

## **GODERICH LITTLE THEATRE VOLUNTEER MANUAL INDEX**

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## INTRODUCTION

As a community theatre, Goderich Little Theatre relies on volunteers to do many jobs that are necessary to mount the wonderful productions that happen each year. The behind-the-scenes action is just as exciting and important as the on-stage action, and you have the opportunity to work with a great group of people! For most jobs, experience is not required and you decide how much time you can give. Everyone gets credit in the programme and an invitation to the party after we strike the set. So come out and *play* with us!

### INTENDED USE OF MANUAL:

This manual outlines various roles with the GLT and describes the responsibilities of each role. Every member of the Production Team should receive a copy. Other volunteers should be given a copy of their specific job description, as well as a copy of the GLT Mission Statement and General Theatre Policies.

Each play will take the information in this manual and in the creative process produce a unique system that will best support their play.

This guide was created to assist in your planning, to ensure that all responsibilities have been identified, and to hopefully eliminate assumptions that may lead to interpersonal and production crises.

If you have any further input to this manual, please email suggestions to [volunteer@thelivery.ca](mailto:volunteer@thelivery.ca)

These job descriptions are intended to provide general guidelines. The actual tasks may vary in specific projects. To find out more about how you can get involved, please contact one of our Volunteer Coordinators at [volunteer@thelivery.ca](mailto:volunteer@thelivery.ca)

**BACKSTAGE CREW:** Set Construction, Set Decoration, Wardrobe, Lighting, Makeup, Stage Crew, Props.  
**SKILLS REQUIRED:** enthusiasm, creativity. Some positions may require heavy lifting or heights.  
**SPECIALIZED SKILLS:** carpentry, sewing, wiring.

**FRONT OF HOUSE:** Ushers, House Manager, Refreshments/Bar, Box Office, Promotion & Publicity.  
**SKILLS REQUIRED:** enthusiasm, self-motivation, excellent communication skills.  
**TRAITS:** calm, organized and able to problem-solve on the spot.

**REALLY BIG JOBS TO WORK YOUR WAY INTO:** Stage Director, Music Director, Choreographer, Producer, Stage Manager.  
**SKILLS REQUIRED:** highly organized, financially responsible, strong communication skills, developed interpersonal skills, enthusiasm about the project, ability to delegate, motivate and encourage others, and work with a little bit of craziness.

If you know a volunteers who would appreciate receiving a card of encouragement, condolence or celebration from the Goderich Little Theatre, please contact a volunteer coordinator at [volunteer@thelivery.ca](mailto:volunteer@thelivery.ca)

## **GODERICH LITTLE THEATRE MISSION STATEMENT**

The Goderich Little Theatre exists to:

- Facilitate, promote and present live community theatre for Goderich and area
- Provide high quality productions that entertain and educate our audiences and
- Maintain and improve our historic Livery theatre building for the benefit of the organization and the community at large.

Values

- We value and support other forms of artistic expression.
- We affirm that we are a volunteer organization.
- We strive to mentor and encourage youth.
- We welcome participation from all interested members of the community.

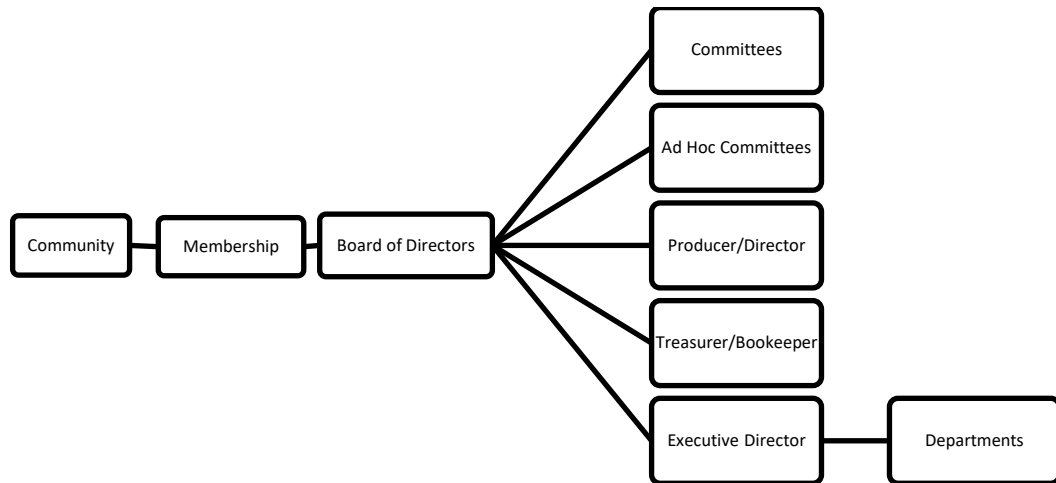
To achieve these objectives, Goderich Little Theatre endeavours to hire competent staff, train and support volunteers, and provide the community opportunities for rich, cultural experiences.

## **GENERAL THEATRE POLICIES**

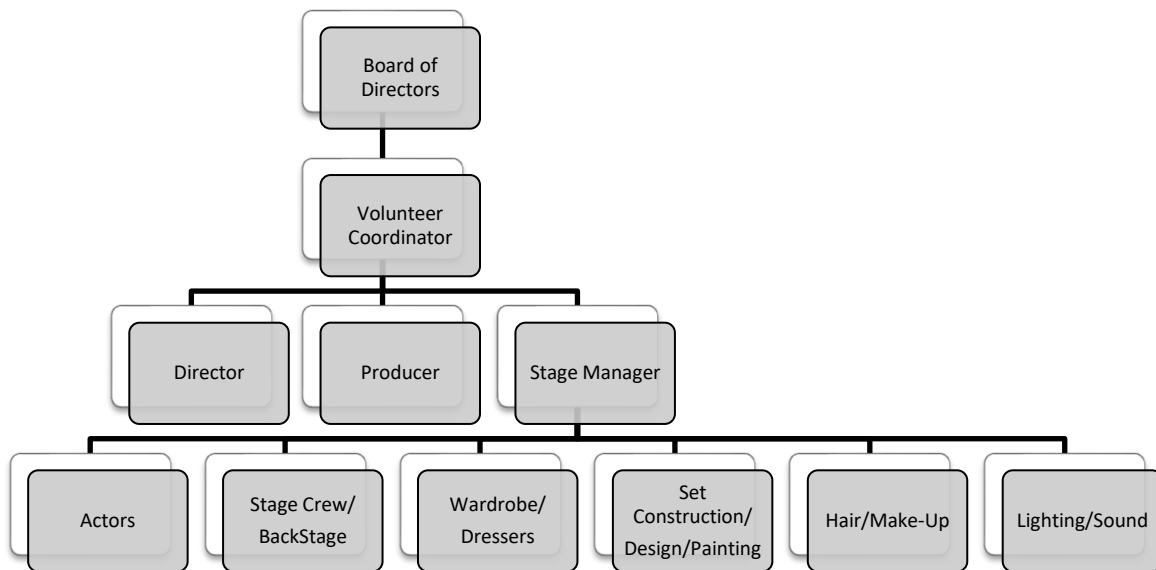
1. All participants of GLT productions must be GLT card-holding members in good standing.
2. Be responsible for your own behaviour. Always speak positively about your show. If you have problems with other people or the show itself – speak to the Producer or Director.
3. Keep the drama on stage. Handle your own stress. Eat properly and get enough sleep.
4. Consider your reputation. Don't lose sight of the fact that the world of theatre is very small. For example, don't walk out on a job without adequate notice.
5. Please share your sense of humour and practice random acts of kindness whenever possible – Cookies and coffee are always appreciated!
6. Use your imagination!
7. No visitors are allowed backstage during any rehearsal – especially technical rehearsal, dress rehearsal, and performances.
8. The tradition at GLT is for the cast (in costume) and crew to remain out of the house and lobby areas before a performance. If the crew must be seen, they should wear appropriate black clothing.
9. Keep all areas clean. Remember that the theatre is yours. Do not disfigure it in any way or allow others to do so.
10. In circumstances where a volunteer is consistently late, does not do an assigned job, or abuses privileges, the Director will explain to the volunteer how this behaviour is affecting others and offer an opportunity to change. It is sometimes assumed in community theatre that one must put up with a disruptive volunteer – this is not true! A volunteer coordinator, after consultation with the Board of Directors, may ask a volunteer to leave if their behaviour puts a project at risk.
11. Do not touch or move items that are not your responsibility unless it is absolutely necessary. This includes costumes, headgear, wigs, accessories and props.
12. Show conditions begin with the first rehearsal. You should always behave as though there is an audience present. Stay out of the house, unless your duties are there, and do not peek through the curtains.

13. Anything created for the show becomes the property of the Goderich Little Theatre. Do not take any souvenirs of a production, unless cleared by the Producer. This action can result in termination of a volunteer.
14. Contents of the fridges are off limits. This is where the Fundraising Committee stores food and drink for patrons. You are responsible for bringing your own snacks and beverages or making arrangements with the Stage Manager for purchasing bulk flats of bottled water.
15. In situations when a volunteer is logging an exceptional amount of mileage, the volunteer, in co-operation and communication with the Director, Producer and Executive Director will agree to a mileage amount PRIOR to commencement of production, including rehearsals. Situations to be considered will include persons commuting over 40km, one direction or persons requiring an above average amount (ie. 20hrs/week).

## GODERICH LITTLE THEATRE: Organizational Chart



## GODERICH LITTLE THEATRE: Recommended Hierarchy For Conflict Resolution



## WHAT KIND OF VOLUNTEER ARE YOU?

What motivates you to volunteer? What gets you out on a cold night in February or pushes you to add an hour to an already long day? For each of us, the reasons are different, but we are motivated. More than 6.5 million Canadians call themselves volunteers, and millions more do everything from caring for a sick relative to shovelling a neighbour's driveway without ever calling it volunteering. To discover your volunteer personality, find the category that best describes you.

SELF-IMPROVER: Your volunteer work is an important part of what makes you feel good about yourself and it improves your mood when you're feeling down. You're inner-directed and you need volunteer work that satisfies those feelings. When you choose your volunteer work, listen to your heart. It really doesn't matter what you do as long as you come away with good feelings. That's what will keep you coming back.

EXPERIENCE SEEKER: You're curious about people. You like to learn new things and visit new places. When you are interested in something, you like to learn everything there is to know about that topic. As your interests change, your volunteer work may constantly change, too. When you choose your volunteer path, go with your latest passion.

ALTRUIST: You have a strong sense of personal values and you're clear about what issues are important to you. You'll stay with your volunteer commitments as long as you can see progress, however slow it is in coming. Once you've committed to a cause, you stick with it, so choose carefully from the start.

CONNECTOR: You're part of a group that gets asked to help out in a lot of different organizations because you fit in well and you enjoy spending time with other volunteers. You like volunteer activities that allow you to work with family and friends and you're always up for the next walkathon; the cause itself is secondary.

JOB SEEKER: You see your volunteer work as an extension of your work life and you're happy as long as you're learning new work related skills or networking with people who can support you in your career or business pursuits. Before you get involved in volunteer activity, assess it carefully for a good fit with your career goals. That way, you'll stay motivated.

New Canada and I Volunteer Quiz. Canadian International Year of Volunteers [www.iyucanada.org](http://www.iyucanada.org)

## **PRODUCER**

*Reports to the Board of Directors and works with the Executive Director.*

The Producer works closely with the Director to coordinate all aspects of a production, both technical and artistic. The Producer works with everyone involved to find solutions to problems that pop up along the way, making sure the company works well as a team. Communication is the biggest challenge. The Producer is the center of information for everyone involved in the project and is responsible for helping to set and meet timelines for all departments.

- Create a master production schedule and a Production Team Contact List.
- Organize, prioritize and manage finances, personnel and scheduling.
- Foster team spirit in development of a highly motivated and collaborative production team (buy coffee and doughnuts).
- Work closely with the Volunteer Coordinators and Director to fill positions on the team.
- Coordinate with other GLT Committees (ie. Fundraising Committee for Gala).
- Develop overall marketing strategy with the Promotion Manager.
- Make arrangements for the audition call (venue, forms, audition ad, news coverage, Accompanist, Stage Manager, Choreographer, and Vocal Coach).
- Schedule and attend all production meetings, the first dress rehearsal, technical rehearsals and opening night.
- Post production, hold wrap-up meeting of all departments to debrief.
- Solve problems among personnel with the Director and/or Volunteer Coordinators/Board of Directors/Executive Director.
- Communicate with the Director and Stage Manager regarding needs for cast photos, promotion, interviews etc.
- Work within a budget based on ticket prices and number of seats.
- Maintain petty cash float of \$200.00 during production.
- Set up an accounting system for the production in consultation with the Bookkeeper and Treasurer.
- Create a budget for the project based on design concepts, with a break-down for each department.
- Ensure all accounts are paid.
- Create a financial report that shows the original budget and the project's actual expenditures and submit to the Board of Directors.

## **MARKETING MANAGER**

*Reports to the Director.*

- Program Preparation: Word processing, layout, proof-reading. Calling volunteers on production team to remind them to hand in their information.
- Poster: Discuss concept with the Producer and Director and work with the artist and printing shop to produce a poster, ensuring proper information is included. Recruit volunteers for poster distribution.
- Designs & Displays: Help with graphic design and layout for T-Shirts, ads, and other promotional materials and events.
- Create seating plan in consultation with the Director and Stage Manager.
- Tickets: Make sure tickets are printed and numbered.

- Recruit volunteers or enlist cast to ensure auditorium seats are set and numbered according to seating plan prior to opening night (usually done at Tech or Dress rehearsal).
- Make sure enough programs have been ordered and delivered.
- Publicity: Look for opportunities with radio, newspaper and TV. Find out what newspapers want (photos, press releases). Be aware of deadline dates. Suggest angles for stories.
- Photographer: Including cast shots, full cast/crew shot after last performance and for programs.
  - Set time for picture taking and find out from the Stage Mgr. /Promotion Mgr. what shots are needed, before the company is called. These include: set shots, action shots, and publicity shots for monetary gain.
  - Make schedule and post for company. Include costs of pictures.
  - Shoot pictures in order that will require least number of costume changes, scene changes and delays.
  - Deliver publicity pictures to the Producer/Promotion Mgr.
- Cast Party: Organize and set details with the Producer and Volunteer Coordinator.
- Videographer: For archival purposes.
- Coordinate special openings, galas, etc.

## **DIRECTOR – STAGE AND TECHNICAL**

*Reports to the Board of Directors and works with the Executive Director.*

The Director works closely with the Producer and Stage Manager to ensure all aspects of the play are coordinated.

- Before agreeing to be Director, consider:
  - Venue in which the play is to be produced.
  - Number and kind of sets, costumes, lighting effects, budget and level of difficulty.
  - Possible talent for the production. Caution: Be aware of any interpersonal conflicts that occur onstage or offstage and resolve the sooner the better.
- Create a vision in regards to his/her interpretation of the play:
  - Study the play in relationship to the cast and the physical production.
  - Make necessary cuts in the play (preferably before 1<sup>st</sup> rehearsal).
  - Have set design by first rehearsal, explain the set to the cast.
  - Explain method of working to the cast.
  - Block the action.
  - Keep things on track during rehearsal.
  - Set curtain calls.
  - Give notes using diplomacy and encouragement for cast and crew who may have varying levels of experience.
  - Turn the entire production over to the Stage Manager at tech/dress rehearsal.
  - Choreograph final bows. Give thanks and best wishes to cast and crew.
- Select cast. Consider ability to get along well with others, self-discipline, versatility, experience, and talent. Notify everyone who auditioned about whether they have been cast.
- Coordinate all aspects of production, both technical and artistic with the Producer.
- Engage a Stage Manager, Musical Director and Choreographer.
- Create rehearsal schedule.



- Keep tabs with the Producer on timelines of set construction, tech etc. making sure all workable parts of the set are ready for tech rehearsal.
- Give cues to the Stage Manager (ie. actors, lighting) as they come up in rehearsal.
- Organize and direct strike with the Producer and Stage Manager.
- Final Approval of:
  - Set Design: After deciding with the Set Designer on the style of the settings, taking both practicality and final effectiveness into consideration.
  - Set Decoration: Check colour samples before painting begins.
  - Props, along with the Stage Manager.
  - Sound effects, levels of sound, choices of music.
  - Music, cuts and cues. Note: In directing musicals, be aware of the level of complexity of musical requests and discuss changes in a timely manner.
  - Costumes: In consultation with the Wardrobe Designer (ie. if actor has to fly, or have clothing ripped each night in fight).
  - Lighting: review lighting plan with technician one week prior to the tech rehearsal.

## **MUSICAL DIRECTOR**

### *Reports to the Director.*

Oversees all musical aspects of production in cooperation with the Stage Director, Choreographer, and Accompanist. Rehearses chorus, ensembles, principals and orchestra. Conducts all performances.

- Be willing and able to adapt music elements (key, tempo, dynamics and rhythm, instrumentation, and timbre to fit artistic goals of the play.
- Cooperate with the Director, Choreographer and Choral Director in setting up rehearsal schedules.
- Set keys for performers at earliest possible moment.
- Mark changes in music as they are determined in rehearsal.
- Mark warn cues and music cues.
- Return cleaned scores to the Stage Manager within 1 week after show.
- Choose musicians, call music rehearsals.

## **CHOREOGRAPHER**

### *Reports to the Director.*

Develops movements and dances appropriate to the play; teaches them to chorus and principals.

- Determine how much training and/or ability the dancers have at auditions.
- Determine how much rehearsal time is needed for each dance and schedule rehearsals accordingly with the Director, Stage Manager, and Musical Accompanist, if used.
- Post rehearsal schedules.
- Consider costumes of characters and size of the stage area to be used.
- Encourage actors to begin rehearsals on time, have rehearsal clothes on, stage set, music ready, and begin warm-up exercises.

## STAGE MANAGER

### *Reports to the Director.*

The Stage Manager is responsible for everything that takes place on stage or back stage during each performance and the rehearsal period. Works with the Director to rehearse principals and chorus in dialogue, acting, blocking and dancing. Must be organized, punctual, conscientious and simultaneously good-natured and demanding.

- Keep track of all scripts and return them to supplier, intact.
- Make a prop list and mark in script where first used. Make changes, as requested by the Director, and inform the props team.
- Create a master script during rehearsals. Write all blocking (ie. stage directions) as it is given by the Director in the book for each member of the cast, making changes when necessary.
- Cross out or write in any changes in dialogue that are indicated by the Director.
- Before the first rehearsal, mark the stage floor or rehearsal space according to the measurements of the floor plans from the Set Designer. In case of several sets, the Stage Manager may mark set #1 with white tape and set #2 with orange tape etc.
- Create a cast contact list.
- Assign specific duties and responsibilities to the Assistant Stage Manager.
- Conduct Rehearsals:
  - Post rehearsal lists.
  - Give rehearsal calls (call actors to their places after stage is set and checked, special calls for photos, costume fittings etc.).
  - See that the rehearsal area and back stage is kept clean.
  - Make sure there are enough tables and chairs to set up a reasonable facsimile of each set.
  - Stay with the book. Call out any mistakes in blocking. Prompt each actor the moment he/she needs prompting (wait until the actor asks). Mark it lightly in the script if actor juxtaposes words, leaves out phrases, or adds his/her own during rehearsals and consult with the Director during break.
  - Organize scene shifts. Let each member of the stage crew know what is required during scene changes.
  - Give warns and cues to stage crew, sound, lights, actors, props.
  - Take a timing on each scene, scene change.
  - Give call for next rehearsal (ie tech, line, spot scene, full dress etc.) before dismissing anyone.
- During show:
  - Have stage completely set by the half hour.
  - Call "half-hour", "ten minutes" and "places" for actors.
  - Call "five minutes" and "places" during intermission.
  - Note any damages to sets and props during show, and notify department heads.
- Check regularly with the Producer and with each department head to see that each phase of production is up-to-date.
- **You are the last one out of the theatre.** Make sure all doors are securely locked and lights are turned off.

*How many stage managers does it take to change a lightbulb? None. She just glares at it and it changes itself!*

## **ASSISTANT STAGE MANAGER**

### *Reports to the Stage Manager.*

An Assistant Stage Manager (ASM) may be responsible for assisting the Stage Manager with paperwork, prompting, and the rehearsal props preset. During production, the ASM may coordinate backstage traffic while the Stage Manager is in the booth. In emergency situations, the ASM's familiarity with the play makes them an ideal pinch-hitter for the Lighting or Sound Operator.

## **STAGE CREW**

### *Reports to the Stage Manager.*

Operates backstage during performances.

- Open and close curtains, move scenery, assist with special effects. May require heavy lifting.
- Take notes.
- Wear appropriate dark clothing and rubber soled shoes backstage.

## **SET DESIGNER/DECORATOR**

### *Reports to the Director.*

The Set Designer/Decorator prepares the sketch (or computerized version) of the final set or settings. Knowledge of basic upholstery, stenciling, paint mixing, paper mache to build basic forms and specialized painting techniques (ie. spattering and rag rolling). May work with a team to carry out the project(s).

- Know stage dimensions:
  - Size of proscenium, depth of stage, wing space (right & left), height (fly space, if any), lines available (if any), storage space, turn tables.
  - Note disadvantages of space: poles in center stage, rafters & beams, bad sight lines.
- Draw an initial rough sketch of floor plan.
- Consult with the Set Builder about stock piles of materials and find out purchase price for new materials (flats, platforms, stair units, door & window units, columns, pedestals, balustrades, railings, ceiling).
- Consult with the Props Coordinator in choosing furniture.
- Consult with the Wardrobe Designer in choosing fabrics to make drapes, slipcovers etc.
- Check suppliers (ie. C&E, Salvation Army etc.). Prepare to make substitutes. Take photos or find pictures of furniture choices to be used in the play.
- Consult with the Stage Manager and Director to make complete list of furniture and set dressings, including rugs, drapes, pictures, flowers etc.
- Make complete renderings of set and give final copies to the Technical Director, Stage Manager, Props Coordinator and Wardrobe Designer when approved by the Director. Renderings include: list of items to be used from stock pile, scale drawings, type of lumber to be used, coverings (such as muslin, canvas, and velour), special materials such as chicken wire, plaster, casters, etc.

- Keep in mind plans for changing scenery if more than one set is needed. This may include storage space (off set), ways and means of setting up and striking sets, plans for backings, off-stage exits from platforms etc.
- Schedule regular meetings with the set construction team to ensure all workable parts of the set are ready for technical rehearsal and to be a part of any necessary changes.
- Check paint supply, order special colours if necessary.

## **SET BUILDER**

*Reports to the Director and works with the Set Designer.*

The Set Builder is the person responsible for executing the set (or sets) according to the specifications of the Set Designer. Depending on the play, you might create a construction team and assign tasks for each person, keeping in mind capabilities and dependability of the personnel involved.

- Accept responsibility for the care of the shop/space and equipment.
- Meet with the Set Designer to check supplies on hand before rehearsals begin. Check flats, platforms, stair units, door units, window units, columns, pedestals, balustrades, railings etc.
- Check the renderings carefully. Clear up any uncertainties. Choose substitutes with the Set Designer.
- Divide chores into groups:
  - Unskilled: Cleanup, sorting nails and lumber, base coat painting, assisting skilled workers.
  - Skilled: Use of power tools, pulling flats according to size, measuring and marking, planning, cutting cardboard, building stairs or platforms, hinging doors.
- Pull lumber, flats and other set pieces from storage.
- List items that must be built from scratch.
- Order any needed materials.
- Check tool supply, make list of additional tools.
- Check hardware supply (ie. nails, screws, hinges, staples). List items and amounts needed.
- Set deadlines for completion of each task. Try not to overwhelm new apprentices.
- Post list of extra jobs that can be accomplished during slow moments, such as stripping and sorting lumber, etc.
- Make allowances for pieces to be dismantled on strike day and nail or screw accordingly.
- Ensure set is constructed in enough time for the Set Decorator and crew to work.
- Put up the set, making sure it is sturdy and safe for actors, and that all practical units work before tech rehearsal.
- Make set repairs during run if necessary.
- Assist with strike.

## **PROPERTIES/FURNISHINGS COORDINATOR**

*Reports to the Director and works with the Stage Manager.*

Create or find props to use on stage. This is a very creative position involving research skills, carpentry, sewing, and inventiveness. Must be well organized and have good taste. Work closely with the Stage Manager and Director, who have final approval of props.

- Read and study the script.

- Attend production meetings to discuss concepts with the Director and Designers.
- Set a date with the Director and Stage Manager for when rehearsal props will be used.
- Do research, if necessary, on the period and style of furniture and props.
- Confer with the production team on set dressing and furniture. Decide who is responsible for what. If you are responsible:
  - Get a copy of the ground plan that shows the location of all furniture.
  - Note comments from the Director/Designer concerning size, colour and function of each piece of furniture, including pictures, lamps, rugs, bric-a-brac, and drapes.
  - Make a list of hand props from the script. Check it against the list in the back of the acting edition (if any) and check the list with the Director and Stage Manager to see if any props have been omitted or added.
  - Before purchasing or building props over \$50 see if a business/person will lend it to the Theatre. If someone does, they will receive special thanks in the program. Inform the Producer of names for the program.
  - Divide Properties List into: furniture, set props and hand props. Indicate where it should be pre-set on-stage, and indicate who carries it and from which side it enters.
  - Make three copies of prop list: one for the Stage Manager, one as a checklist for gathering and one as a checklist for performances. On the gathering list, record source and date of item returned.
  - Prepare a special list of the actors' props which need to be personally checked each night with the actors (ie. things in their pockets).
  - Locate substitutes for performance props to be used during rehearsals and store them in a prop box on the stage.
  - Keep all valuable props and weapons locked up between rehearsals. Cover all borrowed furniture.
- Make sure a prop table is set up backstage for all hand props. Sometimes there is more than one (depending on number of entrances). Covering a table with paper and outlining the props makes a prop table. It is the easiest way to tell if all props are present. Organize the props according to when they are seen on stage.
- Prepare list of duties done by the prop crew.
- During performances, make sure that all food props are fresh or designate a crewmember to do so. Keep cast/crew from eating it before show.
- Pre-show check all furniture and hand props. Report to the Stage Manager when all props are checked and in place.
- After the play is finished, return all borrowed or rented items within one week. Give merchant/donor a copy of the program showing their credit and thank them.

## **COSTUME/WARDROBE DESIGNER**

### *Reports to the Director and Set Designer.*

Every sewing job imaginable! Fabric cutting, simple and advanced sewing machine work, hand sewing, fabric dying fabrics etc. Create a sewing team and assign costumes to each person, keeping in mind capabilities and dependability of the personnel involved. This position needs someone with a high level of creativity, and the ability to shop for materials and purchase frugally. Also involved: research of periods and styles, good communication, and problem solving skills.

- First rehearsal: show up with helpers and measure actors.
- Read and study the script. Make an itemized list of all parts of each costume and the act or scene it will be worn in.
- Keep a master copy of itemized costume lists.
- Notify all actors in advance if there are parts of their costume they should bring to rehearsal (special undergarments, hose, shoes, etc.).
- Designate a safe space for actors to leave purses, coats etc.
- Supervise the assembly of the costumes by the sewing crew according to their instructions and check them carefully when they are finished.
- Attend production meetings to discuss the concept of the production with the Director and Designers.
- Set a date with the Director and Stage Manager for a costume parade.
- Do research, if necessary, on the period and style of costumes. Discuss anything related to hand props (ie. items in pockets) with the Props Coordinator.
- Post a problem sheet for actors to write on about any costume problems in the dressing room.
- Post a notice to the actors that shows the names of the costume crewmembers and the characters to which they are assigned (if assignments have been made).
- Check with the Dressers concerning timing and location of costume changes during the show.
- Try costumes on during rehearsals. Take notes on the appearance, fit, hang, length handling and action of costumes. Discuss any changes, alterations, and additions to costumes with the Wardrobe Crew. Ensure all changes are noted on the costume chart.
- Arrange for laundry and special cleaning during the run.
- If necessary, arrange for any space on stage for fast costume changes with the Stage Manager prior to dress rehearsal.
- When a costume is used on stage as a prop, it is the responsibility of either a Wardrobe Crew person or Props person to place it and return it to the proper rack. Decide before rehearsal who will handle each piece.
- Prior to final performance, determine what is to be done with all parts of every costume. Note it on your costume chart. Rental costumes must be packed immediately for return, borrowed costumes are to be cleaned or laundered and returned within 2 weeks of the last performance, and other items cleaned or laundered and stored. Organize a routine for striking for crewmembers, so they know what to do. Follow up.

## **WARDROBE CREW**

### *Reports to the Costume/Wardrobe Designer.*

- All costumes must be in the proper places, ready for the next rehearsal or performance.
- During the dress rehearsals and performances, the crew must remain on duty in the costume shop or dressing areas unless they have been assigned duties elsewhere by the Stage Manager or Wardrobe Designer.
- Eating, drinking or smoking is prohibited near costumes. It is easier to prevent damage than to repair it.
- Return all tools and materials to their proper places after they have been used.
- When cutting cloth, paper or any other material, use only the shears designated for that particular purpose to keep them sharp and in good condition.

- Ensure all costumes are hung up and labeled properly for the first dress rehearsal. Following the itemizing list by the Wardrobe Designer, hang costumes according to character. Costumes that cannot be hung on the hanger must be labeled separately. Hang outer garments (such as coats and capes) on a separate hanger.
- Changes, alterations and additions should not be made without the approval of the Wardrobe Designer.
- All actors hang up their own costumes after rehearsal/performance. Do not allow the actor to leave until all their pieces are accounted for. The crewmember is there to service and check in each costume, not to pick up after the actor.
- After the final performance, remove all pins and trimmings that cannot be cleaned or laundered, such as artificial flowers and feathers.
- Fasten all shoes together in pairs.
- Sort items to be washed or dry-cleaned. Rental costumes must be packed immediately for return.
- List all costumes being sent out/taken home to be laundered or dry-cleaned. Make copy of the list stating who took what.

## **DRESSERS**

### *Reports to the Costume/Wardrobe Designer.*

- Find out what the performer wears for their first entrance.
- Find out from the actor what is to be removed and what is to be added for each succeeding entrance.
- Find out what the exit line is before each costume change.
- Determine amount of time needed for the change.
- Decide with the performer where the best place to make the change is.
- Decide with the performer what part of each change the performer will do and what s/he wants the dresser to do.
- Check all items for each costume change before the first curtain.
- Have safety pins ready in case of an emergency.
- Take discarded costumes back to the Wardrobe Department and hang them up.
- Check all costumes for repairs, cleaning etc. before leaving.

## **LIGHTING DESIGNER/BOARD OPERATOR**

### *Reports to the Director and Stage Manager.*

- Read and study the play. List the time of day and mood for each scene, as well as lighting effects and motivated sources of light that are referred to in the text.
- Attend production conferences to discuss the interpretation of the play, mood, style, principal acting areas, motivated light sources and any special effects needed with the Director and Set Designer.
- Get an overlay of the scale ground plan from the Set Designer.
- Prepare a preliminary light plot and present it to the Director for approval.

- Confer with the Director and note the acting areas, moods and intensities desired for each scene of the play in the script.
- Discuss with the Director any problems regarding placement of instruments and equipment.
- Determine what usable equipment is on hand, check safety, sort out items needing repair and store separately with "DANGEROUS, DO NOT USE" sign in clear view.
- Supervise or hang all instruments, marking which circuits the instruments are connected to, and the connecting on the patch board of the circuits to the dimmers. Keep floor wires out of the actors' and crew members' way as much as possible.
- Prepare the gel colour frames. If inventory is low, inform the Producer so more can be ordered.
- Supervise the focusing of each light with someone standing in the acting area.
- Discuss with the Director and Set Builder the electrification of onstage lamps and wall sockets. Decide if it is necessary for an electrician be called in.
- Ensure all techies know who to call in case of an emergency and have that person on-call.
- Record a skeleton cue in the computer before the first technical rehearsal and print a draft of the light cue levels.
- Light each scene, adjusting or modifying lights at the request of the Director. If changes are made, update the computer before the next rehearsal.
- After the final tech/dress rehearsal, print a final copy of the light cue levels and give the Stage Manager a copy of the light plot and cue print out.
- On shows with many light cues, run through the entire show with the Light Board Operators and follow spot operators at a dry tech.
- After the final production, put away all special instruments and floor units, disconnect and return any borrowed equipment and fixtures. Ensure anyone assisting with tear-down follows your instructions.
- During performances:
  - Each night before the house opens, turn on A/C or heat. Check every light for focus and burned out lamps.
  - Check onstage lamps and brackets.
  - Make sure house lights are on when the house opens.
  - After each performance, make sure the switchboard and main switches are dead before leaving the building.

## **SOUND DESIGNER/OPERATOR**

### *Reports to the Director and Stage Manager.*

- Read play and confer with the Director, noting each sound cue and how it will be produced, divide all sound into manual and recorded.
- Note in the script whether each sound cue begins definitely or is a sneak cue. Also note whether pre-show, post-show and intermission music is wanted.
- Attend a rehearsal to check timing of sound cues.
- Locate sound effects and appropriate music.
- Discuss cost of obtaining rights for music with the Producer.
- For recorded effects, learn the operation of the sound control console prior to the first dress rehearsal.
- Patch appropriate source media (ie. CD, tape, computer) to sound system.



- If additional speakers are needed, set them up.
- At the tech rehearsal, run through sound and music cues, note in the script which speakers will be used and the volume setting which the Director approves for each cue.
- Make backup copy of the individual sound cue.
- During performances:
  - Report to the Stage Manager by call time and proceed to check the equipment.
  - If there are manual effects, make sure the crew members are on duty.
  - Take cues either visually or by headset from the Stage Manager and run music effects.
  - Turn off all sound after each performance.
  - After the final performance, clean and return all records and equipment.

## **MAKE-UP AND HAIR DESIGNERS**

### *Reports to the Director.*

Apply stage make-up to cast members and style hair. Knowledge of skin care, proper cleansing techniques, use of barrier cream etc.

- Read and study play. Make notes in script that affect make-up or hair styles.
- Research, if necessary, on period and style with particular reference to wigs, beards and hairstyles.
- Confer with the Director about desired effect for each character as to age, health, age lines, shadows, beards and hair.
- Check make-up and hair supplies. Research products and suppliers. Discuss costs and ordering with the Producer and Department Manager.
- Train make-up and hair assistants and/or actors in applying make-up and hair-do's. Work out a time with the Director for make-up classes for the actors.
- Prepare a schedule of make-up and hair assistants. Assign cleanup duties for makeup/hair room after each performance.
- Be prepared for any quick changes or retouching during performances.
- Prepare sketches that show specifics of hair/makeup. This is especially helpful if aging or special effects are used and for continuity purposes if there are different volunteers each night.
- Correct make-up/hair charts, noting any changes in base or other colours so actors can do their own. In large casts, prepare stations or send home baggies with products for actors to apply on their own.
- At the dress rehearsal, check makeup from first and last rows of the theatre.

## **BOX OFFICE**

### *Reports to the Executive Director.*

The Box Office staff includes the people who make reservations and sell tickets for current and future productions. This position requires excellent communication skills and the ability to handle money.

- Make sure the box office area is clean and neat at all times. Never leave money unattended. Each float will contain \$150.00.
- Make sure there is a blank seating chart in full view for the ticket buyer. Keep your seating chart private (because names are written on the page).

- Have the price chart, play poster, program, and schedule of plays and other events happening at the Livery nearby.
- For ticket reservations, take the Visa/MasterCard number. Cancellations are accepted 24 hours in advance or a charge will be made.
- In cases of inclement weather or if production is cancelled, money will be refunded.
- Write the ticket reservation on the appropriate sheet. Include the name of the person, number of reservations, row and seat number, total amount to be collected and any season tickets collected in lieu of cash. Pull tickets immediately after reservation is made. Check regularly to make sure information on ticket sheet and tickets reserved coincide. Circle on ticket stub: Adult/Student/Subscriber/Senior/Child.
- After each daily shift, count the money, fill out a deposit slip and return to the Executive Director.
- After each performance shift, count the money with the House Manager. Put cash in an envelope and seal (no coin). Deposit books and envelopes are kept under cash tray. Ensure \$150 is in the cash box for the next float. Put cash box in the Lighting Booth.

## **HOUSE MANAGER**

### *Reports to the Stage Manager.*

Contact and train ushers, make schedule, create simple badges. Set up lobby before performance, tell the Stage Manager when audience is seated. Deal with seating problems, emergencies and anything else that requires a trouble shooter.

- Confirm ushers (minimum 2 per performance).
- Arrive 1 hour prior to the performance (ushers 45 minutes prior to the performance).
- Check with the Box Office about wheelchair needs (remove seat in theatre).
- Show ushers where to leave coats/purses during their shift.
- Check washrooms to ensure toilet paper and cleanliness.
- Make sure all the seats are up to show numbers.
- Know where to find the phone, first aid kit, and cleaning supplies. Make sure the phone is turned off during performances.
- Check heat/AC in the lobby and the auditorium. Turn off heat and fans in the auditorium 15 minutes before the play begins. Obtain instructions from the Stage Manager on heating/AC controls.
- House opens one half hour prior to the show and there is one intermission for 15 minutes, unless otherwise directed by the Stage Manager. Assist ushers if necessary.
- Close the auditorium doors and remain in lobby for any latecomers. Seat them when it is appropriate.
- Once play begins, count money with the Box Office and set up for refreshments.
- At intermission, open the doors when the house lights go on.
- At three minutes, flash the lights in the lobby to let people know it is time to sit down. Check outside for smokers.
- After intermission, count and deposit refreshment money. Clean up.
- When show is over, assist ushers in putting up seats. Make sure the heat is turned down in the auditorium and lobby.
- Refer any customer complaints or suggestions to the Executive Director.

## USHERS

### *Reports to the House Manager.*

- Arrive 45 minutes prior to the performance (dress semi-casual, no jeans/shorts).
  - Give adequate notice to House Manager if unable to work during a show.
- Operate the refreshment/bar concession booth.
- Assist the Stage Manager in cleaning up the auditorium after the show.
- Report any customer complaints or suggestions to the House Manager.

## ACTOR

### *Reports to the Director and Stage Manager.*

- Be punctual for rehearsal. This means being on stage and ready to begin at the scheduled time.
- Plan your life around the rehearsal schedule. Think of it as a jigsaw puzzle. Even a 5,000 piece puzzle is ruined if one piece is missing. Every person is important and every part is important.
- If, for some emergency, you must be late or miss a rehearsal, notify the Stage Manager as soon as you can.
- Any planned changes to hairstyle must be cleared with the Director. Do not cut, colour or shave facial hair without the Director's permission.
- This is a cooperative, team playing position. There are many actors with varying levels of experience. You need to be aware of other cast members' feelings.
- Props:
  - Rehearsal props should be put away after each rehearsal. During the performance, props should be picked up by the actor prior to going on stage and returned to the appropriate place on the props table (unless otherwise directed by the Stage Manager).
- Technical Rehearsals:
  - Once technical rehearsals have started, the concentration is no longer on the actors. Be patient while the technical details are worked out. If they do not work correctly, they detract from the show and the crew needs time to practice.
- Dressing Rooms/Green Room:
  - At the end of each performance/rehearsal, leave the dressing rooms and green room in order.
- Wardrobe:
  - You are responsible for your costume. If it needs cleaning or repair, write a note on the posted problem sheet in the dressing room.
  - In the designated area, keep your costume hanging properly in the place provided. Do your own personal inventory of hats, wigs, shoes etc.
  - Eating, drinking or smoking is prohibited while in costume. It is easier to prevent damage than repair it.

*How many actors does it take to screw in a lightbulb? Only one. He simply hangs onto the bulb and the world revolves around him.*

## **HISTORY OF THE GODERICH LITTLE THEATRE**

- The Goderich Little Theatre began in the autumn of 1946 as the Goderich Dramatic Club, and is proudly one of the oldest “little” theatres in Canada and one of only a handful that own their theatre.
- Organized by Mr. and Mrs. J.C. Peters, meetings of the newly formed drama club were held at the Peters’ residence. There were no public performances; members of the group performed for the rest.
- The group became a formal organization in 1947 and meetings were held at the MacKay Hall for readings and discussions.
- In 1948, the Goderich Dramatic Club sponsored and hosted the Annual Drama Festival where local and area groups performed one-act plays for an adjudicator and an audience at the MacKay Hall.
- During the years 1953 and 1954, the name changed to the Goderich Little Theatre and it began performing its own productions independently from the Annual Drama Festival. Plays went on at the MacKay Hall until 1983, when the GLT moved its productions to the Livery.
- Since then, the dedication and vision of many skilled volunteers has brought the GLT up to a very high standard in performing arts projects.
- Currently we perform three plays a year, as well as hold other fundraising activities. We offer a film festival and share our space with the Goderich Celtic Festival and the Gairbraid Summer Theatre Company. We have a dynamic Executive Director, an active volunteer base and a dedicated Board of Directors.

## **HISTORY OF THE LIVERY – FROM STABLE TO STAGE**

- The Livery would appear to have been built shortly after 1837, when its lot was sold by the Canada Company to a George Goodhue. The central portion of the building is most likely the original part. The builder was either Goodhue or the lot’s next owner, Jacob Seegmiller, who owned the property between 1846 and 1877. Seegmiller was a noted trader in whiskey and a tanner. He built the British Exchange Hotel on the other side of South Street around 1850, and may have used the stable to serve the hotel. The Hotel burned down in 1958 and was replaced the following year by Woolworths. Today it is the Bargain, Bargain store.
- In 1878, the facade of the Livery, and probably the eastern portion as well, was added by A.M. Polley. The building is identified as A.M. Polley’s Livery and Hack Stable in the Illustrated Historical Atlas of the County of Huron, published in 1879.
- In the early part of the 1900s, the Livery seems to have been owned by the managers of the adjacent Bedford Hotel, and so it is likely that it served that hotel at the time.
- In more recent years, the building has been used as an automobile showroom and a building supply store.
- By 1978, it was slated for demolition. The Goderich Town Council, recognizing the historic importance of the building, forestalled the demolition to allow time for Dorothy Wallace to spearhead a five week fundraising campaign to raise the \$50,000 down payment. The purchase price was \$160,000.00. Approximately half of this was secured on demand notes guaranteed by 12 local citizens, and the remainder was raised from donations from foundations and corporations. The previous owner agreed to hold a mortgage for the balance. The Goderich Arts Foundation was then formed in 1979 to continue fundraising for the building and to develop it as a non-profit facility for

the broadest possible benefit of the public. A partnership was formed with Sylvester Associates, who had purchased the Bedford Hotel. The Sylvester Group offered to buy the Livery at a price that would cover all expenses and to set aside 100 days a year for use by the Goderich Arts Foundation. The Sylvester group took over interest payments on the demand notes at the bank, with the balance to follow when finalized. Unfortunately, the group went bankrupt in 1981. The Sylvester Group never completed the sales transaction, so in 1982 the deed was purchased by the Goderich Little Theatre.

### **GODERICH LITTLE THEATRE PRESENTS: 1975 TO PRESENT**

Mr. Scrooge	The Tomorrow Box	100 Lunches
The Late Christopher Bean	Barefoot in the Park	The Lion in Winter
The Hasty Heart	The Front Page	A Christmas Carol: Scrooge and Marley
The Man Who Came to Dinner	The Effect of Gamma Rays on Man-in-the-Moon Marigolds	Educating Rita
Everybody Loves Opal	The Last of the Red Hot Lovers	Arsenic and Old Lace
Night Must Fall	The Rainmaker	The Best Christmas Pageant Ever
Shamlot or the Shaming of the True	South Pacific	On Convoy
My Three Angels	The Prisoner of Second Avenue	On Golden Pond
Any Wednesday	See How They Run	Pinocchio
Cinderella	Brigadoon	Three Viewings
The Fourposter	Murder on the Rerun	Come Back to the Gym, MaryLou, MaryLou
Thriller of the Year	Alone Together	Jitters
Fiddler on the Roof	Let's Murder Marsha	Private Lives
Private Lives	Bedroom Farce	Pieces of a Broken Century
The Miracle Worker	Down for the Count	Waiting for G. Doe
Bell, Book and Candle	Ladies in Retirement	A Midsummer Night's Dream
Witness for the Prosecution	The Odd Couple (female version)	The Foreigner
How the Other Half Lives	Waiting for the Parade	When Shakespeare's Ladies Meet/Dark Lady of the Sonnets
Egad, the Woman in White	Twice Around the Park	Toad of Toad Hall
Opal's Husband	Steel Magnolias	Mouse Trap
The Solid Gold Cadillac	Harvey	Fiddler on the Roof
Cactus Flower	The Music Man	Last Lists of My Mad Mother
Blithe Spirit	My Three Angels	Brad and Gail's Fabulous Wedding Adventure
You're a Good Man Charlie Brown	Blood Relations	Peggy and Grace
Death Trap	Harvest Moon Rising	Macbeth
Born Yesterday	Wait Until Dark	Christmas Mystery
Romantic Comedy	Sullivan and Gilbert	Night and Day
Bus Stop	The Fantasticks	Victorian Christmas Mystery
Anything Goes	Shirley Valentine	Office Hours
Diary of Anne Frank	No Sex Please, We're British	
In Time of Old Age	Peter Pan	
Danger – Girls Working		

The Importance of Being  
Earnest  
Anything Goes  
Blythe Spirit  
Peter Pan  
Little Women  
Victorian Christmas Mystery  
Ruby of Elsinore  
Moon Over Buffalo  
Bystander Effect  
Robin Hood and the Singing  
Nuns  
Black Comedy & Death of Me  
Betty Byleorski Finds a Home  
Strawberries in January/My  
Narrator  
How High the Moon  
Doctor Barnardo's Children  
Edwardian Christmas  
Mystery  
Kissing Scene  
Is He Dead?  
The Clockmaker  
Cinderella (a Pantomime)  
Waiting for the Parade  
Red Sails in the Sunset  
Guys in the Garage  
Mistletoe & Magic  
The Rocky Horror Show  
I'll Be Back before Midnight  
Kiss the Moon, Kiss the Sun  
The Great Storm  
Wait Until Dark  
Christmas Variety Show  
Crow Hill  
Doctor Faustus  
Unnecessary Farce  
Snow White  
Next to Normal  
Steel Magnolias  
Almost, Maine  
Christmas on the Airwaves  
The 39 Steps  
The Odd Couple  
The Penelopiad  
Straight Through the Heart  
The Secret Garden  
It's A Wonderful Life

Cat on A Hot Tin Roof  
Calendar Girls  
Twelfth Night  
Ten Lost Years  
Seriously Festive  
The Fantasticks  
Crimes of the Heart