

The University of Iowa Department of Theatre Arts
NON-MAINSTAGE
PRODUCTION GUIDELINES
Fall 2019 edition

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

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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.

TRAINING

- ◆ The University of Iowa requires any student participating in the execution of a design or construction of a production on site in the Department of Theatre Art's Scene Shop, Paint Shop, Electrics, or Costume Shop must complete training in order to comply with the safety rules and regulations created by The University of Iowa.
- ◆ All students must complete the following requirements:
 - Complete the Online Courses required for the department you will be working in. To find out which courses you need to take and directions on how to access the training modules, please see the Tool Qualification Packet provided on the Theatre Department Online Callboard. These online courses are considered a "lifetime membership" and only have to be completed once.
 - Attend and complete the on-site Tool Qualification session at least once every academic year. Dates are determined at the top of each semester. Questions about training can be directed to the Production Stage Manager, Melissa Turner, or any department head in the shops.

EMERGENCY PROCEDURES

- ◆ 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: 319-335-5022** 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 (319-335-5022)**. They can summon emergency personnel to the building faster than you can by calling directly yourself.

- ◆ 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 122). Meeting invites will be sent out each Wednesday with the time of the meeting to the Theatre Production Listserv (See Appendix E). 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 & performance reports must be filed for each day of rehearsal. It is the Team Leader's responsibility to file the report by 9:00a of the following day. Attach the report to the email & include the text in the body of the email. The report needs to be e-mailed to the following faculty and staff:

<ul style="list-style-type: none"> ▪ Bryon Winn, bryon-winn@uiowa.edu ▪ Melissa L.F. Turner, melissa-turner@uiowa.edu ▪ Katie McClellan, katie-mcclellan@uiowa.edu ▪ Megan Petkewec, megan-petkewec@uiowa.edu ▪ Paul Kalina, paul-kalina@uiowa.edu ▪ Kristan Hellige, kristan-hellige@uiowa.edu ▪ Mady Davis, madison-davis@uiowa.edu ▪ Rosie Santo Domingo – roseanne-santodomingo@uiowa.edu 	<ul style="list-style-type: none"> ▪ Faculty Advisor for the Project ▪ Josh Nathanson, joshua-nathanson@uiowa.edu ▪ Rachel Duncan, rachel-duncan@uiowa.edu ▪ Mariana Tejada, mariana-tejada@uiowa.edu ▪ Chelsea June, chelsea-j-regan@uiowa.edu ▪ Will Borich, william-borich@uiowa.edu ▪ Harry Daley-Young, harry-daley-young@uiowa.edu ▪ Abbie Katz, Abbie-katz@uiowa.edu
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- ◆ Schedule an appointment with the Production Stage Manager to discuss rehearsal & performance report formats.
- ◆ Rehearsal Reports must contain at least the following information:
 - Show Title
 - Date of Rehearsal
 - Team Leader
 - Person Filing Report
 - Space Used for Rehearsal
 - Rehearsal Breakdown
 - Total span (e.g., 7 - 11 pm)
 - Work done with times
 - Breaks
 - (ex: 7-8 pm read-through show, 8-8:45 pm work Scene 1, etc.)
 - Personnel absent or arriving late
 - General Notes
 - Scenic Notes
 - Prop Notes
 - Costume Notes
 - Lighting Notes
 - Sound Notes
 - Marketing Notes
 - Facilities Notes
 - House Management Notes
 - Production Stage Manager Notes
 - Actor Hours: List all actor names at bottom of the report including the hours they have been called for the day and the total of the week.
[example: John Doe 4 hrs (20 hrs)]
- ◆ Performance Reports must contain at least the following information:
 - Production Name
 - Performance Number
 - Performance Date
 - 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 – ex: was a late start due to audience members, major audience reactions
 - Technical Notes – Scenery, Props, Costumes, Lighting, and Sound
 - Production Stage Manager Notes
 - Actor Hours: List all actor names at bottom of the report including the hours they have been called for the day and the total of the week.
[example: John Doe 4 hrs (20 hrs)]
- ◆ 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 CASTING

- ◆ Casting Policy : 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.
- ◆ "Non-traditional" casting is the norm for all directors in all productions, except those in which race, gender, disability or age is the explicit issue. Casting is "non-traditional" when all roles in a script are open to casting without bias in terms of race, gender, disability or age, so long as the actor can fulfill the artistic requirements of the role. The director of each production has full authority over, and responsibility for, casting. The only exceptions occur:

- ◆ When casting would conflict with another production's performance or rehearsal time OR
- ◆ When students, facing academic difficulty or probation, are assumed to need extra time to improve their standing.
- ◆ In both cases, the final arbitrator is the Department Casting Committee, comprised of the Department Chairperson, Head of Acting, and Affirmative Action Liaison.
- ◆ 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.
- ◆ Current students who have an approved absence or are not in residence at the time of audition, including those who are studying abroad or serving in the military, and who want to be considered for casting may audition by video submission. All videos must be unedited and submitted by means of Internet search engine or DVD. All submissions must be complete by the first day of the scheduled auditions so that all directors may review the work in a timely fashion. To request this accommodation, contact the Production Stage Manager.
- ◆ 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. Students must have a minimum of two days off between the closing of one production and the first rehearsal of the second production.
- ◆ The Director of Theatre (DOT), Bryon Winn, with the Head of Acting, will designate the principal roles for each production.
- ◆ The Production Stage Manager will moderate all casting discussions. The DOT and 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.
- ◆ Following the casting meeting, directors of readings may ask actors to be in readings. Readings may not cast actors with conflicting rehearsals.

REHEARSALS

- ◆ 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 as approved by the DOT, Bryon Winn: 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. 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 Sunday. A request may be made to hold a straight 6 rehearsal on either Saturday or Sunday. The request should be made to the DOT, Bryon Winn. Rehearsal may not begin before 8:00 pm on Mondays and normally begins at 7:00 pm Tuesday through Friday, and not before 10:00 am on weekends. Rehearsals may not continue past 11 pm.
- ◆ Productions are required to take one weekend day off.
- ◆ 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 if they receive permission to hold a Straight 6 and provided that the total rehearsal for the day is limited to 6 hours and that one of the breaks is 20 minutes.
- ◆ A work call (Including load-in & tech) may not be scheduled for longer than 5 hours before a 90-minute meal break must be taken. A 6 hour call may be scheduled with the permission of the DOT, provided it constitutes the full day of work and a break of no less than 20 minutes must be scheduled during the call.
- ◆ 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. For Gallery productions no actor may be called to rehearse the day before the first technical rehearsal.
- ◆ All rehearsals must end no later than 11:00 pm. Technical rehearsals – including notes and post rehearsal business -- must end no later than midnight. Shows working after midnight will lose the privilege of the stage lighting and the use of the light board and will instead be performed under work lights.
- ◆ 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 Director of Theatre.

- ◆ At the first rehearsal, please read the following statement aloud to the full company:

Sexual Harassment Policy

The Theatre Arts Department fully supports and endorses the sexual harassment policy of the University of Iowa. Additionally, the faculty and staff recognize that the practical study of theatre arts presents special challenges for the participants that extend beyond the classroom. In the process of theatrical production we play many different roles and work with many different people in circumstances that frequently require great

intimacy. It is important that everyone understand that the principles outlined in the University's policy be fully honored in this process while respecting the requirements of rehearsal and performance. Whether the compromising or hostile behavior comes from faculty, staff, graduate or undergraduate students, individuals should immediately report the incident to a faculty or staff member without fear that doing so will jeopardize

their position in the department or future participation in departmental productions. For more information and instructions about reporting please see the University of Iowa Policy on Sexual Harassment.

- ◆ <https://opsmanual.uiowa.edu/community-policies/sexual-harassment>

- ◆ By the end of the first week of rehearsal any production that will involve stage violence or stunts must contact Paul Kalina to schedule a consultation. If stage violence is added to a production during the rehearsal process Paul Kalina should be contacted immediately. Once the moments have been stage they shall be rehearsed as instructed and no changes may be made without input from Professor Kalina.

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: (Names of team members). Plan ahead with all purchases to ensure that all areas of production stay on schedule.
- ◆ Department Procurement Cards, obtainable from Katie McClellan. Receipts must be included with the card. All online purchases must be made with the supervision of the cardholder.
- ◆ The Theatre Department and the Division of Performing Arts are no longer able to process reimbursements for Out-of-Pocket expenses. You **MUST** make all purchases with the department Procurement Card. If you are unsure about how to acquire an item that does not accept credit cards, please see Katie McClellan for assistance.
- ◆ Shop Purchases: Reported on shop reports prepared by Technical Director, Costume Studio Supervisor, Sound Supervisor, and Electrics Supervisor. Note the purchaser, team leader, and production.
- ◆ 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 Director of Operations 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. Contact Katie McClellan to request a food expense.
- ◆ Team Leaders must keep track of all purchases as they are made and turn in a reconciled budget to Bryon Winn the Friday following the close of your show. Katie McClellan will make copy of receipts of purchases made on her P-cards. It is not possible to obtain copy center expenses or shop store expenses once they have been entered into the University Accounting System.

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. All trash adjacent to Theater B (Hallway, Greenroom, Dressing Rooms and Booth) must be emptied into the loading dock dumpsters each night. (A key to the shop can be checked out from Katie McClellen for this purpose.) 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.
- ◆ Prop and Wardrobe Cabinets are available, on a first come first serve basis, to be checked out from Katie McClellen, Scheduling & Facilities Specialist. (Please see Keys for more information regarding cabinets). Arrangements to clean out and return all cabinets must be made within 48 hours (2 working days) of the close of a production.
- ◆ 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. Violations will result in a fine of \$25.00 charged to your production. 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 (Work Control) 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 Katie McClellen by noon on Friday for the upcoming week (Monday through Sunday). All room requests should use the department's online tool: <http://theatre.uiowa.edu/production/facilities/room-requests> 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 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 under the Electrics section.
- ◆ The Theater must be cleared of all equipment including Ladders and Tech Tables before the Custodial Staff will clean the space. This must be done the NIGHT before opening as the Custodial Staff begins work at 4:00am.
- ◆ The Door to the shop will be locked before 8:00a and after 5:00p on Monday-Friday and on the weekends. If you need access to the shop for any reason please make arrangements through either the scenic design coordinator or by contacting Katie McClellen.

KEYS

- ◆ The Team Leader of a Gallery or Workshop in the Alan MacVey Theatre will be issued approved keys by the Scheduling & Facilities Specialist, Katie McClellen to access the Alan MacVey Theatre. The Team Leader may designate a Stage Manager to check out the Alan MacVey Theatre Key Ring. 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. The Alan MacVey Theatre Key ring will include keys for All Theatre Doors, Dressing Rooms on the Main floor & Upstairs, the Booth, the Shop to allow for trash removal only.

- ◆ Keys for props and/or wardrobe cabinets can be checked out to productions on a first come first serve basis (please see Facilities for more information). Only one key for a cabinet is available for each production and is the responsibility of the Team Leader or Individual who checks out the cabinet. Spares are not available. For your convenience a lock box is available on the slip stage next to the Tech Director's office to provide a secure place to share the key between team members and to store the key in the Theatre Building. The code for the lock box can be received by contacting the Scheduling and Facilities Specialist or The PSM. Arrangements must be made for the cleaning of the cabinets and return of the keys by 48 hours (2 working days) following the close of a production. (See lost keys below)
- ◆ For Load in you will also be given a Key to the shop to allow you to use the Loading doors and elevator lift. Under no circumstances are you or members of your team allowed to use the stationary power tools in the shop during load in. The shop must be secured following the load in. You may also use the shop key to access the dumpster to remove the trash from the theatre each night.
- ◆ 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 Alan MacVey Theatre 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 (319-335-5022)** 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. Note the Theatre Building is locked on Home Football Game Days. If you plan to rehearse on a home football game day please speak with Katie McClellen to coordinate access to the building for the day.
- ◆ When your production closes, return all keys no later than 48 hours (2 working days) after your final performance. Keys are to be returned to the Scheduling & Facilities Specialist. 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

- ◆ 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.
- ◆ Running lights and door ropes, when needed, must be requested one week prior to the first tech rehearsal, from Melissa Turner, Production Stage Manager. These items must be struck and returned on the day following the final performance.
- ◆ The department will provide University-approved medical first aid kits. 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 Production Stage Manager 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.
- ◆ An audio monitor and paging system is available for the Alan MacVey Theatre. See the Production Stage Manager or Facilities Specialist 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 or on University property.
- ◆ In compliance with the University of Iowa Policy regarding smoking & tobacco/nicotine products, smoking cigarettes and e-cigs are prohibited in university productions. Galleries may use the approved product called "The Actor Cigarette" especially designed for stage productions. Shows using this option must pay for the cartridges for the product. Please see Katie McClellen to check out the product and to order cartridges.
- ◆ 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 Team Leader and Stage Manager for each production have 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 Melissa Turner, the Production Stage Manager, then, if necessary, to the Director of Theatre.

NUDITY & MOMENTS OF INTIMACY

- ◆ There can be no nudity in non-mainstage productions, filmed or live onstage.
- ◆ All productions with intimacy moments should speak to the Director of Theatre prior to the beginning of rehearsal to determine what training or outside support the production may need.
- ◆ Team Leaders and Directors should attend a training session on the departments intimacy policy and procedures that will be arranged by the Production Stage Manager, Melissa Turner.

GLITTER

- ◆ Due to the extreme difficulty of cleaning up, containing and removing glitter its use is prohibited in the Theatre Building. It may not be used as a prop, a scenic element or a decorative element either onstage, in displays or promotional material. Materials that have similar properties to glitter that make them difficult to work with need to be discussed and approved by the DOT prior to their installment in a production. Those materials include items like sand, dirt, birdseed, rice, corn etc.

COSTUMES

- ◆ All pulling of costumes must take place during posted checkout hours and with the designated PAPU 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.
- ◆ Please check with the Costume Stock Manager, TBD, to make these arrangements. The Costume Stock Manager will also set a time for costume return.
- ◆ Costume stock is for Mainstage, Gallery and Theatre Department use only. If a theatre student is in a film outside of the department, the actor may not pull their costume from the Costume Stock. The purpose of the Costume Stock is to be used for the larger budget theatre performances and student projects in the department. Workshops and readings may not use costumes from the Costume Stock.

- ◆ Everything that leaves the Costume Shop must have a completed Costume Borrower/Lender Agreement (available from any Costume Shop Staff Member), items must be approved by a PAPU staff member.
- ◆ Costume Designers may use the sewing machines and equipment in the costume shop during business hours to build and/or alter costumes after they have completed the required safety training. You need Barbara Croy or Megan Petkewec's approval before you attempt any alterations. Each project's designers must do all of their own sewing or make arrangements with friends to sew garments. It is advisable to keep costume construction to a minimum. Fabric from stock can be used with the approval of Barbara Croy, before you cut into anything. Workshop and readings cannot use the shop for alterations.
- ◆ Any costume pieces used in a production that are not from the Costume Shop (borrowed from a performer or a friend) are the sole responsibility of the person who borrowed them, or asked to borrow them.
- ◆ Costume fittings should be arranged with mutual consent of the Costume Designer and Performer. Fittings should be scheduled and space reserved using the Digital Callboard. Contact the production stage manager to gain access to the Digital Callboard. Fittings should be scheduled at least 3 days in advance so that they can be confirmed with the Costume Shop Supervisor. The fitting room in the Costume shop is prioritized in the following order: Mainstage, Gallery productions.
- ◆ LINK to Digital Callboard under Productions:
<https://wiki.uiowa.edu/display/theatre/Theatre+Costume+Fittings>
- ◆ 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. Wardrobe Cabinets are available for check out from Katie McClellen, Scheduling and Facilities Specialist. (Please see Facilities & Keys for more information.)
- ◆ The Team Leader of a Gallery or Workshop in the Alan MacVey Theatre will be issued approved keys by the Scheduling & Facilities Specialist, Katie McClellen to access the Dressing Rooms and Wardrobe/Laundry Room (TB 15). The Team Leader may designate a Costume Designer to check out the Wardrobe Key Ring. (Please see Facilities & Keys for more information.)
- ◆ 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.
- ◆ STINK-B-GONE is used to help keep clothing smelling fresh between washing. It is stored in the Costume Shop and can be checked out for use on your production if needed. A Wardrobe Repair kit is also available to be checked out for your production.
- ◆ Each production using departmental costumes will strike, dry clean and/or launder costumes before returning them to the Costume Stock Manager. Shoes must be tied together and sprayed with Lysol. Hats must be sprayed with Lysol.
- ◆ Any production that has a budget will have its dry cleaning go through the costume shop process. Non-Mainstage Productions are charged a dry cleaning rate of approximately \$2.60/lb. The process in the Costume Shop includes separating from regular laundry, emptying pockets, clearing accessories, sorting by type of garment, completing a Dry Cleaning Form and bagging the items with a staff member.
- ◆ Any project that has no budget must return the launderable items clean and bring the dry cleaned items back with receipt/ proof of dry cleaning.
- ◆ Any student borrower or 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 staff member to do the restoration at the standard shop labor rate (see Appendix A).

PROPERTIES AND FURNITURE

- ◆ The Props Storage Manager must sign out all properties and furniture. Properties and furniture are not to be taken from their various storage areas without the Props Storage Manager 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. No items are allowed to leave the building without prior consent. All props must be secured in a locked space when not in use for rehearsal, tech or performance.
- ◆ Steps to Borrow Props and Furniture from the UI Theatre Department Stock
 1. Team Leaders should make an appointment at least 24 hours in advance with the props storage manager.
 - Contact Props Storage Manager for an appointment. Email is the official method for contact outside of office hours
 - Hand props are located in the building and only one representative from the show need be present
 - Furniture is located at an offsite facility. The props storage manager will drive the truck and grant access to warehouse, but Team Leaders are responsible for providing enough labor to pull items desired. Minimum 2 people. The Department truck can only carry up to 4 passengers plus the driver. Please plan on a minimum of 1 hour to go to the warehouse, pull items, and return.
 2. Make arrangements for someplace to store your props and furniture.
 - Contact Katie McClellan, Scheduling & Facilities Specialist, about checking out a locked storage cabinet in which to keep your props
 - Contact Ojin Kwon, Technical Director, regarding gallery cubbies and/or slip stage storage for furniture. Storage space is limited so confirm with the Technical Director when and where you can store furniture props in advance of checkout. Furniture in the Cubby must be labeled by show name and Venue.
 3. Pulling items.
 - Props Storage Manager will be present at all times during pull
 - items chosen must be properly checked out by Props Storage Manager
 - No items may leave either the props storage room or the warehouse until properly checked out.
 4. Once items have been checked out by the props storage manager:
 - They are now the responsibility of the show
 - All transport to and from props cabinets or storage locations is responsibility of show representative.
 - A copy of the props checkout form, completed by the Props Storage Manager will be emailed to the Team leader and the person who has checked out the items. A copy is always available from the Props Checkout Manager via email.
 - All items must be returned by appointment with the Props Storage Manager in attendance. All Furniture must be returned the week following the close of the production. Warehouse runs are made by appointment only. Any furniture to be returned must be done through a pre-arranged appointment. Hand props may be returned to the prop storage room during the prop storage managers posted office hours or by appointment. Any props or furniture left in rehearsal, performance, or shop space after strike, returned without the Props Storage Manager present or 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. Please plan your returns by the final production meeting.

- ◆ Steps for Returning borrowed items to the UI Theatre Department Stock
 1. Within 2 Business days after a show closes, make arrangements with the props manager for the return of borrowed items.
 - Email the Props Storage Manager to make an appointment to return items or stop by during posted hours.
 2. Returning Items:
 - All returns should be made directly to the Props Storage Manager through prearranged appointments or posted office hours.
 - Items should be returned in the same or better condition than it was found.
 - Any items requiring a trip to the warehouse will require a minimum of 2 individuals from the show and a prearranged driving appointment with the Props Storage Manager. If more than 2 individuals are assisting with the furniture return they must provide their own transportation to the warehouse.
 3. If an item(s) is missing, you will have one week from return appointment date to locate the item and return it.
 - If the item cannot be located, it will need to be replaced or your U-bill will be charged.
 - Replacement / Charged procedure will be discussed on a case by case scenario.
 - 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 Workshop Productions.
- ◆ Rehearsal or Performance in Room 172; all furniture must be checked by the Technical Director prior to being moved into 172 to ensure the floor will not be damaged.
- ◆ Productions that require stage weapons (guns, knives, swords, etc) must make a written request describing the type of weapon needed and how the weapon will be used during the show. The request will then be submitted to Paul Kalina, Bryon Winn, Melissa Turner and Katie McClellan. Additional training may be required for the request to be approved. When weapons are checked out training will be given on proper maintenance, use, and appropriate storage. No weapons, including toy weapons, may be brought to campus without proper authorization.
- ◆ 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 Paul Kalina (paulkalina@uiowa.edu or 353-2404) and the Theater Department Prop Master. Please contact the DOT and the PSM immediately to help facilitate the approval.
- ◆ 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 Assistant . 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 Technical Director 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. List of stock items you want to use
 2. List of items you intend to build
 3. Construction drawings approved by the Technical Director
 4. Written description of your construction, load in and painting scheme
 5. Scaled ground plan (indicate elevations), and scaled elevations if deemed necessary by the Technical Director
 6. Written description of any special construction or rigging problems
 7. 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. 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. Team Leaders must submit a paint plan to the Staff Scenic Charge no later than 3 weeks prior to performances.
- ◆ Groundplans and other data for the Alan MacVey Theatre and Room 172 can be found on the Non-Mainstage page of the Online Callboard.
- ◆ Any Gallery Production is welcome to contact Nic Wilson (nicholas-y-wilson@uiowa.edu) to discuss their scenic design ideas and discuss the Gallery Production process. Construction advice and logistical support goes through the Graduate TA / Gallery Scenic Coordinator, TBD(TBD- @uiowa.edu). All Gallery Productions are encouraged to keep TBD informed about their production, especially as it relates to construction timetable and load-in.

USE OF THE SCENE SHOP AND PROP SHOP

- ◆ For Gallery productions, work is allowed in the scene shop during the regularly scheduled hours, 8AM-12PM and 1PM-5PM, Monday through Friday. Evening/Weekend hours must be arranged through TBD(Graduate TA / Scenic Coordinator).
- ◆ Material from scrap racks may be used by the Gallery productions. The Technical Director or Scenery Supervisor will indicate the available materials during tool qualification sessions. This material is free of charge. For saved scrap material, must be tagged on by show name. Do Not Save building material at the Gallery Storage Space(cubby). 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 Non-Mainstage 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 year. 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, Scenery Supervisor, 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 Scenery Supervisor 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 Technical Director approve the installation by setting up an appointment with the Technical Director 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 Technical Director in advance.

USE OF THE PAINT SHOP

- ◆ For Gallery productions, work is allowed in the paint bay during the regularly scheduled hours, 8AM-12PM and 1PM-5PM, Monday through Friday. Evening/Weekend hours must be arranged through the Joan Newhouse (Staff Charge Artist for Performing Arts Production Unit, joan-newhouse@uiowa.edu).
- ◆ Only brushes purchased for the Non-Mainstage may be used for painting. Paint brushes & tools that belong to the paint shop may not be used without special permission from Joan Newhouse.
- ◆ Reminders about the use of the paint shop:
 - Any artist working in the paint shop must be tool qualified.
 - Appropriate personal protection equipment must be used at all times.
 - The paint shop must be left in the same or better shape than when you arrived.
 - All scenery needs to be able to pass fire safety tests.

SCENIC ART PLAN

- ◆ The week that the 'scenic art plan' is due, the Scenic Designer must meet with Joan Newhouse to review their design – plan on meeting for at least 30 minutes. Regardless if it is a simple approach or a more complex treatment, a formal meeting must be scheduled in advance by emailing her (joan-newhouse@uiowa.edu)
- ◆ It is expected that the Scenic Designer will explain the design to Joan (bring with you the ground plan, sketches, paint elevations and/or research to explain your design) and they will discuss paint techniques, materials they are planning on using (or can be used for free in the shop) and a detailed schedule of when they intend to paint (plan on providing a copy to Joan). If the Scenic Designer has not worked in the paint shop before, there is a discussion about appropriate use of the shop, including safety, proper use of personal protective equipment, tool clean up, storage and appropriate action in case of spills or accidents.
- ◆ This meeting helps Scenic Designer know what resources they have to work with (materials that may be available for free and time/space that is available to work in), and helps Joan know what is going on in the paint shop throughout the semester.
- ◆ The Team Leader or Stage Manager should be aware that the discussion between the Scenic Designer and Joan has occurred. If there are any issues that still need to be resolved, that impacts the overall aesthetic of the production, that is the sort of information that should be brought to the Friday morning Gallery Meeting.
- ◆ Any paint projects that need layout space must be scheduled in advance with Joan; this includes when and where the work is being laid out, what the techniques and materials used are, and when the work is being picked up.
- ◆ The paint shop typically works from Monday through Friday (8a – 5p) including academic breaks; however, there are sometimes paint calls outside of that time and (more often) there are large projects that are stored in the paint shop over the weekend. You are not allowed to move scenery from other productions to clear space for your production.
- ◆ Gallery shows are encouraged to work OUTSIDE of the paint shop hours.
- ◆ The University has a strict policy about materials used on campus. Regarding donations, they can only be accepted and used in the department if you have a hard copy of the SDS for the donated material and Joan approves the donation. There are some products that are widely available in the open market that we simply do not use any more at the university, due to their potential health & safety consequences.
- ◆ If a production uses materials on the shelves/storage that are not allowed, that production will be charged the full replacement charge, at Paint Shop's discretion.
- ◆ No work can be done in the paint shop alone. If it is discovered a production has broken this rule, that production will be banned from both the paint shop and scene shop until strike.

ELECTRICS

- ◆ 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 the Alan MacVey Theatre productions:
 - A copy of the standard plot is available from the Electrics Supervisor and on the Digital Callboard (<http://wiki.uiowa.edu/display/theatre/Theatre+B+Data>). 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.

- 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 \$7.00 per sheet, regardless of how many cuts you make from them.
- Replacement lamps for normal burnouts in the Alan MacVey Theatre are stored in a gray steel cabinet on the gallery in the rear of house in the theatre. **There is a lamp sign out sheet on the grey steel cabinet. When replacing a lamp, please indicate lamp type, wattage, date, your name, and the production name. You will not be charged for normal lamp burnouts, this is strictly for inventory tracking.** 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. Check the schedule posted outside the Electrics Shop for times when TA's are available to check out equipment. 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.
- ◆ Fog and haze machines must be requested through the Electrics Supervisor. In order to use the fog and haze machines you must arrange to have the fire alarms turned off through, Katie McClellen, Scheduling & Facilities Specialist. The request must be made at least 7 business days before your first use of fog or haze. Please see the "use of theatrical smoke, haze, and open flame" section.
- ◆ Instruments are not to be moved from one theatre to another without prior approval of the Electrics Supervisor. Requests for additional fixtures must be submitted with the light plot and approved by the Electrics Supervisor. Additional fixtures must be checked out with the same process as gel and templates. Copies of the rep plot are available from the Electrics Supervisor. 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 removable media each evening before the board is turned off. Each show is responsible for providing its own media.
- ◆ 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 in.
- ◆ The fact that the Rep Plot might not have been restored when you loaded in should be noted, but it does not absolve you of the responsibility to restore it after your production. If the plot was not restored to rep condition when your show loads in, report this to the Electrics Supervisor and include how long it took you to restore to rep conditions. If any instruments are to be carried over from one show to the next an itemized list requesting those items to remain must be provided and approved at the production meeting prior to Strike/Load In.
- ◆ 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 there is no time between gallery productions for the shop to restore the rep plot and the next gallery production needs to restore the plot before they are able to load in, the previous show will be charged for the time that was lost in restoring based on shop rates.
- ◆ 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 you have problems other than lamp burnouts, please report difficulties to the electrics department by email, be as descriptive as possible or schedule a time to meet with Electrics Personnel. All repairs will

be made during electric shop work hours. NO REPAIRS ARE TO BE DONE BY ANYONE OTHER THAN ELECTRICS PERSONNEL.

- ◆ Board operators are to be trained by the lighting designer.
- ◆ Five wired Headsets are available in the Alan MacVey Theatre . The headsets available for the Alan MacVey Theatre are stored in the Alan MacVey Theatre booth along with the cables and equipment needed for their operation. You must make an appointment with Electric GA to learn about how to install and use the system. If you need additional headsets they may be requested on your Electric Request form and will be granted based on department availability. Wireless Headsets are not available for productions in the Alan MacVey Theatre .
- ◆ Workshops: 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. Workshops are not allowed to add lighting fixtures or practicals to the Rep Plot in the Alan MacVey Theatre .
- ◆ Room 172: A copy of the plot and focused areas is attached to the wall next to the dimmer controls in room 172.
- ◆ **For All productions:** The Rep Plot in the Alan MacVey Theatre must not be moved or refocused. Barrel adjustments, template additions, and color changes are allowed.

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.

USE OF THEATRICAL SMOKE, HAZE, AND OPEN FLAME

- ◆ Productions wishing to use theatrical smoke or haze may not have any open flame of any kind due to the need to deactivate fire sensors.
- ◆ Productions wishing to use theatrical smoke, haze, or open flame of any type must receive special permission by the Technical Director and the Electric 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 Electric TA.
- ◆ If your production requires theatrical smoke or haze you must make special arrangements with the Scheduling & Facilities Specialist, Katie McClellan, 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 7 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.

PROJECTION & VIDEO

- ◆ Any project interested in projection must fill out a projection request form **5 weeks** before the performance date.
- ◆ Projection equipment availability is at the discretion of the DOT and is based on conflicts with classroom project, MainStage productions, and the demonstrated abilities of the projection designer.

SOUND

- ◆ Standard Equipment in the Alan MacVey Theatre :

Mixing Console QLab CD Players Power Amplifiers Loudspeakers

- ◆ Additional speakers, microphones and other equipment may be checked out through the Sound Supervisor. Use of additional equipment is based on availability and discretion of the Sound Supervisor. All plans beyond using standard equipment must be discussed with and approved by the Audio 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 CD for ease in playback. This must be done during the Sound Supervisor'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 Sound Supervisor.
- ◆ Recordable material must be purchased by the production. This can be accomplished by contacting the Audio Supervisor to purchase the medium for the production. See the Audio 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. Every ProTools workstation has a large digital sound effects library. There are also a few music CDs available for use by productions. 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 Supervisor 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 Sound Supervisor 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 the 172 sound 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.

SEATING

- ◆ All productions in the Alan MacVey Theatre must seat at least 132.
- ◆ 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 Scheduling and Facilities Specialist 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).
 - An aisle serving seating on one side may be no narrower than 36", an aisle 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 the Alan MacVey Theatre).
 - 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 productions that charge admission will be staffed by a departmental House Manager who will handle all front-of-house duties. The Team Leader should work with the House Manager to clarify procedures regarding the time of house opening, late seating, etc. before the first performance.
- ◆ Front-of-house duties for Workshop productions & Readings are the responsibility of the Team Leader of the production.
- ◆ Advisory signs for Workshop productions & Readings are the responsibility of the Team Leader. You may consult with Katie McClellan, Facilities Specialist, for the appropriate verbiage if needed.
- ◆ Total capacity of Room 172 is 70 persons, including the production staff and performers.
- ◆ Each production must designate a time for "Late Seating" of patrons who come after the production begins. This time should be approximately 5 minutes into the performance. This information should be provided to the Scheduling & Facilities Specialist in the House Management Report.
- ◆ 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 any of the following elements: strobe lights, smoking, theatrical smoke and/or haze, nudity, gunshots (or other loud noises), adult language, sexual or violent situations – are in the performance, a disclaimer sign should be posted outside the theatre. The Team Leader or Stage Manager should fill out the House Management Checklist/Request Form (<http://wiki.uiowa.edu/display/theatre/NonMainstage+Productions>) to document necessary warnings and any other front of house needs for their production. Any disclaimer signs required will be posted and provided by Front of House.
- ◆ There is to be no seating on the galleries and catwalks the Alan MacVey Theatre . 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).

- ◆ 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) Current UI students, including those working on the production, will not be charged admission, but must present their University ID and obtain a ticket from the house manager. 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 Specialist. If a juvenile actor that requires guardianship is cast in a production produced by the department, the comp policy for their guardian is as follows: 2 comps for each performance. The guardian will not be charged admission, but must see the house manager for a ticket. A list in advance of the number of tickets needed and what performances the guardian will be attending is desirable. The guardian is also allowed access to the backstage area, but must let the house manager know if they intend to occupy a seat in the house.
- ◆ Unless otherwise approved by the Director of Theatre, the Production Stage Manager, and Marketing Specialist, Workshop performances are Friday & Saturday at 8:00 pm and Galleries have performances Thursday, Friday and Saturday at 8:00 pm and Sunday at 2:00 pm may be added. Ticket prices for Galleries are \$5.00 for non-students and free for UI Students with a valid ID. Tickets may be obtained at the door beginning one hour before the performance. Workshops are Free.

PUBLICITY

- ◆ Marketing GA: The Theatre Marketing Rep for Fall 2019 is Mariana Tejada. They are the primary Marketing contact person for all Galleries, Workshops, Readings, and Special Projects, and can be contacted at mariana-tejada@uiowa.edu.
- ◆ Marketing Information: For all Non-Mainstage productions, this information is used to update the University of Iowa’s events calendar, the Arts Iowa calendar, and the website for the Department of Theatre Arts. This information is due approximately two weeks before the productions open. Team Leaders should submit the following information about their play to the Theatre Marketing GA 3-4 days prior to that date. Deadlines can be found on the production meeting schedule at the end of this packet.
- ◆ Information submitted should include:

<ul style="list-style-type: none"> ■ Show Title ■ Playwright ■ Director ■ Artistic Team (if applicable) ■ Cast List 	<ul style="list-style-type: none"> ■ Ticket Price ■ Brief description/synopsis of the play ■ Performance dates, times, & location ■ Any necessary disclaimers (language, violence, nudity, smoking, haze, gunshots, strobe effects, etc)
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- ◆ Posters: Gallery and Workshop Team Leaders are responsible for the creation, printing, and funding of all posters for their production. The Marketing GA and/or Marketing Specialist can provide recommendations, suggestions, and best practices, if desired. All posters will need to be approved by the Marketing GA before distribution. Photos and/or artwork appearing on your poster must be original. The use of copyrighted photos and/or artwork is not permitted. Posters for Galleries and Workshops may be hung on the appropriate bulletin boards in the Theatre Building and anywhere else on- or off-campus where allowed. It is recommended that posters not exceed 11”x17”.
- ◆ Posters are required to include the following information:
 - Show title
 - Performance dates, times, and location
 - Ticket information
 - Any necessary disclaimers (*language, violence, nudity, smoking, haze, gunshots, strobe effects, etc.*)

- The words “A Department of Theatre Arts Gallery Production” or “A Department of Theatre Arts Workshop Production” depending upon your show classification
- A copy of the University of Iowa logo, adhering to the new branding guidelines. We will no longer be using a Division of Performing Arts logo or a UI Theatre logo. The UI logo and guidelines are available here: <https://brand.uiowa.edu/university-logo>.
- The following statement: Individuals with disabilities are encouraged to attend all University of Iowa-sponsored events. If you are a person with a disability who requires a reasonable accommodation in order to participate in this program, please contact the Department of Theatre Arts in advance at 319.335.2700.
- ◆ Photographs: Team Leaders are encouraged to submit photographs to the Theatre Marketing GA for use on the Department website, SmugMug archival site, social media sites, and any additional promotions. Photos can be submitted throughout the rehearsal process, as well as after the production opens. Please see the Marketing GA for more information.
- ◆ Videos: Team Leaders are encouraged to create their own video trailers to promote their production. These videos must contain the same elements as the posters (see Posters) and must be approved by the Marketing GA before they are posted/shared/distributed. Please submit your video for approval at least one full week before your opening.
- ◆ Social Media: The Department of Theatre Arts operates a Facebook page (www.facebook.com/uiowatheatre). The Marketing GA will create a Facebook event for your production and you are encouraged to share and invite people to this event. Please do not create a separate event using your personal profile. The Marketing GA is able to add you as an administrator of the event on the Theatre page. If you would like to include a photo for your event on Facebook, please provide one to the Marketing GA.
- ◆ The Department of Theatre Arts can also be found on Twitter (www.twitter.com/uiowatheatre) and Instagram (www.instagram.com/uiowatheatre).
- ◆ Programs: Gallery and Workshop Team Leaders are responsible for the creation, printing, and funding of programs for their productions. The Theatre Marketing GA and/or Marketing Specialist can provide recommendations, suggestions, and best practices, if desired.
- ◆ Programs should include:

▪ Title	▪ Cast
▪ Playwright	▪ Artistic Team
▪ Director	▪ Scene breakdown (if appropriate)
▪ Date & Location	▪ Plays under royalty should also list the name of the licensing organization; please see Katie McClellan for this information.
- ◆ Optional Program items:
 - Additional Director’s Notes
 - Actor bios
 - Special thanks
- ◆ Many people chose to opt out of programs in favor of using the physical callboard in the Alan MacVey Theatre inner-lobby or the digital lobby display. See the section on Digital Display for slide size information.
- ◆ Digital Lobby Displays: Galleries, Workshops, Readings, and Special Projects may use the digital lobby display for advertising, bio slides, program information, and dramaturgical information. If you are interested in this option, items must be submitted to the Marketing GA in a PowerPoint slide show (or as a series of jpegs if you are using another program) at least 10 days prior to opening.

- ◆ Guidelines for submitting your slides:
 - The proper slide dimensions are: 1920x1200 pixels
 - There is a PowerPoint template available on the Wiki for your use to ensure the slides are sized appropriately. You are strongly encouraged to use this template. Adjustments can be made accordingly with fonts, colors, backgrounds, etc. to fit your production. This template is created for bios and headshots, but you are able to change the layout of the slides if you are using it for other information. Please be sure you don't change the slide dimensions.
 - Add an additional slide by clicking New Slide. It will duplicate the bio and headshot slide.
 - Please save as a PowerPoint Presentation (*.pptx) and submit the full slideshow to the Marketing GA.
 - If you do not choose to use the template, you must adjust the PowerPoint slides to a custom size of 20 in. x 12.5 in. in order to ensure they fit appropriately on the digital display.
 - Slides that are not formatted correctly will be returned to the Team Leader and will not be posted until they meet the size requirements.
 - If your production is playing the same weekend as a Mainstage production, your slides may be used on the vertical display in order to accommodate both productions.
 - All slides will rotate in 10-second intervals. Content should be short and simple.
- ◆ **Please see the Marketing GA with questions.**

APPENDIX A: SHOP LABOR RATE

The labor fees for any of the production shops for the 2018-19 academic year is \$25/hour with a two hour minimum.

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	319-353-2430	alan-macvey@uiowa.edu
Supervision of Non-Mainstage	Bryon Winn, Director of Theatre(DOT)	319-353-2411	bryon-winn@uiowa.edu
Copies, Keys, Gen. Admin, Budget	Katie McClellen, Scheduling & Facilities Specialist	319-335-0078	katie-mcclellen@uiowa.edu
Publicity and Publications	Kristan Hellige, Marketing Manager	319-335-3213	kristan-hellige@uiowa.edu
Publicity and Publications	Mariana Tejada, Marketing Rep		mariana-tejada@uiowa.edu
Costumes	Megan Petkewec, Costume Shop Supv.	319-353-2431	megan-petkewec@uiowa.edu
Costumes	Stephanie Stewart, Costume Storage Manager		stephanie-d-stewart@uiowa.edu
Arrange shop hours, scenic paint plan	Chelsea June, Scenic Design Coordinator		chelsea-j-regan@uiowa.edu
Scenery, Props, Seating, Safety	Ojin Kwon, Technical Director	319-353-2413	ojin-kwon@uiowa.edu
Scene Shop Tools & Training	Robert Durham, Scenery Supervisor	319-353-2412	robert-durham@uiowa.edu
Paints, Scenic Art	Joan Newhouse, Scenic Charge	319-384-3029	joan-newhouse@uiowa.edu
Lighting, Headsets	Josh Nathanson, Electrics Supervisor	319-353-4718	joshua-nathanson@uiowa.edu
Lighting, Headsets	Will Borich, Electrics Representative		william-borich@uiowa.edu
Sound, Projections	Rachel Duncan, Audio & Video Supervisor	319-335-2956	rachel-duncan@uiowa.edu
Sound, Projections	Steve Rubak, Sound Rep		
Props	Harry Daley Young, Props Storage Manager		harry-daley-young@uiowa.edu
First Aid Kits & backstage equipment	Madison Davis, Assistant to PSM		madison-davis@uiowa.edu
General Questions	Melissa L.F. Turner, Prod. Stage Manager	319-353-1814	melissa-turner@uiowa.edu

UI Email is the preferred method of communication for productions unless otherwise arranged with the individual.

Please do not use private email, Facebook or other social media to communicate production information.

APPENDIX C: RESOURCE CHART

	Gallery	Workshop	Reading
Budget	\$200 + royalties	\$50	\$25 for photocopies
Performance Space	The Alan MacVey Theatre	The Alan MacVey Theatre	Room 172
1st Production Meeting	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 & Wardrobe Storage Cabinet	Yes, if available	Yes, if available	No
Costumes	Limited, during posted hours	No	No
Fog/Haze	Yes, with approval	No	No
Projectors/Video	Yes, with approval	No	No
Load-In	Sunday eve prior to Opening	Tuesday prior to Opening	Day of Opening
Publicity Distribution	Theatre Arts & Campus	Theatre Arts Only	Theatre Arts Only
# of Performances	3-4 (8p Thurs.–Sat; 2 p Sun.)	2 (8 pm Fri. & Sat.)	1 (Sat. 8 pm)
House Manager	Provided	No	No

APPENDIX D: DEADLINES

Start of Semester

- ◆ 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.
- ◆ Submit budget and list of team members authorized to make purchases.

Four Weeks prior to Opening

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

Three Weeks prior to Opening

- ◆ Scenic Art plan must be approved.

Two Weeks prior to Opening

- ◆ Marketing Information Due and Poster submitted to the Theatre Marketing GA for approval. (*DUE - Wednesday by 5:00p*)

One Week Prior to Load-in/Hang

- ◆ Submit pre-formatted slides for the digital display to the Theatre Marketing GA. (*DUE - Wednesday by 5:00p*)
- ◆ All light plots, inclusive of instrument schedules, channel hookups and preliminary cue sheets, must be approved by the Lighting Supervisor and Audio Supervisor.
- ◆ All requests for additional headsets and sound equipment must be approved by the Lighting Supervisor and Audio Supervisor.
- ◆ Submit request for run lights, and other production equipment to the Production Stage Manager.

One Weeks prior to Opening

- ◆ Confirm Tech Schedule
- ◆ Schedule Safety Walks
- ◆ Turn in House Management report to the Department Scheduling & Facilities Specialist. (*DUE - Tuesday by 5:00p*)

Friday of Performance Week

- ◆ Confirm Strike Plan at the production meeting. Have appointments scheduled to return Props, Costumes and other Department Equipment.

Arrangements must be made for return of show items by 48 hours (2 working days) following close.

- ◆ Return of all Production equipment
- ◆ Return of all Lighting, Sound and Scenic equipment
- ◆ Return production keys, wardrobe and props cabinets
- ◆ Return all props, furniture and costumes.
- ◆ Reconcile Budget sent to Bryon Winn. **– By The Friday Following Close**

APPENDIX E: LISTSERV FOR PRODUCTION MEETING INVITES

Invites are sent out on Wednesdays by Melissa Turner, The Production Stage Manager.

To join the Theatre Production Listserv:

Send an e-mail to listserv@list.uiowa.edu

Leave the Subject Line blank

In the body of the e-mail, type: Subscribe Theatre-Production [first name][last name]

To unsubscribe from the Theatre Production Listserv:

Send an e-mail to listserv@list.uiowa.edu

Leave the Subject Line blank

In the body of the e-mail, type: signoff Theatre-Production

APPENDIX F: NON-MAINSTAGE PRODUCTION MEETING AGENDA

August 30th

ALL SHOWS: Team Leader Meeting.

September 6th

Backpedal: Budget, Marketing Info (9/4), Digital Slides, Schedule Safety Walk,
Funk: Budget
Blood Moon: Budget,
MERRILY: Budget

September 13th

Backpedal: Seating Plan, Production Request, Confirm Strike Plan
Funk: Groundplan, Marketing Info (9/11), Light/Sound/Production Request
Perils of the Flowerbed: Budget

September 20th

Backpedal: Reconciled budget sent to Bryon Winn
Funk: Tech Week Schedule, Digital Slides (9/18), Advisory Signs, Schedule Safety Walk
Blood Moon: Groundplan, Marketing Info (9/18), Light/Sound/Production Request
MERRILY: Groundplan Due
We All Were Sunflowers: Budget

September 27th

Funk: Confirm Strike Plan
Blood Moon: Tech Week Schedule, Digital Slides (9/25), Advisory Signs, Sch. Safety Walk
MERRILY: Scenic Art Plan
Perils of the Flowerbed: Groundplan Due

October 4th

ALL SHOWS: Tool Qualification 3:00p in the Scene Shop.

Funk: Reconcile Budget sent to Bryon Winn
Blood Moon: Confirm Strike Plan
Global Express: Lighting/Sound/Prod. Equip. Requests
MERRILY: Marketing Info (10/02), Lighting/Sound/Prod. Equip. Requests
Perils of the Flowerbed: Scenic Art Plan
We All Were Sunflowers: Groundplan Due

October 11th

Blood Moon: Reconcile Budget sent to Bryon Winn
Global Express: Confirm Strike Plan
MERRILY: Tech Schedule, Schedule Safety Walk, Digital Slides Due (10/09)
Perils of the Flowerbed: Marketing Info (10/09), Lighting/Sound/Prod. Equip. Requests
We All Were Sunflowers: Scenic Art Plan

October 18th

MERRILY: HM Report (10/15), Confirm Strike Plan
Perils of the Flowerbed: Tech Schedule, Schedule Safety Walk, Digital Slides Due (10/16)
We All Were Sunflowers: Marketing Info (10/16), Lighting/Sound/Prod. Equip. Requests
Bonnets: Budget

October 25th

MERRILY: Reconcile Budget sent to Bryon Winn
Perils of the Flowerbed: HM Report (10/22), Confirm Strike Plan
We All Were Sunflowers: Tech Schedule, Schedule Safety Walk, Digital Slides Due (10/23)

November 1st

Perils of the Flowerbed: Reconcile Budget sent to Bryon Winn
We All Were Sunflowers: HM Report (10/29), Confirm Strike Plan
Bonnets: Groundplan, Marketing Info (10/30), Light/Sound/Production Request
Falls Eve: Budget

**NonMainstage Production Deadlines,
 Fall 2019**

November 8th **We All Were Sunflowers:** Reconcile Budget sent to Bryon Winn
Bonnets: Tech Week Schedule, Digital Slides (11/06), Advisory Signs, Sch. Safety Walk
You are Not Alone in the Void: Budget

November 15th ****SPRING CASTING****
Bonnets: Confirm Strike Plan
Falls Eve: Groundplan, Marketing Info (11/13), Light/Sound/Production Request

November 22nd **Bonnets:** Reconcile Budget sent to Bryon Winn
Falls Eve: Tech Week Schedule, Digital Slides (11/20), Advisory Signs, Sch. Safety Walk
You are Not Alone in the Void: Groundplan, Marketing Info (11/20),
 Light/Sound/Prod. Request
Taurus Sun/ Aries Moon: Budget

FALL BREAK

December 6th **Falls Eve:** Confirm Strike Plan
You are Not Alone in the Void: Tech Week Sch, Digital Slides (12/04), Adv Signs, Sch
 Safety Walk
Home Garden: Budget

December 13th **Falls Eve:** Reconcile Budget sent to Bryon Winn
You are Not Alone in the Void: Confirm Strike Plan
Taurus Sun/ Aries Moon: Groundplan, Marketing Info (12/11), Light/Sound/Prod.
 Request

December 17th **You are Not Alone in the Void:** Reconcile Budget sent to Bryon Winn

Non-Mainstage Deadlines Fall 2019- Spring 2020

PRODUCTION	Team Leader	Advisor	Playwright Director	Venue	1 Prod Mt Budget	First Rehe Marketing	Ground-plan	Scenic Art	Digital Slides	Requests	Tech Schedule	Load In	House Report	Opening	Strike Plan	Closing/Strike	Return	Final Budget
Backpedal	Laura Brightman	Joe Osheroff	Brett Stone	TB 172	9/6	9/3	9/6		9/4	9/6		9/14		9/14	9/13	9/14	9/17	9/20
Funk	Aja Nisenon	Art Borreca	Nina Morrison	MacVey	9/6	9/3	9/13		9/18	9/13	9/20	9/24		9/27	9/27	9/28	10/1	10/4
Blood Moon	Cameron Septa	Megan Gogerty	Allison Woitte	MacVey	9/6	9/9	9/20		9/25	9/20	9/27	10/1		10/4	10/4	10/5	10/8	10/11
Global Express	Eric Fosythe		Eric Fosythe	MacVey	10/4	9/29			10/2	10/4	10/4	10/8	10/8	10/11	10/11	10/11	10/15	
MERRILY	Dakota Parobek	Art Borreca	Bo Frazier	MacVey	9/6	9/9	9/20	9/27	10/9	10/4	10/11	10/13	10/15	10/17	10/18	10/20	10/22	10/25
Perils of the Flowerbed	Steven Glavey	Dare Clubb	Lila Becker	MacVey	9/13	9/16	9/27	10/4	10/16	10/11	10/18	10/20	10/22	10/24	10/25	10/27	10/29	11/1
We All Were Sunflowers	Ikeem Basra	Dare Clubb	Brad Pickhinke	MacVey	9/20	9/23	10/4	10/11	10/23	10/18	10/25	10/27	10/29	10/31	11/1	11/3	11/5	11/8
Bonnets	Kisty Hainsgrove Moons		Many Beth Easley & Kisty Hainsgrove Moons	MacVey	10/18	10/21	11/1		11/6	11/1	11/18	11/12		11/15	11/15	11/16	11/19	11/22
Falls Eve	Brett Stone	Joe Osheroff	Aimee Townsend	MacVey	11/1	11/4	11/15		11/20	11/15	11/22	12/3		12/6	12/6	12/7	12/10	12/13
You are Not Alone in the Void	Emmy Palmersheim	Megan Gogerty		MacVey	11/8	11/11	11/22		12/4	11/22	12/6	12/10		12/13	12/13	12/14	12/17	12/17
Taurus Sun/ Arries Moon	Rachel Wade	Megan Gogerty		MacVey	11/22	12/2	12/13		1/15	12/13	1/17	1/21		1/24	1/24	1/25	1/28	1/31
Home Garden	Jivani Rodriguez	Lisa Schlesinger		MacVey	12/6	12/9	1/24		1/29	1/24	1/31	2/4		2/7	2/7	2/8	2/11	2/14
Ten Minute Play Festival 2020	Kisty Hainsgrove Moons		TBD	MacVey	1/24	1/21	1/31		2/5	1/31	2/7	2/9	2/11	2/13	2/14	2/16	2/18	2/21
Magic, the Play	Nicole Gabrielle	Lisa Schlesinger	Ben Sulzberger	MacVey	1/24	1/21	1/24	1/31	2/12	2/7	2/14	2/16	2/18	2/20	2/21	2/23	2/25	2/28
Palanquin	SP O'Brien	Lisa Schlesinger	Sarah Hamilton	MacVey	1/24	1/21	1/31	2/7	2/19	2/14	2/21	2/23	2/25	2/27	2/28	3/1	3/3	3/6
Marat's Dead	Leigh Marshall	Art Borreca	Erica Yannon Courtney Gaston	TB 162	2/14	2/17	2/28		3/4	2/28	3/6	3/7		3/13	3/13	3/14	3/24	3/27
Shakespeare in Flux	Brigid Martin	Lisa Schlesinger		MacVey	2/21	2/24	3/6		3/11	3/6	3/13	3/24		3/27	3/27	3/28	3/31	4/3
Normal	Brad Pickhinke	Alan MacVey	Albert Williams	MacVey	2/28	3/2	3/13		3/25	3/13	3/27	3/31		4/3	4/3	4/4	4/7	4/10
Warping Realities	Sarah Weeks	Lisa Schlesinger		MacVey	3/6	3/9	3/27		4/1	3/27	4/3	4/7		4/10	4/10	4/11	4/14	4/17

KEY	
Reading	Spring Workshop
Special Event	Spring Gallery