



*Brought to you by Castle View Theatre Company
and Thespian Troupe 7117*

CVTC 2019/20 Season Play Crew Info Packet

Sign Up Open to Join Crew:

Tuesday, January 6th – January 27th
@cvhstheatrecompany.org

Interviews for Crew Leads:

Tuesday, January 7th – Friday, January 10th
Scheduled @cvhstheatrecompany.org

Official First Crew Work Date:

Monday, January 27th @ 3:10 pm – CV Auditorium
(not including audition week prep)

Parent/Student Production Team Meeting (mandatory):

Monday, January 27th @ 5:30 pm – CVHS Auditorium

Production Dates:

April 1-4, 2020

See Mr. Scott in Room 600 for more information or questions;

Or by e-mail at rascott@dcsdk12.org

Check the school theatre website for calendar & more information: cvhstheatrecompany.org

CVHS BACKSTAGE CREW POSITIONS

Costume Crew:

Assists the Costume Designer(s) with all aspects of costuming the show. This may involve cleaning and organizing in the costume storage area, assisting with moving costumes in and out of the storage area for each show, assisting with distribution of costume pieces and return of costume pieces from the actors, ensuring that all costume pieces are accounted for and in good working order at the end of each show, assisting actors with any required quick changes either on or near the stage and any other costume related needs of the show.

Make-up Crew:

Assists Make-up Designer(s) with all aspects of make-up and hair for the show. Duties may include applying make-up, styling hair, assisting with keeping the make-up area and application tools clean and in good working order, assisting with any make-up and or hair/wig changes during the show and any other make-up related needs of the show.

Publicity Crew:

Works with the Director and production team. Designs, makes, copies, distributes, posts all advertisement materials for the show including programs, posters, flyers, shirts etc.

Scenic Carpenter:

Under the direction of the Technical Director and Master Carpenter. Uses power tools to build, and assemble all scenic elements of the set (i.e. Flats[walls], platforms, doors etc.), props etc. May also be on one of the other running crews for the performances of the show.

Scenic Painter:

Under the direction of the Scenic Painter and Technical Director, uses different painting techniques to paint the scenery for the show to provide the look, texture and feel that the Director desires for the show. May also be on one of the other running crews for the performances of the show.

Lighting Crew:

Assist the Light Board Operator with the light board during all performances. Responsible for keeping the lighting side of the control booth clean and organized. Helps address any lighting problems that might occur during a performance. May participate in hanging and focusing lights for show.

Light Board Operator (tbd by Light Crew Lead):

The Light Board Operator is responsible for operating the light board during all performances. Performs daily light checks at the beginning of all technical rehearsals and performance call times to ensure that all lighting equipment is working properly. May participate in hanging and focusing lights for show.

Follow Spot Operator (tbd by Light Crew Lead):

For each performance, the spotlight operator is responsible for running one of the follow spots up in the booth for specialized lighting effects. A spot operator is usually a member of the lighting crew and works with the crew lead to decide cues and timing for use of the spot. Spot operators will be trained in the specialized use of the theatre follow spot set up, operation, and maintenance.

Sound Crew:

Assists the Sound Board Operator with the sound board during all performances. Responsible for keeping the sound side of the control booth clean and organized. Helps address any sound problems that might occur during a performance.

Sound Board Operator (tbd by Sound Crew Lead):

Responsible for operating the sound board during all performances. This includes all microphones, CD players, computers etc. required to provide sound for the show. Performs daily sound checks at the beginning of all technical rehearsals and performance call times to ensure that all sound equipment is operating properly.

Property Crew:

Assists Prop Master with all props during all performances and rehearsals. Helps address any prop problems that might occur during a performance. May assist Backstage Crew with scene shifts etc.

Stage/Running Crew (tbd for technical/dress rehearsals and all performances):

Is responsible for the safety of the backstage area during all performances. Cleans stage at start of call-time and is responsible for all set changes during the course of a performance or rehearsal. Returns set to "pre-show" setting after every performance.

Special Effects Crew:

Works on creating special technical effects for a show, including but not limited to fog effects, projections, specialized lighting, rigging for drops, etc. This crew works closely with the other technical crews – lighting and staging – to make sure that all effects happen in conjunction with other scene changes and designs. Special effects crew reports to the technical director for design decisions.

Usher:

Reports to the House Manager at the beginning of call-time. Assists with passing out programs, collecting tickets and maintaining a safe environment in the house. Following every performance, works with House Manager to pick up trash, recyclables and any programs left behind that can be reused at a future performance.

CVHS BACKSTAGE CREW LEAD POSITIONS

*(for students interested in leading a backstage crew –
minimum 1 CV show's experience with good recommendations and attendance)*

With the start of the new semester, it is time to start assembling the amazing team that will be leading our backstage team that will design and construct our production. I would like to get the major positions filled this first week, **so starting on Tuesday, January 7th and continuing through Friday, January 10th during advisement, lunch, or after school, I will be meeting for 10 minute interviews with those thespians and theatre artists who have a passion for backstage.** If you think you might like to help design *PETER AND THE STARCATCHER* and/or lead one of our crews, please sign up for an interview slot online through the CVTC website:

cvhstheatrecompany.org

Choose the time slot that best fits your schedule and then make sure you fill in the application via the Google forms link for crew leads.

Lastly, look at the attached list of crew positions with general description of each as well as some sample questions that we may use during the interview. Look through these to make sure you know what you are interviewing for and how you best fit the position. It is always a great idea, in any interview, *to be very familiar with the show you want to design for* (read a thorough summary of *PETER AND THE STARCATCHER* – attached - in advance and watch clips online), *the company itself* (how we do things at Castle View Theatre Company), *the position you are applying for*, and *any experience and skills that you bring to the show.* If you have examples of your work via a resume or portfolio - those are always greatly impressive.

There is an amazing production handbook online that will give you ideas for most of the major backstage areas for the show:

https://www.mtishows.com/sites/default/files/patsc_handbook_small.pdf

If you have any questions, please feel free to stop by room 600 during any day this week. We look forward to meeting with any or all of you that want to lead our show(s) next year!!

SOME SAMPLE BACKSTAGE INTERVIEW QUESTIONS:

- What was the most successful production you have worked on, and in your opinion, what contributed to its success?
- Give me an example of your ability to handle stressful situations.
- What excites you the most about this position?
- Tell me about your backstage management experience.
- How have you, or would you, deal with conflicts that emerge in a professional environment?
- When deadlines approach, how do you deal with them?
- How do you stay organized?
- Tell me about your team management skills by providing an example.
- How do you approach a script when reading it for the first time?
- What was your first show as a crew member, or in a position where you had management responsibilities?
- Tell me in what capacity your backstage crew experience has prepared you for the job of backstage lead.
- Which responsibility on the crew position list do you consider the most challenging, and why?
- Tell me about your ability to work under pressure.
- What is your greatest weakness, and what are you doing to improve it?
- What are your greatest strengths, and how will they help you as a backstage lead?
- Why are you the best candidate for this position?

CVTC CREW LEAD POSITIONS

Stage Manager:

The Stage Manager works in tandem with the Director in rehearsal, recording the blocking and seeing that cast members stay on script, have necessary props, and follow the staging. As the lighting, sound and set change cues are developed, the stage manager meticulously records the timing of each as it relates to the script and other aspects of the performance. All notes are maintained in a prompt book which contains all cues, technical notes, blocking and other information pertinent to the show. During the show the Stage Manager essentially takes control, calling the cues for all transitions, as well as being responsible for communication between the director, actors and back stage crew.

Assistant Stage Manager:

The Assistant Stage Manager is responsible for keeping track of cast members, sets and miscellaneous details during rehearsals and production of a stage performance as directed by the Stage Manager. They also attend all rehearsals and assist the Stage Manager in any assignments given.

Assistant Director:

Assists the Director and Stage Manager in rehearsals prior to performances. Duties may include following along in the script to assist with cues, collecting and organizing paperwork from actors, assisting with timing acts or segments of the play to assist the Director with adjusting pacing, running to get items needed by the Director or Stage Manager etc.

Student Technical Director:

Accepts and evaluates set designer's drawings or model and makes the necessary purchases (after consultation with set designer, director) to build the set. Drafts elevations, work drawings for the set. Schedules and supervises set, light, property and stage crew for work sessions, tech and dress rehearsals, and all performances. Encourages good safety habits while working on the stage. Supervises cleanup of stage area after all work sessions, rehearsals and performances. Is responsible for the quality of work that is done backstage during all work sessions, rehearsals, and performances.

Costume Designer/Crew Lead:

Assists the Costume Designer(s) with all aspects of costuming the show. This may involve cleaning and organizing in the costume storage area, assisting with moving costumes in and out of the storage area for each show, assisting with distribution of costume pieces and return of costume pieces from the actors, ensuring that all costume pieces are accounted for and in good working order at the end of each show, assisting actors with any required quick changes either on or near the stage and any other costume related needs of the show.

Make-up Designer/Crew Lead:

Assists Make-up Designer(s) with all aspects of make-up and hair for the show. Duties may include applying make-up, styling hair, assisting with keeping the make-up area and application tools clean and in good working order, assisting with any make-up and or hair/wig changes during the show and any other make-up related needs of the show.

Publicity Designer/Crew Lead:

Works with the Director and production team. Designs, makes, copies, distributes, posts all advertisement materials for the show including programs, posters, flyers, shirts etc.

Master Carpenter/Crew Lead:

Under the direction of the Technical Director & Student Technical Director. Uses power tools to build, and assemble all scenic elements of the set (i.e. Flats[walls], platforms, doors etc.), props etc. May also be on one of the other running crews for the performances of the show.

Scenic Paint Designer/Crew Lead:

Under the direction of the Scenic Painter and Technical Director, uses different painting techniques to paint the scenery for the show to provide the look, texture and feel that the Director desires for the show. May also be on one of the other running crews for the performances of the show.

Lighting Designer/Crew Lead/Board Operator:

After reading the play and meeting with the Director and Technical Director, designs a lighting plot for the show to provide all necessary lighting for the show including general area lighting and any lighting special effects. Once design is approved, works with Technical Director and lighting crew to hang and focus lights for show. Using computerized light board, designs looks for each scene and records cues into board for show. May also be Light Board Operator for show.

Sound Designer/Crew Lead/Board Operator:

After reading the play and meeting with the Director and Technical Director, prepares all necessary sounds (music, sound effects, background etc.) for the show including any required pre-show, intermission or post show music mixes. Once approved prepares a CD of all sounds for sound crew and assists with setting levels and timing for cues. May also be Sound Board Operator.

Property Master/Crew Lead:

Build, make or acquire any needed props for the production. During performances, the Prop Master is in charge of the prop table(s), making sure it is organized and all props are accounted for and in working order. Must check all props at the beginning of call-time and after every performance.

Running Crew Lead:

Is responsible for the safety of the backstage area during all performances. Cleans stage at start of call-time and is responsible for all set changes during the course of a performance or rehearsal. Returns set to "pre-show" setting after every performance.

House Manager:

Is responsible for everything in front of the stage. Makes sure that the house is ready before any audience members arrive. Organizes the ushers to pass out programs, collect tickets and make sure that the house always remains safe (i.e. aisles must remain a minimum of 4 feet wide and be clear at all times) and provides assistance to any audience members with wheelchairs. Generally responsible for a pleasant audience experience before, during and after the show.

Other Possible Positions:

Projection Designer/Projectionist – designs and runs background projections for show

Special Effects Designer/Crew Lead – creates and supervises constructions and running of all special effects (fog, specialty lighting, rigging, etc.) for this production

PETER AND THE STARCATCHER SYNOPSIS

ACT ONE

An ensemble of actors enters a bare stage and addresses the audience. They promise flying, dreaming, adventure and growing up... with the help of imagination. The stage becomes a bustling port in the British Empire.

Accompanied by his precocious daughter, Molly, and her nanny, Mrs. Bumbrake, Lord Leonard Aster is preparing to set sail to the remote kingdom of Rundoon on an assignment of royal importance. Two identical trunks – one of them containing the Queen's precious cargo that Lord Aster is to accompany and the other, a decoy filled with sand – are delivered to port. The real trunk, along with Aster, are supposed to find safe and quick passage aboard the Wasp, the fastest ship afloat, which is helmed by Aster's old school chum, Captain Robert Falcon Scott. The decoy trunk is slated to be carried by the Neverland, captained by the sinister Bill Slank; but amidst the bustle of the port, while no one is looking, Slank swaps the trunks so that the Queen's cargo is loaded aboard the Neverland and the sand-filled trunk is hoisted onto the Wasp.

Meanwhile, three orphan boys, Prentiss, Ted and one simply named Boy, are sold to Slank by their schoolmaster, Grempink, who's promised the boys that they'll serve as helpers to the King of Rundoon. Slank indicates a more sinister outcome for the lads, and, after realizing that there is no one who cares enough to see them off, the Boy proclaims that he hates grown-ups.

On the Neverland's deck, preparations for the voyage are made as Molly is saying a hurried goodbye to her father, who assures her that she's much safer aboard the slower, weather-beaten Neverland. Just then, a crate containing the orphan boys bursts open, and one happens to catch Molly's eye. Speaking in Dodo, a language known only to Dodo birds and a handful of very special humans, Lord Aster confides his mission's details to Molly. Placing matching amulets around his and Molly's necks, Aster warns her never to take it off or let anyone else touch it, and to use it if she is ever in trouble.

Lord Aster departs for the Wasp, and Slank ditches his pleasant facade, commanding Alf, a kindly old seafarer, to escort Molly and Mrs. Bumbrake to a cabin below the deck of the ship. The Neverland sets sail for Rundoon. Later, on his way to feed the pigs, Alf checks in on the ladies and flirts with Mrs. Bumbrake. Molly, unseen, follows Alf out and trails him on the long journey to the bilge room, where the three filthy orphans gather around Alf and his bucket of food. Prentiss identifies himself as the group's leader and demands to speak to the Captain, while the food-obsessed Ted dives into the bucket of food and gulps down several handfuls, only to realize that he's been fed worms.

Once Alf has left, Molly appears and learns the boys' names (save Boy, who doesn't have one). Seeing that they're clearly hungry, Molly offers to take the boys to find real food. The Boy doesn't follow and flashes back to St. Norbert's Orphanage for Lost Boys, where Grempink is lashing him. As he's imagining a family, Molly reenters to fetch him. Across the sea on the Wasp, Lord Astor is led inside the ship by a naval lieutenant, who removes his disguise and reveals himself to be Smee, a pirate. The rest of the crew is also made up of pirates who have bound and gagged Captain Scott. Smee demands the key to the trunk, but Lord Aster refuses.

After receiving an elaborate introduction as the most feared pirate captain on the high seas, Black Stache (a poetic, mustached, malapropism-prone psychopath) steals the trunk key from Aster's pocket. At which point, the amulet around Lord Aster's neck begins to glow... as does the one around Molly's neck, making her think that he must be in trouble. Mrs. Bumbrake comes searching for Molly, so she and the boys turn to escape down a corridor and encounter a flying cat in Slank's cabin! The only thing that could make a cat fly is starstuff, and Molly realizes what the Queen's treasure is... but it's on the wrong ship! The starstuff captivately interests the boys, but Molly distracts them with a bedtime story.

Back on the Wasp, Stache opens the trunk, only to find sand. Smee deduces that Slank must have swapped the trunks. Stache orders the Wasp to be turned in pursuit of the Neverland. Lord Aster contacts Molly through the amulet and warns her that pirates have commandeered the Wasp. He instructs her to bring the Queen's trunk to him once the Wasp catches the Neverland. She is now a part of the mission!

The Boy awakens to catch the end of Molly's communication and insists that she tell him what is going on. Molly tells the Boy about Starcatchers, a handful of people appointed by the Queen to protect starstuff. The Boy insists that Molly prove she is an apprentice Starcatcher, so she puts her hand around her amulet, closes her eyes and floats a few inches above the deck. Molly explains that a Starcatcher's primary duty is to collect starstuff and dispose of it in Mount Jalapeño on Rundoon because there could be dire consequences should it fall into evil hands.

The Boy tells Molly that he is going to Rundoon to help the King. She bursts his bubble, explaining that King Zarboff is quite evil and uses orphans as snake food.

The Boy begins lamenting the evils of grown-ups, but is thrown overboard by Slank. Molly dives in to save him when it becomes obvious he can't swim. She drags him back on board and revives him.

Spotting the Wasp on the hurricane horizon, Slank assumes that the British Navy must have discovered the trunk swap. He prepares to outrun the Wasp, but the Boy takes the wheel and changes course. In the midst of the storm, the wheel flies off the deck and goes spinning out to sea. Below deck, Alf is again flirting with Mrs. Bumbrake, who stops his advances in order to find Molly.

When the two ships meet, the pirates board the Neverland and fight with the sailors while Molly and the Boy rush to get the trunk from Slank's cabin. On deck, Slank and Stache square off, but, just as Stache gets the upper hand, the Neverland splits in two.

As Molly and Mrs. Bumbrake struggle to move the trunk, Slank intercepts them and is thrown overboard, where he drowns. Molly asks the Boy to stall the pirates while she gets the Queen's trunk to the Wasp, and the Boy sits on the sand trunk to "protect the treasure." Stache approaches the Boy and tries to lure the trunk out from under him by offering him a place on his crew and suggesting some Piratical names for the Boy. "Pirate Pete" strikes a chord with the Boy, so he chooses "Peter" as his name.

Losing patience, Stache knocks Peter off the trunk, opens it and realizes that he's been had. As Peter celebrates his own cleverness, Stache knocks him overboard. Molly is torn between saving Peter and bringing the chest to her father. Knowing that the starstuff will float, she pushes it into the water and tells Peter to float to a nearby island. Alf and Mrs. Bumbrake search for flotsam to make a raft; Ted and Prentiss cling to one another; Stache commands Smee to follow the trunk; Molly dives into the ocean and swims after Peter; and Peter rides the trunk toward the island with fish swimming in its golden wake.

ACT TWO

In a cove on the island, a group of Mermaids recounts in vaudevillian song their recent experience of being transformed from regular fish after swimming in the wake of the starstuff. While atop a mountain, Peter basks in the open skies and clean air for the first time in his life – freedom. He's interrupted by a yellow bird flying around his head, followed by the arrival of Ted and Prentiss. He enlists the boys in a mission to get the trunk to the Wasp so that they can leave the island, but, finding themselves rather famished, the boys hide the trunk and go off in search of food. On their search, though, the boys get separated and soon realize that they are not alone. Stache and Smee are also creeping about the jungle and Molly, being a champion swimmer, has made it to the island and is in search of the trunk.

The boys are found and captured by the island's natives, the Mollusks, whose chief, Fighting Prawn, sentences the boys to death... a fate he reserves specifically for the English because he was sold into kitchen slavery by Englishmen. Their death shall occur in the mouth of Mr. Grin, the island's hungriest crocodile.

Grasping at straws, the boys offer the gift of a bedtime story to the Mollusks, assuming they will fall asleep. This idea would have given the orphans the perfect opportunity to escape, but they had fallen asleep when Molly first told them *Sleeping Beauty*, and they can't quite recall the entire story. At the climax, Molly appears from behind a tree to explain that the boys have ruined the story.

Although amused – especially because Molly's name means "Squid Poop" in their language – the Mollusks decide that the English invaders must die anyway, and toss them into Mr. Grin's cage. There, after a bit of bickering, Molly formulates a plan and, in her excitement, impulsively kisses Peter. The entire group is a bit shocked, but proceeds with

the plan as follows: when Mr. Grin opens his mouth, Molly tosses in her amulet and Mr. Grin grows to an enormous size, bursting out of the cage and floating away. The kids escape into the jungle, but are pursued by the Mollusks. Out at sea, a light is flashing. It's Lord Aster, contacting Molly! Using Norse Code – a system used by ancient Vikings akin to Morse Code – he instructs Molly to bring the trunk to the beach. So, off go Molly and the boys towards the trunk. To give Molly room to reach the mountaintop, Peter draws the Mollusks' attention to himself, but is distracted by the return of the pesky yellow bird. The little flutterer causes Peter to fall into a crevice and down into a shimmering lake of golden water far, far underground. Unlike his prior experience with water, Peter floats, neither drowning nor afraid.

A mermaid named Teacher greets Peter and explains her transformation from fish to mermaid. After disclosing starstuff's power to fulfill dreams (Peter's, of course, is to never turn into a grown-up), Teacher and the island give Peter a second name: "Pan," which means "all things boys like." It has a second meaning, but, before learning it, Peter is reminded of both his mission and Molly, quickly climbing out of the grotto and bolting back up to the mountaintop. Molly, Prentiss and Ted are dragging the trunk towards the beach. Night has fallen and the boys are exhausted, so they sleep while Molly stands guard. Peter appears and surprises her! He tries to get into the trunk, but Molly tells him that exposure to so much starstuff is very dangerous. They chat for a bit (touching on the subject of their kiss), and Molly eventually dozes off. Peter gingerly tries to open the trunk, but the boys stir and cause him to flee.

Disguised as a mermaid, Smee tries to lure the kids to the beach with a ukulele song. Stache cuts him off and uses a poison fruitcake instead, but Molly identifies him as Black Stache and exposes his plot. Stache and Smee's "Plan C" is then enacted when they reveal Mrs. Bumbrake and Alf, whom they've taken prisoner. Just then, the Mollusks enter with prisoners of their own: Lord Aster and Captain Scott.

Mrs. Bumbrake recognizes Fighting Prawn as a kitchen boy with whom she worked in Brighton, and Fighting Prawn proclaims that Betty Bumbrake was the only English person who was kind to him when he was a kitchen slave. Their reunion is cut short when Stache pulls his knife on Fighting Prawn and tries to get the trunk from Molly. Molly must decide between saving Fighting Prawn's life and her duty to the Queen. Suddenly, after echoing and mocking Stache, Peter springs from hiding and the kids all attack Stache. He manages to capture Molly, though, and threatens her life with his razor.

Peter realizes that the only way to save Molly is by giving Stache the trunk of precious magical starstuff.

The trunk is opened... and Stache discovers it is empty. The water that seeped into the trunk has dissolved the starstuff, which is now diffused into the ocean. In a fit of frustration, Stache slams the lid down on his right hand, cutting it off. He vows to be Peter's foe for all eternity before leaving to lure Mr. Grin, the crocodile, to join his crew by feeding it his severed hand.

Fighting Prawn honors Peter as a true hero and allows the English to leave. Mrs. Bumbrake and Alf settle down happily together, and Captain Scott proclaims his intent to explore Antarctica.

With the starstuff gone (and, ergo, their mission fulfilled), Lord Aster pronounces Molly a full-fledged Starcatcher, and promises her a St. Bernard puppy when they return home.

Peter mentions his encounter with Teacher to Molly and Lord Aster, and, to Molly's horror, she and her father realize that Peter cannot leave the island. They realize that Peter, by being dunked in the golden, starstuff-infused waters of the grotto, has been transformed. They share with him the second meaning of his new last name: "All," as in the entire island, which is now his home... the island and its inhabitants are now his family.

Lord Aster captures the yellow bird in his hat, adds the last of the amulet's starstuff and creates for Peter a pixie protector, who flies off playfully as Ted and Prentiss chase it down the beach. Peter, now the boy who would not grow up, reluctantly bids farewell to the heartbroken Molly. As the Wasp sails away, Peter begins to forget what's happened and settles into the eternal present of youth. Prentiss, Ted and the fairy return. She suggests that the Lost Boys join him by taking a dip in the waters of the enchanted grotto.

A quick flash forward reveals a grown-up Molly watching her daughter, Wendy, fly off with Peter Pan. Back in the present, Peter Pan takes to the sky for the first time as his friends run down the beach of the newly named island – Neverland.

CVTC Crew Production Agreement

(Please read and fill out the following production agreement)

I agree to the following terms in this agreement and promise to abide by the conditions and expectations set forth by my director(s), technical director(s), stage manager(s), and fellow cast and crew members. I will dedicate myself as a true team member to this production process in order to present a show that we as a cast, crew, and production team will be proud of. Please check the boxes for all items listed below to make sure you know the expectations & responsibilities of being on a CVTC crew.

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1. All technical stage crew members and leaders should have fun working on this production as collaborative artists. We expect a positive attitude, open communication, and ownership from beginning to end.

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2. All technical stage crew members and leaders must be in good academic standing to participate in and remain in this production. All actors, technical stage crew members, and leaders are expected to be in school during the day in order to participate in rehearsals and performances after-school. It is also required that if you score an F or multiple D's on any recorded grade update, a progress report (see attached) must be completely filled out every week and returned to Mr. Scott until that F or Ds are changed. You will not be allowed to attend crew days if this is not turned in on time.

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3. All technical stage crew members and leaders must be present at all scheduled rehearsals. Crew workdays will generally be Monday through Friday from 3:10 p.m. to 5:45 p.m. Crews will meet on specific days of the week and once crew assignments have been made, attendance at these work days will be very important. If you have two unexcused absences from your crew, you may be cut from that crew and/or re-assigned to General Crew. If you are absent for excused reasons beyond a reasonable amount (as determined by the Technical Leadership – usually more than 10% of work days). Some weekend workdays may be also requested in advance – see attached production calendar.

Rehearsals and work will be extended as we get closer to performances (tech rehearsals), with dress rehearsal lasting as late as 8:30 pm. If you are part of a running crew for scene changes, light crew, sound crew, makeup crew or costume change crew – you are required to be in attendance at all tech and dress rehearsal and on time for all performances.

Communication is the key to good relationships during this show:

In order to be excused you must have a legitimate note explaining why you were absent. Valid excuses are an illness, a death in the family, etc. Non-valid excuses are work, a day off, unapproved doctor's appointments, voice lessons, etc. It is also important to turn in all notes to the technical director and notify them directly in advance if you cannot attend a rehearsal. In case of emergency, you must call 720-281-1964 and leave a message.

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4. All technical stage crew members and leaders must be on time to all scheduled rehearsals and technical crew duties. If late for multiple rehearsals, you may be asked to step out of your backstage position or onstage role.

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5. All technical stage crew members and leaders will keep the work spaces, stage, scene shop, dressing rooms and loft clean throughout the rehearsal and performance process. There will be limited food or drink allowed on the stage at any time. Water is available in PA hallway.

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6. All technical stage crew members and leaders will use the building process productively. Crew members who are in attendance at crew days should be working in their assigned areas on crew tasks or completing school assignments. *Remember: you are a student first, so you must stay current with your class assignments. We strongly encourage you to do homework at crew work days if there is spare time. We will provide a quiet space for your study.*

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7. All technical stage crew members and leaders must stay in the crew work areas during a work days unless given permission to leave. Your presence may be called upon at anytime while you are at crew days. We count on your presence as an important component of effectively producing the play.

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8. All technical stage crew and leaders must be supportive of each other's roles in this production. It is important to communicate with one another in a respectful manner. Whether onstage or offstage, all roles in this production are equally important. We want to be positive in our interactions (and language) while in production.

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9. All technical stage crew members and leaders are required to take part in a full stage strike on the Saturday night of the final performance, right after the production. All cast and crew will remain until the strike is complete and the stage, auditorium lobby, costume room, dressing rooms, choir room and shop are cleared and cleaned.

Any cast, crew member or musician who misses strike will not be allowed to work on the next show unless they put in the hours they missed with the directors.

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10. All technical stage crew members and leaders are expected to adhere to school policies and guidelines of appropriate behavior. Because you represent our school, as well as our theatre and our group, you are expected to behave in an appropriate manner while in the theatre area. This includes issues of dress, language, treatment of facilities, banned substances, etc. Your behavior should be the best possible reflection of who you are.

The spirit of this agreement is to ensure that all actors, technical stage crew members and leaders are treated fairly as creative, collaborative artists who are working towards the same goal. Your directors will enforce this agreement to the best of their ability in the spirit of a high quality theatrical production process.

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11. All technical crew members and leaders will be required to pay a production fee (\$50 for PETER backstage) to help support the technical aspects of the show. As much as possible, we try to keep participation in our theatre program as low as possible. The required fee is used to help pay for the costumes, props, & sets required to stage a large show. In addition, show members, including crew may be asked to participate in various fund raisers or ticket sales to help support the final production.

We, as an all-inclusive theatre program, believe that every student should have the opportunity to participate in our shows. Therefore, if the production fee requirement is a difficulty for a student to pay, we do not want that to keep them from being a part of the show. Various fund-raising opportunities, as well as limited scholarships, will be made available to help with these fees. Please talk to Mr. Scott if this is a consideration for you.

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12. All technical crew members and leaders must help contribute to our production through publicity, program ads, concessions, and tech meals. In order to get word out about our show we need everyone's help hanging posters (2 per person), bringing concessions for our performances, selling ads in our program, and helping to provide meals for our production team during tech week.

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13. All technical crew members and leaders may purchase a unique show shirt (\$18) as part of the production team. If you would like to reserve a shirt, please include your payment for the shirt with your production fee. Fees & shirt money can be paid in cash or via check directly to Mr. Scott. Shirts will be worn in the two weeks before the show.

If you are ordering a T-shirt, please include your size:

Men's	XS	S	M	L	XL(+)	XXL (+)
Women's	XS	S	M	L	XL	XXL (+)

This production can be an incredible experience if the entire cast, crew, leaders, and production staff work together, create together, and have fun together!

Your name _____

Your signature _____ Date _____

Parent signature _____ Date _____