

### **Crew Head Overview:**

Thank you for applying for a Crew Head position with Leonardtown High School's R.O.S.E. Players. Our Crew Head positions offer you the ability to fully explore your technical interests and talents. Additionally, it will allow you to mentor and train others who are equally passionate about their interests and eager to learn new skills. This leadership position within the troupe will provide you with a skill set that will enrich your life as you continue to pursue your education and career goals.

As it is with any leadership position, you will be held to a set of high standards and be expected to embody a positive atmosphere, while upholding the excellent traditions set by those who came before you. While doing so, we expect that you will be able to continually raise the bar higher with each production and give no less than your best effort.

If chosen as a Crew Head, please know that you will have our complete confidence/support. Our expectation is not only that you will do an excellent job, but that you will also demonstrate and exemplify the best qualities of our R.O.S.E. Players family. Before applying for and accepting a position, please carefully consider your ability to commit to the time requirements that are estimated below. Individual job descriptions are contained within this document, please read them carefully and feel free to ask Mr. Barbato detailed questions before applying for the position.

### **General Expectations:**

1. No one shall use drugs or alcohol during rehearsals or work days, or allow drugs or alcohol to inhibit their ability to perform their duty. Individuals found in violation of this rule will be removed from the crew immediately.
2. It is expected that Crew Heads will attend all meetings and work sessions, when called. Excused absences must be arranged *in advance* by having a **parent/guardian** email Mr. Barbato directly. Messages sent via another person (including the student) are **not** excused.
3. Cue sheets, plans, and shared documents must be completed in a timely manner. Deadlines will be determined at the initial production meeting.
4. Although work sessions should be a time for fun, and to promote positive energy, Crew Heads are expected to conduct themselves in a professional manner, stay mindful of the goals, and come prepared with objectives, notes etc.
5. All members of the cast/crew are expected to be passing all of their classes. SMCPs policy requires a minimum of a 2.0 GPA to meet academic eligibility. If it is found that a crew member is in academic jeopardy, they may be removed from the crew, at the Director's discretion.
6. Crew Heads may be replaced at any time if the Director feels that individual's lack of commitment, skill, or availability is limiting the progress of a production.

### **Time Commitment Estimates:**

These are only estimates. The Crew Head's ability to organize and delegate when appropriate can substantially reduce or increase the time commitment involved. The production period is defined as the time that rehearsals are scheduled to begin until the final set strike at the end of the production. However, during Tech Week, it is "all-hands-on-deck" and the time commitment for that week alone is disproportionately large. The estimates below are only for the weeks leading up to Tech Week. This might include daily rehearsals, weekend work sessions, weekly or biweekly production meetings, and/or outside planning (which could be done at home). If the Crew Head is unable to attend any meeting/work session, a trained stand-in should always be present to cover their position. It is the Crew Head's responsibility to recruit/identify this individual.

#### **Heavy: Twelve to Twenty Hours weekly.**

Stage Manager	Scenic Designer	Scenic Artist/Paint Manager
Master Carpenter	Costume Designer	Costume Shop Supervisor

#### **Substantial: Eight to Twelve hours weekly.**

Properties Master	Publicity Manager	Lighting Designer
-------------------	-------------------	-------------------

#### **Moderate: Three to Eight Hours weekly.**

Sound Designer	Make-Up Designer	Running Crew Head
----------------	------------------	-------------------

#### **Minimal: Less than Three Hours weekly**

House Manager

## **Costume Designer**

The Costume Designer is an extremely creative and imaginative individual who has a flair for fashion, excellent design skills and superb communication skills. Additionally, this person should be extremely organized and hold the ability to work well under pressure. The Crew Head for Costumes should be able to motivate and manage a team of students and parent volunteers. The ability to sew is strongly suggested, but not a firm requirement if managed and delegated properly. This person will work closely with the Director, Advisers, Crew Heads, and Actors to realize the creative vision for the production. Although the overall aesthetic is determined in collaboration with the production's Director, the artistic vision of the costume design belongs to the Crew Head. This person should be willing to conduct extensive research regarding period, style, color, trends, etc. when needed, and open up dialogue with other costume designers for consultation. A well-organized Costume Designer is a position that may allow the individual to also explore interest in acting, **with the Director's approval**. Participation in technical production meetings is required; coordination between rehearsal and technical commitments should be arranged in advance with the Director.

Time Commitment: **Heavy**

Specific Duties:

- Read the script and identify characters, style, and requirements, both identified and implied, within the script.
- Participate in initial technical read-through of the script with other crew heads.
- Participate in weekly trainings and production meetings
- Coordinate and Document Costume Fittings (measurements) for the cast.
- Create (or delegate an artist to create) sketches for each costume or group of costumes.
- Provide Director with sketches, suggestions for texture and colors. Work with Scenic, Make-Up, and Lighting on color schemes etc.
- Create and maintain a spreadsheet on the troupe's google drive that identifies the needed and completed projects, availability etc.
- With the Costume Shop Supervisor, create and submit a suggested budget to the Director.
- Create and maintain a list of all borrowed costumes/etc. Take responsibility for returning all borrowed items to the proper person or organization.
- Initiate contact with other theatre troupes and organizations to collaborate when borrowing/lending costumes.
- Attend all work sessions or arrange for a designated costume crew member to be present if unable to attend.
- Coordinate with the Running Crew Head to create tracking sheets for dress rehearsal and performance times. (Quick Changes and Needs)
- Assist the Costume Shop Supervisor in inspecting, and delegating the clean-up of, the costume closet and dressing room areas after each work session and performance.
- Participate in the set-strike and clean-up at the end of the production.
- Maintain a positive attitude, and promote a sense of goal-oriented fun during the production process!

## **Costume Shop Supervisor**

The Costume Shop Supervisor will work closely with the Costume Designer. They will assist with the design process, advising the Costume Designer, and be largely responsible for its execution / production. Additionally, this person should be extremely organized and hold the ability to work well under pressure. The Shop Supervisor will take the lead on recruiting and managing a team of students and parent volunteers to build costumes for the shows. To that end, a significant amount of sewing experience is usually required for this position. A well-organized Shop Supervisor is a position that may allow the individual to also explore an interest in acting, **with the Director's approval**. Participation in technical production meetings is required; coordination between rehearsal and technical commitments should be arranged in advance with the Director.

Time Commitment: **Heavy**

Specific Duties:

- Read the script and identify characters, style, and requirements, both identified and implied, within the script. Focus particularly on which costumes would be more likely to be Pulled, Built, Borrowed, Bought, or Rented.
- Participate in initial technical read-through of the script with other crew heads.
- Participate in weekly trainings and production meetings
- With the Costume Designer, Create and submit a suggested budget to the Director.
- Create and maintain a list of all costume items that are to be built, materials needed, and individuals assigned to each project.
- Recruit and train other student members of the costume crew in sewing and costume construction.
- Maintain sewing machines and other equipment and inform the director if any professional maintenance is required etc.
- Attend all work sessions or arrange for a designated costume crew member to be present if unable to attend.
- Take responsibility for inspecting, and delegating the clean-up of, the costume closet and dressing room areas after each work session and performance.
- Participate in the set-strike and clean-up at the end of the production.
- Maintain a positive attitude, and promote a sense of goal-oriented fun during the production process!

## **Front of House Manager**

The House Manager holds the primary responsibility for the smooth operation of the lobby and Front of House business functions, including ticket sales, concessions, and patron seating. This person should have the ability to comfortably and professionally interact with patrons, other cast/crew members, and the general public. Additionally, the House Manager should be willing and able to recruit, motivate, coordinate, and supervise a large number of students and adult volunteers during the run of show. The Crew Head for this position may also work closely with the Director, Advisers, and other Crew Heads to assist in the creation and production of programs, ticket design, and advertising. Although the overall operational procedures are set by the Director, the House Manager is solely responsible for overseeing their implementation. This person should hold frequent meetings to train their crew on procedures, including money handling and front of house policies. The House Manager is actively engaged in the front of house during performance times and is a crucial member of the production team during the actual run of the show. For that reason, the person who accepts this position will **not** have the ability to pursue on-stage acting during main stage productions.

Time Commitment: **Minimal**

Specific Duties:

- Participate in initial technical read-through of the script with other crew heads.
- Participate in weekly trainings and production meetings.
- Create and maintain a spreadsheet on the troupe's google drive that identifies the tangible needs, personnel scheduled, and progress.
- Create and submit a suggested budget to the Director.
- Create and maintain a check list that will outline the duties of each volunteer.
- Create and maintain a check list of all tasks for pre-show, during show, and show closing.
- Recruit and train crew members to assist during production/strike.
- Attend appropriate work sessions or arrange for a designated house crew member to be present if unable to attend.
- Take responsibility for inspecting, and delegating the clean-up of, the lobby and auditorium areas area after each work session and performance.
- Participate in the set-strike and clean-up at the end of the production.
- Maintain a positive attitude, and promote a sense of goal-oriented fun during the production process!

## **Lighting Designer**

The primary role of the Lighting Designer is to design and control any source of light in the show. Their design should help to evoke the appropriate mood and reinforce the style of the production. Practically, it may also help to indicate time of day and location, shift emphasis from one stage area to another or even make objects on stage appear flat or three dimensional. In effect, it should help to blend the visual elements on stage into a unified whole. The person who accepts this position should be very organized, and should have the ability to multi-task with ease. The majority of the Lighting Designer's work load occurs prior to the performance, however, the practical nature of high school theatre often results in the Lighting Designer (LD) also being the main Lighting Board Operator (LBO). It is possible, **only with the Director's approval**, to also perform in productions ***if*** a well-trained, approved, and capable individual is on-hand to assume LBO duties during performances.

### Specific Duties:

- Read the script and identify possible lighting concepts and 'practicals,' both identified and implied, within the script.
- Participate in initial technical read-through of the script with other crew heads.
- Participate in weekly trainings and production meetings.
- Create and maintain documents on the troupe's google drive, including the lighting plot, instrument schedule, cue-sheet, and magic sheet(s).
- Create and submit a suggested budget to the Director.
- Recruit and train properties crew members to assist during the production.
- Attend all work sessions or arrange for a designated properties crew member to be present if unable to attend.
- Schedule and coordinate a lighting hang and focus prior to Tech Week.
- Program lighting cues into the lighting board.
- Take responsibility for inspecting, and delegating the clean-up of, the control booth and all other lighting areas after each work session and performance.
- Participate in the set-strike and clean-up at the end of the production.
- Schedule and coordinate a hang/focus to return the house to a standard plot, if necessary.
- Maintain a positive attitude, and promote a sense of goal-oriented fun during the production process!

## **Make-Up/Hair Designer**

A successful Make-Up and Hair Designer is an individual who is passionate about the craft and eager learn new techniques. They should also take the lead when teaching the craft to other crew assistants and cast members. This person should have the ability to work well with others under pressure. The Make-Up/Hair Crew Head works closely with the Director, Advisers, Crew Heads, and Actors. Although the overall aesthetic is determined in collaboration with the production's Director, the artistic vision of the make-up and hair design belongs to the Crew Head. This person should be able to make judgments about period, style, color, trends, etc. when needed, based on research and consultation with the Director and other Crew Heads etc. A well-organized Make-Up/Hair Designer is a position that may allow the individual to explore an interest in acting, **with the Director's approval**. Participation in technical production meetings is required; coordination between rehearsal and technical commitments should be arranged in advance with the Director.

Time Commitment: **Moderate**

### **Specific Duties:**

- Read the script and identify characters, style and needs, both identified and implied, within the script.
- Participate in initial technical read-through of the script with other crew heads.
- Participate in weekly trainings and production meetings.
- Coordinate the care, management and organization of make-up, hair products/appliances, wigs etc. throughout dress rehearsals, performances, and strike.
- Create a make-up plot and maintain a spreadsheet on the troupe's google drive that identifies styles, make-up requirements etc.
- Create and submit a suggested budget to the Director.
- Recruit and trains crew members to assist during the production.
- Attend all work sessions or arrange for a designated Mak-Up/Hair crew member to be present if unable to attend.
- Take responsibility for inspecting, and delegating the clean-up of, the make-up closet and dressing rooms after each work session and performance.
- Participate in the strike and clean-up at the end of the production.
- **Maintain a positive attitude, and promote a sense of goal-oriented fun during the production process!**

## **Master Carpenter**

The Master Carpenter works closely with the Director, Scenic/Set Designer, and other crew members to build the set, in accordance with the plans and drawings submitted by the Scenic Designer, and see them through to completion. This individual will demonstrate the skills needed to use all power tools, complete the \*build\* and train others on the safe use of all equipment. This person will have the ability to supervise others and enforce all safety and procedural guidelines. The Master Carpenter will also assume the maintenance and upkeep of the wood/scene shop. Additionally, this person will assist the Director to identify and obtain needed materials. While the Master Carpenter will be expected to attend all work days, set builds, and production meetings, this individual is in a position that may offer an opportunity to explore an interest in acting, **with the Director's approval**. Participation in technical production meetings is required; coordination between rehearsal and technical commitments should be arranged in advance with the Director.

Time Commitment: **Heavy** (mostly on weekends)

### Specific Duties:

- Read the script and identify crucial elements, both identified and implied, within the script.
- Participate in initial technical read-through of the script with other crew heads.
- Participate in weekly trainings and production meetings.
- Create and maintain a spreadsheet on the troupe's google drive that identifies the needed materials, availability etc.
- Create and submit a suggested budget to the Director.
- Recruit and train construction crew members to assist during set builds / work days.
- Work closely with other backstage crew heads to maintain a safe, clutter-free work environment. Take the primary role when enforcing these guidelines.
- Attend all work sessions or arrange for a designated construction crew member to be present if unable to attend.
- Take responsibility for inspecting, and delegating the clean-up of, the backstage and wood room areas after each work session and during set strike.
- Participate in the set-strike and clean-up at the end of the production.
- **Maintain a positive attitude, and promote a sense of goal-oriented fun during the production process!**

## **Properties Master/Mistress**

This challenging position requires a creative individual who has the ability to organize, coordinate, and collaborate with the Director and with the other Crew Heads. Their responsibilities include the creation, procurement (and returning) of all hand props and set props. Additionally, this role requires supervision of their set-up and use during the run of the production. The Properties Crew Head works closely with the Director, Advisers, and other Crew Heads. The artistic eye of prop preparation belongs to the Properties Crew Head, although collaboration with other Crew Heads is essential. This person should be able to make judgments about period, style, color, etc. when needed, based on research and consultation with the Director, Set Designer, and other Crew Heads. The Properties Crew Head is often an essential member of the backstage team during the production. For that reason, it is unlikely that this person would be able to participate as a performer in a main stage production unless an approved, highly qualified individual is obtained and the Director has given prior approval.

Time Commitment: **Substantial**

Specific Duties:

- Read the script and identify possible props, both identified and implied, within the script.
- Participate in initial technical read-through of the script with other crew heads.
- Participate in weekly trainings and production meetings.
- Create and maintain a spreadsheet on the troupe's google drive that identifies the needed props, availability etc.
- Create and submit a suggested budget to the Director.
- Create and maintain a list of all borrowed props and set pieces. Take responsibility for returning them to the proper person or organization.
- Recruit and train props crew members to assist during the production.
- Arrange for stand-in props for actors to use during rehearsals.
- Attend all work sessions or arrange for a designated props crew member to be present if unable to attend.
- Coordinate with the Running Crew Head to create tracking sheets for dress rehearsal and performance times.
- Take responsibility for inspecting, and delegating the clean-up of, the props area after each work session and performance.
- Participate in the set-strike and clean-up at the end of the production.
- Maintain a positive attitude, and promote a sense of goal-oriented fun during the production process!

## **Publicity Manager**

The Publicity Manager works closely with the Director, House Manager, and other crew members to create the show poster, program, tickets, and any other media or communications used to publicize the show. Knowledge of Microsoft Publisher and Adobe Photoshop/Illustrator are helpful but not required, given a willingness to learn. The person who accepts this position should be very organized, and should have the ability to multi-task with ease. Whereas the Publicity Manager is expected to attend all production meetings and work sessions, this individual is in a position that usually allows them to explore an interest in acting, **with the Director's approval**. Participation in technical production meetings is required; coordination between rehearsal and technical commitments should be arranged in advance with the Director.

Time Commitment: **Moderate**

Specific Duties:

- Read the script and identify opportunities, both identified and implied, within the script for creative promotional ideas.
- Participate in initial technical read-through of the script with other crew heads.
- Participate in weekly trainings and production meetings.
- Create and maintain a spreadsheet on the troupe's google drive that identifies the progress and needs etc.
- Create and submit a suggested budget to the Director.
- Work closely with the Director and House Manager to create programs, tickets, and posters/promotional materials for the production.
- Recruit and train other crew members to assist in marketing and publicity initiatives.
- Attend all work sessions or arrange for a designated crew member to be present if unable to attend.
- Work closely with the Scenic Artist/Paint Manager to create a "Sandwich" style promotion board (and/or other signage) for each main stage production.
- Participate in the set-strike and clean-up at the end of the production.
- **Maintain a positive attitude, and promote a sense of goal-oriented fun during the production process!**

## **Running Crew Head**

The primary role of the Running Crew Head is to oversee/execute all scene changes and to ensure the smooth operation of the backstage area during the production. The person who accepts this position should be very organized, and should have the ability to multi-task with ease. The Running Crew Head works closely with the Director, Properties Crew Head, Stage Manager and Costumes Crew Head for the purpose of planning crew responsibilities and choreographing the timing for all scene changes etc. This individual holds the primary role of creating a safe environment during the performance. Additionally, they will have the ability to uphold the decorum and enforce general “backstage” rules during the performance. The primary work load for the Running Crew Head occurs during the performance. For that reason, it is unlikely that this person would be able to participate as a performer in a main stage production unless an approved, highly qualified individual is obtained and the Director has given prior approval.

Time Commitment: **Moderate**

Specific Duties:

- Read the script and become familiar with possible scenic changes and special effects, both identified and implied, within the script.
- Participate in initial technical read-through of the script with other crew heads.
- Prioritize and plan for complicated and technically difficult set changes and special effects.
- Participate in weekly trainings and production meetings.
- Create and maintain a Cue/Tracking Sheet on the troupe’s google drive that clearly identifies the crew needs of the production.
- Recruit and train running crew members to assist during the production.
- Attend all work sessions or arrange for a designated crew member to be present if unable to attend.
- Take primary responsibility for inspecting, and delegating the clean-up of, the stage and back stage area after each work session and performance.
- Participate in the set-strike and clean-up at the end of the production.
- Maintain a positive attitude, and promote a sense of goal-oriented fun during the production process!

## **Scenic Artist/Paint Manager**

The Scenic Artist/Paint Manager works closely with the Director, Scenic Designer, and other Crew Heads to produce all painted/textured surfaces for the set. Additionally, the Scenic Artist/Paint Manager will hold primary responsibility for maintenance and organization of the paint room. The primary work load of the Scenic Artist occurs during the final set builds, though planning can occur well in advance. Although the aesthetic and artistic vision are decided in collaboration with the production's Director and Set Designer, the Scenic Artist has a great deal of creative input for the overall look and feel of the set. Whereas the Scenic Artist/Paint Manager will be expected to attend all production meetings and work days (set builds) when needed, this individual is in a position that may offer an opportunity to explore an interest in acting, **with the Director's approval**. Participation in technical production meetings is required; coordination between rehearsal and technical commitments should be arranged in advance with the Director.

Time Commitment: **Heavy** (mostly on weekends)

Specific Duties:

- Read the script and identify possible ideas, both identified and implied, within the script.
- Participate in initial technical read-through of the script with other crew heads.
- Participate in weekly trainings and production meetings.
- Create and submit a suggested budget to the Director.
- Create and maintain a list of all needed supplies and paint.
- Actively seek out opportunities for specialized instruction and be willing to teach techniques to others.
- Recruit and train paint crew members to assist during the production.
- Attend all work sessions or arrange for a designated paint crew member to be present if unable to attend.
- Take responsibility for inspecting, and delegating the clean-up of, the paint room and stage area after each work session and performance.
- Participate in the set-strike and clean-up at the end of the production.
- **Maintain a positive attitude, and promote a sense of goal-oriented fun during the production process!**

## **Scenic(Set) Designer**

The Scenic Designer is a multi-talented individual who possesses the ability to understand, translate, and bring to life an artistic and creative vision in the form of the production's setting. Additionally, this individual will have the ability to oversee the process to ensure that the established aesthetic and vision is conveyed from conception to fruition. This person will work closely with the Director, Master Carpenter, Scenic Artist (Paint), and other Crew Heads to establish a clear and unified tone for all physical surroundings in which action takes place. Although the tone, mood, and atmosphere are established by the Director, the Scenic Designer is the person responsible for realizing the Director's vision. While the Scenic Designer will be expected to attend all work days, set builds, and production meetings, this individual is in a position that may offer an opportunity to explore an interest in acting, **with the Director's approval**. Participation in technical production meetings is required; coordination between rehearsal and technical commitments should be arranged in advance with the Director.

Time Commitment: **Heavy** (mostly on weekends)

Specific Duties:

- Read the script and identify possibilities, both identified and implied, within the script.
- Participate in initial technical read-through of the script with other crew heads.
- Participate in weekly trainings and production meetings.
- Take the lead role for the purpose of creating the initial drawing or model of the set, in collaboration with the Director and other crew heads.
- Create and maintain a spreadsheet on the troupe's google drive that identifies progress during the production.
- Assist other crew heads as they create and submit a suggested budget to the Director.
- Attend all work sessions or arrange for a proxy to be present if unable to attend.
- Participate in the set-strike and clean-up at the end of the production.
- **Maintain a positive attitude, and promote a sense of goal-oriented fun during the production process!**

## **Sound Designer**

The primary role of the Sound Designer is to provide the sound effects in the play, including music, and to utilize available equipment for sound reinforcement (microphones, amplifiers, speakers etc.). The person who accepts this position should be very organized, and should have the ability to multi-task with ease. The practical nature of high school theatre often means that the Sound Designer is the most experienced Sound Board Operator (SBO). As such, they should usually be the SBO for the show. In that case, it would **not** be possible to also perform in productions. The only exception, **with the Director's approval**, would be **if** a well-trained, approved, and capable individual is on-hand to assume SBO duties during performances.

Time commitment: **Moderate**

Specific Duties:

- Read the script and identify possible sound effects/support.
- Participate in initial technical read-through of the script with other crew heads.
- Participate in weekly trainings and production meetings.
- Create and maintain documents on the troupe's google drive, including cue sheets, mic tracking sheets etc.
- Create and submit a suggested budget to the Director.
- Recruit and train properties crew members to assist during the production.
- Attend all work sessions or arrange for a designated properties crew member to be present if unable to attend.
- Take responsibility for inspecting, and delegating the clean-up of, the sound equipment and areas after each work session and performance.
- Participate in the set-strike and clean-up at the end of the production.
- **Maintain a positive attitude, and promote a sense of goal-oriented fun during the production process!**

## **Stage Manager**

The primary role of the Stage Manager is to provide practical and organizational support to the Director, Advisers, Crew Heads, and Actors throughout the production process. They also have primary responsibility for ensuring that the actual performances run smoothly, calling cues and having complete control over the functional timing of the show. They should be very organized, and should have the ability to multi-task with ease. The person who accepts this position will need to be present at all rehearsals, production meetings, and performances. They will **not** have the ability to pursue on-stage acting during main stage productions.

### Specific Duties:

- Read the script and identify possible technical elements/cues, especially transitions and scene changes.
- Participate in initial technical read-through of the script with other crew heads.
- Participate in weekly trainings and production meetings.
- Create and maintain documents on the troupe's google drive, including cast/crew contact info, character/scene breakdown, cue sheets etc.
- Create and maintain a prompt book with blocking and cue notes.
- Create and share rehearsal reports, production meeting reports, and performance reports, using google drive.
- Recruit and train prospective ASM's.
- Attend all rehearsals, production meetings etc. or arrange for a designee to be present if unable to attend.
- Coordinate with the Lighting, Sound, and Running Crew Heads to create a comprehensive cue sheet for the show.
- Take responsibility for inspecting, and delegating the clean-up of, the rehearsal / production area after each rehearsal and performance.
- Participate in the set-strike and clean-up at the end of the production.
- Maintain a positive attitude, and promote a sense of goal-oriented fun during the production process!



# Leonardtwn High School

## R.O.S.E. Players Crew Head Application

Student Name: \_\_\_\_\_

Position Applying For: \_\_\_\_\_

Student Contact Info: Email \_\_\_\_\_

Phone \_\_\_\_\_

Parent Name: \_\_\_\_\_

Parent Contact Info: Email \_\_\_\_\_

Phone \_\_\_\_\_

Grad Year: \_\_\_\_\_

Current GPA: \_\_\_\_\_

Signatures:

I \_\_\_\_\_ understand and have read the duties and responsibilities for this leadership position with the Leonardtown High School R.O.S.E. Players. This includes meetings, planning, as well as work day attendance and participation.

Student Signature: \_\_\_\_\_

Date: \_\_\_\_\_

I \_\_\_\_\_ give my permission for my student \_\_\_\_\_ to accept a Crew Head position within the Leonardtown High School R.O.S.E. Players. I have read the expectations and understand the time commitment involved for meetings, planning, and work day attendance and participation.

Parent Signature: \_\_\_\_\_

Date: \_\_\_\_\_

On the reverse side of this sheet, write a short paragraph that outlines your qualifications and interest for accepting a leadership, Crew Head position for the Leonardtown High School R.O.S.E. Players. Please include your previous experience, and any ideas that you have for improving the area for which you are applying. If you have any references from current crew heads, please ask them to provide a brief letter of recommendation and attach it.

