

# Kenzie Slottow, Grip, Assistant Camera, Boom Operator

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## PROFILE

I'm an enthusiastic and detailed problem-solver with calm and determination who is not easily frustrated - which makes me a great addition to your G&E, Sound or Camera department! Curious, efficient, enthusiastic, and knowledgeable, I'm quick to anticipate needs and problem-solve effectively within my department, while keeping the big picture in mind. I adapt easily to new working environments / sets and on top of doing my job I try to contribute good, calm and effective energy to every crew I work on...because every crew needs it.

My experience in a variety of creative fields from music performance to improvisational theater to software product management and process analysis makes me an extremely versatile on-my-feet thinker and collaborator. I'm half-Filipino, queer, and non-binary.

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## EMPLOYMENT HISTORY

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|---------------------|---|----------------------|
| Feb 2022 — Mar 2022 | <b>Grip, Touchy-Feely</b>   | Austin               |
|                     | Feature indie film shot in Austin in Feb/March 2022.  |                      |
|                     | Key Grip duties: rigging & positioning lighting equipment, dolly grip, running & managing cables,   |                      |
|                     | PA/swing duties: Supply/gear runs, ordering & setting up crafty, assisted camera & sound departments when needed (rigging & wrapping equipment, boom op, slate)   |                      |
| Feb 2022 — Mar 2022 | <b>Production Assistant, 2nd AC, The Midnight Song</b>  | Austin               |
|                     | Feature film by Visual Alchemy, LLC   |                      |
|                     | Ran errands (last minute props or supplies), responsible for ordering and retrieving lunch & setting up crafty, grip, standing in for actors for DP to set up shots.  |                      |
|                     | 2nd AC duties on select shoot days: slate, keeping track of shots, battery charging station, setting up / moving camera, replacing lenses & filters.  |                      |
| Mar 2022 — Present  | <b>Production Assistant, Assistant Camera, StudioBox</b>  | Austin               |
|                     | On-the-ground production assistant and assistant camera for remote production company. I work with remote operators to communicate with clients, set up A and B cameras, lighting, and sound (boom + lavalier mic) for interviews at Austin-based events. The production company is based in Los Angeles.   |                      |
| Feb 2022 — Present  | <b>Technical Assistant, Virtual Guest</b>   | Austin               |
|                     | Member of video switching / AV team ensuring live speakers, live audience, and virtual audiences can communicate and participate at hybrid in-person/livestreamed events. Setup includes assisting with tech plan, running cables, troubleshooting routing of audio and visual components, monitoring livestream and live audio levels and quality. Live editing between cameras in the room for the stream.  |                      |
| Jan 2022 — Present  | <b>Sound Mixer, Improv On and Off the Stage</b>   | Austin               |
|                     | Set up and run live sound for a monthly live-streamed show. Includes renting equipment, set up, designing how sound will integrate with other tech elements based on the evolving show format, experimenting with wired and wireless solutions, monitoring and troubleshooting during the show. Live sound for a quarterly show with full band + cast of actors.  |                      |
| Dec 2019 — Present  | <b>Producer, Musical Director, Density512</b>   | Los Angeles & Austin |
|                     | <b><i>The Computer Pirates of Penzance Ave.</i></b> - short film reimagining Gilbert & Sullivan's <i>Pirates of Penzance</i> operetta as a light and comedic romp with a merry band of computer hackers (American Berserk Theatre, Density512, September 2021)  |                      |
|                     | Coordinated a range of technical, administrative activities over 3 months, including the recording process of an original score by 10 musicians, assisting with scheduling rehearsals for actors, developing and maintaining production budget and production schedule. Created reference materials for recording, designed and organized the recording process and provided feedback and support to musicians, supported and reviewed audio mixes and film edits |                      |
|                     | <b><i>Natatorium</i></b> - interactive virtual comedic experience scored by live improvised chamber music (American Berserk Theatre, Density512, April 2021)  |                      |

Coordinated many aspects of production over 4 months, including assembling the production team, casting, leading production meetings, developing and maintaining the production schedule, leading budgeting, fundraising, and PR, supporting rehearsal scheduling and planning, and social media marketing. Co-developed experimental devised show concept, devised improvised musical underscoring framework with musicians. Supported production team where needed including reviewing cue lists, tech design, troubleshooting, social media support

**Sound Worlds** - rotating improv troupe performing virtual improvised plays live scored by an ensemble of improvising musicians.

Co-founder, leading casting for each performance, handling rehearsal and show scheduling, coordination of tech and other considerations with hosting Twitch channels and other digital venues, support for performers and tech crew with sound, software and gear. Shared responsibility for troupe social media marketing

**Conduction: Bridging the Divide** - interactive improvised music concert with conducted 11-piece cross-genre ensemble (Density512, February 2020).

Developed and refined show concept, fundraised, led marketing and PR, successfully sold out the single show performance. Coordinated many aspects of production over 4 months, including assembling production team, casting, rehearsal and show planning and scheduling, conducting rehearsals, developing and maintaining budget and production timeline.

Jul 2021 — Present

### Lighting & Sound Technician, House Manager, Hideout Theatre

Austin

Execute a combination of pre-planned and improvised lighting and sound cues to improvised plays and shows.

House manager: prepare theater, green room, display show-night A-frame on sidewalk, help audience members with any ticketing issues, open house & check audience order confirmations, COVID-protocol enforcement, coordinating the start of the show between tech and onstage performers.

Sep 2021 — Oct 2021

### Key Production Assistant / Day-of Event Coordinator, Unfine Arts

Austin

This was a live app-based Halloween scavenger hunt leading to a Buffy-themed prom and concert.

**Buffy Halloween: The Slaying** - supported production team to ensure smooth event flow for an evening-long app-based scavenger hunt leading to a Buffy-the-Vampire-themed prom event (125 participants). This involved test-running the hunt, supporting producer and production team in refining event flow, assisting setup and tear down including maintaining gear lists for sound and lighting equipment and troubleshooting and completing live sound setup, and ensuring venue was returned to host's specifications. There was also an improvised performance component of interacting with participants in character to keep groups moving and supported groups as needed.

Aug 2021 — Mar 2022

### Producer, Host, Music Director, Program Manager, Golden Hornet

Austin

**Golden Hornet Young Composer's Concert 2021-2022 program** - Responsible for planning and running monthly production meetings for the 6-month program, coordinating hiring, scheduling, rehearsal plans, and running rehearsals for professional musicians. I also provide support in recruitment, admissions, production groups, and pairing professional composer mentors with students.

I oversaw the production aspects of the March 27th, 2022 concert, problem-solved COVID-related changes in rehearsal spaces and concert day plans, and hosted, conducted the musicians and played in the concert.

Aug 2020 — Dec 2020

### Technical Director, Asst. Musical Director & Transcriptionist, Human Resources the Musical

Los Angeles & Honolulu

**Human Resources The Musical** - original musical by Mallory Schlossberg & Alexandra Smith

- Developed contingencies for technical emergencies, by assisting with sound and livestream tech design, serving as backup sound tech, supporting troubleshooting during rehearsals, shows, production meetings
- Produced behind the scenes videos for show promotion and documentation, notated sheet music for ensemble numbers from audio files
- Coordinated recording process of an original score by 25 musicians, including creating reference materials for recording, designing remote recording process, supporting and reviewing musician recordings and refining mixes with mixing/mastering engineer

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## EDUCATION

Aug 2010 — May 2012

### Master of Music, Flute Performance, University of Texas at Austin

Austin

Sep 2006 — May 2010

