

## **PRODUCTION POSITION RESPONSIBILITIES**

These guidelines are intended to help the student address the needs that arise with the various assigned responsibilities. These requirements are intended to set the groundwork for the technical positions and are not necessarily inclusive as new needs may arise from specific production problems. Hopefully this document will allow the student to approach his/her assignment with a full understanding of the expectations of the position.

### **STAGE MANAGER**

- works with and reports to the director
- liaison to all members of the production staff
- information center of the production

*During auditions/rehearsals:*

- get stage management keys from the Technical Director (TD)
- help coordinate and run auditions (in consultation with the director and TD)
- create and maintain the prompt book
- coordinate the taping of the floorplan in the rehearsal space
- locate and procure rehearsal equipment (furniture, props, costumes, etc) with Props Master in consultation with Director, Designer, and Technical Director
- coordinate costume fittings in consultation with the Costume Designer
- run the production meetings
- provide production meeting notes electronically to the Production staff
- create daily rehearsal reports and distribute to the Production staff
- all internal rehearsal functions as needed (blocking, line notes, etc.)

*During tech/performances:*

- open and lock up all areas
- with TD and Designer, schedule paper tech and dry tech
- run tech and dress rehearsals
- facilitate moving of the media cart (and test before leaving)
- create and maintain sign-up sheets
- in charge of all tech running crews and actors
- run performances
- provide daily performance reports and distribute to the Production staff
- oversee maintenance of the show through all performances
- attend strike

**ASSISTANT STAGE MANAGER** – assists the Stage Manager with all of their responsibilities

*During rehearsals:*

- assist with the taping of the floorplan in the rehearsal space
- prep the space before each rehearsal (sweeping, setting furniture and set pieces, setting out props, etc.)
- assist with the taking of line notes
- assist with following book/prompting
- adjust furniture and/or set pieces during rehearsal as needed
- return things to their proper places after each rehearsal

*During tech/performances:*

- assist with sweeping/mopping of the stage
- assist with all presetting of set pieces, furniture, etc.
- provide backstage eyes and ears for the Stage Manager
- assist with scene changes as needed
- return things to their proper places after performance
- assist with the media cart

**ASSISTANT DIRECTOR –**

- obtain production calendar from staff Technical Director
- serve as an additional set of eyes and ears for the Director during rehearsal and as an audience surrogate
- serve as the primary assistant to the Director, able to step in and run a rehearsal, tech rehearsal or performance
- under the supervision of the Director (and as experience level dictates), direct a portion of the script
- take notes for the Director as needed
- work with the Stage Manager to maintain clearly defined roles

**DRAMATURG –**

- obtain production calendar from staff Technical Director
- serve as the playwright’s “representative” for the production
- assist the director in the area of research
- bring to the rehearsal process a thorough knowledge of the world of the play
- assist the actors (under the supervision of the Director) with questions pertaining to text, pronunciation, etc.

**ASSISTANT TECHNICAL DIRECTOR –**

- obtain production calendar from staff Technical Director
- gets budget figure from staff Technical Director

- coordinates all efforts with staff TD
- when applicable, generates working drawings from designer's elevations
- assists with the ordering of necessary supplies
- manages production budget for scenic area
- supervises the building and load-in of scenery
- coordinates with the prop master and scenic artist
- attends all production meetings
- attends all work calls and tech rehearsals
- organizes and supervises strike

### **PROPS –**

- obtain production calendar from staff Technical Director
- discuss properties needs with the director
- obtain properties list from the Stage Manager
- assist the Stage Manager in pulling rehearsal props
- get budget figures from staff Technical Director
- discuss property design with Scenic Designer
- oversee the finding or building of all properties to Designer's specs
- supervise the load-in of all properties
- create labeled prop tables where needed
- attend sufficient rehearsals to understand prop needs and tracking
- attend all production meetings
- attend all tech rehearsals and performance
- maintain the show during performances
- attend strike

### **SCENIC ARTIST –**

- obtain production calendar from staff Technical Director
- discuss painting needs with the SD (Scene Designer) at the beginning and throughout the painting process
- coordinate shop space usage with the Scene Shop Foreman
- supervise the painting of all scenery and appropriate properties
- be cognizant of rehearsal start times so that paint will be dry
- obtain notes from SD following tech and dress rehearsals
- inventory all paint at the beginning and end of the process
- maintain the show through performance
- attend strike

### **MASTER ELECTRICIAN –**

- obtain production calendar from staff Technical Director
- discuss hang and focus schedule with LD, TD, and Scene Shop Foreman

- obtain needed paperwork from LD (Lighting Designer)
- discuss equipment and accessory needs with LD working to insure that all needed items are in place for hang and focus
- supervise the hang, circuiting, and focus of the light plot
- attend all lighting work calls, focus calls, and strike
- obtain notes from the LD following each tech and dress rehearsal
- supervise channel and focus check prior to each performance
- maintain the show through performance
- supervise the inclusion and return of any rental equipment related to lighting or special effects

### **MASTER CARPENTER**

- obtain production calendar from the staff Technical Director
- work with Shop Foreman and TD to create a construction calendar
- help determine building supply needs
- supervise construction of scenic elements
- attend any work calls related to the load-in of scenic elements
- attend strike

### **SOUND –**

- obtain production calendar from staff Technical Director
- in consultation with the director and under the supervision of the staff TD, provide all recordings, sound effects, and music needed for the production
- attend sufficient run-throughs to become familiar with the production
- attend all production meetings
- set up and test all headsets prior to first tech
- seek training as needed to be familiar with Q-lab software
- supervise the use of all live microphones as production warrants
- maintain all equipment including all mics worn by actors
- discuss all equipment and/or software needs with staff TD
- attend all tech rehearsals and performances
- assist with sound check prior to each tech rehearsal and performance
- run the sound board during performances
- assist SM and ASMs after each tech rehearsal and performance until released by the SM
- attend strike
- supervise the inclusion and return of any rented sound equipment

### **LIGHT BOARD OPERATOR**

- obtain basic training on the ION lighting console from the staff TD
- participate in the pre-show channel check with Master Electrician
- attend the designer run-through prior to tech week
- attend all tech rehearsals and performances
- assist SM and ASMs after each tech rehearsal and performance until released by the SM
- attend strike

### **RUNNING CREWS – lighting/sound/stage/costumes/props**

- Must arrive early enough to be ready to work at the call time
- Must attend the designer run-through to be familiar with the show
- Must attend the crew meeting after each tech rehearsal
- Must attend all tech rehearsals and performances
- Must wear black clothing
- Must not leave until released by Stage Management
- Must attend strike

Specific duties will be assigned by crew heads

### **ASSISTANT SCENE DESIGNER**

- work with the Scene Designer in all aspects of design development
- attend all design meetings and production meetings
- generate research as directed by the Scene Designer
- assist in the creation of design paperwork as applicable
- assist in the design presentation to the production staff and actors
- may be involved in the design and implementation of some properties
- will oversee the construction and painting of any individual design components
- will attend all tech rehearsals
- will attend work calls related to the load-in of the set

### **ASSISTANT LIGHTING DESIGNER**

- may be asked to assist with design paperwork
- attend all design meetings and production meetings
- generate research as directed by the Lighting Designer
- will oversee, along with the Master Electrician, the hang and focus of the light plot
- will oversee the implementation of any individual design elements
- will be directly involved with the focus of any individual design elements
- may help with the cueing of the production
- will cue any individual design elements under the supervision of the LD

### **WARDROBE MASTER**

**A. Pre-Production:**

1. Meet with designer, director, costume crew chief and stage manager to review all costume and make-up plots.
2. Read play.

**B. Rehearsals:**

1. Arrange any quick changes including setting up quick change booths.
2. Supervise and arrange running crew assigned to do wardrobe or quick changes.
3. Clean and set up all dressing rooms.
4. Tape costume charts and make-up charts to mirrors.
5. Assist costume crew chief and designer at load out of costumes from costume shop to theatre.
6. Check in all items. Make a list of items that are missing.
7. Keep a running list of notes which will be passed on to the costume crew chief during the rehearsal period.
8. Be available to help make alterations and corrections during the dress rehearsal period.
9. Be available to help actors with their costumes.

**C. At performance:**

1. The costumes are now your personal responsibility.
2. You must attend all performances.
3. Make sure all costumes are rehung each night and ironed or steamed (if appropriate)
4. Makeup Room and bathrooms are kept in order
5. Check costumes each night before and after each performance to make sure they are in the right place, secure and whole
6. You are responsible for any washing and drying during the run. Getting it to the dry and ready for curtain is imperative.

**D. Post Production:**

1. Attend strike.
2. Clean and clear all dressing rooms.
3. Check in all items for each character making sure no items have become souvenirs.
4. Sort clothing into dry cleaning, laundry, accessories etc.
5. Return items to appropriate place.

**MAKE-UP CREW HEAD**

**Pre-production:**

1. Reads and studies play, making notes on references the script which affect make-up or hair styles.
2. Does research, if necessary, on period and style, with particular reference to wigs, beards and hair styling.
3. Confers with director and designer to find out effect desired for each character as to age, health, lines and shadows, beards and hair.

**During rehearsal period:**

4. Attends rehearsal as soon as play is cast to prepare make-up chart noting facial features of actors, special problems.
5. Confers with electrician or lighting technician to learn predominant colors in lights.
6. Check with the actors early on to make sure that they have the appropriate kit.
7. Assigns crew to any actor who cannot make up himself.
8. Trains make-up crew in applying make-up, or recruits a crew with previous experience.
9. Works out, for director's approval, a schedule of make-up calls for actors at dress rehearsals and performances.
10. Schedules clean-up crew for make-up room.
11. Attends all production meetings.
12. Informs actors what make-up materials will be necessary.

**During dress rehearsal period:**

13. Supervises make-up of cast, getting director's approval of each make-up before powdering.
14. Corrects make-up chart, noting any changes in base or other colors so actors will be able to do more of their own make-up.
15. Supervises hair styling.
16. Sits out front at dress rehearsal to check make-ups from first row and last row of theatre, making notes for changes.

**During Performances:**

17. Makes sure that crew is on duty at specified time.
18. Supervises make-ups and checks each actor before powdering.
19. Assigns crew member to ready quick changes or retouching of make-up if necessary.

**After final performance:**

20. Makes sure that dressing rooms and make-up rooms are clean and supplies back in place.
21. Requisitions additional supplies to bring up inventory of make-up.

### **ASSISTANT COSTUME DESIGNER**

The Assistant Costume Designer is responsible for helping the Costume Designer accomplish much of the practical requirements of providing appropriate costumes for a production. While the ACD is generally not a participant in the making of aesthetic decisions about the concept or "look" of costumes for a show, he/she must be as intimately aware of design choices (and the reasons for those choices) as the designer him/herself. This understanding of the design process will aid the ACD when called on to perform such duties as research, watching, pulling from stock, and shopping.

Other duties include preparing and maintaining a costume plot and individual costume lists, making sure that appointments for measurements and fittings are being scheduled with the stage manager at appropriate times for the Costume Shop Supervisor and the Costume Designer, maintaining a budget accounting for all expenses relating to costumes, attending fittings with the Costume Designer to make note of changes or additional requirements, and taking notes for the Costume Designer at dress parades (if appropriate) and dress rehearsals. The ACD may also be called upon to assist in special construction projects that may fall outside the duties or abilities of the costume shop, such as dyeing, painting, mask-making, millinery, etc., commensurate with his/her abilities. These duties are shared with the Costume Designer and should be delegated by that person per each project.

When speaking with the Costume Shop Supervisor, the Stage Manager, the actors, or any other member of the production team, the ACD must remember that he/she is not the "equivalent" of the Costume Designer; he/she is acting as a liaison between the CD and the other members of the team. As such, the ACD must not only show the same courtesy and respect due to anyone trying to perform their duties to the best of their abilities but must also understand that his/her job is more of an information carrier and receiver rather than a supervisor.



1. Becomes familiar with the script, makes preliminary computer-generated costume plot, making note of possible costume changes and "quick changes". Checks with CD for any special requirements or preferences in format. Maintains plot on a regular basis as costume details and changes emerge from the design and production process. Works with CD to create individual costume lists and "pull/borrow/buy/build" lists.
2. Maintains a calendar of production deadlines for rough design, final design, construction, fittings, and dress parade (if appropriate) or dress rehearsals.
3. Assists the CD with historical and visual research.

### **Work Period**

4. Continues to maintain costume plot and costume lists.
5. Helps the CD prepare and maintain a costume "bible" for the production, which includes copies of the finished designs, actors' measurement sheets, swatch cards for fabrics and trims purchased for each costume, rehearsal and production notes as provided by the Stage Manager, plot, lists, and budget.

Part 5: "... from an Erik Satie composition."

6. Assists in special construction projects, commensurate with abilities.
7. Arranges for and participates in measurement sessions and costume fittings as required by the CD  
and/or Costume Shop Supervisor.
8. Attends at least one run-through prior to technical rehearsal.
9. Assists CD in providing necessary paperwork and training of wardrobe crew.

### **Dress Rehearsals**

10. Attends the costume parade (if appropriate) and dress rehearsals. Helps make sure the actors are appropriately attired and are aware of any changes or additions made to their costumes or how they wear them.

11. Takes legible notes for the CD during the rehearsals.

12. Maintains a “background” demeanor, meaning that he/she does not speak unless a specific question has been asked of him/her directly, or he/she is relaying information from the CD. This is an important quality to develop, as it promotes the talent of listening and also minimizes confusion. If a question has been asked of the ACD for which he/she does not have a clearly correct answer, the correct response is “I don’t know the answer to that at this moment, but I will get you that information shortly”. The ACD must make a point of finding the necessary information as quickly as possible and PERSONALLY delivering to the person that asked the question. Do NOT rely on anyone else to relay your information! YOU are the carrier of information and are ultimately responsible for it getting to the proper person(s).

13. During dress rehearsals, you are also the buffer between the CD and all the people asking questions. All questions from the dressing rooms and the rest of the production team (NOT including the director, stage manager, or other designers---they can speak to the CD anytime they want) should go through you to minimize disruption of the CD’s concentration during this very stressful period. Attempt to get as many answers to questions as possible at one time from the CD (minimizing the number of times you must interrupt), and then relay those answers quickly to the appropriate people. Make sure you understand the answers! Try not to relate your “interpretation” of the CD’s answers if you’re not sure.

14. May be required to run errands, such as returning to the costume shop to find missing or unassigned accessories---socks, belt, suspenders, bobby pins, etc. ---or to leave the premises to make emergency purchases such as pantyhose or hairspray. Let the Stage Manager know that you are leaving on an errand and inform them when you have returned (unless it is during the actual running of the show---they are otherwise involved at that point and can’t be disturbed).

### **Strike**

15. The ACD joins the strike and contributes wherever needed.

## **USHER**

Before the show:

- must be dressed in all black professional/business casual dress. No sneakers, caps graphic tees etc.
- will either be scanning at the door or passing out programs. Tell people they must sit in their ticketed seat.
- may need to help house manager on opening night with rolling out the carpet
- may be positioned at the will call table
- may need to help house manager with reception table
- may need to help house manager with cleaning up house/lobby

During the show:

- sit in back of theatre (two ushers on each side of house)
- if an audience member arrives late, help them find their seats with flashlight
- if someone is on their phone, give them three seconds to get off. If they are not off in that time, politely ask them to put it away. If there are any problems, go to house manager.
- absolutely no photos or video recording. No three second rule on this. Immediately tell them to put their phone away.

After the show:

- hold doors open for people as they exit
- return flashlights and usher pin to house manager/box office
- help house manager clean house/lobby
- help house manager roll up carpet on closing night

## **SHOW DEPUTY**

**(modified from the Equity Deputy of the Actor's Equity Union)**

For each production, a show deputy will be elected by the members of the cast and crew, during the first week of rehearsals. The show deputy is a volunteer position with serious responsibility.

The show deputy should be dependable, possess an even-keel personality, and be capable of maintaining confidentiality with sensitive subjects. The show deputy serves as a liaison between the performers/crew and the director of the production. The show deputy may, on occasion, serve as a liaison between the performers/crew and the department chair.

Potential concerns the show deputy may be involved with include: Safe work conditions, safe rehearsal conditions, and fair treatment of performers and/or crew members.

The show deputy is tasked with bringing all issues forward to the appropriate member of the production team (director, faculty choreographer, faculty designer, stage manager), as well as the department chair. Once an issue has been brought forward, the following procedure should be followed:

1. All attempts should be made to resolve issues at the lowest level possible. This will keep smaller issues from becoming overly complicated.
2. Should an issue need to be advanced for a more in-depth examination, the department chair will convene a meeting with the necessary parties, and will communicate the action plan should any action be needed.
3. All issues, large and small, brought to the show deputy should be reported to the department chair for record keeping.

## **HOUSE MANAGER**

Before the show:

- make sure there are plenty of programs
- make sure lobby/house is clean
- if ushers are not there by call time, get in touch with them
- set up will call tickets at will call table
- when ushers arrive, inform them of their duties
- make sure scanners are charged
- if we are short an usher, fill in for one at the doors
- keep in touch with stage manager for house open/close
- do not allow any food or drink in the theatre
- roll carpet out on opening night (use gaff tape to tape down)
- on opening night, set up reception table

During the show:

- sit in back of theatre (there should be two ushers on each side of house)
- if someone is seen with their phone out, an usher will tell them to put it away. If there are any problems, the house manager will handle it from there.

After the show:

- make sure house/lobby is clean
- make sure usher and house manager pins/flashlights/extra programs are put away

- roll up carpet on closing night and put it back in box office

## **DANCE CAPTAIN**

### **(Adapted from the AEA guidelines)**

The Dance Captain is a member of the company who maintains the artistic standards of all choreography and/or musical staging in a production. The Dance Captain shall always work in tandem with the Stage Manager in conveying and maintaining the creative intentions of the Artistic Staff. The APSU Dept. of Theatre and Dance is issuing these suggested guidelines to assist the Dance Captains in their assigned position.

#### 1. Maintaining Artistic Standards and Technique of Original Production

1. Review musical staging and choreography, give notes and/or schedule brush-up rehearsals (in coordination with the Stage Manager and Director/Choreographer). Maintain all musical staging and choreography in the original style, intent, technique and energy level. (Note: All rehearsals are called by the Stage Manager & Director/Choreographer.)
2. Maintain original spacing and positions in musical numbers.
3. Make sure condition of stage, rehearsal and/or audition space is safe and suitable for musical staging and/or choreography for rehearsals and performances.
4. Within a reasonable period of time after show is set, the Dance Captain shall learn all choreography and musical staging.
5. In cases of complaints or differences of opinion between cast members concerning choreography and/or musical staging, the Dance Captain shall make the decision.
6. The Dance Captain may not be required to block/work non-musical scenes.

#### 2. Responsibilities to Understudies and Swings

1. Assist the Stage Manager and Director/Choreographer, or their assistants, in the assignment of understudies and swings for numbers and important bits of business in musical staging and/or choreography.
2. See that understudies and swings are prepared to perform assignments in musical numbers.

#### 3. Responsibilities for Replacements

1. Audition replacement Actors in regards to musical staging and/or choreography when required by Director/Choreographer.
2. Teach chorus or principal replacements choreography and staging of musical numbers.
3. Rehearse replacement with cast members involved in musical numbers prior to their first performance.

4. Apprise Actors of possible technical problems they may encounter, such as quick change set-ups, involvement with set changes or use of props in coordination and cooperation with Stage Manager.

#### 4. Daily Duties

1. Check with Stage Manager no later than half-hour to determine if any absences are anticipated.
2. In case of absence, in cooperation and coordination with Stage Manager:
  - (1) Inform understudy and/or swing concerned.
  - (2) Inform entire company of changes as soon as possible.
  - (3) Rehearse replacement with partners.
3. In case of principal's absence - in conjunction with Stage Manager - rehearse Actors involved with understudy if necessary or desired by Actor or Stage Managers.
4. If due to emergency someone other than understudy and/or swing has to perform, see that they are prepared as well as time will allow.
5. Maintain record of all assignments and personnel, and note any changes therein.
6. Inform Stage Manager of all extra duties or changes being made.

#### 5. Dance Notebook

- a. The Dance Captain is required to create a dance notebook (i.e. stage diagrams, choreographic notation, etc.).
6. The Director/Choreographer/Stage Manager maintains the right to change, alter, or modify the above.
7. Under certain circumstances, it may be needed to record choreography, in consultation with the director, for use in learning and teaching dances.