

Tech team application pack: **'This Side of Life'** by Matt Williams

## **Home Run [Stage Manager, Deputy Stage Manager, Sound Engineer, Projectionist, Assistant Roles]**

**23:00, Wed 15th – Sat 18th October 2025 at ADC Theatre**

### **Michaelmas Week 1**

Manhattan island. The swinging 60's. The Golden Age of Broadway.

Nina and Robert are buskers with dreams of the big stage. Singing their hearts out on the streets, they hope it's only a matter of time before a big name notices them.

On the other side of the pond, Jack and Ernie are two London lads in the marketing business. Seeing the New York boom, they take the plunge and head to the New World in search of fortune. Enticed by the city, they blow their savings on gambling booze and other unsavoury habits, leaving them bare. Penniless and somewhat talentless, they hatch a plan to con their way to the top.

The couple, entangled in this rotten scheme, are soon to find that money is the biggest speaker, and some dreams just aren't meant to be.

Fresh off a successful Edinburgh Fringe run, 'This Side of Life' takes the ADC stage in Week 1 with toe-tapping numbers, feel-good atmosphere, and an expanded band!

"Feel-good, lively... full of 60s flair" - The Scotsman

### **Admin bits n' bobs –**

#### **For the following roles, you will need to be available for:**

- One or more online general production meetings during September
- A paper tech in the week beginning October 6th.
- Our get-in/tech/dress day on Wednesday 15<sup>th</sup> (likely 8am to 6pm – we will work around supervisions and other compulsory teaching as needed but it will be a very busy day so do let us know as soon as you have your schedule for the term!)
- All four shows – 15<sup>th</sup> to 18<sup>th</sup> October at 11pm (calltime will likely be between 9:30pm and 10pm depending on the length of the mainshow) until 12pm (end of show), followed by the reverse changeover to reset the stage!
- The get-out in partnership with Dial M for Murder after our show on Saturday 18<sup>th</sup>.

**It would also be ideal for you to be able to attend:**

- One or more rehearsals during the beginning of October – we also have a show recording available to prepare with
- The Sitzprobe (ADC Stage, afternoon of the 9<sup>th</sup> October)
- The Mainshow Dial M for Murder's Get-In on October 12<sup>th</sup> (we will need our get-in day on the 15<sup>th</sup> for tech and dress so we will be helping out the mainshow with their get-in day to make sure that everything we need for the 15<sup>th</sup> is already signed off at the start of the day!)

**Stage Manager –**

As stage manager, your role will be to look after the cast, band and all stage users during the production. This includes receiving ADC stage management training and ensuring the completion of all rehearsal and performance-related risk assessments with the ADC Theatre. You will also be in charge of planning and overseeing the stage changeover after our mainshow, Dial M for Murder and restoring their set as agreed after each performance – this will be a job shared between yourself, the sound engineer and the MD, Matt, as the set-up of the band will be the biggest part of the changeover! The majority of required props for this show have already been sourced for the Fringe run but there may be some additional props/replacements to source in conjunction with the director, James. There is also a pre-existing preliminary risk assessment for the fringe run and a full recording of the show which are available to help you!

**Deputy Stage Manager –**

The Deputy Stage Manager for this show will sit at the SM desk and call the lighting cues for the show. They will also operate a small number of Qlab sound cues directly from the SM desk. There is already a digital Fringe prompt book which exists for this production and will only require minimal edits for the home run. Using this prompt book will require cueing from the Keys1 score, so this role would be especially suitable for someone with previous musical/score-reading experience who is looking to build their deputy stage management experience/a DSM who hates making prompt books! You will need ADC stage management training to do this role and you may be asked to assist with other SM duties (prop sourcing/risk assessment/fire walks).

## **Sound Engineer –**

We are looking for a sound engineer who will help our MD Matt achieve his big band on stage dreams! This role will involve working with Matt and the band to figure out the best way to mix the instruments on the stage plus mic'ing up our four-person cast. Some prior experience with sound in the ADC is desirable for this role as the changeover after the mainshow Dial M for Murder will likely involve setting up the band relatively quickly and a bit of practice with speedy soundchecks may be helpful!

## **Projectionist –**

As part of scaling this show for the ADC stage, we're keen to experiment with some projection design. Whether you are interested in artistic design, video editing or projection tech, there is a lot of freedom to make this role your own and have support with any part of the projection process with which you are less familiar! You'll be working with our Director, James, to discuss an overall vision for the projection design and develop it from there, working with the existing minimalist set design and in coordination with the set design for Dial M for Murder, our mainshow, and the TSOL lighting team.

## **Assistant Roles –**

*We are happy to receive applications/expressions of interest for the following roles as well:*

**Assistant Lighting Designer:** We are not opening for a Lighting Designer as Emma (Fringe LD) will be adjusting the show file to relight the show at the ADC but she is keen to work with one or more ALD/s to provide a musical lighting design learning opportunity for current students. If you're interested in learning more about relighting a show, adapting a mainshow play rig for a lateshow musical or simply more about lighting in general – there is no experience required for this role! There will likely not be much opportunity to design/programme large sections of the show as we are aiming to replicate large parts of the original run however you will be able to get involved in rig design, rigging, operating and maybe even a bit of followspotting!

**Assistant Sound Engineer:** As the live sound for this show is quite complicated for the average lateshow, our sound engineer will likely need some helping hands and there'll be lots of learning opportunities with the band changeover, mic running and potentially some shadow mixing. The names of anyone interested in ASEing will be passed on to the Sound Engineer to decide how much help they need/open further applications if needed so please be aware that if you might not hear back from us straight away if you are interested in this role!

**Assistant Stage Manager:** If you fancy a low-commitment role helping out with the changeover/backstage during the show – let us know! Absolutely no experience required, any training required will be provided on the night. The names of anyone interested in ASMing will be passed on to the Stage Manager who will be in touch closer to the time once we know how much help will be needed each night.

## Applications –

Please email applications to [mw962@cam.ac.uk](mailto:mw962@cam.ac.uk), [med65@cam.ac.uk](mailto:med65@cam.ac.uk), [jc2272@cam.ac.uk](mailto:jc2272@cam.ac.uk) and [ec837@cantab.ac.uk](mailto:ec837@cantab.ac.uk) **before Sunday 14<sup>th</sup> September**. Please aim for your application to be between half and one side of A4.

For all roles:

§ Your name and pronouns (if you're happy to share)

§ A bit about yourself and what interests you in being a part of the This Side of Life production team

§ If you are applying for one of the roles with additional questions below, please also mention if you would also be interested in an assistant role if not offered your first choice of role.

### For Stage Manager:

§ What experience do you have relevant to the role? Please include whether or not you are SM trained. This can include stage management within Cambridge Theatre, other external shows as well as management/organisational expertise from any other field.

§ What do you think might be one or more of the biggest stage management tasks/challenges of remounting a fringe show as an ADC lateshow and how would you go about tackling them?

### For Deputy Stage Manager:

§ What experience do you have relevant to the role? Please include whether or not you are SM trained. This can include stage management within Cambridge Theatre, other external shows as well as management/organisational expertise from any other field.

§ What do you think might be one or more of the biggest deputy stage management tasks/challenges of running a lateshow musical tech & dress rehearsal and how would you go about planning the day?

### For Sound Engineer:

§ What experience do you have relevant to the role? This can include sound roles within Cambridge Theatre, other external shows as well as sound mixing experience from any other field.

§ What are your initial thoughts about balancing an efficient and achievable changeover between shows with sound quality/audibility of the cast and band?

§ How do you envision working with ASEs to ensure you get the help you need to set up and mix a sound-heavy lateshow while also making it an enjoyable learning experience? (The answer can be that you would prefer not to work with ASEs on this production, no one will be appointed to this role without your input)

**For Projectionist:**

§ What experience do you have relevant to the role? This can include projection/design roles within Cambridge Theatre, other external shows as well as video/design/animation experience from any other field. Feel free to include images/portfolio material if you would like.

§ What are your initial thoughts about the projection design for the show? This can be a general vision or more specific thoughts about how you would integrate projection to set the scene for one or more of the clips included alongside this pack.

§ How do you imagine working with the wider production and tech team of this production as part of this role? This can include the information and conversations you would need to put together your design, as well as which other aspects of the production might be affected by your production design choices.

Thank you so much for reading, if you have any questions, please do get in touch with our producer Maia via email ([med65@cam.ac.uk](mailto:med65@cam.ac.uk)) or on any socials. We cannot wait to hear from all you wonderful peeps!

All the best,

Maia, Matt, James, and Emma