



LSU SCHOOL OF THEATRE

LAB SEASON HANDBOOK

Revised October, 2025

lsu.edu/cmda/theatre.

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I. MISSION

The Lab Season provides student practitioners/scholars opportunities to develop their skills in text analysis and production in a supportive atmosphere that values experimentation and diversity but places primary emphasis on foundational experiences for directors and the members of the production team. Student projects should maximize artistic output by making best use of School resources as deemed appropriate for the project by the Lab Season Committee and School of Theatre. Student participants should use Lab productions to hone their skills in directing, theatrical design and technology, management, and acting for the stage. Together we plan to provide audiences with performances that both expand and challenge their understanding of theatre as an aesthetic practice and community endeavor.

II. PRE-PROPOSAL REQUIREMENTS

All students proposing a Lab production must complete the following coursework prior to or during the semester of the proposed show production.

- THTR 1001 Practical Elements of Stagecraft THTR 2021 Directing I
- THTR 2022 Introduction to Theatrical Design THTR 2025 Fundamentals of Acting
- THTR 2130 Script Analysis

III. PROPOSAL PREPARATION

Students proposing Lab productions must submit a complete set of proposal materials to the current Lab Season Committee through the online submission portal. Any such form will require:

- a basic directorial analysis of the script or scenario;
- a rationale for the production as part of the Lab Season;
- a list of specific production requirements and particular production challenges;
- a timeline for the rehearsal process;
- all information relative to securing rights and royalties for the script in question;
- a copy of the script in the form and version in which it is to be produced.

In addition, students must have identified and met with a faculty mentor in advance of submitting their proposal.

IV. CASTING PROCESS

A. Scripts

The individual Directors will provide the office with the text of the script in its *original* source at least one month before General Auditions for students to read.

B. General Information

- Script should be in a finalized state, such that all characters are locked in.
- Thoughtfully think through what your goals are with casting. What are you looking for in your roles? What is a priority to you? Diversity? Accents? Community? Personality? The clarity of your vision will help you to sift through the talent pool, many of whom will be equally able to play the roles.
- **All roles MUST be cast from active LSU students.**
- **Casting should prioritize diversity and equal opportunity.**
- Casting must be done through a scheduled and publicized audition in the School of Theatre, open to all LSU students; these are called our “General Auditions”. The scheduling of these auditions will be coordinated around the mutual availability of the directors and administration. General auditions are at the start of the fall semester and again around the end of the fall semester.
- Roles must not be promised or arranged in advance. Cast lists will need to be submitted to administration (Kristin Sosnowsky and Vastine Stabler) and the head of the performance concentration (Sonya Cooke) in order to be approved before the announcement. **According to the department’s casting policies, all actors must have a GPA of 2.5 or higher. And actors can only be cast in 2 leading roles in an academic year.**
- Lock in performance and rehearsal dates.
- Go through the LSU disclosure document to know what disclosure statements you will need to list on the breakdown.
- Set a callback date with Sonya and the TA for the Performance Concentration, who will ensure a room is reserved.
- Once all this is done, you are ready to make a breakdown. See below.

C. How to Make a Breakdown

A breakdown is a casting release sent to talent (or representation.) It includes:

- Play name, playwright, and name of director
- Performance dates and rehearsal dates
- Callback date and time
- Audition requirements –we typically do two contrasting contemporary monologues. If you have additional audition needs, please make the request in advance.
- Play synopsis
- Character list *

- Disclosure statements according to LSU's disclosure form
- Submit disclosures, breakdown and other relevant information to Sonya Cooke and Daniel Daigle.
- The School will create an audition interest form which will be then sent out via official Broadcast, and it can also be posted on the Callboard. Request that the breakdown is promoted on the LSU School of Theatre social media accounts and affiliated accounts. Ask your professors to announce it in their classrooms. Word of mouth works well!

*Build a character list, including: character name, gender and ethnicity identity, age range, and any other identity characteristics. If open to consider all genders, ethnicity, ages, abilities and more, please list. Include any relevant personality qualities, or even a brief character's journey, if you like. It is helpful to include role terminology, such as: lead, principle, supporting, extra, non-speaking, background, etc.

D. First Round of Auditions - General Auditions

Lab auditions take place in the Fall semester at the General Auditions, which are scheduled for the beginning and end of the semester. Lab shows that perform in the fall hold their auditions in August, and Lab shows that perform in the Spring hold their auditions in November.

- Interested students will apply to attend the general audition.
- Make sure you are early to the general audition and able to stay for the full time, typically 4:30-9pm.
- Keep lists of all who apply, and plan out who you would like to callback for which roles. **We ask that you view all auditions from all applicants in order to maintain equal opportunity to students.**
- When making your callback list, callback more people than less. You want to give yourself an abundance of options and narrow it down from there. Also, you may not be able to cast your first choice for a role, so you always want to have back-ups for casting in mind.
- Submit your callback list to Kristin Sosnowsky, Sonya Cooke, and Vastine Stabler for approval and distribution. This list will need to be approved before you can announce it.
- When you are approved to announce your callback list, email them first. **And then BCC email everyone who auditioned and thank them for auditioning.** Share with everyone the callback list so they know they were not called back.
- Consider what you would like to see actors prepare for the callback. A monologue? A song? Sides (selections from your script)? Sides should not be long; aim for 1 page max per side. Prepare PDFs of the sides you plan to provide on your breakdown.
- Decide when you want to release the sides to actors... with the initial breakdown? Once you have assigned them a time slot? Once they arrive at the callback? The more time you give actors, the better they will be prepared, and the more informed you will be on their castability. **The department suggests that you give actors sides at least 24 hours before the scheduled callback.**

E. Holding the Live Callback

- Your callback should be 2 hours long. The department expects you to start and end on time. Schedule accordingly. Assigning time slots for actors to arrive is most respectful for actors' time and efforts.

- Sonya Cooke, as Head of Undergraduate Performance, must be invited to attend the audition. If she cannot attend, she will assign another faculty member to be present for the audition. There should at least be the director and a faculty rep at the audition.
- **Assign someone to be the audition monitor.** The monitor is often seated outside the audition room, or in the MDA Lobby, and they help check people in and communicate between those auditioning and the director.
- Have a printed or digital list of those attending. If you have scheduled everyone according to a time slot, have that schedule available to view for yourself and your monitor.
- Have a sign-in sheet so you have a record of everyone who attended and when.
- Print multiple copies of your sides in case actors aren't able to print in advance. **You are responsible for printing your sides.**
- **Assign someone to be the reader for your audition.** This could be your stage manager. You can contact UTA (University Theatre Alliance) to see if anyone would like to volunteer as the reader or monitor.
- You can have each actor read the sides with the reader. Or if you prefer, you can pre-plan actors to read with other actors, but this often requires more planning and fore thought. You may want to save chemistry reads for the end of the callback.
- Set up your space for the audition, including a long table for casting to sit behind, and provide at least a chair for the actor to sit in. If you are filming the audition, set that up, and mark the floor for where you want them to stand.
- After actors do their first read, feel free to give them a note or adjustment. Even if they do it perfectly the first time, you want to see if the actor is able to take direction. Keep the notes simple and avoid touching actors auditioning. **Actors should not be expected to improvise any violent or intimate moments in the play.**
- It is ok to give an actor another role to read for after they've done their initial read. Sometimes you only know in the room what role someone is right for. Give them 10 minutes to prepare outside the audition room or so to cold read the scene.
- Take notes of what you see. It always helps to have a written record of what happened in the room. These will help jog your memory when it's hard to remember everything that happened.
- **Make sure you see everyone who attends your audition.** This addresses the equal opportunity component of the audition process. We want to encourage students to audition and learn from the experience.
- Stick to the schedule. Avoid going over with a few actors and not having sufficient time for others. Avoid getting so far behind time, as actors may not be able to stay far longer than they had planned.
- For callbacks, you may want actors to stick around longer so you can pair them with other actors. The callback is the best time to test out how people partner together. **Release actors only when you know you don't need them for anything else.**

F. Preparing the Cast List

When casting, consider the department's and collective need for diversity and representation when choosing a person for a role. For example, if a role requires someone of a certain ethnicity, it is best practice to cast accordingly. An actor can be expected to authentically act many aspects of a character,

but when it comes to ethnicity, gender identity, sexuality, physical and mental ability, and even nationality or culture, prioritize casting actors who come from the same or similar lived experience. When this is possible, they are often the best fit, not only for story-telling purposes but also for reasons of representation. And if you don't have the talent pool to cast a character from a specific or marginalized community, consider if it is still necessary to depict someone of that background in your play. Keep in mind, you cannot ask actors to disclose certain aspects of their identity, such as their sexuality, or physical or mental abilities. In these cases, lean on the imaginative leap actors are capable of and cast those who you think will be best able to bring the story to life. If your cast is open to any ethnicity or gender identity, it is still important to prioritize diversity in your casting. Our casts should reflect the demographics of our student body and community in Louisiana, which is rich in its diversity.

- Submit your cast list to Kristin Sosnowsky, Vastine Stabler, and Sonya Cooke for approval. Have for your own purposes a second cast list in case any members of your cast are unable to be offered the role, or in the case that they decline the offer.
- Once approved, you first contact those who are cast, and then you email everyone who attended the callback, thanking them for their work and sharing with them the cast list.
- Ensure your cast list is posted on the bulletin outside the front office, communicate with Vastine and Kristin about this.
- Any further changes in casting must be coordinated with Kristin, Vastine, and Sonya.
- For additional questions on casting, email Sonya Cooke at cooke1@lsu.edu.

V. PERSONNEL / DESIGN AND BUDGET

Students whose proposals are approved for the Lab Season are responsible for recruiting a production team that should include a stage manager and crew and may also include designers for specific technical areas. Directors are encouraged to make recruiting an experienced stage manager their first priority. Please note that the choice of both designers and stage managers are subject to final approval by the Lab Season Coordinator and faculty in subject areas as appropriate.

After the entire design team has met and developed a unified design concept for the show, each designer should schedule a meeting with the director and the Faculty/Staff Area Coordinator (FSAC) to discuss realization of the concept and determine how best to use available resources. This should allow for a refinement of the budget for each area which will be submitted to the Lab Series Coordinator via the Stage Manager. **Deadlines for “Finalized Team”. “First looks”. “Final Deliverables” and “Final Budget” will be indicated on the Lab Series Production Calendar.**

Each Director is responsible for scheduling a meeting with their entire design/production team and the Lab Season Coordinator a **minimum** of four (4) weeks **prior to the First Rehearsal** in order to discuss show concept and address any special production needs. Each Lab Production will have a budget of **\$350.00** to be used primarily for costume and properties.

An approved budget is required for access to budget resources. (Projects with extraordinary fees such as rights for a musical must be approved by the School of Theatre.)

The costs of scripts, royalties and publicity will be covered by the School.

Lab productions are student-driven projects. ALL labor for each production is generated by students including but not limited to construction; light hang and focus; moving equipment; purchasing materials etc. Student directors and designers should consider their labor pool and budget when making design choices.

VI. MARKETING AND HOUSE MANAGEMENT

A. Marketing

- All marketing and publicity must pass through, and ultimately be approved, by the current Marketing Director or other responsible school staff.
- The Director of Marketing and the Chair must approve special events connected to productions, such as post-performance talkbacks
- Directors are responsible for originating the graphics and/or the graphic concepts on fliers and programs; this information should be forwarded to the Marketing Director at least four weeks before opening for approval.
- Directors should provide the Director of Marketing with a contact sheet four weeks before opening; as this will be the basis for the program, all job descriptions must be accurate.
- The Director of Marketing will assist in the creation of printed materials.
- Each director is responsible for managing the distribution of posters, fliers, etc.
- Programs will be posted online and will not include director's notes or biographies.
- The School will print fliers and programs (on a black and white copier) at no expense to the production.
- There is no marketing budget for Lab productions.
- A production photo for publicity should be arranged with the Director of Marketing at least three weeks before opening.
- No filming is permitted.

B. Ticketing

- Each person involved with a production, including the director, is entitled to two complimentary tickets.
- Requests for other complimentary tickets (i.e. donors of material support, etc.) must be approved by the Marketing Director.
- Only House Managers can mark seats as reserved; the Stage Manager should let the House Manager know if seats need to be reserved.
- No seats can be removed, blocked out or incorporated into the production without prior approval of the Lab Season Coordinator.

- Generally, seats cannot be reserved; exceptions will be granted for legitimate reasons. (i.e. age and health-related needs, out of town guests)

C. House Management

- House Management will be provided by the School.
- The Stage Manager will be the contact with the House Manager at each performance.
- The Stage Manager should make contact with the House Manager as early as possible before each performance.
- All warm-ups and preshow checks in the theatre shall be completed by ½ hour before curtain in order to open the house.

D. Director Responsibilities

- The policy on late seating will be determined by the Director in consultation with the Lab Season Coordinator. The late seating policy should be communicated to the House Manager by the Director.
- One week before opening, the director must inform the House Management Coordinator of:
 - The show length and number of intermissions
 - Warnings which will need to be posted for the audience (i.e. smoke, fog, nudity, strobe lights, excessive profanity, etc.)
 - Any additional issue of concern for the audience

VII. CONSTRUCTION PHASE

A. Faculty /Staff Area Coordinators

ALL usage of equipment and materials must be coordinated through the **Faculty/Staff Area Coordinators (FSAC)** by meetings **and** e-mail. No meeting is confirmed until the director and/or designer receives a confirmation via e-mail.

Policies & Procedures for each area may differ so directors and designers should contact FSACs as soon as possible to become familiar with each shop's standards of operation.

Questions regarding each area can be directed to the area coordinators listed below.

- **Scenery- Professional-in-Residence/Lab Series Coordinator - *Christopher Wood***
chriswood@lsu.edu
- **Scenic Design – Assistant Professor - *Apollo Weaver***, apolloweaver@lsu.edu

- **Lighting- Assistant Professor of Lighting – *Austin Bomkamp*, austin.bomkamp@lsu.edu**
- **Properties-Professional-in-Residence/Properties Designer - *John Eddy*, jeddy2@lsu.edu**
- **Sound – Assistant Professor - *Tyler Kieffer*, tkieffer@lsu.edu**
- **Costumes-Associate Professor, Costume Technology - *Kyla Kazuschyk* kkazuschyk@lsu.edu**

B. General Rules and Regulations

- All questions and requests regarding technical resources should be made through the appropriate FSAC. Designers and Directors should not approach Graduate Assistants and student workers in the production shops with equipment/materials request.
- As required by state law, all items purchased with LSU funds become the property of the LSU School of Theatre
- ALL items and equipment must be returned to storage in the same condition as when borrowed unless otherwise indicated by the FSAC for the given area. Student Designers should coordinate with FSACs to determine when and where items should be placed at the end of strike.
- ALL students involved in a production are required to take an active role in strike. When a task is completed ask for another. No one should be sitting idle while others are working unless specifically told to do so by the Strike leaders. Strike Leaders will be the Designers for each area. If no designer is present it falls to the Director to lead those areas.
- Drawings of the rep light plot, empty studio space and the guidelines will be available through the Lab Series Coordinator.

C. Lab Series Technical Resource Guidelines

Below are listed the **Minimum** resources available to Lab Shows corresponding to each Design / Technical area. From the beginning to the end of the production process, the FSACs may allow **additional** resources—as available—based upon 1) their assessment of the prior experience of each student designer; 2) regular communication with the FSAC; 3) student adherence to production schedules and guidelines. Note that access to additional resources is at the discretion of the FSACs, either individually or in consultation with one another. Remember also:

Scenery

- All the items listed below are available to Lab Series productions but the structure cannot be altered. As part of the strike, all items must be returned to their storage location.
 - 8 periaktoi (Can be used at 8' height or 12' height)
 - 2 Platforms, 1 @ 4'x8' and 1 @ 4'x6' both legged to 16" (no change in height will be allowed)
 - 2 Platforms @1'x4' eight inches tall that will be used as steps up to the 16" tall platforms
- No masking may be moved.
- No change or adjustment to the seating risers will be permitted.

Lighting

- A house plot will be hung and maintained over the Lab season. The house plot includes
 - A 6 area general plot.

- Each area includes 7-instrument general area lighting. (2 x front 45° instruments, 2 x side lights, 2 x top lights and front fill.)
- No changes to focus of the plot will be allowed without prior approval by the FSAC.
- Gel color must be restored to original condition as part of strike.
- See attached light plot.

Properties

- Each production has access to a limited selection of hand properties and larger furniture pieces at the discretion of the FSAC for Properties.
- Each production also has reasonable access to Ingram/Reilly storage. This includes one trip to look at, take pictures of, and tag items for hold. Another trip to pick up the items in the SOT truck or van. All labor for moving items is provided by the production team, and all items must be returned to storage during strike, again all labor provided by the production team.
- All items requisitioned by a show must be returned in the same condition as received and any damaged items must be repaired or replaced.
- All items purchased will be returned to stock for use in other productions
- No properties are to be altered without prior approval by the FSAC.

Weapons

- Use of weapons and/or special effects of any kind must be discussed and approved well in advance by the Lab Show Coordinator and the Props FSAC. If approved the production must have a dedicated, approved Weapons Specialist – no exceptions.
- No weapon (including toys) of any kind can be used or purchased without prior approval from the Props FSAC - no exceptions.
- Real firearms, and/or blank firing prop weapons are never used – no exceptions.
- Posted notification of weapons/sound effect use is required from the first use, this includes tech, on all exterior doors to the theatre space.

LSU Police Notification:

Prop Firearms: LSU Police must be notified of any prop firearm usage. They may choose to inspect any weapon and have final approval of its use; this is the responsibility of the Props FSAC.

Sound Effects: LSU Police must also be notified in advance of sound effects like explosions or gunshots. This is the responsibility of the Props FSAC and the production's Weapons Specialist.

Sound

- A pre-existing sound plot will be available for all Lab Season productions. The plot includes 4x hanging full range speakers with a mixer, audio interface and iMac with Qlab Version 5 installed for playback.
- No alterations to the plot will be allowed without prior approval by the area coordinator.
- Use of microphones or additional speakers is subject to prior approval from the Sound area coordinator.

Costuming

- Lab Season productions may have access to a limited selection of costume pieces at the discretion of the FSAC for Costuming.
- All items requisitioned by a show must be returned in the same condition as when received. Any damaged items must be repaired or replaced.

- No costumes are to be altered without prior approval by the FSAC.

VIII. REHEARSALS

A. General Rules and Regulations

Rehearsals for LSU Theatre are limited to five days per week with a maximum of four (4) hours per day. Rehearsals can be scheduled on either Saturday **or** Sunday, **but not both days**. (Notes must be contained in this period.)

Breaks for rehearsals should conform to Equity standards: Five (5) minutes after sixty (60) minutes; ten (10) minutes after ninety (90) -- whatever the director prefers. Tech rehearsals should be scheduled according to the same schedule listed above. Students must have either Saturday or Sunday as a free day, with no rehearsal.

According to Louisiana State University policy, all work **MUST** end at 11:00pm on weekdays and at 11:30 PM on weekends.

B. Rehearsal and Performance Reports

The Lab production Stage Manager should prepare and distribute daily rehearsal and performance reports. All reports should be distributed to the following as applicable:

- Production Director
- Production Scenic Designer
- Production Costume Designer
- Production Lighting Designer
- Production Sound Designer
- Chris Wood, Lab Season Supervisor, – chriswood@lsu.edu
- John Eddy, Properties Manager - jeddy2@lsu.edu
- Kyla Kazuschyk, Associate Professor of Costume Technology – kkazuschyk@lsu.edu
- Tyler Kieffer, Assistant Professor of Sound Design - tkieffer@lsu.edu
- Smaida Massatt, Assistant Professor of Lighting Design - smaidamassatt@lsu.edu
- Kristin Sosnowsky, Director, LSU School of Theatre/Swine Palace – ksosno1@lsu.edu
- Vastine Stabler, Managing Artistic Director, LSU School of Theatre/Swine Palace – stabler1@lsu.edu
- Other specialized production personnel

IX. TECHNICAL REHEARSALS

Technical rehearsals must adhere to all of the constraints of the normal rehearsal process. During Technical Rehearsals, the Director should focus on making final artistic choices, while remaining attentive

to the time constraints of the rehearsal period and the safety/well-being of the other production members. The Stage Manager and Designers should also work in an efficient and productive fashion with the Director in these rehearsals. In particular, the Stage Manager should monitor the time to make the best use of the rehearsal period and also act as the watchdog for the safety and well-being of all production members.

The Lighting and Sound designers should arrive for the first evening of tech with rough cues already programmed and ready to run. This rough cueing will provide a framework for any adjustments and/or additions the design team and director deem necessary. Tech is also a time to note adjustments to props, scenic units and costumes, all in conversation with the director.

All members of the production team should work together during Technical Rehearsals; they all should understand that significant problems are best discussed in separate meetings, outside the Tech Rehearsals. This makes best use of everyone's time during the Tech Rehearsal periods.

It is most crucial, once rehearsals move into the performance space, that all rehearsal time be used wisely and to its fullest potential, so that all the production members can become accustomed to their new performance environment.

The Director, Designers, and Stage Manager must plan carefully for all **technical** work that must be done in the space. Floors that must be painted, construction to the space that must be completed, lights that must be focused or hung; **all** technical aspects are the ultimate responsibility of the director, whose responsibilities include working with the stage manager, designers and technical crew, etc. to maximize time in the space during tech week. Lab Season productions are student-driven. Directors should not anticipate access to labor support outside of their team with the exception of House Management and Marketing as noted in this document.

X. PERFORMANCE RUN

The Director should help wherever needed over the course of the performance run. This includes stepping in to serve as a board op, usher, or other position, as the performance may need. Where the Director may continue to give notes during the performance run, major changes in the performance should be avoided. As a rule, the Production Stage Manager will supervise the show during the run except in the case of special circumstances.

XI. CLOSING AND STRIKE

After the final performance in coordination with the Lab Season Coordinator, the Director, Stage Manager, and Designers will schedule and lead the strike of the show. **ALL** members of the design team must be present regardless of whether any restore is required. Non-perishable items purchased for the production are property of the School and should be treated as stock items.

All Lab series stock items should be struck from the space and returned to storage. Each student designer is responsible for coordinating with their FSAC, for the prompt return of any borrowed items and/or restoration of any alterations to the space.

The Director has the ultimate responsibility for making sure that the strike and returns are complete.

Dressing rooms must be cleaned and swept. The performance space must be swept and any debris must be placed in waste receptacles.

XII. FINAL WRAP-UP

All original receipts must be turned in to the Business Manager for the School of Theatre and the budget closed by the first Wednesday after the production closes; receipts should be submitted no later than 3pm.

XIII. SAFETY AND SECURITY

THE ENTIRE PRODUCTION COMPANY must be ever vigilant about security. Pay attention that all equipment is present when you enter and leave the space. All doors to the theatre and dressing rooms must be locked whenever leaving the space. Work in the shops must be approved by the area supervisor and the appropriate safety and security procedures must be followed.

Please be smart. It is crucial that no one is left in the building alone. In addition, you are strongly advised not to walk to your cars, dorms, or fraternities/sororities alone. Please call campus transit if you need a ride.

Do not give access to groups or individuals for work not associated with your production. You will be responsible for anything that group does in the space if you provide unauthorized entry.

Please make sure all trash is disposed of in an appropriate container outside of the theatre space (we do not have regular cleaning service in the theatre or dressing rooms).

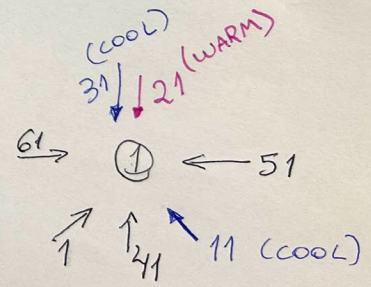
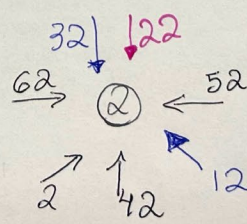
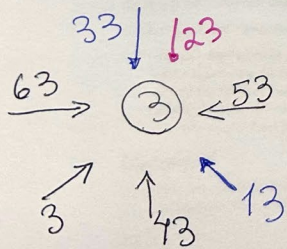
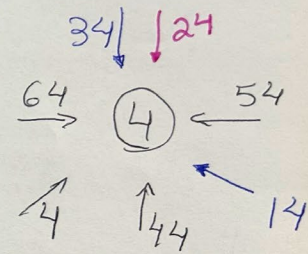
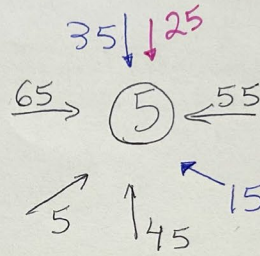
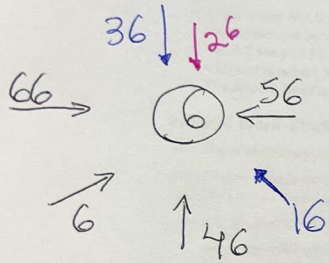
XIV. MENTOR RESPONSIBILITIES

1. Applicants for the Lab Season should have a faculty member agree to mentor their production by the time they submit their applications. On a case-by-case basis, the Lab Committee may be able to help coordinate matching individual students with faculty mentors.
2. Student directors should consult with faculty mentors regarding their selection of designers, stage managers, and other members of the production team. Positions such as assistant directors, assistant designers, dramaturgs, etc. should also be vetted by the faculty mentor.

3. Faculty mentors can offer guidance to the entire production; all members of the team should be welcome to meet with the mentor. That said, student directors and mentors should agree upon a schedule of regular meetings; one check-in per week is recommended.
4. As a consultant for the entire production, the faculty mentor should encourage all members of the team to adhere to the production schedule in cooperation with Chris Wood, coordinator of the Lab Season—from “first looks” through tech rehearsals and strikes.
5. Student directors and their mentors should also agree on a schedule for mentors to visit rehearsals. Mentors are encouraged to attend one of the first rehearsals in order to establish clear channels of communication with all members of the production team.
6. Faculty mentors are welcome, with student director approval, to invite other faculty members to visit rehearsals or production meetings on occasion. These visits are intended to allow other faculty to share their own insights and expertise with the production team.

XV. LIGHT PLOT

BACK WALL



AUDIENCE

XVI. SAMPLE PLAYS

LSU SCHOOL OF THEATRE LAB SEASON FACULTY SUGGESTED PLAYS

The following is a list of plays suggested by the School of Theatre faculty which are well suited for the Lab Season.

Title	Synopsis	Cast Size	Rights Holder
<i>A Bright New Boise</i> by Samuel D. Hunter	In the bleak, corporate break room of a craft store in Idaho, someone is summoning the Rapture. Samuel D. Hunter's <i>A Bright New Boise</i> is an earnest comedy about the meager profits of modern faith.	2 Women 3 Men	Concord Theatricals
<i>A Case for the Existence of God</i> by Samuel D. Hunter	Inside a cubicle in a small office in southern Idaho, two men struggle to balance the confounding terms on a loan. Samuel D. Hunter's intimate, powerful play is a thoughtful meditation on human resilience.	2 Men	Theatricals
<i>Air Space</i> by Tori Keenan-Zelt	As Glory and Kyle try to flip a falling-down house in an abandoned neighborhood, they discover that the evicted owners have been living secretly in a hollowed-out wall. A surreal comedy about what happens when a new generation tries to build something from the broken pieces another generation hasn't given up yet.	3 Men 2 Women	Available via New Play Exchange
<i>All in the Timing, Six One Act Plays</i> by David Ives	<p>THE STORIES: Sure Thing. Two people meet in a cafe and find their way through a conversational minefield as an offstage bell interrupts their false starts, gaffes, and faux pas on the way to falling in love. (1 man, 1 woman.)</p> <p>Words, Words, Words recalls the philosophical adage that three monkeys typing into infinity will sooner or later produce Hamlet and asks: What would monkeys talk about at their typewriters? (2 men, 1 woman.)</p> <p>The Universal Language brings together Dawn, a young woman with a stutter, and Don, the creator and teacher of Unamunda, a wild comic language. Their lesson sends them off into a dazzling display of hysterical verbal pyrotechnics—and, of course, true love. (2 men, 1 woman.)</p> <p>Philip Glass Buys a Loaf of Bread is a parodic musical vignette in trademark</p>	Casting can vary based on the director's discretion across the one acts. Lab series has a limit of six actors?	Dramatist Play Service

	<p>Glassian style, with the celebrated composer having a moment of existential crisis in a bakery. (2 men, 2 women.)</p> <p>The Philadelphia presents a young man in a restaurant who has fallen into "a Philadelphia," a Twilight Zone-like state in which he cannot get anything he asks for. (2 men, 1 woman.)</p> <p>Variations on the Death of Trotsky shows us the Russian revolutionary on the day of his demise, desperately trying to cope with the mountain-climber's axe he's discovered in his head. (2 men, 1 woman.)</p>		
<i>Animal Farm</i> by George Orwell	<p>George Orwell's satire on the perils of Stalinism has proved magnificently long-lived as a parable about totalitarianism anywhere and has given the world at least one immortal phrase: "Some are more equal than others." The animals on a farm drive out their master and take over and run the farm for themselves. The experiment is successful, except that someone has to take the deposed farmer's place. Leadership devolves upon the pigs, which are cleverer than the rest of the animals. Unfortunately, their character is not equal to their intelligence. This dramatization remains faithful to the book's plot and intent and retains both its affection for the animals and the incisiveness of its message.</p>	6 to 12 Actors Gender Neutral Casting	Dramatic Publishing
<i>Art</i> by Yasmina Reza	<p>How much would you pay for a white painting? Would it matter who the painter was? Would it be art? One of Marc's best friends, Serge, has just bought a very expensive painting. It's about five feet by four, all white with white diagonal lines. To Marc, the painting is a joke, but Serge insists Marc doesn't have the proper standard to judge the work. Another friend, Ivan, though burdened by his own problems, allows himself to be pulled into this disagreement. Eager to please, Ivan tells Serge he likes the painting. Lines are drawn and these old friends square off over the canvas, using it as an excuse to relentlessly batter one another over various failures. As their arguments become less theoretical and more personal, they border on destroying their friendships. At the breaking point, Serge hands Marc a felt tip pen and dares him: "Go on." This is where the friendship is finally tested, and the aftermath of action,</p>	3 Men	Dramatist Play Service

	and its reaction, affirms the power of those bonds.		
<i>Bacchae 2.1</i> by Charles Mee	Mee's work follows Euripides' basic plot. Dionysus (Michael Aronov), son of the god Zeus and the mortal woman Semele, comes to Thebes. The ruler of the city, Pentheus (Jonathan Tindle), refuses to acknowledge Dionysus' godhood. In the mountains, Dionysus unleashes the passions and unbridled sexuality of a group of women including Pentheus' mother, Agave (Cam Kornman). Pentheus' quest to bring down the god—as well as his curiosity about the actions of the women—leads to a tragic end. However, within this basic structure, Mee is able to add layers of emotion and complexity that go beyond the original tale.	Casting is open in terms of Gender	https://www.charlesmee.org/
<i>Bad Jews</i> by Joshua Harmon	A fierce, biting comedy about family, faith, and what you choose to believe, when you're chosen.	2 Women 2 Men	Concord Theatricals
<i>Bamboozled!</i> by Michael Elliott Brill.	Brighella, a young opportunist, spies old, miserly Pantalone chasing Harlequin, a dolt. Brighella threatens to throttle him, quickly distracting Pantalone as he thinks up a plot to earn a bit of bribery income in a very short amount of time.	7 Men 1 Women 1 Gender Neutral	Origin Theatrical
<i>Barefoot in the Park</i> by Neil Simon	Paul and Corie Bratter are newlyweds in every sense of the word. After a six-day honeymoon, they get a surprise visit from Corie's loopy mother.	2 Women 4 Men	Concord Theatricals
<i>Beyond Therapy</i> by Christopher Durang	Bruce and Prudence are deeply into therapy. Prudence's macho therapist is urging her to be more assertive, while Bruce's wacky female therapist wants him to meet women by placing a personal ad. She does not fully comprehend that Bruce has a male lover who is not pleased by Bruce's desire to date a woman. Bruce doesn't know how to handle poor, nervous Prudence, and Prudence doesn't know what to make of her unpredictable new boyfriend. They do learn to live beyond therapy in this delightful off-Broadway hit, which moved successfully to Broadway starring Dianne Wiest and John Lithgow.	2 Women 4 Men	Concord Theatricals b
<i>Big Love</i> by Charles Mee	Big Love is a play by American playwright Charles L. Mee . Based on Aeschylus's <i>The Suppliants</i> , it is about fifty brides who flee to a manor in Italy to avoid marrying their fifty cousins.	5 Women 5 Men Cast can be augmented to suit production needs	https://www.charlesmee.org/
<i>Blueberry Toast</i> by Mary Laws	On a regular Sunday morning, Walt sits in his sunny suburban kitchen while wife Barb makes him breakfast. Over a plate		Oberon Modern Plays

	of blueberry toast a dispute escalates, and it's not long before the mundane descends into madness.		
<i>Burn This</i> by Lanford Wilson	The place is a Manhattan loft shared by Anna, a lithe young dancer-choreographer, and her two gay roommates—her collaborator, Robbie, who has just been killed in a freak boating accident, and Larry, a world-weary, caustically funny young advertising executive. As the play begins Anna is recovering from attending Robbie's funeral, comforted by her wealthy, well-meaning boyfriend, Burton, a sci-fi screenwriter whose persistent proposals of marriage Anna finds herself unable to accept. Then, with sudden, unexpected explosiveness, Robbie's older brother, Pale, bursts on the scene. He has come to collect his brother's belongings—but stays on to transform the action of the play and the lives of those in it. Menacing, profane, dangerous, and yet oddly sensitive, Pale is both terrifying and fascinating and, in the end, the one who brings to Anna the unsettling but compelling love that, despite her fears and doubts, she cannot turn away.	3 Men 1 Woman	Dramatist Play Service
<i>Cardboard Piano</i> by Hansol Jung	Northern Uganda on the eve of the millennium: The daughter of American missionaries and a local teenage girl steal into a darkened church to seal their love in a secret, makeshift wedding ceremony. But when the surrounding war zone encroaches on their fragile union, they cannot escape its reach.	2 Women 2 Men	Concord Theatricals
<i>Circle Mirror Transformation</i> by Annie Baker	In Shirley, Vermont, Marty, an acting teacher, holds an Adult Creative Drama class at the local community center. The people who sign up for the class are Schultz, a recently divorced carpenter; Lauren, a reserved high school junior; Theresa, a former actor; and Marty's husband James. Marty takes the students through various acting and dramatic exercises; they act like trees, beds and baseball gloves. In one exercise, they act as one another and tell their life stories. As a possible romance begins each of the group slowly reveal themselves. In a final exercise, Lauren imagines herself meeting Schultz in 10 years and they tell each other what has transpired.	3 Women 2 Men	Dramatist Play Service
<i>Constellations</i> by Nick Payne	The play follows Marianne, a physicist, and Roland, a beekeeper, through their romantic relationship. Marianne often waxes poetic about cosmology, quantum	1 Woman 1 Man	Dramatist Play Service

	mechanics, string theory and the belief that there are multiple universes that pull people's lives in various directions. This is reflected in the play's structure as brief scenes are repeated, often with different outcomes.		
<i>Cost of Living</i> by Martyna Majok	The play examines two pairs of relationships between disabled and able persons: one between John, a graduate student with cerebral palsy and his female caregiver, Jess, and the other between Ani, who became a quadriplegic following a tragic accident and her ex-husband, Eddie, an unemployed truck driver.	2 Women 2 Men	Concord Theatricals
<i>Cry It Out</i> by Molly Smith Metzler	Four months ago, Jessie was a corporate lawyer with a glamorous Manhattan life. Today, she is in dirty yoga pants, covered in breast milk, trying to comfort a screaming newborn. Isolated in a sleepy Long Island suburb while her commuter husband works long hours, Jessie is desperate to talk to anyone besides Food Network. So when she spies a fellow new mom and neighbor, Lina, at the local Stop & Shop, she vaults over the cantaloupe to introduce herself. Happy to have found each other, the two moms agree to meet for coffee during naptime in the sweet spot behind their adjoining yards where both their baby monitors get reception, and a fast friendship is born. Jessie and Lina may be from vastly different financial backgrounds—Jessie is Ivy-educated and of the manor born; Lina has a night-school nursing degree and terrible credit—but they have one huge thing in common: they've been cracked open by the love they feel for their newborns. One coffee quickly becomes a daily coffee, as Jessie and Lina laugh through the highs and lows of motherhood. But their intimacy is punctured when a stranger who lives in the mansion up on the cliff appears in the yard, asking if they would include his wife, a new mom who is having “a hard time,” in their coffee klatch. Reluctantly, the duo tries to become a trio, but with very mixed—and surprising—results. After all, this is a town where the haves and the have-nots live in very close company; up on the cliff is Sands Point, one of the most expensive <i>Great Gatsby</i> -esque neighborhoods in the whole country. How could that woman possibly be having a “hard time”? A comedy with dark	3 Woman 1 Man	Dramatic Publishing

	edges, <i>Cry It Out</i> takes an honest look at the absurdities of being home with a baby, the power of female friendship, the dilemma of going back to work, and the effect class has on parenthood in America.		
<i>Crying on Television</i> by R. Eric Thomas	After a chance meeting, Mackenzie realizes that she's seen Ellison somewhere before—as a contestant on a reality dating show from 10 years earlier. Struck by the girl she remembers from the decade-old clip, Mackenzie decides they should be friends and quickly gets caught up in an escalating series of hijinks to make that happen. Mackenzie's quest pulls in Chris, her brother's ex who is doing his best to be a weird loner, and Taffy, an amateur sleuth who never met a stranger, as the group wrestle with life's greatest mystery: how to make friends as an adult.	Cast Size: 4	New Play Exchange
<i>Dark Ride</i> by Len Jenkin	A brilliantly conceived and highly theatrical experience in absurdist drama, in which the audience is taken on a wild and funny metaphysical journey into the fertile imaginations of the diverse characters whose bizarre stories are deftly interwoven into the fabric of the play. DARK RIDE is comprised of a series of vignettes involving characters who, at first, appear to bear no relation to each other. A mysterious figure gives a scholar an ancient manuscript to translate; a thief steals an enormous jewel; a woman assures us that life is all coincidence; a dream-like waitress serves her customers all manner of thoughts and suggestions but no food. The images are bizarrely funny and provocative and, in time, coalesce into a pattern of driving concerns and obsessions that come into focus when the various characters finally meet at an oculists convention in Mexico City. Phantasmagoric, the play takes us on a journey that, in the final essence, transcends the physical world to explore the inner recesses of the mind.	4 Women 6 Men	Broadway Play Publishing
<i>Detroit '67</i> by Dominique Morrisseau	In 1967 Detroit, Motown music is getting the party started, and Chelle and her brother Lank are making ends meet by turning their basement into an after-hours joint. But when a mysterious woman finds her way into their lives, the siblings clash over much more than the family business. As their pent-up feelings erupt, so does their city, and they find themselves caught in the middle of the '67 riots.	3 Women 2 Men	Concord Theatricals

<i>Dig</i> by Theresa Rebeck	In a dying plant shop in a dying neighborhood, Roger receives a visitor from the past: Megan, the local screw-up, just out of rehab. He wants nothing to do with this disaster. Rebeck's signature wit, intelligence, and depth brings us a riveting play that asks – Can a soul beyond saving be saved?	2 Women 4 Men	Concord Theatricals
<i>Endgame</i> by Samuel Beckett	A pinnacle of Beckett's characteristic raw minimalism, <i>Endgame</i> is a pure and devastating distillation of the human essence in the face of approaching death. <i>Endgame</i> , originally written in French and translated into English by Beckett himself, is considered by many critics to be his greatest single work. Samuel Beckett was awarded the Nobel Prize for Literature in 1969; his literary output of plays, novels, stories and poetry has earned him an uncontested place as one of the greatest writers of our time.	1 Woman 3 Men	Concord Theatricals
<i>Eurydice</i> by Sarah Ruhl	In <i>Eurydice</i> , Sarah Ruhl reimagines the classic myth of Orpheus through the eyes of its heroine. Dying too young on her wedding day, Eurydice must journey to the underworld, where she reunites with her father and struggles to remember her lost love. With contemporary characters, ingenious plot twists, and breathtaking visual effects, the play is a fresh look at a timeless love story.	2 Women 5 Men	Concord Theatricals
<i>Fat Ham</i> by James Ijames	Pulitzer Prize-winning playwright James Ijames reinvents Shakespeare's masterpiece with his new drama, a delectable comic tragedy. Juicy is a queer, Southern college kid, already grappling with some serious questions of identity, when the ghost of his father shows up in their backyard, demanding that Juicy avenge his murder. It feels like a familiar story to Juicy, well-versed in Hamlet's woes. What's different is Juicy himself, a sensitive and self-aware young Black man trying to break the cycles of trauma and violence in service of his own liberation. From an uproarious family barbecue emerges a compelling	3 Woman 4 Men	Concord Theatricals

	examination of love and loss, pain and joy.		
Female Transport	This stark, hard hitting drama is an account of the political education of six women convicted of petty crimes in 19th century London and sentence to be transported to a life of hard labor in Britain's overseas penal colony (present day Australia). During the six month voyage they are kept in a cramped cell below deck where they learn certain truths about society. Foremost among these is they have been condemned due to the bias of a male dominated class system, represented in the play by the crew of the prison ship. Their consciousness raising is powerfully and sympathetically portrayed; at the end of their journey they have grown into a unified bunch of hardened fighters.	6 Women 4 Men	Concord Theatricals
<i>Heroes of the Fourth Turning</i> by Will Arbury	It's nearing midnight in Wyoming, where four young conservatives have gathered at a backyard after-party. They've returned home to toast their mentor Gina, newly inducted as president of a tiny Catholic college. But as their reunion spirals into spiritual chaos and clashing generational politics, it becomes less a celebration than a vicious fight to be understood. On a chilly night in the middle of America, Will Arbury's haunting play offers grace and disarming clarity, speaking to the heart of a country at war with itself.	3 Women 2 Men	Concord Theatricals
<i>High School Coven</i> by Kaela Mei-Shing Garvin	TBH high school is v v v hard, especially if you're a witch! Liana, Naomi, Rachel, and Trina form a coven to cope with the pressures of being a teenage girl, like finding the perfect homecoming dress, locating a suitable familiar, and something more sinister -- reporting sexual assault within the education system.	Cast of 6	New Play Exchange
<i>Hir</i> by Taylor Mac	Discharged from the Marines under suspicious circumstances, Isaac comes home from the wars, only to find the life he remembers upended. Isaac's father, who once ruled the family with an iron fist, has had a debilitating stroke; his younger sister, Maxine, is now his brother, Max; and their mother, Paige, is committed to revolution at any cost. Determined to be free of any responsibility toward her formerly abusive husband—or the home he created—Paige fervently believes she can lead the way to a "new world order."	1 Woman 2 Men	Dramatist Play Service

<i>Home</i> by Maurice Maeterlinck	In "Home," Maurice Maeterlinck portrays a family waiting for the return of the patriarch, who has been absent for many years. The play delves into the emotional struggles of the family members, who are haunted by the uncertainty of their future and the looming presence of death.	Cast size can vary	https://www.online-act-plays.com/
<i>I and You</i> by Lauren Gunderson	One afternoon, Anthony arrives unexpectedly at classmate Caroline's door bearing a beat-up copy of Walt Whitman's <i>Leaves of Grass</i> , an urgent assignment from their English teacher. Homebound due to illness, Caroline hasn't been to school in months, but she is as quick and sardonic as Anthony is athletic, sensitive, and popular. As these two let down their guards and share their secrets, this seemingly mundane poetry project unlocks a much deeper mystery that has brought them together.	1 Woman 1 Man	Dramatist Play Service
<i>I Hate Shakespeare!</i> by Steph DeFerie	We hate Shakespeare! At least that's what the audience thinks until they get a rip-roaring rundown of Shakespeare's classics. With zombies, talking cows, and an appearance by Jerry Springer, <i>I Hate Shakespeare!</i> is a hilarious and fast-paced introduction to Shakespeare -- with a modern twist. Plus, someone gets a pie in the face.	3 Women 2 Men	Playscripts
<i>Intimate Apparel</i> by Lynn Nottage	" <i>Intimate Apparel</i> " is a two-act play by Lynn Nottage that tells the poignant story of Esther, a 35-year-old seamstress in early 1900s New York City. The narrative unfolds as Esther navigates her desires for love, stability, and personal fulfillment amidst societal pressures and racial discrimination. The play skillfully intertwines the lives of Esther and other women, such as Mrs. Van Buren, who grapples with her own marital struggles, and Mayme, a prostitute seeking affection and respect.	4 Women 2 Men	Dramatist Play Service
<i>Jesus Hopped the 'A' Train</i> by Stephen Adly Guirgis	<i>Jesus Hopped the A Train</i> tells the story of several inmates of Rikers Prison who are awaiting charges for murder. Angel Cruz is a young Puerto Rican man incarcerated for shooting a cult leader after said person "stole" his best friend. When the cult leader dies during surgery, Angel suddenly finds himself facing murder charges. Added to the mix are Lucius Jenkins, a serial killer turned born-again Christian, and Valdez, a sadistic corrections officer.	1 Woman 4 Men	Dramatist Play Service
<i>John</i> by Annie Baker	The week after Thanksgiving. A Bed & Breakfast in Gettysburg, Pennsylvania. A cheerful innkeeper. A young couple	3 Women 1 Man	Concord Theatricals

	struggling to stay together. Thousands of inanimate objects, watching.		
<i>The Laramie Project</i> by Moises Kaufman	On October 7, 1998, a young gay man was discovered bound to a fence in the hills outside Laramie, Wyoming, savagely beaten and left to die in an act of hate that shocked the nation. Matthew Shepard's death became a national symbol of intolerance, but for the people of Laramie the event was deeply personal, and it's they we hear in this stunningly effective theater piece, a deeply complex portrait of a community.	4 Women 4 Men	Dramatist Play Service
<i>Lewiston/Clarkston</i> by Samuel D. Hunter	<p><u>LEWISTON:</u></p> <p>Alice and Connor sit by their roadside stand selling cheap fireworks while developers swallow the land around them. Promised a condo in the new development, their future is secure. Enter Marnie, Alice's long-lost granddaughter, proposing to buy the land to save her family's legacy. Marnie and Alice will become reacquainted with each other's deeply held secrets, uncertain pasts, and hopeful futures. Hunter, a 2014 MacArthur Fellowship recipient, explores the emotional frontiers of a family struggling to make a home in the vastness of the American landscape with affection, poignancy, and a profound sense of empathy.</p> <p><u>CLARKSTON:</u></p> <p>Jake meets Chris when they are assigned to the same night shift at Costco in Clarkston, Washington. Chris has a hard life; his mom is a meth addict, and living in Clarkston has forced him down a dead-end road. He has promise, but he's "stuck." Jake went to a liberal arts school, is gay and out, but fled his Connecticut town when he was diagnosed with a fatal illness. Wanting to see the ocean, he came to Clarkston, but was sidetracked by his illness. He and Chris form an awkward bond: both are gay, but have led completely different lives. Can they learn to help each other?</p>	3 Women 3 Men	Concord Theatricals
<i>Lobby Hero</i> by Kenneth Lonergan	Nominated for the Outer Critics Circle Award for Outstanding Off-Broadway Play, <i>Lobby Hero</i> tells the story of Jeff, a luckless young security guard trying to get his life together after being thrown out of the navy. But the lobby proves to	1 Woman 3 Men	Dramatists Play Service

	<p>be no sanctuary from the world, as Jeff is drawn into a local murder investigation involving his supervisor, a tightly wound young man called upon to bear witness against his troubled brother, and a rookie policewoman who is in over her head with her seasoned but unscrupulous hero-cop partner.</p>		
<p><i>Lone Star / Laundry and Bourbon</i> by James McLure</p>	<p>For a cast of 3 women. The setting is the front porch of Roy and Elizabeth's home in Maynard, Texas, on a hot summer afternoon. Elizabeth and her friend Hattie are whiling away the time folding laundry, watching TV, sipping bourbon and Coke, and gossiping about the many open secrets which are so much a part of small-town life. They are joined by the self-righteous Amy Lee who, among other tidbits, can't resist blurting out that Roy has been seen around town with another woman. While the ensuing conversation is increasingly edged with bitter humor, from it emerges a sense of Elizabeth's inner strength and her quiet understanding of the turmoil which has beset her husband since his return from Vietnam. He is wild, and he is unfaithful, but he needs her, and she loves him. And she'll be waiting for him when he comes home—no matter what others may say or think.</p>	<p>3 Women</p>	<p>Dramatists Play Service</p>
<p><i>Love, Loss, and What I Wore</i> by Nora and Delia Ephron</p>	<p>Beckerman's runaway bestseller — adapted into an Off-Broadway hit by Nora and Delia Ephron — articulates something all women know: that our memories are often tied to our favorite clothes. From her Brownie uniform to her Pucci knockoff to her black strapless Rita Hayworth-style dress from the Neiman Marcus outlet store, Beckerman tells us the story of her life.</p>	<p>5 Women</p>	<p>Dramatists Play Service</p>
<p><i>Love/sick</i> by John Cariani</p>	<p>A darker cousin to <i>Almost, Maine</i>, John Cariani's <i>LOVE/SICK</i> is a collection of nine slightly twisted and completely hilarious short plays. Set on a Friday night in an alternate suburban reality, this 80-minute romp explores the pain and the joy that comes with being in love. Full of imperfect lovers and dreamers, <i>LOVE/SICK</i> is an unromantic comedy for the romantic in everyone.</p>	<p>2-10 Women 2-10 Men (Flexible)</p>	<p>Dramatists Play Service</p>
<p><i>Lovers of Verona</i> by Joshua Blanchard</p>	<p>Intrigue, role-reversals, and flighty lovers abound in this high-energy modern take on the classic <i>Commedia dell'Arte</i> play. In a world filled with lust, greed, and ever-shifting passions, will one young couple</p>	<p>4-6 Women 8-10 Men</p>	<p>Playscripts</p>

	(and their servants) be able to find true love?		
Moliere's <i>Scapin</i> adapted by Bill Irwin and Mike O'Donnell's adaptation	The crafty Scapin, servant to the household of Geronte, jumps into the story as he first promises to help in the affairs of his neighbor's son, Octave, then to aid in those of his own charge, Leander (Geronte's son). Both young men have fallen in love with unlikely, and penniless beauties, and both need money to help solve their dilemmas. Scapin knows a good ruse will always win the day and he drafts Sylvestre, Octave's servant, into his schemes. Convincing Sylvestre he's a wonderful actor (and allowing him to build characterizations using movie cliches), Scapin has him play characters who will deceive the family patriarchs into parting with large sums of money. The final scene of the first act is a vaudeville/music hall version of Molière's famous scene in which Scapin spins a tale of kidnapping, foreigners and ransom. Once the money is obtained, however, Scapin pushes further in order to exact a little revenge on those he's served. Thinking Geronte has said something nasty about him, Scapin sets out to teach him a lesson. The roguish words, however, are Scapin's own lies and stories finally coming back to him, his revenge backfires and he must flee. In the end however, Scapin's schemes aid in revealing the penniless beauties to be the exact right mates for the young charges—being of high birth after all since they are discovered to be the missing children of both patriarchs—and Scapin returns to his post, with the pleasant punishment of having to marry the maidservant of one of the daughters. There is a final chase and dance among all the participants, which, inevitably, becomes the raucous, delightful curtain call.	3 Women 7 Men	Dramatists Play Service
<i>Native Gardens</i> by Karen Zacarías	Pablo, a high-powered lawyer, and doctoral candidate Tania, his very pregnant wife, are realizing the American dream when they purchase a house next door to community stalwarts Virginia and Frank. But a disagreement over a long-standing fence line soon spirals into an all-out war of taste, class, privilege, and entitlement. The hilarious results guarantee no one comes out smelling like a rose.	2 Women 2 Men	Concord Theatricals

<i>Polish Joke</i> by David Ives	Polish Joke is about a young Polish-American's trip through ethnic stereotypes. Nine-year-old Midwesterner Jan Bogdan Sadlowski, nicknamed, Jasiu, is told by his uncle that Poles are thought to be "backward, stupid, inept, and gloomy." The only way out is for Jasiu "to impersonate someone not Polish."	2 Women 3 Men	Dramatists Play Service
<i>Primary Trust</i> by Eboni Booth	Meet Kenneth, a 38-year-old bookstore worker who spends his evenings sipping mai tais at the local tiki bar. When he's suddenly laid off, Kenneth finally begins to face a world he's long avoided – with transformative and even comical results. <i>Primary Trust</i> is a touching and inventive play about new beginnings, old friends and seeing the world for the first time.	1 Woman 3 Men	Concord Theatricals
<i>Silent Sky</i> by Lauren Gunderson	The true story of 19th-century astronomer Henrietta Leavitt explores a woman's place in society during a time of immense scientific discoveries.	4 Women 1 Man	Dramatists Play Service
<i>Sister Mary Ignatius Explains It All for You</i> by Christopher Durang	Sister Mary Ignatius, a teaching nun who is much concerned with sin in all of its various forms, delivers a cautionary lecture to her charges. One of them, a precocious little boy named Thomas, can quote the Ten Commandments on cue, and each time he does so Sister Mary rewards him with a cookie. But when several of her former students turn up the picture darkens, along with Sister Mary's indignation. One of them is the happy mother of an illegitimate child; another a contented homosexual; still another has had two abortions—the first after having been raped on the night of her mother's death; while another student, now an alcoholic, contemplates suicide. Their stories are disturbing—but also very funny—and it is quickly apparent that one thing they all have in common is their loathing for Sister Mary and the unyielding dogma which she forced on them in their formative years. In the end there is mayhem and bloodshed but, with this, the unsettling feeling that, amid the laughter, some devastating truths have been told.	3 Women 3 Men	Dramatists.com
<i>Six Characters in Search of an Author</i> by Pirandello	Pirandello's masterpiece, a study in illusion and reality, follows a group of characters who try to fashion their life stories into acceptable drama. Mr. Brustein's new rendering is accessible, contemporary, and highly speakable while retaining the flavor of the Italian original.	3 Women 9 Men 2 Gender Flexible	Concord Theatricals

<i>Stop Kiss</i> by Diana Son	“A poignant and funny play about the ways, both sudden and slow, that lives can change irrevocably,” says Variety. After Callie meets Sara, the two unexpectedly fall in love. Their first kiss provokes a violent attack that transforms their lives in a way they could never anticipate.	3 Women 3 Men	Dramatists.com
<i>TENDER ATLAS: A collection of Ten-Minute Plays</i> by Caity-Shea Violette	A collection of six 10-minute plays written by award-winning playwright and screenwriter Caity-Shea Violette	Based on Choice of Plays from Volume	https://caitysheaviolette.com/
<i>The 39 Steps</i> by Patrick Barlow	In <i>The 39 Steps</i> , a man with a boring life meets a woman with a thick accent who says she’s a spy. When he takes her home, she is murdered. Soon, a mysterious organization called “The 39 Steps” is hot on the man’s trail in a nationwide manhunt that climaxes in a death-defying finale! A riotous blend of virtuoso performances and wildly inventive stagecraft, <i>The 39 Steps</i> amounts to an unforgettable evening of pure pleasure!	1 Woman 1 Man 2 Open Gender	Concord Theatricals
<i>The Actor's Nightmare</i> by Christopher Durang	Having casually wandered onstage, George is informed that one of the actors, Eddie, has been in an auto accident and he must replace him immediately. Apparently no one is sure of what play is being performed but George (costumed as Hamlet) seems to find himself in the middle of a scene from <i>Private Lives</i> , surrounded by such luminaries as Sarah Siddons, Dame Ellen Terry and Henry Irving. As he fumbles through one missed cue after another the other actors shift to Hamlet, then a play by Samuel Beckett, and then a climactic scene from what might well be <i>A Man for All Seasons</i> —by which time the disconcerted George has lost all sense of contact with his fellow performers. Yet, in the closing moments of the play, he rises to the occasion and finally says the right lines, whereupon make-believe suddenly gives way to reality as the executioner's axe (meant for Sir Thomas More) instead sends poor George to oblivion—denying him a well-earned curtain call.	3 Women 2 Men	Dramatists.com
<i>The Agency</i> by Lia Romeo	Ani has always dreamed of becoming an actress, so she's saved up and moved to New York City. But she's not getting cast,	Cast Size: 5	New Play Exchange

	and she's almost out of money. So she takes a job at a "rental agency," where lonely clients can hire actors to serve as surrogate friends or loved ones. It seems like the perfect gig - it pays well, she's good at the work, and she's helping people feel better. But what will it mean for her real-life relationships? A play for a world where we can buy whatever we want - if we're willing to pay the price.		
<i>The Brothers Size</i> by Tarell Alvin McCraney	In the Louisiana bayou, big brother Ogun Size is hardworking and steady. Younger brother Oshoosi is just out of prison and aimless. Elegba, Oshoosi's old prison-mate, is a mysterious complication. A simple circle defines a world that begins in ritual and evolves into a tough and tender drama of what it means to brother and be brothered. Flights of poetry, music, dance and West African mythology combine in a contemporary tale that explores the tenuousness of freedom and the need to belong somewhere, to something, to someone.	3 Men	Dramatists Play Service
<i>The Dumb Waiter</i> by Harold Pinter	Gus and Ben are on the job, waiting and listening. Into the waiting silence rattles the dumb waiter with extraordinary demands for dishes they cannot supply - and who is operating the dumb waiter in an empty house? In a while their victim will come and they will know what to do.	2 Men	Concord Theatricals
<i>The Glass Menagerie</i> by Tennessee Williams	Amanda Wingfield is a faded, tragic remnant of Southern gentility who lives in poverty in a dingy St. Louis apartment with her son, Tom, and her daughter, Laura. Amanda strives to give meaning and direction to her life and the lives of her children, though her methods are ineffective and irritating. Tom is driven nearly to distraction by his mother's nagging and seeks escape in alcohol and the world of the movies. Laura also lives in her illusions. She is crippled, and this defect, intensified by her mother's anxiety to see her married, has driven her more and more into herself. The crux of the action comes when Tom invites a young man of his acquaintance to take dinner with the family. Jim, the caller, is a nice ordinary fellow who is at once pounced upon by Amanda as a possible husband for Laura. In spite of her crude and obvious efforts to entrap the young man, he and Laura manage to get along very nicely, and momentarily Laura is lifted out of herself into a new world. But this crashes when, toward the end, Jim	2 Women 2 Men	Concord Theatricals

	explains that he is already engaged. The world of illusion that Amanda and Laura have striven to create in order to make life bearable collapses about them. Tom, too, at the end of his tether, at last leaves home.		
<i>The Illiad, The Odyssey, And All Greek Mythology in 99 Minutes or Less</i> by Jay Hopkins and John Hunter	On a simple stage, with the clock ticking in front of everyone's eyes, the cast speeds through <i>all</i> of Greek Mythology. Its funny, updated, and made easy to understand. The Gods walk the Red Carpet. The Creation of Mankind is a botched subcontractors job. Man and Pandora try settling down despite an ominous wedding gift. Love stories are a dating show and the Greek Tragedies are sports highlights! And don't forget the two greatest stories ever told, <i>The Illiad</i> and <i>The Odyssey</i> . Kidnap Helen of Troy and you've got a 10 year slap-fight of epic proportions with pouty Achilles, war-hungry Agamemnon, and clever Odysseus, destined to wander the seas for 10 more years fighting giants, seductresses, and the Gods themselves. All the silly decisions, the absurd destinies, and the goofy characters are presented lightning-bolt fast with hysterical results as the clock is stopped with only seconds to spare.	2 Women 3 Men	Concord Theatricals
<i>The Lacy Project</i> by Alena Smith	Her mother's photographs turned Lacy into an icon of childhood innocence and beauty. Now, on the night of her 22nd birthday, Lacy has to navigate between image and reality, sex and friendship, self-indulgence and responsibility. This wild tragicomedy presents a portrait of a young woman held captive by her own childhood, and a vivid picture of a generation unable to grow up.	5 Women	Dramatists Play Service
<i>The Maids</i> by Jean Genet	Two sisters, maids to a wealthy society woman, act out fantasies of class, love and revenge while the lady of the house is out on a romantic rendezvous. As their games intensify, the incipient violence escalates as they await Madame's return.	3 Women	Concord Theatricals
<i>The Memorandum</i> by Vaclav Havel	This Orwellian gem is set in a model political bureaucracy where a harassed manager unwittingly authorizes an experiment that will introduce a new bureaucratic jargon to supplant the popular language and expedite regimentation. The fellow who engineered the scheme now bypasses his manager and becomes manager himself. The results of the new jargon are ludicrous - nobody is able to translate the	3 Women 12 Men	Concord Theatricals

	new directives. The former manager fights back from his night-watchman job to regain his previous eminence - only to encounter a still newer gibberish designed to supplant the last one.		
<i>The MotherF%cker with the Hat</i> by Stephen Adly Gurgis	Struggles with addiction, friendship, love, and the challenges of adulthood are at the center of the story. Jackie, a petty drug dealer, is just out of prison and trying to stay clean. He's also still in love with his coke-addicted childhood sweetheart, Veronica. Ralph D. is Jackie's too-smooth, slightly slippery sponsor. He's married to the bitter and disaffected Victoria, who, by the way, has the hots for Jackie. And then there's Julio, Jackie's cousin...a stand-up, "stand by me" kind of guy.	2 Women 3 Men	Dramatists Play Service
<i>The Physicists</i> by Friedrich Durrenmatt	The scene is a madhouse and the focus is on three inmates who are nuclear physicists. One thinks he is Newton and another, Einstein. The third has visitations from Solomon. They appear to be nice, likeable lunatics, but nothing is as simple as it seems. Are they really mad? Or are they playing some murderous game with the world as the stake? Who is earnest and who is the spy? Gradually we learn that each has been led down the path to moral destruction, past the signposts of truth, the purity of science, and personal responsibility. The asylum to which their paths have led them seems much saner than the mad world they've left behind.	4 Women 16 Men	Concord Theatricals
<i>The Real Inspector Hound</i> by Tom Stoppard	Moon and Birdboot, two drama critics, arrive to watch the performance of a new detective play, a parody of the conventional stage thriller. However the private lives of the critics become inextricably mixed with those of the play's characters until Moon is shot dead and the real Inspector Hound proves to be...?	3 Women 5 Men	Concord Theatricals (UK)
<i>The Sleeper</i> by Catherine Butterfield	A suburban "security mom," shell-shocked by the new post 9/11 reality, finds herself irresistibly drawn to her son's tutor, a handsome young man with political leanings far different from her own. Her "awakening" leads to a bizarre series of events that blow the lid off her previously sheltered existence and change the lives of all around her. A dark and slightly zany comedy.	3 Women 4 Men	Dramatists Play Service
<i>The Thanksgiving Play</i> by Larissa FastHorse	Good intentions collide with absurd assumptions in Larissa FastHorse's wickedly funny satire, as a troupe of terminally woke teaching artists scrambles to create a pageant that	2 Women 2 Men	Concord Theatricals

	somehow manages to celebrate both Turkey Day and Native American Heritage Month.		
<i>The Woolgatherer</i> by William Mastrosimone	Rose, a shy dimestore salesgirl whose life centers around reveries and daydreams, lives in a dreary Philadelphia apartment. Into her life saunters Cliff, a hardworking, hard-drinking truck driver. He is rough and witty and just as starved for love as she is. Produced to great success at New York's Circle Repertory, this delicate two-character drama starred Peter Weller and Patricia Wettig. <i>The Woolgatherer</i> features several excellent monologues.	1 Woman 1 Man	Concord Theatricals
<i>The Zoo Story</i> by Edward Albee	A man sits peacefully reading in the sunlight in Central Park. There enters a second man. He is a young, unkempt and undisciplined vagrant where the first is neat, ordered, well-to-do and conventional. The vagrant is a soul in torture and rebellion. He longs to communicate so fiercely that he frightens and repels his listener. He is a man drained of all hope who, in his passion for company, seeks to drain his companion. With provocative humor and unrelenting suspense, the young savage slowly, but relentlessly, brings his victim down to his own atavistic level as he relates a story about his visit to the zoo. Now part of the full length play <i>At Home at the Zoo</i> , <i>THE ZOO STORY</i> may continue to be performed independently.	2 Men	Concord Theatricals
<i>Twenty-Seven Wagons Full of Cotton</i> by Tennessee Williams	After Jake, a shady, middle-aged cotton gin owner, burns down rival Silva Vicarro's mill, Vicarro attempts to enact vengeance by seducing Flora, Jake's delicate young wife. A "Mississippi Delta comedy."	1 Woman 2 Men	Concord Theatricals
<i>Two Sisters and a Piano</i> by Nilo Cruz	Set in 1991, during the Pan American Games in Havana and while the Russians are pulling out of Cuba, this play portrays two sisters, Maria Celia, a novelist, and Sofia, a pianist, serving time under house arrest. Passion infiltrates politics when a lieutenant assigned to their case becomes infatuated with Maria Celia, whose literature he has been reading.	2 Women 2 Men	Concord Theatricals
<i>White</i> by James Ijames	Gus is an artist. Vanessa is an actress. Gus wants to be presented in a major exhibition for artists of color, so he hires Vanessa to perform as Balkonaé Townsend, a brash and political artist that will fit the museum's desire for "new voices." Everything is great, until Balkonaé takes over and Gus has to deal with the mess he's made. This plays spins	2 Women 2 Men	Dramatists Play Service

	out of control as it explores issues of race, gender, sexuality, and art.		
<i>Yellowman</i> by Dale Orlandersmith	YELLOWMAN is a multi-character memory play about an African-American woman who dreams of life beyond the confines of her smalltown Southern upbringing and the light-skinned man whose fate is tragically intertwined with hers. The play explores the negative associations surrounding male blackness as well as the effect these racial stereotypes have on black women.	1 Woman 1 Man	Dramatists Play Service