

Northwest Missouri State University Theatre Program



THEATRE
NORTHWEST

Lab Series Handbook

(revised June 2009)

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**To those proposing Lab Series Productions
Depending upon which type of production you are proposing, please keep
in mind the limits imposed for cast size, show length and production
budget. THESE ITEMS ARE NON-NEGOTIABLE!**

1. Lab Series Overview

The Northwest Missouri State University Theatre Program Lab Series serves to both supplement and complement the existing academic and extracurricular theatre program. It provides mentored directing, design, technical, and performance experiences for emerging professionals. The Lab Series also provides students with opportunities to fulfill course and programmatic requirements. The intent of the Lab Series is that technical aspects (i.e. lighting, sound, costumes, scenery) will be kept minimal, emphasizing the script itself above all other elements.

The Performing Arts Center Black Box (PAC 7) and the PAC Studio Theatre (PAC ST) are the venues for Lab Series performances (Studio Series in PAC 7, Second Stage in PAC ST). Anyone wishing to apply to present a Lab Series production must follow the formal proposal guidelines exactly as described in this handbook. The Lab Series is produced by the Theatre Program of Northwest Missouri State University. Each Lab Series production will be provided a specific budget which will be strictly enforced.

This manual is intended as an overall guide for the operation of the Lab Series. All “guidelines” here listed should be considered as rules which must be followed. Not abiding by these guidelines will have serious consequences. The Lab Series is a part of the Theatre Program; therefore, the Lab Series Coordinator, in consultation with the Theatre Faculty, holds the ultimate decision-making responsibility for all aspects of the Lab Series and may alter, overrule, or add to these guidelines as is deemed necessary.

It is REQUIRED that all student participants in Lab Series productions work closely with their assigned faculty mentors. This includes, but is not limited to, asking mentors to attend rehearsals, asking them to review drawings, discussing concept and casting options, and receiving and implementing suggestions they may provide. Failure to do this (and it must be initiated by the student) may result in cancellation of a show.

It is important to note that anyone who wishes to participate in any capacity in a Lab Series Production MUST have a cumulative GPA that is no less than 2.3 on a 4.0 scale. GPA is confirmed when a Lab Series Production is proposed, when actors are cast, when assignments are made, and again directly before rehearsals begin. Students not meeting GPA requirements will not be allowed to begin or continue participation.

2. Levels of Production and Production Level Guidelines

There are two levels of Lab Series productions: Second Stage and Studio productions. Main Stage productions at Northwest are NOT part of the Lab Series, but a definition will be provided here.

a. Main Stage Production (For informational purposes only—NOT part of the Lab Series)

Definition: The purpose of the Main Stage program is to provide production opportunities where students work alongside and learn from theatre faculty who are in key production leadership positions such as director, designer, and technical director. These shows are designed to be learning opportunities using a mentor/apprentice style of teaching.

Main Stage productions are produced by the Theatre Program, part of the Department of Communication, Theatre and Languages. This level of production may not be proposed as a Lab Series show. All Main Stage productions will have:

- A “First Class” Budget
- Department provided Stage Manager
- A full design team (Faculty/Staff/Guest priority for Costume, Scenery, Lighting, Sound)
- Department provided Production Crew
- Comprehensive publicity
- Faculty director

With regards to Second Stage and Studio levels of production, a Main Stage production always has absolute priority in all areas, including but not limited to:

- All scheduling of facilities
- All technical support (both student and faculty)
- All shop use
- Casting of all shows
- All rehearsal scheduling and rehearsals themselves (NO rehearsals for any Lab Series production should conflict with any Main Stage rehearsal without permission from the Lab Series Coordinator. No individual participant should be actively participating in any two shows at the same time without approval of the Lab Series Coordinator)

b. Second Stage Production

Definition – Second Stage productions are typically designed as culminating activities/projects for student directors, designers, and/or performers. These productions emphasize the collaborative process and focus on developing a concept that can easily be understood by an audience through character development and visual elements. Only students who have successfully directed a Studio Show, the APO Children’s show, or a “full” production approved by the Lab Series Coordinator, and who have successfully completed Advanced Standing and at minimum Directing class (with a “C” or better) are eligible to apply to direct a Second Stage show.

Guidelines for Second Stage Productions

- All Second Stage Productions must have a thorough written script analysis approved by a performance faculty member prior to beginning rehearsals. (It is advised to have this done early, so designers may work with it before their designs are approved.)
- All designs (i.e., Scenery, Lighting, Costume, Sound) must be approved and initialed by the appropriate faculty designer before any work can begin on the designs. All appropriate production staff will schedule a meeting with Faculty designers and Technical Director to discuss the items (including but not limited to) below. **NO PRODUCTION WORK SHALL BEGIN UNTIL THESE QUESTIONS ARE ANSWERED IN SUFFICIENT DETAIL.**
 - All run-Crew requirements
 - Tech Rehearsal / Production week schedule
 - ALL drawings, plots, schedules and budgets brought in PRINTED OUT, not on computer.
 - Build / load in schedule for Scene Shop (must coincide with electrics).
 - Hang / Focus schedule for Electrics Shop (must coincide with scene shop).
 - Scenic Budget
 - \$\$ amount and item quantity of new purchases
 - Amount of pre-existing materials needed with \$\$ amount determined (This will be charged back to the show)
 - Paint
 - \$\$ amount and item quantity of new purchases
 - Amount of pre-existing materials needed with \$\$ amount determined (This will be charged back to the show)
- All designs must include a written concept statement, stemming from the director’s script analysis, which must be submitted with the designs for approval.
- Second Stage shows will be performed in the PAC Studio Theatre and will have a run of two performances.
- **All Second Stage productions are limited to no more than 8 performers and may be no longer than 90 minutes in length.**
- Rehearsals will be limited to one hour of rehearsal for every minute of performance time.
- All Second Stage productions may be limited to one (1) tech day and two (2) tech/dress rehearsals. Pending availability of space and permission from the Lab Series Coordinator, a limited number of additional days may be scheduled.
- All Second Stage productions will limit faculty participation to the director’s mentor, designer mentors, and lab series coordinator. If a faculty member is approached to be otherwise involved in a production, it is that faculty member’s prerogative whether to do so or not.
- All Second Stage directors must invite an assigned performance faculty member (mentor) to a minimum of two rehearsals prior to tech rehearsal, with one being within the first half of the rehearsal schedule. The directors must provide the mentor with a complete rehearsal schedule prior to beginning rehearsals. Failure to do this may result in the show being cancelled. All directors should ask for immediate feedback on the rehearsal process and for directorial advice.

- All Second Stage productions will have a maximum production budget of \$350.00, which is provided by U.P. This money is to be used for all production expenses other than programs, posters, scripts, and royalties, which will be provided by the theatre program.
- All lighting instruments which are part of the standard PAC Studio Theatre lighting plot may not be altered in any way without the approval of the performance facility manager. All other lighting needs must be added to the existing plot.
- Second Stage productions will NOT have an invited (free to department) dress rehearsal.
- All Second Stage productions will have a ticket charge of \$5.00.
- Second Stage productions may construct new scenery or make alternations to existing stock scenery.
- There will be NO Second Stage rehearsals of any kind the Friday, Saturday and Sunday of a Main Stage production load in OR tech weekend.
- All Second Stage productions will have a Stage Manager who is responsible for control of all purchasing, being a liaison to the Lab Series Coordinator, providing rehearsal reports, contact with cast and crew, movement of rehearsal props and costumes, calling of show, and liaison between director and designers. The stage manager will be assigned by the Lab Series Coordinator, in consultation with the Theatre Faculty.

All Second Stage productions are limited to use no more than the positions below on the production staff. **(The Lab Series Coordinator or Theatre Faculty reserve the right to adjust this staffing plan for any individual show or season.)**

- Stage Manager
- Lighting Designer / Master Electrician / board op
- Scenic Designer / TD / Props / run crew
- Costume Designer / stitcher / dresser
- Sound Designer / board op

IT IS ADVISABLE THAT THE DIRECTOR ONLY DIRECTS AND DOES NOT TRY TO DO ANY OTHER POSITIONS, INCLUDING ACTING IN A ROLE.

These positions may be used to fulfill a Practicum assignment or a Senior Project assignment.

- The Lab Series Coordinator, in consultation with the Director of Theatre and Performance Facility Manager shall schedule all performance dates.
- The director is responsible, in conjunction with the SM, for the scheduling of ALL rehearsals and spaces. This is NOT the sole job of the stage manager.
- The production must abide by “Lab Series Strike Procedures.”

Second Stage Productions have priority over studio shows with regards to:

- Scheduling the PAC Studio Theatre
- Casting decisions

c. Studio Production

Definition: Studio Productions are designed to allow beginning directors opportunities to apply and practice the processes needed when directing a show, and serve as an ideal means for performers to focus on characterization and beginning technicians (in the position of “technical assistant”) to practice their craft. These shows are designed to be learning processes for directors to discover the “hidden” aspects of a show, thus the reason for a small production with very minimal technical support. A student may, through the appropriate process, apply to direct more than one studio show through his/her career with Theatre Northwest. In order to be eligible to direct a second studio show, or a Second Stages show, the director must have proven himself/herself SUCCESSFUL in the earlier directing experience. A “successful” experience is “as determined by the theatre faculty.”

Guidelines for Studio Productions

- All Studio Productions must have a script analysis approved by a performance faculty member prior to rehearsals beginning.
- **An individual studio show must be no longer than 30 minutes in length.** [Note that the Lab Series Coordinator MAY assign two (or occasionally more) Lab Series shows to be played together the same night. A “Speech/Theatre Education Majors Showcase” would be one example of this.]
- Student directors must meet with his/her assigned performance faculty members (mentor) in order to discuss the director’s preparations at least three weeks prior to rehearsals beginning.
- Studio shows are performed in the PAC Black Box (PAC 7).
- **All Studio productions are limited to no more than 5 performers.**
- Rehearsals will be limited to one hour of rehearsal for every minute of performance time.
- All Studio productions may be limited to one (1) tech day and one (1) tech/dress rehearsal. Pending availability of space and permission from the Lab Series Coordinator, a limited number of additional days may be scheduled.
- Faculty and staff participation is limited to only the director’s mentor, the technical assistant’s mentor, and the Lab Series coordinator.
- Studio productions will have no titled positions in the program except the cast, director, and technical assistant(s). (One or two as designated by the Lab Series Coordinator.)
- All studio production directors must invite their assigned performance faculty mentor to a minimum of two rehearsals prior to an invited dress rehearsal, with at least one of these invitations coming in the first half of the rehearsal process. The director must provide the mentor with a complete rehearsal schedule prior to beginning rehearsals. Failure to do this may result in the show being cancelled. All directors should ask for immediate feedback on the rehearsal process and for directorial advice.
- All studio productions will have a maximum production budget of \$100.00. This money is to be used for ALL production expenses except programs, posters, scripts, and royalties, which are provided by the department.
- All studio productions will have a ticket charge of \$3.00.
- Scenery must be limited to department provided scenery currently in stock. **No new scenic elements may be constructed.** Existing scenery may be altered by use of paint or set dressings.
- Up to two technical assistants (not to be described as stage managers) will assist with all aspects of the production (Scenery, Lights and Sound, Props, Costume pieces, etc.) **This technical assistant(s) will be assigned by the Lab Series coordinator and may fulfill programmatic requirements.**
- Stage management duties should be divided between the director and technical assistant(s).
- Productions may use the stock light plot, which consists of existing hanging inventory. If no lights are hanging, a minimal plot will be allowed to be hung in consultation with the department faculty Lighting Designer.
- There will be two performances of Studio Shows AND one night of invited dress rehearsal (free admission) for Department of Communication, Theatre and Languages Faculty, Staff, and Theatre Majors (BS, BA, BSED) and minors only.
- The Lab Series Coordinator, in consultation with the Director of Theatre and Performance Facility Manager shall schedule all performance dates.
- There will be NO Studio production rehearsals of any kind the Friday, Saturday and Sunday of a Main Stage production load in OR tech weekend.
- The director is responsible, in conjunction with the Technical Assistant(s), for the scheduling of ALL rehearsals and spaces. This is NOT the sole job of the Technical Assistant(s).
- The production must abide by all “Lab Series Strike Procedures.”

3. Lab Series Coordinator

The Lab Series Coordinator will be a faculty member who supervises the actions and coordinates all actions surrounding the lab series. The Lab Series Coordinator will:

- • In consultation with the Theatre Faculty, hold the ultimate decision-making authority for all areas of the Lab Series.
- • Enforce all guidelines.

- • Hold the right to cancel a show at any point (i.e. if all lab series guidelines and deadlines, no matter how “small” they may be perceived to be, are not being strictly followed)
- • Hold the right to limit a production if deemed as going beyond the essence or scope of the lab series. This will be determined by the Lab Series Coordinator in coordination with the Theatre Faculty.
- • Coordinate the approval process for the lab series season.
- • Along with the Theatre Faculty, maintain and update the guidelines and handbook.
- • Coordinate all lab series activities less purchasing, box office, and receptions.
- • Coordinate all general production meetings. (not individual production meetings).
- • Schedule all performances in consultation with the Facility Manager and Director of Theatre.

4. Proposal Approval Process Guidelines

Depending upon which type of production you are proposing, please keep in mind the limits imposed for cast size, show length and production budget. THESE ITEMS ARE NON-NEGOTIABLE!

In order to propose a show the student MUST have an overall GPA of 2.3 or higher. If a student’s GPA drops below 2.3 after the approval of the production, but before the production begins rehearsals, the student will lose the right to present the production.

If a student is proposing to direct a Studio production, at a minimum that student must have passed Advanced Standing, passed Directing class with a B or better and have served as an Assistant Director on a Faculty directed production. If the proposing student is a designer, the same basic ideas hold true in that Advanced Standing must have been granted and at least one design class must be successfully (B or better) completed. The director, in this case, would still have to meet all requirements for an individual proposing to direct a lab series show. If a student is proposing a Second Stage production they must have successfully (as determined by the Lab Series Coordinator in conjunction with the Theatre Faculty) directed a minimum of one Studio production, the APO children’s show, or another “full” production approved by the Lab Series Coordinator.

All proposals must first gain pre-approval from the faculty before a formal proposal is submitted to the Lab Series Coordinator for consideration. The Pre-Approval form, which can be filled out and submitted from the Lab Series web site, includes, but not be limited to: the show title, the size of cast, the show’s running time, when and why the show should be produced. It does not need full script analysis and development of proposal. The pre-approval form must be submitted no later than a date determined by the Lab Series Coordinator. It is usually due in November the preceding year so anyone interested in applying for a lab series show should think well ahead. No formal proposal will be accepted without the pre-approval from the faculty.

After pre-approval applications are all in, the Theatre Faculty will gather and discuss them. All pre-approval applicants will then be informed as to whether their pre-approval application has been accepted to move forward in the proposal process. Those applicants who do not receive “pre-approval” approval, will be given a response from the Lab Series Coordinator/Theatre Faculty. It is the purpose of the response to help the student make a better proposal the next time around.

All students who do receive “pre-approval...approval” can begin the formal proposal process. The formal proposal must include...

- Lab Series proposal form. This can be filled out and submitted from the Lab Series Web page.
- A complete photocopy of the script.
- A DETAILED justification of the production (why it should be produced).
- A complete, DETAILED Aristotelian script analysis.
- A preliminary production concept.
- A “blurb” regarding the production, 50 – 75 words long that may be distributed to the media.
- Resume of the person making the proposal.
- A schedule grid showing classes, meetings, etc., and free time for the Spring Trimester. This will be used to help schedule the formal presentations

...and must be submitted to the Lab Series Coordinator by the due date. At this point, each person proposing a show will be scheduled to make a formal oral presentation (5 - 10 minutes) to the Theatre Faculty. This proposal should highlight the points described in the above bullet points. After the presentation, the Theatre Faculty will question the proposer. After all oral presentations, the Theatre Faculty will meet specifically for the evaluation and review of the proposals (both written and oral).

After a proposal has been approved by the faculty, the person who proposed the show will be notified of the approval. Only after approval may any announcement of a Lab Series production, auditions, and reservation of rehearsal spaces be made. Those making proposals NOT approved will also be notified. Realize that it is a competitive, serious process to propose a show and have it approved. **NOTE: Not all shows proposed will be accepted. At times, mere logistics (number of proposals, size of season, etc.) will also mean that even well-conceived proposals may not be accepted. Do your absolute best work on the proposals to maximize your chances of approval. Proposals not accepted may be re-submitted the following year (beginning with the pre-approval process).**

Theatre Faculty Proposals: The Northwest theatre faculty reserves the right to insert a Second Stage or Studio production, for any reason, into the season pending funding and availability.

5. Poster & Program Guidelines

a. Posters:

The poster design is the responsibility of the director BUT MUST follow Lab Series, Department and University guidelines. **All posters must be approved by the Lab Series Coordinator before copying.**

All posters must be...

- COMPLETED by the second Friday of the trimester in which the show is to be produced.
- Be no larger than 8½"X11" in size for Studio Productions, 11" X 17" for Second Stage
- Meet color guidelines as follows:
 - Second Stage can print in color OR black and white
 - Studio can only print in black and white
- Use regular paper or Card Stock

The poster must include the following (not necessarily in this order)

- "The Department of Communication, Theatre, and Languages present..."
- Title of the play or event
- Author (no less than ½ size of title)
- A Lab Series (Second Stage OR Studio) Production
- Dates of Performance (including the year)
- Time of performances
- Location of performances
- Cost of ticket (\$5.00 for Second Stage OR \$3.00 for Studio)
- Tickets sold at the door; General Admission only
- Limited Seating (for Studio shows)
- Approval stamp by Student Affairs

It is required to include the following images...

- Theatre Northwest Logo
- CTL Department Logo
- Northwest Logo Image

(All logos & images can be found at: <http://www.theatrenorthwest.org>)

If the show has some content that may not be appropriate for younger audiences then a warning must be on the poster: *Mature audiences only. Discretion advised.*

If the show makes use of a strobe light, smoke, or any other potentially harmful effect (e.g. cigarettes, gun fired, etc.), it must be included on the program and in a sign at the ticket area on the door at the theatre entrance.

The Theatre Program will provide copies of the posters. Please see the Director of Theatre directly for information on copying. Include a list of where you plan to distribute posters.

b. Programs:

Program design and correct information is the responsibility of the director and must be approved by the Lab Series Coordinator before copying.

All programs must...

- Use paper no larger, than 8½X11, folded as you wish
- Be Black and White only
 - FOR SECOND STAGE PRODUCTIONS - No more than two (2) sheets of paper, print 375 programs.
 - FOR STUDIO PRODUCTIONS - Limited to one sheet of paper, print 100 sheets.

The Theatre Program will provide copies of the programs. Please see the Director of Theatre directly for information on copying.

The program MUST include all the following (not necessarily in this order)...

- "The Department of Communication Theatre and Languages present..."
- Title of the play or event
- Author (no less than ½ size of title)
- A Lab Series (Second Stage OR Studio) Production
- Dates of Performance (including the year)
- Time of performances
- Location of performances

All Programs must follow the departmental program guidelines, which include, in this order...

- Director
- Technical Assistant(s) FOR STUDIO PRODUCTIONS
- Scenic Designer FOR SECOND STAGE PRODUCTIONS ONLY
- Costume Designer FOR SECOND STAGE PRODUCTIONS ONLY
- Lighting Designer FOR SECOND STAGE PRODUCTIONS ONLY
- Sound Designer FOR SECOND STAGE PRODUCTIONS ONLY
- Production Staff FOR SECOND STAGE PRODUCTIONS ONLY
- (Order to be determined by productions)
 - Cast (Must specify whether it is in alphabetical order or order of appearance)
- Faculty Mentors

If desired the following may be used:

* Denotes member of University Players

+ Denotes member of Alpha Psi Omega, honorary theatre fraternity

~ Denotes member of United States Institute for Theatre Technology

If the program has cast bios they must follow this format

- Written in Third Person
- Written seriously (inside jokes will be cut by Lab Series Coordinator)

All programs must include the following information (verbatim) on the back page:

The Theatre Northwest Lab Series

The Northwest Missouri State University Theatre Program Lab Series serves to both supplement and complement the existing academic and extracurricular theatre program. It provides mentored directing, design, technical, and performance experiences for emerging professionals. The Lab Series also provides students with opportunities to fulfill course and programmatic requirements. The intent of the Lab Series is such that technical aspects (i.e. lighting, sound, costumes, scenery) will be kept minimal, emphasizing the script itself above all other elements.

Requests

No food, drink, or smoking is permitted in the theatre. The use of cameras, recording devices, pagers, and cell phones is strictly prohibited. Please turn off all such devices. Because of contractual agreements with the publishing agents and unions, we cannot permit any photographs during the performance (regardless of flash). Thank you!

Northwest Missouri State University Administration and Staff

Dr. John Jasinski, President
Dr. Douglas Dunham, Interim Provost
Dr. Charles McAdams, Dean of Arts and Sciences
Dr. David Oehler, Chair of Communication, Theatre, & Languages
Ms. Betty Titus, Secretary of Communication, Theatre, & Languages

Northwest Missouri State University Theatre Faculty

Mr. Patrick Immel, Scenic/Lighting Designer, Lab Series Coordinator, Tech/Design
Dr. Joe Kreizinger, Director of Theatre, Theatre Education, Performance
Ms. Amanda Petefish-Schrag, House/Box Office Coordinator, Performance
Dr. Theophil Ross, Internship Coordinator, Performance
Mr. Shawn Wake, Technical Director, Facility Manager
Ms. Margaret Whedon, Costume Designer, Tech/Design

In addition to the above, the back page of the program must also include:

- Northwest Logo Image
- Theatre Northwest Program Logo Image
- CTL Department Logo Image

The programs MAY also include the following (as options)...

- Director's notes
- Scene Breakdown
- Setting
- Acknowledgements
- Upcoming events **(should be included if space allows)**
- Please visit our website at www.nwmissouri.edu

(All logos & images can be found at: <http://www.theatrenorthwest.org>)

It is always advised to make the cover of the program thematically like the poster.

6. Additional Production Guidelines

Attitude, Work Ethic, and Overall Effort: All Lab Series shows are part of the overall Northwest Missouri State University Theatre program. Students involved in these productions represent the program, the department, and the larger University. They must be approached seriously and with the same professionalism, positive attitude, exemplary work ethic, and collaborative spirit expected of Main Stage productions. **ANY STUDENT PARTICIPANT NOT MEETING THESE EXPECTATIONS, AS DETERMINED BY THE LAB SERIES COORDINATOR AND/OR DIRECTOR OF THEATRE AND/OR THEATRE FACULTY, SHALL BE CONSIDERED IN VIOLATION OF LAB SERIES PROCEDURES AND WILL BE SUBJECT TO CONSEQUENCES THAT INCLUDE REMOVAL FROM THE PRODUCTION AND/OR CANCELLATION OF THE PRODUCTION.**

Concept Presentation by Directors/Designers: Each director for a production, not necessarily the person who proposed the show, (and designers in second stage shows) must be willing to present a “concept presentation,” during Theatre Practicum or another Theatre course as determined by the Lab Series Coordinator and Director of Theatre. This presentation comes at the beginning of the rehearsal process.

Auditions: All auditions and call backs (times and places) are scheduled by the Lab Series Coordinator and Director of Theatre. The official Theatre Northwest audition form shall be used for all auditions. It should be obtained by the Mainstage stage manager (if none, by the Lab Series directors) from the Director of Theatre at least one week prior to auditions. It should be noted that there will be an evening of monologue auditions early each trimester (or at times late the prior trimester). This audition will consist of two contrasting pieces performed for all directors and Theatre Faculty. Any THEATRE MAJOR or MINOR who wishes to be considered for any role in any main stage, second stage or studio production **MUST** take part in these auditions. After these auditions, Lab Series directors will hold their own callbacks. Lab Series directors may ask for additional written information at callbacks (in addition to the official Theatre Northwest audition form).

After any Main Stage show casts have been announced, the Lab Series Coordinator meets with all Lab Series directors where all Lab Series casting decisions will be made. Main stage shows always have priority over Lab Series shows with regards to casting. Second Stage has priority over Studio Shows regarding casting.

All cast lists must be approved by the Lab Series Coordinator prior to posting (Lists will be checked for two things):

- **GPA's must be checked (a 2.3 must be held and maintained) by the Lab Series coordinator prior to any official announcement.**
- **The Lab Series Coordinator and Department Performance faculty will review ALL cast lists.**

Rehearsals: All productions will be limited to a rehearsal period not to exceed 4 calendar weeks in which classes are in session and must abide to the specific hour limits discussed above (one hour per minute of show running time). If a production would like to rehearse in a specific facility, the space must be reserved through the appropriate channels by the stage manager or technical assistant(s). Going beyond these limits may result in cancellation of the production.

Anyone rehearsing after closing hours in any University building must have in their possession an “approval to be in the building after hours form” completed and signed by both a faculty member, and the Director of Theatre or department chairperson. Without this form Campus Safety does have the right to remove the rehearsal from the building.

It is required that all participants in the lab series get together with the Lab Series Coordinator for a general rehearsal meeting at the beginning of the semester. This will ensure that all productions will be given proper rehearsal time and availability.

It is critical that a thorough, specific rehearsal schedule showing all times, dates and locations (no “TBA’s”) be completed and approved by the Lab Series Coordinator AT LEAST two weeks prior to the beginning of rehearsals.

Designs: All designs for Second Stage productions must be approved by Faculty Costume Designer and

Faculty Scenic/Lighting Designer at least three weeks before the performance or the concept presentation, whichever comes first. No construction will begin until the designs are approved (and physically initialed by the faculty designers). A light plot must be approved no later than one week before hang and focus begins.

Sets and Props: Properties for productions may be obtained from the stock properties storage. Alteration of stock scenic units and/or properties may be made only with approval of the department Scenic Designer. The department will provide scrap materials and reusable hardware at the discretion of the department Faculty. All materials bought for individual productions become part of the department stock. To ensure that all productions stay within limitations, all construction should be done during the shop hours, and follow department rules. **THIS RULE WILL BE STRICTLY ENFORCED!!!**

No scrap lumber OR leftover paint may be used without permission from the faculty TD and the faculty Scenic Designer.

Lighting: Productions must not alter existing stock light plots. Additional instruments may be added with approval from the department Scenic/Lighting Designer and Performance Facility Manager. The stock light plot and patching schedule must remain intact at all times. All light plots must be approved by the Scenic/ Lighting Designer prior to hanging of the plot.

Costumes: Costumes may be pulled from the existing department wardrobe subject to approval from the department Costume Designer. Alterations of existing costumes must be approved by the department Costume Designer. Shop equipment and materials will be available, under the guidance of the department Costume Designer. Any supplies, materials, or clothes purchased for the show will become part of the department wardrobe. All productions must follow all the rules set forth by the Costume shop.

Sound: The department Performance Facility Manager/Technical Director will advise on the use of sound equipment. The Stage Manager or Technical Assistant(s) will be responsible for such equipment. Departmental sound stock is available with approval from the Facility Manager. Any tapes or other equipment purchased for the show using the production budget become property of the department. All sound designs must be approved by the Performance Facility Manager/Technical Director and must adhere to copyright laws.

Make-up: Each actor must provide his/her own make-up. Purchase of this is the responsibility of the individual actor, and cannot be purchased from the Lab Series budget. Specialty makeup such as crepe hair, spirit gum, bald caps, latex for prosthetics, etc., may be purchased using the Lab Series budget, after which such items become property of the Costume shop. Sufficient lead-time must be given for processing purchase orders for these materials.

Strike: **All productions must be struck immediately following the last performance.** Lights must be returned to stock plot. Scenic elements must be struck and stored, and costumes must be cleaned and returned to original condition. Dry cleaning charges may be paid by departmental funds, subject to prior arrangements WITH THE DEPARTMENT costume Designer. A strike is not complete until the faculty who supervise the separate areas have approved of strike methods and conditions. A strike checklist can be found on the Lab Series web site at: <http://www.theatrenorthwest.org>

Production Meetings: Production Meetings should be held once a week. After the meeting a "production meeting report" must be made and a copy sent to the Lab Series Coordinator. The scheduling of these meetings is the responsibility of the production team.

Rehearsal Schedules: All productions must provide a rehearsal schedule for the entire process (not to exceed four weeks and the maximum hours described above), production meeting reports, and rehearsal reports to the Lab Series Coordinator. A rehearsal schedule needs to be provided to the Lab Series Coordinator, the Director of Theatre, and to the directing (faculty) mentor BEFORE rehearsals begin. If this is not done, the production will be STOPPED and may be cancelled! These same documents must also be available for every member of the production team.

Post Show (Talk Back) Discussion: **Every lab series production must include at least one post show discussion, and it is the show's director's responsibility to initiate this process and see that it happens.** The discussion must only include on the stage or at the front of the space the "main" players in the production.

This includes the directors, all actors, stage manager, and designers. The running crew and other production staff are expected to be in the audience for this discussion and may add input to the discussion from that position. The Studio Talk Back MAY be on "preview night."

All discussions must have an outline, or structure, to them. The director of the show is responsible for the creating a basic structure, or focus, for the discussion. It is recommended that an outside party (typically a faculty member) lead the discussion. The show's director needs to make arrangements for any such outside leader WELL IN ADVANCE.

Post Production Discussion: Each Lab Series production will be required to hold a post production discussion with the lab series coordinator and at least one additional Theatre Faculty member. The post production discussion is only to be used as a learning tool and NOT to be a "bitch" session. The people required to at the post production discussion are the director, stage managers, actors and designers. The topic of the discussion will be based around the process of the show and not concept or final outcome. Scheduling the post production discussion is the responsibility of the person who proposed the show, not necessarily the director, but if the proposer has NOT scheduled this meeting, the director must if he/she plans to participate in further lab series shows. **The post production discussion must happen no later than one week after the production closes. Failure to schedule this meeting will result in the proposer and director being unable to make any additional lab series proposals.**

Other Post Production Requirements: At the conclusion of the Lab Series production and NO LATER THAN one week after strike, the Lab Series proposer will turn into the Lab Series Coordinator, in a neat and orderly package, one copy of each of the following:

- cast list
- rehearsal schedule
- each rehearsal report
- each production meeting report
- final budget break down (this report can be found on the Lab Series web page)
- production program
- production poster

These items will makeup the Lab Series archive and be used as examples for future productions.

Safety: For all Lab Series shows, safety of the audience members is EXTREMELY important.

- All seating platforms **MUST** have a chair rail secured to the platform which will prevent the chair from sliding off the platform.
- All egress doors must be left unobstructed.
- If smoke, strobe or a gun is in use there must be an announcement or notice which audience will easily see or hear.
- During the performance one person must be specifically designated within reach of the house lights for a panic/emergency situation.

Equipment Check Out: Any equipment or tools which are to be used outside of normal shop time MUST be checked out with the Faculty Technical Director. These students are responsible for the proper care and return of the equipment. Any piece of equipment is **NOT** returned unless it is properly checked back in with the technical director.

Lab Series Forms: Lab series forms include, but are not limited to:

- After-hours building usage form
- Lab Series pre-approval form
- Lab Series production approval form
- Lab Series purchasing form
- Lab Series production check-list

...and can be located on the web at: <http://www.theatrenorthwest.org>

Students canceling their own productions: If any proposer of a Lab Series production, be it a designer, director, performer, etc., is approved to present a show, it is expected that the show WILL TAKE PLACE as planned and as scheduled. Only in the most dire of circumstances will a Lab Series production be cancelled. If a proposer cancels their production, it cannot be stated strongly enough that that proposer will be prohibited from EVER proposing a Lab Series production again. Once a Lab Series season is announced, posters are printed and publicity is set. Having a production listed in the University Calendar, but not actually presenting it reflects poorly on the University, the Department and the Theatre Program.

7. Guideline Violations

The Lab Series Coordinator, in consultation with the Theatre Faculty, holds the ultimate decision-making authority regarding all Lab Series guideline violations. **IMPORTANT: Violating any Lab Series guideline may result in immediate cancellation of a production.**

- If a production has major problems concerning student personnel or process, the parties involved will be required to meet with the Lab Series Coordinator. This meeting may include discussing the possibility of cancellation of the production. Anyone who sees a major problem should bring the situation(s) to the Lab Series Coordinator's attention immediately.
- If the production has a minor problem with a single member of the team or a couple of members, but not enough to disrupt the entire company or production, then the issue should be brought to the attention of the stage manager and the Stage Manager's faculty mentor.
- If the stage manager is unable to address or help the situation, then the issue should be brought back to the director and the director's faculty mentor. The Lab Series Coordinator should also be advised at this time.
- **Any first guideline violation by a single individual may result in removal from the production.** This may involve the show being canceled if the person is director. This person will then be ineligible to participate in any capacity in Lab Series shows for one (the following) trimester.
- Any violation in a subsequent show by a single individual will result in removal from the production and from all future participation in the Lab Series.
- In order for a person to maintain/regain their good standing with the Lab Series in the event of a guideline violation, the violator may be required to appear in front of the Lab Series Coordinator, Director of Theatre and/or full theatre faculty. There, the violator will provide a written statement about what happened and explain his/her point of view. The coordinator and/or theatre faculty will be given a chance to ask questions and explore the situation.

8. Lab Series Purchasing

It is critical that all directors of Lab Shows be familiar with this information:

How do Students purchase for Lab Series shows?

The following methods are suggestions for purchasing.

A. Department Credit Card. (This is the preferred method of purchasing) Students may ask a faculty member, ever so nicely, to do the actual purchasing if the faculty member knows exactly what to purchase. It is suggested that the student accompanies the university employee when the purchase is made. Purchases may also be made at Wal-Mart with cash.

B. Using student money, then be reimbursed by the University. (This is NOT the preferred method of purchasing)

It is important to know some very specific regulations that the University places on everyone who do any kind of purchasing.

C. The University is a Tax Exempt organization. The University will NOT reimburse any tax paid. If a cash purchase is made it is expected that the student will inform the vendor that the purchase is for Northwest Missouri State University and should be considered Tax Exempt. Most Vendors within Maryville will already have the university's tax exempt number. If it is important to have this number you MUST see the Lab Series Coordinator ahead of time.

D. All receipts must be original. The University will NOT accept a photocopy or replacement receipt.

Post Purchase Procedures (or PPP for the acronym challenged)

IMMEDIATELY following your purchase (see methods above) you will need to turn in your receipt(s). There is a form "Purchase Report" on the Lab Series homepage. Fill out this form in its entirety and submit per instructions.

What is required of the students?

The students will be required to plan well ahead when preparing the show. Do not expect the faculty, Lab Series Coordinator, or staff to save the day when the student makes an error or does not plan. Procrastination on your part does not constitute as emergency. The key to simple purchasing is in the planning. This means the work must be done well in advance. Some things will be harder than others. Please ask if you believe there will be a problem. The Lab Series Coordinator or any faculty can help with the purchasing.