

Ottawa Little Theatre – Assistant to the Director and/or Assistant Stage Manager

Roles & Responsibilities

Welcome to the AD/ASM checklist. This tool has been created to assist you to keep track of what has been done and what needs to be done as you navigate your way through a play. It is a quick reference resource to be used in conjunction with the Production Manual and like the Production Manual it is considered to be an evergreen document. Your feedback is greatly appreciated and can be forwarded to: xxxx

PRE-PRODUCTION

- Attend President's luncheon (for Directors & ADs) – production package will be distributed at this meeting;
- Read the contents of the Production Package and distribute relevant information to director, designers
- Inquire if director needs assistance getting the production team together;
- Confirm volunteer liaison (he/she attends auditions);
- Check any theatre rentals that may affect the production schedule and ensure director is aware and takes them into account as schedules are elaborated
- In discussion with director, create:
 - cast & crew contact list (include AD for show before and after yours, OLT production staff and volunteer liaison)
 - skeleton schedule (include pre-audition production meeting and other production meetings) **(ANNEX 1)**;
- Confirm timeslot for Sunday rehearsals;
- Note: If the play requires underage actors, consult the Production Manual for instructions and forms;
- Confirm director's preferences for auditions;
- Confirm audition dates with Production Manager;
- Arrange for OLT Marketing Manager to post the audition notice (with play and character descriptions) on website.

PRODUCTION MEETINGS

- Confirm dates of the meetings with the Technical Director;
- Email all production staff two to three weeks before the meeting to confirm their attendance;
- Confirm with the director whether he/she wants to lead the discussion or whether he/she wants you to lead;
- Take discussion notes at the meeting and email them to production staff after the meeting;
- Ask the Set Designer to provide a copy of the floor plan to use in the blocking script;
- Provide any unusual rehearsal hall furniture requirements;
- Ask if there are any onstage crew chief, flyer or set crew requirements;
- Ask if there will be backstage change area requirements;
- Ask when the lighting hang can/will be done;
- Provide large scripts to the Set, Lighting, Sound, Props, Prompter and Costume Designers as well as for the Stage Manager;
- Request up-to-date entry code for technical booth, costume room and props cupboard;
- If there are new designers on the team, determine what assistance they may need and who they can go to for instructions.

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AUDITIONS

Auditions are generally held on Sunday afternoons but some exceptions can be made depending on the director's preferences. Call-backs are held on Monday evenings after auditions (if required)

Preparing for auditions:

- Ask if director wants sides to be made available on the website in advance, and arrange if required;
- Photocopy sides (usually **10 to 15** copies of each side will be required (usually 2 or 3 times the number of characters in each side));
- Gather audition resources (cards and pencils);
- Confirm with director if there are any special requirements for audition (chairs, lighting, character descriptions);
- Confirm if director wants photos taken of each auditioner. If yes, arrange to have a camera and a person to do the photographs;
- Confirm if director would like production crew at initial rehearsal (read-through) and any other rehearsals.

Audition day:

- Arrive one hour prior to audition start;
- Turn on lights (if there is a special lighting requirement seek instruction from theatre staff);
- Place audition cards/pencils and audition pieces (sides) on the edge of the stage;
- Display character descriptions (if applicable);
- Have draft rehearsal schedule available;
- Set up any chairs required on stage;
- Set up director's table (on row F) – (director's table is found under the stage apron on House right);
- Set up an area for photos (if required);
- Assign someone the task of answering the door;
- Ensure the director is aware that the volunteer liaison will speak prior to him/her;

During auditions:

- Take completed audition cards, number them and organize into character groupings;
- Call out groupings for director;
- Make sure everyone has a chance to audition (keep track of who has read);
- Director may want AD feedback re: actor selection.

Post-Audition:

- Record contact information of the chosen actors on the cast/crew contact list;
- Give all audition cards to the Box Office;
- Provide a copy of the full cast/crew list to the Box Office and cast/crew;
- Inform theatre management if there are any union members in your cast;

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- Provide audition cards for all those who have indicated an interest in working backstage to the Volunteer Liaison.

REHEARSALS

Initial rehearsal – Read-through:

- Explain (either AD or director) safety information, snack contributions, theatre etiquette, parties, what doors to enter the theatre by, and provide tours to anyone new to the theatre;
- Walk through and explain Cast and Crew Guidelines, and give electronic and/or hard copies to all members of cast and production team
- Distribute parking passes for the production, and explain the procedures
- Gather information on food allergies and/or health issues in the cast/crew;
- Provide draft schedule and gather information on any conflicts;
- Distribute Volunteer Information Forms (**Annex 2**);
- Provide completed Volunteer Information Forms to the office's Executive Assistant;
- Provide sample and request bio information from cast/crew (**Note:** Reminders will need to go out every few weeks in order to meet the programme deadline);
- Request crew/operator names from Crew Heads (**Note:** Reminders will need to go out every few weeks in order to meet the programme deadline).
- [Download Risk Assessment](#) (**Annex 2**); and in consultation with the director and designers identify potential hazards focusing on rehearsal first but including what you might already know about the production email to graham@ottawalittletheatre.com but keep a copy and update as needed. Any question contact Graham – *email above*.

During rehearsals:

- Distribute updated schedules as required;
- Set up coffee/tea/water/snacks (AD or designate) – (Coffee/tea/milk/sugar provided by theatre);
- Set up any props, set pieces (AD or designate);
- Take blocking notes in AD script. Take note of sound and light cues;
- Take daily rehearsal notes as needed and distribute to production heads and staff following rehearsal (**Annex 3**);
- Ensure that the theatre is locked up after rehearsal or performance (**see Production Manual for full check-list**);
- Provide time during rehearsals for the Costume Designer and Make-up Designer to meet with individual actors;
- Ensure that the Marketing Director is invited to the Production Meeting to be held the week before moving to the stage in order to meet with cast and crew re. how they can help market their show;
- Poll the cast/crew to ensure that any individual has no objections to their image (rehearsing or in the play) being used in social media;
- If injury occurs to cast/crew at any time in the building, complete an Incident Report (**Annex 4**);
- Update Risk Assessment as needed

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Six weeks prior to opening night:

- Confirm dates for photos (head shots – Alan Dean; production shots – Maria Vartanova), technical rehearsal (cue to cue) and last production meeting (1 week before opening night), and add to calendar;
- Inform the cast/crew if there is to be an invited dress rehearsal;
- Inform the cast/crew of procedures for friends and family attending dress rehearsal;
- Re-confirm cast/crew expectations for parties during the run of the show;

HOUSE PROGRAMME

- The deadline for providing text to the Director of Marketing is three weeks before opening night;
- Use programme template to build your programme (**Annex 5**);
- Get crew names/contact information from production heads **at least seven weeks** before opening night;
- Count the number of volunteer names on the programme (note: the OLT provides \$10 for hospitality for each volunteer name appearing on the programme up to a maximum of \$400. An additional \$100 is provided for the closing night party.) An advance of up to \$200 may be requested prior to the finalization of the programme;
- Submit the signed hospitality request form to the Technical Director for processing three weeks prior to opening night (**Annex 6**);

PREPARATION FOR DRESS REHEARSAL AND OPENING NIGHT

- Ask theatre management if there is a paid preview performance on the final Sunday afternoon. If so, the dress rehearsal is usually the final Friday;
- Confirm with theatre management that the theatre is having an opening night reception following the performance and ensure cast and crew are aware of expectations concerning their attendance.;
- Inform the Director of Marketing of any special upper foyer photo board requirements and provide assistance with the setup if required;
- Create cast sign-in sheet and ask the Stage Manager if he has any preferences for the posting area;
- Ensure that the cast and crew are aware of their obligations with regard to party nights (Friday/Saturday);
- Ensure that the cast is aware that they are not obligated to provide a full crew night on closing Friday if they choose not to;
- Ensure the cast is aware of the etiquette around having guests to the greenroom before and after performances;
- Suggest having one actor as liaison between AD and cast to ensure open communication;
- Communication is imperative to ensure a positive experience all around. Make sure the cast and crew know what is happening, what is required of them, what they can expect.
- Create crew sheet showing who is on duty every night during the run for each back-stage area, give to Stage Manager and post backstage and in the green room. (This can be created week by week if necessary.)

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RUN OF PLAY

- If no opening night reception is organized by the theatre, AD/hospitality person arrange one for greenroom;
- Arrive early and ensure there is coffee, tea and snacks for the arrival of the cast/crew;
- Ensure Green room is staffed every night during the time when the audience is in the house – to handle any emergencies that may arise.
- Ensure a responsible person (Director, AD, staff or Board member) is available to make sure everyone has left, and to close the theatre every night.
- Parties (themed) after shows Friday and Saturday evenings are potluck. Post sign-up sheets in the greenroom at beginning of week (**Annex 7**);
- Find out when and what Talkback plans there are (organized in collaboration with the Learning Committee) and make sure the cast and crew know in advance if they have any involvement;
- If complicated food arrangements require restricted access to the kitchen, alert the rehearsal hall AD in advance so they can retrieve glasses, cutlery, etc.;
- While the closing Friday is generally set aside as "Crew Night", where the cast thanks the crew for their contribution to the production, the nature of any celebration is entirely up to the cast and does not need to include food, drinks, or gifts. If the cast opts to provide party food, then assistance can be offered; if not, then a pot-luck sign-up sheet should be posted as usual.
- Clean out the refrigerator on closing night and advise AD of next show of any leftover food.

POST-PRODUCTION

- Confirm date for the Post-Production Meeting (usually the week after closing night) and invite the cast/crew;
- Make sure all volunteer forms, audition cards and keys to the theatre are returned to the office;
- Ensure invoices from all crew heads are submitted to the Technical Director within a reasonable period post-show (**Annex 8**).

More detailed information can be found in the [Ottawa Little Theatre Production Manual](#)

Annexes

1. [Sample schedule](#)
2. [Volunteer Information](#)
3. [Rehearsal Notes](#)
4. [Sample Programme](#)
5. [Request for Refreshment Funds](#)
6. [Party night sign-up sheet](#)
7. [Request for reimbursement of expenses](#)
8. [Incident Report](#)
9. [Download Risk Assessment](#)