



# LSU SCHOOL OF THEATRE

## LAB SEASON HANDBOOK

Revised October, 2024

[lsu.edu/cmda/theatre](https://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 (Daniel Daigle), 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](mailto: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](mailto:chriswood@lsu.edu)
- **Scenic Design – Assistant Professor - *Apollo Weaver***, [apolloweaver@lsu.edu](mailto:apolloweaver@lsu.edu)

- **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** 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**

- 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**

- 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**

Rehearsals for LSU Theatre are limited to a maximum of four (4) hours per day (Monday through Friday), up to five (5) hours on either Saturday or Sunday. (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.

## 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.

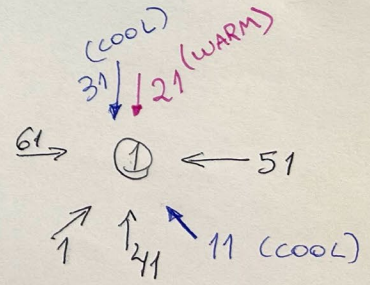
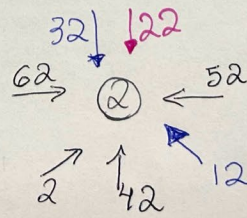
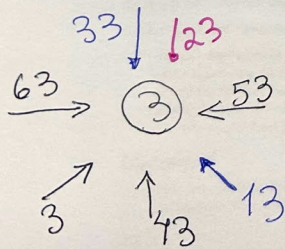
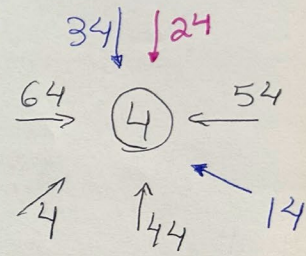
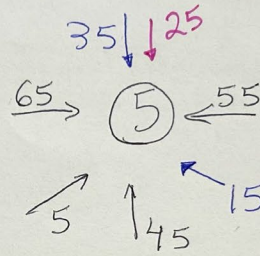
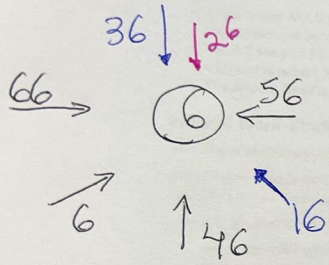
Please make sure all trash is disposed of in an appropriate container outside of the theatre space (we do not have regular cleaning service in the theatre or dressing rooms).

## **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

*A Bright New Boise* by Samuel D. Hunter  
*A Case for the Existence of God* by Samuel D. Hunter  
*Air Space* by Tori Keenan-Zelt  
*All in the Timing* by David Ives  
*Animal Farm* by George Orwell  
*Art* by Yasmina Reza  
*Bacchae 2.1* by Charles Mee  
*Bad Jews* by Joshua Harmon  
*Bamboozled!* by Michael Elliott Brill.  
*Barefoot in the Park* by Neil Simon  
*Beyond Therapy* by Christopher Durang  
*Big Love* by Charles Mee  
*Blueberry Toast* by Mary Laws  
*Burn This* by Lanford Wilson  
*Cardboard Piano* by Hansol Jung  
*Circle Mirror Transformation* by Annie Baker  
*Constellations* by Nick Payne  
*Cost of Living* by Martyna Majok  
*Cry It Out* by Molly Smith Metzler  
*Crying on Television* by R. Eric Thomas  
*Dark Ride* by Len Jenkin  
*Detroit '67* by Dominique Morrisseau  
*Dig* by Theresa Rebeck  
*Endgame* by Samuel Beckett  
*Eurydice* by Sarah Ruhl  
*Fat Ham* by James Ijames  
*Female Transport* by Steve Gooch  
*Heroes of the Fourth Turning* by Will Arbury  
*High School Coven* by Kaela Mei-Shing Garvin  
*Hir* by Taylor Mac  
*Home* by Maurice Maeterlinck  
*I and You* by Lauren Gunderson  
*I Hate Shakespeare!* by Steph DeFerie  
*Intimate Apparel* by Lynn Nottage  
*Jesus Hopped the 'A' Train* by Stephen Adly Guirgis  
*John* by Annie Baker  
*Laramie Project* by Moises Kaufman  
*Lewiston/Clarkston* by Samuel D. Hunter  
*Lobby Hero* by Kenneth Lonergan  
*Lone Star / Laundry and Bourbon* by James McLure  
*Love, Loss, and What I Wore* by Nora and Delia Ephron  
*Love/sick* by John Carian



*Lovers of Verona* by Joshua Blanchard  
*Men on Boats* by Jaclyn Backhaus  
Moliere's *Scapin* adapted by Bill Irwin and Mike O'Donnell's adaptation of  
*Native Gardens* by Karen Zacarías  
*Polish Joke* by David Ives  
*Primary Trust* by Eboni Booth  
*Silent Sky* by Lauren Gunderson  
*Sister Mary Ignatius Explains It All for You* by Christopher Durang  
*Six Characters in Search of an Author* by Pirandello  
*Stop Kiss* by Diana Son  
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*TENDER ATLAS: A collection of Ten-Minute Plays* by Caity-Shea Violette  
*The 39 Steps* by Patrick Barlow  
*The Actor's Nightmare* by Christopher Durang  
*The Agency* by Lia Romeo  
*The Brothers Size* by Tarell Alvin McCraney  
*The Dumb Waiter* by Harold Pinter  
*The Glass Menagerie* by Tennessee Williams  
*The Illiad, The Odyssey, And All Greek Mythology in 99 Minutes or Less* by Jay Hopkins and John Hunter  
*The Lacy Project* by Alena Smith  
*The Maids* by Jean Genet  
*The Memorandum* by Vaclav Havel  
*The MotherF%cker with the Hat* by Stephen Adly Gurgis  
*The Physicists* by Friedrich Durrenmatt  
*The Real Inspector Hound* by Tom Stoppard  
*The Sleeper* by Catherine Butterfield  
*The Thanksgiving Play* by Larissa FastHorse  
*The Woolgatherer* by William Mastrosimone  
*The Zoo Story* by Edward Albee  
*Twenty-Seven Wagons Full of Cotton* by Tennessee Williams  
*Two Sisters and a Piano* by Nilo Cruz  
*White* by James Ijames  
*Yellowman* by Dale Orlandersmith