

The University of Iowa Department of Theatre Arts
NON-MAINSTAGE PRODUCTION
GUIDELINES AND PROCEDURES

Edited by the Production Stage Manager and the staff of
The University of Iowa Theatres

Questions and Suggestions should be addressed to:
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SAFETY CONSIDERATION

In all our work **SAFETY IS A PRIORITY AT ALL TIMES**. Your production must be scheduled and executed with due care for the well being of all persons working and observing the work (or, indeed, just walking by) and of our theatre building and its equipment. Theatre work of ALL kinds is hazardous and those who practice it often have the lives of their fellow workers and audience members in their hands.

IT IS A POLICY OF THE DEPARTMENT OF THEATRE ARTS THAT: In the interest of the highest possible standards of safety in our shops and on our stages, any report of unsafe equipment, facilities, or practices shall be welcomed as a sign of conscientiousness and professional competence.

All students using departmental facilities and resources are expected to work in a safe and responsible manner. Report any unsafe elements or practices to the Production Stage Manager or to the appropriate shop. If any production staff member views any aspect of a production as unsafe, such equipment or action must be immediately remedied or eliminated.

In case of an emergency, accident, or any instance in which there is blood exposure, University Public Safety should be contacted by dialing 911. Because of liability issues, students who administer medical care do so at their own risk. Students should also make appropriate efforts to notify their supervisor. All accidents should be reported to the Main Office within 24 hours of the incident.

The department strongly recommends that students obtain personal health insurance.

EMERGENCY PROCEDURES

As of Fall 2005, the theatre booths are equipped with orange emergency manuals; please consult them for the most updated emergency procedures. Memorize the phone number for UNIVERSITY OFFICE OF PUBLIC SAFETY: 335-5022 and the universal emergency number 911. The department strongly recommends that the team leader discuss the division of responsibilities for emergencies with the production staff in advance.

- ◆ **MEDICAL:** The role of production staff in most medical emergencies is as a facilitator, not as someone qualified to actually give any medical assistance. In the event of a medical emergency or accident, call (or have someone call) the PUBLIC SAFETY OFFICE (335-5022). They can summon emergency personnel to the building faster than you calling directly yourself can.
- ◆ **FIRE:** The Theatre Building is equipped with a fire alarm and (except in Mabie Theatre) with a sprinkler system. If the alarm sounds, you must evacuate the building immediately. The Department of Public Safety will automatically call the Fire Department. It may be possible to check quickly through the building, but an unwarranted delay in evacuating the audience could leave you and other theatre personnel liable in the event of injuries or death. The House Manager's main responsibility in the event of a fire should be to help in evacuating the audience from the theatre and from the building. Evacuation of dressing rooms and backstage personnel is performed by the production staff. If time and safety permit after evacuating the audience, check through the remainder of the building to evacuate other people who may be rehearsing or meeting.
- ◆ **POWER FAILURE:** The theatres are equipped with emergency lighting, which should come on in the event of a power failure. It is advisable for someone to call the Public Safety Office about the situation.
- ◆ **HIGH WINDS OR TORNADO:** In most situations involving high winds or tornado, the safest course is to remain in the theatre. The lobby is one of the most hazardous places in the building.

TEAM LEADER RESPONSIBILITIES

- ◆ **You must attend the scheduled production meetings for your show.** Production meetings for Galleries and Workshops are held every Friday morning (Time TBA for each semester) in the Conference Room (TB 132). Attendance is required beginning one week prior to the start of rehearsals through the performance week. Failure to attend production meetings is grounds for cancellation of your production.
- ◆ You are responsible for the recruitment and organization of all production staff, labor, and run crew. You are responsible for the compilation and creation of all publicity and program materials. You are responsible for the appropriate safety measures over the course of your production.

- ◆ You must stay within your allocated budget or personally assume the overage. If a production does go over its allotted budget, through expenditures or fines, the difference is charged to the team leader of that production. Nevertheless, productions may not budget to spend personal money; it is the goal of the Non-Mainstage series to be fiscally responsible in creating shows that do not exceed departmental allocations. See PURCHASING.
- ◆ After your production closes, the theatre and dressing rooms must be left empty and clean. Note the condition of the space when you load-in, but the previous condition does not absolve you of this responsibility. Mirrors and counters in the dressing rooms must be wiped clean. The floor of the theatre must be swept clean and mopped if necessary. If brooms, mops, etc. are taken from the shop for cleanup, they must be returned there, even between performances or rehearsals. If it is necessary to employ people to do cleanup for you, the cost will be charged to your account, even if you are not personally responsible for the problem.
- ◆ A rehearsal report must be filed for each day of rehearsal. It is the Team Leader's responsibility to file the report by noon of the following day. The report needs to be e-mailed to the following faculty and staff:
 - James Birder, EIMono773@aol.com
 - Bonnie Jenkins, bonnie-jenkins@uiowa.edu
 - Denise Matthes, denise-matthes@uiowa.edu
 - David McGraw, david-mcgraw@uiowa.edu
 - Bryon Winn, bryon-winn@uiowa.edu
 - Faculty Advisor for project
- ◆ Schedule an appointment with the Production Stage Manager to discuss rehearsal report formats. Rehearsal reports must contain at least the following information:
 - Show Title
 - Date of Rehearsal
 - Team Leader or Person Filing Report
 - Space Used for Rehearsal
 - Rehearsal Breakdown
 - total span (e.g., 7 - 11 pm)
 - work done with times (e.g., 7-8 pm read-through entire piece, 8-8:45 pm work Scene 1, etc.)
 - breaks
 - Personnel absent or arriving late
 - General Notes
 - Scenic Notes
 - Prop Notes
 - Costume Notes
 - Lighting Notes
 - Sound Notes
 - Public Relations Notes
 - Production Stage Manager Notes
- ◆ A performance report must be filed for each individual performance. It is the Team Leader's responsibility to file the report by noon of the following day. The report needs to be e-mailed to the following faculty and staff:
 - James Birder, EIMono773@aol.com
 - Bonnie Jenkins, bonnie-jenkins@uiowa.edu
 - Denise Matthes, denise-matthes@uiowa.edu
 - David McGraw, david-mcgraw@uiowa.edu
 - Judith Moessner, judith-moessner@uiowa.edu
 - Bryon Winn, bryon-winn@uiowa.edu
 - Faculty Advisor for production
- ◆ Performance reports must contain at least the following information:
 - Production Name
 - Performance Number
 - Performance Date
 - Performance Time
 - Performance Space
 - House Count
 - Weather
 - Late Arrivals - cast and crew

House Open Time
 House Closed Time
 Act I Start Time
 Act I End Time
 Total Length of Act I
 Length of Intermission
 Act II Start Time
 Act II End Time
 Total Length of Act II
 Total Length of Show
 Audience – e.g., was a late start due to audience members, major audience reactions
 Scenery Notes
 Props Notes
 Costume Notes
 Lights Notes
 Sound Notes
 Production Stage Manager Notes

The Team Leader must give notes to the appropriate production team members and departments and follow up to make sure the repair is complete for the next performance.

AUDITIONS AND REHEARSALS

Casting Guidelines are based on several principles. (1) The Department encourages the casting of as many actors as possible, especially new actors. (2) We seek to conserve students' resources by examining quality and size of role rather than quantity. (3) We seek to encourage students to learn how to manage their time and abilities.

- ◆ Normally, students will be cast in no more than one principal role per semester. Exceptions may be made, when needed, by the Director of Theatre and the Head of Acting in consultation with the student.
- ◆ The Director of Theatre (DOT), with the Head of Acting, will designate the principal roles for each production.
- ◆ The DOT will moderate all casting discussions. The Head of Acting (or other representative of the Acting faculty) will attend each casting session to suggest alternative actors and to promote a variety of ways of looking at casting. In the casting session, the casting representative from each production should be prepared to present second and third choices for each role.
- ◆ Directors and playwrights who are casting will make no arrangements with auditioning actors beyond encouraging them to audition. Discussing a student's casting preferences with the student is prohibited. There is to be absolutely no pre-casting if auditions are to be held.
- ◆ Prior to auditions, the Production Stage Manager, in consultation with the DOT, the Departmental Executive Officer (DEO) and the Production Manager, will post a comprehensive list of dates affecting the productions that are casting. The dates include first rehearsals, technical rehearsals, dress rehearsals, performances and closing dates. The list will also draw attention to dates that may coincide with days of religious commemoration and University holidays. It is the actor's responsibility to check his or her schedule before auditions and note all conflicts on the audition form. The production's rehearsal and performance schedule will take all bona-fide conflicts into account. In agreeing to accept a role, the actor agrees to the rehearsal, tech, and performance schedule. In casting the actor, the team leader agrees to all conflicts listed on the audition form.
- ◆ The normal rehearsal period for Gallery productions is six weeks including performance week. The rehearsal period for Workshops is four weeks including performance week. The rehearsal period for readings is four rehearsals. Exceptions to these rehearsal period lengths must receive approval from the DOT.
- ◆ Rehearsals will not be held during University vacations, with the following exceptions: Saturday before Thanksgiving; Sunday evening after Thanksgiving; Tuesday before the beginning of second semester (one week before classes); and Sunday at the end of Spring break. The DOT must approve these exceptions. When approved, the maximum rehearsal call is six hours out of seven and a half, or a straight six hours.
- ◆ During tech, performance, and strike: actors may not rehearse a second production while they are rehearsing or performing in another.

- ◆ No members of the production team – including actors, stage managers, and technicians – may be called for rehearsal more than 24 hours per week. During the last five days before opening they may be called no more than 30 hours. The week is Monday through Sunday.
- ◆ Rehearsals may not last longer than 4 hours a day Monday through Friday, or 6 hours a day on Saturday and Sunday. Rehearsal normally begins at 7:00 Monday through Friday, and not before 10:00 am on weekends.
- ◆ Each production may elect to rehearse more than 6 hours, up to a maximum of 8 hours, on one weekend day. If selected, the second weekend day must be a required day off (e.g., rehearse 8 hours on Saturday and take Sunday as the required day off). The 24 hour weekly rehearsal hour limit still applies.
- ◆ There must be a 5-minute break after 55 minutes of work or a 10-minute break after 80 minutes of work. Rehearsals may not last longer than 5 hours without a 90 minute break. (The company may vote to reduce this break to 60 minutes.) A show may rehearse for 6 hours without a meal break, provided that the total rehearsal for the day is limited to 6 hours and that one of the breaks be 20 minutes.
- ◆ There will be a minimum of 12 hours break between the end of work on one day and the beginning of work on the next.
- ◆ Prior to tech week, the company must have at least one day off each week. A full day shall be 24 hours in addition to the regular 12 hours required at the end of each workday. No actor may be called to rehearse the day before the first technical rehearsal.
- ◆ All rehearsals, except technical rehearsals, must end no later than 11:00. Technical rehearsals – including notes and post rehearsal business -- must end no later than midnight.
- ◆ Any student who, a week in advance, is asked and agrees to participate in any way in Playwrights Workshop, is excused from rehearsal until 8:00 or the end of the reading.
- ◆ Technical rehearsals must follow the normal rehearsal hour parameters: 4 hours a day Monday through Friday, or 6 hours a day on Saturday and Sunday. Non-Mainstage productions may not schedule “8 out of 10” rehearsals.
- ◆ Each production shall elect a deputy from the cast at the first rehearsal. The deputy will assist in the enforcement of departmental rules and will act as an advocate for the cast during the production process. The deputy should report concerns to the Stage Manager. If the problem cannot be solved at that level, it should be reported to the Production Stage Manager, and then to the Department Chair.

PURCHASING

At the first production meeting for each Non-Mainstage show, the team leader is required to provide a budget and list of team members authorized to make purchases for the production. Purchasing for productions is done by:

- ◆ Department Procurement Cards, obtainable from Shop personnel. Receipts must be included with the card.
- ◆ Out-of-Pocket: File paperwork and receipts with Department Secretary. Allow at least 4 weeks to process.
Note: Procurement Card is the preferred method of payment. Out-of-Pocket should only be used if the seller does not take Procurement Cards.
- ◆ Shop Purchases: Reported on shop reports prepared by Technical Director, Costume Studio Supervisor, Sound and Electrics Supervisor. Note the purchaser, team leader, and production.

NOTES:

- ◆ University purchases are exempt from sales tax. Forms with the tax-exemption information are available in the Department Office. Any sales tax charged on purchases is charged to the production budget.
- ◆ In order to reduce university expenses, if a UI department provides a service or product, you may not spend your budget on a competitor. The primary restriction is **Printing and Photocopying**. You must use UI Printing Services for all photocopying and printing needs. Receipts from local print shops will not be reimbursed.
- ◆ In order to purchase food with the production budget, the expenses must be approved by the Dean in advance of the purchase. Local grocery stores have been known to donate products, particularly if they are acknowledged in the program and/or lobby display.
- ◆ Plan ahead with all purchases to ensure that all areas of production stay on schedule.

FACILITIES

- ◆ Rehearsal and performance spaces must be left clean and tidy. All furniture and props must be returned to their proper place. Trash must be thrown away. Windows should be closed and lights switched off.
- ◆ Lobby furniture may not be used for rehearsals or performances. Classroom furniture may not be moved to another room.
- ◆ If courses are being held in Theatre B during the semester, scenery may not be permanently installed in front of the screen in Theatre B. Normally, anything free-standing must be moved to the side each day to allow projection in classes.
- ◆ Limited storage space may be available for some props and scenic elements at the Technical Director's discretion.
- ◆ Under no circumstances is food or drink allowed in any control booth. The Team Leader is responsible for enforcing the Department rules concerning no eating, drinking, or smoking in classrooms or theatres during rehearsals. In addition, rehearsal spaces must be left clean and orderly. Failure to do so can result in loss of use privileges of space and equipment.
- ◆ Note any temperature problems in your daily rehearsal/performance report. There is no localized control of the temperature in the performance spaces. In case of a temperature emergency (no heat or air conditioning at all), call Facilities Services at 335-5071. If you call Facilities Services, note the emergency and the time of your call in your daily report.
- ◆ Anything in need of repair should be noted in the daily rehearsal/performance reports.
- ◆ To reserve a room in advance, the show's team leader or stage manager must submit a Room Request Form to the Program Assistant for Theatre Arts by noon on Monday for the upcoming week (Tuesday through Monday). The Program Assistant will give you a written confirmation of your reservation. Please be sure to list alternate choices for a space. Scheduling priorities are (1) classes; (2) Mainstage Departmental productions; (3) class projects, Second Stage and Gallery productions; (4) Workshops, Readings, Labs and other Department supported events, and (5) non-departmental events. In most cases, priority goes to productions with earliest opening dates.
- ◆ The Conference Room can be reserved for meetings and readings through the Department Secretary in the front office.
- ◆ The Ghost Light must be set in place and turned on following each rehearsal. If the light is not functioning, a work light must be left on. This must be reported on the nightly rehearsal report.

KEYS

- ◆ The Team Leader of a Gallery will be issued approved keys by the Department Secretary. The Team Leader is then responsible for locking the booth, all doors to the theatre, and the dressing rooms each night during rehearsals and performances. Please turn off all lights as well, including aisle lights in Thayer Theatre.
- ◆ Security is an important consideration for our building. In order to safeguard the theatres and their equipment, all production spaces should be locked whenever not in active use. This includes securing both doors and windows in the Theatre B control booth.
- ◆ The Theatre Building is unlocked from 8:00 a.m. to midnight, seven days a week. No work on Non-Mainstage productions is permitted after midnight. If you arrive for a rehearsal and the building is locked, you—or someone from your production team—should inform Public Safety (335-5022) that the building is locked, and must stay near an outside door to admit other cast or crew members. Do not under any circumstances prop open locked exit doors.
- ◆ When your production closes, return all keys no later than 48 hours after your final performance. Keys are to be returned to the Department Secretary. They are not to be passed from one production team to another. The Team Leader will be charged for lost keys, even if the Team Leader is not directly responsible for their loss.

GENERAL PRODUCTION

- ◆ Photocopies are available in the office at 10 cents per page, charged against the production's account. Office personnel will show you how to use the machine but will not do the copying for you. For a large amount of copying, use one of the Copy Centers on campus to avoid tying up the machine and to save money. Off campus copying is discouraged.
- ◆ You may not be able to rehearse in the same place each time, and you may need to work without spike tape, or with minimal floor taping done in several spaces. Before taping in any rehearsal space or theatre, you must get permission to do so from the Production Stage Manager. Only Spike tape and glow tape may be used on the classroom/theatre floors and are available from scene shop stores and are charged to your production account. At strike for your production any tape, including rehearsal taping in any space, glow tape, and spikes on the floor of the theatre must be removed.
- ◆ Headsets are only available in Theatre B and the David Thayer Theatre. You must make an appointment with the Stage Management TA at least one week in advance of your first tech rehearsal to request headsets. You should meet personally with the Stage Management TA for instruction and to verify that the equipment is working. Headsets must be returned to the Stage Management TA on the day following the final performance or by the time agreed upon when checking out the equipment. **DO NOT "PASS THEM ON" TO ANOTHER PRODUCTION.** It is the Team Leader's responsibility for installation, strike and return.
- ◆ Running lights and door ropes, when needed, must be requested one week prior to the first tech rehearsal, from the Stage Management TA. These items must be struck and returned on the day following the final performance.
- ◆ The department will provide University-approved medical first aid kits obtainable from the Stage Management TA. You may assemble additional supplies to have at rehearsals if you wish. These can be dispensed at your own discretion. These kits will be available starting with the first rehearsal and can be checked out from the Stage Management TA at least 48 hours prior to the first rehearsal. Kits may be stored in the prop cabinet. As noted under Safety Considerations: *In case of an emergency, accident, or any instance in which there is blood exposure, University Public Safety should be contacted by dialing 911. Because of liability issues, students who administer medical care do so at their own risk.*
- ◆ Audio Monitor and Paging Systems are available for all Theatres. See the Production Stage Manager or the Stage Management TA for information and instruction.
- ◆ It is extremely important that a secure lock-up be used for headsets when not in use. All backstage headsets and other equipment must be stored nightly. The booth of the theatre is secure enough for this. Security of all equipment is the responsibility of the Team Leader.
- ◆ It is customary to collect actors' valuables and secure them during dress rehearsals and performances. They are locked in a personal locker, in the props cabinet, or in the booth of the Theatre. You should actively discourage actors from leaving valuables in the dressing rooms or in the student lounge during rehearsals and performances. It is the responsibility of the Team Leader or their designate to collect and return all valuables.
- ◆ Smoking tobacco products is not permitted anywhere in the Theatre building.
- ◆ Alcohol is permitted in the building only at departmentally sponsored events. Illegal drugs are prohibited in the building.
- ◆ Inappropriate behavior as a result of intoxication in the Theatre building is grounds for removal from the premises.
- ◆ The Stage Manager for each production has full authority to enforce the production regulations.
- ◆ Rehearsals and performances will start as scheduled. Tardiness will not be tolerated. A company member repeatedly late may be subject to dismissal at the appropriate supervisor's discretion.
- ◆ There will be an atmosphere of mutual respect between all members of the production team and acting company.
- ◆ Any problems that cannot be handled by the Stage Manager or Team Leader should be reported to the Production Stage Manager, then, if necessary, to the Department Chair.

COSTUMES

- ◆ All pulling of costumes must take place during posted checkout hours and with the designated costume staff member. Any work on costumes must take place during normal working hours. Keys are not issued for any costume studio space, nor are doors left unlocked for night use.
- ◆ During the rehearsal and performance of each production, it is essential that a lockable storage area be secured for all items from the costume studio. Graduate student offices and props lockers may be used for storage.
- ◆ If a costume is borrowed from an individual or company off campus, the Department has no insurance to cover it in case of loss, theft, breakage, or any other damage. You are required to fill out a *Costume Borrower/Lender Agreement* (available from the Costume Shop Supervisor) with the person from whom you are borrowing. If this form is on file and the item is damaged or lost, the Department will purchase or repair it at the discretion of the Costume Shop Supervisor. The repair or purchase cost will be charged to the production. If this cost puts the production over budget, the project Team Leader will be charged for the overage.
- ◆ Make-up kits can be purchased from the costume shop. The number and types of kits are limited, so actors are encouraged to purchase their kits in advance. The Costume Shop strongly discourages sharing make-up for hygienic reasons.
- ◆ Each production using departmental costumes will strike and dry clean and/or launder these costumes before returning them to storage. Please check with the Costume Shop Supervisor to make these arrangements. The Costume Supervisor will also set a time for costume return.
- ◆ Any production that does not properly clean and restore costumes and costume areas within the agreed schedule will accrue a charge to the Team Leader for a TA to do the restoration at the standard shop labor rate (see Appendix A).
- ◆ Actors should not eat, drink or smoke in costume. If an actor needs to eat or drink, he/she should provide a protective garment to wear over the costume.
- ◆ Actors should not appear in the lobby or other public areas in costume on performance days, unless required or permitted by the production.
- ◆ The dressing rooms and backstage area are restricted to the company of a production from ½ hour before curtain to ½ hour after the performance to respect the privacy and security of the cast and allow the crew to do their work.

PROPERTIES AND FURNITURE

- ◆ Team leaders must schedule prop check out appointments during production meetings. A Props TA must sign out all properties and furniture. Properties and furniture are not to be taken from their various storage areas without the Props TA or a member of the props staff in attendance. At least two people from your show must be present to check out and return furniture. The Props staff will be happy to assist you in the location of props and furniture, however you are responsible for moving and storing them. Storage space is limited so confirm with the TD when and where you can store furniture props in advance of checkout. Each show must reserve a props cabinet through the department secretary before checking out hand props. No items are allowed to leave the building without prior consent. All props must be locked in a prop cabinet when not in use for rehearsal, tech or performance.
- ◆ All items must be returned by appointment with the Props TA in attendance. Any props or furniture left in rehearsal, performance, or shop space after strike, or returned without the Props TA present are restocked by the Props Staff; the Team Leader will be billed for a 2-hour minimum call at the standard shop labor rate (see Appendix A) to complete the props return. A props return appointment within 48 hours of the close of the production must be scheduled by the final production meeting.
- ◆ Properties to be purchased will require a Procurement Card. Any shop materials used for props are charged to your account. Any items purchased with departmental money or as part of a show budget are the property of the Theatre Department and must be returned to Props Storage at the end of the show's run. If a production requires food, space in the Shop refrigerator is available. Please check with a member of the Props staff before you store items and make sure items are clearly marked with the name of your production. Following your production, you

must be sure that food is removed promptly and the refrigerator is cleaned. Failure to do so may incur additional labor fees.

- ◆ Limited props and furniture are available for shows in Room 172; all furniture must be checked by the TD prior to being moved into 172 to ensure the floor will not be damaged.
- ◆ Operational firearms are not permitted for use in galleries, workshops, or readings without permission from the Director of Theatre, Technical Director, Production Manager, and Production Stage Manager.
- ◆ Stage weapons are only permitted after consultation and approval from Ralph Hall (353-2404).
- ◆ Pyrotechnics are not permitted in any theatre production or space.
- ◆ Classroom cubes, tables, and chairs may not be used for productions in other spaces. Lobby tables and chairs may not be used for productions. IT IS A STRICT UNIVERSITY POLICY THAT NO ALCOHOLIC BEVERAGES CAN BE USED AS PROPERTIES. Receipts for these items WILL NOT be reimbursed by the Accounts Specialist.
- ◆ If a prop is borrowed from an individual or company off-campus, the Department has an insurance policy that covers them in case of loss, theft, breakage, or other damage, including fire and water, for their actual cash value. Please Note:
 - A claim can only be filed if there is a *Borrower/Lender Agreement* form on file. If items are to be covered by this policy, you must obtain and fill out this form and return it to the Props TA. It will list each item's actual cash value, which is the extent of its coverage. You should be in agreement with the lender as to this amount.
 - This insurance coverage is for \$5000 with a \$500 deductible. This means that if an item is lost or damaged and a claim filed, your production account is charged for the deductible amount. (If your account cannot cover the loss, you will be personally responsible for the difference--see TEAM LEADERS' RESPONSIBILITIES.) This insurance policy does not cover props borrowed from other University Departments; your account (or you) will be responsible for any loss.

SCENERY

- ◆ For Readings and Workshops, "scenery" is confined to what you provide yourself, plus available props.
- ◆ For Galleries only: Limited stock scenery may be available, at the Technical Director's discretion. Main stage scenic and storage needs take priority. Only approved scenic elements may be used and a check out form must be filled out prior to any items being pulled. The team leader is financially responsible for all scenic elements checked out to the show. Each item must be returned to its original location, in its original condition. If items are altered, damaged or not properly put away, fines will be appropriately assessed with a 2-hour minimum work call at the standard shop labor rate (see Appendix A). Stock scenery may not be altered in any permanent fashion; all painting must be approved. Any prop, scenic or paint supplies used in the build or load in of the production must be recorded and will be charged to the show. Any tools, supplies or equipment damaged (i.e. paintbrushes) will also be charged to the show. Once construction begins, no additions to the ground plan will be permitted unless approved by the production staff. A walk through of the performance space by the TD is required after load in and before tech rehearsals begin. The team leader is responsible for setting up this appointment.
- ◆ You must provide the Technical Director with the following at least one week prior to construction:
 1. a list of stock items you want to use
 2. a list of items you intend to build
 3. construction drawings approved by the Technical Director
 4. a written description of your construction, load in and painting scheme
 5. a scaled ground plan (indicate elevations), and scaled elevations if deemed necessary by the TD
 6. a written description of any special construction or rigging problems
 7. a plan and schedule for when and where scenic items are to be built and stored prior to load in
 8. name and phone number of director and all those who will build, paint and/or rig
 9. a strike schedule and restore plan
- ◆ Team Leaders must have the ground plan approved by the Technical Director no later than 4 weeks prior to performances.

USE OF THE SHOPS

- ◆ For Gallery productions, work is allowed in the scene shop and the prop/paint shop during the regularly scheduled hours, 8AM-12PM and 1PM-5PM, Monday through Friday. Exceptions to those hours will be posted in advance. A Department Technical Director or Shop Foreman must be present in the shop. Stage Management and Design TAs are not qualified or authorized to supervise work in the scene, prop, or paint shop.
- ◆ If you are currently qualified on the power tools you may use them with a supervisor present. Unless you are employed by the department as a scene shop laborer, you must re-qualify on power tools each semester. Power tool qualification classes are held at the beginning of each semester. A list of those people and the tools on which they are qualified is on file in the scene shop office. The Tool Cart may be taken out of the shop for assembly and rigging of scenery. It is to be returned and put away whenever not in use. Power tools are NOT to be used for scenery construction in any of the performance spaces.
- ◆ The Team Leader and anyone working on the production are responsible for safe operation of the shops and equipment. If, in the judgment of the Technical Director, Shop Foreman, Master Carpenter or other production staff member, you are using the shop in an unsafe manner, he/she may ask you to change what you are doing. If you persist, the Technical Director or Shop Foreman may ask you to leave or may close the shop to you and your production.
- ◆ Once load-in is completed, it is the responsibility of the Team Leader to have the TD approve the installation by setting up an appointment with the TD in advance. Once approved, it falls to the Team Leader to keep the playing space safe.
- ◆ For all productions: If scene shop employees clean any area or equipment left by a production or a production staff, the project team leader is charged a fee for the labor. This includes, but is not limited to debris, furniture or props left in any shops, rehearsal spaces, performance spaces, or hallways; or tools, materials, or equipment left abandoned at the end of the workday. The fee will be at the standard shop labor rate (see Appendix A) with a 2-hour minimum call. All scenery and shop supplies must be returned on Monday following the last performance unless special arrangements are made with the TD in advance.

LIGHTING

- ◆ The Lighting and Sound Department will not be responsible for the set up or strike of the workspace for any Gallery production, Workshop, or reading.

For Galleries and other Theatre B productions:

- ◆ A copy of the standard plot is available from the Electrics Supervisor. All light plots, inclusive of instrument schedules, channel hookups and preliminary cue sheets, must be approved by both the Lighting Faculty and the Electrics Supervisor one week prior to hang. Failure to do so may result in production delays for your project.
- ◆ Standard cut gel, gobos and a selection of frames are available in Room 184A. All equipment pulled MUST be recorded on a sign out sheet provided in Room 184A. Make sure to note the condition of any used gobos, as those gobos not returned or those returned damaged will be charged to the production (approximately \$11.00 each). Gel may be purchased out of your show's budget. There will be no cash sales of any type. Full sheets of gel are available from the Electrics Supervisor at \$4.10 per sheet, regardless of how many cuts you make from them.
- ◆ Replacement lamps for normal burnouts in Theatre B are stored in a gray steel cabinet on the gallery in the rear of house in the theatre. Please notify the Electrics Supervisor if there are no replacement lamps in the cabinet. Any electrics equipment other than the theatre's normal lighting instrument inventory, cable and supplies must be obtained through the Electrics Supervisor. Time for obtaining these items must be scheduled in advance with the Electrics TA. Electrics is typically open Monday through Friday from 1pm to 5pm. All pulling of equipment must take place during those hours. No exceptions will be made. When you are done pulling your equipment, you must be signed out by an Electrics staff person. At that time you will arrange a time to return your equipment.
- ◆ Instruments are not to be moved from one theatre to another without prior approval of the Electrics Supervisor. Copies of the rep plot are available from the Electrics Office. If you do hang additional instruments, they must be

returned to storage locations during the strike. Light cues for each show should be stored to disk each evening before the board is turned off. Each show is responsible for providing its own disk.

- ◆ To use the Infrared Monitor System (which enables your SM to see movement on stage in the dark) your LBO will need to turn on the camera and light source prior to performance and make sure they are turned off again after each performance. The infrared lamps are expensive and burn out quickly. The camera can be damaged by extended use.
- ◆ At strike, collect all gear to be returned at your scheduled time. Those items that were checked out from other locations should be returned within 2 days of strike as scheduled with the Electrics TA. Instruments should be struck and returned to storage positions with the barrels and shutters in all the way. Strike all cable and make sure that the catwalks and grid are clean and tidy. Strike any floor mounts and return to storage. Clean the booth so it is ready for the next production. The standard rep plot needs to be restored during strike. All other instruments need to be returned to their storage locations. If the standard hang was used for the production simply strike color and gobos, leaving the instruments hung and plugged. The fact that the grid might not have been restored when you moved in should be noted, but it does not absolve you of the responsibility to restore it after your production. When you return your equipment to Room 184A, it is your responsibility to return all equipment to its proper location (this includes re-filing cut gels). If the standard rep plot is not restored during your strike, the restoration will be done by staff at the standard shop labor rate (see Appendix A) with a two-hour minimum call.
- ◆ If you have problems other than lamp burnouts, please report difficulties to the electrics dept. All repairs will be made during electrics shop work hours. **NO REPAIRS ARE TO BE DONE BY ANYONE OTHER THAN ELECTRICS PERSONNEL.**
- ◆ Board operators must complete a one-hour training session with Electrics staff. Schedule the training session early to avoid conflicts.

For Workshops, Readings, and Honors Projects:

- ◆ Theater B: All lighting plans must be approved. Lighting is limited to what is available in the space or what can be plugged into wall sockets.
- ◆ Room 172: A copy of the plot and focused areas is attached to the wall next to the dimmer controls in room 172. Each Friday, before 5pm, the plot will be refocused to the areas outlined on the plot. These instruments will not be focused in any way other than the approved areas. These instruments cannot be gelled. No instruments or practicals can be rigged from the grid.

THERE IS TO BE NO FOOD OR DRINK IN ANY OF THE BOOTHS. Violations will result in a fine of \$25.00 charged to your production.

SOUND

- ◆ Standard Equipment in Theatre B:

Mixing Console	2 Mini-Disc Players	3 Power Amplifiers
2 CD Players	1 Cassette Player	4 Loudspeakers
- ◆ Additional speakers, microphones and other equipment may be checked out through the Lab Assistant. Use of additional equipment is based on availability and discretion of the Lab Assistant. All plans beyond using standard equipment must be discussed with and approved by the Lighting and Sound Supervisor at least one week prior to load in. Moving equipment from one theatre to another is not allowed.
- ◆ Only qualified personnel having successfully completed the department's Sound Design classes may use the Sound Studio recording/editing facilities. Team leaders for productions without personnel trained on editing equipment may record single tracks from prerecorded medium to a single MiniDisc or cassette for ease in playback. This must be done during the Lab Assistant's studio hours, and times to do so must be set up with the assistant. All use of the equipment is at the discretion of the Lab Assistant.
- ◆ Recordable material must be purchased by the production. This can be accomplished by contacting the Lighting and Sound Supervisor to purchase the medium for the production. See the Lighting and Sound Supervisor and the Accounts Specialist if you need to buy recordings; those too are charged to your production account and

become part of our department's library. There are some sound effects records and CDs available for use in the recording/editing facility. They may not be removed from the sound studio.

- ◆ Productions utilizing sound must provide a dedicated Sound Board Operator. This individual must be provided by the Team Leader and need not have previous experience running sound. The SBO must complete an hour training session with the Sound Lab Assistant prior to the beginning of Tech Rehearsals. Only those having completed training may operate any of the sound equipment. Failure to follow this rule will result in the loss of the ability to use the department's equipment for the production.
- ◆ After tech rehearsals and/or performances, all microphones and other sound equipment used onstage or in the house must be struck each evening and locked up in the booth.
- ◆ For strike, any additional equipment must be left stacked in the booth where the Lab Assistant will retrieve it. Please restore the booth to a clean and tidy state, ready to be used by the next production. Turn off all monitors. Anything left in the booth that doesn't belong will be thrown away.
- ◆ THERE IS TO BE NO FOOD OR DRINK IN ANY OF THE BOOTHS. Violations will result in a fine of \$25.00 charged to your production.
- ◆ FOR OTHER PRODUCTIONS AND READINGS: Sound is limited to what you can create or locate yourself, played on a boom box or other portable system.
- ◆ REMINDER: Most recordings you may wish to use are covered by the University's licensing agreements and may be copied for use in productions. If there is a question about copyright permission, it must be raised in time to clarify the status of the material and, if necessary, to write for and receive permission to copy. See the Production Manager for more detailed information.
- ◆ If shop personnel must clean any area, booth, or studio or return equipment to storage, the production team leader is charged at the standard shop labor rate (see Appendix A) with a 2-hour minimum call. Team Leaders will also be charged for lost, stolen, or excessively damaged equipment.

USE OF THEATRICAL SMOKE, HAZE, AND OPEN FLAME

- ◆ Productions wishing to use theatrical smoke, haze, and open flame of any type must receive special permission by the Technical Director and the Lighting and Sound Supervisor. Theatrical smoke or haze is available for Gallery productions only and must only utilize department equipment. All uses of theatrical smoke, haze, or open flame must meet local fire code regulations. Training on the use of the smoke/haze units must be completed prior to checking out the units from the Electrics TA.
- ◆ If your production requires theatrical smoke or haze you must make special arrangements with the Production Stage Manager to disable the building's fire sensors. You may not even test a smoke or haze machine before doing this. If the fire alarms sound (which will happen with a small amount of smoke in the air) the building is evacuated and the Fire Department is called. A false alarm is very expensive and will be charged to your production. Requests to disable the fire sensors must be submitted at least 2 business days prior to first use. The request must contain the following information:
 - ◆ Production
 - ◆ Team Leader Contact Information
 - ◆ Type of Smoke and/or Haze Device and its location in the performance space
 - ◆ Each day and time block that the device(s) will be used. Include warm-up time and time for the smoke/haze to dissipate. Please list all uses of the smoke/haze on a single request.

SEATING

- ◆ All productions in Thayer Theatre and Theatre B must seat at least 132.
- ◆ The seating units in Thayer Theatre may be rearranged with permission and under the direct supervision of the Technical Director. Moving these units is an extremely time-consuming task, as rearrangement requires resetting railings and re-plugging aisle lights. Designers and Directors working in Thayer Theatre must meet audience safety requirements in their seating arrangements as regards these railings and aisle lights. Unused seating units stored

in hallways outside the theatre must be arranged so that hallways are clear for traffic and the unused seats will not be soiled or damaged.

- ◆ For productions and readings in Room 172, maximum total people is 70, including cast and production personnel. Chairs in rows must be attached to each other. Both exits must be accessible to audience members. Please refer to the diagram posted in the space for seating configurations. See the Technical Director for the key to the chair lock-up.
- ◆ Some basic rules for seating in all performance spaces are:
 - Two fire exits must be clearly marked with illuminated signs at all times.
 - 54" exit aisles leading to each door, and through each door to an exit out of the building must be kept illuminated and clear of any obstacle, i.e. tables, chairs, cables, rugs, or curtains.
 - A patron must not have to cross more than six seats to get to an aisle (no more than 13 seats in a row IF the row has aisles on both sides).
 - A row serving seating on one side may be no narrower than 36", a row serving seating on two sides may be no narrower than 42".
 - There must be 36" from the front edge of the front seat to any obstacle in the playing area (3' to the front row armrest if the seats automatically retract as in Theatre B).

There are a number of other fire and safety code restraints. The Technical Director can advise you on meeting these restraints.

HOUSE MANAGEMENT AND TICKET SALES

- ◆ All Gallery and Workshop productions will be staffed by a departmental House Manager who will handle all front-of-house duties. The Team Leader and Stage Manager should work with the House Manager to clarify procedures regarding the time of house opening, late seating, etc. before the first performance.
- ◆ No production personnel may admit audience members to the theatre through backstage doors. All audience members must come through the front doors of the theatre. Ticket revenues lost to patrons that "sneak in" may be charged to the Team Leader.
- ◆ Audience members may not enter the theatre with food or drinks. Audiences may not smoke, nor may they take photographs or videotape during a performance.
- ◆ If strobe lights, smoking, theatrical smoke and/or haze, nudity, gunshots (or other loud noises) or profanity is used in the performance, a sign should be posted outside the theatre. The Theatre Relations Office can help you post portable signs, since taping up signs on the paneled walls and doors of the lobby is prohibited.
- ◆ There is to be no seating on the galleries and catwalks in Thayer Theatre and Theatre B. Such use is illegal. These areas are used strictly for lighting, sound and effects (and in rare instances where permission is granted in the production meeting, for actor entrances and exits). In Thayer Theatre, all entrances to these areas should be locked before each performance. Persons may not be seated in individual, unattached chairs or in seating aisles. This is a violation of fire laws.
- ◆ There are no complimentary tickets ("comps") for Non-mainstage productions. (Exception: faculty and full-time staff are not charged admission, but must see the house manager for a ticket) The team leader, director, playwright, and designers will not be charged admission, but they must get a ticket from the house manager. The house manager will record their name and job title before issuing the ticket. Stage managers and crew who will not be in the audience do not need to acquire a ticket from the house manager. It is possible for someone outside of the department who has made a major contribution to the show to receive a comp ticket, but it must be approved by the Division's Marketing Manager.

PUBLICITY

- ◆ Press Releases: Press releases for Gallery productions are sent out to major local and state media (newspapers and radio) by the University of Iowa Arts Center Relations Office. Releases are sent on the Friday two weeks before the production opens. Team Leaders should submit information about their play to the Theatre Relations

Director no later than the Tuesday of that week. The Team Leader will have the opportunity to review the press release before it is sent out. Information submitted should include title, playwright, director, design team, description of play, and a sentence or two quoted from the playwright and/or director giving insight or information about the play that might encourage audiences to come to see it. Press releases should also include any necessary disclaimers (language, violence, nudity, smoking, haze, gunshots, strobe effects, etc).

- ◆ Posters and Programs: Gallery and Workshop Team Leaders are responsible for the creation and funding of all posters and programs for their productions.
- ◆ All ads and posters must include the following statement: *Individuals with disabilities are encouraged to attend all UI sponsored events. If you require a special accommodation, please contact the Theatre Arts Dept. at 335-2700.*
- ◆ All ads and posters must also include “A University Theatres Gallery Production” or “A University Theatres Workshop Production” depending upon show classification. All production posters must include the dates, times, location, and ticket information. Unless otherwise approved by the Director of Theatre, the Production Stage Manager, and the director of Theatre Relations, Gallery and Workshop performances are Thursday through Saturday at 8:00 p.m. and Sunday at 2:00 p.m. Ticket prices for Galleries are \$6.00 non-student, \$4.00 students, seniors, and youth. Ticket price for Workshops is \$2.00. Tickets are available at the door one hour before performance time.
- ◆ Posters for Galleries may be hung on the appropriate bulletin boards in the Theatre Building and anywhere else off-campus. For distribution on campus, take 19 copies of the poster to the IMU box office for weekly distribution. The posters will receive the official UI stamp before they are distributed; posters without this stamp will be removed. Posters should be dropped off Tuesdays by 5:00 p.m. for posting on Wednesday. Maximum poster size is 11”x14”.
- ◆ Programs should list title, playwright, date, location, director, cast, production staff, and scene breakdown (if appropriate) of the performance. Plays under royalty should also list the name of the licensing organization; see the Production Stage Manager for this information. Additional director’s notes, actor bios, and special thanks are optional.
- ◆ Team Leaders for Workshops, Readings, and Honors Projects may create their own flyers and invitations and follow appropriate format as for Galleries. These flyers are for distribution within the Theatre Building only.
- ◆ All posters and programs must be approved by the Theatre Relations Director before distribution. The computers in the Theatre Relations office are available for use with permission from the Theatre Relations Director.

Appendix A: SHOP LABOR RATE

The labor fees for any of the production shops for the 2007-08 school year is \$22/hour.

Appendix B: THEATRE ARTS PRODUCTION PERSONNEL

If you have any questions about the above procedures, the Production Unit and Theatre Staff will be able to help you. The Department also makes available copies of the Graduate and Undergraduate Handbook, which detail procedures.

Overall Supervision of Department	Alan MacVey, DEO	353-2430
Supervision of NonMainstage	Bryon Winn, Director of Theatre	353-2411
Copies, Keys, Gen. Admin, Budget	Denise Matthes, Dept. Secretary	335-2707
Costumes	Bonnie Jenkins, Costume Shop Supervisor	353-2431, 335-2702
Scenery, Props, Seating, Safety	Ojin Kwon, Technical Director	353-2413
	Ron Zieglowsky, Scene Shop Foreman	353-2412
Lighting, Sound	Eric Burchett, Electrics & Sound Supervisor	353-2423
Headsets, General Questions	David McGraw, Production Stage Manager	335-3906
Publicity and Publications	Judith Moessner, Division Marketing Manager	335-3213

Appendix C: RESOURCE CHART

	Gallery	Workshop	Reading
Budget	\$200 + royalties	\$50	\$25 for photocopies
Performance Space	Theatre B	Room 172	Room 172
First Production Meeting	1 Week prior to start of rehearsals	1 Week prior to start of rehearsals	1 Week prior to start of rehearsals
Rehearsal Calendar	6 Weeks including perf. Wk.	4 Weeks including perf. Wk.	4 rehearsals
Keys	Tool cart, Perf. Space, Dressing Rm, Props Cabinet	Tool cart, Perf. Space, Dressing Rm, Props Cabinet	None
Pull Props from Storage	Limited, during posted hours	Limited, during posted hours	No
Props Storage Cabinet	Yes, if available	Yes, if available	No
Costumes	Limited, during posted hours	Limited, during posted hours	No
Fog/Haze	Yes, with approval	No	No
Load-In	Sunday eve prior to Opening	Day prior to Opening	Day of Opening
Publicity Distribution	Theatre Arts & Campus	Theatre Arts Only	Theatre Arts Only
Number of Performances	3-4 (8 pm Thurs. – Sat; 2 pm Sunday)	2 (8 pm Fri. & Sat.)	1 (8 pm)
House Manager	Provided	Provided	No

Appendix D: DEADLINES

Start of Semester

- ◆ Submit budget and list of team members authorized to make purchases.
- ◆ Scene Shop Tool Training session for any production staff that will assist with build.

One Week prior to Start of Rehearsals

- ◆ Begin attending production meetings.

Four Weeks prior to Opening

- ◆ Groundplan must be approved. (Groundplan must be approved for any scene shop use.)

One Week prior to Load-in/Hang

- ◆ All light plots, inclusive of instrument schedules, channel hookups and preliminary cue sheets, must be approved by the Lighting and Sound Supervisor.
- ◆ All requests for additional sound equipment must be approved by the Lighting and Sound Supervisor.
- ◆ Submit request for headsets, run lights, and other production equipment to the Stage Management Assistant.

Friday of Performance Week

- ◆ Schedule Strike Review at the production meeting.

Monday after Closing

- ◆ Strike Review.
- ◆ Return all props and costumes.
- ◆ Return production keys.