

The University of Iowa Department of Theatre Arts
NEW PLAY FESTIVAL
GUIDELINES AND PROCEDURES

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

Questions and Suggestions should be addressed to:
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SAFETY CONSIDERATIONS

- ◆ 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.
- ◆ 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 and any accidents occurring in the rehearsal setting should appear in the stage manager's nightly report.
- ◆ 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.
- ◆ The department strongly recommends that students obtain personal health insurance.

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 administer medical assistance. In the event of a medical emergency or accident, call (or have someone call) the PUBLIC SAFETY OFFICE (see number above). 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. All students or other individuals involved in the Festival should meet in the parking lot outside of the North side of the building. The stage manager for each project shall be responsible for confirming that all members of their team have evacuated the building and notify emergency personnel of any missing people.
- ◆ 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.

PRODUCTION MEETINGS

- ◆ The first organizational production meeting will be Friday, March 5th at 10:00a.m. in Theatre B. Team leaders for all productions, workshops, and readings are required to attend this meeting.
- ◆ General production meetings will begin Friday, March 26th, time TBD.
- ◆ The Team Leader (Playwright) and Stage Manager are required to attend all General production meetings. If the team leader cannot attend for reasons of class conflict or health emergency, the director may attend in his or her place.
- ◆ Failure of a team leader to attend a production meeting, or to have the director attend in his/her place in the event of class conflict or health emergency, will be reported to the faculty advisors and the Director of Theatre. The failure to attend may result in a penalty to the production, including but not limited to a specific reduction in production support.
- ◆ Each production is responsible for taking notes during these production meetings and emailing them to the Production Stage Manager. The PSM will then compile a master document and send it out to all personnel.
- ◆ Each production is expected to have a weekly artistic/production meeting to discuss issues that do not need to be reported in the General meeting. Production teams should invite their faculty advisors to attend those meetings at which their input and advice would be helpful.

AUDITIONS

- ◆ Auditions will be held:
 - Saturday, March 6th: 10a.m. - 1p.m. in Theatre B
 - Sunday, March 7th: 4-8p.m. in Theatre B
 - Monday, March 8th callbacks 8:00 – 11:00 p.m.
 - Tuesday, March 9th: callbacks 6:00 – 10:00 p.m.
 - Wednesday, March 10th: callbacks – 6:00 – 10:00 p.m.
 - Thursday, March 11th: callbacks – 6:00 – 10:00 p.m.
- ◆ Casting Session: Friday, March 12th: 10:00a.m
- ◆ 14 actor slots per half-hour session in the General Auditions.
- ◆ Each production will provide sides (up to 3) of 1-2 pages for the 'general' audition. Please strive for a mixture of male and female roles in the sides. Auditioners will be paired and given a scene from the selection (in rotation of all the shows).
- ◆ The PSM will contact all director/playwright teams to get preferences for callback days. These slots will be assigned not later than Saturday general auditions.
- ◆ *Casting Guidelines are based on several principles. (1) The Department encourages the casting of 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.*
- ◆ Auditions for University Theatre productions are open to everyone. For academic considerations, priority is given to theatre majors first, and then all other students of the University of Iowa. Members of the greater Iowa City community are also strongly encouraged to audition. There are many excellent roles available throughout the year and many non-majors and actors from the surrounding community are cast each season. Occasionally, professional guest actors will also be employed.
- ◆ Readings will invite actors to perform in the readings AFTER the productions have been cast.

- ◆ The Director of Theatre (DOT), with the Head of Acting, will designate which roles are “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. The Head of Playwriting (or other representative of the Playwriting faculty) will also attend the Casting session to assist in the mediation of casting negotiations.
- ◆ 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.
- ◆ Casting is decided according to the level of production and actor preference. Festival Productions have priority over Readings in casting. No actor (graduate or undergraduate) may be double-cast (including readings) without the permission of the Head of Acting and the Head of Playwriting and Dramaturgy.
- ◆ In the event that two equal level productions are in conflict over an actor that cannot be resolved in the casting meeting, the actor in question will be contacted and their preference will settle the conflict.

REHEARSAL

- ◆ The rehearsal period for Festival productions and workshops is five weeks including performance week. The rehearsal period for Stage Readings is four weeks including performance week. Directors wishing more than this amount must receive approval from the DOT.
- ◆ The week of March 29th, productions will begin staggered rehearsals according to performance date (ie. Monday show starts Monday, March 29, Tuesday show starts Tuesday, March 30, etc.). There will NOT be an additional week of readings / first rehearsal business prior to the start of regular rehearsals this year.
- ◆ Festival productions may rehearse up to 24 hours per week, including the tech/performance week. Readings may rehearse a total of 20 hours for the entire Festival rehearsal period. For readings, the 20 hours of rehearsal should be spread out over the period and used to develop the script, rather than concentrated in a block at the end of the period for the purpose of staging.
- ◆ The workweek is Monday through Sunday.
- ◆ All shows are required to take Saturday or Sunday as a day off during regular rehearsal weeks. This rule does not apply to load in and tech.
- ◆ Rehearsals may not last longer than 4 hours a day Monday through Friday, or 8 hours a day on Saturday and Sunday. Rehearsal normally begins at 7:00 p.m. Monday through Friday, and not before 10:00 a.m. on weekends.

- ◆ 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.) 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.
- ◆ Productions may elect to adopt a “straight 6” rehearsals day on either Saturday or Sunday. In this situation the production would be allowed to rehearse for 6 hours without a 90 minute meal break, but must take a 20 minute break within the six hour period.
- ◆ 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 work day. No actor may be called to rehearse the day before the load-in/tech process begins. The weekly 24-hour clock will reset once the production has taken this required day off.
- ◆ Actors may not rehearse a second production while they are rehearsing or performing in another.
- ◆ All rehearsals, except technical rehearsals, must end no later than 11:00 p.m. During Technical rehearsals actors must be released by 11:00p.m. and all other business including notes and post rehearsal business -- must end no later than midnight.
- ◆ Actors may be called for no more than 6 hours for tech and performance days, with the exception of one day in which they may be called for a maximum of 8 out of 10 hours.
- ◆ 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 p.m. or the end of the reading.
- ◆ 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 Festival Production Stage Manager, and then to the Department PSM. The name of the deputy should be published in the rehearsal report from the first rehearsal.
- ◆ All rehearsal schedules should be copied to faculty advisors for review.
- ◆ Any gathering of the actors to work on the script should be considered a rehearsal. So a read-through counts in the same way as spending 4 hours delving into a scene. A rehearsal report must be filed by Festival Productions, Workshops, and Readings for each rehearsal.

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 p.m.)
 - work done with times (e.g., 7-8 p.m. read-through entire piece, 8-8:45 p.m. work Scene 1, etc.)
 - breaks
- Personnel absent or arriving late
- Accidents, Injuries or other incidents
- General Notes
- Scenic Notes
- Prop Notes
- Costume Notes
- Lighting Notes
- Sound Notes
- Public Relations Notes
- Festival Production Stage Manager Notes
- Facilities Notes

- ◆ 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 personnel, as well as your artistic team:

Gina Mantione, gina.teresa@gmail.com
 Art Borreca, art-borreca@uiowa.edu
 James Birder, ElMono773@aol.com
 Eric Burchett, fakalklan@yahoo.com
 Barbara Croy, barbara-croy@uiowa.edu
 Barbara Bailey, baileyb202@gmail.com
 Ojin Kwon, ojin-kwon@uiowa.edu
 Craig Kelchen craig-kelchen@uiowa.edu
 David McGraw, david-mcgraw@uiowa.edu
 Rebecca Tritten, rebecca-tritten@uiowa.edu
 Bryon Winn, bryon-winn@uiowa.edu
 Tina Nordquist, Kristina-nordquist@uiowa.edu
 Faculty Advisors for project
 Artistic team of production

- ◆ 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:

Gina Mantione, gina.teresa@gmail.com
 Art Borreca, art-borreca@uiowa.edu
 James Birder, ElMono773@aol.com
 Eric Burchett, fakalklan@yahoo.com
 Barbara Croy, barbara-croy@uiowa.edu
 Barbara Bailey, baileyb202@gmail.com
 Ojin Kwon, ojin-kwon@uiowa.edu
 Craig Kelchen craig-kelchen@uiowa.edu
 David McGraw, david-mcgraw@uiowa.edu
 Rebecca Tritten, rebecca-tritten@uiowa.edu
 Bryon Winn, bryon-winn@uiowa.edu
 Tina Nordquist, Kristina-nordquist@uiowa.edu
 Faculty Advisors for project
 Artistic team of production

- ◆ Performance reports must contain at least the following information:

Production Name
 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
 Strike Notes – e.g., issues that came up during the strike
 Accidents, Injuries or other incidents
 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.
 Reporting both shows on one report is sufficient

SCRIPT CHANGES

- ◆ Festival Productions may elect to present the work script-in-hand. Deadlines for making this decision, as well as for all script revisions (i.e. the date by which the script must be 'frozen') should be agreed on by the director and the playwright.
- ◆ Script changes made in the rehearsal room should be included in either the rehearsal report or in another document that is distributed to the entire production team.

BUDGETS/PURCHASING

- ◆ All productions are required to submit a budget at the first general production meeting (Friday, March 26th). Shop Supervisors can help you with this if you have questions. You can also get examples from previous years from David McGraw.
- ◆ Script copies: There will be \$100 per Festival Reading and Workshop for script copying only. All copies of scripts need to be made through the UI Copy Center. Copy Center requisitions are available only through Rebecca Tritten. Following the approval of the requisition copies can be requested from the Copy Center online at <http://www.uiowa.edu/~printsvc/docsvcs/doctec.html>
- ◆ Production expenses: All Festival Productions will have a production budget of \$500. This amount also includes script copying expenses.
- ◆ Before proceeding with any purchases or use of space, you must sign a yellow charge slip through the department secretary.
- ◆ Ojin Kwon will answer questions about purchasing scenery supplies. Eric Burchett can answer questions about electrics. David McGraw will also field general questions about purchases. Both David McGraw and Rebecca Tritten possess University credit cards that may be borrowed for production purchases (return the card promptly with receipts). **Procurement Card is the preferred method of payment. Out-of-Pocket should only be used if the seller does not take Procurement Cards. Plan ahead with all purchases to ensure that a procurement card is available, and all areas of production stay on schedule.**
- ◆ **All photocopying and printing must be done through the University Copy Center. You will not be reimbursed for outside copy center purchases.**
- ◆ **In order to purchase food items, you must request in advance from Rebecca Tritten. There is a separate form required for these purchases.**
- ◆ 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.
- ◆ **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.**

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. Trashcans in the venues are NOT emptied by Facilities Management. Productions rehearsing or performing in venues are responsible for emptying their own trash to the dumpster in the scene shop loading dock.
- ◆ Lobby furniture may not be used for rehearsals or performances. Classroom furniture may not be moved to another room. At the end of the night, furniture in classrooms should be restored and put in the appropriate places so that the classroom is ready for classes the next morning.

- ◆ 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.
- ◆ Note any temperature problems in your daily rehearsal/performance report. If there is a problem with temperature control in the space, the Festival PSM and the Department PSM have access to the temperature control for each performance space. Please contact them immediately if there are any problems on the tech and performance dates. Once a change in temperature has been made, it will take 45-60 minutes for the change to take effect.
- ◆ Anything in need of repair should be noted in the daily rehearsal/performance reports.
- ◆ To schedule rehearsal space, the show's team leader or stage manager must submit a Room Request Form to Rebecca Tritten, Scheduling and Facilities Services Manager, by 12 noon Friday for the upcoming week (Monday through Sunday). She will provide electronic confirmation of your reservation. Please be sure to list alternate choices for a space. Room requests should be submitted via the wiki - <http://wiki.uiowa.edu/display/theatre/Home>. Scheduling priorities are (1) classes; (2) Mainstage Departmental productions; (3) class projects, Second Stage and Gallery productions (including Festival); (4) Workshops, Readings, Labs and other Department supported events, and (5) non-departmental events. The Conference Room may also be reserved for meetings and readings pending availability.
- ◆ Your production must be designed so that the stage can be cleared of setting and props following rehearsals since the space must be available for regularly scheduled classes. This includes: set pieces against the wall; scenery pieces out of the hall; blocks, mats, classroom chairs stacked neatly; and all garbage in the garbage can. 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. If a production is rehearsing in Mabie, Theatre B or Thayer Theatre regularly, that production is responsible for emptying the trash cans in that space – – dumpster located in scene shop loading dock.
- ◆ 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 will be issued approved keys by the Facilities Manager for the production. 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. The Festival PSM will also have keys to assist with lock up during Festival week.
- ◆ 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. **SCRIPT COPYING must be done through one of the Copy Centers on campus** to avoid tying up the machine and to save money. Off campus copying cannot be reimbursed.
- ◆ 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, running lights and door ropes will be distributed to each theatre prior to tech week of Festival. Further details regarding each production's needs will be discussed in Festival production meetings. The Team Leader is responsible for proper installation and strike of this equipment.
- ◆ The department will provide University-approved medical first aid kits obtainable from the Festival PSM. 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. 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 will be available for all Theatres. These will be temporarily run systems installed by the electrics crew. Please contact the Festival PSM or Eric Burchett for more information.
- ◆ 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. The use of tobacco substitutes for productions where the script calls for such activity must be approved through a formal request to be submitted to the Festival PSM, Department PSM and DOT.
- ◆ 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 Festival PSM then the Department PSM, then, if necessary, to the Department Chair.

COSTUMES

- ◆ Festival productions may pull costumes from stock/storage. Readings may not pull costumes. Costumers need to talk to Barbara Bailey or Barbara Croy in the costume shop before proceeding. Once designers are chosen, an informational meeting will be set up with the staff of the costume shop.
- ◆ 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 found for all items belonging to the costume studio.
- ◆ 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.
- ◆ 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. Current dry cleaning rates are approximately \$2.00 / lb. Please consider generating a dry cleaning estimate when pulling costumes from stock and budget appropriately.
- ◆ 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, drink or smoke, 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 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

- ◆ Festival Productions may pull regular furniture and props; Mainstage and gallery productions before Festival have priority. No fine furniture may be pulled.
- ◆ Readings may not pull or build any scenery or props.
- ◆ Team leaders must schedule prop check out appointments. This semester's prop checkout hours are as follows:

Monday.....10:00 a.m. – 12:00 p.m.
Tuesday.....4:00 p.m. - 6:30 p.m.
Wednesday... 4:00 p.m. - 6:30 p.m.
Thursday.....10:50 a.m. - 12:50 p.m.
Saturday.....9:00 a.m. - 11:30 a.m.

- ◆ 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 the day following each production's strike 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 date must be scheduled by the final production meeting. Props personnel will be available for returns Tuesday, May 4 through Monday, May 10.
- ◆ 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.
- ◆ 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. The use of firearms, including nonfunctional toy weapons, require all participants who handle the firearms to watch a safety video and take a test on safety standards. This video/test requirement is only excused if the participant has completed the test since January.
- ◆ Stage weapons are only permitted after consultation and approval from Paul Kalina (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

- ◆ All final designs must be submitted to the shops no later than Friday, April 9th. This is an absolute deadline for final designs. Designs are always welcomed early! Seating arrangement in Thayer Theatre must be negotiated and finalized between the two shows no later than Friday, April 2nd. Please contact Loyce Arthur, Eric Stone or Bryon Winn if you are still searching for designers; be prepared to discuss design priorities.
- ◆ Limited stock scenery may be available, at the Technical Director's discretion. Availability must be negotiated between all the shows, and no changes may be made after the ground plans are due. 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:
 - A list of stock items you want to use
 - a list of items you intend to build
 - construction drawings approved by the Technical Director
 - a written description of your construction, load in and painting scheme
 - a scaled ground plan (indicate elevations), & scaled elevations if deemed necessary by the TD
 - a written description of any special construction or rigging problems
 - a plan and schedule for when and where scenic items are to be built and stored prior to load in
 - name and phone number of director and all those who will build, paint and/or rig
 - a strike schedule and restore plan
- ◆ Full set design packets must be in the shop by the above deadline. If the deadline is missed, you will not receive assistance in the construction of your set.
- ◆ Festival Productions will have one day of assistance from the Technical Director (8:00 a.m. – 5:00 p.m.). This is the only time the Technical Director will assist with your scenery for the building of the most complex part of your set. You will get the support of the Technical Director plus one shop person on this day. Each team is responsible for providing additional labor needed. Build days will be assigned at a future date by the PSM and Technical Director and communicated to the productions. Please discuss and coordinate the schedule and plan for the build day with the shop prior to the date to ensure smooth execution.
- ◆ Building and painting may take place in advance of a production's build day. This scheduling must be coordinated through the technical director.
- ◆ There will be a representative from the shop present as a supervisor for load-in and load-out of each production.

- ◆ Some stock platforms are available for productions, they can be legged to standard heights: 0'-6", 1'-0", 1'-6", 2'-0", or built to other specifications. Some stock stair units also exist, please check preliminary design ideas with the technical director to see what is available for each production.

USE OF THE SHOPS

- ◆ For Festival productions, work is allowed in the scene shop and the prop/paint shop during the regularly scheduled hours, 8 a.m. – 12 p.m. and 1 p.m. – 5 p.m., Monday through Friday. Exceptions to those hours will be posted in advance. An appointment must be made with the Department Technical Director and he or the Shop Foreman **must** be present in the shop.
- ◆ Material from scrap racks may be used by Festival productions. The Technical Director or Scenery Supervisor will indicate the available materials during tool qualification sessions. This material is free of charge. However, material used that is not from the scrap racks must be purchased by the show. The proper way of reporting this is to fill out the material used data sheet next to each of the lumber and plywood racks. This material will be billed to the Festival shows at purchase price.
- ◆ 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. Tool Qualification will take place on March 22nd, from 1-2pm OR 3-4pm. If you have qualified for Spring semester, you do not need to re-qualify for Festival. Those who qualified through a Theatre Crafts class this spring are only able to use those tools on which they were qualified for Festival. There will be two levels of tool qualification. If you are going to assist in building any part of the show, you will need to be qualified on power tools as well as some of the larger equipment. If you are only going to be assisting on load-in and strike, there will be a tool qualification only on power tools needed for that task.
- ◆ 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 (other than screw guns and pneumatic staplers) 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.

PAINT

- ◆ The house floor of each theatre will be restored to black before Festival. No production will be allowed to paint the house floor. Productions may pre-paint sheeting (masonite, luan, plywood) for use as floor covering. Stock platforms may be painted, as long as the paint is not textured.
- ◆ Before using any paint or painting supplies, productions must speak with Tina Nordquist (Kristina-nordquist@uiowa.edu) about procedures and supplies.

LIGHTING

- ◆ Each venue (Mabie, Thayer, Theatre B) will be hung with a rep light plot before the first Festival show loads-in. There will be **no alterations** to the rep plots from production to production. Designers may change color and add templates, and adjust the barrel focus. Designers will be allowed 10 specials in addition to the rep plot fixtures. Specials will be focused during each production's load-in period. **Each production is required to assist in the hang and focus of the Rep Plot.** Copies of the plot will be available from the Electrics TA. Precut gel and templates may be used. New sheets of gel, haze and smoke will be available for a fee. Moving Lights, Studio Spots, Elipskans, Scrollers, Pani Projectors, and 4500 lumen Digital Projectors are not available. There is one 2000 Lumen Projector and MAC Desktop w/Powerpoint available.
Lightboard Assignments: Mabie – Expression 2X, Thayer-Expression 2X, Theatre B-Express 125
- ◆ 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.
- ◆ 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 (Andrew Stewart). 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. 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.
- ◆ Productions may request the use of the Infrared Monitor System. 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 the electrics cage (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) (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 are expected to have completed Theatre Crafts. If not, a quick refresher can be arranged with the electrics TA based on available times during the normal work day. Schedule early to avoid conflicts. If you wait to schedule a training class you may miss out on the opportunity.

SOUND

- ◆ There will be a standard speaker configuration in each venue (Mabie, Theatre B). Each space will contain four (4) speakers, three (3) amplifiers, SFX System, and two (2) CD players. There will be no alteration to this configuration from production to production. Information on additional equipment is available from Eric Burchett.
- ◆ Additional speakers, microphones and other equipment may be checked out through Paul Collins. Use of additional equipment is based on availability and discretion of Paul Collins. 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 class 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 CD for ease in playback. This must be done during the Lab Assistant's (Paul Collins) 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 (Eric Burchett) to purchase the medium for the production. See the Lighting and Sound Supervisor 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 a half-hour training session with 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.
- ◆ 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

- ◆ Theatrical smoke or haze may be used and will be charged to the production's budget. See the Electrics Supervisor for cost estimates.
- ◆ 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 Festival productions 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 Mabie (unconventional seating), Thayer 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 in regards to the railings and aisle lights. There must be two exits accessible to and clearly marked for the audience. 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. Productions using Thayer theatre are encouraged to agree on a seating arrangement as it will take a considerable amount of time to rearrange the units during load in.
- ◆ 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 Departmental Secretary 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.

STRIKE

- ◆ 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.
- ◆ Strike must be complete by 1:00 a.m.

HOUSE MANAGEMENT AND TICKET SALES

- ◆ Tickets will be sold at the box office from 12-1:30p.m. Monday – Friday and 1 hour before curtain of each performance. All shows are general admission. Admission is free for students this year, but they must still have a ticket. Only 1 ticket per student, per show, will be allowed. Cast reservations may be made for out of town guests only, and will only be kept until 10 minutes before curtain.
- ◆ Tickets are free for all University students; non-students must purchase tickets. 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, Judith Moessner.
- ◆ All Festival 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 video tape 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. Judith Moessner must be notified if these occur within your production and she can assist 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.

PUBLICITY

- ◆ The following is due to Judith Moessner by Monday, April 12 at 5:00 p.m.:
 - 1 sentence (up to 20 word) description of play for the press release
 - Playbill information:
 - Artistic staff
 - Cast in order of appearance (with correctly spelled actor names)
 - Setting
 - Production & Stage crew
 - Bios for playwrights, directors, designers, SMs & Dramaturgs
(includes reading playwrights)

FINAL NOTES

- ◆ Reminder: Each production is guaranteed only 3 days in the performance space: Load-In, Tech, and Performance.
- ◆ There will be no work allowed in the building between 12:00 a.m. – 8:00 a.m. Strike must be completed by 1:00 a.m.
- ◆ Anything considered unsafe will be removed without prior warning.
- ◆ Most classes for majors in the department are cancelled during Festival Week, but not all. Non-majors classes are not cancelled. Be prepared to work around class-schedules outside the building as well.
- ◆ The Festival PSM will recruit crew members for each production. The goal, but not guarantee, is to provide 3 crew members for each show. Productions may recruit crew on their own as well.
- ◆ Repeated failure to attend the meetings and breaking rules may result in penalty. These guidelines are intended to ensure safety and equality. If you have any questions, please contact Gina Mantione, Festival PSM or the head of the department in question.

Appendix A: ESTIMATED COSTS

Shop Labor Rate:

The labor fee for any of the production shops is approximately \$22/hour. This will be charged to a production's budget if the shop has to clean up after the production.

Tape:

- Black Gaff: \$14.25
- White Gaff: \$14.25
- Spike Tape: \$4.00
- Glow Tape: \$12.75

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.

Festival Coordination	Art Borreca, Festival Coordinator 353-2401
Festival Stg. Mgt., Gen. Questions	Gina Mantione, Festival Production Stage Manager 609-576-9890
Overall Supervision	Bryon Winn, Director of Theatre 335-2411
Copies, Gen. Admin	Hillary Foster, Department Secretary 335-2700
Props, Furniture	Craig Kelchen, Properties Master 335-2701

Costumes	Barbara Bailey, Costume Shop Supervisor 335-2702
Scenery, Seating Units, Safety	Ojin Kwon, Technical Director 353-2413
Lighting, Sound	Eric Burchett, Electrics & Sound Supervisor 353-2423
Rehearsal Space, Budget, Keys, Gen. Questions	Rebecca Tritten, Facilities and Services Manager 335-0078
Publicity and Publications	Judith Moessner, Division Marketing Manager 335-3213
SM and General Questions	David McGraw, Production Stage Manager 335-3906