

Regional Touring Theatre Company

Tour Handbook 2010-2011

**Department of Theatre and Dance
Western Illinois University**

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I. PURPOSE AND IMPORTANCE OF THE REGIONAL TOURING THEATRE COMPANY

The Regional Touring Theatre exists to provide low cost, high quality theatrical entertainment to the West Central Illinois Region and to provide practical experience for students working towards their MFA Degree in the Department of Theatre & Dance by providing them with a variety of production experiences (including size of audience, performance spaces, and theatrical forms), in addition to providing them with the practical experience in the rigors of touring.

The RTTC is a vital part of the entire graduate program at Western Illinois University. The graduate programs in design, directing, and acting are all dependent upon the RTTC. All graduate assistantship stipends depend directly or indirectly upon the success of the bookings of the RTTC.

Graduate assistantship stipends are funded from four separate sources:

- 1) Office of Graduate Studies
- 2) College of Fine Arts & Communication, in support of the RTTC
- 3) Income generated from the RTTC
- 4) Department of Theatre & Dance operating funds

When all these separate funds are put together, the department is able to offer the assistantship stipends that it does. If any of the sources of income are not there, it will affect every graduate student in the Department of Theatre & Dance. As a result, even though a graduate student may not be directly connected with the touring program, it is that program which enables everyone to receive their stipend.

To insure continuous bookings of the RTTC, quality must be maintained. The actors must give their best performance every day to every group to which they play. The design and construction of the scenery must be eye-catching, durable, and light-weight. Most of the bookings come from repeat clients. They will not book us a second time if the quality of the show is not high, or if we fail to meet our commitments.

II. DUTIES AND RESPONSIBILITIES OF MANAGEMENT AND STAFF

The Artistic Director Tommy Iafrate (Fall '10) and Ray Gabica (Spring '11)

The artistic director will be responsible for the following:

1. Seeing that the shows are ready to be performed by the advertised date.
2. Rehearsing all shows.
3. Holding at least two understudy rehearsals or making sure that the stage manager holds at least two understudy rehearsals. Three rehearsals would be preferable.

4. Informing the understudies when the show is in dress rehearsal so that the understudies can watch the show at least twice before going into their rehearsals.
5. In consultation with the department office and the Managing Director, choosing the season for the coming year.
6. Providing the booking agent and Cathy Null (dean's office-COFAC) all performance information including title, description and graphics for the upcoming season brochure by the date set by the Managing Director.
7. Monitoring the quality of the productions while the RTTC is on the road. The artistic director should visit production sites at various stages of the run.
8. The overall quality of the productions.
9. Internal problems of personality, discipline, commitment, being on time for calls, and being on time for rehearsals.

The Managing Director (David E. Patrick)

The managing director (chairperson for the Department of Theatre & Dance) will be responsible for the following:

1. Decisions regarding cancellations or rescheduling of bookings.
2. Makes decisions regarding pre-arranged use of understudies.
3. Handling all logistics problems between the tour company and the dean's office, including booking the appropriate number of days in a row, allowing enough travel and setup time, or vacation days.
4. Decisions regarding the initial approval of per diem or reimbursement for meals or hotel expenses.
5. Initial approval of all travel expenses (meals, per diem, use of credit card, motels, etc.).
6. Approval of all out-of-the-ordinary expenses such as major equipment, gasoline purchases for vehicles other than the van, above average meal expense, etc.
7. Applying for funds from the dean's office in support of the RTTC.
8. Developing an operating budget for the RTTC.
9. In consultation with the head of the Acting Program, selecting which actors will serve as understudies for each individual show.

The Booking Agent (Wendi Mattson)

The booking agent in the department office will be responsible for the following:

1. Handling all booking telephone calls and confirming reservations according to prescribed booking guidelines.

2. Contacting the RTTC stage manager either through the RTTC call board (bulletin board), or preferably in person, regarding any changes in the monthly schedules. Follow-up must be made, if not contacted personally.
3. Distributing copies of the monthly schedule to the artistic director, managing director, stage manager, each actor on tour and the understudies.
4. Bookkeeping, requisitioning, warrants, and other duties associated with payment of bills for the RTTC.

The Stage Manager

The stage manager for tour will be responsible for the following:

1. Determination of traveling time from campus to the city of performance.
2. Determination of all calls based upon driving time, set-up time, unloading and actor preparation time.
3. Performs “regular” duties of a stage manager in rehearsal of all RTTC Shows. (i.e. set-up rehearsal, furniture and space, cuing actors, keeping a prompt book, etc.).
4. Manages the show and runs the sound for all performances.
5. May be asked to perform if necessary.
6. Determination of who drives the van. The stage manager should do MOST of the driving.
7. Meet and greet the hosts.
8. Inventory all set pieces, costumes, and props while loading the van.
9. Make scenery decisions for each specific performance space.
10. Report all maintenance problems for costumes, props and scenery to the appropriate technical person and see that repairs are made.
11. Confirm all bookings with the booking agent in the dean’s office, daily before leaving.
12. Help conduct understudy rehearsals.
13. Communicate costume fitting times to cast.
14. Check the RTTC call board daily for scheduling changes.
15. Pick up and fuel the van every day before call or upon return to campus if the garage is open.
16. Upon arrival at performance site, contact appropriate person for information regarding performance space, unloading area and parking space.
17. Introduce all performances.
18. Handle all emergencies on the road.
19. Help technical area with purchase and construction of props if requested.

20. Take van to the garage for all regular maintenance work.
21. Perform all duties requested by the artistic director or the managing director regarding performances or rehearsals.
22. Serve as assistant director while show is on the road. This includes approval or rejection of any suggested changes in the show made by the actors.

III. CHAIN OF COMMAND: ADMINISTRATIVE RESPONSIBILITIES

1. The dean of COFAC and the chairperson for the Department of Theatre & Dance will make all final decisions dealing with problems that cannot be solved at a lower level, more direct, grass-roots level.
2. The managing director will report directly to the dean when necessary.
3. The artistic director will make all final decisions regarding the artistic integrity of the shows.
4. All routine bookings will be handled by the booking agent; procedures to be developed in the dean's office. In cases of bookings falling outside the "Booking Guidelines" the booking agent will report to the stage manager, if possible, and will make the final determination.
5. Actors and the stage manager will report to the artistic director regarding all internal problems.
6. Actors and the stage manager will report to the booking agent regarding booking problems. If necessary, the artistic director will report to the stage manager who will handle the problem through the appropriate channels (see #4).
7. The stage manager will determine what time calls will be, who will drive the van, and how to set up the show for each specific space.
8. The stage manager and the booking agent will keep in touch with each other every day to handle the day-to-day operation of tour as a matter of routine.
9. For procedures used in cancellation and rescheduling of bookings see the appropriate section of this Handbook.

IV. BOOKING GUIDELINES

1. Before the season begins, the chairperson for the Department of Theatre & Dance will determine dates that will not be booked.
2. The artistic director and/or the stage manager, with approval of the managing director, have the authority to request additional "no book" days by contacting the booking agent at least one month in advance, (30 days). The booking agent will cross out those dates if no booking has been previously made for those dates. If a booking has been made, the booking agent will attempt to contact the client and reschedule. If re-scheduling is not possible, the booking will be made as originally planned.

3. The booking agent will schedule all RTTC bookings.
4. The following guidelines will be followed when booking a performance:

Routine Operations:

- a. All efforts will be made to book no more than six consecutive days.
- b. No more than two shows per day will be booked.
- c. Two performances on the same day must have at least 45 minutes between shows - NOT COUNTING TRAVEL AND SET-UP TIME. It is the responsibility of the booking agent to have a map and plan travel time from city to city considering an average speed of 45 miles per hour.
- d. Forty-five minutes must be reserved for striking and set-up and an appropriate amount of time must be allowed for travel.
- e. When booking shows for the morning, the booking agent must estimate the time of the last show on the preceding day, and allow for travel back to Macomb and allow approximately ten hours before the next CALL. If, for example, the RTTC did a show in Quincy at 8:00 P.M. on Thursday and the show ran for two hours, the earliest CALL for Friday morning would be 10:45 - example:

8:00 - 10:00 - running time of show
10:00 - 10:45 - strike time and load van
10:45 - 12:45 - travel from Quincy to Macomb
12:45 - 10:45 - TEN HOURS OFF TOUR

- f. The booking agent will provide the stage manager and all the actors, in addition to the stage manager and the artistic director with a monthly calendar of all shows, performance dates, times, places, phone numbers and directions on how to get there, in addition to the name of the authorized person to contact upon arrival. (All of the above information is included in the tour contract).
- g. If there are two bookings on the same day in the same city or town but at different locations a total of one and one-half hours must be allowed between the end of one show and the beginning of another show (45 minutes to strike; 30 minutes to travel; 45 minutes to set-up).
- h. If the RTTC stays overnight, ten and one half hours must exist between the closing of the show on one night and the CALL for the next morning (ten hours off and one-half hour travel time in that city).
- i. All attempts will be made to keep the maximum travel time in the van for any one day to approximately five to six hours. This means that a round trip of approximately 300 miles is the maximum without an overnight.
- j. The RTTC will stay overnight only when the mileage dictates such a stay. A per diem rate will be paid. For details see section VIII of this handbook.
- k. Bookings can be added to the monthly schedule only if the change is made at least two full days in advance. Notification of changes in the monthly schedule

must be made in writing and confirmation from the stage manager must be obtained. If a client chooses to cancel a show at the last minute (without 48 hours notice) we will honor that cancellation. It will then be the booking agent's immediate responsibility to contact the stage manager so that the tour company does not show up at the booking.

1. The stage manager must check the call board daily for updates and changes.

Scheduling, Cancellation and Rescheduling Procedures

- a. The scheduling of shows will be done in accordance with the "Booking Guidelines" outlined earlier in this handbook.
- b. Procedures for routine scheduling:
 - All scheduling will be made in the department office.
 - When a request for a booking is received either by mail, e-mail, fax or phone the booking agent will book the performance on the requested date at the requested time providing it fits into the booking guidelines.
 - A yearly calendar will be kept in the department office.
 - The booking agent will provide monthly calendars for all concerned.
 - No changes will be made in the monthly schedule without at least 48 hours' notice and notification of the stage manager, who must confirm the cancellation within 24 hours of notification.
 - The booking agent will be responsible for obtaining confirmed contracts on all bookings and providing copies of the contracts to the stage manager.
 - Travel directions for the booking are requested on contract and will be as complete as possible.

Procedures to follow in emergencies:

Emergency cancellations (those involving impassable roads, highway accidents, or on-the-road mishaps) will be made by the stage manager by calling the dean's office and informing the office of the problem. The booking agent will then notify the stage manager of the action to be taken. The booking agent will contact the managing director who will take the appropriate action and advise the stage manager and the secretary of that action. If the emergency happens after office hours the stage manager will call the managing director at home. If the managing director cannot be contacted, the stage manager will contact the artistic director who will make a determination about the situation and handle all notifications. If the artistic director cannot be notified, the stage manager will make the determination to cancel and will contact the booked location and inform them of the situation and tell them that the dean's office will be in touch with them to arrange a possible re-scheduling.

Procedures to follow for Cancellations or Re-scheduling: Non-emergencies:

Other than emergencies as described above, no cancellations or re-scheduling will be made

without the approval of the artistic director, the booking agent and the stage manager. Hopefully determination will be made by consensus. If consensus is not reached, the managing director will make the final determination.

V. POLICIES FOR USING THE UNIVERSITY VAN (V63)

1. All rules and regulations applying to the use of a university vehicle will apply to the use of the van 63. The Theatre and Dance office handles approval for RTTC grad students to drive van 63, based on the following university policy:

*Student employees [graduate students] are allowed to drive University vehicles if driving the vehicle is considered a requirement of the job and the trip is considered University business. All drivers must present a valid U. S. drivers license at the time of vehicle dispatch. **Drivers of 15-passenger vans must be 21 years of age or older and successfully completed the Alert Driving training program prior to vehicle dispatch.** [Full policy at <http://wiu.edu/transportation/policy.htm>]*

2. Drivers and passengers should be familiar with all university policies on use of the university van. See full policy at <http://wiu.edu/transportation/policy.htm>. Note especially that:
*Drivers must obey all traffic regulations. **Smoking is not permitted in WIU vehicles. The transportation of alcohol or illegal drugs is not permitted in WIU vehicles.** Operating WIU vehicles while taking prescription drugs that may interfere with driving ability is not permitted. The use of radar detecting devices is not permitted in WIU vehicles.*
3. The stage manager will determine who will drive. In most cases the stage manager should be the driver to allow the actors time to rest.
4. The van will be reserved through the department office. The stage manager will get the performance contracts from the department office and will be responsible for having the van at the proper place for calls.
5. It is the stage manager's responsibility to have the gas tank filled every day at the University Garage. This can be done at the beginning of the day or at the end of the day if the garage is open. The use of the credit card should be kept to a minimum. No personal credit cards will be honored by the Department of Theatre & Dance or WIU.
6. The van must be parked overnight on campus in either the parking lot on the south side of Browne Hall, or in the parking lot at the University Garage. The van cannot be parked off campus overnight except in the case of an overnight booking.
7. The van can only be used for official RTTC business. It may not be used for personal use.
8. The driver of the van is responsible for obeying all traffic laws. All traffic citations (including on and off campus parking tickets) will be paid by the driver of the van.
9. If a second vehicle is needed on occasion, it will be responsibility of the booking agent to make the necessary arrangements. The stage manager should remind the department office at least two to three weeks in advance to make arrangements. Ultimately, the responsibility

lies with the department office.

VI. THE USE OF UNDERSTUDIES

1. It should be remembered that understudies for tour are enrolled in regular class work and, therefore, must miss classes if they are called to go out on tour. Consequently, understudies should be used only in extreme emergencies.
2. When an understudy is called, Department of Theatre & Dance faculty will make arrangements to allow the understudy to make up work that is missed. The understudy is not excused from work missed because of tour.
3. A student who is assigned as understudy for tour will be on twenty-four hour call. Going out as an understudy takes precedence over all other commitments including rehearsals and performances of Mainstage and Studio shows.
4. Understudies must view two of the final rehearsals for the show they are understudying before going to understudy rehearsals.
5. Understudies will be given a minimum of two rehearsals conducted by the director of the show or the stage manager, and guided by the actors and actresses they are understudying. Three rehearsals would be preferable.
6. After the second understudy rehearsal, the understudy will be on 24-hour call and is responsible for his or her role.
7. If an actor is ill and needs an understudy, the ill actor will contact the stage manager immediately. The stage manager will contact the understudy immediately. The stage manager will also inform the artistic director as well as the managing director.
8. Understudies should not be called out to perform for a tour actor because that actor is rehearsing or performing in another production and simply wants to rest for rehearsals or performances.
9. If at all possible, the stage manager will call a rehearsal before the performance if it is the understudy's first time out. The entire tour company is expected to attend and participate in this rehearsal and run through the appropriate portions of the play involving the understudy. If a rehearsal is impossible (due to severe time limitations) an earlier call should be made to at least run lines.
10. If an understudy is called out, the stage manager will also contact the person in charge of costumes for the show and arrange a time to meet and pull a costume or alter the existing one for the understudy.

VII. ROUTINE PROCEDURES TO FOLLOW WHILE ON TOUR

1. The stage manager will receive contracts (2 weeks at a time) from the booking agent in the dean's office. Contract details include: performance date/time, place, date, telephone number and contact person and travel directions for each day's booking.
2. The stage manager will inform the cast of all call times.
3. All actors and actresses as well as the stage manager will meet on time to load the van. If the van is loaded from the day before, all members of the tour company will meet at a previously designated location. It is not the duty of the stage manager to pick up any actor at his or her resident.
4. If the van needs to be loaded, all members of the tour company will help load.
5. The stage manager will inventory all costumes, props and scenery pieces for the specific show; or will assign specific actors the responsibility of inventory. (i.e., actor #1 is responsible for props, etc.)
6. The stage manager will drive the van unless he or she specifically requests someone else to drive.
7. The tour company will arrive at the performance site at least 45 minutes before the scheduled time of the performance.
8. Upon arrival at the performance site, the stage manager will contact the appropriate person and find out where the performance space is, where to unload the van and also where to park the van.
9. All members of the tour company will help unload the van and set up the scenery.
10. The stage manager will introduce the show to the audience informing them of what show they will see and where we are from.
11. The stage manager will check the RTTC contract to see if a free lunch is provided for the tour company. If free food is provided, please RSVP to the school.
12. When eating with students in the lunchroom, tour members follow the rules of each individual school and cafeteria. Actors should make an effort to mingle with the students. Take advantage of free lunches when possible.
13. While performing at schools/libraries, do not smoke. Wait until you are away from the performance site. As per WIU smoking policy, there is no smoking in the tour van.
14. While at performance sites, the use of profanity will not be tolerated.
15. All members of the tour company will strike the set and load the van.

VIII. PER DIEM, TRAVEL AND ACCOMMODATIONS FOR OVERNIGHT

1. If a booking is approximately 150 miles from Macomb an overnight schedule will be initiated.

2. There will be a per diem rate provided and no reimbursement for meals or accommodations.
3. If a lunch is not provided by a school, actors will know this in advance, as it will be indicated on the performance contract, otherwise, the tour members should “brown bag it” or stop elsewhere for meals (at their own expense).
4. When staying overnight each tour member will receive an overnight allowance from WIU (currently \$60 standard). This amount must cover meals and the shared cost of a motel room.
5. It is tour’s responsibility to find a motel in the area of the performance. Check online. The cast makes their own overnight reservations. If necessary, contact the booking agent for assistance.
6. Typically, the travel allowance is paid to actors before the overnight performance. In rare instances it may be necessary for the tour company to pay their bill and receive the reimbursement later. Tour will be informed in advance should that be the case.

IX. TIPS ON MAKING THE RTTC EXPERIENCE COMFORTABLE AND ENJOYABLE

The Regional Touring Theatre Company was created in 1974. The RTTC Tour is vital to the University for several reasons: institutional, college, and departmental prestige, financial support for the graduate program, and curricular enhancement. The following information was developed to help you understand your importance to Tour.

Each group of actors and actresses over the years has developed its own “system of survival” while on tour for Western Illinois University. We are sure that this year’s group will find shortcuts and little conveniences that make life more bearable while traveling. Much of it will be learned through trial and error (i.e., the best way to load the van for a particular show; where to keep the spare tire; how to move and carry the curtain standards; how much time to allow for stopping for coffee and donuts in the morning; etc.) In the Department of Theatre & Dance we are interested in these tips so that we can pass them on to future groups. We are also interested in knowing about the things that don’t work – the things that need improving from an administrative point of view. We are constantly trying to improve your working conditions while maintaining the quality of production that the RTTC has developed over the years. We have a good reputation. Approximately 85% of the bookings come from customers who have seen our shows before. Customers know we are dependable – we are on time and we don’t cancel – and we offer high quality theatrical entertainment at a reasonable price.

The fact of the matter is that when a small group of people work closely together for an extended period of time, problems can arise. The key to a successful tour – an experience that you will remember as being a good one – is to try to understand the other person’s point of view. The RTTC is a communal effort. There really isn’t any place for a “me first” attitude. If a problem arises – one dealing with personalities of the individuals in the tour company – try to let it slide. If the problem persists; try to work it out internally.

Here are some suggestions from those who have been on RTTC tour in the past:

1. Remember that little things turn into big things over a period of time. Three examples:
 - a. If there is one piece of heavy scenery in a show and one of the Tour members always manages to avoid having to carry it, the other members of the tour company will start to resent it.
 - b. A person who never wants to stay after a show and chat with the public and is always in a hurry to get on the road can become an aggravation over a period of time.
 - c. A constant negative attitude can irritate people.
2. Consider your colleagues' comfort. Some people like to sleep while traveling. Some like to listen to music. People sleeping should not demand that music not be played. People listening to music should play it quietly so as not to disturb the sleeping people.
3. Share the load. Switch tasks occasionally. Make it efficient but try to avoid boring routines.
4. Travel time is sometimes well spent discussing the MFA examination. Pick a play a week – talk about it on a given day. You could get through half the list in 15 weeks.
5. Constant complaining about food at the schools, or the early calls, or the fact that the set is too heavy doesn't accomplish a thing and, in fact, becomes counter-productive after a while.
6. BEING ON TIME FOR CALLS IS CRITICAL. Your best friends will begin to dislike you if they have to get up at six o'clock in the morning and then have to sit around and wait for you because you didn't get up on time. Occasionally, someone is going to be late – that is forgivable. If it happens often, it is inexcusable.
7. Remember that the stage manager is not allowed to pick you up at home.
8. Rotate seating arrangements while in the van. It doesn't have to be a rigid schedule, just be willing to share the space.
9. During the winter months a pair of boots is helpful. Loading and unloading the van in the snow can be messy so a pair of warm work gloves is also helpful.
10. The organizations that book us are the people who pay your salaries. Always be courteous to the people; many times it is your cordial and friendly behavior that impresses people. You are official representatives of WIU, the College of Fine Arts & Communication and the Department of Theatre & Dance. The best impression to make as a tour company is a professional one – friendly, interested, efficient and talented.
11. The University, Department or College CANNOT PAY SPEEDING tickets. You must pay them yourself. **Possession of alcohol or narcotics will be grounds for dismissal and possibly criminal charges.**
12. Regarding what you wear while on tour. There is no official “dress code.” Wear clothes that you can travel in comfortably and that won't be ruined while loading and unloading. Your clothes should be clean and neat, however.

13. Occasionally, you may play at a Country Club or a Dinner Theatre. Sometimes you will be invited to have dinner with the people. In these situations it would be better to have clothes that are appropriate.
14. Finding a place to change into costumes is sometimes a minor problem - a men's or women's restroom, a janitor's closet, etc. Ask the host representative for suggestions. Maintain a sense of modesty and decorum. Remember that you are working around young children. Actors and actresses should wear underwear: Men, a tee-shirt will help protect your costumes; women, your costume will look better with a bra.
15. Respect each other's preparation techniques, routines or rituals. Some actors want to be alone before a show; some want to go through physical and vocal warm-ups; some want to go over lines; some want to grab a cat-nap. Sometimes the space to prepare is very cramped. Try to honor one another's space.
16. Sometimes kids want to help you load and unload the van. This is acceptable, but make sure they are carrying things that they can handle. NEVER put them in danger.
17. When loading and unloading it will sometimes be necessary to carry the scenery through the halls or a school. Remember that classes are in session – try not to disturb them.
18. This is not an Equity tour, therefore, Equity rules and regulations do not apply. Do let us know if you have suggestions for policies that would make tour work better.
19. The tour schedule can be grueling. Because you are going to be “on the road” so much of the time, it is only natural that you will not get to see the other Theatre students as much as you would like. The Department supports you, WIU supports you and, whether you are aware of it or not, the graduate students support you. We are always amazed with the stamina that tour companies have displayed in the past. We respect you. We know you are working hard. Feel free to stop by and talk with the faculty if you want. We are interested in how things are going.
20. After a while the fun and excitement of doing a performance is going to wear off. Part of the training program at Western Illinois University is to provide you with this experience of the long run. Hopefully you will develop ways to “get up” for a show when you don't want to do it. This is a typical feeling that many professionals have in the process of the long run. Do the job. Get it done. Stick with it. Do the best you can.
21. Although there is a set of guidelines regarding bookings set down in this handbook, remember that THESE ARE GUIDELINES. They are not hard and fast rules. All attempts will be made to follow the guidelines. If, however, you don't get your full ten hours between calls, we're sure there will be times when you get eleven or twelve hours between calls. Do stay flexible and your tour will be more enjoyable.
22. Your health is not only important to the touring program but it is important to you. Don't let things get out of hand. Go to the Health Center at the first sign of a sore throat or a cough or any other symptom. You are covered by the student health insurance program - use it. Do not go to the hospital or out-patient clinic before you go to the Health Center. Your insurance covers only if you go to the Health Center first. If they refer you to the hospital, then you will be covered. Take care of yourself - it is very easy to get run-down

on tour.

23. Every once in a while it helps to clean the van. If you have a couple of days off, the stage manager should take the van to the garage for servicing and cleaning.
24. You will be at the garage almost every day getting gas. Try to develop a friendly rapport with the employees at the physical plant. It can make the difference of getting something fixed on the spur of the moment.
25. In winter it is a good idea to cool down after a performance before loading the van.
26. Respect each other's eating habits. This may sound petty but it is one of those things that can become a major irritant after a long period of time. Respect each other's way of life. N
27. It is helpful to keep the following things in the van:
 - A couple boxes of Kleenex and moist wipes.
 - In the winter months it is helpful to have an extra window scraper. This will allow more than one person to help clean off the windows.
 - A well-equipped first aid kit with plenty of bandages, disinfectant and latex gloves. (Everyone should be informed about dealing with blood-borne pathogens in the event that someone is injured and bleeding.) Ask the department office for assistance obtaining supplies.
 - A bottle of aspirin.
 - Some kind of box or garbage bag for disposable coffee cups, candy wrappers and other forms of litter.
28. Always try to take the time to talk to the kids afterwards in an informal format and especially thank the principal or whoever is in charge for the opportunity to perform for them. Thank them for inviting us to their place. If people seem to have especially enjoyed the show, never hesitate to inform them of future shows. Carry some brochures with you.
29. Happy, smiling faces in the schools make all the difference. The shows we do are very special occasions for those schools - they look forward to us coming for months. You may have done the show 50 times, but it is a first for them. Share the occasion with them.

Finally, enjoy your tour experience. Tour is a great opportunity to gain experience and expertise in performing for young audiences.

REGIONAL TOURING THEATRE COMPANY

EMERGENCY NUMBERS

WIU TRANSPORTATION GARAGE (309) 298-1100
ROD ROUSE or CONNIE LANGFORD

WIU PUBLIC SAFETY (309)298-1949

ILLINOIS STATE TROOPERS - DISTRICT 14
WINTER WEATHER REPORTS..... (309) 833-4613
EMERGENCIES..... (309) 833-2141

IL DEPT OF TRANSPORTATION (IDOT)
(CONSTRUCTION, DETOURS, TRAVEL ISSUES) (800) 452-4368

PAUL K. KREIDER, DEAN, COFAC..... (309) 298-1552

DAVID E. PATRICK, CHAIRPERSON
DEPARTMENT OF THEATRE & DANCE (309) 298-2995
(309) 837-2059 EVENING

WENDI MATTSON, BOOKING AGENT and SECRETARY
DEPARTMENT OF THEATRE & DANCE (309) 298-1543

NIKKI MARITCH, RTTC COSTUMER (309) 298-2904 COSTUME SHOP

MICHAEL KLIPPERT, SCENE SHOP..... (309) 298-1554