

Production Manager / Technical Director for Elevator Repair Service

Job Type: Freelance; potential of developing into part-time depending on individual

Reporting to: Producing Director

Working with: Artistic Director/ Stage Manager / Associate Producer / Designers /Technical Crew

About Elevator Repair Service

ERS is a non-profit ensemble company that creates original works for the stage. The administrative offices are located in Manhattan, and currently the company has no permanent rehearsal space. The company tours internationally and domestically with pieces from the repertory, and new pieces as they are developed. ERS generally has a 6-10 week run at a New York off-Broadway venue every 12 to 24 months. The creative and technical team tends to be a consistent group of people, but most work with ERS project to project, many times overlapping with heavy responsibilities to other companies and engagements.

A “typical” ERS piece will have 4 to 6 work in progress showings over the course of 12 to 24 months, with ever increasingly complex production needs, culminating in a 4 to 10 week engagement. The piece will then tour to 1 to 10 engagements in a year, sometimes with 3 or four consecutive stops, typically seven to nine days each.

ERS is seeking an individual with a broad range of skills, both managerial and hands-on technical expertise.

JOB SPECIFICATIONS

Principal Duties and Responsibilities:

The ERS Production Manager/Technical Director has three primary areas of responsibility:

- Pre-production development of new pieces – interfacing with ERS artistic, creative and technical team
- Management of pre-production planning of tours and NY engagements – interfacing with presenters and technical departments of the presenters
- Overseeing and actively participating in load in, tech and strike for all engagements – coordinating ERS team with presenter’s team

In 2018 season ERS has two confirmed engagements, and a possible third. Details below.

General responsibilities:

- Scheduling and managing pre-production timelines and production schedules to maximize efficiency and bring into alignment ERS’s technical needs with the customs and budgets of the presenters
- Soliciting and synthesizing requirements of all creative and production elements from ERS production team (people who are rarely all in the same place)
- Scheduling and attending production meetings
- Overseeing the cross-loading of sets and technical equipment from ERS storage facilities in Midtown and in Orange, CT to shipping containers, and hiring and overseeing technical crew as necessary for cross-loads
- Working closely with local Production Managers of the Presenters to plan schedule, crew calls, freight
- Getting bids for freight; securing carnet if needed; creating and distributing shipping manifest
- Being primary point of contact for freight with shipping companies
- Coordinating the realization of all physical production elements for new pieces, ensuring these are

created / constructed to the highest possible standards and are fit for purpose, often in close contact with shops of Presenters

- support of and liaison with production creative teams and producing personnel
 - quality control of all production aspects throughout production runs
 - support of the company's Designers and Technical Staff
 - being the first point of contact in respect of any regarding pay and conditions for the freelance
- Technical Crew
- ensuring at all times a safe working environment and compliance with all Health & Safety and licensing regulations, including liaison with relevant authorities
 - Consulting with producer on budgets and providing budgetary information when required
 - Ability to have a hands on approach to fulfillment of technical needs – lifting required
 - Creation of CAD drawings to include ground plan, section and sightline survey, in collaboration with lighting and set designers, to integrate all aspects of the production
 - any other duties required, commensurate with the scope of the role

PERSON SPECIFICATIONS

Essential:

- an open-minded and collaborative approach to working – ERS is an ensemble that devises original work together – and that extends to how we approach technical issues as well artistic
- experience across a range of technical departments
- commitment to achieving high standards within limited resources
- ability to plan and prioritize work effectively
- clear, professional email communication style
- strong personnel management and team leadership skills
- strong technical skills
- a flexible approach to working
- experience of working with and supporting freelance creative team
- experience of co-production / collaboration with a variety of partners
- awareness of current trends in theatre technology
- computer literacy: word processing, spreadsheets and CAD/similar

Desirable:

- experience and contacts in out-sourcing set, prop and costume making
- up-to-date knowledge of Health & Safety legislation and practice
- has use of personal computer
- owns license or has access to CAD drawing software

Details of ERS 2018 Engagements

We have two confirmed engagements coming up (a 2-week tour in Feb, and the mounting of an original production in NYC in May/June), and a strong possibility of a third (a 1-week tour in May). Ideally the same person would do all three, although lack of availability for one does not disqualify a candidate from consideration.

Ideally we would like to first take the top candidate on the Feb tour with us, with our current Production Manager, for training and before committing to the other engagements.

1. Tour of "The Select (The Sun Also Rises)" to New Zealand Festival, in Wellington

Outgoing ERS PM will be on this tour, so it is a training gig (paid)

Candidate will learn how to TD the show in the event of future engagements, and work as deck crew for the 6 performances, assisting SM with props and changeovers

Depart Feb 17, 2018 return March 2, 2018

2. New play by Kate Scelsa, "Everyone's Fine with Virginia Woolf" at Abrons Arts Center

P.M. will manage set bids, oversee build, coordinate all designers, bid rental packages, work closely with Producer and Director to create budget and put together technical team, hire and oversee load in and strike crews, have daily presence during tech and previews, create a tech rider for future engagements/tours. May consider also fulfilling daily run position, TBD.

Late January: First draft of designs due

Late February/March: Final designs due, bids

April 23 - May 20 - Rehearsal. Set build. Rental packages finalized.

May 21 - Load in

May 24 -Tech

May 31 - Dress

June 1 - First preview

June 12 - Opening Night

June 24 - Announced close

July 1 - Last possible performance if extended

3. TBD: tour of show currently at The Public Theater, *Measure for Measure*, to a festival in Western Europe in mid May. Likely a 9-day tour, possibly May 5-14, 2018.

Candidate should become familiar with show before it closes November 12, 2017.

Salary

Salary commensurate with experience

To apply

Please send a cover letter and resume to Ariana Smart Truman, ERS Producing Director, at Ariana@elevator.org