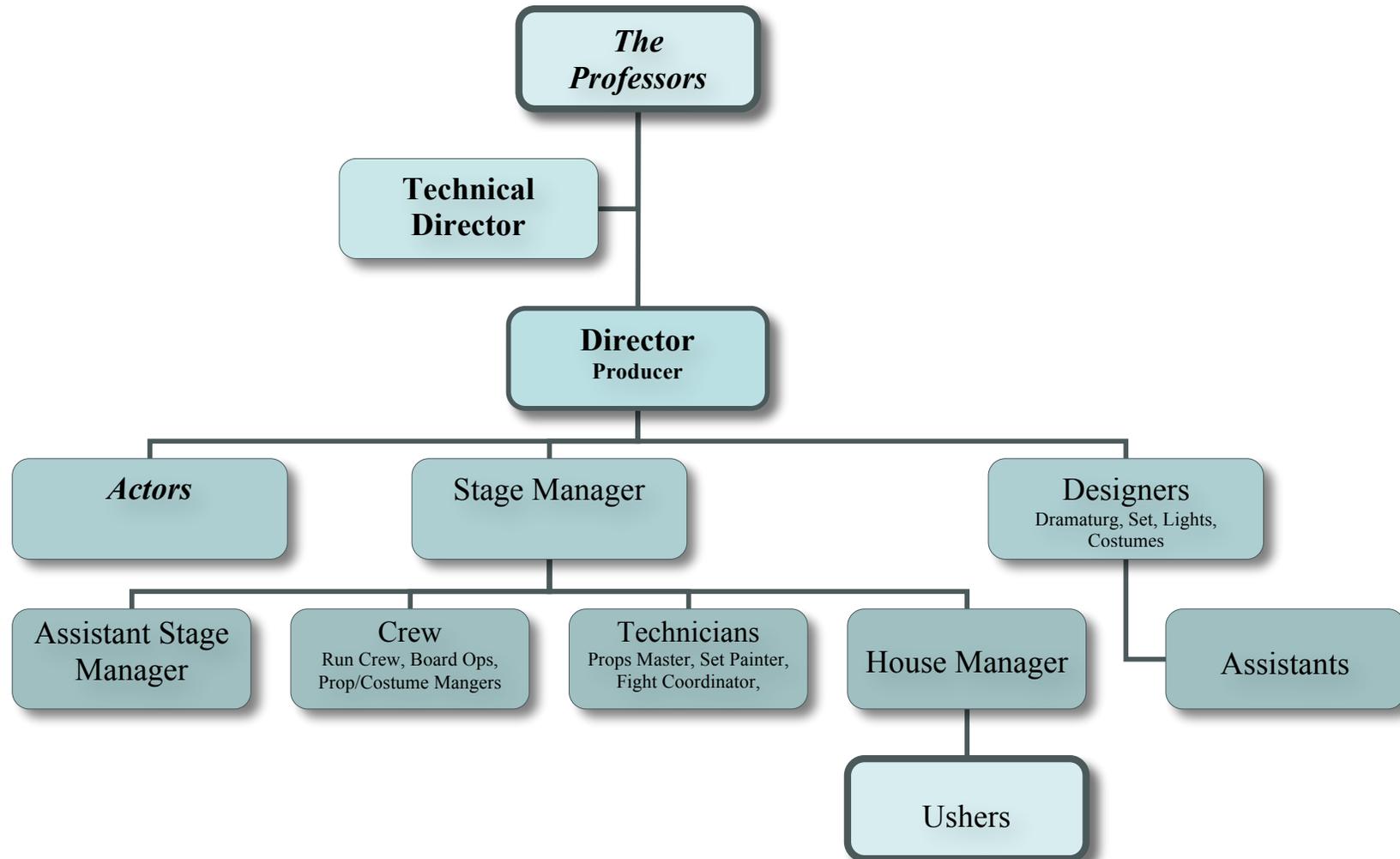


The Washington College Drama Department Hierarchy



The Washington College Drama Department Hierarchy

The positions and their job descriptions

Technical Director (TD)

Found Definitions:

The person responsible for the execution of technical elements of a production. infoweb.newsbank.com/correlationbank/StateCorrelations/SC/arts/scdragl.htm

The technical director is usually the senior technical person within a single business unit of a company. This person usually possesses the highest level of competence in a specific technical field and may be recognized as an expert in that industry. The technical director provides technical direction on business decisions and in the execution of specific projects.

http://en.wikipedia.org/wiki/Technical_director

In WC Drama:

Here in the Washington College Drama Department our Technical Director is Larry Stahl. The Department Technical Director has veto power over technical and design decisions which in his judgment would create a foreseeable risk of injury to cast, crew, or audience, or of damage to the facility or equipment, or would require a waiver from various College regulations. In such instances, he will work with the director and designer(s) to address the situation and if necessary will assist in developing alternative choices. In cases of “ambitious” design or technical choices (in terms of size or complexity, not in terms of “art”), the TD will work the director and designer(s) to examine the options, trade-offs, budget and schedule ramifications, and other potential consequences of such decisions. As appropriate, he may make suggestions for alternate choices, but as long as there is no safety issue and no insurmountable budget or schedule issues, the final decision in these cases remains with the director and his/her design team. The TD placement in the WC hierarchy speaks to the fact that he knows the theatre’s limitations and the feasibility of certain set and lighting designs. Not only is Larry the TD, he is also an instructor for many a tech class.

Director

Found Definitions:

In a stageplay, the individual responsible for staging (i.e. placing in the space or "blocking") the actors, sculpting and coordinating their performances, and making sure they fit with the design elements into a coherent vision of the play. In a musical, there will typically be a separate musical director responsible for the musical elements of the show. www.playwriting101.com/glossary

In control of all aspects of the production.(S)he develops the concept of the production, briefs the designer and lighting designer, plots the actor's moves,

rehearses the actors, etc. etc. etc.. Each of these, of course, has his/her own creative input and wise directors (and the best are very wise!) listens carefully to what they have to say. At the end of the day, however, the final word goes to the director. www.britishtheatreguide.info/otherresources/glossary/glossdf.htm

In WC Drama:

The “Dirty Little Secret” of the *Directing Thesis* is that the Director is NOT only the director but also the Producer, or Director in the sense that they are “in control of all aspects of the production.” What does this mean? It means that all responsibility falls on the director’s shoulders. It is their responsibility to hire and fire SMs, designers technicians, and if need be actors. Our directors are under the supervision of the professors. However the professors for the most part literally let the student director run the show.

Stage Manager (SM)

Found Definitions:

The member of the production team responsible for the smooth running of a performance. Before a production opens the Stage Manager attends rehearsals and meetings with other members of the production, and in smaller companies is often the coordinator of all of the various aspects of the production. During the performance the Stage Manager, using a copy of the script annotated during rehearsals, cues the actors and the various technical departments....

www.dramatic.com.au/glossary/glossaryp_z.htm

In charge of making sure things get done. library.thinkquest.org/5291/terms.html

In WC Drama:

The WC Drama definition and job description doesn’t change much from the found definitions. It is the stage manager’s job to be a people wrangler, a cool headed leader, someone who is well organized, and someone who can help the director’s vision comes to fruition in the smoothest possible way.

Lawrence Stern’s *Stage Management* is highly recommended for newer and even older stage managers as a guidebook and personal reference tool.

Assistant Stage Manager (ASM)

Found Definitions:

An assistant stage manager is the eyes, ears and hands of the stage manager in the back-stage area. This invaluable person relays all of the cues to the back-stage crews, monitors the actors before and during the show, and relays information back to the stage manager so that he or she can make informed decisions. The assistant stage manager is a part-time position during the rehearsal period (which is why the same individual sometimes has the position of Assistant to the Director

and Assistant Stage Manager). However, the assistant stage manager becomes a full-time and essential member of the production when run-through week begins. Because it is so general in the scope of responsibilities, the assistant stage manager position is often a stepping stone to the position of stage manager.
<http://rltvolunteers.org/handbooks/ASMhandbook.html>

In WC Drama:

ASM's are extremely handy for WC Drama productions, especially when the SM may be involved in another production and/or cannot be at every rehearsal (as is often the case here). It's helpful to remember the fact there we are students with other responsibilities and commitments, not professionals getting paid to do a job, or whose sole commitment is to the production. It is always good have someone to pick up the slack and is able to step in and out when needed.

Dramaturg

Found Definitions:

Literary advisor, supplier of information about past productions and interpretations of scripts and about the milieu out of which a play has come.
www.ncpublicschools.org/curriculum/artsed/scos/theatrearts/tglossary

A person who serves as an editor for a theatre company, helping select plays and helping writers refine their work. Sometimes called a literary manager.
www.nwatalent.com/glossary_theater.htm

(Pronounced drama-turg) A person who works alongside writers to develop their plays for performance. Although not necessarily a writer him/herself, a dramaturg is skilled in knowing what will or will not work on stage. Performs much the same function as a publisher's editor.
www.britishtheatreguide.info/otherresources/glossary/glossdf.htm

In WC Drama:

It would be wonderful to have dramaturg as a part of all production crews but sometimes that is just not the case. In these cases some of the dramaturgical responsibility may be delegated to the SM or ASM, or the dramaturg is in fact an ASM with a dual responsibility. Regardless, whenever there is a question of pronunciation, explanation, or historical implication the dramaturg is the one to ask and receive these answers from. In many of our programs there are notes from a specific designer, and usually they are from the dramaturg, helping the audience to get orientated with the play by providing outside information they many not know or receive from the play itself.

Designers

Found Definitions:

Set/Scenic Designer:

Scenic design also known as Stage design or Set Design is the creation of theatrical scenery. The scenic designer is responsible for collaborating with the theatre director and other members of the production design team to create an environment for the production and then communicating the details of this environment to the technical director and props master. Scenic designers are responsible for creating scale models of the scenery, renderings, paint elevations and scale construction drawings as part of their communication with other production staff.

Lighting Designer:

The role of the theatre lighting designer (or LD) within theatre is to work with the theatre director, set designer, and costume designer to create an overall 'look' for the show in response to the text, but bearing in mind issues of visibility, safety and cost. In very large shows, the LD also works closely with the stage manager on show control programming.

Costume Designer:

Costume design is the design of the appearance of the characters in a theater or cinema performance. This usually involves designing or choosing clothing for the actors to wear, but it may also include designing masks, makeup or other unusual forms. The CD is considered part of the "production team," alongside the director, scenic and lighting designers. The costume designer might also collaborate with a hair/wig master or a makeup designer, with the latter two operating on a subordinate level.

Property Master (Props):

(or Mistress) Responsible for the obtaining and/or construction of the properties (qv). www.schoolshows.demon.co.uk/resources/technical/gloss6.htm

Responsible for the inventory and maintenance of all properties (props).
www.mcalistertalent.com/filmterm.htm

AKA: Prop Master, Props, Property, Assistant Property Master The person responsible for buying, acquiring, and/or manufacturing any props needed for a production. The property master is responsible for all aspects of prop use on the set and, in conjunction with the script supervisor, for maintaining set continuity. Contrast with set dresser. www.ldsfilm.com/ar/glossary.html

In WC Drama:

The only problem with the WC drama designer is that there never seems to be enough of them to go around. Albeit our drama dept usually has a nice balance of actors, directors, and designers; which type of designer we have varies. And having a department full of set designers but no lighting designers (this happens frequently) could potentially pose a problem. Somehow we always seem to manage, either by outsourcing or running the few lighting designers we have ragged. Regardless one of the more fascinating things about

our department is that somehow the work manages to get done even when we don't seem to have the manpower.

Glossary of General Terms For W.C. Drama

“The Big Idea”: the directors all encompassing vision of the production.

“The Big List”: the master list of all important items. This list is comprised of anything and everything that needs to be done, bought, built, printed, fixed, borrowed, etc. All these items are listed in order of importance and eliminated when the task is completed.

“Blacks”: this refers to the color of the clothing that all tech people, stage mangers, and stagehands **must** wear during performances and tech rehearsals.

Blocking: This is the movement of characters on stage. Blocking is written down in the script using blocking notation. This is done by the stage manager in his or her prompt book.

Call Backs: second stage of the audition process where actors of interest to the director read again. Sometimes this is done with other actors to try out different combinations and to determine who works best in which role.

Call: the time that all of the actors and crew are required to arrive at the theater during tech week and rehearsals. Call time for actors and crew may differ based on the time needed to complete any pre-show set up.

Callboard: the bulletin board where all the important information pertaining to the production is located. This board is usually located outside of the green room.

Calling Line: actors do this when they need a line fed to them. Calling for a line is done with out breaking character, pausing, or cursing.

Clearcom/ headset: communication system used by the stage manager. This system allows the stage manager to talk with the operators in the booth, stagehands back stage, as well as actors in the green room, with out leaving the control booth

Control Booth: room where the stage manager calls the show from, as well as the location of the sound and board operator. This room is located towards the back of the theater.

Cue to Cue: a quick rehearsal where only the tech people participate. During a cue to cue the crew simulates each scene change and light cue.

Down Stage: towards the audience. Abbreviated for blocking notation as DS.

Dress Rehearsal: usually the night before the opening of the show. While still a rehearsal, dress rehearsal is often considered the first performance and is therefore treated with all the professionalism of opening night. This includes the presence of house

management, ushers, a photographer, as well as the possibility for a small audience (often invited by the director)

French Scene: a way of dividing an act into scenes or scenes into smaller scenes so that the number of characters is constant. The entrance or exit of a character marks the beginning of the next scene.

Green Room: the room where the cast assembles prior to places and curtain as well as when not on stage. This room is located in close proximity to the stage entrance.

House closed: this is the call the house manager gives the stage manager when the audience has entered the theater, is seated and the doors to the theater are shut. This is called right before curtain.

House open: this is the call the stage manager makes half an hour before curtain. This call signifies that the theater is open and that the audience is arriving. At this time all props and costumes are set and the cast is assembled in the green room.

Load-in: this is the Sunday that starts the beginning of tech week and involves a majority of set building and light work. All actors and crew are required to be at load-in.

Line Through: this is a rehearsal where the actors run lines with no blocking. This is often away from the theater with the purpose of reinforcing the knowledge of lines.

Notes: the part of rehearsal where the director gives actors changes in blocking, positive reinforcement, or constructive criticism on rehearsal.

Off-Book: date when the actors are expected to have lines memorized. However the actors are often still able to call "line".

Places: the call the stage manager makes 2-3 minutes prior to curtain; the actors should be in place for the beginning of the show.

Production Meeting: a meeting of the production's hierarchy to discuss various aspects and concerns of the production. People who should attend production meetings include, but are not limited to; the director, stage manger, assistant stage mangers, designers, and publicist.

Professors' (Prof's) Night: usually the Monday of tech week when the Professors attend the show and make their own observations and notes. Following the rehearsal they meet with the director to discuss what they like/did not like. It is important to note that this is still a rehearsal and that the Prof's are there to help not to hinder.

Run-Through: a rehearsal of the play from start to finish.

Stage Left: area of the stage to the actor's left when he or she is standing at center and facing the audience. Abbreviated for blocking as SL.

Stage Right: area of the stage to the actor's right when he or she is standing at center and facing the audience. Abbreviated for blocking as SR

Strike: immediately following the last show this is when the cast and crew take down the set.

Table work: time set aside at the first rehearsal to specifically discuss the play, review lines, and explore options for each character.

Technical (tech) Week: the week leading up to opening night. This is where all technical aspects (lights, sound, costumes, props, set, etc.) are introduced and full runs take place. Often considered the most exhausting and demanding week of the rehearsal process.

"Tough love"/ Last Day to Call Line: the final date for calling "line". All actors must be completely off book at this date.

Upstage: away from the audience or apron. Abbreviated for blocking as US

Work Call: times set aside for the cast and crew to help in pre-load-in construction as well as post- load- in work. Cast members are encouraged, and in some cases required to participate in as many work calls as a schedule requires.

The Audition Process:

For Directors and Stage Managers:

Auditions are generally done over a two day process.

The director and stage manager must let the auditionees know if a certain part requires any specific abilities (playing an instrument, singing, etc.) or if a physical change may be required of an actor (losing/gaining weight, cutting/coloring hair) they even need to let auditionees know if food is involved in a role.

Director and stage manager should make sure everyone auditioning is given a list of important dates to avoid any conflicts in casting and scheduling.

Some Questions and Answers:

What is a French Scene and whose responsibility is it to choose, copy, and bring them to auditions?

When a play is not broken up into scenes or even acts, scenes can be created through a character's entrance or exit. This makes rehearsals easier by doing chunks of a play rather than the entire play at once.

What should stage managers/directors/others prepare for auditions?

A director should have a clear plan for everyone (auditionees, stage manager and others) about what s/he wants to accomplish in the audition room.

A location must be pre-arranged so there is no confusion.
Extra copies of scenes the director wants to see should be available.
Pencils and paper are an essential to everyone watching auditions.

How are casting decisions made?

The director has the final say in who they want for a role, but input is encouraged from the stage manager, dramaturg, lighting designer, and anyone else part of the production team that sat in on auditions.

What is an audition sheet? What should be included? Who is responsible for making and copying audition sheets?

An audition sheet is a form that auditionees fill out with their contact information, and schedule information.

In some cases, audition sheets ask an auditionee if they have any special talents, concerns, or any acting experience.

The stage manager is usually in charge of creating the audition sheets and making sure there are enough copies for everyone.

The stage manager keeps notes on who has done what and organizes who goes when. They make sure everyone is getting a fair chance and no one has been overlooked.

The director can choose if they want any other part of the production team to be at auditions.

For Actors:

Actors should ask important questions such as: Will I have to get naked? Will I have to kiss on stage? Will I have to simulate sex on stage? Will I have to change/cut my hair?

Spend a little time before going to the audition to find out a little about the play. Synopses can be found easily on the internet.

Some Questions and Answers:

How are auditions run? What is the basic procedure?

Every audition is run a little differently because each director is different. In some cases, you will need a prepared monologue, but in others, you may need to simply show up and give a “cold reading.”

Auditions are done over a two day process where anyone can come in either day. Sometimes a director may ask an auditionee to come back on the second day, but his is not always the case.

The first thing you will be handed at an audition is an audition sheet.

Come prepared with all of your contact information and scheduling conflicts ready.

Once you’ve turned in your audition sheet, you will be given a script and told when your turn will be up. You should be given a chance to read through the script before entering the audition room. Use this time wisely, read over the script and consider the meaning and how to play the role.

Who are the director and stage manager?

The director is the person in charge of directing the play and the stage manager is in charge of making sure the production runs smoothly. Respect and pay attention to both, even in auditions.

Come prepared with any questions or concerns you may have about a role.

Let the stage manager and director know if you have any dietary specifications or allergies. Let them know if you have problems changing your appearance for a role.

Between auditions and opening night, the actors rehearse the play. Actors should be provided with a complete rehearsal schedule well in advance so that they can deal with any schedule conflicts and can plan their schoolwork accordingly. The stage manager generally arrives early to each rehearsal to set up the rehearsal space. Rehearsals should start promptly and end at the time set on the schedule.

Everyone should arrive to rehearsals focused and ready to work. During rehearsals, actors not on stage should refrain from doing anything that may distract those working on stage. All cell phones should be turned off during rehearsal. Often, an actor will find that he must go to rehearsal only to actually rehearse for a very short time. Though the director and stage manager try to avoid this when setting the schedule, sometimes it cannot be avoided. Actors with this kind of “down time” are encouraged to watch the show or bring homework to rehearsal.

Typically, the first four rehearsals consist of “table-work,” which includes reading through the script and discussing themes and characters. Later, small sections of the play will be rehearsed while moving around. Rehearsals may begin with a warm-up activity, which may be an improvisational game or team-building exercise. During rehearsals, the director will dictate blocking, or the movements the actors should make. The level of detail in these directions varies with directing style. Later rehearsals will involve run-throughs of whole acts, and then the entire show. During rehearsal or after the run-through of an act or scene, the director will give notes or directions or any changes or adjustments.

Actors should have their lines memorized by the “off book date” on the schedule. However, the stage manager will be on book for some time after the off book date. If an actor forgets a line, he should simply say “line” and the stage manager will prompt him. Actors may call line until the “tough love date” (the last day to call line) which should be on the schedule.

Company Rules

Unless otherwise noted, these rules apply to all Department work calls, strike calls, rehearsal calls, and performance calls, including senior thesis productions.

1. Theatre requires the collective efforts of many people to be successful. Therefore, as a matter of respect for those you are working with, it is expected that you will be on time and prepared to begin work for all calls at the scheduled time. If for any reason you will miss or be late for a call, it is your responsibility to contact the Stage Manager or Technical Director at the earliest possible opportunity to explain the situation, although doing so does not guarantee you will be excused from the call. Unexcused absences from scheduled calls or repeated unexcused lateness to calls may result in removal from the production. In extreme cases, it may result in separation from the Department.

2. It is everyone's responsibility to keep our work spaces clean and organized. At the end of every call, the space should be left in as good or better condition than it was found—trash picked up, furniture returned to “normal”, props and costumes put away, and so on.

3. Except as noted, food and beverages are permitted in our spaces with the understanding that failure to keep the spaces clean will result in this permission being revoked. Food and beverages are not permitted in the Scene Shop, in lighting or furniture storage, on any catwalk, or in any space being utilized during a work call. In the Control Booth, no food or beverages are permitted near the lighting board or sound console. No food or beverages are permitted in the auditorium during performances, no food or beverages other than water in a closed container is permitted backstage during dress rehearsals and performances, any Director may choose to prohibit food or beverages from their rehearsal space, and any instructor may choose to prohibit food or beverages from their classroom space.

4. Wear clothing that is appropriate to the work to be done during the call. For rehearsal calls, the director may choose to require specific clothing appropriate to the work being done. For performances, actors will wear the costumes approved by the Director, and crew will wear all black unless told otherwise by the Stage Manager. For work calls or strike calls, restrictions include (but are not limited to) the following common sense items:
 - a. No open-toed shoes, sandals, high heels, or bare feet;
 - b. No loose jewelry, long bracelets or necklaces, hoop or “dangly” earrings;
 - c. No excessively loose clothing, particularly sleeves.

5. From the moment the house is opened for audience members until the worklights are turned on following the curtain call, all cast and crew will stay off stage and out of sight unless directed otherwise by the Director or Stage Manager. Anyone needing to move from backstage to the auditorium, lobby, or booth will avoid the Downstage Right or Left steps and use the Fire Exit hallways to do so. Anyone needing to cross from Offstage Left to Right (or vice versa) will cross Upstage of the set, or through the

basement if the set will not cover the movement. In such cases, the Stage Manager will ensure that the basement route is open and clear prior to beginning the show.

6. Using or being under the influence of alcohol or narcotics during any call is strictly prohibited, and will result in dismissal from the call and/or removal from the production. Repeated infractions may result in separation from the Department and/or referral to the appropriate authorities.

Load-in/Tech Week

Though the bulk of the technical work for WC shows is completed during load in and tech week, there may be additional work calls during the week preceding tech week. Cast and crew may be asked or required to attend these work calls.

General:

Load-in is the Sunday before the opening night of the performance.

Load-in consists of the construction of the set (painting and assembling flats), hanging the lights, and pulling the props and costumes for use in the rehearsals.

Load-in runs from 9am-12pm and 1pm-4pm or 5pm in the afternoon.

Attendance is mandatory for all cast and crew; above all for the director and stage manager, so they can manage everything.

Majors not involved in the shows are encouraged to attend and help.

Do not wear baggy clothing, large earrings, or open-toed footwear.

On the night of load-in, a first dress rehearsal is scheduled complete with all technical aspects of the production.

For safety rules and how to operate equipment, consult the technical director.

During tech week, work calls will be scheduled for work to be done on the set and lights.

Cast and crew are encouraged and, in some cases, required, to participate in as many work calls as schedule allows.

During tech week, it is important that your schedule be flexible, as it is hard to predict how long rehearsals will run.

Tech/dress rehearsals will often begin at 8:00pm, unlike otherwise decided by the director. They will often end very late, so prepare accordingly.

Call times for cast and crew will often differ, with crew sometimes required to arrive earlier.

Crew:

Any new crew members brought in for load-in and the duration of tech week (for example, board operators) should be introduced to the rest of the cast and crew.

The director should supply food in the morning, such as donuts, bagels, juice, coffee, etc.

Directors should check with the technical director to make sure that shop time will be available before they plan/announce work calls.

As changes/additions are made to the set, the director and stage manager should make the cast aware, especially if it affects things backstage.

The stage manager will create a sign-in sheet on the call board for the cast and crew. All cast and crew must sign in when they arrive to the theatre for each night of tech week.

Crew members should dress in all black for all Tech Week rehearsals and performances.

Headset chatter should be kept to a minimum and relating to the show. You can be heard in the Green Room and the lobby, so be mindful of what you say.

Stage manager should make sure that all props are locked up in the props locker at the end of every rehearsal.

Profs' Night

What is Profs' night?

Once given its full name *Professor's Night*, Profs' night is when all the cast and crew get together and show the professors the best they can do at that point in the process. Profs' night is often the first time lights, sound, props, actors, set and costumes come together in a production. This can make for an exciting night.

Profs' night is essentially another rehearsal. However, it can be helpful to think of it as a performance. Profs' night is the night that directors fear. Directors often feel like they are under close scrutiny, or that Profs' night is judgment day.

Make sure you arrive on time and with everything that you need. Don't worry. The professors do not bite (students).

After the rehearsal the director will meet with the professors and they will give notes. This can take hours. The professors provide useful insights and make suggestions that previously may not have been considered. The director will have notes and advice to give you after he/she has met with the professors. It is up to the director when these notes are given. Some choose to give the cast and crew notes at the next rehearsal, however, it is proving fashionable for the cast and crew to reconvene after the meeting with the professors. This can be a late night. Expect to make changes after profs' night; after all, there is always room for improvement. Under normal circumstances it is not acceptable to call "*Line*" during profs' night.

For the Crew:

You may be very stressed on profs' night. It is counter productive for this stress is to be communicated to the cast in any way. Keep your stress to yourself. Remember, that stress is not necessarily a bad thing, so long as it you use it to your advantage. Keep calm and collected at all times. Remember, profs' night is run like a performance: do not cross the stage unnecessarily, do not engage in idle chatter, do not wander around the house when the [select] audience is seated. Talk to the director about which props, costumes, and set pieces should be used during profs' night. It is useful (although not imperative) to have all sound and lighting cues ready for profs' night. Some members of the crew should have pre and post show checklists, these should be implemented on profs' night.

Performances

Everyone:

Although it is tempting to stand in the wings and watch the action, if you are hanging around when you are not due on stage all you do is get in the way.

After the show you will want to greet family and friends. This happens in and around the green room. You are not to go on stage until the auditorium is completely clear.

Make sure you get plenty of rest and relaxation before performances.

Remember, the performances are everything that you have been working for over several months. Make them worth your time!

Do not leave during the intermission.

Cell phones and computers are to remain off during the performances. Your attention should be focused on the onstage action through the monitor.

Know the backstage area well. The director should ensure the cast is familiar with any potential trouble areas backstage.

Cast:

If you are not in the theatre building and signed in at the call time, you will get a very angry call from one of the crew members.

Smile, give it some energy.

In rehearsals much time is spent warming up. Warming up prior to a performance is essential not optional. Warm up voice and body.

Talk slowly... but not too slowly. Clearly enunciate and articulate your words.

Check props and costumes before the house opens. You should not be wandering around onstage while the audience is entering the auditorium.

It is wholly unprofessional to greet family and friends while wearing costume and/or stage makeup. Put on your own clothes and then do all your kissing and hugging.

Ensure that your props are given to the prop person and your costume is put neatly in the correct place. If your costume is found on the floor or creased in a pile you will be headed for the guillotine.

No eating or drinking in costume.

Listen to each other and react.

Know the space and react to it. If something falls, give a reaction to it. Would your character pick it up? Would he/she leave it there and laugh?