



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

UPDATED JAN 9, 2019

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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 and 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 AND 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 March 2017)

We welcome all actors to auditions including those new to St Luke's Players and new to acting.

AUDITIONS:

- Are advertised under the direction of the publicity chair
- Are typically held on an evening and weekend afternoon;
- Are normally held in the Lounge or St. Luke's parish Hall. The space is booked through the Church Office.
- The type, content or format of the auditions is the responsibility of the director.
- The Audition Team is the director, stage manager and producer—who will attend all auditions.
- The audition team will ensure that each actor is given an equal opportunity to read.
- Actors are required to complete the St Luke's Players audition form available on the St Luke's web site or at the audition. There may be changes for certain plays but will contain core information
- All actors should be notified as soon as possible after the auditions are finished.



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DIRECTOR

(as of 2018)

The Director is the creative, artistic leader of the production and the production team.

AUDITIONS

- Refer to Audition section of production manual on St Luke's Players website

BEFORE REHEARSALS BEGIN

- Familiarize with the play before meeting with the producer and stage manager
- Together with producer, stage manager and executive select a production team
- Visit the rehearsal space and become familiar with the potential of the space.
- Arrange meetings 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
- Approve all designs, drawings and models. Share with the core design team.
- Attend "Meet and Greet" and "Read Through"
- Attend production meetings every two weeks
- Together with the stage manager provide the cast (and necessary crew) with a rehearsal schedule and list of Cast and Crew contact information. Distribute by email. Revise/update schedule as necessary. Specify when the cast should be "off-book".

REHEARSALS

- Explore and discuss sub-text and character motivation.
- 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 mold their character concept to fit the concept of the show.
- Let producer know if stage crew will be required
- Encourage and thank the actors and crew for their efforts.
- Help create a suitable press release.
- Provide "Director's Notes" for the program.
- Together with the stage manager organize "dry tech" without cast;
- Technical rehearsal 1-2 weeks prior to opening with cast (cue to cue)
- Encourage lighting and sound to be included in rehearsals as soon as possible



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WEEK PRIOR TO OPENING

- Coordinate all activities of technical rehearsal(s) with the Stage Manager and Producer.

DURING THE RUN OF THE SHOW

- The Stage Manager is in charge of the show. The director may attend performances as a member of the audience. Any comments should be communicated to the stage manager or the producer.

AFTER THE SHOW

- Attend the strike.
- Attend the post production meeting to offer 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.

- 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 and 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



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- Photographs
- Poster Design
- Program Design
- Tickets (printing and 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 and Crew list is produced (and kept updated) with contact information (telephone numbers and email addresses) and forwards these to all those listed.

- **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.

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



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- **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.

- **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.

- **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 and 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.

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 and 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 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.
- Attend, help the producers organize, assist and provide input at auditions.
- Compile cast contact list including email and phone numbers and including parent/guardian emergency contact information for children under 16.
- Become familiar with the script, particularly the possible technical requirements.
- Attend all rehearsals working closely with the director and assisting as needed.
- Attend production meetings and other meetings as required.
- Run the rehearsal in the absence of the director.
- Open the rehearsal space (unlock doors, turn on lights etc.) before cast arrives.
- Take roll call and call anyone that has not arrived by the call time.
- Spike locations for set pieces and furniture.
- Set up any furniture, props etc. Prior to each rehearsal. *
- Create the prompt/production book (3-ring binder). Record script changes, blocking, note "run time" of each scene/act/performance, sound and lighting cues, required props, notes re scenery, costume notes, etc. in the prompt book. Pass notes on to appropriate members of the production crew.
- If there is no prompter present, prompt, as necessary. *
- Ensure appropriate behaviour during rehearsals.
- Prepare tea for break. *
- Know location of first aid kit. (in the Men's Dressing Room and at SL ASM workstation).
- Look after complimentary tickets for 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 and Sound Designers and Operators, Props, Costumes etc.), to attend rehearsals, as necessary.
- Encourage lighting and sound effects to be included in rehearsals as early as possible.

* *This task could be delegated to the Assistant Stage Manager*



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- In conjunction with the Director, schedule, organize and run:
 - "Paper Tech" – appropriate production crew sit around a table and go through the technical cues
 - "Dry Tech" – appropriate production crew go through the technical cues in the hall/stage, without the cast
 - Technical Rehearsal with cast (may be cue-to-cue)
- Choreograph/organize/supervise scene changes. These may require a specific/ separate rehearsal(s) - with or without the cast. (This task could be delegated to the assistant stage manager.)
- Close the hall (See Appendix for details).

RESPONSIBILITIES DURING THE PERFORMANCE RUN:

- The Stage Manager is in charge, not the Director and has overall responsibility for running the performance.
 - Open the theatre (unlock doors, turn on lights etc.) before cast and crew arrive.
 - Help with set-up/preparations: hall, props, scenery, lights/sound, etc. And make sure lighting and sound operators have checked all the cues.
 - Ensure cast and crew have arrived by the determined "call time" (sign-in sheet for large cast) and contact those who haven't arrived.
 - Organize the warm up.
 - Ensure set, furniture and props are correctly positioned on the stage and required props are on props table. *
 - Ensure there is sufficient light back stage, so actors and crew can move about safely. (This task could be delegated to the assistant stage manager.)
 - Provide cast (and crew) with periodic "calls" (time to curtain).
 - Make sure that preshow lighting and sound are in "preshow" and the curtain is set for the start of the show before asking front of house (FoH) to open the house.
 - Ensure actors are in place for their entrances (especially for panto), assist them as needed. *
 - Call the show: curtains, lighting, sound cues, etc.
 - 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, problems with scenery etc.
 - Close the hall following the directions in the appendix.
- * *This task could be delegated to the Assistant Stage Manager*



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AFTER RUN HAS FINISHED:

- Assist with strike/tear down.
- Return keys to SLP president.
- Provide feedback for improvements for future productions.

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 the FoH Manager.

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 (except when the Preschool is on vacation).
- 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.

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).
- Empty sanitizer and make sure it is turned off and the door is open.
- Make sure kettles are unplugged and the sink plugs are not in the sinks.
- Lock the Dutch door into the auditorium, turn off the light and lock the kitchen door.

STAGE:

- Lock stage right door to Synod Street and lock stage left door to basement stairs.
- Turn off SL, SR and 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.

AUDITORIUM:

- Ensure chairs are stacked along sides of auditorium (unless we have permission to leave them out).

* *This task could be delegated to the Assistant Stage Manager*



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- 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.
- Place garbage can outside Dutch door to the kitchen and the long mop in front of the tables at the back of the hall.
- 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.

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 (the men's room is on a timer).
- 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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ASSISTANT STAGE MANAGER

(as of March 8, 2018)

As the title describes, the Assistant Stage Manager (ASM) assists the Stage Manager (SM).

The ASM takes over the responsibilities of the SM in his/her absence. Therefore, it will be helpful to also read the job description for the Stage Manager.

Typically, the Stage Manager will delegate and assign specific tasks and responsibilities to the Assistant Stage Manager. These will vary from one production to another. They may include, but are not limited to:

PRE-PERFORMANCE (REHEARSAL PERIOD) RESPONSIBILITIES

- May be asked to attend and assist at the auditions. This will depend on the needs of the Director, Producer and Stage Manager.
- Read and become familiar with the script, particularly the technical requirements.
- Ongoing communication with the SM, so that you both understand your responsibilities.
- Attend Production Meetings.
- Attend rehearsals, as required by/arranged with the SM.
- Help set up the stage for the rehearsals – furniture, rehearsal props, etc. and perform duties, as requested by the SM or Director(s).
- May be asked to call/text late cast members.
- May be required to fill in for missing actors.
- May be required to be “on book” (prompt).
- Attend all tech rehearsals.
- Responsible for instructing/training any stage crew.
- Know locations of emergency first aid kits.
- Help to ensure that hall, kitchen and basement are left “tidy” after each performance.
- Support the SM and offer help.
- Help keep up cast and crew morale! Have fun!

RESPONSIBILITIES DURING THE PERFORMANCES/RUN

Before each performance (Pre-set):

- Sweep the stage. Wipe up/clean any spills.
- Ensure that all furniture is pre-set on its spike mark and (with the Props Person) that all props, both on and off the stage, are correctly placed.



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- Headset check.
- Ensure Season poster is in glass between lobby and auditorium and masking is on glass in door at top of SL stairs.
- Ensure that door from Synod Street is unlocked to allow access by cast and crew.
- Once house is open, ensure that no noise from the stage or the wings.

DURING EACH PERFORMANCE:

- Execute any backstage cues from SM.
- Ensure that actors are in place in the wings and ready for their entrances, particularly for the beginning of the show and after the intermission. Cue SM when actors in place for their entrances.
- Support and oversee all backstage work during the show.
- Coordinate set changes. Give final call to SM when set change is completed.
- Be stationed on stage left and wear the communication headset. You are the eyes and ears of the SM, who will be positioned at the back of the hall. Inform SM if you are going off headset. Confine headset conversations to cues, emergency situations and production questions. Limit all other talk. Communicate with SM promptly, if problems arise.
- Ensure safety backstage – adequate lighting, glow tape, etc.
- Support the actors in the wings.
- Assist other running crew, if necessary.
- Wear blacks and carry a small flashlight.

AFTER EACH PERFORMANCE:

- Notify SM of any problems/challenges that occurred backstage and require attention. This includes any necessary repairs to the set, furniture, props, lights, costumes, etc.
- Ensure that stage is pre-set for the next performance and any required items are properly put away, stored or turned off.
- Turn off the working lights, ensure that both SL and SR doors are locked and close the stage curtains.

RESPONSIBILITIES AFTER THE PERFORMANCES (POST-SHOW)/RUN

- Note down recommended changes and improvements for feedback at Post Production Meeting.
- Attend Post Production Meeting.
- Assist with the set strike.



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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 and 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 March 2018)

The Set Construction Head (may be shared between two people) is responsible for ensuring the set is built to the satisfaction of the Set Designer and, ultimately, the Director. This requires close cooperation with several other members of the production team. Responsibilities of the Set Construction Head can be divided into 4 major areas:

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

SET ADMINISTRATION

- Books/confirms construction dates (currently Sunday pm, Tuesday pm, and Friday am) with the Church Secretary.
- Creates a set construction schedule, showing the dates that set construction will take place, and which regular dates are not available for set construction/painting.
- 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 and 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, normally starts 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 special/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 of the stage: 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 and cleared of extraneous materials and tools.
- Provide tips, "lessons learned" etc. regarding set construction for this production at the post-mortem/post-production meeting.



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SET DESIGN

- Ensures the set design drawings are available. Liaises with the Set Designer for any special 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 purchase) of any necessary construction supplies; presents receipts to the Producer in a timely fashion for reimbursement.
- Tapes the set design on stage floor before rehearsals begin. (Also in SM jobs)
- 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; may be done before all construction has been completed.
- Liaises with Costumer for required hooks in wings for quick costume changes.
- Liaises with Lighting Designer for any braces required to hang lights on stage.
- 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.
- Invites/encourages set construction crew, cast and other members of the production team 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 and 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.
- Provides 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 determining the colour scheme (as approved by the Director) and organizing the set painting.



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- 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 March 2018)

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. The Lighting Designer should communicate directly with Producer to fill these roles as needed. Possible additional crew include:

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

LIGHTING DESIGNER

ONCE PER SEASON:

- dust all lighting fixtures (get volunteers to help!)
- check all equipment and wiring for wear and 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 and create a draft Lighting plan of the show, paying particular attention to the time of day and seasons and special effects mentioned in the script.
- meet with the Director to review the draft Lighting plan and discuss the Director's intent for overall tone and how to support each scene with lighting.
- meet with the Production Team to solidify dates of:
 - Paper Tech
 - dates/times to hang and focus lights that will not conflict with set work
 - Dry Tech
 - Costume Parade
 - Technical Rehearsal(s)
 - earliest date appropriate to run partial lighting

THE PAPER TECH:

- before the Paper Tech, create a draft Cue List and a diagram of fixture positions, angles, and colours
- before the Paper Tech consider deviations from the script that may affect lighting decisions



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- during the Paper Tech:
 - present your Lighting plan, Cue List and diagram of fixtures
 - note how light cues will interact with other cues (e.g. sound, set changes)

AFTER SET CONSTRUCTION IS COMPLETE:

- plan at least two hang/focus sessions when no one else is using the stage
- hang the lights using assistants to speed up the process. (Don't exceed 600W per dimmer channel, or 1800W total per dimmer pack)
- focus the lights using 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

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

BEFORE THE TECHNICAL REHEARSALS:

- schedule as many "partial lighting" rehearsals as possible, and invite your Operators to attend
- use "partial lighting" rehearsals to
 - work on programming the cues in the Obsession II, 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

THE DRY TECH:

- during the Dry Tech
 - run ALL cues, perhaps excluding those for pre/post show and intermission
 - work on timing with other crew (e.g. sound, set changes) and determine levels
 - get Director approval for the look of each scene, transition, and effect
 - after the rehearsal, confirm all cue changes with 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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TECHNICAL REHEARSAL / CUE-TO-CUE:

- before the Technical Rehearsal let the Stage Manager and Director know whether, in your opinion, a Cue-to-Cue is necessary, or whether the Full Tech can be run as a regular rehearsal
- before the Technical Rehearsal complete the show programming in Obsession II.
- 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 Technical Rehearsal
 - 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 REHEARSAL(S):

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

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:

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



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.
- 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 and 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 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



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LIGHTING BOARD PROCEDURES

STARTING UP

- Enter the bldg off Synod St., using the back stage entrance.
- Turn on all the breakers (panel on SR)
- Pull out the lighting box from the wee room if not already out. Place next to the production table leaving room behind for SM to get in/out.
- Unpack board, storage space beneath of required boxes. Some stuff is lighting, some sound, some production table. Store board cover on the handle of the box.
- Plug in the electrical cord to a multi-plug shared with the rest of the production table.
- Plug in the cable to connect the lights to the board (the lower of the two receivers) on the back wall near the fire extinguisher.
- Wait ... probably about 2 minutes ...
- Turn on the board upper right corner: toggle switch. (note arrows top right)
- One of three things will happen:

Monitors will come on to correct screens. One monitor should prompt Take Control (log on): Hit S1 and enter to confirm. Follow prompts.

OR Should the monitors not come up to the correct screens, press S8 and check prompt at bottom of one of the screens. It may ask you to log on. If so, press enter.

OR If screens continue to be incorrect, turn the board off using toggle switch. Unplug from power source for 10 count, plug in and try again. This is not great for the board, but is sometimes necessary.

If board is working correctly, one monitor should show cue list, the other monitor will show which lamps/fixtures are working.

Cue 1*: lamp check. Tour stage to ensure everything is lit.

Cue 2*: lamps off

* each designer has own cue # for lamp check and lights off. Check #s.

- Turn on overhead lights. Using the lever at right side of the switch, fade to lowest setting.

These will go back on at intermission. Will come back to same level.

These will go on after the show, as people leave.

CLOSING DOWN:

- Goto Cue # enter: turn off ALL lamps. Ensure you turn off all lamps/fixtures



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BEFORE turning off board.

- Top center right button: Settings
S8 Follow prompts
- Turn off machine when prompts indicate it is OK.
- Unplug and stow cords, etc. if the board is not to be left up. Check with SM.
- Cover machine. Put wooden cover over board.
- Check with SM whether board stays at back of hall, or needs to be stowed in wee room at the back.
- Turn off all switches on breaker panel.

Thank you for your help with the show.



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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 March 2018)

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 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 or QLab
- 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:
 - Set and test microphone gain levels at the mixer
 - Make sure the quietest sound effects from the laptop are loud enough
 - Make sure the loudest sound effects from the laptop are loud enough
- 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



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- 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
- 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



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- 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

ANNEX TECHNICAL ASPECTS OF THE PLAYERS SOUND EQUIPMENT

Basically there are six loud speakers, six audio amplifiers to drive the speakers, three fixed stage microphones, a mixer at the rear of the auditorium to control the audio and two laptop computers (a PC and a Mac).

The circuit layout of the equipment is given below and a copy is pinned on the right down stage wall.

With this equipment configuration, and using the control settings of the Auditorium mixer, (Yamaha MC 10/2), the gain and inputs of the audio amplifiers, and the speaker patch panel, the following arrangements are available.

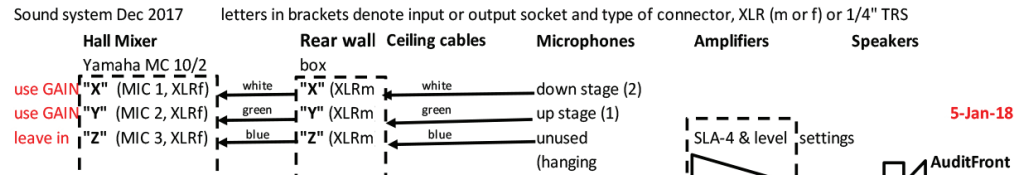
- Independent level control of the stage microphones that feed the two rear Auditorium speakers
- Independent level control of the St R speaker and front Auditorium St R speaker
- Independent level control of the St L speaker and front Auditorium St L speaker.



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The required speaker patch panel and the amplifier input arrangements are shown below followed by the control settings of the Auditorium mixer.



"IV This audio patch panel built in Feb 2017

ST It enables the various Amplifiers to be patched to the different Speakers

"A It consists of a wall plate, with fixed cables for Amplifiers and patch cables for Speakers

"B Connections below allow sounds from speakers for Stage Left and Right to be independent
Also Auditorium rear speakers to be used for stage mics

SPEAKER Wall plate

Wall Plate Markings	Amplifier Connection	Speaker Connection	Wall Plate Markings	Amplifier Connection	Speaker Connection
"C Front Left	Ch 1 of SLA-4	Auditorium, Front, St R	Rear Left	Ch 2 of SLA-4	Stage, St R
or Front Centre	Ch 3 of SLA-4	Auditorium, Front, St L	Auxillary	Ch 4 of SLA-4	Stage, St L
"6I Front Right	Ch 1 of SLA-2	Auditorium, Rear, St L & R	Rear Right	Ch 2 of SLA-2	

AMPLIFIER Inputs

Ch 1 of SLA-4	A of Mixer, Input bridged to Ch 2	Y connector used
Ch 2 of SLA-4	Input bridged to Ch 1	
Ch 3 of SLA-4	B of Mixer, Input bridged to Ch 4	Y connector used
Ch 4 of SLA-4	Input bridged to Ch 3	
Ch 1 of SLA-2	C of Mixer,	
Ch 2 of SLA-2	no connection	

DO NOT use the Bridge switch of the SLA amplifiers. Bridges 1 with 2, etc

That bridge switch makes the amplifiers in parallel and disables the outputs

April 2017. Connected the amplifiers to Speaker Wall Plate

Existing Speakers have compatible banana plugs with 3/4 inch dual plugs



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In addition, there is:

- a stage microphone, an amplifier and three speakers in the basement for alerting the actors, see circuit layout for control settings.
- a mixer back stage, used mainly by the Church
- a hand-held microphone .

The information about the Auditorium mixer, Yamaha MG 10/2 is given below:

It consists of a wall plate, with fixed cables for Amplifiers and patch cables for Speakers

Connections below allow sounds from speakers for Stage Left and Right to be independent
Also Auditorium rear speakers to be used for stage mics

SPEAKER Wall plate

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Front Centre	Ch 3 of SLA-4	Auditorium, Front, St L	Auxillary	Ch 4 of SLA-4	Stage, St L
Front Right	Ch 1 of SLA-2	Auditorium, Rear, St L & R	Rear Right	Ch 2 of SLA-2	

AMPLIFIER Inputs

Ch 1 of SLA-4	A of Mixer, Input bridged to Ch 2	Y connector used
Ch 2 of SLA-4	Input bridged to Ch 1	
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Ch 4 of SLA-4	Input bridged to Ch 3	
Ch 1 of SLA-2	C of Mixer,	
Ch 2 of SLA-2	no connection	

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April 2017. Connected the amplifiers to Speaker Wall Plate

Existing Speakers have compatible banana plugs with 3/4 inch dual plugs



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 2018)

The Costume Coordinator is responsible for designing, costuming and/or coordinating the costumes for the actors for approval by the Director.

- Reviews proposed budget and makes recommendations
- May borrow, rent or buy; Langham Court gives the Players a good deal when renting costumes. In exchange, after a production the Players often donate costumes to Langham. Thrift Shops such as St. Aidans, VOS and Peninsula Players are other sources. Ask the cast members and crew if they have suitable costumes. Dry cleaning expenses will be covered by SLP.
- As costumes are available, show the director for approval.
- Determines if dressers are needed (for quick changes) and schedules accordingly.
- Organizes for someone to be on hand during the run to check and maintain costumes.
- Washes and irons costumes in the interval between the two performance weeks, as needed.
- Stores costumes prior to and during a production on the costume racks in the dressing rooms.
- Prepares for the costume parade under the stage lights, in sufficient time for final decisions/changes to be made before the final dress rehearsal.
- Ensures that the dressing rooms are cleaned and tidied after the final performance, and that costumes are washed and/or dry-cleaned and returned to where they were borrowed or rented.

Note: Costumes bought by St. Luke's Players remain the property of the Players unless the producer decides otherwise. If actors wish to purchase costumes for their own use, the money will be deposited back into the SLP bank account.



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HAIR AND MAKEUP

(as of March 2018)

The Makeup and Hair Coordinator is responsible for designing hair and makeup in with approval from the director.

- Takes an inventory of supplies in dressing room
- Determines which actors will be using their own supplies
- Reviews proposed budget and makes recommendations
- Assembles a team if necessary to
 - apply make-up to actors
 - check actors before going on stage
 - oversee makeup, maintain kits
 - post production clean kits
 - style hair, if wigs are required, these should be washed and sanitized before and/or after the show.
 - ensures make up/ hair are ready for costume parade

NOTE:

Hair products such as combs and brushes are the personal belongings of the actor.

It is important that sanitary conditions are maintained.

SUPPLIES:

Current practice is to purchase new mascara, eye pencils and lip products for each show. Actors may provide their own products. Basic supplies provided by SLP include tissues, powder, brushes, light, medium and dark base, rouge, sponge applicators and cold cream.



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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

(as of March 2018)

The publicity chair works with a team to advertise for auditions, performances, the call for directors and to distribute season brochures. A publicity manual is available. The chair ensures the following:

- Creation of season brochures, posters and ads
- Distribution of season brochures
- Attendance at the production meetings
- Updating Facebook and other social media sites
- Updating the web page
- Providing information for the newsletter
- Sending Emails to theatre groups for newsletters/member distribution via yahoo
- Providing information for web sites and event calendars
- Contacting the media (Radio, TV, Newspapers)
- Placing ads in the local papers and theater programs



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- Printing and distributing posters (sample locations available)
- Emailing posters to church groups and senior centres
- Providing the executive with an annual review of costs and results



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ORDERING SCRIPTS AND PERFORMING RIGHTS

(as at February 2018)

- Scripts and performance rights are ordered once a year about six weeks before the call for directors is circulated.
- Be prepared to pay for the scripts and rights with a credit card. Provide the St. Luke's Players' treasurer with receipts for your expenditures to be reimbursed.
- Identify the person/organization that holds the performance rights for the play. This information is usually on the front of the script. If you don't have a script, Google the name of the play.
- Ask St Luke's Players secretary for the password for the publisher (usually this is the same as the Yahoo account).
- Apply for performing rights first in case the license is denied then order scripts online. Each site is a little different but you will probably need the following information to order performance rights:
 - Author and title of the play
 - Performance dates
 - Number of performances (usually 12 except the panto is usually 13)
 - The hall capacity (130)
 - Ticket prices (currently \$16 for adults and seniors, \$8 for ages 12 and under for the panto)
 - Address of venue:
St. Luke's Church Parish 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
- To order scripts you will also need the number in the cast (this is listed in the script or on the publisher's website)
- Order one script for each cast member plus seven for production crew.
- The mailing address should be a person rather than the St. Luke's Players mailbox. Either use your address or someone else involved with St Luke's Players.

SAMUEL FRENCH

- The Samuel French website is www.samuelfrench.com and our account number is #700146.
- When buying scripts, select the shipping option USPS First Class International. Typically, we don't pay handling or PST/GST with this option.
- If you need help from Samuel French, contact Andrew Rincón or Kate Karczewski, Non-Professional Licensing 917-933-7733 nonprofessional@samuelfrench.com



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DRAMATISTS PLAY SERVICE (DPS)

- The DPS website is <https://www.dramatists.com>, our account number is **44146** and our username is **stlukesplayers**.
- Select UPS Standard (Canada Only)
- If it is cost effective, try to purchase the scripts from a publisher in Canada as there is always PST/GST and a brokerage fee between \$30 and \$40 when purchasing from DPS. If we do buy from DPS and incur fees, use the carrier as the broker.

HEUER PUBLISHING

- Website address is <https://hitplays.com>. Login using our email address stlukesplayers@yahoo.ca.
- The only shipping option is International. Typically, we don't pay PST/GST with this option.

PLAYWRIGHTS GUILD

- Apply for performance rights at <https://www.playwrightsguild.ca/>. We are not members. Check that the play is still with the Playwrights Guild by clicking Purchase a Play and browse to find the play. The Contact Us tab will explain how to apply for the rights. You will receive an email saying that the request has been forwarded to the publisher.
- When you have confirmation that you have obtained the rights, purchase the scripts from the guild website by clicking Purchase a Play or send an email to orders@playwrightsguild.ca. They make copies of some scripts so it may be cheaper to purchase one copy of the script and the rights to copy. The church secretary will make photocopies for each member of the cast and crew (seven).



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COMPLIMENTARY TICKETS

(as of February, 2018)

PREVIEW PERFORMANCE TICKETS:

- the Preview is free by invitation, with a Preview Ticket, to any number of family and friends of the cast and crew, and any volunteer who helped with the show. Those without a Preview Ticket will be charged the full admission price.
- 2 complimentary Preview Tickets for the Panto will be given to the cast and crew, (no further vouchers, as per regular shows)
- The Cedars will be given 12 Preview Tickets, but may request more (except Panto).

VOUCHERS:

- Can be exchanged for tickets at the door and are good for any performance on a first come, first served basis, OR can be exchanged in advance for tickets to a specific performance at The Papery.

FOR CAST & CREW:

- Cast & Volunteers who are part of the main production crew in any capacity (other than the panto) are entitled to request 1 complimentary voucher, which can be redeemed at The Papery or at the door (subject to availability).
- The stage manager will distribute vouchers to the cast.
- The heads of each department will distribute vouchers to their crew, and other volunteers, at their discretion.

FOR ST. LUKES CHURCH AND LAKE HILL PRE-SCHOOL:

- The Church and Preschool receive 10 complimentary tickets each for the first Thursday of the regular shows, and to the least subscribed shows for the Panto.

FOR DIRECTOR AND PRODUCER:

- 10 vouchers are available to the Director & Producer to be distributed at their discretion to persons who have been helpful in the production.

FOR THE MEDIA:

- Complimentary vouchers are given to the media at the discretion of the director, producer or publicity chair.

FOR THE TICKET OUTLET:

- Two complimentary vouchers are provided to the ticket distribution outlet for each production.
- These vouchers can be exchanged for Tickets at The Papery, or at the door, and are good for any performance.



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TICKET SALES

(as of March, 2017)

Tickets to St. Luke's Players performances are sold:

- on-line through EventBrite at www.eventbrite.ca ,
- at The Papery at 669 Fort St.,
- at the door by cash or cheque (subject to availability).

SEASON TICKET SUBSCRIPTIONS

- All 4 Shows: \$48
- 3 Shows (panto excluded): \$40

SINGLE TICKET INFORMATION

- All Tickets: \$16
- Children – 12 and under: \$8 (panto only)



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FRONT-OF-HOUSE MANAGER

(as at October, 2017)

- Collect (or arrange to collect) proceeds and unsold tickets from the retail outlet/s, every other day once the show opens;
- Treasurer will provide float and cash box;
- Arrive by 6:15 pm or 12:45 pm for 7:30pm or 2.00 pm performances;
- Put out the Live Theatre Tonight sign on Wednesday and bring it in after the Sunday matinee; it is kept in the paint storage cupboard in the basement;
- Set up a ticket table in the Lobby by the kitchen door so it is visible as patrons enter (stored in coat closet by the lounge), including a basket for ticket stubs;
- Hang lobby display boards over the church office windows (stored with table);
- Wear a Front of House Badge, kept in the Concession box in the kitchen or in the cash box;
- Pre-ordered tickets or changed season tickets will be noted in the cash box with the person's name and to be paid, unless marked Paid, or as a Season Ticket change. In the case of the Panto these will be kept until 7:15 pm or 1:45 pm, when they can be sold;
- Seats are reserved for Season Ticket Holders only. Do not let cast or crew spread coats or other items on chairs to reserve seats prior to the performance;
- Outside doors open at 6:30 pm and 1:00 pm. Ensure that patrons line up in order of arrival in the Lobby before the doors to the Auditorium are opened;
- Auditorium doors open upon advice from Stage Manager;
- 3 people are needed on the door—1 to sell/take tickets and 2 to help people to seats, answer questions, open the side door to Synod Road (disabled entrance), collect reserved signs from chairs for season tickets, and so on (1 will be a Concession helper);
- Tell Concession staff of time of Intermission;
- There should be a short, standard (written OR pre-recorded) announcement to welcome audiences before the play begins--
- 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 crackle please unwrap them now to avoid disturbing your neighbours,

You may not record nor take any flash photographs at any time during the performance.

If you need to leave the auditorium during the performance you may be readmitted by FoH



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staff, or wait until intermission

Concession will be open at intermission; chocolate bars are \$2, all other items are \$1, tea and coffee refills free

Thank you to all the hardworking volunteers behind the scenes who make our shows possible.

Thank you for supporting local community theatre—enjoy the show!

- Count tickets and record the breakdown numbers in the audience for each performance (breakdown form provided);
- Develop an emergency plan that is communicated to all FOH/Concession staff and the Stage Manager, in case of a medical incident.



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FRONT-OF-HOUSE HELPER

(as of March, 2017)

PRIOR TO THE SHOW:

- Arrive no later than 1 hour before the opening of the show (6:30 pm, 1 pm) to help with set up.

AUDITORIUM:

- There are 5 chairs in each row with a centre aisle. The front row starts on each side in line with the proscenium and the pillar. The 2nd row is staggered away from the Concession wicket;
- On instruction from the FOH manager, put the signs on chairs reserved for season ticket holders;
- Put the cushion boxes against the stage just inside the lobby door, remove from the auditorium prior to the show, and return to stage after the show;
- For the May and Oct. shows, place a Season Brochure on seats not already reserved for Season Ticket Holders;
- One of the Concession helpers will distribute programmes as audience enters for the Panto; otherwise they are on the seats.
- Open windows and/or exit doors (if necessary) to cool down hall; remember to close doors before the show and after intermission (a floor fan is stored in the Men's Dressing Room);
- Lobby: Put some programs on the lobby table with a few season brochures (May & Oct.).

WHEN PATRONS BEGIN TO ARRIVE:

- Greet patrons; it may be possible to have them sit in the lounge until the doors open, but know their place in line for rush seating purposes.
- FoH will tear Season Tickets in half into the basket, give the Helper the other half while seating patrons, who will give the other back to patron after seating. Collect the Reserved signs as patrons sit and bring them to the Box Office table. Keep tabs that all signs are collected and accounted for before the show starts. It helps if one of the Concession Helpers also assists in seating season ticket holders.
- Make sure only patrons holding season tickets sit in the reserved seats. Ensure they have their stubbs, as controversies do occur.
- The stage manager will tell FOH when to open the auditorium doors.
- Assist the FOH person as additionally required.
- 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; queue control, etc.



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10 MINUTES BEFORE THE SHOW STARTS:

- Check that there are enough chairs (maximum 130). If more seats are required, ask other volunteers to help put out more chairs.
- Close the Concession window.
- As they empty, remove the cushion boxes from the auditorium and stack in the lobby. Remove all boxes before the show starts.

ONCE THE SHOW STARTS:

- The FOH manager will make the pre show announcement (unless pre-recorded), turn off the auditorium lights (if not done by lighting operator) and close the hall doors. If the FOH manager cannot do this for any reason, the FOH helper will step in (the pre show announcement will be available beforehand).
- Assist concession workers as needed; e.g. taking liquid refreshments to the cast & crew, checking supplies in the washrooms (extra toilet paper is kept in the women's dressing room), boiling kettles, etc.
- Relax in the lounge – bring a book, crossword, etc.
- For the Panto only, sit at the back of the hall during the performance to ensure the side & centre aisles remain clear for the actors and audience safety.

DURING INTERMISSION:

- Assist at the Concession window closest to the stage.
- When this window closes, collect dirty dishes and garbage from the auditorium.
- About three minutes before the show re-starts, flash the house lights and tell any patrons in the washrooms the show is about to resume. If there are lengthy lines in the washroom, advise the SM who may then delay beginning the 2nd. Act.
- Wheel out the trolley and close auditorium door.

AT THE END OF THE SHOW:

- Open both auditorium doors, turn on lobby lights (and house, if not done by the lighting operator), and open the Synod St. entrance;
- Collect programs, dishes and garbage left in the hall—recycle to appropriate containers;
- Stack chairs (if required – there will be a schedule on the fridge);
- Recycle crumpled programs and put the good ones with the new copies in the room on the right at the back of the hall;
- If not collected before the show started, locate the reserved seating signs for the next performance and return them to the cash box.
- Run the dry mop over the floor, and damp if required, to get rid of sticky spots.
- Put the cushion boxes on the stage.
- Collapse table in the lobby and remove display boards to the coat cupboard.



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- Store the "Live Theatre Tonight" sign in the glory hole if required (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 have our audiences wanting to return.



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CONCESSION MANAGER

(as of February 2018)

The Concession Manager organizes FOH and Concession schedule, makes sure concession volunteers are comfortable with the job and keeps the kitchen stocked with supplies.

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 are in this manual.
- Compose a note asking for helpers and ask the secretary to send it out to people in our Yahoo database. There are also lists of past concession and FOH volunteers in Dropbox that the secretary can forward to you.
- 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 (one for Concession and one 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 another discount store. All items sell for \$1 except chocolate bars which are \$2. 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. 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 any supplies that will be stale dated before the next show.



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CONCESSION HELPER

(as at May 07, 2018)

The concession opens at the same time as the auditorium doors open and will close a few minutes before the play is scheduled to begin. Except for hot drinks, all concession items are available before the show. Chocolate bars are \$2, and all other concessions items are \$1. Tea and coffee refills are complimentary.

PRIOR TO THE SHOW:

- Both Concession Helpers must arrive at least 1 hour before the performance.
- If it is not already posted, ask the FOH manager when the intermission starts and post this information in the kitchen. Remind FOH to tell concession when the auditorium doors open.
- Take a bus pan of cups, sugar, milk, spoons and a jug of water downstairs. Ask cast and crew what they prefer to drink.
- 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 and should be full. 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.
- Place the float (delivered by the FOH manager) in an empty sugar bowl within easy reach of the gate. On Preview night set out an empty bowl on the gate and a sign (from the blue plastic box in the kitchen or on the shelf in the men's dressing room) saying concession items are by donation.
- Use the coffee urn (it will be on the shelf in the kitchen) to make coffee. Estimate how much coffee to make and fill to the appropriate line inside the urn. (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). There is a chart above the sink listing how many of the blue rimmed tea cups of coffee to use depending on the amount of coffee required. Don't plug it in until 40 minutes before the intermission.
- Set cups and saucers beside the sink between the gates.
- Set out 4 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 men's dressing room)
 - signs to identify cream and milk (in the blue plastic box)



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- two glass banana split dishes (from cupboard beside kitchen door). One containing clean spoons (from drawer under the far gate) and the other for used spoons.
- 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 and put in the fridge.
- Check condition of bathrooms and make sure there is enough toilet paper (additional rolls are in the men's dressing room). Wipe down sink and brush floor if required.

WHEN THE AUDITORIUM DOORS OPEN:

- Open the concession gate farthest away from the stage.
- Place the signs on the gate.
- One concession worker can serve patrons while the other assists the FOH Manager.
- Five minutes before the show is due to start, close the concession gate
- During the show, the kitchen must be kept very quiet so relax in the kitchen or lounge—bring a book, crosswords, etc. – until 40 minutes before intermission.

40 MINUTES BEFORE INTERMISSION:

- Plug in the coffee urn.

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 lobby so you are ready when intermission starts.
- When the red light on the coffee urn comes on, move the urn to the counter between the two gates with the spout over the sink. Plug it back in to keep hot.

DURING INTERMISSION:

- One person will open doors at intermission, wheel the trolley into the front of auditorium, and help open gates.
- 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, one pours coffee and tea and the fourth replenishes the sold items, and generally helps avoid bottlenecks.
- Close stage gate as it slows down and gather used cups and saucers from the auditorium.
- Wash saucers and spoons by hand. They don't need to be sanitized.



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- 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).
- If there is time, put away food and cold beverage items.

DURING THE SECOND HALF OF THE SHOW:

- Gather up the cups, milk, etc. from downstairs. (Remember to look in the change rooms for cups, etc.)
- Make sure the cast bathrooms are clean and replenish toilet paper if required.

AS SOON AS THE AUDIENCE BEGINS THE FINAL APPLAUSE:

- Turn the red button on the sanitizer to the 'ON' position
- 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) AND THE DOOR IS OPEN.

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



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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.

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.



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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. 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.