# Production Support

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PRODUCTION SUPPORT

VIDEOGRAPHY

VIDEO CAMERAS

JVC VHS-C CAMCORDER
This is the older of the two camcorders, and actually belongs to Jonathan Miller. But he never uses it, so he has in effect donated it to the theatre.

The camera records onto compact VHS cassettes, available nearly anywhere, that can playback through the camera or, when used with an adapter, in any standard VCR. The VHS-C tapes get inserted into the top of the PlayPak adapter, which then goes into the VCR. The actual tape inside VHS-C cassette is the same as in standard VHS tapes, so the VCR has no trouble reading it.

VHS-C tapes come in 30 minute lengths, which can be extended to 90 minute tapes on SLP or EP, in the same way that two hour VHS tapes can record 6 hours, but there is also the same loss of quality.

Somewhere along the line the power cable to connect the camera to the external power supply disappeared. A replacement cable was created with spare parts from Radio Shack. It doesn’t look so great, but it works just fine.

This is the camera that gets loaned out to students and faculty for classroom work.

SONY DIGITAL-8 CAMCORDER
This is the newer of the two camcorders, purchased during the 1999-2000 season from Tweeter. It is one of the first of Sony’s Digital-8 format cameras, which have since become smaller and cheaper, but they still work the same.

The camera records digital video data (the same quality as MiniDV format cameras) onto any 8mm video tape. Sony recommends Hi-8 tapes if you’re going to play back the tape in a different Digital-8 camera, but we’ve been using regular 8mm tapes successfully for over a year, playing back only in our own camera. The camera can also playback regular 8mm tapes (recorded in older cameras), a feature which we don’t use very often.

Unfortunately, the digital recording format uses twice as much tape as analog, so a 120 minute 8mm tape is only good for 60 minutes of recording in our camcorder. There are two ways of dealing with this problem:

For shows with acts less than 75 minutes (which is about half them), we have found a source for 150 minute 8mm tapes, and we change tapes at intermission.
For shows that need more than 75 minutes of recording time, we use an external VCR and record onto standard VHS tape. This becomes significantly more complicated both in set-up and in operation.

To do this, we usually take the bottom VCR from the production office into the theatre, and set it up on a folding chair.

On the right front side of the camera, just forward of the tape compartment under a black cover, are red, white, and yellow audio and video outputs. Using a cable from the video set-up in the office, connect the jacks on the camcorder to the video inputs on the back of the VCR.

Using the channel selector on the VCR, select L1 (for the back inputs. L2 is the front inputs). This will allow you to record what the camera sees onto the external VCR.

The tape speed adjustment (2-hour SP vs. 6-hour EP) is on the remote control, which lives in the top left drawer of the extra desk.

The camcorder will shut itself off if it sits without doing anything for several minutes, even if it's sending video to the VCR. To avoid this, we also record onto an 8mm tape in the camcorder. When that tape runs out in the middle of the act, just swap in a new tape. The VCR will keep recording the whole time, and won't have a gap during the tape swap. The 8mm tapes can then serve as a backup (of diminished use because of the tape-swap-gap) or can be reused for the next show (keeping only the full VHS version for the archives).

Because the 8mm tapes can only be read in the camcorder, the shows need to be transferred to VHS for the archives and for others to watch. This can be done by connecting the VCR in the same manner as the outboard recording described above. However, when dubbing in the office, there is a better way. To reduce wear and tear on the video output jacks, we have purchased an infrared receiver that works with the infrared transmitter (“Laser Link”) built in to the camera. The LaserLink receiver connects to the inputs on the VCR with standard RCA cables. The power switch for the receiver is on the left side, and indicated by a green light on the front. On the top of the camcorder is a button marked LaserLink, which will turn red when activated. Turn on the receiver, activate the LaserLink on the camcorder, point the camera at the receiver, select the line in on the VCR and on the TV, and then just adjust the aim on the camera until the picture and sound come in clearly.

When recording theatrical performances, there is an auto-exposure setting in the camera which can help reduce the “white blob” effect of the actor under stage lights. To use it, press the Program AE button on the back of the camera, and then turn the selection wheel until the icon on the lower left of the screen looks like a head in a spotlight.

This camera does not get loaned to anyone, for any reason, except to record ART performances on the mainstage and in the second space (Hasty Pudding or whatever new space is found). If the camera were to get lost or damaged, we would have no way to play back our existing Digital-8 tapes.
TRIPODS
A.R.T. has several tripods in various states of disrepair. In the Production Office is a Bogen metal tripod which is used most often, and functions very well. There is also a black and red plastic tripod in the storage cabinet by the stage door which can be used as a backup or when two cameras are needed.

TAPES
VHS and VHS-C tapes, and even standard length 8mm tapes, can be found just about anywhere, including CVS and Radio Shack. But for good prices in bulk, it’s best to shop around.

CostCo in Waltham is often a good source for VHS tapes under $2 each, but most recently Target has been selling 10-packs for $9.99.

VHS-C tapes can come from CostCo or mail-order. We don’t buy them in sufficient quantity worry too much about small differences in per-tape costs.

The only source I’ve found for 150 minute 8mm tapes is Total Media, a mail-order company in New Jersey. They’re on the web at http://www.tm-tape.com/, but I like to call them at 1-800-PRO-TAPE to double check that they have what I need in stock and to check for specials on comparable tapes. Check for Sony MP6-150 tapes, for about $5 each.

The VHS tape stock is stored in plastic bins on the shelf above the extra desk, and the 8mm stock can either be in the bins or in the lower left drawer of the Assistant Production Manager’s desk.

DUBBING
The production office is equipped to make copies of VHS tapes. There is an Hitachi VHS VCR and an Aiwa combination TV and VHS VCR.

The standard set-up is to run out from the camcorder into the VCR (if necessary), then out from the VCR into the TV/VCR. So to dub a VHS tape, you’d put the source in the bottom VCR and the blank tape in the top VCR. The TV cannot be turned off during the dubbing, but the volume can be turned down without affecting the tape.

There are headphones available to watch tapes without disturbing the office.

VIDEO TRANSFER
The production office is often asked to duplicate video tapes. This is generally an easy task, using the two VCR’s in the office.

Several times a year, however, we receive a tape from Europe that is recorded in PAL/SECAM (while the US system is NTSC). The easiest solution in this case is to
bring the tape to Eclipse Video in North Cambridge on Harvey Street, where they have the equipment to transfer the tape at a reasonable cost.

PROJECTIONS

35MM SLIDE

PROJECTORS
A.R.T. owns six Kodak Ektagraphic III slide projectors, all equipped with 300 watt BrightLight modules.

The projectors, trays, and an assortment of lenses is stored in a small cabinet in the last room of the booth, past the lighting supervisor’s office.

We also own three Xenographic projectors, which basically use the guts of an Ektagraphic with a high intensity xenon light source. These units are very old and are no longer reliable enough to use in a production.

PRODUCING SLIDES
Harvard owns a slide printer, connected to a Mac in the Technology Showcase at the Science Center. This expensive piece of equipment takes a roll of standard slide film and exposes onto it the output from a PowerPoint display (or anything else, I think). As great as this is, it’s very time consuming, and then you still have to pay for slide printing.

At one point, we considered using a technology called Fuzzies, or soft-edged masks, which are inserts that go into a mount with an existing image slide to blur or fade out the edges. Fuzzies are produced by a company in Canada called DSC Laboratories. 3565 Nashua Drive, Mississauga, ON, Canada L4V 1R1, 905-673-3211.

Easier, possibly faster, and certainly cheaper, is to send the slide data off to someone else, who will send back ready-to-go slides. I have successfully used Express Slides (http://www.exslides.com/) several times. You can email the PowerPoint slides and then receive the 35mm slides in just a few days for dirt cheap. When I had a more complex order to send, I called and they talked me through sending the data and the fonts in a form they could use.

If two days isn’t fast enough, then you may be able to get same-day service (and you’ll pay for it!) at Ferranti-Degi on Mass. Ave. Another local, full-service source is Olssen Imaging in Boston.

ALIGNMENT & STACKING
A.R.T. owns a 3-projector stacking stand, designed to allow “easy” adjustment to align 3 projectors onto one screen. There is a second stand, but it’s trays are not big enough to hold the Ektagraphics. Both stands live in the “attic”, accessed through the light board room in the booth.
Registration slides, which are basically precise grids, are used to align multiple projectors. Put one slide in each projector, then adjust them until all of the grids overlap perfectly. In 2000, we purchased several sets of these slides from Wess Plastics (631-231-6300), and stored some in the projections cabinet and some in the middle left drawer of the Assistant Production Manager’s desk.

**CONTROL**

A.R.T. has used several different technologies and devices to control slide projectors.

The oldest system is the Cayote, which works fine but is very difficult and time consuming to program. However, we do have several units, which increases their potential.

The Cayote was replaced by the Clearlight, which is also difficult to program but slightly easier. Both of these systems store the programmed cues on audio tape, using an external tape deck.

For *Antigone*, Rep 1 of the 2000-2001 season, we rented a Genesis control system from Jay Fedigan. This consists of an old computer (386) running the ProCall computer program, which is quite powerful in terms of allowing flexibility, precision, and intuitiveness in programming cues. The computer contains a special card with an RCA out that connects (via an RCA to XLR adapter) to a Dove interface box (and can daisy chain to multiple Doves) that plugs into the back of one to three projectors.

Since then, we have received a donation of a Dataton Pax system, consisting of four Pax boxes and 12 Ektographic cables. As of July, 2001, we are currently borrowing the system cables which connect the Pax to each other and to the computer. A special cable connects to the serial port on a Macintosh and to the “in” on a Pax (it, too, can daisy chain). The Ektographic cables run between the Pax and the projectors. Everything is controlled by software called Trax, which runs on the Mac. Trax is light-years ahead of Genesis (which is similarly advanced beyond the Clearlight and Cayote), and (with the right boxes) can control just about anything related to productions or show-control. If the ART ever gets the equipment, Trax can also control video projectors and playback equipment.

**PANI SLIDES**

For *Doctor’s Dilemma*, Rep 3 of the 2000-2001 season, ART purchased a used Pani projector from Production Arts/Fourth Phase in New York. It uses large format square slides, which we have custom made from Photoshop files by PA. Our contact there is Andrew Lukaniak, Fourth Phase – Image Systems, 630 Ninth Avenue, Suite 610, New York, NY 10036

Fourth Phase wants TIFF or PHO files, at least 400 dpi.

The lens we have for the Pani cuts the corners off of full-size (61. inch square) slides. The largest square inside the curve on the index slide, which seemed to correspond with
the curve of the lens during Doctor’s Dilemma, is 14 squares, where each square is a centimeter. So, to ensure that your image doesn’t get cut off, use Photoshop to create 14cm x 14cm artwork on a 6.1”x6.1” image, at least 400dpi.

If you’re going to scan smaller artwork and enlarge it to 14cm, be sure to scan at a high enough resolution to not drop below 400dpi when you enlarge the art.

The Pani projector is controlled from the light board by DMX.

16MM FILM
A.R.T. owns two Kodak Pageant carbon-arc 16mm film projectors. These are bright enough to project onto the mainstage from the booth. Unfortunately, they’re both dead, and even when they worked it was hard to find the appropriate lenses. Most often, we would rent from Harvard A-V.

Without the Pageants, we don’t have any way to project moving images at this time.

VIDEO PROJECTION
With the demise of the Pageants and the Xenographics, A.R.T. was left with only the flexible but dim Ektagraphics, not enough for the amount of projections that ART directors want to see.

The Pani fills part of that gap, and provides plenty of brightness. But it can only project one image at a time, it takes several seconds to change slides, and it has a relatively small slide tray.

The next step in bringing A.R.T.’s projection equipment into the 21st century is to purchase at least one, preferably two or three, video projectors.

There are three levels of video projectors. Low end, designed for conference rooms (under 1000 ANSI lumens). Middle, designed for museums, classrooms, and small theatres (1000-4000 ANSI lumens). And top of the line, designed for movie theatres and other large venues (up to 15,000 ANSI lumens).

Ideally, we’d like to get a projector capable of about 10,000 or 12,000 ANSI lumens. But these units cost over $100,000. More realistic is to get two or three medium units, around 3,500 ANSI lumens and $10,000 each. These could be stacked to combine their brightness (although it wouldn’t reach three times the lumens) or used individually to create three smaller images with shorter throw distances.

Of course, there needs to be a video source for these images. In most cases, the images will be computer generated. It is possible to drive the projectors directly from the computer, and this may be good for making changes during tech, but in the long term a computer is not reliable enough for this purpose, and it will also take a powerful computer to generate the video in real time. A better solution is some sort of playback device. It could be a VCR, although the quality would be very bad. Better would be a
digital video device, either a hard disk recorder (like a commercial version of TiVo), or a commercial DVD or VideoCD player that will support external playback controls (from something like Dataton).
SPACE & FACILITIES

SPACE SCHEDULES
Because so many new people interact with the space schedule (usually as requestors), the space system is fairly well documented. The original copies of the Guidelines and the two forms are in sheet protectors at the back of the Space binder, along with some other interesting reading for reference and background.

PAPERWORK
There are two main space forms: the Production Information Sheet and the Weekly Space Request form. Stocks of blanks are kept at the donut, and completed forms should be left at the donut for the Space Scheduler. Check with the donut periodically to ensure an adequate supply, and make more copies as needed from the originals in the Space binder.

Each week, usually on Thursday morning, the space scheduler should pickup the completed sheets from the donut to prepare the next week’s schedule, for posting on Friday.

Production Info Sheets, once approved, should be copied to the Box Office (to put tickets on sale), the Financial Office (to process show spending), Props, Stage, and Costumes (to know who’s in the shops), Press (for publicity), House Management (to know when to expect patrons), Michael Griggs (to confirm and supplement info), Jonathan Miller (to know who’s doing what in the Loeb), and Rob Orchard, Marcus Stern, and Chris DeCamillis (for their information).

PRIORITIES
In general, the HRDC has priority in the evenings and weekends, and the Institute during the day. Read more about this in the Sharing with the HRDC section.

Other groups (usually Harvard-affiliated, but not always) will also ask to use the Loeb from time to time. The policy is generally to allow this if space permits, but it rarely does. It is especially important to get accurate contact information from outside groups in case of difficulties or scheduling changes.

FAS & EXTENSION SCHOOL CLASSES
Each semester the Loeb Space Scheduler will have to negotiate with the FAS Classroom Office and the Extension School Classroom Office. Karen Ogden is the contact at the Extension School (they also do the summer school) and is very nice. She understands that the Loeb is pretty much off limits to her in the evenings, when she needs it most, but she’ll usually try to squeeze in each semester anyway (it can’t hurt to ask).
The extension school is pretty much out of the Loeb during the academic year, since they want evenings when HRDC needs the space. But they do use afternoon space during the summer (the extension school folks also run the summer school), and that can occasionally conflict with the Institute.

The extension school will sometimes ask to use the dance studio in the evenings, which directly conflicts with HRDC usage. In years past, HRDC has sometimes permitted Jeremy Geidt to use the dance studio on Monday evenings, especially because of his use of the “cage” down there. But each time this request comes up (from Jeremy and/or the extension school), it must be cleared through the HRDC board and perhaps through Rob and/or Jonathan.

FAS will usually want some afternoon space in the Loeb during the academic year for classes taught by members of the company and sometimes TA’d by Institute students. It is generally not too difficult to make the Institute work around the FAS needs.

Check with the individual professors to determine their space needs during reading period and exams.

**INSTITUTE CLASSES**

The Institute Class Scheduler (Julia Smeliansky) pretty much has free reign of the Loeb from 9am to 6pm M-F and 9am to 1pm on weekends. It becomes the job of the Space Scheduler to get the Institute class schedule each week and make sure that it will fit into the Loeb around the FAS classes and whatever else is going on. The Institute will sometimes want to work past 6pm, which is fine as long as HRDC isn’t busy. (Likewise, if HRDC wants some afternoon time, it depends on availability after the Institute is scheduled in.)

**ADVANCED REQUESTS**

There are invariably some requests which some in more than a week in advance, usually from within A.R.T. There’s a calendar in the front of the space binder which provides a place to keep track of these requests. You’ll learn from experience which of these requests can be met in anticipation of what the HRDC will need. Requests for space during the day can be confirmed with Julia, who should know in advance what the Institute will need.

**POSTING**

On the Assistant Production Manager’s computer, there is an Excel spreadsheet used to create the Weekly Space Schedule for posting. Each page is a day, with one column for each room and rows for every half-hour. There are pre-defined styles which change the shading to indicate which group is using the blocked out time (HRDC, ART, Institute, FAS/Extension School, etc.).
Collect the space requests from the Donut, and sort them by priority. Start by putting the Ex shows in chronological order. Then insert any HRDC mainstage shows with a two-week jump on their opening date. Finally, put any non-Loeb shows at the end, usually in order of performance date. Fill all of the requests for the first show in the stack, then go through and fill as much as possible of the second, then the third, and so on. By the third or fourth show in the middle of a semester, there’s not going to be much left.

Once you’ve determined which classes and rehearsals can fit into the Loeb (or as you’re doing it), slot them into the spreadsheet. Type the name of the group or show or class into the first half hour, then select the rest of the time block and change the style (and thus the shading) to indicate the group and the length of the block.

It’s easiest to start with the previous week’s spreadsheet and make changes, especially since the Institute classes remain mostly the same from week to week within each phase.

You’ll need to manually change the date on each page, and adjust the show names on the mainstage and in the Ex. **Remember to reserve space in the West Lobby for audiences – usually starting at 6pm for evening shows and noon for matinees. Also slot in the FAS/Extension School classes (make note of the start and end dates of each semester – there’s nothing worse than forgetting to reserve space for the first week of class!) and the advance requests from the book.**

After everything is entered into the spreadsheet, print it out and trim off the extra margins.

Each Friday, post the new week, along with the last 3 days of the current week (Friday, Saturday, and Sunday) on the black bulletin board outside the east doors to the mainstage.

Once the space is posted, anyone who needs space for the current week must walk down to the space board and pencil themselves in. Groups or persons not affiliated with the Loeb must get the permission of the Room Scheduler before writing in on the board.

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**THE LOEB DRAMA CENTER**

**FACILITIES**

**REHEARSAL ROOMS C&D**

On the second floor above the west lobby, there are two nearly identical rehearsal rooms, each approximately 20’x30’. There is one piano which floats between the two rooms, as well as about 50 chairs (usually 25 in each room) and a table or two. Both rooms have large window air conditioners permanently installed.

Room C has a set of blackout curtains which, when they work, are very effective. Unfortunately, the tracks for these curtains make it impossible to open the windows for ventilation. To keep the curtains in good working order, you should periodically check to make sure that they are traveling in their tracks and slide them back in if not. You may
need to roll the curtain all the way up above the track and then feed it down to get it back in, or sometimes you can angle the bottom bar in and then just smooth out the vinyl.

The rehearsal rooms are not as well acoustically isolated from the mainstage as the rest of the building. Musical rehearsals have been known to interfere with quiet performances, and there have also been problems with the sound of furniture dragging being carried through the building into the auditorium.

**DANCE STUDIO**

The Dance Studio is the largest rehearsal space in the building, and one of the largest available to undergrads. Unfortunately, it is very often full of junk which is (or was once) used for rehearsals and classes. There are several stacks of chairs (enough for a large class), an old piano, and generally a table or two that live in the dance studio. Also stored there are a large stack of yellow exercise mats and several black metal rehearsal cubes owned by the Institute, a wooden lockup for the Institute (the combo is currently 1234) and a larger wooden lockup for Jeremy Geidt’s masks.

Jeremy also has the “cage” in the dance studio to store props and costumes for his classes. Periodically (every two years or so, although more often would be better) an effort is made to remove *everything* from the cage, send it out for cleaning, and put it back in Student Stock. Then Jeremy can take an afternoon and pull new things from Stock for his classes.

When shows are in performance in the Ex, the dance studio is reserved for their use. Many shows will also want to use it for their tech rehearsals, and so will request the space for those times. The dance studio is used by these shows for entrances to the Ex via a back staircase, for a dressing room, and for warm-ups.

**WEST LOBBY**

The West Lobby is the primary audience space (aside from the theatres) in the building. Audiences for shows on the mainstage and in the Ex pass through the Lobby. It is also used for patrons events, for gatherings, and for things like the Institute graduation. It is occasionally rented out independently of the Mainstage for smaller events.

The West Lobby also serves as access to the public restrooms in the building, down the west staircase in the basement. This causes problems when there are private events in the Lobby while the public is invited (for example a donor’s dinner immediately before a mainstage performance).

There is precedent for making Ex patrons go around outside on the west patio when the West Lobby is not available.

The lobby is also used as holding area during mainstage load-ins and strikes, and should be reserved for such on the space schedules.

The West Lobby has increasingly been used for classes and some rehearsals. This is problematic for several reasons. The lobby is not a classroom, it’s a lobby. It’s not
designed to be a classroom. There’s no way to secure it. It is designed to withstand patron needs, which are not the same as classroom needs. Despite good intentions, classes rarely leave the room in audience-ready condition, require extra work on the part of the house and custodial staffs. Things get dragged across the floor, leaving marks. Concessions furniture gets used in ways it was not intended. There have also been issues with students using or turning off the soda fountain and tampering with other concessions goods, causing financial loss to the theatre. Doors get propped open, causing security risks and energy waste. There is no privacy; passers-by often peer in the windows. In short, the only thing the west lobby has going for it is it’s size, the piano, and it’s first floor (accessible) location. In the future, we should be reducing it’s usage for anything other than a lobby.

CONFERENCE ROOM
As part of the expansion into the airspace on the East side of the building, three new offices were created. The third office, closest to the stairwell and smoking area, has been designated as a Conference Room.

The Conference Room is available for any member of the Loeb community that needs a place for a small meeting. There is a sign-up sheet in the hall outside the room, on a first-come, first-served basis. It is not intended to be used for rehearsals.

The conference room is also used by telemarketing in the evenings when they are operating (generally from the late summer/early fall through Christmas). Because of the amount of paperwork they generate, the conference room was not often usable for conferences during the day, even when the callers weren’t working.

MAINSTAGE
The mainstage seats 556, with standing room in the back for another 30 or so.

The lower sections of seats are on wagons and elevators, so the theatre can be changed from a proscenium to a thrust. It takes a crew of 4 to 6 about 45 to 90 minutes to changeover.

But in both configurations, there are no flying positions downstage of the plaster line.

EX
The Ex is used primarily by the HRDC, but occasionally by the Institute for performances, by many groups for meetings, and by caterers during events in the West Lobby. It is an extremely flexible, well equipped, and forgiving space, making it well suited for the heavy use it gets by relatively inexperienced thespians.

The current show in the Ex is given access to several spaces, including the dance studio for performances, a prop box in the vestibule outside the Voice Office between the Ex and the Ex lobby, and the Ex dressing room. The Ex dressing room is one of the small dressing rooms, located in the basement opposite the dance studio. It is really just big
enough to serve as a large closet, with a rolling rack often stored in there and rolled out to the dance studio each night.

Between the Ex and the Prop Shop is a hallway-sized space which serves as an airlock to keep the shop sounds out of the Ex. The airlock is also used for storage, mostly of ex seating risers but there is also a rolling box of pins for the staging risers and, when they’re not in use, the striplights often end up in the airlock. There is a compressed air outlet in the airlock at the end farthest from the hall.

The airlock also serves as a secondary fire exit from the Ex, and as such a passage must be kept clear.

There is also an “upper airlock” which leads from the Ex balcony to the west stairwell. It is used primarily for storage, with two cabinets for Institute equipment, a large wooden lockup for HRDC props, and a space for stock platforms. The Ex ClearCom basestation is in the tall, narrow Institute cabinet. The new (Summer, 2001) Ex dimmers are also located in the upper airlock.

There is access to the Ex balcony from the costume shop at Karen Eister’s table. Karen is generally fine with folks using this door as long as she is kept informed about it before it happens.

The Ex comes with a fair amount of standard equipment, which makes it very easy to produce shows

There is a more-than-adequate lighting inventory, all with twist-lock connectors. This makes it somewhat difficult to rent or borrow equipment, which has the advantage of keeping the Ex inventory from getting mixed with the mainstage or Zero Church Street. There are usually enough adapters to handle a small rental or specialty items. The Institute has its own stock of adapters and two-fers, used to supplement whatever HRDC has left. The dimmer system is being replaced in the summer of 2001, so I can’t tell you more about it.

There is a generally sufficient sound system consisting of a mixer, a stereo amp and a pair of e speakers (large enough to not fall through the grid), and generally a CD player, tape deck, and MD deck. There is also a ClearCom system with a permanently installed base station, and 4 headset/beltpack systems which store in the HRDC office.

Down in the trap room are the parts to create “parallels”, which are used as staging risers in the Ex. These consist of old, bent-out-of-shape-but-still-quite-sturdy heavy steel frames that unfold into 4’x4’ legs in 1’, 2’, 3’, and 4’ heights and a collection of 1” 4’x8’ (and a few 4’x4’) plywood lids. Up in the main airlock is a wooden cart with three types of pins which slide into the ends of the legs. There are feet, interconnect pins used to stack legs, and tops which rest in the legs and screw into the platform lids.

The ex has several flats which are preinstalled to move around in the tracks in the grid. They are very useful, but also very difficult to work with. You’ll want to move them
around BEFORE lights are hung. It is easiest to move them with a team of two; one on the grid manhandling the bearings and one on the floor pushing the bottom.

There are three systems of lights besides the stagemights in the Ex. The first is the flourescents mounted on the ceiling, controlled by two sets of two switches at the top and the bottom of the ladder to the balcony at the entrance. The second is the grid lights, a system of incandescents mounted on the ceiling. The third is the houselights, a series of floodlamps mounted beneath the grid. Each socket has a pullchain so they can be turned on and off individually to meet the seating/lighting needs of each production. These used to be controlled by switches at the door and the board, but they’re also being rewired with the dimmers.

**CHAIRS**

There are at least 4 types of chairs between the Loeb and Church Street. At ZCS there are red wooden stacking chairs and blue/green folding chairs (which really belong to the Church). In the Loeb there are the same red stacking chairs (from time to time these chairs get moved back and forth) which are used primarily as audience chairs in the Ex. There are also black plastic stacking chairs which are used primarily in the rehearsal rooms for classes. In the spring of 2001, 20 of a new type of chair was purchased, also black plastic but in the style of the red wooden chairs. The plan is to purchase more of these and replace the red chairs (at least at the Loeb) over time.

The black plastic chairs in the rehearsal rooms have a tendency to fail with splayed legs. They carry a lifetime guarantee against this from the manufacturer, KI. KI will send us replacements for the broken chairs free of charge if we call their customer service department.

The backs (and bottoms) on the red chairs are held in with little hex set screws. These screws come loose over time. Once a year, someone should go through the Ex and ZCS and tighten all of these screws as preventive maintenance.

**COSTUME SHOP, JOSIE, AND WARDROBE**

On old plans of the building, the Costume Shop was marked as a design/drafting/shop area. It is woefully too small, but we cram the costume department in there anyway. They have overflowed into the hallways on either end, and also into the Craft Room, also known as the Josie.

The Josie is used by the costumes craftsperson. It contains facilities for dying, distressing, and otherwise modifying costumes. The washer and dryer used for dying are sometimes used by the Institute to do show laundry when it might otherwise conflict with ART show laundry in the wardrobe room.

The Wardrobe room is located in the basement, near the dressing rooms, and contains a clothes washer and a dryer, along with wig maintenance equipment and other wardrobe sundries and notions. The wardrobe supervisor generally asks that the Institute provide its own detergent, etc., and seeks permission when using the washer/dryer.
PROP SHOP

The Prop Shop was originally intended to be the scene shop for both theatres. It is in no way large enough to build the scenery needed for an A.R.T. production, so we rent a large space off-site near the warehouse.

During the day, the ART props department uses the shop, hence it’s name. In the evenings and on weekends, it is used primarily by HRDC, but also occasionally by the Institute.

The ART props department maintains the bench tools (table saw, radial arm saw, miter saw, band saw, drill press) which are out in the open as well as a large stock of smaller tools which are kept locked up in the white tool room.

There is also a spray booth in the prop shop which vents to the outside. The fan on the booth is powerful enough to create a slight vacuum in the entire shop, making it sometimes difficult to open the doors. It also makes noise outside which can disturb the neighbors, so we don’t run it after 11pm.

There is a motorized paint frame in the prop shop, which is not quite large enough to hold a full-stage mainstage drop. HRDC doesn’t do a lot of painted drops, and ART paints drops in the paint area at the scene shop, so the paint frame is most often used to lean things against. If something falls down into the paint frame well, there is access by a door without a knob in the basement, opposite the boiler room.

The prop shop serves as the primary loading access to both theatres. Trucks can pull up to the loading dock in the driveway (anything longer than 24’ can be difficult, and may fair better on Brattle Street and loaded through the West Lobby), load through the garage door into the prop shop and then through the airlock doors into either theatre.

The ART props department stores props and furniture in many places. In the Loeb, hand props are stored in the “bunker” underneath the loading dock, accessed through the boiler room, and softgoods and paper goods are stored by the elevator machinery in the basement, accessed through lighting storage.

AIRLOCKS & ACOUSTIC ISOLATION

The prop shop is acoustically isolated from the Mainstage and the Ex, enough that a crew can be working with power tools (saws, hammers, routers, whatever) in the shop without disturbing performances. Of course, this only works if all of the doors are closed. There is a double wall and a double set of giant double doors between the shop and the mainstage. Between the shop and the Ex are also a double set of double doors and double walls, but there is enough space in the Ex airlock to provide some storage and even a fire exit.
TRAP ROOM
The trap room is accessed by a door marked “To Orchestra Pit” opposite the Dance Studio. It can also be reached by riding down the pit elevator and opening the large doors from the outside.

In addition to it’s use as access to stage floor traps, the trap room is used for storage by the Stage and Sound Departments, for the tech tables, and for the Ex “parallels” platform system.

Mainstage and Ex softgoods are stored in hampers in the trap room.

STORAGE CABINETS
The biggest problem with the Loeb is the lack of storage. To compensate for this, there are storage cabinets everywhere.

The Institute has storage in a black metal cabinet by the stage door, in one of the short metal cabinets on top of the file cabinets at the top of the main stairs (the other is for models), in two cabinets in the Ex upper airlock, in the large wooden lockup by the public restrooms, in one of the wooden rolling lockups in the dance studio, and in three of the black metal cabinets underneath the West stairs.

Old financial records are stored in metal cabinets in the rehearsal rooms.

Mainstage video archives are stored in Bob’s office, and extra tissues and coffee supplies are stored in Bob’s closet. Institute videos are stored in the closet in what is now the Literary Office (formerly the Institute office).

The laminating machine is stored in the small green file cabinet outside the Production Office.

Archived programs are in the wooden cabinets next to the stage management hallway.

STUDENT STORAGE
Suzi Kadiff is hired by the costume department to maintain the Student Stock of props and costumes. She works Tuesdays and Thursdays from 3:30pm to 8:30pm and Fridays from 9am to 1pm. Student Stock is available to nearly anyone who knows about it, although it is primarily intended for the HRDC, with the Institute as the second most common user. It has several different areas:

Costume Storage

Costumes on hangers are stored in the basement underneath the main portion of the mainstage seats. It is accessed through lighting storage at the base of the East stairs.

Upstairs Costume Storage Cabinets
Shoes and costumes that fold or otherwise go into bins are stored on the second floor in cabinets outside of the Crafts room. This stock is shared with the A.R.T. (Most A.R.T. costumes are stored out at the Warehouse. Some A.R.T.-only pieces are also stored in the craft room and in cabinets by the second floor men’s room.)

Large Props

Large props and furniture are also stored in the basement underneath the house, behind the costumes. This area is not quite large enough to store all of the stock. Outside of the academic season, when everything is returned, it can be difficult to maneuver in Large Props. The HRDC makes an effort to clean it out and discard useless furniture once or twice a year.

Small Props

Small props and softgoods (sheets, towels, etc.) are stored in what seems to be a converted bathroom next to the Wardrobe room in the basement. This room never gets cleaned out or organized, and as a consequence it’s nearly impossible to find what you’re looking for or to maintain what little organization there is.

ICE

There is an ice machine in the ladies room on the second floor.

TRASH

You Call We Haul

For big strikes (usually, all mainstage strikes) and on occasion when we have large piles of garbage, we call “You Call We Haul.” Generally, we pile the scenery pieces in the West Lobby, and You Call will come by very early the next morning (they have a keycard) and take it away in their truck.

Loading dock dumpsters

Cindy Lee has the details on the emptying of the dumpsters on the loading dock. From what I understand, the trash guys come by every morning at the crack of dawn. If someone is here to move the van out of the way, they’ll take away the trash. They’re very good about taking anything that’s small enough to fit in their truck (rule of thumb – if it’s small enough to fit into the dumpster, they can take it).

If you know that you’re going to generate enough trash to require an immediate pickup, talk to Cindy about calling the trash guys in advance. You’ll probably need to move the van into the driveway at the end of the night, so the dock is clear in the morning, and then dig the van out from everyone’s cars later the next day.

On mainstage load-in days, the shop crew often moves the dumpsters into the prop shop to get them out of the way. This means that the dumpsters can’t be overflowing, and the dock can’t be covered in debris.
SHARING WITH HRDC
The Loeb Drama Center was built in 1960 by Harvard University for Undergraduate theatre groups, as represented currently by the HRDC (Harvard-Radcliffe Dramatic Club). In 1980, when Yale University kicked out Robert Brustein, and he took his Yale Rep with him and founded the American Repertory Theatre at Harvard, based in the Loeb Drama Center. There has always been some friction between the ART and the HRDC, whose members often think of the Loeb as “their” building.

When the Institute was founded in 1987, tensions further increased. An agreement was reached whereby the Institute would use the Loeb during the day (approximately until 6pm on weekdays and 1pm on weekends, but the agreement is deliberately vague) and the HRDC would have priority in the evening and on weekends.

The A.R.T coexists with the HRDC in the Loeb. Harvard owns the building, and it is managed by the ART staff. All ART employees are actually Harvard employees.

HRDC BOARD
The Board is elected for two-semester terms, beginning in the Spring. This can sometimes make it difficult to plan a season, since the HRDC leadership will change in the middle.

The Board has an office in the Loeb, back by the Stage office and the Josie.

COMMON CASTING
Once each semester, the HRDC Board and it’s Campus Liaison run a giant event called Common Casting. This is an opportunity for every actor at Harvard to audition for every production that’s going up in the semester.

Common Casting is usually held in the first week of classes. Auditions are held Monday through Friday, with callbacks on the weekend. Directors and Producers attend a meeting on Friday, where they are given instructions on Common Casting and on producing during the semester, and A.R.T. and Harvard staff that interact with the HRDC are given a chance to introduce themselves and share their instructions and wisdom. The Assistant Production Manager, in his or her role as Loeb Space Scheduler, should speak at the D&P Meeting.

Common Casting takes over every available space in the Loeb, including the Ex and Rob and Bob’s offices, but excluding the West Lobby, from 6pm to midnight during the week and 1pm to midnight on the weekends. If daytime space is available, they’ll take that, too. They also use several other spaces on campus.

THE MAINSTAGE
Twice each season, once in the fall and once in the spring, the HRDC gets six weeks on the mainstage, in which they present two shows, for a total of 4 HRDC mainstage slots each season. This is generally, though not always, when the ART will perform in another space (usually the Hasty Pudding Theatre).
Aside from these 12 weeks, the Mainstage is administered by the A.R.T.

The general order of mainstage performances is: Rep 0 (if there is one), HRDC 1, HRDC 2, Rep 1/2, Rep 3/4, HRDC 3, HRDC 4, Rep 5/Island.

THE EX
The Ex is primarily used by and is completely scheduled by the HRDC.

During the academic year, HRDC generally schedules one show per week in the Ex, to load in on Sunday, tech during the week, and perform Thursday, Friday, and Saturday.

HRDC will sometimes present a Commencement or Senior Show in June around the time of University Commencement. Usually, they will talk about doing one and the space will be left unscheduled and then at the last minute they’ll decide definitively that they’re not doing one.

During Harvard vacations (spring break, Christmas, etc.) and exam weeks, the HRDC does not generally perform in the Ex. At those times, the Institute will often use the space.

During the summer, the Ex is used by the Harvard-Radcliffe Summer Theatre (HRST) for a three-show semi-professional season.

REHEARSAL ROOMS
The rehearsal rooms are used primarily by the Institute (days) and HRDC (nights). The A.R.T. usually rehearses off-site, at Zero Church Street and the Episcopal Divinity School. Read more about the rehearsal rooms in the Space Schedules section.

SHOPS
The Loeb Shops (prop shop and costume shop) are maintained by the A.R.T. staff (props and costume departments) and used by the ART during the day. Students (and Institute designers/technicians) use the shops in the evenings and on weekends, but they are generally asked to check in with the ART shop supervisors in advance.

In the prop shop, there are two tool rooms. The ART props department stores their tools and supplies in the White tool room, and the HRDC stores their tools in the Red tool room.

In the costume shop, most supplies are only for ART use, although there are a few items available for general use. Those items should be clearly marked.

RESOURCES
Equipment used by the A.R.T could either have been purchased with ART funds or with Harvard (Loeb Drama Center) funds. This distinction can sometimes become important in terms of lending to the HRDC.
In general, however, the ART will lend most things to responsible representatives of the HRDC. Part of the ART’s mission is to encourage and assist undergraduate theatre.

There are also resources (like lighting and sound equipment) which come with the space (the Ex or the Mainstage), and are used by whomever is using the space at the time, under the supervision of the ART staff.

**PROX CARDS**

Four doors in the Loeb are controlled by an electronic system, keyed by Prox Cards, which work by the door-frame mounted sensor detecting a special card within its proximity (hence Prox cards). They are also called butt cards, because if the card is in your wallet, you can get in by waving your butt at the door.

These doors are the stage door (the glass door on Hilliard Street), the back door (at the loading dock to the prop shop), the red tool room, and the HRDC office.

Cards can be ordered through Pasek, the original installers of the system, but they have trouble finding cards that work with our system. The last time we ordered cards (in the fall of 2000) it took them several months.

The system is controlled by the ACS software installed on the Assistant Production Manager’s computer. Since the software only runs on a PC, there is a PC card installed in this machine which actually runs a Pentium chip on an expansion board. Using OrangePC software, it is possible to switch between the Mac and the PC, using the Mac keyboard and monitor for both.

**USING THE ACS SOFTWARE ON THE PC CARD**

- If it’s not on already, start up the Macintosh
- Launch the OrangePC application (it should be in the Apple menu).
- In OrangePC, under the “Commands” menu, select “Switch to PC Screen” or press ⌘-D
- This will cause the computer to switch to the PC. If it’s not already running, it will startup the PC. It will look just like you’ve actually got a PC on your desk and you hit the power button to turn it on.
- The PC will start up and prompt you to “press any key” to launch the Pasek system, or break out of the startup program to run Windows.
- To launch Win95 from startup, press Control-C, then type “win” at the prompt and press return.
- You can switch between the Mac and the PC by pressing ⌘-D. When you’re in the PC, ⌘-D will work from any application, but from the Mac, it will only work from within the OrangePC application (so you first have to switch to OrangePC using the application menu, then you can go into the PC).
Once the key card system is up and running, you’ll need to log in. You can use the account “guest” with the password “guest” (both are all lowercase, without the quotes). You can create your own username and password combination under 6: Utilities; 5: Operator Assignment.

Within the ACS program, you use the tab key to move between fields, esc to finalize a selection, and F3 and F4 to advance through options for the current field, F9 to move up a menu, and F10 to return to the main menu.

To add or modify a card, select 2: Operating Files; 5: Card File. You can use F3 and F4 to scroll through the card files, with one screen for each card, or you enter a card number and press F7 to search for that card, or tab down to the NAME field and enter (in all caps, last name first) all or the first part of a name (followed by a * if it’s only part) and hit F7 to search for that person’s card.

You can select the access level from preprogrammed door/time combinations, set an expiration date, and do a few other, less useful things.

Once you’ve made a change, be sure to press esc to modify the record. If you’re creating a new record from scratch (that is, the card you’re working with has never been entered into the computer) you’ll need to press F1 to add the record.

The door/time combinations are:

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<th>stage</th>
<th>back</th>
<th>hrdc</th>
<th>red</th>
<th>time</th>
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</tr>
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<td></td>
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<td></td>
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<td></td>
<td>8a - mid</td>
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<tr>
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<td>y</td>
<td>y</td>
<td></td>
<td></td>
<td>7a - mid</td>
</tr>
<tr>
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<td>y</td>
<td></td>
<td></td>
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<td></td>
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</tr>
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If you’ve launched Windows, when you want to shut down the Macintosh, you’ll have to go into the PC and shut it down (select Shutdown from the Start menu) first. When it says “it’s now safe to turn off your computer”, press ⌘-D to return to the Mac. If you’ve only been running Pasek, and not Windows, then just Exit to DOS
and switch back to the Mac. Then you can quit OrangePC and shut down as you normally would on a Mac.

**KEYS**

Loeb keys ordered from Harvard Locksmith Services. They’ll magically appear at the donut in 2 to 20 days.

Other, miscellaneous keys can be copied at Dickson Brothers or, if it’s too complex for them, at Commonwealth Lock in Porter Square. I’ve had bad luck with Brattle Lock (at Dickson’s), so now I go to Commonwealth whenever possible.

Copies of keys are kept in nifty acrylic boxes in the middle left drawer of the Institute Production Manager’s desk, sorted alphabetically. When you see you’re running low, order more from Locksmith Services.

**STUDENT KEYS**

The HRDC often needs access to locked areas after hours. Thus, they need keys.

Individual students should not be given keys.

Board members and sometimes specific members of show staffs (but usually not) are issued prox cards to get into the building, the HRDC office, and the red tool room.

There is one HRDC Board set of keys which stays locked in the HRDC office.

There is also a prox card on a metal bar at the donut which can be signed out to allow access to the HRDC office, and a prox card and one key on a metal bar secured in the prop shop with a combination lock that allows access to the Tool Room.

**PIANOS**

There are three pianos in the Loeb, and one at ZCS. The West Lobby and Rehearsal Room pianos used to be locked (users had to get the key from donut) but this system has deteriorated to nothingness.

The West Lobby piano gets used by Ex and Mainstage shows. This can become problematic if shows or classes plan to use it in rehearsals and it’s not there. Also, the dance studio piano can be brought up to the ground floor using the pit elevator either for use in shows or to replace the West Lobby piano when it’s in a show. This is even more problematic, because the Dance Studio piano gets (I think) the most use of any in the building and is more often missed. Try to get as