

TECH POSITIONS

AREA: Properties and costumes

STAFF: One manager + 3 crew

PRESHOW RESPONSIBILITIES: Organizing needs list, gathering all hand properties, labeling all props, returning all properties to rightful owners after the show. Will assist in some costuming organization as well

RUNNING CREW RESPONSIBILITIES: Props handling backstage, props checks after set changes, replacement of any perishable props nightly, re-set of props following performance. You decide who is doing what specifically.

AREA: Stage Manager and set crew

STAFF: One person—MUST HAVE STAGE EXPERIENCE; Crew: 4-5

PRESHOW RESPONSIBILITIES: Director's Assistant during blocking rehearsals = write down all blocking in your production script; before regular rehearsals, make sure the stage is set for that day's scene work (have help from set crew); take role at all rehearsals, prompt at all rehearsals necessary; help set manager organize all set changes and set crew duties and chart them for posting backstage, note any technical or acting needs and report them to director at the end of each rehearsal, keep a running list of set and prop needs and report them to the appropriate managers as needed, report any misconduct to the director immediately.

RUNNING CREW RESPONSIBILITIES: Manage curtain, make sure actors make their cues on time, call scenes back to the "green room" (the band room) to cue actors one page in advance, call necessary tech cues and warns on scene changes. Make sure the set is in order for the next performance, lock and unlock doors as needed. Report to director on box office/usher needs and lines for tickets.

AREA: Lighting design and operation/Special Effects operation and set up (TBD) /Followspot

STAFF: One Light board manager, 2 follow spot operators/lights crew

PRESHOW RESPONSIBILITIES: Lighting plot chart written on your script compiled from script information (including scene changes, and special lighting notes); Lighting instrument placement plan compiled after plot is completed (shows placement and beam spread of all instruments on set, assist with Hang and focus of all lights, and programming of board, Lighting Cue script final draft completed and ready for production (including all cue for follow spot and board), operation of lights during rehearsals. Some of the above will require extra non-rehearsal time due to the need to use the stage.

PRODUCTION RESPONSIBILITIES: Run pre-show checks of all lights and cues, house light management, running crew for follow spot, special effects, and light board. Resets for next performance, distribution and collection of headsets as needed. Be on task at all times.

AREA: Sound Design and Operation

STAFF: one sound manager

PRESHOW RESPONSIBILITIES: Help to get sound plot chart completed (includes sound, page in script, cue line and sound/song chosen); All sounds/music located and put on CD; equipment set-up and care, all cable taping/installing, sound cue book final draft completed.

PRODUCTION RESPONSIBILITIES: sound equipment operation, organization of all sound files on one CD/laptop, pre-show music on at 6:15, check all sound equipment prior to show, check laptop battery strength prior to show, clean up tech area after show. Manage headsets during show. Be on task at all times.

Technical Positions Information

1. There are 12 running crew positions available, plus set construction positions available. You have to apply for them. (see above)
2. On your application, please note everything that you think would help you do well at the job(s) you are pursuing.
3. Answer all questions thoroughly and neatly. If you show you care, it matters.
4. Technical positions will be chosen based on the following:
 - a. Dependability—you have to be trustworthy and work independently
 - b. Availability—you have to be there when needed!
 - c. Experience/ knowledge
 - d. Eligibility—both academic (including PEARLS) and behavioral
 - e. Manager positions require extra time and high organization skills
5. **Your application is due on or BEFORE September 15 to Mrs. Brant.**
6. **You must attend a short TECH INTERVIEW ON September 17 BETWEEN 3-4 P.M. IN PAC.**
7. You will receive a personal letter by September 18 informing you of the director's choices. The cast and crew list will not be public information until AFTER Mrs. Brant hears from each person as to their acceptance or rejection of their offered position. You must come to see her in person before lunch.

8. If you do not choose to accept the position offered to you, all you have to do is tell Mrs. Brant that you are rejecting your position. It will be filled by another applicant at that time.
9. The first technical crew meeting for organizational purposes will be announced on your application results letter—MAKE SURE YOU READ ALL OF IT. At that meeting, you will receive a calendar and further meeting dates will be determined then.
10. Please remember that if you work, participate in a sport, or have other obligations that do not allow you to be at rehearsals consistently, do not apply. If you can't be there enough, you can't do your job. Some tech positions do allow flexible scheduling (Box office, promotions, and costumes and props (to some extent), and set construction), and those with afternoon commitments may apply for those as long as they can work out an alternate schedule that is effective.
- 11. This application is for production crew only. Running crew, or the group of students actually backstage during production, will be chosen in October. That will be based on attendance at required work sessions, dependability, enthusiasm, and skill (and training if applicable). You have to earn it.**