

SECTION 3 PRODUCTION JOB DESCRIPTIONS

DIRECTOR

The Director is responsible for bringing to the stage his or her vision or interpretation of the production and controls all on-stage action.

First time directors are eligible for the reading or the 4th show ONLY!

- Suggests a producer to VP of Production for approval
- With the Producer, select a production staff and stay in communication with your Producer
- Confirm with ED, producer and VP Production that all necessary material for contracts and playbook orders are provided to ED,
- Approve all copy, logos, posters and articles and advance spots for promotion for your production
- Submit all required audition materials by set deadline prior to auditions
- Establish lines of communication in person or by electronic transmission. Collaborate with technical director to organize set design and construction. Contact cast and crew concerning participation in set construction.
- Give copies of all rehearsal schedules and venue requests to VP of Production and ED. Have a general rehearsal time line available for auditions.
- Conduct auditions in conjunction with appropriate production staff, i.e. Musical Director and Choreographer. Director has final say in casting at audition casting meeting.
- Conduct rehearsals of on-stage action of the show (blocking, coaching, pacing, etc. specific to the individual show.
- Know your script and have play blocked before first rehearsal.
- Attend all rehearsals and performances as available. Start all rehearsals on time.
- The Director compiles and approves the list of complimentary tickets; the list is submitted to the ED and Box Office for implementation.
- Let your producer know your preferences concerning flowers for opening and closing.
- Let the ED know if you wish to have a dress rehearsal audience and a press night. Supply Press Night guest list to ED
- Keep VP of Production informed asap of any and all changes in schedules, cast or staff.
- Turn over all responsibilities to Stage Manager on opening night.
- Participate in your own STRIKE at closing. Be there to work along with your cast.

PRODUCER

The Producer is the one who coordinates the show and makes the job of the Director easier. (If the producer doesn't perform these tasks, the Director must.) The Producer ties together all the various aspects of a theater production and provides moral support for all.

- Attend the Producer and Director orientation meeting given by the VP of Production
- Confirm with ED and VP of Production that your production's play books have been ordered and contracts are in place. Confirm with director that all necessary information has been provided to ED and VP Production
- Give Costume Procedures form and Costume Care forms to Costume Designer
- In cooperation with the Director and the Technical Director, review the budget that has been prepared by the VP of Production and staff and make changes as required. Changes of greater than 10% of the overall budget must be submitted to the Finance Committee for approval. Any expenditures exceeding the 10% limit must have prior approval of the Board.
- Approve and submit all expenditures with receipts to Accounts Manager. Monitor the budget. All bills must be submitted no later than two weeks after close except for cleaning bills.
- Attend and assist with open auditions and be available to the director for production details
- Prepare a list of cast members with phone numbers and email addresses and make copies for all. Solicit extra crew from auditions.
- Assist the director in selecting and approaching design teams and tech crews, i.e. dressers, costumes, stage manager, props, lights, sound, set design and dressing, stage hands, etc.
- Confirm that all cast and crew are members of MCT. ALL MUST BE MEMBERS.
- Gives completed Production Staff form to VP of Production in a timely manner and inform VP of Production immediately of any and all changes to staff and/or cast
- Make extra copies of scripts and arrange for enlarged copies as needed; attend and invite VP of Production and Technical Director to all production meetings
- Confirm with the director, rehearsal times, set-construction date, off-book date and photo shoot dates. Give copies to cast and staff, VP of Production, Technical Director and ED
- Confirm rehearsal venues, dates and times on the master calendar via the General Manager and VP of Production.
- Communicate backstage and parking rules to cast and crew
- Schedule photo shoot with Director and ED, publicity shots for advertising, head shots for playbill inserts, scene shots for composite and arrange group picture for Historian. Arrange for videotaping. Check with Director.
- Determine a publicity time schedule with ED.
- With the Director, proof and approve copy pertaining to specific production.
- Confirm that royalties are paid ACCORDING TO CONTRACT AND RIGHT TO PRODUCE AGREEMENT agreed to by the VP of Production.
- Attend dress and tech rehearsals as needed.
- Have all information for playbill inserts to ED prior to a confirmed deadline to allow for review. Include list of cast members and characters, acts and scenes (or musical numbers), head shots and biographies, production staff and any special thanks. DOUBLE CHECK INFORMATION

WITH DIRECTOR. The Producer is responsible for printing any additional inserts that may be needed.

- Obtain director's preferences for flowers at opening and/or closing nights.
- Control all expenditures on the production. Bills are to be presented to the Producer, who in turn, approves them, fills out an expense form and presents them to accounting for payment or reimbursement. No bills will be paid or reimbursed by the accountant without the Producer's initials and a receipt. Be sure the accountant keeps you informed of all bills sent to the office and paid. (This would be charge accounts.)
- Keep a running account of all monies spent or allocated to the production and make copies of the bills presented in order to confirm you are within the budget. Obtain paid expenditures from accounting weekly.
- BE AT STRIKE. TD and Producer oversee the strike. File no more than two scripts and keep musical director's score copy in the file.
- The Producer and Technical Director have final responsibility for a completed and clean strike.

- Producer and Stage Manager coordinate the planning of the cast party.
- The Producer takes responsibility for setting up the cast party during the strike.

ASSISTANT DIRECTOR

The Assistant Director is the Director's right hand person and assists as asked.

- Be on "book." Attend ALL rehearsals. Participate in all production meetings.
- Take all blocking down in the Stage Manager's Book and make sure all actors WRITE DOWN the blocking and stage notes in their scripts in pencil. Direct secondary scenes, if asked.
- Prompt actors when they are off-book, giving them missed lines and blocking.
- Assist Director in all production decisions. Help at auditions. Attend and work STRIKE.

STAGE MANAGER

The Stage Manager is the Director's right-hand and organizer. During the production, the Stage Manager is in complete charge of the stage and back-stage area. He or she will be in headphone communication with the Front-of-the-House and Light & Sound booth from 35 minutes before curtain until 15 minutes after the show.

(The Stage Manager acts as Assistant Director when there is none. An asterisk, in bold, next to a task indicates that task belongs to the Assistant Director when one is available.)

REHEARSALS

- Prior to the first rehearsal, in conjunction with the director, distribute rehearsal and tech schedules, cast lists and scripts.
- Supervise attendance at rehearsals. Call cast member if they miss a rehearsal without notice.

- ****Attend all rehearsals especially if acting as Assistant Director. *Prompt actors when they are off-book, giving them missed line and blocking.**

- Record stage setting, entrances, exits, props and furniture. Set them accordingly as soon as possible at rehearsals. Take all blocking down in Stage Manager's Book and make sure all actors WRITE DOWN blocking and stage notes in their scripts
- Attend hanging and cueing of lights and sound and record cues as provided by the designers.
- With prop mistress, Post prop list set-left and set right. Set up prop table. Arrange props on stage.
- Coordinate hand prop responsibility with cast.
- With director, select, train and schedule stage hands. Use casting index cards if necessary. Be sure they are members.
- Act as liaison between actors, the director and the tech crew.

Supervise cleaning of rehearsal room after last upstairs rehearsal and have it ready for the incoming director

TECHNICAL REHEARSALS

The number of tech rehearsals is determined by the Director and Light Designer. Moves to back-stage position and starts calling cues in conjunction with director, Lighting, & Sound Places, Entrances, Set, Props, etc.
Insures that the proper personnel have working headsets

SHOW TIME

Take control of the entire production starting on opening night.

The Stage Manager's Book does not leave the theater at any time EVER.

Any and all backstage conflicts will be resolved by the Stage Manager.

Enforce all policies such as:

Only proper production personnel are allowed back stage before and during the show

NO alcohol consumption back stage

NO smoking in the theatre

Quiet backstage

Prior to curtain, confirm that the Light & Sound check has been made and all props are in place, stage is ready for Act I and the stage is **clean**.

After receiving notice from the ED that the house is seated and ready, GIVE THE FIRST CUE TO START.

Stage Manager calls the show at all times. (i.e. Light, Sound, and Curtain cues).

CLOSE OF EACH PERFORMANCE

Set the stage for the next performance. This includes checking the stage floor and sweeping/mopping as necessary. Also check the floor in the green room for anything that can be transferred to the stage - sweep/vacuum as necessary.

Check and replace props.

Clean and wash any utensils that have been used on-stage.

Turn out lights and lock up. Check A/C. Check the check-list posted in the green room for proper shut-down. **MAKE SURE THE DOOR TO RALPH'S RESTROOM IS LIGHTS OUT AND LOCKED. CHECK BACK GATE TO CINEMA - CHECK ALL A/Cs AND OTHER BUILDING SHUTDOWN PROCEDURES**

***BE AT STRIKE AND HELP THE PRODUCER AND TECHNICAL DIRECTOR
COORDINATE THE CLOSING FOLLOWING ESTABLISHED AND CORRECT
COSTUME AND PROP PROCEDURES.:***

HELP PRODUCER COORDINATE THE CAST AND CREW PARTY AT CLOSING.

MUSICAL DIRECTOR

The Musical Director is responsible for editing, transposing and adapting the orchestration and for rehearsing all vocal and instrumental numbers in a manner consistent with the vision of the Director.

Works as a team with the Director and Choreographer. Conflicts are resolved by the DIRECTOR
Attends all technical and/or production meetings.
Makes all decisions pertaining to orchestration. Coordinates editing with Choreographer.
Participates in auditions.
Provides rehearsal tapes to Choreographer.
Conducts vocal rehearsals with the cast
Coordinates rehearsals with Choreographer and Choral Director, if there is one.
Has final say concerning all music subject to directors's approval.
Attends all full rehearsals.

CHOREOGRAPHER

The Choreographer is responsible for all dance design, musical staging and all movement to music in a manner consistent with the vision of the Director.

Works as a team with the Director and Musical Director. Conflicts are resolved by the DIRECTOR
Invited to attend all technical and/or production meetings.
Participates in all decisions pertaining to orchestration, editing and staging.
Participates in auditions.
Designs, stages, teaches, and rehearses all movement to music and dance (including solos, duets, etc.) or any other non-musical scenes required by the Director.
Selects the Dance Captain, with director's approval, who helps teach and rehearse musical movement as designed.
Works with Costume Designer for ease of movement and staging.

LIGHTING DESIGNER

The Lighting Designer is the person that sets the moods of the production with light. He or she works with the Director, Stage Manager and confirms that the Board Operator knows what to do.

Attends the technical and/or production meetings.
Observes a full run-through and creates the light plot for show.
Confirms that the appropriate gels are in stock.
Designs cues and special effects at the request of the Director.
Reserves exclusive stage time for hanging, gelling and cueing of the show with the Stage Manager, VP of Production and General Manager.

Sets the light board.
Assists the light board operator in learning cues.
Confirms technical rehearsal schedule with Stage Manager and Director.
Attends dress rehearsals as needed and makes lighting changes as requested by the Director.

SOUND DESIGNER

Works with the director to fulfil the directors vision regarding sound requirements, applies appropriate materials & instructions to sound board operator.

Attends the technical and/or production meetings.
Designs cues and special effects at the request of the Director.
Confirms technical rehearsal schedule with Stage Manager and Director.
Attends dress rehearsals as needed and makes sound changes as requested by the Director.

LIGHT BOARD OPERATOR & FOLLOW SPOTS

The Board Operator operates the light board under the instruction of the Lighting Designer and to the cues of the Stage Manager. The Spot Operator operates the follow spot as same.

May Participate in hanging, gelling and cueing of the show.
Pre-checks board, curtain and all instruments before each show.
Executes house lights and curtain cues at direction of the Stage Manager.
Is available to the Stage Manager on headset system throughout the performance.

SOUND BOARD OPERATOR

Precheck sound board prior to each show
Is available to the Stage Manager on headset system throughout the performance.

SET DESIGNER

The Set Designer designs (or creates) and dresses the set of the production. He or she works with the Director (and Choreographer, if a musical) and Set-Construction Committee. Set Designer now coordinates with the Technical Director. (May be the Director)

Attends technical and/or production meetings.
Presents to the Director and Technical Director the stage model and drawings based on Director's vision.
Helps supervise set construction coordinating with the Technical Director.
Dresses the stage in conjunction with Props or selects a Stage Dresser.
Assists the Technical Director at the STRIKE of the set at closing.

COSTUME DESIGNER

The Costume Designer is responsible for the overall look of the stage costumes.

Attends the technical and/or production meetings. Files all forms with Costume Mistress. Designs/makes/finds and fits costumes that are in keeping with the Director's vision and the Choreographer's needs for movement. Supervises any needed seamstresses. Attends all rehearsals in which costumes are being used. Makes sure there are enough dressers backstage for each performance. Makes periodic costume checks during run-of-the-show. Is responsible for the cleaning and return of costumes to their proper place in wardrobe at the close of the show. Attends and supervises costumes at STRIKE.

MAKE-UP AND HAIR DESIGNERS

The Make-up Designer is responsible for the creation of make-up for each cast member. The Hair Designer is responsible for the overall look of hair and/or wigs in keeping with the Director's and Costume Designer's vision.

Attends the technical and/or production meetings. Creates make-up and hair according to Director's instructions. Determines proper supplies needed. Orders or purchases specific make-up, facial hair and wigs needed with Director's approval. Makes special purchases (i.e. wigs and facial hair) far in advance of dress rehearsals. As soon as stage lighting is set, starts make-up design for individuals for Director's view under lights. Creates a make-up card for each cast member and for each change and instructs crew. Makes schedule for make-up crew for each performance night starting at Call. Starts make-up and hair early during technical rehearsals. Attends all dress rehearsals. At STRIKE, clean all items and return to stock

COSTUME MISTRESS

The Costume Mistress is in charge of the costume area in the upstairs rehearsal room and works with the costume designer for each show. All donations of costumes to MCT go through the Costume Mistress.

PROP MISTRESS

The Prop Mistress works with the director to determine and obtain the necessary props for the show, and with the stage manager to ensure that all cast members understand their props and their responsibilities in placing and caring for them.

SET DRESSER

The set dresser works with the director, prop mistress and stage manager to bring the directors vision of the set appearance to reality.