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LAB SEASON  
KCQF DRRK

Ucvlscb December 7 / 4

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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](mailto:cooke1@lsu.edu).

V. PERSONNE. (ref 81378) 5.5.5 (d) 3.a) 8wBN (NNEIG8)@N.61wBN (0en) 0 Tw 27w

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

- Lighting- Assistant Professor of Lighting - Smaida Massatt, [smaidamassatt@lsu.edu](mailto:smaidamassatt@lsu.edu)
- Properties-Professional-in-Residence/Properties Designer - John Eddy, [jeddy2@lsu.edu](mailto:jeddy2@lsu.edu)
- Sound – Assistant Professor - Tyler Kieffer, [tkieffer@lsu.edu](mailto:tkieffer@lsu.edu)
- Costumes-Associate Professor, Costume Technology - Kyla Kazuschyk [kkazuschyk@lsu.edu](mailto: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** resoin—s5 362/T10 1as vw 4.37ai f2110.007-T40.00s)5(F)5T1 dh- ts presi ss tod-5

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

- Lab Series productions may have access to a limited selection of hand properties and larger furniture pieces at the discretion of the FSAC for Properties.
- Each production is provided one secure, rolling prop storage units.
- 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 (including toys) and special effects of any kind must be cleared with the FSAC before purchase or use - no exceptions.

### 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 4 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

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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

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**

### 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 curbside trash pickup).



# XV. LIGHT PLOT





## XVI. SAMPLE PLAYS

*Lullaby* by Joshua Blanchard

*Melancholy* by Jaclyn Backhaus

Moliere's *Scandal* adapted by Bill Irwin and Mike O'Donnell's adaptation of

*Naked God* by Karen Zacarías

*Piano* by David Ives

*Pastor* by Eboni Booth

*Sally* by Lauren Gunderson