

The University of Iowa Department of Theatre Arts

NEW PLAY FESTIVAL 2024
GUIDELINES AND PROCEDURES

Edited by the Festival Production Stage Manager
Questions and Suggestions should be directed to:
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Guidelines for Iowa New Play Festival 2024

- The Director of Theatre, Production Stage Management and Production Management reserve the right to amend the New Play Festival Guidelines as it sees necessary for the overall success and well-being of the New Play Festival. In the event that an amendment is made, the Festival PSM will e-mail the change to all Festival personnel and announce it at the next weekly production meeting.

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 or observing the work and of our theatre building and its equipment. Theatre work of ALL kinds can be hazardous and those who practice it must exercise due care for the lives of their co-workers, collaborators, and audience members.
- **It is a policy of the department of theatre arts that:** We observe 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 supervisor. 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 and if an incident occurs in rehearsal, note it in the report. All accidents should be reported by completing this form from UI Risk Management and sending it to Katie McClellan.
- The Department strongly recommends that students obtain personal health insurance, in accordance with University Policy.

TRAINING

- **TOOL QUAL TRAINING:** Any student participating in the execution of a design or construction of a production on site in the Department of Theatre Arts Scene Shop, Paint Shop, Electrics, or Costume Shop is required to complete Tool Qual Training to comply with the safety rules and regulations created by The University of Iowa.
 - Complete the Online Courses required for the Department in which you will be working. To find out which courses you need to take and directions on how to access the training modules, please see the Tool Qualification section on the Theatre Online Callboard. These online courses are considered a "lifetime membership" and only need 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, Sam Goblirsch-Paradis, NPF Production Stage Manager, Melissa Turner, or any Shop Supervisor. The **Tool Qualification Session for NPF 2024** is Scheduled for April 12th from 3:00p-5:00p in the Scene Shop, TB 182.

- **INTIMACY CONCENT WORKSHOP:** Any actor cast in a production and team member who will regularly be in the rehearsal room (director, stage manager, etc.) is required to attend the Consent Workshop held on the Monday following casting. The PSM will announce the time and location of the training at auditions. Only one Consent Workshop (or Intimacy Workshop for Graduate Students) is required each academic year. Those who participate in the fall semester are not required to attend the Spring/NPF Consent Workshop.

EMERGENCY PROCEDURES

- Memorize the phone number for the 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 give any medical assistance. In the event of a medical emergency or accident, call (or have someone call) 911.
- **FIRE:** The Theatre Building is equipped with a fire alarm and with a sprinkler system. In case of Fire Activate fire alarm if not already activated to alert all persons in the building to the emergency. If the alarm sounds, you must evacuate the building immediately. The Department of Public Safety will automatically call the Fire Department. The House Manager's main responsibility is to assist with evacuating the audience from the theatre and from the building. Evacuation of dressing rooms and backstage personnel is performed by the production staff. Audiences towards river, cast/crew towards small parking lot. Do not re-enter the building until authorized to do so by emergency personnel.
- **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. During Performances – Audience stays in their seats, Crew will assist actors offstage. Check in with Stage Management & House Management for next steps.
- **HIGH WINDS OR TORNADO:** In most situations involving high winds or tornado, the safest course is to go to the basement. If during a production, Mabie Cast & Crew gather in large dressing room. MacVey and Thayer Cast & Crew gather in TB 41. All others people in the building should shelter in the halls. Monitor local media, NOAA weather radio, etc.

PRODUCTION MEETINGS

- There will be two Orientation Production meeting scheduled Friday, March 8th, and March 22nd. Teams, including directors, playwrights, team leaders, dramaturgs, stage managers, and designers, for all productions and readings are required to attend these meetings.
- General production meetings will begin Friday, March 29th. The Director, Playwright, Dramaturg, and Stage Manager of each production are required to attend all Festival production meetings.
- Each production is expected to have a separate weekly artistic/production meeting to discuss issues that do not need to be reported in the general meeting. The time before the general meetings is reserved for this purpose. Production teams should invite their faculty advisor(s) to attend those weekly meetings.
- It is advised that each pair of plays presenting in the same theater meet to discuss shared materials as well as load-in and strike plans.

- Repeated failure to attend the meetings and breaking rules may result in penalty. These guidelines are intended to ensure safety, equality, and quality participation. If you have any questions, please contact Melissa Turner, Festival PSM, or the head of the department in question.

AUDITIONS

- 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.
- Prior to auditions, the PSM, in consultation with the DOT, the DEO and the Production Director, 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 their schedule before auditions and note all conflicts in the conflict survey. 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 in the conflict survey.
- **Audition Sign Up Sheet:** The Audition Sign up sheet will open by 9:00a on the Monday of Audition week. Traditionally there are 14 actor slots per half-hour session in the general auditions. Actors will be paired by the stage management team and assigned a side from those submitted by the productions.
- **SHOW TITLE and CAST SIZE:** Submit your show's current title to the NPF PSM by **5 pm on Friday, Feb. 23rd**. On this date, audition information will begin being published and uploaded to the Performer Bank and the Production Digital Callboard. Submit to the NPF PSM, a list of roles you will be casting along with character descriptions. Please note if what you are casting roles that are different from your character list in the script. (i.e. Are you casting non-speaking roles? A chorus with an as-of-yet determined number of people?)
- **Perusal Script:** Submit a copy of the most recent script which the NPF PSM will print as a perusal script in the main office.
- **CALLBACK INFORMATION:** Only productions will be allowed to hold callbacks. Each production is allowed 4 hours of auditions. You may split your time into separate blocks. Submit your callback preferences by Friday, Feb 23rd by Noon. Callback slots will be assigned by the end of the day of general auditions.
 - First choice of Day and Time
 - Second choice of Day and Time
 - Third choice of Day and Time
- **SHOW INFORMATION PAGE:** A link will be shared to a template for each team leader to fill out the show information. This will be due by Monday, February 26th by 12:00pm. Show information will include, Artistic Team, Calendar Information, Roles with Descriptions, Synopsis of the show, Content Warnings, Intimacy and Fight/Stunt Breakdowns.

- **SIDES:** Each show (Productions and Readings) must provide 1 side that will be used in auditions. Please select this side by Monday, February 26th at 5:00p. It should have 2 characters and read at no more than 2 minutes (a page or less). It is important that we follow this guide so that all sides can be used during the auditions. Shows are encouraged to collaborate on the side selection as a good range is helpful during auditions. Please strive for a mixture of gender expression in the sides. Stage Management will assign the sides during the audition. Sides should be submitted as a PDF and include information about the characters and who can be assigned to read the role for auditions.
- You may only callback actors who participated in the NPF Auditions.
- NPF Spring Audition Deadlines:
 - Friday, 2/23 by NOON:
 - Confirm Show Title and cast size
 - Email script to Melissa Turner (Melissa-turner@uiowa.edu) to print and place in main office.
 - E-mail your callback day/time preferences (PRODUCTION ONLY)
 - Monday, 2/26 by 5:00pm:
 - Sides due to Melissa
 - Complete Show Information sent to Melissa
 - Monday, 3/04 by 5:00pm:
 - Research for the NPF Poster Artwork Due to Kayla. Can be uploaded to SharePoint Drive (PRODUCTION ONLY)
- Audition Schedule:
 - Saturday, March 2nd
 - Team Leader Meeting, 10:15am – 10:30am
 - General Auditions, 10:30am – 3:30pm* This is the advertised time, we went until 2:30p last year.
 - Sunday, March 3rd
 - Team Leader Meeting, 10:15-10:30am
 - General Auditions, 10:30am – 1:30pm* This is the advertised time, we went until 12:30p last year.
 - Callbacks Schedule:
 - Sunday, March 3rd: Callbacks, Times TBD, ranging from 7pm-11pm (This is a quick turnaround. The callback list will need to be posted by 3:00p on Sunday)
 - Monday, March 4th: Callbacks, Times TBD, ranging from 6:30pm-11pm (note there will be no Playwrights Workshop & Sincerely, Not Seriously Reh TBD)
 - Tuesday, March 5th: Callbacks, Times TBD, ranging from 6:30pm to 11pm (Sincerely, Not Seriously Reh 7p-11p)
 - Wednesday, March 6th: Callbacks, Times TBD, ranging from 6:30pm to 11pm (Into the Woods brush-up reh TBD, Sincerely, Not Seriously Reh 7p-11p)
 - Thursday, March 7th: Callbacks, Times TBD, ranging from 6:30pm to 11pm (Conflicts with Into the Woods Performance & Sincerely, Not Seriously Reh 7p-11p)

CASTING

- Casting Session NPF 2024, Scheduled on Zoom:
 - Friday, 3/08: Casting Meeting 11am-noon
- Casting Policy: Auditions for the UI Department of Theatre Arts productions are open to everyone. For academic considerations, priority is given to theatre majors first, and then all other University of Iowa students. Members of the greater Iowa City community are also strongly encouraged to audition.
- 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.
- "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 Departmental Executive Officer (DEO), Head of Acting, and the Director of Theatre (DOT).
- You may only cast actors who participated in the NPF Auditions. If no actors who meet your casting requirements (age, ethnicity, etc.) audition, you may list the role at the casting session as TBA and advertise for those specific roles again after shows have been cast.
- Casting is decided according to the level of production and actor preference. Festival Productions have priority over Readings in casting. The Reading Company will be decided after the Festival Productions have been cast.
- No actor (graduate or undergraduate) may be double-cast (except in the case of the Reading Company, where students may be cast in two readings) without the permission of the Head of Acting and the Head of Playwriting. As a department we will only consider double casting actors, in rare circumstances. We are an educational institution and in service of our mission giving as many students as possible an opportunity to practice their craft onstage is our goal.
 - When double casting has been approved by the Casting Committee as necessary, students may be cast in one production and one reading or two readings. Students cast in multiple production may not rehearse more than 24 hours in a week and must have one full weekend day-off each week. Readings who double cast with a production must work around the production schedule.
- Students participating in other projects cast during the Spring Auditions, must have a minimum of two days off between the closing of one production and the first rehearsal of the second production.
- The PSM will moderate all casting discussions. The DOT, Head of Acting, and the AD for NPF/Head of Playwriting will form the Casting Committee for NPF. The Head of Directing shall

also be invited to attend the meeting. The DOT, the Head of Acting (or other representative of the Acting faculty), and the Artistic Director for NPF/ The Head of Playwriting (or other representative of the Playwriting faculty) will also attend the casting session to assist in the mediation of casting negotiation. The Casting Committee 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.

- In the event that two equal level productions are in conflict over an actor, the actor in question will be contacted and their preference will settle the conflict.
- Directors and playwrights who are casting will make no arrangements with auditioning actors beyond encouraging them to audition. We acknowledge that there is an inherent uneven power dynamic in the roles of Director and Playwright with auditioning actors and therefore must be mindful of this dynamic through the audition/callback process. Private conversations with individual actors are discouraged. **Discussing a student's casting preferences with the student is prohibited.** There is to be no pre-casting or coercion/pressure placed on any actors to participate in auditions or preference a production.
- Following the casting meeting, directors of readings may invite actors to be in readings.
- The actor has the final say regarding accepting or declining a role in a production.

REHEARSAL

CALENDAR:

- The rehearsal period for Festival Productions is five weeks including the performance week. The rehearsal period for Readings is four weeks not including performance week. Directors wishing more than this amount must receive approval from the DOT.
- For NPF 2024 productions will begin their 5-week rehearsal period during the week of March 25th. Start dates will be staggered to correspond with performance dates (e.g. the Monday show has its first day of rehearsal on Monday). The PSM will coordinate and the scheduling of the First Day of Rehearsals.
- Any gathering of the actors to work on the script should be considered a rehearsal. Rehearsal reports must be filed by Festival Productions and Readings for each rehearsal.
- All rehearsal schedules should be copied to faculty advisors for review.
- Two Build Nights will be scheduled for New Play Festival. We ask that rehearsal on these nights are limited to allow for people to volunteer for build night. All University students involved in Festival are expected to participate in a build night. You must be tool qualified to use the shop equipment. Community Memebers are not able to participate in Build Nights.

WORK WEEK:

- 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. For NPF 2024 Rehearsals for the reading series may not start before April 1st.

- The workweek is Monday through Sunday.
- During regular rehearsal weeks the company must have at least one full day off each week (either Saturday or Sunday). During Festival week, you must take the day off before load-in and tech days.

REHEARSAL HOURS:

- Rehearsals may not last longer than 4 hours a day without prior permission from the DOT. Rehearsal may begin at 8:00 pm Monday and 7:00 pm Tuesday through Friday. Rehearsals on Monday may only be scheduled for 3 hours, and Rehearsals Tuesday through Friday may not be scheduled longer than 4 hours.
- Productions wishing to rehearse longer than 4 hours must receive permission from the DOT prior to scheduling the rehearsals. The approval of longer rehearsals must be sent to the PSM of NPF.
- Productions may request to adopt a “straight 6” rehearsal day on their weekend day and in this situation, they 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. Approval from the DOT is required before scheduling a “straight 6”.
- Rehearsals on Saturday or Sunday may not begin before 10:00 am on weekends. Any requests to start a rehearsal prior to this time can be made to the Festival PSM and the Director of Theatre (DOT).
- A work call (including load-in and tech) may not be scheduled for longer than 5 hours before a 90-minute meal break is taken, unless a straight-six has been scheduled which would constitute the entire workday. The 90-minute meal break may be reduced to 1 hour with prior approval and a vote of the company.
- All rehearsals must end no later than 11:00pm.
- Stage Management will track the weekly hours worked by the company in their daily reports.

TECH WEEK

- 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.
- A work call (including load-in and tech) may not be scheduled for longer than 5 hours before a 90-minute meal break is taken, unless a straight-six has been scheduled which would constitute the entire workday. The 90-minute meal break may be reduced to 1 hour with prior approval and a vote of the company.
- A Master Tech Week Schedule will be provided by the PSM of NPF. Each Stage Manager will create a Tech Week Schedule for their individual production. The due date for the individual production’s tech week schedule will be listed in the deadlines appendix.
- All technical rehearsals must end no later than 11:00pm. During technical rehearsals 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.
- Actors may not be called before 7:00p, except on performance days.

- During NPF individuals are limited to working no more than 8 hours in a 10-hour span of day with the exception of Load in day where the span of day is 12 hours *(or 13 hours if the company approved the extension of the Q to Q by Secret Ballot)*
- Productions will have a total of Three Days in the space that will consist of the following:

DAY ONE:

- 3 hour load in starting at 9:00am
- 2 hour work notes session per-department, *no actors may be called*
- 2 hour - Tech/ Q to Q with Actors. *(that maybe extended to 3 hours with a Company Vote conducted by Secret Ballot)*

DAY TWO:

- 2 hour work notes session per-department, Each designer is limited to 2 hours of work in the space. *No actors may be called.*
- 4 hour Dress Rehearsal with Actors.

DAY THREE

- 1 hour work notes session, *no actors may be called*
- Actors called for half-hour/performance prep-4:30p.
- Performance #1 – 5:30p
- Meal Break, Curtain down
- Actors Called for Second Performance – 8:30pm
- Performance #2 – 9:00pm
- Strike to Follow. Strikes must end by 12:30am for shows 1 through 3 and by 1:30am for the final strike on Friday of Festival Week.

BREAKS AND REST PERIODS

- 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, however the company may vote to reduce this break to 60 minutes.
- There must be a minimum of 12 hours break between the end of work on one day and the beginning of work on the next (e.g. if you rehearse until 11:00 pm Friday you can't call the cast until 11:00 am Saturday)
- Actors cast in a mainstage, gallery, or workshop may not begin rehearsal on a new play production while in rehearsal, tech or performance of their original show. Following the closing of an earlier production, actors are required to take a full 2-day rest period before beginning rehearsal for a new production.
- Students cast in multiple production may not rehearse more than 24 hours in a week and must have one full weekend day-off each week. Readings who double cast with a production must work around the production schedule.

First Rehearsal Requirements:

At the first rehearsal, please read the following statements aloud to the full company:

- **Deputy Election:** 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.
- **Social Media Candid and Spontaneous Photo and Video Vote:** The Company should take a secret ballot vote on if they will allow spontaneous photos and videos to be taken during the rehearsal process that would be used on social media to help advertise the show and create excitement and interest regarding the production. Prior to any media being posted permission must be obtained of all in the parties captured in the media and the director of the production. Note: This policy does not apply to scheduled marketing photos and videos where the company receives prior notice.
- If a show involves stage intimacy **“THE UNIVERSITY OF IOWA DEPARTMENT OF THEATER CLASSROOM AND REHEARSAL INTIMACY GUIDELINES”** should be introduced along with Directions on how to access them. If there is a community member in the show, hard copies of the document should be distributed. The Path to Report a Concern should be reviewed.
- **Sexual Harassment Policy:** The Department of Theatre Arts 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 creating theatrical productions, 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>
- **UI Indigenous Land Acknowledgement:** The University of Iowa is located on the homelands of the Ojibwe/Anishinaabe (Chippewa), Báxoje (Iowa), Kiikaapoi (Kickapoo), Omāēqnomēwak (Menominee), Myaamiaki (Miami), Nutachi (Missouri), Umo^oho^o (Omaha), Wahzhazhe (Osage), Jiwere (Otoe), Odawaa (Ottawa), Pó^oka (Ponca), Bodéwadmī/Neshnabé (Potawatomi), Meskwaki/Nemahahaki/Sakiwaki (Sac and Fox), Dakota/Lakota/Nakoda, Sahnish/Nuxbaaga/Nuweta (Three Affiliated Tribes) and Ho-Chunk (Winnebago) Nations. The following tribal nations, Umo^oho^o (Omaha Tribe of Nebraska and Iowa), Pó^oka (Ponca Tribe of Nebraska), Meskwaki (Sac and Fox of the Mississippi in Iowa), and Ho-Chunk (Winnebago Tribe of Nebraska) Nations continue to thrive in the State of Iowa and we continue to acknowledge them. As an academic institution, it is our responsibility to acknowledge the sovereignty and the traditional territories of these tribal nations, and the treaties that were used to remove these tribal nations, and the histories of dispossession that have allowed for the growth of this institution since 1847. Consistent with the University's commitment to Diversity, Equity and Inclusion, understanding the historical and current experiences of Native peoples will help inform the work we do; collectively as a university to engage in building relationships through academic scholarship, collaborative partnerships, community service, enrollment and retention efforts acknowledging our past, our present and future Native Nations.
<https://youtu.be/iRTH6Yg8Tok>
- **EMERGENCY INFORMATION FORM:** Stage Managers are encouraged to collect Emergency Information from the company using an “Emergency Information Sheet”. These forms should be kept in a secure conditional location and only used for emergencies. When the production ends the forms should be shredded. If you would like to receive a template of the Emergency form, please contact the Production Stage Manager or their assistant.

REPORTS

- The Team Leader must ensure that rehearsal reports are distributed following each rehearsal by 9:00am the day after rehearsal. Team Leaders should notify the appropriate production team members and departments and follow up to make sure the repair is complete for the next performance.
- You are welcome to meet with the Festival Production Stage Manager to discuss rehearsal & performance report formats.

Report Distribution List:

- | | |
|---|--|
| ▪ Bryon Winn, bryon-winn@uiowa.edu | ▪ Briana Maxwell, briana-maxwell@uiowa.edu |
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| ▪ Mark Bruckner, mark-bruckner@uiowa.edu | ▪ Kelly Walsh, kelly-walsh@uiowa.edu |
| ▪ Faculty Advisor(s) for the Project | ▪ Show's Production Team |

- Rehearsal Reports must at least contain the following information:

Show Title	Script (<i>Include Breakdown of Script Changes</i>)
Date of Rehearsal	Dramaturgy
Team Leader	Fight/Intimacy
Person Filing the Report	Scenic Notes
Location of the Rehearsal	Props Notes
Personnel absent or arriving late	Costume Notes
Rehearsal Schedule Breakdown: (<i>Example Below</i>)	Lighting Notes
<i>Total Span of Day: 7p-11p</i>	Sound Notes
7:00p-8:20p - <i>read-through show</i>	Media Notes
8:20p-8:30p – <i>10 minute break</i>	Marketing Notes
11:00p – <i>End of Rehearsal Day</i>	Facilities Notes
General Notes	Production Stage Management 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 at least contain the following information:

Show Title	House Open Time
Date of Performance & Performance Number	Act I Start Time / Length of Act I
Team Leader	Intermission Start Time / Length of Intermission
Person Filing the Report	Act II Start Time / Length of Act II
Location of the Performance	End of Show Time/Curtain
Weather	Total Length of Show
House Count	Audience Notes (<i>Example: there was a late start due to ..., major audience reactions</i>)
Personnel absent or arriving late	Technical Notes (<i>Example: Notes for Scenery, Props, Costumes, Lighting, Sound, Stage Management</i>)
Next Performance: Date and Time	

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))

SCRIPT CHANGES

- The Iowa New Play Festival is committed to the developmental process of new works and thus welcomes changes to be made during the process as discoveries are made.
- Playwright, Director, Dramaturg, and Stage Manager for each production should meet prior to the beginning of rehearsal to discuss the process for introducing new pages and how changes will be handled in the script and tracked.
- 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 on an individual team basis. 'Freeze' dates in Readings, Workshops and Productions will be made with respect to the actors, designers, and all other team members. After the 'freeze' date a discussion will be had with the full company regarding the incorporation of changes.
- 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

- Each festival production has a \$400 production budget.
- Both readings and productions will have an additional \$100 for script copying only. All photocopying and printing must be done through the University Copy Center. You will not be reimbursed for outside copy center purchases. Following the approval of the requisition copies can be requested from the Copy Center online at https://printing.uiowa.edu/webprint/orders/departmental/fileform_docutech135.asp
- All productions are required to submit a preliminary and final budget by the dates specified in the New Play Festival Production Calendar. Preliminary budgets for NPF 2024 are due on Friday, April 5. The Budget must include a list of team members authorized to make purchases for the production. The preliminary budget and final budget should be submitted to the DOT, The Festival Production Stage Manager, the Department Stage Manager, and the Scheduling & Facilities Manager. Shop Supervisors can be a resource to answer questions regarding your budgets.

- The Department of Theatre Arts is not able to process reimbursements for Out-of-Pocket expenses. You MUST make all purchases through the Department purchasing process. If you are unsure about how to acquire an item, please see Sam Goblirsch-Paradis for assistance.
- Shop Purchases: Reported on shop reports prepared by Scene Shop Supervisor, Costume Shop Manager, Audio/Video 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.
- 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.
- To purchase food with the production budget, the expenses must be approved in advance. Local grocery stores have been known to donate products, particularly if they are acknowledged in the program and/or lobby display. Contact Sam Goblirsch-Paradis to request a food expense.
- Please plan ahead when making online purchases as approval through the university system can take several days before an order is placed and delays in shipping are common.
- For small print jobs photocopies are available in the theatre 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.
- Team Leaders must keep track of all purchases as they are made and turn in a reconciled budget to Bryon Winn no later than the Friday following the close of their show. Copies of receipts of purchases made in coordination with Sam Goblirsch-Paradis will be provided to the Team Leader. It is not possible to obtain Copy Center expenses or Shop Store expenses once they are entered into the University Accounting System so be sure to keep track of your expenses.

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 the Alan MacVey Theatre (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 Manager. (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 is available for some props and scenic elements at the Props Artisan and/or Scene Shop Supervisor'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 privileges to use 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 FM@YourService at 319-335-5071**. If you call FM@YourService, 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.
- 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 8:00am and after 5:00pm Monday-Friday and on the weekends. If you need access to the shop for any reason, please arrange it with either the Scenic Design Coordinator or by contacting Katie McClellan.

Room Scheduling

- Each week the stage managers should send the PSM their room requests by midnight on Thursday for the following week. Make sure to note any special needs, run throughs, or other circumstances. The NPF PSM is responsible for all room scheduling for Festival. Please be sure to list alternate choices for a space. Scheduling priorities are (1) classes; (2) Mainstage Departmental productions; (3) class projects, NPF productions; (4) Workshops, NPF Readings, Labs, and other Department supported events, and (5) non-departmental events. The NPF PSM and DOT will consult if there are conflicting priorities. Teams are encouraged to discuss their weekly scheduling needs with productions they share spaces with.
- Note that rooms cannot be assigned to projects. 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 Festival PSM. Taping out in a space does should be done with approval of the NPF PSM and does not indicate that a production has priority in a space. Only spike tape and glow tape may be used on the classroom/theatre floors. Minimal Spike tape is available free of charge from the PSM. However, if a production needs significant amounts of spike tape it can be purchased with the assistance of the PSM through the scene shop stores and will be 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.
- Each production is guaranteed only 3 days in the performance space: Load-In, Tech, and Performance. Additional days in the space are dependent on the calendar and should be split equitably between the productions using the space.
- When working in the theatre spaces 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 in the nightly rehearsal report.
- There will be no work allowed in the building between 12:00am – 8:00am. Strike must be completed by 1:30am.

KEYS

- The Festival PSM will be responsible for unlocking and locking the performance spaces during Festival week. Individual productions will not need to check out keys. Please see the Festival PSM with any access needs.
- 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 Manager 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)
- Security is an important consideration for our building. 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 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. A member of the production team 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 may be locked at times due to university events that utilize the nearby parking lots.
- 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 Manager. 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

- There will be an atmosphere of mutual respect between all members of the production team and acting company, as well as among all the festival production teams.
- Unless a specific request has been made not to participate, prior to each production, a member of the NPF production staff will be making a short announcement welcoming patrons to the event and announcing upcoming events for the following day. The purpose of this curtain speech is to help promote a stronger festival atmosphere amongst all productions and readings.
- Headsets, running lights and door ropes will be distributed to each production prior to tech. 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.
- 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 considered secure storage for headsets. Security of all equipment is the responsibility of the Team Leader.
- Audio Monitor and Paging Systems will be available for all Theatres. Please contact the Festival PSM for more information.

- 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.
- 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 Stage Manager or ASM 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.
- 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 departmental and festival 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.
- Any problems that cannot be handled by the Stage Manager or Director should be reported to the Festival PSM then the Department PSM, and/or to the Director of Theatre.
- All general technical elements such as seating configurations in Thayer and masking install are to be executed with a labor pool provided by New Play Festival with guidance from the shops.
- 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 help recruit crewmembers for each production. The goal, but not guarantee, is to provide 2 crewmembers for each show. Productions are encouraged to recruit crew on their own as well.

STAGE VIOLENCE & STUNTS

- Prior to rehearsals beginning and no later than 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 staged, they shall be rehearsed as instructed and no changes may be made without input from Paul Kalina.
- Stage weapons are only permitted after consultation and approval from Paul Kalina (paul-kalina@uiowa.edu). Please contact the DOT and the PSM immediately to help facilitate the approval.

- The production team is responsible for any weapons that they check out. If they are lost, stolen or damaged due to neglect, the Team Leader will be billed for the replacement.
- The team member that checked out the weapon(s) must contact Paul Kalina the week after the show closes to set up a time to return the weapons to the armory.
- Pyrotechnics are not permitted in any theatre production or space.

MOMENTS OF INTIMACY & NUDITY

- There can be no nudity in Festival productions, filmed or live onstage.
- All productions with intimacy moments should speak to the DOT prior to the beginning of rehearsal to determine what training or outside support the production may need.
- For shows with moments of staged intimacy, all members of the production must receive and sign the Department Intimacy Agreement and attend the Consent Workshop (once per academic year). See TRAINING for more information.

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

- Festival productions may pull costumes from stock/storage. Readings may not pull costumes. All costumers need to set up a meeting to talk to Emily Bushá before proceeding.
- 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 shop space, nor are doors left unlocked for night use.
- Please check with the Costume Shop Manager, Emily Bushá, to make these arrangements. The costume staff member who checks you out will also set a time for costume return.
- Costume stock is for Mainstage, Gallery and Department of Theatre Arts 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 staff member), items must be approved by a 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 Jessica Smith's or Emily Bushá's approval before you attempt any alterations. Each project's designers must do all their own sewing or arrange for friends to sew garments. It is advisable to keep costume construction to a minimum. Fabric from stock can be used with the approval of Emily Bushá. Workshops 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 in coordination with the Costume Shop Manager, Emily Bushá. Fittings should be scheduled at least 3 days in advance so that they can be confirmed with the Costume Shop Manager. The fitting room in the Costume Shop is prioritized in the following order: Mainstage then Gallery productions.
- During the rehearsal and performance of each production, it is essential that a lockable storage area be secured for all items from the Costume Shop. Graduate student offices and props cabinets may be used for storage. Wardrobe Cabinets are available for check out from Katie McClellen, Scheduling and Facilities Manager. (Please see Facilities & Keys for more information.)
- The Team Leader of a Gallery or Workshop in the Alan MacVey Theatre will be issued keys by the Scheduling & Facilities Manager, Katie McClellen, to access the Dressing Rooms and Laundry Room (TB 15). The Team Leader may designate a Costume Designer to check out the Wardrobe Key Ring.
- Actors should not eat, drink, or smoke in costume. If an actor needs to eat or drink, they 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 Shop. 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. Galleries 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 locating 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.
- Properties to be purchased will require a Procurement Card (see PURCHASING). Any items purchased with departmental money or as part of a production budget are the property of the Performing Arts Production Unit 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 the Props Artisan 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.
- All furniture to be used in Room 172 must be checked by the Technical Director or Properties Artisan prior to being moved into the room to ensure the floor will not be damaged.
- 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 University of Iowa. The props collection has a considerable collection of empty beer, wine, and liquor bottles.
- Productions that require sex toys must make a written request to NPF PSM, Gina Smothers, Props Artisan, and Sam Goblirsch-Paradis, PSM describing what is needed and how it will be used during the show. Once approved, we have items in stock that you can choose from by making an appointment with the Props Storage Manager. They will need to be stored appropriately in the prop cabinet during rehearsal.

Steps to Borrow Props and Furniture from the UI Department of Theatre Arts Stock

When checking out hands props and furniture you must:

1. Go to the website: <https://sites.google.com/view/uiowaprops/home>. There you can browse pictures of the collection or search the database for the items you need. Requests can be made in the database and specific instructions can be found on the welcome page of the database.
2. Make an appointment with the Props Storage Manager during the available hours. All appointments should be made at least 24 hours in advance. Email is the official method for making an appointment: uiowaprops@gmail.com.
3. The **PROPERTIES BORROWING AGREEMENT** will be available for you to fill out and sign when you pick up your items.
4. Hand props are located in the Theatre Building.
5. Only one representative from the show needs to be present to pick up hand props.
6. Furniture is located at an offsite facility:
7. The Props Storage Manager will drive the truck and grant access to the warehouse, but the Borrower is responsible for providing enough labor to pull the desired items. The Props Storage Manager will be happy to assist you in locating furniture, however you are

- responsible for moving and storing them. A minimum of **TWO PEOPLE** is required. The Department truck can only carry up to 4 passengers plus the driver.
8. Please plan on a minimum of 1 hour to go to the warehouse, pull items, and drop them off.
 9. All hand props must be secured in a locked space when not in use for rehearsal, tech, or performance.
 10. Contact Katie McClellan, Scheduling & Facilities Manager, to check out a locked storage cabinet.
 11. Contact Gina Smothers, Props Artisan, regarding gallery cubbies and/or slip stage storage for furniture. Storage space is limited so confirm with the Props Artisan when and where you can store furniture props in advance.
 12. Understand that **YOU ARE RESPONSIBLE** for all items in your possession after you check them out.
 13. All transport to and from props cabinets or storage locations is the responsibility of the 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.

Steps for Returning borrowed items to the UI Department of Theatre Arts Stock

1. Return your items on the day specified in your Borrowing Agreement. You must give a 24-hour notice if the return date and time needs to be changed.
2. If you do not return your items on the date specified, after one reminder you will be charged a late fee of \$5 per day to your U-bill.
3. Items should be returned in the same or better condition than when they were borrowed.
4. If an item(s) is missing, you will have one week from your return appointment date to locate the item and return it.
5. If the item cannot be located, it will need to be replaced or your U-bill will be charged.
6. Replacement/charge procedures will be discussed on a case-by-case basis.
7. All returned items that are damaged, broken, or missing are subject to full replacement charge. Value is established at the discretion of the Props Storage Manager and will be charged to your U-bill.
8. Any props or furniture left in rehearsal, performance, or shop space after strike, will be restocked by the Props Storage Manager and the Borrower will be billed for a standard shop labor rate (see Appendix A).

PROP WEAPONS

- 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, Sam Goblirsch-Paradis, 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 DOT, Production Manager, and PSM.
- Stage weapons are only permitted after consultation and approval from Paul Kalina (paul-kalina@uiowa.edu). Please contact the DOT and the PSM immediately to help facilitate the approval. - Please see **STAGE VIOLENCE & STUNTS**.

SCENERY

- For Productions: Limited stock scenery may be available, at the Technical Director's discretion. Mainstage 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).
- Two Build Nights will be scheduled for New Play Festival. We ask that rehearsal on these nights are limited to allow for people to volunteer for build night. All University students involved in Festival are expected to participate in a build night. You must be tool qualified to use the shop equipment. Community Members are not able to participate in Build Nights.
- 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 the scenery.
 9. Strike schedule and restore plan.
- Team Leaders must have the ground plan approved by the Technical Director and an scenic art paint plan to the Staff Scenic Charge according to the NPF Deadlines.
- Groundplans and other data for the Alan MacVey Theatre and Room 172 can be found on the Gallery & Workshop Page of the Online Callboard. Groundplan for David Thayer Theatre will be provided to the design team with the seating plan and rep plot and maybe found on the Online Production Callboard.
- Any Festival Production is welcome to contact Bethany Kasperek (bethany-kasperek@uiowa.edu) to discuss their scenic design ideas and discuss the Gallery and Workshop Production process. Limited Construction advice and logistical support Can be offered by the Department TD and Scene Shop Foreman. All Festival Productions are encouraged to keep Bethany, The Scene Shop Staff, and the NPF PSM informed about their production, especially as it relates to the construction timetable and load-in.

USE OF THE SCENE SHOP AND PROP SHOP

- For Festival productions, work is allowed in the scene shop and the prop/paint shop during the regularly scheduled hours, 8 am – 12 pm and 1 pm – 5 pm, Monday through Friday, beginning April 8th. Exceptions to those hours will be posted in advance. An appointment must be made with the Department Technical Director and he or the Scene Shop Supervisor must be present in the shop. Stage Management and Design TAs are not authorized to supervise work in the scene, prop, or paint shop. The Scene Shop Staff will provide limited build support for the Festival Productions. This must be arranged in advanced with the Scene Shop Technical Director and Scene Shop Foreman.
- 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. It is the responsibility of each show to estimate materials needed for their production, check with the shops to see if the materials needed are in stock and available and make arrangements to procure materials needed prior to planned build events.
- All NPF team members MUST be tool qualified. Unless you are employed by the department as a scene shop laborer, you must re-qualify on power tools each year. Tool Qualification for NPF 2024 will take place on Friday, April 12th from 3:00 pm – 5:00 pm in the Scene Shop, TB 182. If you have qualified for the year, you do not need to re-qualify for Festival. 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 (other than screw guns and pneumatic staplers) are NOT to be used for scenery construction in any of the performance spaces.
- Anyone working on the production is 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, they 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.
- For all productions: If scene shop employees clean any area or equipment left messy by a production, 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; and 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.

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 of if it is a simple approach or a more complex treatment, a formal meeting must be scheduled in advance by emailing 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 the Scenic Designer know what resources they must 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 impact the overall aesthetic of the production, the information should be brought to the Friday morning Gallery & Workshop 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 times when the Paint Shop works 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.
- New Play Festival 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.
- All scenery needs to be able to pass fire safety tests when there is live flame or it's very close to scenery.

USE OF THE PAINT SHOP

- For Festival 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 when there is live flame or it's very close to scenery.

ELECTRICS

- The Lighting and Sound Department will not be responsible for the set up or strike of the workspace for any Gallery, Workshop, or Reading.
- **For All productions:** The Rep Plot in the David Thater Theatre and Alan MacVey Theatre must not be moved or refocused. Barrel adjustments, template additions, and color changes are allowed.

For Festival Productions:

- A copy of the standard plot is available from the Electrics Supervisor and on the Online Callboard. 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 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 the 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, Søren Olsen (soren-olsen@uiowa.edu). Check with the Electrics Supervisor or Electrics TA for times when the TA is 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 or haze machines must be requested through the Electrics Supervisor. To use the fog and haze machines you must arrange to have the fire alarms turned off. A request must be made to Katie McClellan, Scheduling & Facilities Manager, at least 7 business days before your first use of fog or haze. Also, **the Fire Department charges a fee for this service, so you will need to pay \$75 from your production budget.** 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 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 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 can 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 Electrics 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.
- The headsets available for the David Thayer Theatre and Alan MacVey Theatre are stored in the Theatre's booths along with the cables and equipment needed for their operation. You must make an appointment with NPF PSM to learn about how to install and use the system. If you need additional headsets, they may be requested on your Electrics Request form and will be granted based on Department availability.

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 will be charged \$75 to turn off the fire sensors.
- Productions using 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 DOT, Technical Director and the Electrics Supervisor. Theatrical smoke or haze is available for Gallery productions only and must only utilize Department equipment. All uses of theatrical smoke, haze, or open flame must meet local fire code regulations. Training on the use of the smoke/haze units must be completed prior to checking out the units from the Electrics Representative.
- If your production requires theatrical smoke or haze you must make special arrangements with the Scheduling & Facilities Manager, 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 4 weeks before the performance date.
- Projection equipment availability is at the discretion of the DOT and is based on conflicts with classroom projects, Mainstage productions, and the demonstrated abilities of the projection designer.

SOUND

- A rep sound plot will be provided in the David Thayer Theatre and in the Alan MacVey Theatre.
- Standard Equipment available in each Theatre are:

Mixing Console	QLab	CD Players	Power Amplifiers	Loudspeakers
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- Additional speakers, microphones and other equipment may be checked out through the Audio/Video Representative. Use of additional equipment is based on availability and discretion of the Audio/Video 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.
- Wireless Headset Microphones are not available. Two Wired Microphones on stands are available on request.
- 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 Audio/Video Representative's hours, and times to do so must be set up with the assistant. All use of the equipment is at the discretion of the Audio/Video 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. A Sound Mixer is not available for Festival Productions.
- The SBO must complete an hour training session with the Audio/Video Representative, Supervisor, or Audio Engineer prior to the beginning of Tech Rehearsals. Please reach out to schedule SBO training at least one week before your first tech rehearsal. 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 returned to Room 204. If you are not able to access Room 204, please notify the Sound Supervisor so they can 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 does not 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, Briana Maxwell, 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

- **David Thayer Theatre:** A Seating Plan will be provided for all production with a specified number of seats.
- **Alan MacVey Theatre:** All productions in MacVey Theatre must seat 138.
- **Room 172:** For Readings and other productions in Room 172, the maximum room capacity 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 diagrams on the Online Callboard for seating configurations. See the Scheduling and Facilities Manager to access the chair storage location.

- Some basic rules for seating in all performance spaces are:
- Two fire exits must always be clearly marked with illuminated signs.
- 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 several other fire and safety code restraints. The Technical Director can advise you on meeting these restraints.

HOUSE MANAGEMENT AND TICKET SALES

- Admission is free for UI students, but they must still have a ticket; non-students must purchase tickets. 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 held until 10 minutes before curtain. Faculty will receive 2 comps for each production.
- 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 Coordinator, Kayla Schindler, and the Chair of the Theatre Arts Department, Mary Beth Easley.
- 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 before the first performance - each Productions' Stage Manager will submit a House Management form to the Facilities Manager 24 hours before their first performance.
- Due to the potential for sold out performances, all non-claimed tickets will be released at curtain time. This includes already purchased tickets.
- All audience members must come through the front doors of the theatre. No production personnel may admit audience members to the theatre through backstage doors. Ticket revenues lost to patrons that "sneak in" may be charged to the Team Leader.
- No food or drinks are allowed in the theatres except bottled water.
- Photographs and video recordings are prohibited.
- If strobe lights, smoking, theatrical smoke and/or haze, nudity, gunshots (or other loud noises), or profanity are used in the performance, a sign should be posted outside the theatre. Teams are responsible for hanging their own signs on the easel provided by the Facilities Manager. Taping signs on the paneled walls and doors of the lobby is prohibited. Please contact the Facilities Manager for sample language.
- There is to be no seating on the galleries and catwalks in Thayer Theatre and MacVey Theatre. Such use is illegal. These areas are to be 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 aisles. This is a violation of fire code.

MARKETING

- We will be using the Virtual Lobby for all productions and readings in the 2024 Iowa New Play Festival.
- **MARKETING INFORMATION**, Deadline: Monday, Mar. 25th. Due to Kayla Schindler – Kayla-Schindler@uiowa.edu.

From all productions and readings:

- Title
 - Playwright
 - Director
 - Performance date/time
 - Cast list including roles
 - Artistic team list (if applicable)
 - Synopsis (50-75 words)
 - Audience content warnings (nudity, language, violence, adult themes, strobe, haze, etc.)
 - Setting/Time (if desired)
 - Dramaturgical information (if applicable)
 - Playwright’s Note (if applicable)
 - Director’s Note (if applicable)
 - Special thanks (if applicable)
- **BIOS & HEADSHOTS**, Deadline: Monday, April 1st. Due to Meenakshi KN – meenakshi-kn@uiowa.edu.
 - Please collect these for your entire team – your cast AND creative team members – and submit them at one time to Jordan. Please label photos with full names and be sure to let Jordan know which show you are submitting the information for, as we have a lot of information to collect. The same bio and headshot guidelines we have used throughout the season apply to festival. They are included below for your reference.

Headshot Guidelines

- Headshots are optional. If you are not interested in providing a headshot, please notify your team leader and the marketing assistant.
- Headshots should be a recognizable likeness of you, not an artistic expression of you.
- Headshots should be a photo of you alone.
- Headshots may be close-ups, ¾ length, or full body.
- Portrait orientation is preferred, but not necessary. Headshots may be cropped for consistency in sizing.
- Headshots should be high-resolution so they display properly online.

Bio Guidelines

- Bios are optional. If you are not interested in providing a bio, please notify your team leader and the marketing assistant.
- Bios should be 50-75 words.
- Examples of details you may want to include in your bio:

Major(s) or MFA program, minors, certificates, etc.	Year in school
Hometown	Upcoming productions
Previous experience (italicize play titles)	Thank yous

APPENDIX A: ESTIMATED COSTS

Dry Cleaning:

\$2.61 per pound

Shop Labor Rate:

The labor fee for any of the production shops is approximately \$25/hour. This will be charged to a production's budget if the shop has to clean up after the production.

Tape:

Black Gaff: \$16.62

White Gaff: \$16.40

Glow Tape: \$7.00

Spike Tape: varies by color

Green - \$6.09

Blue - \$5.85

Orange - \$7.22

Red - \$6.38

White - \$8.93

Yellow - \$6.16

Brown - \$6.32

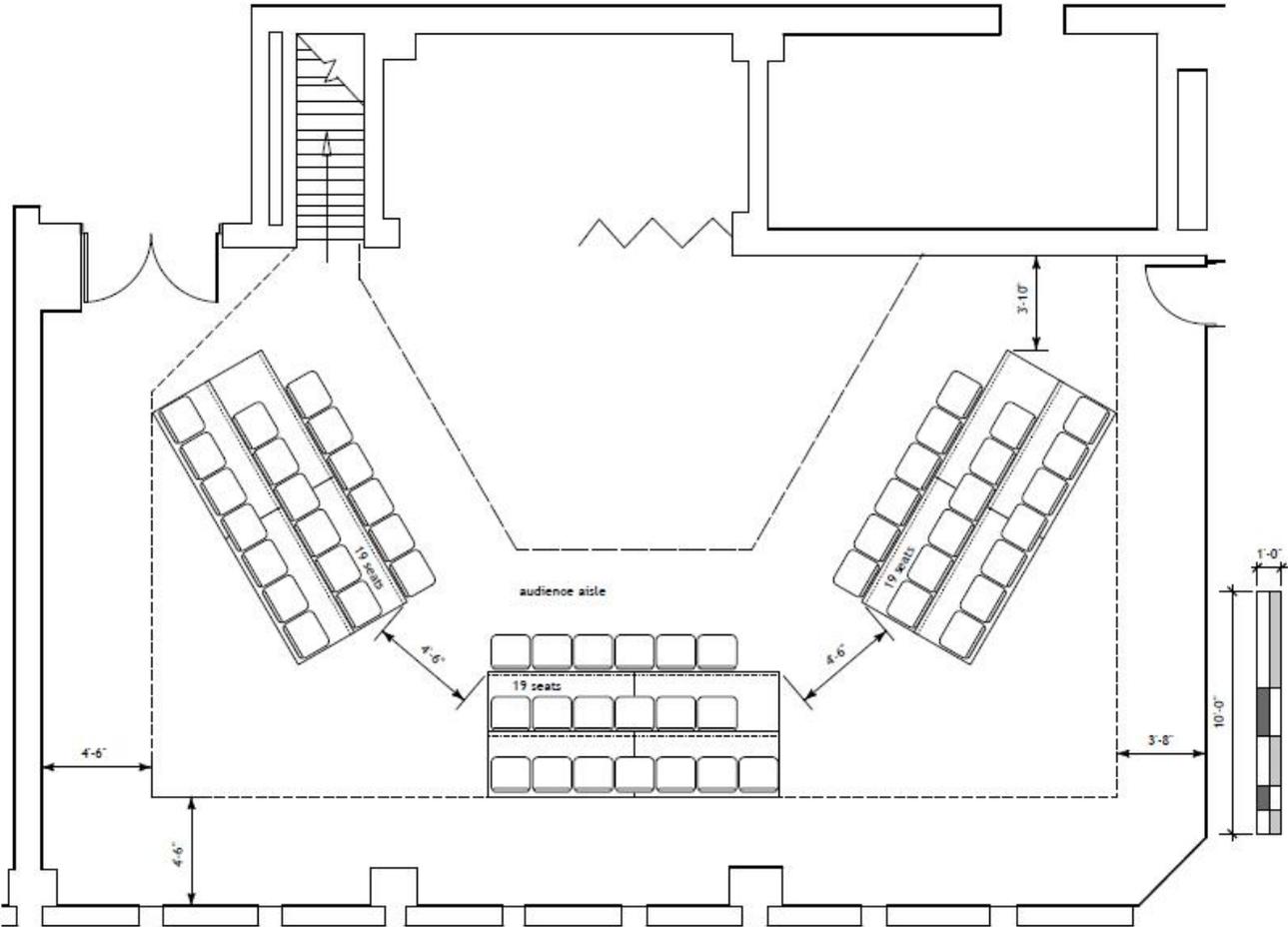
APPENDIX B: THEATRE ARTS PRODUCTION PERSONNEL

If you have any questions about the above procedures, the Production Unit and Theatre Staff will be able to help you.

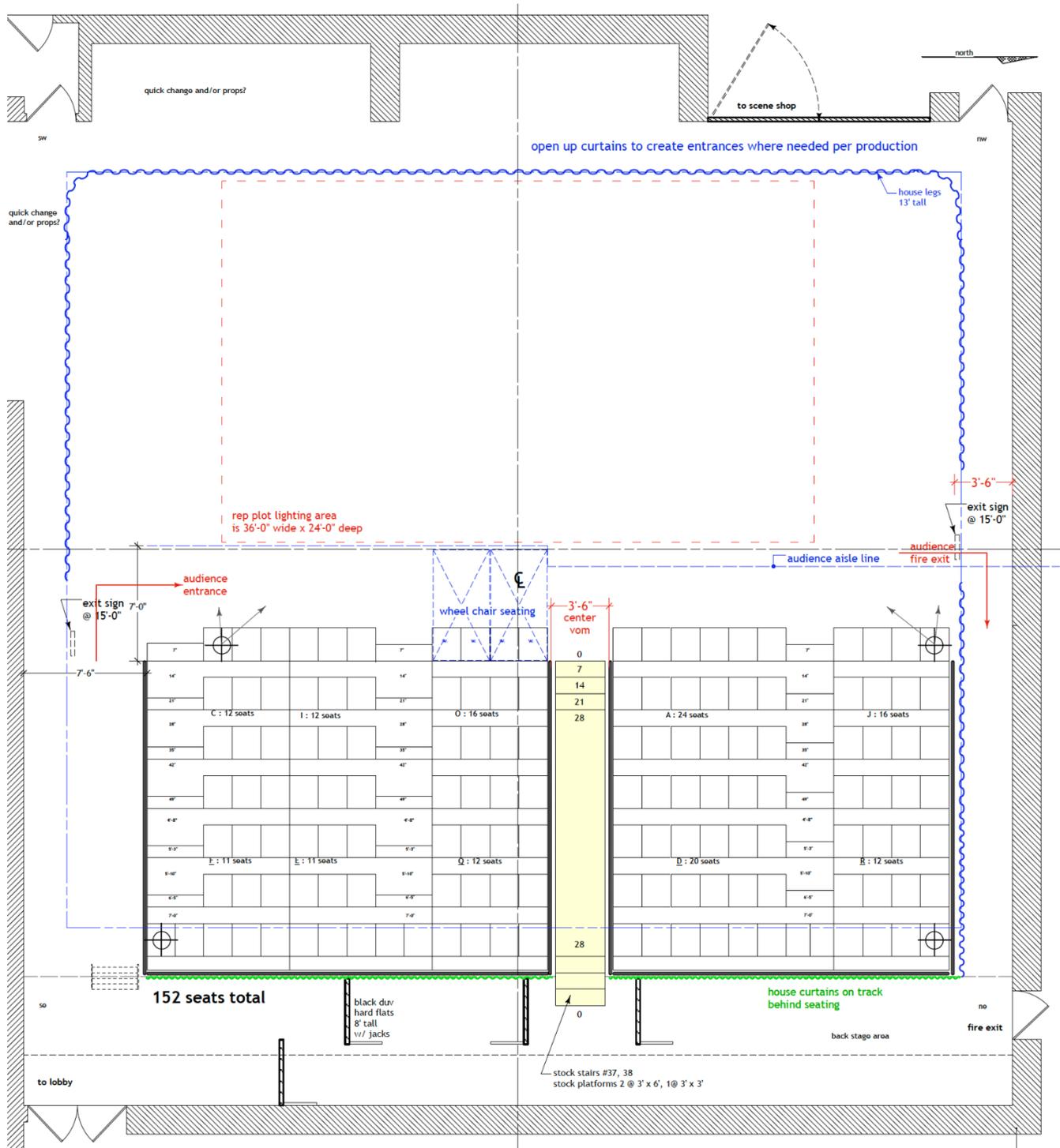
Overall Supervision of Department	Mary Beth Easley, DEO	mary-easley@uiowa.edu
Festival Artistic Director	Arthur Borreca, Head of Playwrighting & Dramaturgy	art-borreca@uiowa.edu
Supervision of Production	Bryon Winn, Director of Theatre (DOT)	bryon-winn@uiowa.edu
Copies, Keys, House Management	Katie McClellan, Scheduling & Facilities Manager	katie-mcclellan@uiowa.edu
Publicity and Publications	Kayla Schindler, Marketing Specialist	kayla-schindler@uiowa.edu
Publicity and Publications	Meenakshi KN, Marketing Assistant	meenakshi-kn@uiowa.edu
Guest Needs, Hiring Contracts	Jason Millsap, Company Manager	jason-millsap@uiowa.edu
Costumes	Emily Bushá, Costume Shop Manager	emily-busha@uiowa.edu
Costumes	Jessica Smith, Costume Tailor	jessica-smith-1@uiowa.edu
Scenic Design	Bethany Kasperek, Scenic Design Faculty	bethany-kasperek@uiowa.edu
Scenery, Seating, Safety, Scene Shop	Rob Durham, Technical Director &	robert-durham@uiowa.edu
Tools & Training	Herbert Moore, Scene Shop Foreman	herbert-moore@uiowa.edu
Props	Gina Smothers, Properties Artisan	gina-smothers@uiowa.edu
Props Appointments	Props Storage Manager	uiowaprops@gmail.com
Paints, Scenic Art	Joan Newhouse, Scenic Charge	joan-newhouse@uiowa.edu
Lighting, Headsets	Josh Nathanson, Electrics Supervisor	joshua-nathanson@uiowa.edu
Electrics Appointments	Søren Olsen, Electrics GA	soren-olsen@uiowa.edu
Sound, Projections	Rachel Duncan, Audio & Video Supervisor	rachel-duncan@uiowa.edu
Projections	Emily Berkheimer, Digital Media Specialist	emily-berkheimer@uiowa.edu
Sound	Christopher Jensen	christopher-jensen-1@uiowa.edu
Sound, Projections Appointments	David Gaunt, A/V Representative	david-gaunt@uiowa.edu
General Questions	Samantha Gorbirsch-Paradis, Department PSM	samantha-paradis@uiowa.edu
General Festival Questions	Melissa L.F. Turner, Festival PSM	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: SEATING DIAGRAM FOR 172



APPENDIX D: SEATING DIAGRAM FOR David Thayer Theatre



NPF '23
seating layout w/ riser dimensions
1/8" = 1'-0"
1.26.23



Appendix E: Listserv for Production meeting Schedule

- The Production Meeting Schedule for Friday Mornings is determined by Samantha Paradis, The Theatre Arts Production Stage Manager on Wednesday each week. Invites for the Production Meeting will be sent by the Festival 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: Festival Production Meeting Agenda

Iowa New Play Festival 2024 - Production Meeting Schedule

March 8 th	9:00a-10:00a	<u>NPF CASTING</u>
	11:00a-12:00p	<u>NPF Meeting</u> –Orientation Meeting #1, Calendar, Deadlines, Guidelines
March 22 nd	10:30a-12:00p	<u>NPF Meeting</u> – Welcome & Orientation Meeting #2, Followed by Area Breakouts
March 29 th	11:00a-12:00p	NPF Meeting – Production Meeting
April 5 th	11:00a-12:00p	NPF Meeting – Production Meeting, Budgets & Prelim Designs
April 12 th	10:30a-12:00p	NPF Meeting – Production Meeting, Team Design Presentations
April 19 th	11:00a-12:00p	NPF Meeting – Production Meeting
April 26 th	11:00a-12:00p	NPF Meeting – Production Meeting

SUBJECT TO CHANGE!

Appendix G: Festival Production Schedules

Calendar

npf Iowa New Play Festival			February 2024			
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
JANUARY 28	29	30	31	FEBRUARY 1	2	3
	Dance Nation Tech/Dress	Dance Nation Dress	Dance Nation Dress	Dance Nation Final Dress	Dance Nation - 8p	Dance Nation - 8p
4	5	6	7	8	9	10
Dance Nation - 2p		Dance Nation Brush Up	Dance Nation - 8p	Dance Nation - 8p Ten Minute - 8p	Dance Nation - 8p Ten Minute - 8p	Ten Minute Reading Series - 2p Dance Nation - 8p Ten Minute - 8p
11	12	13	14	15	16	17
Ten Minute - 2p					West Illinois - 8p	West Illinois - 8p
18	19	20	21	22	23	24
			Into the Woods Crew Training	Into the Woods Crew Training	Into the Woods TECH The Obituary - 8p	Into the Woods TECH The Obituary - 8p

npf Iowa New Play Festival			March 2024			
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
FEBRUARY 25	26	27	28	29	MARCH 1	2
The Obituary - 2p	Into the Woods Tech/Dress	Into the Woods Dress	Into the Woods Dress	Into the Woods Final Dress	Into the Woods - 8p	AUDITIONS 10:00a-5:00p Into the Woods - 8p
3	4	5	6	7	8	9
AUDITIONS 10:00a-2:30p Anti-Hero Callbacks (6:30p-8:30p) Spells for Going Forth Callbacks (7:00p-11:00p) Into the Woods - 2p	Prod. Poster Research Images Due Anti-Hero Callbacks (6:30p-8:30p) American Rusalki Callbacks (7:00p-11:00p)	Razor Creek Callbacks (6:30p-10:30p)	Into the Woods Brush Up	Into the Woods - 8p	CASTING: 9a-10a PROD. MTS. 11:00a-12p Orientation 1 Into the Woods - 8p	Into the Woods - 8p
10	11	12	13	14	15	16
SPRING BREAK MARCH 10-16						
17	18	19	20	21	22	23
	SM PREP Week Begins				PROD. MTS. 10:30a-12p Welcome & Orien. 2	
USITT MARCH 19-23						
					Sincerely, Not Seriously - 8p	Sincerely, Not Seriously - 8p
24	25	26	27	28	29	30
Sincerely, Not Seriously - 8p	Marketing Company Info Due Anti-Hero First Read Through	Spells for Going Forth First Read Through		American Rusalki First Read Through	PROD. MTS. 11a-12p Razor Creek First Read Through	Finch Clement Reading
KEY						
Dance Nation	The Obituary	Production Meeting	Rountable	Festival Event	Marketing Deadlines	This Is Only a Test
Into the Woods	Ten Minute	Anti-Hero	Forgottonia (E. Campbell)	The Words of Ants (X. Kang)	birdWatching (C. Jones)	
Red & Brown Water	Sincerely, Not Seriously	Spells for Going Forth	Leeches (A. Enzaztiga)	No Gun Salute for Ofeke (S. Igbokwe)		
West Illinois Glass House	Special Event	American Rusalki	And the Past Remains (P. Dhir)	Undergrad Playwrights Workshop		
Tech Production Event		Razor Creek	Well Spoken (A. Lead)			



Iowa New Play Festival

April 2024

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
MARCH 31	APRIL 1 Readings May Begin Rehearsals Haze & Food Request Due Bios & Headshots Due Virtual Lobby Info Due Schedule Reh. Photos	2	3 Adylyn Sunderman-Sr. Recital Crew Training	4 Samantha Mayer-Sr. Recital Crew Training	5 PROD. MTS. 11a-12p Prelim Budgets Due Prelim Designs Due Schedule Shop Hours TECH	6 TECH
7	8 BUILD STARTS	9	10	11	12 PROD. MTS. 10:30a-12p Final Designs & Budgets Due Team Presentations	13
Rehearsal Photos						
	Red & Brown Water Tech/Dress	Red & Brown Water Dress	Red & Brown Water Dress	Red & Brown Water Final Dress	Scenic Art Plans Due Light, Sound, Prod. Tech Request Due Tool Qual 3p-5p Red & Brown Water - 8p	Red & Brown Water - 8p
APRIL 14	15 Proof of Virtual Lobby Available	16 BUILD NIGHT 1 (6:30p-11:00p) Hang/Focus in MacVey 12:00p-6:00p Red & Brown Water Brush Up	17 Red & Brown Water - 8p	18 Brody Ohm - Sr. Recital Red & Brown Water - 8p	19 PROD. MTS. 11a-12p Readings Attend Prod. Mt. Final Tech Schedules Due Confirm Proof of Virtual Lobby Red & Brown Water - 8p	20 Fierce (Opera) - TECH 10a-10p Red & Brown Water - 8p
21 Red & Brown Water - 2p	22 Advisories Due Virtual Lobby Published House Management Info Due Red & Brown Water STRIKE Fierce (Opera) - Dress 6p-11p	23 Hang in Thayer 8:00a-5:00p Red & Brown Water STRIKE Thayer Seats Load In 4:00p-5:00p Fierce (Opera) - Dress 6p-11p	24 Hang in Thayer 8:00a-5:00p Fierce (Opera) - Dress 6p-11p	25 BUILD NIGHT 2 (6:30p-11:00p) Hang/Circuit/Patch Thayer 8:30a-12p Electrics Work Notes in Thayer w. NPF Designers 1:00p-5:00p Focus Thayer: 7p-10p	26 PROD. MTS. 11a-12p Fierce (Opera) - 10a Fierce (Opera) - 7:30p	27 Anti-Hero - LOAD IN Thayer Theatre 9am 1:30p- Load in Seating For Readings TB 172 Fierce (Opera) - 7:30p
KEY						
Red & Brown Water	Rountable	Anti-Hero	Forgottonia (E. Campbell)	The Words of Ants (X. Kang)		
Marketing Deadlines	Festival Event	Spells for Going Forth	Leeches (A. Enzastiga)	birdWatching (C. Jones)		
Production Meeting	Volunteer Event	American Rusalki	And the Past Remains (P. Dhir)	No Gun Salute for Ofeke (S. Igbokwe)		
Tech Prod. Event	This Is Only a Test	Razor Creek	Well Spoken (A. Lead)	Undergrad Playwrights Workshop		

Full Tech Schedule & Event Schedule

Time	SATURDAY April 27	SUNDAY April 28	MONDAY April 29	TUESDAY April 30	WEDNESDAY May 1	THURSDAY May 2	FRIDAY May 3	Saturday May 4	Time	
7:30a	David Thayer Theatre	David Thayer Theatre	David Thayer Theatre	David Thayer Theatre	David Thayer Theatre	David Thayer Theatre	David Thayer Theatre	Alan MacVey & Thayer Theatre	7:30a	
8:00a									8:00a	
8:30a									8:30a	
9:00a									9:00a	
9:30a	LOAD IN (3 hrs)	LOAD IN (3 hrs)		LOAD IN (3hrs)	LOAD IN (3hrs)	LOAD IN (3hrs)			9:30a	
10:00a	Anti-Hero: Revenge of the Swifties (No Actors, 2 hrs)	TBD Work Notes (No Actors) *2hrs* Anti-Hero	TBD Work Notes (No Actors) *2hrs* Spells for Going Forth by Daylight	American Rusalki	TBD Work Notes (No Actors) *2hrs* American Rusalki	Razor Creek: a folk-rock, sci-fi musical	Sound Work Notes (No Actors) *2hrs* Razor Creek		10:00a	
10:30a									10:30a	
11:00a									11:00a	
11:30a									11:30a	
12:00p	Lunch Break	Lunch Break	Lunch Break	Lunch Break	Lunch Break	Lunch Break	Lunch Break	Lunch Break	12:00p	
12:30p									12:30p	
1:00p	Quiet/Dark Time Light & Sound Focus (No Actors, 2 hrs) Anti-Hero	Scenic Work Notes (No Actors) *2hrs* Anti-Hero	Work Notes (1hr) (No Actors) Anti-Hero	Quiet/Dark Time Light & Sound Focus (No Actors, 2 hrs) American Rusalki	Scenic Work Notes (No Actors) *2hrs* Spells for Going Forth	Scenic Work Notes (No Actors) *2hrs* American Rusalki	Scenic Work Notes (No Actors) *2hrs* Razor Creek	Work Notes (1hr) (No Actors) Razor Creek	1:00p	
1:30p									1:30p	
2:00p									2:00p	
2:30p									2:30p	
3:00p									3:00p	
3:30p									3:30p	
4:00p									4:00p	
4:30p									4:30p	
5:00p	Dinner Break	Dinner Break	Dinner Break	Dinner Break	Dinner Break	Dinner Break	Dinner Break	Dinner Break	5:00p	
5:30p									5:30p	
6:00p	Crew Called	Crew Called	Crew Called	Crew Called	Crew Called	Crew Called	Crew Called	Crew Called	6:00p	
6:30p	Tech/ Q2Q (2 hrs)	Anti-Hero: Revenge of the Swifties	Tech/ Q2Q (2 hrs)	Spells for Going Forth by Daylight	Tech/ Q2Q (2 hrs)	Dinner Break	American Rusalki	Razor Creek: a folk-rock, sci-fi musical	6:30p	
7:00p									7:00p	
7:30p									7:30p	
8:00p									8:00p	
8:30p	Company may vote to extend rehearsal 1 hour (total 3)	DRESS - 7:00p (4hr)	Company may vote to extend rehearsal 1 hour (total 3)	Performance #2 9:00p	DRESS - 7:00p (4hr)	Company may vote to extend rehearsal 1 hour (total 3)	Performance #2 9:00p	Company may vote to extend rehearsal 1 hour (total 3)	8:30p	
9:00p									9:00p	
9:30p									9:30p	
10:00p	Crew Clean up/ Tech Notes	Followed by Notes	Crew Clean up/ Tech Notes	Anti-Hero: Revenge of the Swifties	Followed by Notes	Crew Clean up/ Tech Notes	American Rusalki	Followed by Notes	10:00p	
10:30p									10:30p	
11:00p									11:00p	
11:30p									11:30p	
12:00a	END OF DAY	END OF DAY	END OF DAY	END OF DAY	END OF DAY	END OF DAY	END OF DAY	END OF DAY	12:00a	
12:30a									12:30a	
1:00a									1:00a	
Readings	Load in Seating Banks in TB 172 at 11:30a	TECH REHEARSAL HOURS NOTES Limit Reh. hours to 8 per day Span of day to 10 hours Load in Day Span of Day 12 hours *May extend Span of Day to 13 hours If the company approves by secret ballot	Forgottonia (E. Campbell) at 1:30p	Leeches (A. Enzastiga) at 1:30p	And the Past Remains (P. Dhir) at 1:30p	Well Spoken (A. Lead) at 6:30p	The Words of Ants (X. Kang) at 10:30a	Undergrad Playrights Workshop at 3:30p	birdWatching (C. Jones) at 1:30p	No Gun Salute for Ofeke (S. Igbokwe) at 1:30p

Time	MONDAY April 29	TUESDAY April 30	WEDNESDAY May 1	THURSDAY May 2	FRIDAY May 3	SATURDAY May 4	Time
10:00a							10:00a
10:30a	Welcome Reception & Guest Panel (10:30a)	ROUNDTABLE: Anti-Hero (10:30a)	ROUNDTABLE: Spells Going Forth (10:30a)		ROUNDTABLE: American Rusalki (10:30a)	ROUNDTABLE: Razor Creek (10:30a)	10:30a
11:00a							11:00a
11:30a							11:30a
12:00p	Lunch Break	Lunch Break	Lunch Break	Lunch Break	Lunch Break	Lunch Break	12:00p
12:30p							12:30p
1:00p							1:00p
1:30p	Forgottonia (E. Campbell) 1:30p	Leeches (A. Enzastiga) 1:30p	And the Past Remains (P. Dhir) 2:30p	The Words of Ants (X. Kang) 1:00p	birdWatching (C. Jones) 1:30p	No Gun Salute for Ofeke (S. Igbokwe) 1:30p	1:30p
2:00p							2:00p
2:30p							2:30p
3:00p	ROUNDTABLE: To Follow	ROUNDTABLE: To Follow	ROUNDTABLE: To Follow	ROUNDTABLE: To Follow	ROUNDTABLE: To Follow	ROUNDTABLE: To Follow	3:00p
3:30p							3:30p
4:00p							4:00p
4:30p	Break	Break	Break	Undergrad Playrights Workshop	Break	Closing Event 12:00p-2:00p	4:30p
5:00p							5:00p
5:30p	Performance #1 - 5:30p Anti-Hero: Revenge of the Swifties	Performance #1 - 5:30p Spells for Going Forth by Daylight	Dinner Break	Performance #1 - 5:30p American Rusalki	Performance #1 - 5:30p Razor Creek: a folk-rock, sci-fi musical	This is Only a Test 5:30p	5:30p
6:00p							6:00p
6:30p							6:30p
7:00p							7:00p
7:30p							7:30p
8:00p	Dinner Break	Dinner Break		Dinner Break	Dinner Break		8:00p
8:30p							8:30p
9:00p	Performance #2 - 9:00p Anti-Hero: Revenge of the Swifties	Performance #2 - 9:00p Spells for Going Forth by Daylight		Performance #2 - 9:00p American Rusalki	Performance #2 - 9:00p Razor Creek: a folk-rock, sci-fi musical	Theatre Prom	9:00p
9:30p							9:30p
10:00p							10:00p
10:30p							10:30p
Time	Event	Location	Event	Location	Event	Location	Time
	MONDAY, April 29		TUESDAY, April 30		FRIDAY, May 3		
	Anti-Hero: Revenge of the Swifties by Derick Edgren Otero Director Meredith Healy		Spells for Going Forth by Daylight by Leigh M. Marshall Director Josh Turner		Forgottonia (E. Campbell) Leeches (A. Enzastiga) And the Past Remains (P. Dhir) Well Spoken (A. Lead)		
			American Rusalki by Christopher Lysik Director Kayla Adams		The Words of Ants (X. Kang) birdWatching (C. Jones) No Gun Salute for Ofeke (S. Igbokwe)		
					Undergrad Playrights Workshop	This is Only a Test	

Appendix H: Festival DEADLINES

DATE	DUE
March 4	<ul style="list-style-type: none"> ● Marketing – Production Poster Research Images Due
March 8	<ul style="list-style-type: none"> ● Orientation Production Meeting 1
March 22	<ul style="list-style-type: none"> ● Welcome & Orientation Production Meeting 2
March 25	<ul style="list-style-type: none"> ● Marketing: Company Info Due - List of everyone working on the show ● Production Begin Rehearsals this week
April 1	<ul style="list-style-type: none"> ● Readings may start Rehearsals (20 hours total) ● Marketing: Bios & Headshots Due, Virtual Lobby Info Due ● Haze Request Due ● Food Request Due ● Schedule Rehearsal Photos times
April 5	<ul style="list-style-type: none"> ● Submit Prelim Budget and list of team members authorized to make purchases. ● Preliminary Designs Due ● Schedule Shop Hours
April 8	<ul style="list-style-type: none"> ● Build May Start in the Shops
April 12	<ul style="list-style-type: none"> ● Submit Final Budget and list of team members authorized to make purchases. ● Rehearsal Photos Scheduled ● Final Designs Due ● Scenic Art plan must be approved. ● All light plots, inclusive of instrument schedules, channel hookups and preliminary cue sheets, must be approved by the Lighting Supervisor and Audio Supervisor ● Equipment Requests: Stage Management, Electrics, Sound, Video ● Team Presentations ● TOOL QUAL - Scene Shop Tool Training session for anyone that will assist with build.
April 15	<ul style="list-style-type: none"> ● Virtual Lobby Proof Available
April 16	<ul style="list-style-type: none"> ● Build Night One - 6:30p-11:00p: Full Company Participation ● Hang in MacVey
April 19	<ul style="list-style-type: none"> ● Readings Attend Production Meeting ● Final Tech Schedule Due ● Final Tech Requests Due ● Marketing: Confirm Proof of the Virtual Lobby ● Class Conflict/ Participation Forms Due
April 22	<ul style="list-style-type: none"> ● Advisories Due – Virtual Lobby Published ● Turn in House Management report to the Facilities Specialist. ● Readings turn in House numbers to the Facilities Specialist.
April 23	<ul style="list-style-type: none"> ● Seating Banks Moved in Thayer ● Hang in Thayer begins
April 25	<ul style="list-style-type: none"> ● Build Night Two - 6:30p-11:00p: Full Company Participation ● Focus in Thayer
April 27	<ul style="list-style-type: none"> ● Reading Set up Seating Banks in TB 172
<p>Arrangements must be made for return of show items by 48 hours (2 working days) following close.</p>	
	<ul style="list-style-type: none"> ● 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.

Appendix I: Purchasing Items

Remember to Keep Track of how much you spend. We do not have access to that material once it is put into the system.

We are happy to make copies of receipts if needed!

Ways to purchase:

Copying

- Each show will receive a show code that they must use when making copies in the main office.
- If you have a large order it should be sent out to the copy center; which has cheaper prices for copying.
 - When sending to the copy center you will need your “M-number”
 - Copies can be delivered to the main office TB 107
 - Make sure to specify B&W for most things, as Color is expensive.
 - Copy Receipts should be turned into **Katie McClellan**

Shop General Stores

- You may purchase items available in the shop using the General Stores.
- Check to see what items are available – lumber, paint, spike tape etc.
- Scrap items may also be available for free. Check with shop staff if you have questions or cannot find an item.
- To purchase fill out the item, quantity, your name and show on the forms provided in the shops.

P-card

- ONE P-Cards available for shows :
Samantha Paradis - P-Card
- All **Internet** purchasing must be done through Samanatha.
- **A NOTE ABOUT AMAZON:** The University is now requiring PCARD Holders to only use our Amazon Business account when making purchases on Amazon. This means that we no longer have the benefits of Amazon Prime (*free shipping and free 2 day delivery*). Shipping is free if the purchase is more than \$50. Consider grouping orders in order to receive this benefit.
- There are a lot of University Policies regarding purchasing. If these Policies are not followed Katie may suspend use of the card until the situation is resolved.
- In Special Cases Emily Bushá and Samantha Paradis may allow their cards to be used.

When in doubt Ask!

CHECKING OUT THE P-CARD

Questions we will ask you when you come to check out the card:

1. Where are you going?
2. What are you buying?
3. When are you returning the card?

University Policies for P-Card use:

Reward programs

- Cannot use reward programs as it appears that you are personally benefiting from University spending.

Preferred vendors

- Office Max

Items you cannot purchase

- Weapons
- Ammunition
- Animals
- Alcohol
- Business cards

Items that take extra steps

- Food - *(see if you can get a donation from HyVee. A template letter requesting food is available in the main office.)*
- Flowers
- Smoking & Nicotine products

Sales tax

- There can be no sales tax on any receipt. Be sure to check before you leave the store!

How to turn in receipts: *(A form is available on the digital callboard)*

- Taped to a piece of paper
- Who purchased
- Show name
- Vendor name
- Date
- Amount
- Itemized description of items purchased