



PRODUCTION LEADER POSITIONS

Stage Manager and Assistant Stage Manager

The Stage Management team keeps the show and the rehearsal process moving. They oversee and manage everything that happens onstage, from cueing to prop tracking. Stage management will also handle line coaching and give line notes to the actors. This position is a very large time commitment and requires attendance at most, if not all, rehearsals. The team manages the run crew for the production.

Assistant Director

Assistant Directors assist the director throughout the production process. Their responsibilities may include leading warm-ups, running breakout rehearsals, coaching the actors, taking directing notes, and assisting in rehearsals. This position is a very large time commitment and requires attendance at most, if not all, rehearsals. Specific duties and tasks will be decided based on the abilities of the assistant and the needs of the show.

Assistant Producer

Assistant producers assist the producer with the planning and execution of the show. The Assistant Producer may be responsible for assisting in marketing the musical including posters, announcements, any other advertisements, and other duties as assigned. The Assistant Producer may also be responsible for community outreach including the middle school performance, coordinating community relationships, and the community party. This is a flexible time commitment that can work around other schedules. Please see Mr. Esquivel with questions about this position.

Assistant Choreographer

The Assistant Choreographer may be responsible for assisting the choreographer in teaching the dances, being dance captain when the choreographer is not there, choreographing dance and/or movement scenes throughout the show, and other duties as assigned.

Designers or Assistant Designers

Student designers can assist or design in Scenery, Lights, Sound, or Costumes. This position is a large time commitment with a lot of outside work and cannot be treated lightly. They require extensive collaboration with both Mr. Esquivel and your Production Supervisors, and a presence in rehearsals. To be considered for a designer position, you must speak with Mr. Esquivel prior to your interview.

Wardrobe Supervisor and Hair/Makeup Supervisor

The Costume, Hair, and Makeup team will assist in the pulling and organizing of all costumes for the show. It may involve shopping in stores and online. They will oversee the application of makeup and hair styling during dress rehearsals and performances. They will work with the designer and director to create a functional list of the show's needs. As the process transitions from tech to dress rehearsals and performances, the Costume Heads will manage and run the Costume Run Crew.

Prop Supervisor and Assistant Prop Supervisors

The Prop Supervisors will oversee all of the props and set dressing for the show. They will work closely with the set designer and director to come up with a common vision for the show's properties and they will be responsible for pulling, borrowing, and purchasing whatever we need for the show. This is a position where being very organized is a huge plus! Several unique props need to be built for this show – having carpentry experience is a plus, but not required AT ALL.

Master Carpenter

The Master Carpenter serves as a lead carpenter in the production process. They will often be assigned challenging carpentry projects that need to be constructed for the show.

Charge Artist

The Charge Artist serves as the project manager for painting projects. They will work with the set designer to perfect painting techniques and apply them to the finished set. They will oversee all of the set painters.

Master Electrician and Assistant Master Electricians

The Master Electricians will oversee the lighting crew. They will be responsible for the hang, focus, and maintenance of lighting for the show. They will work closely with the lighting designer to establish and record cues for the show.

Light Board Operator

Reports to the Stage Manager and operates the light board during the show.

Sound Team

The Sound Team will oversee all elements of sound for the show. This may or may not include music, sound effects, speaker setup, and microphones.

Create Your Own Position

Create your own! Propose your idea to Mr. Esquivel prior to your interview.

LCHS 2022 Musical

PIPPIN

PRODUCTION LEADER PACKET

You and your guardians must read this entire packet.

Please fill out and return the last pages of this packet at the interview.

You will not be considered for the company without a guardian's signature.

THE STORY

Pippin tells the story of a mysterious, performing, circus troupe, led by the Leading Player. The troupe tells the story of the oldest son of King Charlemagne, Pippin who longs to find passion and adventure in his life. To prove his loyalty to his distracted father, King Charles, Pippin goes to war. But when the Leading Player convinces the prince to fight tyranny, Pippin kills Charlemagne and usurps the throne. Realizing his mistake, Pippin begs the Leading Player to bring his father back to life. The prince flees the king's court to find Catherine, a widow with a young son, and much to the chagrin of the Leading Player. Pippin struggles to decide whether he should pursue the extraordinary or find passion and happiness in the ordinary.

PLEASE NOTE: We are doing the 2013 Version, not 1972 Version.

INTERVIEW INFORMATION

To be considered for a leadership role in the musical you must be in good academic standing and have participated in at least 1 production on crew.

You will have a brief interview with Mr. Esquivel. Please come to the interview with your resume, as well as be prepared to discuss your work as a leader. Additionally, please be prepared to ask any questions you may have about the production or production responsibilities.

Interviews: Thursday November 11th by appointment (**signup will go up 10/18**)

First Rehearsal: Tuesday, November 16th, 3:30pm - 7pm

First Design Meeting: Wednesday, November 17th at 3:30pm

Mandatory Guardian Meeting: Monday, November 22nd at 7:30pm

Rehearsals Resume: Tuesday, January 4th at 3:30pm

Performances: March 3, 4, 5 at 7PM, March 5 at 2PM

PRODUCTION ASSIGNMENTS

There are always many factors affecting assignment decisions, and the decisions are never easy. As it is the Technical Director's job to assign production leaders to the show, I look at the production as a whole. No individual part is more or less important than others. We **ALL** have a role to play, backstage as well as onstage. I ask that you trust in my decisions and realize that each role has a function in the production. Should you have any questions about your resume or portfolio, please feel free to consult Mr. Esquivel **in advance** for assistance.

PRODUCTION INFORMATION

Designer, Asst. Designer, and Stage Mgmt. positions in this production will require a substantial time commitment - they must attend a majority of the rehearsals for the production. **It is essential that you provide a list of ALL known conflicts on the application form, during the rehearsal period.** As you are considering your conflicts, be sure to consider other co-curricular involvement including athletics, choirs, band, work schedules, family travel, college visits, doctor appointments, etc. **Students will have access to a production calendar, but it is important to remember that this calendar will change, and students should remain flexible with other commitments**

While occasional conflicts may be accommodated, extensive conflicts may prohibit your involvement. **Writing a conflict down does not automatically excuse you from rehearsal that day, and you must also have written or verbal approval from Mr. Esquivel or your Production Supervisor.** With the exception of emergencies, conflicts that arise once we are in rehearsals might not be excused. If you miss a rehearsal for any reason, you will be responsible for learning what you missed on your own by asking another member of the production team.

We ask that guardians understand the importance of attending rehearsals in order to ensure the best possible experience for all of the cast, crew and staff. If there is an emergency, be sure to notify Mr. Esquivel in as much time as possible. Please do not make plans during the scheduled rehearsals or work calls.

NO PASS, NO PLAY and LCHS CODE OF CONDUCT

In order to participate in any LCHS co-curricular fine arts production, students must be in good academic standing. This is in accordance with IHSA guidelines. Students must be passing 5 classes to participate in rehearsals and performances. Academic ineligibility may result in academic probation from rehearsals, and possible dismissal from the cast. This policy extends to all the rules and expectations of LCHS. As role models of the fine arts department and students in the public spotlight, you are representatives of the school and community. Any behavior that is illegal or incongruous with the student handbook, including skipping school or classes, possession of drugs or alcohol, and mistreating other teachers or students, may result in your dismissal from the production.

A NOTE ON PROFESSIONALISM

All company members will be expected to be professional, courteous, and respectful throughout the rehearsal, build, and performance process. This includes being on time and present at calls, meeting all deadlines, bringing appropriate equipment, and wearing appropriate attire and footwear. All production team members will be equal members of the ensemble, and disrespect toward peers will not be tolerated.

GUARDIAN VOLUNTEERS

The success of LCHS productions depends on assistance from our invaluable guardian volunteers. Due to the scale of this production, we request that each guardian volunteer in at least one capacity. Volunteer needs include selling tickets, helping to install and strike the set, shopping for costumes and props, providing meals during tech week, staying backstage with students during the show, selling concessions during the shows, and so forth. New ideas always welcome!

PLAY FEE

There is a \$55 fee to participate in this production - this fee is due **DECEMBER 13th**. This fee goes back to the students as tech week meals, snacks and social events. Cast members will also be asked to provide or purchase personal items for the show, including hair and makeup supplies, undergarments, and shoes. This fee does not include show merchandise, which will be available for purchase online. Any family that has two or more students involved in the production will pay \$45 per student. This fee will provide snacks, parts of meals, and t-shirts. Students are expected to provide their own work-appropriate clothing. In the event you are unable to pay the fee by the **December 13th** due date, please contact Mr. Esquivel to set up a payment arrangement. We want all students to participate in the musical - money should not be a factor. FOA funds can be used to pay the play fee as well.

LCHS 2022 Musical

PIPPIN

PRODUCTION LEADER FORM

Please print this page and bring it to your interview and attach a resume to this page.
Paper copies will not be provided at the interviews. Please type or write clearly in pen.

Name: _____

Year in School: _____ Phone Number: _____

Please attach a resume of your prior work and experience to this form.

Position(s) applying for: 1. _____ 2. _____ 3. _____

How do you improve yourself as an artist as a leader?

When faced with a challenge, how do you ensure success?

How do you describe your leadership style?

On the back side of this sheet, **please list any major conflicts or events you have November 16 to March 9.** This includes work, outside classes, field trips, or anything else that may impact your attendance to any part of the production process.

Guardian Statement:

I have read and understand the audition and casting procedures.

I have verified the rehearsal conflict sheet and it is complete and correct.

I understand and support the commitment my child is making toward this production.

Guardian Name:

Guardian Signature:

Date: