday evening and the following Saturday afternoon, in order that people who work during the day can attend.
  - Auditions are normally held in the Lounge or Hall at St. Luke's and the space is booked with Bonnie in the Church Office.
  - The type, content or format of the auditions is the responsibility of the Director.
  - The Stage Manager, Producer or member of the Executive may assist with the auditions.
  - Actors are required to complete an Audition Form (supplied by the Executive.) The form may be "tailored" to suit the particular needs of the production/director, but will still contain certain core information required for all productions. (Example of Audition Form)
  - All successful (and unsuccessful) actors should be notified as soon as possible after the auditions.





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## **DIRECTOR**

*(as of March 9, 2014)*

The Director is:

- the creative, artistic leader of the production and the production team;
- the controlling force for unifying all crews working on the production;
- responsible for interpreting the script, auditioning the actors, selecting a cast, blocking and rehearsing the cast, meeting with and coordinating the efforts of all crews, polishing the production, and presenting the artistic creation to an audience.

The following is a list of specific tasks and a suggested time frame for accomplishing them:

### **BEFORE REHEARSALS BEGIN**

- Read the play several times.
- Visit the rehearsal space and become familiar with the potential of the space.
- Together with the Producer, Stage Manager and Executive, select a Production Team.
- Arrange a meeting with the Producer, Stage Manager, Set Designer, Lighting and Sound Designers, and Costume Designer. Discuss production concept. Discuss master schedule and deadlines for production team.
- Organize a rehearsal schedule. If necessary, as the hall/stage is not available (e.g. previous production is still in performance) it may be necessary to rent space outside (although preferably close to) St. Luke's Hall. Liaise with the Producer, as this will be an additional budget item.
- Approve all designs, drawings and models. Share with the core design team.

### **AUDITIONS**

- Audition the actors. Audition sheets, to be completed by each actor, are available from the Executive.
- Select a cast.
- Notify successful and unsuccessful cast members.

### **DURING THE FIRST WEEKS OF THE REHEARSAL PERIOD**

- Meet with production team to explain and coordinate all production activities. Good communication with the set designer, set décor, props, sound & lighting designers and costumes is particularly important.
- Arrange for first meeting of the entire cast and the entire production team. Discuss potential schedule conflicts. It is normal for St. Luke's Players to invite everyone to a "Meet & Greet", followed by a Read Through of the play.
- Provide the cast (and necessary crew) with a rehearsal schedule and list of Cast & Crew contact information. Also distribute by email. Revise/update schedule as necessary. Specify when the cast should be "off-book".



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- Block and rehearse the actors.
- Explore and discuss sub-text and character motivation.
- Meet with the production team regularly.

## DURING THE MID-REHEARSAL PERIOD

- Provide time for external and internal character analysis and discussion.
- If appropriate, arrange for special guests to share script experiences with the cast. (e.g. Members of the Center on Deafness could speak with the cast of Children of a Lesser God.)
- Begin taking and giving notes on the actor's performance as you shape and mould their character concept to fit the concept of the show.
- Encourage and thank the actors for their efforts.
- Polish the performers and their performances.
- Continue to meet with the production team.
- For pantos, clearly communicate to all concerned which music and sound effects will be provided live by the Keyboard and which are pre-recorded by the Sound Operator.
- Provide assistance with creating a suitable press release.
- Approve poster design.
- Provide "Director's Notes" for the program.

## WEEK PRIOR TO OPENING

- Coordinate all activities of technical rehearsal(s) with the Stage Manager and Producer.
- Observe dress rehearsal and continue to make notes for the actors and crew.

## DURING THE RUN OF THE SHOW

- Attend as many performances as possible. Note any problems and see that they are communicated to the cast or crew preferably via the Stage Manager as, once performances start, the Stage Manager is in charge of the show.
- Arrange a strike date with the Producer, Stage Manager and Set Construction. This is normally the first Monday evening after the run.

## AFTER THE STRIKE

- If required, assist the Stage Manager in organizing the strike. Although it is not a direct responsibility of the Director, helping with the strike shows that he/she is part of the production team/family.
- Report to the Executive on any suggested changes to improve future productions.



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## PRODUCER

*(as of March 9, 2014)*

The Producer is ultimately responsible for the whole production.

The Producer is specifically responsible for ensuring that all of the technical aspects are in place. This requires commitment, organization, good communication skills and an ability to delegate. This leaves the Director free to look after what the actors do on stage and the overall artistic performance that is experienced by the audience.

Typically there will be a specific member of the Executive who provides liaison between each production and the Executive.

Depending on the type of production and individuals involved, there may often be an overlap in responsibilities between the Director, Producer and Stage Manager. These three positions form the leadership team that will steer the production. Therefore, it is advisable that the individuals in these positions meet at an early stage and agree on who will do what! It is important that the Producer works closely with, and provides visible support to, the Director (attending as many rehearsals as required etc.)

For some productions (e.g. panto), due to the heavier responsibilities, training/mentoring etc., it is recommended that the duties of the Producer be shared with an Assistant or Co-Producer.

Normally, the Producer has the following specific responsibilities.

1. Ensure that there is a Production Team in place

This may include:

Stage Manager (may be selected by the Executive or Director)

Assistant Stage Manager (not always required)

Set Designer

Set Décor (may be the Set Designer)

Set Construction & Painting Crew

Lighting Designer

Sound (may be combined with Lighting)

Props

Furniture (may be looked after by Set Décor or Props)

Costumes

Hair

Make Up (may include hair and/or wigs) or cast may do their own

Publicity

Photographs

Poster Design



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Program Design  
Tickets (printing & distribution)  
FOH Manager  
Lobby Display  
Concession Coordinator  
Den Mother(s), particularly for supervision of children in a panto  
Cast (adequate number)

St. Luke's Players maintains a list of "Possible Production People" and it is recommended that contacts with potential crew members be made as early as possible. The producer is to liaise with the Executive if experiencing difficulty in filling any of these positions.

The producer ensures that a Cast & Crew list is produced (and kept updated) with contact information (telephone numbers and email addresses) and forwards these to all those listed.

## 2. Liaise with the Production Team

Schedule periodic Production Meetings—at which the Team (or Heads) are invited to report, discuss challenges etc.

It may be a good idea to arrange a separate meeting of the Design Team (Set Designer, Set Décor, Costumes, Lighting etc.) with the Director to ensure that all share the Director's vision for the production.

Ensure that the preparations by the Production Team are proceeding smoothly and on schedule, and that team members are looking after their respective responsibilities.

Offer advice and assistance and "troubleshoot" as needed.

## 3. Work closely with the Director and Stage Manager

Ensure that the Rehearsal Schedule, including Technical and Dress Rehearsals (as established by the Director), is communicated to all those who need to know.

Establish and communicate a Production Schedule.

Establish and communicate deadlines to all concerned.

Action specific requests from the Director.

Communicate between the Director and Production Team (in both directions).

Arrange a "Meet & Greet" for the cast and crew at the beginning of the rehearsal period. This may be followed by the first read through of the play. Invite the



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Executive so that they can meet and be introduced to the cast and crew.

## 4. Create and administer the Production Budget/Finances

Produce a Budget for the show with expected ticket revenues and itemized expenses. The expense headings are available from the Group Treasurer. A typical production (excluding the panto) currently has a total budget of around \$4,000 - \$4,500 to cover all aspects. Actual revenues and individual expenses from previous productions are available as a guide.

Monitor and reimburse receipted expenses from an advance and record in "blue book" or appropriate computer program. The Treasurer can provide a cheque for say \$500 at a time so you can reimburse the various people for their expenses, set construction, paint and so on, as this saves the trouble of writing lots of small cheques. We ask you to keep the receipts and turn them over to the Treasurer later. Stay in contact with the Treasurer during the preparations for and run of the play

Communicate with Executive if expenses look like exceeding expected/approved budget.

Monitor ticket sales.

## 5. Box Office/Information Centre

The Players have their own cell phone (250-884-5484), which needs to be manned once Season Ticket seat reservations start (4 to 5 weeks before opening), up until the show closes. This is not as onerous as it sounds, but requires time. The phone has message-taking capabilities.

Season Ticket holders reserve specific seats (except for the panto) when they buy their Season Tickets. They can be changed for specific productions.

Others are encouraged to purchase their tickets from the retail outlets or can book tickets - to be picked up at the door—at least 15 minutes before curtain.

Different production team members often share telephone-answering duties.

There is a separate instruction sheet about using the phone.

## 6. Additional Notes/Deadlines

Much of this information may be included in the specific responsibilities of respective Production Team members.



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## POSTERS

- Design is typically selected before the start of the Season.
- Colours (paper, printing etc) need approval of the Director.
- Printed posters required about 6 weeks before show opening.
- Need about 300 copies for distribution to churches, retirement homes, cast and crew for their posting around the town, etc. etc.
- It is usual to start distributing/putting up posters once the tickets are available at the retail outlets.

## FLYERS OR MINI-POSTERS

- 3 per 8 1/2" by 11" sheet of paper.
- Need about 300 for distribution to Langham Court, cast and crew, etc. etc.
- Same time requirement as posters.

## OTHER PUBLICITY

- See separate job description and Publicity Binder.
- Press release needed about 4-6 weeks ahead of the opening.
- Paid display ads in the local paper(s) - based on the poster.

## TICKETS

- Need to get printed—about 130 to 150 per night and on different coloured paper for each night. (Maximum hall capacity is 130) Five colours for the first week and four repeated colours for the second week. This helps the Players keep track of what has sold. Should get 8 to 12 tickets per sheet of paper. Use Monk's Office Supplies, the one on Oak Street are very helpful to get them printed and cut.
- Needed at least 4 weeks ahead of opening.
- Complimentary Tickets.
- See separate instruction sheet about this.
- Ticket Vouchers (see Publicity Binder)
- We typically send ticket vouchers to the various media, retirement homes, local churches etc. They then can redeem them for actual tickets at a retail outlet or at the door.
- Need to prepare vouchers at least 4 weeks ahead of opening.



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## CAST PHOTOGRAPHS

- Needed for publicity (to accompany news release), lobby display, program and cast members.

## PROGRAMS

- Need to prepare the contents, and get the director's approval.
- St. Luke's Church, (Bonnie) will print them complete with photos, folding and stapling, if required. They have a good copying machine.
- Get about 500 copies as we can recycle some of them.
- Needed about 1 week before opening.

## CONCESSION

- There is a very specific instruction sheet of what has to be done and when.
- Typically need two people per performance, but co-ordinator needed to make sure there are volunteers and supplies: coffee, tea, milk, cream, sugar and cookies for each performance.
- A list of volunteers will be provided but often needs follow up.

## FRONT OF HOUSE

- See separate job description.
- The Players' Treasurer will normally look after ticket sales at the door.
- The Treasurer or FOH Manager will pick up unsold tickets from the retail outlets before each performance.
- It helps to have an extra body to hand out door prize draw tickets, sort out any seating problems
- The FOH Manager, Director, Producer or other designated person makes welcoming remarks to audience, door prize draw etc.

## SCRIPT

- After the production, put a copy of the script into the storage boxes in the men's dressing room.
- Liaison with the Church & Lakehill Preschool
- It is advisable to have one member of the Production Team typically arrange hall bookings with the Church Office/Secretary (Bonnie). Rehearsal dates (Monday,



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Wednesday and Friday evenings) are booked at the start of the Season by the Executive, but any changes or additional rehearsals should be booked with Bonnie.

- Where necessary, liaise with Lakehill Preschool to ensure that they know when our performances are (e.g. they don't decide to clean the area outside the dressing rooms during a performance!
- Lakehill Preschool is very good about lending us their coloured benches for the panto.

## 7. Post-Production Meeting

Schedule a post-mortem meeting, immediately following the production (often preceding the set strike) where Production Heads can report on the successes and challenges they faced.

Ensure that the minutes from this meeting are passed on to the Executive for any necessary actions.

Ensure that any suggested/agreed improvements are reflected in the appropriate job description or other part of the Production Manual.

## PRODUCTION BUDGET

(as at January 2011)

The Producer is ultimately responsible for creating and administering the Production Budget.

See attached example of Production Budgets.

The Production Budget is approved by the Executive before the production begins.

Examples of previous Production Budgets and Actual Income & Expenses can provide helpful guidelines when creating a budget.

Individual budgets should be mindful of the type of production and be realistic. For example, a historical or period drama with a large cast and/or multiple costume changes or accessories, will require a larger costume budget than a modern-day play with a small cast. Larger than average sized actors can also provide a budgetary challenge to costume!

If, during the production preparations, the Producer determines that the budget is likely to exceed the approved amount, this should immediately be brought to the attention of the Executive.





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## STAGE MANAGER

(as of August 2016)

The Stage Manager works with the Director, Producer and others to prepare the show for production and runs the show once it opens.

Some responsibilities may be delegated to an Assistant Stage Manager (if there is one) or other members of the Production Crew

### PRE-PERFORMANCE RESPONSIBILITIES:

- at the outset, discuss and agree on the specific responsibilities of the Stage Manager with the Director and Producer.
- may attend, help organize, assist and provide input at auditions
- be familiar with the script, particularly the possible technical requirements
- attend all rehearsals, production meetings and other meetings as required
- open the rehearsal space (unlock doors, turn on lights etc.) before cast arrives
- once determined by the Designer, mark out the set configuration(s) on the stage floor or other rehearsal space.
- set up any furniture, props etc. prior to each rehearsal
- take roll call (panto)
- ensure appropriate behaviour during rehearsals,
- create the prompt/production book (3-ring binder). Record script changes, blocking, sound and lighting cues, required props, notes re scenery, costume notes, etc. in prompt book. Pass notes on to appropriate member of production crew
- prompt, as necessary
- work closely with the director and assist as needed during rehearsals
- run the rehearsal in the absence of the director
- prepare tea for break
- know location of first aid kit. This is currently kept in the Womens' Dressing Room.
- note "run time" of each scene/act/performance
- spike locations for set pieces and furniture
- look after complimentary tickets and ticket sales to cast/crew (as required)
- report any concerns of cast or crew to Director and/or Producer
- encourage Production Crew (especially Set Designer, Set Décor, Lighting & Sound Designers and Operators, Props, Costumes etc.), to attend rehearsals, as necessary



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- In conjunction with the Director, organize and run:
  - (i) "Paper Tech" – appropriate production crew sit around a table and go through the technical cues
  - (ii) "Dry Tech" – appropriate production crew go through the technical cues in the hall/stage, without the Cast
  - (iii) Technical Rehearsal with Cast (may be cue-to-cue)
- Ensure that the above rehearsals are included in the rehearsal schedule
- Encourage lighting and sound effects to be included in rehearsals as early as possible (in conjunction with the Director!)
- Close up the hall following the directions in the Appendix

## **FOR PANTOS (AND OTHER PRODUCTIONS?) – WELL BEFORE DRESS REHEARSAL**

- Hold a meeting of all Cast & Crew. Topics that may be discussed include:
  - (i) Clarify roles and responsibilities of respective Production/Crew members
  - (ii) "Rules of conduct", theatre etiquette, backstage behaviour and common courtesies that everyone (including other adult production people who will be backstage during performances) are made aware of.
  - (iii) Respect & responsibility for props, costumes etc.
  - (iv) Cast (children!) may need to be regularly reminded and the rules posted.

## **RESPONSIBILITIES DURING THE PERFORMANCE RUN:**

- open the theatre (unlock doors, turn on lights etc.) before cast & crew arrive
- ensure you know the location of the emergency first aid kit
- compile parent/guardian emergency contact information for children in cast (panto)
- help with set-up/preparations: lights/sound, hall, props, scenery etc.
- ensure cast and crew have arrived by the determined "call time" (sign-in sheet for large cast) and contact those who haven't
- ensure set, furniture and props are correctly positioned on the stage
- ensure there is sufficient light back stage so actors and crew can move about safely
- ensure required props are on props table



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- provide cast (and crew) with periodic “calls” (time to curtain)
- liaise with Lighting/Sound & Front of House before audience is let into the house
- liaise with Front of House before start of show, and Concession & Front of House at end of intermission
- overall responsibility for running the performance (ie. the Stage Manager is in charge, not the Director!)
- closely follow the prompt book during each performance and call the show (as required): curtains, intermission, lighting, sound cues, etc.
- ensure actors are in place for their entrances (especially for panto), assist them as needed
- choreograph/organize/supervise scene changes. These may require a specific/ separate rehearsal(s) - with or without the Cast
- ensure appropriate behaviour in dressing room and silence in the wings
- remind cast/give notes if they are “straying” from blocking, script, direction etc given by director
- notify appropriate production person of required costume repairs, broken or lost props, problem with scenery etc.
- after evening performances close up the hall following the directions in the Appendix, including
  - (i) clean up, following the directions in the appendix
  - (ii) lock up (including dressing rooms),
  - (iii) turn out all lights (including bathrooms and stage),
  - (iv) close stage curtains,
  - (v) close windows,
  - (vi) ensure valuables are secure,
  - (vii) ensure chairs are put away and floor swept,
  - (viii) kitchen is tidy,
  - (ix) boxes of cushions and lobby display board are on the stage etc.



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## AFTER RUN HAS FINISHED:

- assist with strike/tear down
- return keys to SLP President
- provide feedback on improvements for future productions

## POSSIBLE PANTO FRUSTRATIONS:

- controlling noise back stage and off stage (during performances)
- actors not being responsible for their costumes and/or props.
- finding assigned Wranglers that will enforce discipline back & off stage.

## POSSIBLE SOLUTIONS:

- use humour to cajole artistic temperaments (and unruly teenagers) to comply
- let them panic when they can't find a prop. or part of their costume (but know you have it in reserve). If it is truly lost, everyone needs to help search.
- send out a message asking for parent volunteers willing to do "crowd control"
- Stage Manager will meet with them and outline behavioral expectations. If they do not feel comfortable disciplining other people's children, we'll look for someone else.
- "buddy" the teenagers with younger cast members so they are responsible for seeing the youngsters don't get too wound up. It also stops them from interacting excitedly with their peers. They could have board or card games, books to read, drawing/colouring, etc.

## APPENDIX:

### CHECKLIST WHEN LEAVING ST. LUKE'S HALL — AFTER A REHEARSAL OR PERFORMANCE.

It is the responsibility of the **Stage Manager** to ensure that the hall is left properly after a rehearsal or performance. During the run of the show, many of these tasks can be delegated to, and shared by, the Front of House Manager

#### 1. Basement:

- Lock the basement door to the parking lot (for the last performance, check that the Live Theatre sign has been stored in the "glory hole" opposite this door).
- If required, empty the garbage cans, turn off the lights and lock the dressing room doors (2).
- Leave tables clear (unless weekend or Preschool on vacation).



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- Ensure that washrooms are clean and stocked and turn off the lights.
- Turn off all the lights in the basement including the green room area, and stairs.

## 2. Kitchen:

- Make sure the kitchen is clean and tidy and all cupboard doors and drawers are closed.
- Make sure the floor is clean (mop is behind the door if everyone has gone and you have to do this).
- Empty sanitizer and make sure it is turned off.
- Lock the Dutch door into the auditorium, turn off the light and lock the kitchen door.

## 3. Stage:

- Lock stage right door to Synod Street.
- Lock stage left door to basement stairs.
- Turn off SL, SR & US wall lights. The wall switches are beside doors from stage.
- Turn off the working lights on stage. Switch marked with green tape on SR panel.
- Turn off the fluorescent light on (centre) stage. Switch at SL proscenium.
- Close the stage curtains.

## 4. Auditorium:

- Ensure chairs are stacked along sides of auditorium (unless we have permission to leave them out).
- Open window curtains in auditorium (unless we are the next users of the hall).
- Close windows in auditorium.
- Make sure, all SLP "stuff" (lobby displays, cushion boxes etc.) are on the stage.
- Make sure the lighting/sound table has been moved to the back of the auditorium and covered.
- Ensure that floor has been swept. Wet mop areas, if necessary.
- Return garbage can and long mop to bottom of SL stairs from stage.



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- Check that both exit doors (2) from auditorium to Synod Street are locked.
- Turn off the auditorium lights and lock the door from auditorium to lobby.

## 5. Lobby:

- Make sure the lobby display has been taken down and stored (usually in the hall coat closet or on the stage).
- Lock the lounge door.
- Check that the washrooms are clean and stocked and turn off the lights.
- Turn off the lights in the lobby (one light has no switch and is on all the time).
- Exit through the front door from the lobby to the parking lot and lock this door. Alternatively, you can lock the main entrance door from the lobby on the inside and exit to Synod Street by pulling the exit door closed.



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## PROPS PERSON

*(as of March 9, 2014)*

The Props Person is responsible for identifying, locating, building, borrowing, buying, renting, caring for, and returning all props needed for a production.

Normally props are considered to be anything that is handled by an actor, although definitions vary between theatre groups and theatre people!

Props may include set furniture, set dressings, set props, hand props and personal props.

Sometimes furniture and other set dressing may be the responsibility of another member of the Production Team, such as Set Décor(ator), Set Construction, Costumes, etc. Therefore, it is important at the outset to clarify who will be doing what and what the Props Person will be specifically responsible for!

Langham Court will lend us props at no charge, but be sure to follow the required sign-out procedure and ensure that all borrowed props are returned on time.

It is often possible to borrow props, in exchange for an acknowledgement or advertisement in the program.

Sometimes props can be bought at a discount by mentioning that they are to be used for a community theatre group, not for profit organization, family entertainment etc.

The following is a list of specific items that need to be done and a time frame for accomplishing your tasks.

## BEFORE REHEARSALS BEGIN

- Read the play.
- Meet with the Director to confer about the furniture and props. (The Director may wish to change, add, or delete some furniture or props.)
- Make a list of all set pieces (furniture) and every prop needed. List hand props, set props, special effect props, and consumable food items.
- Meet with the Set Designer & Set Décor. Establish who will be responsible for the furniture (Set Décor or Props?). Discuss furniture (if this is your responsibility) and props needed for the production.
- Make a final list of furniture and props. Include on your props list WHO will use the prop and in WHICH ACT or SCENE the prop or furniture will be needed. Include hand props and set props. Divide your main list into sub-lists:
  - Furniture and props which can be located, borrowed or rented.
  - Furniture and props you need to buy (including food used in the play).
  - Furniture and props you will have to build.



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- Make a list of each actor who will use personal props. List the act and scene where the actor will use the prop.
- When your lists are complete, type the list. Give one copy to the Director and one copy to the Stage Manager.
- Together with the Stage Manager make a list of everything you need to do.
- The Producer will create a production time line establishing deadline dates.

## DURING THE FIRST WEEKS OF THE REHEARSAL PERIOD

- Inventory the available furniture and props.
- Begin to collect and build the furniture and props that will be used during the run of the show. Store them in a secure place.
- Use the Yellow Pages to locate Salvation Army, Thrift Stores, etc. to buy inexpensive props.
- Prepare a furniture/props budget. Submit it to the Producer for approval.
- Do not spend money without authorization. Save all receipts. Present them to the Producer.
- Collect "stand-in" rehearsal props for the Director and actors to use during early rehearsals.
- After each rehearsal store and secure the rehearsal props.

## DURING THE MID-REHEARSAL PERIOD

- Continue supervising the furniture and props construction.
- Watch the rehearsals and make notes of when and how the actor uses the props. Indicate that on your master list.
- Meet with the Stage Manager. Determine when the Director will need the real props.
- Arrange for the pick-up or delivery of all stage furniture not in your theatre's possession.
- After each rehearsal, secure the props.

## WEEK PRIOR TO OPENING

- Purchase consumable food items used in the performance.
- Cover a large table with butcher paper. Place the props on that backstage table. You may want to draw the shape of the prop with a black marker and write the name of the prop inside the shape. Add the Act and Scene where the prop will be used.
- Arrive early for rehearsals. Set out all props either on the props table or on the set. Use your inventory or checklist.
- Test all "practical" props. (Lamps, clocks, etc.)
- When all furniture and props have been set report that to the Stage Manager.
- Check with the Stage Manager daily to make certain the Director has not added, deleted, or changed any furniture or props.





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- After each rehearsal strike all valuable furniture and props and store them in a secure area. Use your checklist to make sure nothing has disappeared. Be sure to check for wear and/or breakage.

## **DURING THE RUN OF THE SHOW**

- Arrive early for performances. Set all furniture and props either on the props table or on the set. Use your inventory or checklist.
- Test all "practical" props.
- When all furniture and props have been set, report that to the Stage Manager.
- After each performance strike all valuable furniture and props and store them in a secure area. Use your checklist to make sure nothing has disappeared. Be sure to check for wear and/or breakage.

## **DURING STRIKE**

- Return all rented or borrowed furniture and props.
- Store (in Ladies D.R.) or dispose of all other furniture and props.



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## SET CONSTRUCTION

*(as of May 18, 2014)*

The Set Construction Head (and this job may be shared between two people) is responsible for ensuring that the set gets built to the satisfaction of the Set Designer and, ultimately, the Director.

The job requires close cooperation with several other members of the production team.

Responsibilities of the Set Construction Head can be divided into for major areas:

- Set Administration
- Set Design
- Set Construction
- Set Strike

## SET ADMINISTRATION

- Books/confirms the set construction dates (currently Sunday afternoons, Tuesday afternoons and Friday mornings) with the Church Secretary.
- Creates a set construction schedule, showing the dates that set construction will take place.
- Contacts possible set builders and provides them with a copy of the schedule. They are notified of any changes during the construction period.
- Provides names and contact information (emails) of construction crew to Producer as early as possible and provides names of construction crew for the program.
- Ensures that members of the construction crew are aware of Meet & Greet, performance dates, comp tickets, after-show party, strike etc.
- Discusses the anticipated set construction completion date with the Director/ Producer, certainly prior to the Technical Rehearsal.
- Ensures that set construction starts early enough for it to be completed on time. Construction normally starts immediately after the strike of the set from the previous production or 2 months prior to the opening for the first show of the season.
- Determines set construction budget in consultation with the Producer. Notifies the Producer, as early as possible, of any expected budget overrun during construction.
- Attends regular production meetings to report on progress, challenges and learn of specific needs relating to set construction.
- Liaises with the Stage Manager for any changes required to the set during the rehearsal period.
- Liaises with the Church Secretary to ensure that the stage is appropriately "left" or "prepared" for any other users e.g. Church bazaars, Performing Arts Festival etc.
- Once the set is completed, before the Dress Rehearsal, ensures that the borders are in good order and the wings are swept & cleared of extraneous materials and tools.



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- Provide tips, "lessons learned" etc. regarding set construction for this production at the post-mortem/post-production meeting.

## SET DESIGN

- Ensures the set design drawings are available. Liaises with the Set Designer for any specific design dimensions or details, if not clear from the drawings.
- Understands the design of any particular special or complicated set pieces that may be required.
- Liaises closely with the Set Designer to ensure that the set is constructed in accordance with the design and incorporates any required changes during the construction period.
- Discusses any "challenges" with the set design/building during construction with the Set Designer and/or Director in order to find a solution.

## SET CONSTRUCTION

- Purchases (or arranges for purchase) of any necessary construction supplies and presents receipts to the Producer in a timely fashion for reimbursement.
- Tapes the set design on stage floor before rehearsals begin.
- Assigns appropriate tasks to the set building crew.
- Cooperates closely with Set Décor to let them know when the set is ready for painting to start. Liaises with Set Décor to ensure that it is clear where set construction ends and set décor begins!
- Responsible for unlocking the hall door at the start of a set construction session. At the end of each session, ensure that the stage is cleared and swept, the set is safe for rehearsing, the hall floor is swept, lights are off and doors are locked.
- Arranges for any props, furniture etc, being used during the rehearsal period to be adequately protected during set construction and painting.
- Liaises with Props re the requirements for props table(s), shelves etc. in the wings.

## SET STRIKE

- Arranges (with the Producer) for the date and time of the strike. This is normally the Monday evening following the final Sunday performance.
- Invite/encourage set construction crew, cast and other members of the production crew to participate.
- Supervises the strike
- Decides on storage of any parts that are to be kept.
- Decides on which bits are to be discarded.
- At the end of the strike, ensure that the stage is swept and empty, with all flats securely roped against the stage walls.



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## SET DRESSING/DECORATION

*(as of May 31, 2014)*

Set Dressing/Decoration is responsible for ensuring that the set gets “decorated” to the satisfaction of the Set Designer and, ultimately, the Director. This job may be shared between more than one person.

The job requires close cooperation with several other members of the production team.

Responsibilities of Set Dressing/Decoration can be divided into three major areas:

- Administration
- Set Dressing/Decoration
- Set Strike

### ADMINISTRATION

- In conjunction with the Set Construction Head, creates a set painting schedule, showing the dates that painting will take place. This may be quite informal and flexible, depending on progress with set construction.
- Contact possible set painters and provide them with a copy of the schedule. They are notified of any changes during the set painting period.
- Provides names and contact information (emails) of painters to Producer as early as possible and provides names of set painters for the program.
- Ensures that set painters are aware of Meet & Greet, performance dates, comp tickets, after-show party, strike etc.
- Discusses the anticipated set dressing/decoration completion date with the Director/ Producer, certainly prior to the Technical Rehearsal.
- Determines set dressing/decoration budget in consultation with the Producer. Notifies the Producer, as early as possible, of any expected budget overrun. There may be an overlap between the budgets for set construction and set dressing/ decoration.
- Attends regular production meetings to report on progress, challenges and learn of specific needs relating to set dressing/decoration
- Liaises with the Stage Manager and Director for any changes required to the set dressing/decoration during the rehearsal period.
- Provide tips, “lessons learned” etc. regarding set dressing/decoration for this production at the post mortem/post-production meeting.

### SET DRESSING/DÉCOR(ATION)

- Liaises with the Set Designer for any specific set dressing/decoration details such as baseboards, plate rails, picture rails, trim, moulding etc. etc.
- At St. Luke's Players, Set Dressing/Set Decoration is usually responsible for



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- determining the colour scheme (as approved by the Director) and organizing the set painting.
- Set dressing/decoration includes carpets, rugs and curtains, wall art and paintings.
- Discusses any “challenges” with set dressing/decoration with the Set Designer and/or Director in order to find a solution.
- Communicates the colour scheme with Lighting and Costumes, so that they are aware of this.
- Discusses any practical lights on the set with Lighting (e.g. wall fixtures, ceiling chandelier, floor or desk lamps).
- Purchases (or arranges for purchase) of paint/painting supplies and presents receipts to the Producer in a timely fashion for reimbursement. Note that a 25% reduction can be obtained at nearby Cloverdale Paints, with BCAA membership. Also returned/mismatch paint is often available at low cost.
- Responsible for borrowing or renting necessary furniture and other set dressing. Close liaison with the Director. Langham is a good source and there are also a number of items in the Women's Dressing Room at St. Luke's.
- Assigns appropriate painting tasks to the set painting crew.
- Cooperates closely with Set Construction Head to determine when the set is ready for painting to start.
- It may be necessary to arrange rehearsal furniture until painting is completed and/or the performance furniture is brought to the hall.
- Arranges for any furniture etc, being used during the rehearsal period to be adequately protected during set construction and painting.
- Liaises with Props and sometimes Costumes to determine who is responsible for set dressing items that are handled by the actors (brought on and off stage)—Are they Set Dressing or Props?

## **STRIKE**

- Ensures that all borrowed or rented furniture, and other set dressing, are returned to the appropriate borrowed source.
- Due to lack of storage, disposes of any items which will not be needed in the near future.
- Invites/encourages set painters to participate with the strike.



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## LIGHTING

*(as of April 2, 2014)*

It is the job of the Producer, in coordination with the Director, to find a Lighting Designer who will be responsible for all aspects of the lighting for a show. An appropriate Designer should have a good understanding of all equipment involved (including basic electrical knowledge and ability to program the lighting board) and be able to work closely with the Director on artistic aspects of the design before and during the rehearsal period.

Additional lighting crew may also be needed, at the discretion of the Designer, including:

- one or more Board Operators
- one or more Spot Operators
- one or more assistants for hanging/focussing lights
- one or more "stage walkers"

It usually not possible for the Producer to know which of these roles will be needed before rehearsals are already underway, and so the Lighting Designer should communicate directly with Producer to fill these roles as needed.

## LIGHTING DESIGNER

### ONCE PER SEASON:

- dust all lighting fixtures (get volunteers to help!)
- check all equipment and wiring for wear & tear and replace/fix as necessary
- submit an inventory of lighting equipment (esp. fixtures and bulbs) to the Executive

### BEFORE REHEARSALS BEGIN:

- read the script several times
- create a rough plan of lighting changes through the show, paying particular attention to:
  - act/scene boundaries and intermission
  - major thematic changes between and during scenes
  - physical setting (i.e. indoor/outdoor)
  - times of day, weather, and season
  - passage of time between scenes
- meet with the Director to review the rough lighting plan, and discuss:
  - the tone of each scene, and how to support it with lighting
  - "special" lighting, including spots and effects
- meet with the Director and Set Design/Décor to work out:



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- practical lighting (lamps that will be turned on/off by actors)
- position and color of visible lighting fixtures
- windows, and what is visible through them
- problematic set angles (e.g. windows, hallways)
- meet with the Production Team to solidify scheduling, including:
  - when blocking will be finished
  - paper tech date (after which all cues should be known)
  - completion of set construction
  - dates/times to hang lights that will not conflict with set work
  - costume parade date(s)
  - earliest date appropriate to run partial lighting
  - dry tech date
  - technical rehearsal(s) with cast / cue-to-cue dates
  - misc dates where lights will be needed (e.g. for publicity photos)

## **AFTER BLOCKING IS FINISHED:**

- meet with the Director and Stage Manager to identify
  - stage areas where actors will be delivering lines
  - stage areas that are not used by actors
  - location and timing of practical lights
  - location and timing of special effects
  - possible lighting conflicts with the movement of actors (e.g. on staircases, raised platforms, or in the wings)
  - deviations from the script that may affect lighting decisions
- create a more concrete "first draft" lighting plan including
  - a diagram of fixture positions, angles, and colors
  - a rough list of lighting cues, with a short description of the look of each cue



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## THE PAPER TECH:

- let the Director, Stage Manager, and Sound Designer know when your lighting plan will be complete in order to schedule the Paper Tech
- during the Paper Tech:
  - finalize all artistic lighting decisions with the Director
  - verify your lighting plan with the Director and Stage Manager
  - work out how light cues will interact with other cues (e.g. sound, set changes)
  - give your (revised) list of cues to the Stage Manager

## AFTER SET CONSTRUCTION IS COMPLETE:

- plan at least two hang/focus sessions when no one else is using the stage
- hang the lights!
  - volunteers will greatly speed up the process, especially if you've drawn good diagrams of what you want
  - don't exceed 600W per dimmer channel, or 1800W total per dimmer pack
- focus the lights!
  - use a "stage walker" to find and compensate for disruptive shadows/highlights along paths where actors will frequently cross
  - also use this time to get a sense of the relative light levels that will be needed to get even lighting across/into the stage
- choose, cut, and apply gels
  - additional gel sheets can be purchased from Croy&Co Stage Lighting (250-598-2769)

## COSTUME PARADE:

- provide bright flat lighting so the Director and Costumes crew can inspect the costumes on stage
- check that scene lighting choices do not conflict with costumes, in particular that
  - lighting colour does not overly emphasize one character over another
  - lighting colour does not overly alter apparent costume colour
  - low-light or saturated scenes do not obscure important costuming details





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## BEFORE THE TECHNICAL REHEARSALS:

- keep the Director up to speed with the evolution of the lighting plan
- schedule as many “partial lighting” rehearsals as possible, and invite your Operators to attend
- use “partial lighting” rehearsals to
  - work on programming the cues, including rough levels
  - get familiar with action/dialog-based cues
  - allow the cast to get comfortable with darkly-lit scenes
  - resolve problems with practicals and action-based cues
- ensure there are spare bulbs available for every different kind of lamp used in the show
  - HPL (Source4), BTL (Fresnel + zooms), and ELH (spot) bulbs can be purchased from Croy&Co Stage Lighting (250-598-2769)
  - BR40 (stage flood) bulbs can be special ordered from Eecol Electric (250-475-7578)
  - household bulbs and 12V bulbs for the cyc lights can be found at most hardware stores
- if using a spot light, make sure there are at least 2 spare bulbs readily available. They are only rated for 35 hours of use, and tend to die suddenly and when least convenient.

## THE DRY TECH:

- let the Director, Stage Manager, and Sound Designer know when your hang/focus will be complete in order to schedule the Dry Tech
- during the Dry Tech
  - run ALL cues, including those for pre/post show and intermission
  - work on timing with other crew (e.g. sound, set changes)
  - determine levels
  - get Director approval for the look of each scene, transition, and effect
  - give “final draft” of cues to the Stage Manager
- do NOT try to complete the lighting program during the Dry Tech, focus on the points above and do the bulk of the programming before and after the rehearsal



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## THE FULL TECH / CUE-TO-CUE:

- let the Stage Manager and Director know well beforehand whether a Cue-to-Cue is necessary, or whether the Full Tech can be run as a regular rehearsal
- complete the show programming BEFORE the Full Tech
- inform the Stage Manager of cues that are intentionally time-delayed or slow-building in the sound program, so they are not mistaken for operator error
- during the Full Tech
  - ask the Director to stop action and repeat sections where lighting cues were not executed as planned
  - run ALL cues, including those for pre/post show and intermission
  - work on timing of cues based on actor movement or dialog
  - finalize levels
  - share cue details with the Sound Designer where appropriate
- after the rehearsal, confirm all cue changes with the Stage Manager

## DRESS REHEARSALS:

- instruct your Operator(s) on lighting setup/teardown procedure
- allow your Operator(s) to run the full show unaided
- note lighting issues and review them with your Operator(s), the Director, and the Stage Manager at the end of the rehearsal
- encourage your Operators! Let them know what parts are working well.

## DURING THE RUN:

- attend the first few performances to ensure that the operators are comfortable with their jobs
- if you wish to provide notes at this stage, give them to the Stage Manager, not directly to your Operator(s)
- be available throughout the run for troubleshooting

## AFTER THE RUN:

- remove practical wiring and any lamps on (or attached to) the set before the set strike
- assist with the set strike
- debrief your Operator(s) and report on successes and complications at the post-mortem meeting



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## MISCELLANEOUS TIPS:

- St. Luke's production runs are short enough that having a single Lighting Operator over the full run is both reasonable and preferable. This will reduce training time and increase consistency between shows.
- Your operators shouldn't need a script during the run. All information they need should be provided by what they can see on stage, what the Stage Manager tells them, and their list of cues.
- The Source4-Jr's are significantly brighter and cooler than the lamps used on the set; plan for this and use gels to adjust color temperatures as appropriate
- Two of our Source4-Jr's are newer and are noticeably brighter and cooler than the others. They are marked on the yolk with orange tape (and are the only ones using USHIO bulbs).
- Keep good notes and make backups, especially of the cue lists. Show the Operating crew the best practices for doing the same, and ideally incorporate their notes into your own.
- Dry/full technical rehearsals are often pressed for time, due to the number of people involved. To help things go smoothly
  - get as much done ahead of each tech rehearsal as possible
  - do not hang/adjust lights during the rehearsal
  - do not use the tech rehearsals for Operator practice
  - get someone to take notes for you (esp. if using the Leviton lighting board) so that you can focus on making adjustments



## LIGHT OPERATOR RESPONSIBILITIES

### PRE-TECH and TECHNICAL REHEARSALS:

- the Lighting Designer will let you know which rehearsals you are required to attend
  - you will not be needed for the Paper Tech
  - the Spot Operator(s) probably WILL be needed for the Dry and Full Tech rehearsals
  - the Board Operator(s) probably will NOT be needed for the Dry or Full Tech, but your participation will be appreciated for note-taking and other small tasks to keep the rehearsal running smoothly
- attend as many pre-tech ("partial lighting") rehearsals as possible to develop a sense of the show and the cues involved
- learn how to operate all the equipment before the first Dress Rehearsal

### BEFORE EACH SHOW / DRESS REHEARSAL:

- arrive at the hall at or before the call time, usually 1 hour before the show starts
- setup the lighting equipment according to the Designer's and Stage Manager's instructions
- turn on all lights to check if any are burnt out or unpowered, and replace bulbs as necessary
- run through all cues in the show program to make sure nothing has changed, then return to the first pre-show cue
- test the intercom system
- let the Stage Manager know when you have completed all the above preparation steps

### AFTER EACH SHOW / DRESS REHEARSAL:

- wait on the final program cue until all patrons have left the hall
- teardown all equipment according to the Designer's and Stage Manager's instructions
- let the Stage Manager and Lighting Designer know if any bulbs had to be replaced



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## **SOUND**

*(as of April 3, 2014)*

It is the job of the Producer, in coordination with the Director, to find a Sound Designer who will be responsible for coordinating all aspects of the sound for a show. An appropriate Designer should have a good understanding of all equipment and processes involved (including editing sound files, using a mixer, and programming a cue list) and be able to work closely with the Director on artistic aspects of the design before and during the rehearsal period.

Additional sound crew may also be needed, at the discretion of the designer, including:

- an Operator
- backstage crew
- a pianist or other musicians

It is usually not possible for the Producer to know which of these roles will be needed before rehearsals are already underway, and so the Sound Designer should communicate directly with Producer to fill these roles as needed.

## **SOUND DESIGNER RESPONSIBILITIES**

### **BEFORE REHEARSALS BEGIN:**

- read the script several times
- create a rough plan of sounds effects through the show, paying particular attention to:
  - effects/music mentioned specifically in the script
  - vehicle arrival/departures
  - weather and other setting sounds
  - themes and settings details that could inform pre/post show music choices
  - scenes that may benefit from background music
- meet with the Director to review the rough sound plan, and discuss:
  - Director's intent for overall tone, setting, etc
  - possible music choices
- meet with the Production Team to solidify scheduling, including:
  - paper tech date (after which all cues should be known)
  - earliest date appropriate to run partial sounds
  - dry tech date
  - technical rehearsal(s) with cast / cue-to-cue dates



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## THE PAPER TECH:

- before the Paper Tech, create a “first draft” sound plan, including
  - a detailed cue list
  - diagrams of additional equipment layout (e.g. extra speakers, instruments, etc)
  - representative sound effect and music samples
- let the Director, Stage Manager, and Lighting Designer know when your sound plan will be ready in order to schedule the Paper Tech
- during the Paper Tech:
  - verify your sound plan with the Director and Stage Manager
  - audition a few effects and music samples to re-confirm the tone, setting, etc
  - work out how sound cues may interact with other cues (e.g. lighting, set changes)
  - give your (revised) cue list to the Stage Manager

## BEFORE TECHNICAL REHEARSALS:

- create the sound program in Multiplay
- keep the Director up to speed with the evolution of the sound plan
- setup extra speakers, instruments, etc as needed
- schedule as many “partial sound” rehearsals as possible, and invite your Operators to attend
- use “partial sound” rehearsals to:
  - audition effects and music for the Director as they are gathered/edited
  - work on cue timing
  - allow the cast to get used to audio cues that affect their performance
  - refine and simplify the sound program

## THE DRY TECH:

- prepare all sound samples (plus a few alternatives) before the Dry Tech
- at the beginning of the Dry Tech:
  1. set and test microphone gain levels at the mixer
  2. make sure the quietest sound effects from the laptop are loud enough
  3. make sure the loudest sound effects from the laptop are loud enough



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- during the remainder of the Dry Tech:
  - run ALL cues, including those for pre/post show and intermission
  - confirm Director approval of each sample
  - work on timing with other crew (e.g. lights, set changes)
  - program levels
- give a "final draft" of the cue list to the Stage Manager
- do NOT try to complete the sound program during the Dry Tech, focus on the points above and do the bulk of the programming before and after the rehearsal

## THE FULL TECH / CUE-TO-CUE:

- let the Stage Manager and Director know well beforehand whether a Cue-to-Cue is necessary, or whether the Full Tech can be run as a regular rehearsal
- complete the show programming BEFORE the Full Tech
- inform the Stage Manager of cues that are intentionally time-delayed or slow-building in the sound program, so they are not mistaken for Operator error
- during the Full Tech:
  - ask the Director to stop action and repeat sections where sound cues were not executed as planned
  - run ALL cues, including those for pre/post show and intermission
  - work on timing of cues based on actor movement or dialog
  - finalize levels
  - share cue details with the Lighting Designer where appropriate
- after the rehearsal, confirm all cue changes with the Stage Manager

## DRESS REHEARSALS:

- instruct your Operator and musicians on sound setup/teardown procedures
- allow your Operator to run the full show unaided
- note sound issues and review them with your Operator, the Director, and the Stage Manager at the end of the rehearsal
- encourage your Operator! Let them know what parts are working well.

## DURING THE RUN:

- attend the first few performances to ensure that the Operator is comfortable with their job



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- if you wish to provide notes at this stage, give them to the Stage Manager, not directly to the Operator
- be available throughout the run for troubleshooting

## AFTER THE RUN:

- remove any on-stage equipment before the set strike
- assist with the set strike
- debrief the Operator and report on successes and complications at the post-mortem meeting
- if this was the last show of the season:
  - check all equipment and wiring for wear & tear and replace/fix as necessary
  - submit an inventory of sound equipment to the Executive

## MISCELLANEOUS TIPS:

- audition sound effects and music tracks with the Director as soon as possible to avoid having to find new samples at the last minute
- put as much of your sound plan into the Multiplay program as possible. In particular:
  - convert all recorded audio to a digital format that can be played directly in Multiplay
  - program all levels and fades in Multiplay; do not adjust levels on the hardware mixer during a run
  - avoid changing the layout of equipment during a run
  - use loops and auto-follows to reduce operator cues as appropriate
- make sure the output volume level on the laptop has not changed between rehearsals and shows
- use a PRE-SEND on the mixer to drive the upstage-facing stage speakers. This will allow you to set a comfortable sound level for the actors that does not change as other levels are modified
- always keep some extra headroom on the main mix fader during rehearsals; a live audience will tend to dampen sound levels substantially and require you to raise the main level
- MP3 files are slow to start and thus are unsuitable for fast cues; use WAV instead





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## **SOUND OPERATOR RESPONSIBILITIES**

### **PRE-TECH AND TECHNICAL REHEARSALS:**

- the Sound Designer will let you know which rehearsals you are required to attend:
  - you will not be needed for the Paper Tech
  - the Operator probably will NOT be needed for the Dry or Full Tech, but your participation will be appreciated for note-taking and other small tasks to keep the rehearsal running smoothly
  - musicians probably WILL be needed for the Dry and Full Tech rehearsals
- attend as many pre-tech ("partial sound") rehearsals as possible to develop a sense of the show and the cues involved
- learn how to operate all the equipment before the first Dress rehearsal

### **BEFORE EACH SHOW / DRESS REHEARSAL:**

- arrive at the hall at or before the call time, usually 1 hour before the show starts
- setup the sound equipment according to the Designer's and Stage Manager's instructions
- run through all cues in the show program to make sure nothing has changed
- test the intercom system
- let the Stage Manager know when you have completed all the above preparation steps

### **AFTER EACH SHOW / DRESS REHEARSAL:**

- wait on the final program cue until all patrons have left the hall
- teardown all equipment according to the Designer's and Stage Manager's instructions



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## **COSTUMES**

*(as of March 9, 2014)*

It is the job of the Producer to find one or more persons who will be responsible for costuming or coordinating the costumes for the actors.

It is normal for the **Costume Coordinator(s)** to design/decide on the costumes in conjunction with the Director(s).

The Costumes Coordinator may be required to provide an estimate of the budget required.

It may be necessary for a Costume Team to be assembled.

Costumes may be made, borrowed, rented or (in some cases) bought. Costumes bought by St. Luke's Players remain the property of the Players unless the Producer decides otherwise. Langham Court gives the Players a good deal when renting costumes. In exchange, after a production the Players often donate costumes to Langham, as our storage space is limited.

Any costume expenses must be approved by the Costume Coordinator and be within the approved budget. This includes dry cleaning after the show.

For modern-day productions it may be possible for cast members to provide all or some of their own costumes at no cost.

It is normal to hold one (or more) Costume Parades under the stage lights, in sufficient time for final decisions/changes to be made.

Determine the number of Dressers needed (for quick changes) during each performance. This decision is normally made jointly by the Director and Costume Coordinator(s). Arrangements are then made for the Dressers required and incorporated into the backstage schedule.

Costumes can be stored prior to and during a production on the wheeled costume racks in the Dressing Rooms.

It may be necessary to have costumes washed & ironed in the interval between the two performance weeks.

It is also helpful to have someone from Costumes on hand during the run (particularly for the panto!) to check costumes before actors go on stage, care for the hanging up, necessary repairs, need for pressing etc.

It is the responsibility of the Costume Coordinator(s) to ensure that the Dressing Rooms are cleaned and tidied after the final performance and costumes are washed and/or dry cleaned, and returned from where they were borrowed or rented.



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## HAIR AND MAKEUP

*(as of May 18, 2014)*

It is the job of the Producer to find one or more persons who will be responsible for coordinating all aspects of the hair and makeup for a show.

It is normal for the Makeup and Hair Coordinator(s) to design/decide on the makeup and hair in conjunction with the Director(s).

The Makeup and Hair Coordinator may be required to provide an estimate of the budget required.

It may be necessary for a team to be assembled.

For the Panto a dedicated hair & makeup person is needed to apply, or at least check, actors' make-up before they go on stage.

Makeup kits are stored in the Dressing Rooms and contain basic supplies. Basic supplies provided by SLP include tissues, translucent powder & powder brushes, light, medium & dark base, rouge, sponge applicators, kleenex, and cold cream.

If supplies need replenishing, the Make-up Co-ordinator can order these supplies from theatrical suppliers such as Studio FX or HollyNorth in Vancouver or can purchase them locally.

The most makeup is used for the annual pantomime, so the makeup should be reviewed and ordered well in advance of this production. Special requirements for that show can be purchased locally or ordered if enough time is available.

Some actors prefer to use their own makeup and bring their own kits with them. This should be ascertained well in advance so last minute shopping is not necessary. It is generally more economic to bulk shop and/or follow the sales.

Makeup should be applied and assessed at the same time as the Costume Parade under the stage lights, in sufficient time for final decisions/changes to be made.

Each production should have one person responsible for overseeing the makeup for each production. If actors need assistance in applying makeup, that should be provided. The makeup person should also check the kits before the shows, keep general stock in order, clean and tidy the kits when the show is over ready for the next production, and inform the executive if more supplies are needed for the next show.

It may be necessary for someone to be appointed as hairdresser for a production, depending on the show and/or the ability of the actor to manage their own.



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In any case, basic supplies such as hairspray, bobby pins, and elastic bands are in the makeup kits.

If wigs are required, these should be washed and sanitized before and/or after the show.

All other hair products such as combs and brushes are the personal belongings of the actor.



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## PUBLICITY

*(This section is being rewritten as at October 6th, 2014)*

### POSTERS

- Design is typically selected before the start of the Season.
- Colours (paper, printing etc) need approval of the Director.
- Printed posters required about 6 weeks before show opening.
- Need about 300 copies for distribution to churches, retirement homes, cast and crew for their posting around the town, etc. etc.
- It is usual to start distributing/putting up posters once the tickets are available at the retail outlets.

### FLYERS OR MINI-POSTERS

- 3 per 8 1/2" by 11" sheet of paper.
- Need about 300 for distribution to Langham Court, cast and crew, etc. etc.
- Same time requirement as posters.

### OTHER PUBLICITY

- See separate job description and Publicity Binder.
- Press release needed about 4-6 weeks ahead of the opening.
- Paid display ads in the local paper(s) - based on the poster.

## PUBLICITY CHAIR

The publicity chair works with a team to advertise for auditions, sell play tickets, distribute season brochures and call for directors. A production manual is available. The chair ensures that members of the team:

- Create season brochures, posters and ads
- Distribute season brochures
- Attend the production meetings
- Send out notices via the yahoo list'
- Update Facebook
- Update the web page
- Put information in the newsletter
- Send emails to theatre groups for newsletters/member distribution
- Put information on web sites and event calendars
- Contact the media (Radio, TV, Newspapers)
- Place ads in the local papers and theater programs
- Print and distributes posters (sample locations available)
- Email posters to church groups and senior centres
- Offer suggestions for improvement



# ST. LUKE'S PLAYERS PRODUCTION GUIDE

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## ORDERING SCRIPTS & PERFORMING RIGHTS

(as at March 2013)

For each play of the season, it is necessary to purchase both performing rights and scripts. Here is how to do this.

Identify the publisher of the script or the person/organization that holds the rights for the script.

The rights holder is usually identified in the front of the script. If you don't have a copy of the script, you'll need to search for it. Start your search with Samuel French ([www.samuel french.com](http://www.samuel french.com)) or Dramatists Play Service ([www.dramatists.com](http://www.dramatists.com)) as they hold the rights to most plays. If unsuccessful there, you'll need to use your research skills to find the rights holder.

### APPLY FOR PERFORMING RIGHTS AND ORDER SCRIPTS.

Applying for rights and ordering scripts can most quickly be done on-line. If done on online, you will need to pay for it with your credit card. Most of the large publishing houses have a 1-800 phone number, if you would rather do everything by telephone, and a mailing address, of course. Each rights-holding company has a slightly different procedure, but here is the information that must usually be provided to them.

- author and title of the play
- performance dates
- number of performances
- hall capacity (130) and occasionally you be asked for anticipated audience (usually 100, except for the panto which sells out)
- ticket prices (currently \$13-15)
- Number in the cast (this is listed in the script or on the publisher's website): order one script for each cast member plus 7 for production people

*Address of venue:*

St. Luke's Church hall, 3821 Cedar Hill Cross Rd., Victoria, BC Canada

*Mailing address of St. Luke's Players:*

PO Box 50044, 1594 Fairfield Road, Victoria, BC V8S 5L8

When ordering scripts order one script for each cast member plus 7 for production people.

Address to which the scripts are to be sent—most usually, your address. It is possible to have the scripts sent to the St. Luke's Players post office box but it is more convenient for you to receive them at your residence.



# ST. LUKE'S PLAYERS PRODUCTION GUIDE

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About 75% of the time, you will be ordering scripts and performing rights from either Samuel French or Dramatists Play Service. Here are the specifics about dealing with them.

## **SAMUEL FRENCH**

Our Samuel French account is #700146. It is probably best if you create a new account with your email address as the logon.

Samuel French takes only MasterCard or American Express (or a US funds money order) to pay for performing rights. For scripts you can pay with any number of other credit cards.

If you need help, contact their Los Angeles office.

## **DRAMATISTS PLAY SERVICE**

Our DPS account number is 44146 (password not needed?)

Request performing rights by going to [www.dramatists.com](http://www.dramatists.com), click on non-professional group and fill in the form online. Just by-pass the log-on screen.

Must be paid for by credit card if you do it this way.

The DPS website lists alternate ways to do things, and to order by phone, by fax, or by mail, there is contact information there.

DPS usually responds within a week to tell you if you have performing rights.

Once performing rights have been obtained, order scripts by clicking on "Playfinder", searching for the script you want, enter the number of scripts to be put into your "cart" and then checking out.

DPS scripts usually arrive within a couple of weeks.

Provide the St. Luke's Players' treasurer with receipts for your expenditures to be reimbursed.

## **CUSTOMS CLEARANCE**

Sometimes you will get a call from UPS to say that there is shipment of scripts addressed to St. Luke's Players that has to clear customs and asking you who your customs broker is. St. Luke's Players doesn't have a customs broker, of course, and UPS will do the customs brokering on behalf of St. Luke's Players. The charge for customs brokering is \$75-\$100 and can be put on your credit card! Canada Border Services can examine anything coming into Canada. UPS tells me that if the scripts are addressed to a person's name (and not to "St. Luke's Players") the shipment is less likely to require customs clearance. I'll try this next time I order scripts to see if it works.

– Prepared by Elaine Lewis



# ST. LUKE'S PLAYERS PRODUCTION GUIDE

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## COMPLIMENTARY TICKETS

*(as of June, 2014)*

### COMPLIMENTARY ATTENDANCE AT PREVIEW PERFORMANCE

Any volunteer who helps with the production in any capacity is entitled and encouraged to invite up to 2 people to attend the Preview Performance. There is no charge. Tickets are not required, except for the panto (again at no charge), due to its popularity and limited hall capacity.

### COMPLIMENTARY TICKETS FOR CAST AND CREW

Any volunteer who helps with the production (other than the panto) in any capacity is entitled to request one complimentary voucher, which can be redeemed for a ticket for an evening or matinee performance at any ticket outlet, or at the door (subject to seats being available). The stage manager will distribute the vouchers to the cast. The head of each department will distribute the vouchers to the crew and other volunteers at their discretion. Complimentary tickets for the panto will be for the Preview Performance only.

### COMPLIMENTARY TICKETS FOR ST. LUKE'S CHURCH AND THE PRESCHOOL

St. Luke's Church and the Preschool are each given 10 complimentary tickets usually for the first Thursday of the run.

### COMPLIMENTARY TICKETS FOR DIRECTOR OR PRODUCER

In addition to the above, the Director or Producer is entitled to 10 complimentary tickets to be distributed at his/her discretion to persons who have been helpful in the production.

### COMPLIMENTARY TICKET VOUCHERS FOR THE MEDIA

No complimentary vouchers are given to the media at the discretion of the director or producer.

### COMPLIMENTARY TICKET VOUCHERS FOR TICKET OUTLETS

Two complimentary Ticket Vouchers are provided to the ticket distribution outlets and are good for any performance. The Ticket Vouchers must be exchanged for Tickets at the outlets, or at the door, and are good for any performance.

### COMPLIMENTARY TICKET VOUCHERS FOR RETIREMENT HOMES AND CHURCH ORGANISATIONS

No complimentary tickets are given to retirement homes or church organizations.





# ST. LUKE'S PLAYERS PRODUCTION GUIDE

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## TICKET SALES

*(as of September 2015)*

St. Luke's Players will be selling tickets through the Ticket Rocket.

### SEASON TICKET SUBSCRIPTION

All 4 Shows: \$48

3 Shows (panto excluded): \$40

### SINGLE TICKET INFORMATION

All Tickets: \$16

Children – 12 and under: \$8 (panto only)

**Tickets available via Ticket Rocket:**

**Phone 250 590-6291**

**Online: [www.ticketrocket.org](http://www.ticketrocket.org)**

**Ticket Rocket Box Office:**

**2 - 1609 Blanshard Street**

**Limited tickets available at the door.**

### CAST AND CREW:

Cast and crew may purchase additional tickets from Ticket Rocket.



# ST. LUKE'S PLAYERS PRODUCTION GUIDE

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## FRONT-OF-HOUSE MANAGER

*(as at May 2013)*

- Will need at least two people on the door—one to take tickets and one to help people to seats, answer questions, open the side door to Synod Road (disabled people) and so on.
- The task of selling tickets at the door may be the responsibility of the Players' Treasurer or her/his designate. If not, this will also be the responsibility of F.O.H.
- Prior to each performance collect (or arrange for someone else to collect) the unsold tickets from the retail outlets.
- Arrive by 6:15 pm or 12:45 pm for 7:30pm and 2.00 pm (Matinee) Curtains, respectively
- Set up a ticket table in the Lobby so that the audience can see you as they come in.
- Set up lobby display with cast photos etc
- Treasurer will provide float and cash box.
- Seniors are 65 or older.
- Some tickets will have been ordered and are in envelopes with a person's name but must be paid for unless marked Paid. We keep these until 7:45 pm or 1:45 pm, when they can be sold.
- Please wear a Front of House Badge, kept in the Concession box in the Kitchen. It helps the Public to know who to ask if required.
- No seat reservations, except for Season Ticket Holders. Do NOT let cast or crew spread coats or other items on seats trying to reserve seats prior to the performance. It is open seating.
- Let people into the Lobby at 7:00 pm or 1:00 pm (for matinee). Ensure that they line up in the Lobby before the doors to the Auditorium are opened.
- Open doors to Auditorium at 7:30 pm or 1:30 pm, or possibly earlier depending upon advice from Stage Manager.

### PRIOR TO OPENING AUDITORIUM DOOR:

- Ensure you or someone has set out the seats—5 on each side of a centre aisle, with staggered rows. (Front row starts in line with the proscenium and the pillar just back from the Lobby doors—to ensure required sight lines).
- Place Season Ticket Holders names on their reserved seats.
- Place programs on seats. (Also song sheets for panto)
- Tear seat ticket in half, keep one half and give the other back. Tickets are in different colours for each performance to lessen errors/confusion.
- Give each person a door prize ticket. Keep the duplicates for the draw.
- Season Ticket Holders will bring their season tickets. Cut/tear off the appropriately numbered part. Some will have reserved seats in advance.



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- Open windows and/or exit doors - if necessary to cool down hall, but remember to close after performance. (There is a floor fan in the Men's Dressing Room)
- Warn Concession staff of time of Intermission.
- There should be a short, standard (written) announcement to welcome audiences before the play begins. Although its presentation may vary from one person to the next, a written format will enable a consistent/complete message to be delivered.

Here is a template for a standard announcement

- Welcome to St. Luke's Players' production of ....
- If you have any electronic devices that may ring or beep, please turn them off now.
- Also, if you have candies with wrappers that crinkle or crackle please unwrap them now to avoid disturbing our neighbours.
- You may not record nor take any flash photography at any time during our show.
- At the end of the intermission there will be a door prize draw for a (state prize) so keep your ticket stub handy, and finally
- We hope you enjoy the show.
- Flash House & Lobby Lights 3 minutes before end of Intermission to alert audience that play is about to resume. Liaise with Stage Manager and switch of/on House Lights as required, before, during and after the performance.
- Currently it is normal to have the draw for the Door Prize at the end of the Intermission. Check with the Producer as to the prize. Again, currently, for the last play of the Season it is a Season Ticket for the next year. For other productions it is one ticket for the following production.
- Ensure Auditorium doors are closed before the start of the performance and at the end of the Intermission.
- Count the tickets and record the number in the audience for each performance.
- After each performance clean up/recycle discarded programs, put seats away (except between Saturday Matinee and Evening, and on other nights if permitted by the Church), remove garbage, sweep/clean floor as required, and ensure that the windows in the hall are closed.
- Put out and bring in the "Live Theatre Tonight" sign (unless sold out) preferably after intermission each night (2 people for personal safety reasons)
- Develop an emergency plan that is communicated to all FOH/Concession staff and the Stage Manager, in case of a medical incident.



# ST. LUKE'S PLAYERS PRODUCTION GUIDE

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## FRONT-OF-HOUSE HELPER

*as of November 2013*

### PRIOR TO THE SHOW:

1. Arrive no later than 1 hour before the opening of the show (7 pm, 1 pm) to help with set up.
  - a. Auditorium:
    - i. The chairs are staggered to improve sight lines. There are 5 chairs in each row with a centre aisle. The front row starts in line with the proscenium and the pillar just back from the Lobby doors.
    - ii. If requested, place a song sheet (in the room at the back of the auditorium) on every seat (usually just for the panto). For the May/June show, place a season brochure on every second seat.
    - iii. On instruction from the FOH manager, put the signs on chairs reserved for season ticket holders.
    - iv. Put the cushion boxes (on the stage or in the men's dressing room) against the stage just inside the lobby door.
  - b. Lobby:
    - i. Set up a small table and two chairs in the lobby (tables are in the coat closet in the lobby). Display promotional material from Amica (either on one of the shelves in the kitchen, in the coat closet with the tables, or in the room at the back of the auditorium) on a small part of the table.
    - ii. Put the programs in the lobby where they are easy to access. Put a small number of season brochures on the table.
    - iii. Set up the display board (either in the coat closet, on the stage or in the men's dressing room) against the wall.
  - c. Outside:
    - i. The "Live Theatre Tonight" sign will probably be out. If not, ask someone to help you get it out of the glory hole downstairs.

### WHEN PATRONS BEGIN TO ARRIVE:

1. Greet patrons as they arrive. It may be possible to have them sit in the lounge until the doors open.



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2. The stage manager will tell the FOH person when to open the doors and if the house lights are to be used.
3. Hand out programs to patrons in line or as they go into the auditorium.
4. If required, assist season ticket holders to find their seats. Make sure only patrons holding season tickets sit in the reserved seats. Collect reservation signs as seats are occupied.
5. Assist the FOH person as required.
  - a. Duties may include: selling tickets; assisting handicapped persons using the side entrance to find seats (they will ring the bell) and taking their tickets to FOH; making sure patrons realize they have to keep their ticket stub for the draw at intermission, queue control, etc.

## **ABOUT 15 MINUTES BEFORE THE SHOW IS TO START:**

1. Check that there are enough chairs (maximum 130). If more seats are required, ask other volunteers to help put out more chairs, etc.
2. As they empty, remove the cushion boxes from the auditorium and stack in the lobby.

## **ONCE THE SHOW IS READY TO START:**

1. The FOH manager will make the pre show announcement and will turn off the auditorium lights (if requested by the Stage Manager) and will close the doors. If the FOH manager cannot do this for any reason, the FOH helper will step in and do this or find a substitute (the pre show announcement will be available beforehand).
2. Assist concession workers as needed; i.e. taking supplies downstairs to the cast & crew, checking supplies in the washrooms (toilet paper is in the women's dressing room), boiling kettles, etc.
3. Relax in the kitchen or lounge – bring a book, crossword, etc.

## **DURING INTERMISSION:**

1. Assist at the window that will close first (usually the one furthest from the door).
2. When the first window closes, collect dirty dishes and garbage from the auditorium.
3. About three minutes before the show is to start, flash the house lights and tell any patrons in the washrooms to return to their seats.
4. Wheel the trolley back into the kitchen.



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## IMMEDIATELY BEFORE STARTING THE NEXT ACT:

1. If the FOH manager cannot make the draw for a ticket to the next production (season ticket for the May/June show), the FOH helper will step in and do this (or find a substitute).
2. FOH will turn off house lights (if requested to do so by the Stage Manager), and will make sure the auditorium doors are closed. If there is no door prize (Preview), the FOH helper does this.

## DURING THE SECOND HALF OF THE SHOW:

1. Assist concession with cleanup making as little noise as possible. Do not turn on the dishwasher during the performance.

## AT THE END OF THE SHOW:

1. Open the lobby doors, turn on the house and lobby lights, and open the handicapped entrance.
2. Collect programs and any garbage left in the hall.
3. Help to stack the chairs (if required – there will be a schedule on the fridge).
4. Recycle crumpled programs and put the good ones with the new copies.
5. Save the reserved seating sign for the next performance (store with the programs).
6. Run the mop over the floor if required.
7. Store the "Live Theatre Tonight" sign in the glory hole if required (usually after the Sunday matinee performances). Note: This is a two person job!

Thank you for giving your time to make our production an experience that will make our audiences want to return (or better, buy a Season Ticket).



# ST. LUKE'S PLAYERS PRODUCTION GUIDE

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## CONCESSION MANAGER

*(as of March 9, 2014)*

### ABOUT A MONTH BEFORE THE PREVIEW SHOW:

- Set up a schedule for front of house (FOH) and concession volunteers for all performances, including the Preview. Four people are required:
  - Two volunteers for FOH: the FOH manager and FOH helper
  - Two volunteers for concession
- Job Descriptions for these positions, including hours of work, are in the production manual.
- Contact the Concession Manager from the previous show, the producer and the secretary for lists of possible helpers. This may include family and friends of cast members, members of St. Luke's Players, etc.
- Try to find volunteers for every position so that the concession manager can volunteer in the kitchen in emergencies, training new people, etc.
- Ideally when scheduling Concession/FOH, ensure that there are two experienced people on each shift (1 for Concession, 1 for FOH)
- When the schedule is completed, send the schedule and job descriptions to the volunteers and ask them to reply to your note confirming that they are still available. Call any that have not responded within a few days.

### About a week before the preview show:

- Take an inventory of supplies left over from the previous show discarding any items that have an expired date and prepare a shopping list.
- Purchase additional concession supplies from the Real Canadian Wholesale Club, 846 Viewfield Road, Esquimalt, Costco or other discount store. All items sell for \$1 so avoid items that will sell at a loss. Note: boxes of candy bars, etc are taxable.
- Keep all receipts and submit them to the Producer or Treasurer for reimbursement.

### DURING THE SHOW:

- The Concession Manager should attend enough performances to be comfortable that the kitchen is running smoothly and to check that there are enough supplies, etc. Four people in the kitchen during intermission is quite sufficient so don't feel obliged to stay!

### AT THE STRIKE:

- Make sure all supplies are removed from the kitchen shelves and fridge and stored in the women's dressing room. Sell or give away (possibly to set construction crew) any supplies that will be stale dated before the next show.
- Take an inventory of what can be used for the next show and pass this on to the next Concession Manager.



# ST. LUKE'S PLAYERS PRODUCTION GUIDE

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## CONCESSION HELPER

*(no date recorded)*

This year, in addition to intermission, the concession will open at the same time as the hall doors open and will close ten minutes before the play is scheduled to begin. With the exception of hot drinks, all concession items available at intermission will also be available before the show.

Each concession item is a \$1, tea and coffee refills are complimentary.

### PRIOR TO THE SHOW:

- Both Concession Helpers must arrive at least 1 hour before the performance.
- Remind FOH to alert concession when the doors open and get an estimate of the size of the audience and the length of the first act.
- Make sure there is juice and water in the fridge.
- Arrange a selection of snacks on two of the large round trays (above the fridge). Each tray should contain more or less the same snacks. Place one of the trays beside the gate farthest from the stage (this is the gate we will use prior to the show).
- Display an assortment of cold beverages on the gate and have some on the counter where they are easy to access once the gate opens.
- Set out change in an empty sugar bowl (the float will be delivered by the FOH manager). On Preview night set out an empty bowl on the gate and a sign saying it is for donations.

### WHEN THE HALL DOORS OPEN:

- Open the concession gate farthest away from the stage.
- One concession worker can serve patrons while the other continues to prepare for the show. Note: All concession items are \$1 (except on preview night when they are by donation).
- Ten minutes before the show is due to start, close the concession gate.

### DURING THE SHOW, THE KITCHEN MUST BE KEPT VERY QUIET SO TRY TO DO AS MANY OF THE FOLLOWING JOBS AS POSSIBLE BEFORE THE SHOW STARTS:

- The amount of coffee required depends on the size of audience, matinee or evening, time of year, etc. The FOH manager may know how much has been consumed at other performances. If a small amount of coffee is required, use one of the drip coffee pots (one coffee spoon of coffee for each cup). If using the coffee urn (it will be on the shelf in the kitchen), put a generous cup or 1½ cups of coffee into the coffee basket (use an actual coffee cup to measure). Don't plug it in until 30 minutes before the intermission.
- Set cups and saucers by each gate.
- Replenish the tray of snacks and place one at each gate.





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- Set out 6 teapots for the concession and 1–2 for the cast and crew.
- Boil 4 kettles of water.
- Place the following items on the trolley:
  - a clean tea towel on the top tray
  - a bowl of sugar cubes (extra sugar is in the women's dressing room)
  - signs to identify cream and milk (in the blue plastic box)
  - two glass banana split dishes (from cupboard beside kitchen door). One containing clean spoons (from drawer under the far gate) and the other for empties.
  - bus pan for dirty dishes on the middle tray and recycle blue box on the bottom.
- Pour one pitcher of cream and one of milk (you may require two milk and two cream depending on size of audience) and put in the fridge. This will be placed on the trolley just before intermission.
- Take a bus pan of cups, sugar, milk, spoons and a jug of water downstairs. Ask cast and crew what they prefer to drink.
- Check condition of bathrooms and make sure there is enough toilet paper (additional rolls are in the women's dressing room). Wipe down sink and brush floor if required.
- Relax in the kitchen or lounge—bring a book, crosswords, etc.

## **40 MINUTES BEFORE INTERMISSION:**

- Plug in the coffee urn. The red light will come on when it has perked at which time move the urn to the counter between the two gates. Plug it back in to keep hot.

## **20 MINUTES BEFORE INTERMISSION:**

- Plug kettles in again. Heat teapots & boil more water.
- Warm the teapots.
- Make tea (two tea bags per pot).
- Display an assortment of cold beverages on the gate and have some on the counter where they are easy to access once the gate opens.
- Take hot beverages down to cast and crew (The FOH helper may be able to do this).
- Put milk and cream on the trolley and take it into hall so you are ready when intermission starts.

## **DURING INTERMISSION:**

- One person will open doors when curtain goes down, wheel trolley into the front of hall, turn on lights if requested to do so, help open gates.
- The other concession worker will fill the sink closest to the outside kitchen door with hot, soapy water for rinsing dishes and turn the red button on sanitizer to the 'ON' position.
- Both concession workers, the FOH manager and FOH helper will assist at the concession windows. It seems to work well if one person at each gate takes orders,



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one pours coffee and tea and the fourth replenishes the sold items, and generally helps avoid bottlenecks. etc.

- Close stage gate as it slows down and gather used cups and saucers from hall.
- Wash saucers and spoons by hand. They don't need to be sanitized.
- Rinse cups and check for lipstick/coffee stains before going into sanitizer.
- Make sure the trolley is brought in from the auditorium (the FOH helper should do this).

## **DURING THE SECOND HALF OF THE SHOW:**

All noise must stop when show resumes.

- Turn the red button on the sanitizer to the 'OFF' position.
- Quietly tidy up, and put away food and cold beverages, etc.
- Put juice and water in the fridge for the next show.
- Get bus pan from downstairs. Look in the change rooms for cups, etc.
- Make sure the cast bathroom is clean and replenish toilet paper if required.

## **AFTER THE FINAL CURTAIN:**

- Turn the red button on the sanitizer to the 'ON' position as soon as the audience begins to applaud.
- Turn on the house lights (if requested), open the lobby doors and the handicapped entrance.
- When the rinse temperature on the sanitizer has reached 170°, press the Start button.
- When the sanitizer stops, open the door for a few seconds to let out the steam, dry the bottoms of the cups and put them away.
- When all the dishes have been sanitized, press the red button to the 'OFF' position. The water in the sanitizer will drain. When the sanitizer stops, open the door wide and pull the dish tray out a little so that the door does not spring closed.
- Give the kitchen a once-over, including the floor, put soiled T-towels in the basket on the shelf under the window.
- As a final check, MAKE SURE ALL TAPS ARE OFF AND THE PLUGS HAVE BEEN REMOVED FROM THE SINKS. CHECK THAT THE SANITIZER IS OFF (NO LIGHTS).
- Assist FOH if you have time.

The Props people may have things to wash in the sink, and the Stage Manager will do the final closing of the kitchen.

Thank you for volunteering your time to provide refreshments to our patrons, and helping to clean up afterward. The clean up is extremely important to stay in the good graces of St. Luke's Parish!



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## **DOOR PRIZES**

*(as at December 2012)*

St. Luke's Players give a season's ticket as the door prize at each performance of the last show of the season. St. Luke's Players give a ticket for the next show as a door prize at each performance of the rest of the shows, and at the panto, may give additional prizes at the discretion of director.



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## PROGRAMS

*(as of August 2016 – BvDB)*

The programs are generally set up in booklet form — 11" x 8.5" pages printed two-sided, folded and saddle-stitched (stapled) in the middle. The printer/copier machine at St. Luke's Church collates, folds and staples. The complementary printing is in black ink on white paper.

The programs for most shows will have 8 individual 5.5" x 8.5" pages (including covers). The size depends upon the number of cast members, but it will need to be divisible by 4.

The programs can be laid out using Microsoft Publisher or InDesign and the final approved file converted to an Adobe PDF file for printing and disseminating.

### Page 1 – Outside Front Cover:

The cover should use the play's design imagery and include

St. Luke's Players' logo, the season, the playwright, director, the rights provider, the dates of the show, and location.

### Page 2 – Inside Front Cover:

Inside front cover generally contains a synopsis of the play, the setting, acts/scenes, information about intermission, acknowledgment to the publisher and any other notices such as turning off cell phones or using cushions provided, etc. Whatever fits on the page.

### Page 3:

Lists the Production Crew – this generally takes a whole page and needs to be updated regularly throughout the process of preparing the program, as volunteers are added. Check frequently with the Producer and the person in charge of Set Construction and Painting.

Notices such as recycling programs, using seat cushions provided, the acknowledgments, website maintained by XXX, audition notices, future productions or next season, advertisements (including reciprocal ads from other theatre groups) are added to pages where there is space.

### Page 4:

The Cast list can go on this page (usually in order of appearance). If there is space, the Director's Notes can go below the cast list; otherwise Director's Notes will go elsewhere in the program.



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## **Pages 5 & 6:**

This is usually where the director and cast biographies are placed. Sometimes the cast is large and more pages are required that will affect the layout of the program.

The biographies are provided by the cast and should be 50 to 75 words long. The size depends on the number in the cast—generally there will be 4 or 5 per page and so the biographies will be shorter.

Photographs should be clear on light background rather than dark as the Church printer tends to print dark. Try for uniformity in the photographs and take them all new for each show to get the uniformity. Some actors and directors have professional head shots that should not be used, as they are totally different from the rest of the cast photographs.

Once the photographs are taken, send a sample page to the St. Luke's Church Secretary and ask her to do some test printing to see if any adjustments (contrast and brightness) need to be done to any photographs. Do this well ahead of the final deadline for printing to allow time to take new photographs if deemed necessary. There is no point bypassing this and testing on your own printer as different printers will do a different product so test it on the Church printer for best results.

## **Pages 7 Inside Back Cover:**

This is the last page in the booklet and contains anything, such as advertisements; acknowledgments, notice of upcoming productions, etc.

## **Page 8 Back Cover:**

The back cover is an ideal place to advertise the upcoming productions.

## **Proofreading:**

Once the program is completed, email a PDF version to the cast, crew and SLP Executive Representative for proof reading. Ensure that the program has been approved by the SLP Executive Representative before printing.

## **Printing:**

Upon approval (at least one week before the Preview night) send the final PDF file to the Church secretary at [stlukeschurch@shaw.ca](mailto:stlukeschurch@shaw.ca). We usually ask for a first run of 300 and the Front of House Manager will assess part way through the run how many more need to be printed and will contact the Church secretary directly. For the panto, the initial run is 600 programs.