

Technical Crew – Duties

Stage Manager The role of the stage manager is especially important to the director in rehearsals. Here the director and the stage manager work side by side, with the stage manager recording the director's decisions about blocking and notes for the actors, keeping track of logistical and scheduling details and communicating what goes on in rehearsals to the rest of the team. This enables the director to concentrate his or her full attention on directing.

Stage managers have several key responsibilities and tasks to perform in each phase of a production, including:

Maintaining scheduling and running rehearsals

communicating the director's wishes to designers and crafts people

coordinating the work of the stage crew

calling cues and possibly actors' entrances during performance

overseeing the entire show each time it is performed

During the rehearsal phase, stage managers also:

mark out the dimensions of the set on the floor of the rehearsal hall

make sure rehearsal props and furnishings are available for the actors

attend all rehearsals

notify the designers and crafts people of changes made in rehearsal

In rehearsals the stage manager also records all blocking, plus all the light, sound and set change cues, in a master copy of the script called the prompt book. The information in the prompt book also allows the stage manager to run the technical rehearsals, calling each technical cue in turn to determine precisely how it needs to be timed to coordinate with the onstage action.

The stage manager and the technical director also work out a smooth and efficient plan for the stage crew to follow during set changes. Furniture and prop plans for complicated sets are drawn up by the stage manager and technical designer to show exactly where the furniture and props are to be positioned on stage at the beginning of each scene and sometimes in the wings. **Must be at all rehearsals; is expected to arrive AT LEAST 20 minutes before everyone else and remain until all go home.**

Asst. Stage Manager Often needed in larger productions, when the stage manager is out in the house, the ASM is often stationed just offstage to facilitate communication between the stage manager,

crew and actors, as well as ensuring safety. The ASM often helps with complex set changes, quick changes offstage, or preparing the stage for performance. **Must be at all rehearsals;**

Asst. to the Director . Works side by side, with the director recording the director's decisions about blocking and notes for the actors; often runs errands for the director and takes care of directors needs during rehearsal and run of show. **Must be at all rehearsals**

Sound Head The sound engineer works under the designer, and must take the sound design and ensure that it can be created in a given space. This involves selecting equipment to reproduce the various sound elements required, installing and testing it, and usually running the actual show. **needed at rehearsals once the actors move onto the stage area.**

Sound Crew assists sound head **needed at rehearsals once the actors move onto the stage area.**

Props Master Most productions use a properties master to deal with the large number of small items that a play needs. They are responsible for gathering the needed props and set dressing for the show. Works outside of rehearsal gathering props **needed at rehearsals once the actors move onto the stage area.**

Props Crew Assists the props master with gathering and maintaining props through rehearsal and show. **needed at rehearsals once the actors move onto the stage area.**

Light Board Operator is responsible for taking the lighting plot and making sure that all lighting units on the plot are hung in the correct locations and actually work. Coordinating the numbers of lights and circuits and allocating cabling, gels, and other accessories are the most important aspects of this role. In many theatres, the lighting designer often ends up sharing many of the typical ME roles, so the job gets done by both . **needed at rehearsals once the actors move onto the stage area.**

Spot Operator runs the spot light as directed by the LBO **needed at rehearsals once the actors move onto the stage area.**

Make-up Head This person is responsible for preparation and application of make-up to cast members. Key duties may include: consulting with director, costume designer and hairstylist for final approval of characters' appearances; make-up design; maintaining an inventory of make-up products consistent with general makeup requirements for cast members; acquiring any make-up products specific to character cast members' appearance on stage; applying make-up for cast members unfamiliar with basic requirements and techniques, to be done in an instructional manner so as to allow cast members to learn techniques; supervising and maintaining make-up requirements throughout the run of each production; supervising removal of make-up, preserving pre-cast and/or pre-made pieces for use throughout the run of the production; supervising clean-up of make-up room and inventory of products; cleaning and storing make-up to preserve product life and allow maximum use; working within prescribed budget; and training make-up volunteers in methods and practice. **Needed at Rehearsals two weeks out from run**

Make-up Crew works with Make-up head **Needed at Rehearsals two weeks out from run**

Costume Head Gathers and orders the costumes for each character; takes measurements; applies tags to the costumes; assigns dressers as needed. **Need at early rehearsal and then needed at once the actors move onto the stage area.**

Costume Crew assist the CH and are dressers . **Need at early rehearsal and then needed at once the actors move onto the stage area.**

Curtain operates the curtain as directed by the SM. **needed at once the actors move onto the stage area**

Scenery Paint Head A highly sought skill in most theatres, the MP is responsible for painting set elements under the direction of the set designer, but often the Master Painter has the freedom to choose many of the design elements him/herself. **Needed at once the actors move onto the stage area usually works outside the rehearsal schedule**

Paint Crew assists the SPH. **Needed at once the actors move onto the stage area. Usually works outside the rehearsal schedule**

House Manager The house manager is responsible for the smooth operation of the house (typically both the lobby and audience seating area) during the run of the show. House managers welcome the public to the theatre and oversee their safety and well-being before, during, and immediately after the show. They answer questions, listen to patrons' compliments and concerns, and make audience members feel welcome.

The front-of-house staff may be the only members of the company who the audience interact with on a regular basis, so their interactions are of prime importance.

Key duties of the house manager may include: recruiting or supervising recruiting of all house workers (ushers, greeter, refreshment or souvenir seller, etc.); coordinating building opening times on show nights with stage manager; orienting and training all house workers; explaining how tickets are to be taken and where they are to be stored; checking rest rooms after intermission and at end of night; cleaning house area and restocking supplies; along with the stage manager, ensure all lights are turned off after each show and all doors are locked, and that no water is left running.

The house manager schedules, trains, and supervises the ushers, who take tickets and lead patrons to their seats. This means making sure that ushers have a sense of the seating scheme, so that they can lead patrons to their seats in the quickest possible way. Some ushers may be assigned to hand out programs. Ushers must also be made familiar with the latecomers policy. The house manager makes sure that ushers have whatever supplies are needed to their job, such as a flashlights.

If there are programs to be handed out prior to the performance, the house manager makes sure that the right number is available. The house manager does a pre-show walk-through of the lobby and seating area to verify that the house is clean and presentable for the audience. If there are signs or notices relevant to a particular show, such as “no flash photography” or “no use of cell phones” the house manager makes sure those signs are in place.

The house manager is responsible for the safety of the audience, in case of an emergency, like a fire or tornado, and should know what steps to take to either evacuate the audience members, or secure them in place. The ushers should also be instructed in emergency procedures, particularly where various escape routes are located.

The house manager works closely with the box office manager. If there is a dispute about tickets – for example, if a patron mistakes the date on her ticket and shows up on the wrong night, the house manager may have to help resolve the situation. If there is a waiting list, the house manager coordinates with the box office manager to determine which audience members will be seated. If the theater offers standing room, the house manager must make sure that the theater is observing capacity limits and fire laws.

The house manager confirms show time with the stage manager. If there are latecomers, and a need to delay the start of the show, the house manager alerts the stage manager, who is managing the production as it happens. If some of the stage action takes place in and around where the audience is seated, the house manager makes sure that the aisles are clear of people’s feet or their belongings. **Only need the week of the show**

Set Construction assist the set designer /Master carpenter with building the set. **Usually work outside the rehearsal process. Mostly on weekends.**