

**CHAPTER FOURTEEN****DIRECTING FOR  
THE STAGE**

What does a director do? Everything! The director guides every aspect of a production: actors, scenery, costumes, lighting — you name it. The director is responsible for defining and achieving the specific artistic goal of the production.

Although the director may not build or paint any scenery or sew any costumes or hang any lights, he or she is responsible for coordinating the activities of all those who do. While the director may not go on-stage and perform for the audience, he or she is responsible for planning and rehearsing the actions of those who do. In short, the director is the unifying force behind a play production, the one who makes sure that all the pieces fit.

Becoming a good director is a lifelong process. It involves knowing as much as possible about as many things as you can — not only things theatrical but things in general. The more you know about everything, the more you bring to the challenging and rewarding task of directing a play. History, music, psychology, literature, science, philosophy, art, math, woodworking, dance — knowledge in all these areas and others will add to your effectiveness as a director. As a matter of fact, such knowledge will help you in almost anything you do in life: the more you know about people, the world, and the universe, the more possibilities you will be able to see.

Because this book is intended for students of theatre, we'll confine our discussion to the specifics of the process of working with actors: interpreting the script, planning the action, and conducting rehearsals. Understanding these three topics will get you started as a director.

**Interpreting the Script**

The director must begin with a thorough understanding of the script. To this end, I suggest reading the entire script at least three times. First, read the script as if you were an audience member — just to get a basic idea of the plot, characters, and mood. Second, read the entire script again, this time paying particular attention to what each scene is about (see Chapter 7) and how this action is revealed through the dialog and movements of the characters. Third, read the script with a pencil in your hand — ready to take notes, underline important passages, draw little diagrams in the margin.

### First Reading

Read the script all the way through in one sitting, just as if you were a member of the audience watching the play. You can even take a short break at intermissions! Be sure to read everything, as suggested in Chapter 7; that way you won't miss important details of the action that are given in the stage directions. By the time you have finished the reading, you will know the basics: plot, character, and theme. Take a few minutes to write down your impressions of the play at this point, including both "What happens in the play?" and "What is this play about?"

### Second Reading

This time there are no surprises. You already know the outcome of the plot, the identities of the characters, and so on. As you read, use a pencil to divide the script into small, workable sections.

Plays with many characters and/or many scenes can often be divided into "French scenes." A French scene includes the dialog and action that take place between any two characters, ending (and beginning the next French scene) when a new character enters and/or one of the characters exits. Stay flexible! The particular script you're working with may better use scenes of three or four characters, or any convenient number. Sometimes it's impossible to decide the exact moment when one French scene ends and the next begins, but scheduling rehearsals for a show with many characters is often easier — and rehearsal time is used more efficiently — using this method.

You need to list the characters in the play. Write a brief description for each character in the play. For each character, decide on an overall motivation in the play — what does this character want to *do*?

### Third Reading

This time, read through the script with a pencil and paper handy, ready to take notes and make lists as you pay attention to the mechanics of the play. Jot down casting issues such as the number of characters. How many male? How many female? Are there special casting requirements (one of the characters must play the guitar, one of the characters is a six-year-old child)? Write down set design issues such as the number of settings and the maximum number of characters on-stage at the same time in each setting. Do they all have to sit down at the same time? Are there special requirements for costumes, props, lighting, sound effects?

Beginning directors seldom have the luxury of working with a full staff of designers, so you'll probably need to do your own set design. Begin by listing the specific requirements of the set: doors, windows, seating arrangements, etc. Then make several pencil sketches of possible floor plans. Be sure

you take into account the sight lines of the theatre — don't place furniture or other scenic units so that they will mask large sections of the stage from many seats in the house. Also, keep in mind the traffic patterns: when the actors are moving around the stage, will they run into each other? Will their movements create visually interesting patterns? If you're doing a realistic play, make sure the entire set, including the off-stage "rooms," is architecturally possible — don't put a window right between the door to the bedroom and the door to the kitchen!

When you've considered all your sketches and made your decision, make a final copy of the floor plan. It's not absolutely necessary to draw everything to exact scale, but try to keep sizes and distances at least approximately correct.

### Planning the Action

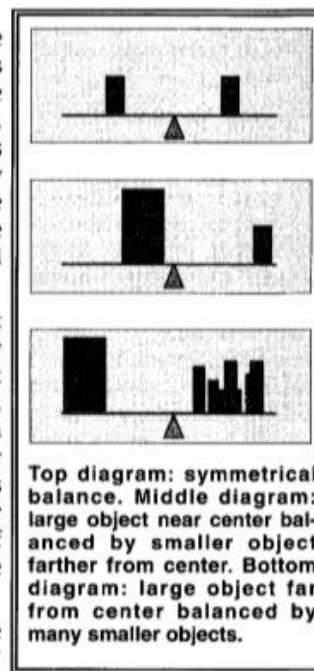
Blocking the play, planning the action, is a time-consuming job that forces the director to come to grips with his or her artistic vision of the play. Here are some of the things you need to consider.

### Composition

The director must consider that the audience will be seeing the play as a series of pictures. Even though there may be almost constant movement on the stage, you should keep in mind the requirements for pleasing visual compositions. Possibly the most important element is *balance*. The set itself should be "in balance," and the arrangement of actors on the stage should be in balance, too.

It's important to remember that balance does not mean absolute symmetry — things on one side of the stage don't have to be exactly matched by things on the other side. Imagine that the stage is a see-saw or teeter-totter, balanced at center stage. Items that are visually heavy (such as large or dark pieces of furniture) are easier to balance if they are closer to the center of the stage. Actors and groups of actors are "objects," too.

In the final analysis, the best guideline is this: use your eyes. If the "stage picture"



looks good to you, then the composition is probably okay. (Of course, I can't let this opportunity pass by without mentioning that the study of art, both studio art — painting, drawing, sculpture — and art history, provides invaluable training of your artistic, æsthetic eye.)

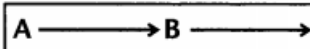
### Picturization

Directing a play is like an extended and expanded form of storytelling. While most of the story is contained in the dialog, the director must use every tool at his disposal — including the stage picture — to help tell the story. Think about it this way: radio drama depends entirely on what the audience can *hear*, movies and television plays depend largely on what the audience can *see* (that's why there are so often long sequences without any dialog at all), stage plays combine the seeing and the hearing — with an emphasis but not a total dependence on the hearing.

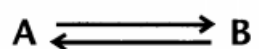
What the audience can see must help tell the story of the play. Imagine that you are watching television with the sound turned off. Most of the time you can keep up with at least the general outline of the story: man holds gun through teller cage in bank, teller stuffs money in bag, man takes bag to door, man shoots bank guard, and so on. Although most people can't turn the sound off when they see a play, you must plan the action so that *if they could*, they could still understand the basic outlines of the story.



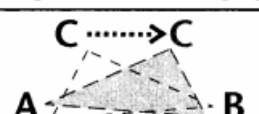
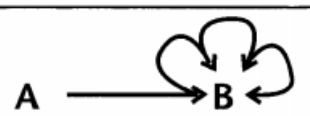
What the director must do is translate the words of the script and the intentions of the characters into pictures. These pictures don't stand still, so patterns of movement are important. Here are some



basic patterns of movement that are often used to express the dynamics of a relationship on-stage. In the first, character A "attacks" character B, who stands firm. The attack need not be physical, of course, so long as character A is trying to persuade character B of something. Sometimes, character B "runs away" from character A's attack.



This movement pattern is used in everything from chasing one another across the stage in a farce, to stalking a victim in a melodrama, to the slow, romantic pursuit of the beautiful girl by the handsome hero in a romance. A third possibility is that character B responds in kind, staging a counterattack. This pattern is often used in arguments and fight scenes. In a scene in which character A meets resistance from character B and decides to keep trying different tactics of persuasion, as when a teenager tries to persuade Dad



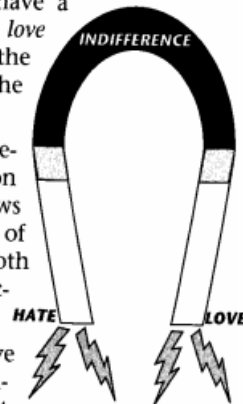
to part with the family car for the evening, can be expressed visually with yet another movement pattern. One final pattern that you should know involves three (or more) characters. Very often, the conflict in a scene involves a third character who "takes sides" with either A or B. If character C's allegiance changes during the scene, you might suggest this by using a pattern of shifting triangles.

### Psychology

These few notes certainly won't replace an introductory course in psychology, nor even a few years of living and watching people. They will provide a starting point for your blocking, especially in terms of picturization.

Most people who haven't given it a great deal of thought would probably say that *love* and *hate* are opposites. It's worth considering, however, that love and hate — or any strong emotion — have a great deal in common. In fact, the opposite of both *love* and *hate* is *indifference*. This is important for the director because it reveals movement patterns in the script.

Think of love and hate as the poles of a horseshoe magnet. The strength of the magnetic attraction is strongest at the poles of the magnet, and grows weaker as you move away from the pole. The center of the magnet attracts not at all. In the same way, both *love* and *hate* attract while *indifference* has no attractive effect.



It seems obvious that two characters who love each other will tend to move toward each other on-stage. It is perhaps less obvious, but equally true, that characters who hate each other are drawn together. If the two lovers are left alone, their attraction might end in an embrace, while the two haters might come to blows. The director often allows both kinds of characters to come together on the stage. Placing an obstacle between the two haters, whether it be another person, a piece of furniture, or something else, prevents the characters from actually coming to blows.

The setting can be used to reveal character psychology in many plays because it determines where on the stage each character spends most of his or her time. This "home base" theory works well, for example, in a play about a family, set in the family's living room. Does Dad have a favorite easy chair? Does Mom sit at the end of the sofa beside the lamp? Does Junior have a special place to sit and do his homework? Many real-life families use their homes in just this fashion, and similar ideas will often work in other kinds of plays.

## Gaining Emphasis

Sometimes it seems that the director of a movie or television show has it easy. If it's important that the audience see the expression on a certain character's face at a certain moment, all the director need do is take a close-up of the facial reaction. The audience has no choice but to look at that face at that moment.

For the stage director, life isn't so simple. Unless you're directing a non-realistic play in which all the lights can be turned off except a single tight spot on the actor's face, you can't force the audience to look at anything. Their eyes have the freedom to roam the entire stage. You must use much more subtle techniques to make sure the audience sees what you want it to see.

Each of the following techniques for gaining emphasis will direct the audience's eyes and attention to a particular actor or group of actors. Each is described separately, but remember that a play is a moving, dynamic process, and sometimes it's difficult to isolate just one technique at a time. Once again, it's important to use your own eyes and ears to check on the success of your work!

**Movement:** The human eye is attracted by movement. That's why it's generally considered bad form for an actor to move while another actor is saying a line. A strong movement by an actor will attract the attention of the audience almost immediately, almost no matter what else is happening on the stage. So, for example, if it's important that the audience see *Mary's* reaction to *Frank's* line, make sure that the actor playing Frank stands still after the line, while the actor playing Mary turns, or takes a step, or sits down, or stands up suddenly, even if Mary doesn't have a line to say.

**Height:** Other things being equal, the audience will tend to look at actors who are taller or otherwise higher above the floor of the stage. An actor who is standing gains more attention than an actor who is sitting down. An actor standing on a raised part of the set such as a stair landing gains emphasis compared to an actor standing at ground level.

**Body Position:** Actors facing the audience, in a full front position, will gain the attention of the audience. One-quarter position is next strongest.

### DIRECTING WHAT?

**Most people think of the director's job as "directing actors" around the stage. Those with more theater knowledge might add *designers, technicians, and stagehands* to the list. Many directors, though, find it helpful to think of their job as "directing the audience's attention." After all, entertaining and enlightening the audience is what theater is all about, and if we can't get the audience to see/hear and notice the important expressions, actions, and lines then we will most likely fail to either entertain or enlighten!**

Profile still has some strength, but three-quarter position is weaker than full back.

**Stage Location:** Some areas of the stage are "stronger" than others. Perhaps because English — and most other languages — are written and read from left-to-right and top-to-bottom, the Up Right area (corresponding to the upper left-hand corner, from the audience's point of view) is perhaps stronger than Up Left or even Down Left. Of course, ask any actor what's the "best" place to stand and the answer will almost surely be, "Center Stage!"

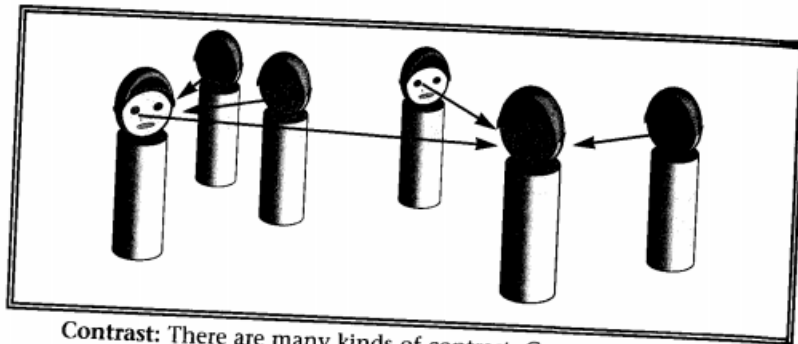
**Sound:** Other things being equal, the audience will look at the actor who is speaking (or making another sound) instead of one who is quiet. This is especially important in a tense scene where a pause is needed between lines. The actor making the pause must "pick up the cue" so that the audience knows where to look, and one way to do this is by making a sound, or saying just the first word or two of the line *before* pausing.

**Light:** Many plays, even those that are called realistic, will nevertheless allow some "fiddling" with the brightness of the lighting. Even if the difference is so slight as to be scarcely noticeable, the audience will pay more attention to an actor in a light slightly brighter than that shining on the rest of the stage.

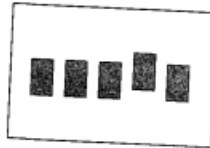
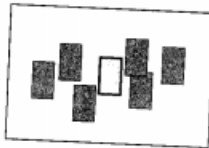
**Line of Sight:** This is a very useful and subtle tool for the director. When an audience member looks at several actors on the stage, his or her eye doesn't see everything at the same time. Other things being equal, our eyes tend to begin at the "top left-hand corner" and work their way across the stage and down. When our eyes are stopped momentarily by seeing an actor, we almost invariably look at his or her face. If the actor is looking at another actor, we tend to follow the direction of his or her gaze, and we find ourselves looking at the same other actor. Careful use of this technique will allow the director to focus the audience on a single actor without having to have all the other actors stare directly at him.

### Where's the Door?

**Body position and stage location considerations often influence the design of the set! Many sets have at least one entrance door. Should the door be placed in a side wall or the back wall of the set? Study the script to determine if there are entrances or exits that are important pieces of business in themselves, or are accompanied by important lines of dialog. Generally speaking, an actor makes a stronger exit through a door in the side wall — he doesn't have to turn his back to the audience. Entrances, however, are strongest when made through an upstage wall — the actor is facing the audience immediately.**



**Contrast:** There are many kinds of contrast. Contrast is different from the previously discussed techniques because it doesn't depend on "other things being equal." As a matter of fact it's just the opposite, depending on things being different. The audience will tend to pay more attention to whatever on the stage is different — in any respect — from other things or people on the stage. If ten actors are wearing blue suits, then one actor wearing a brown suit will attract the attention of the audience. If six actors are standing, then a seated actor will draw the attention, unless the standing actors are hiding him from the audience. If all but one of the actors are moving around, the stationary actor will become the focal point for the audience. Here are some graphic examples of contrast. Size, shape, color, position, light, movement, even sound — all these can be used to provide attention-grabbing contrast.



### Scheduling Rehearsals

So many factors influence the rehearsal schedule (length of the script, number of days available, amount of time available each day, experience level of the cast and crew) that making a schedule for a specific play must be done by the director of the play at the time of the production.

That said, here's what a rehearsal schedule should include. The percentages in the right-hand column are the suggested allocation of your rehearsal time. Adapt freely to suit your specific needs.

Read-through	
Blocking and review rehearsals	20%
Working rehearsals	25%

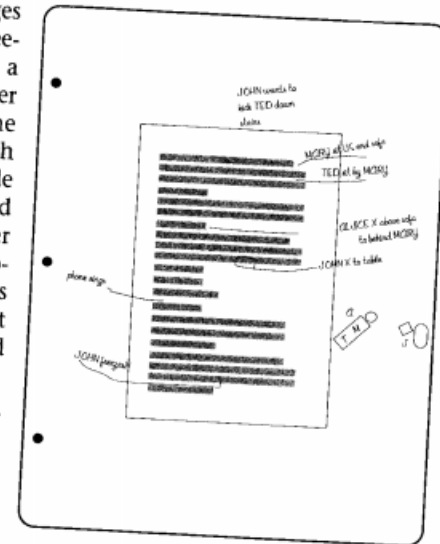
Run-through of complete script	
Cast goes off book no later than half way through the rehearsal period	
Off-book rehearsals	5% – 10%
Run-through complete script	
Polishing rehearsals	25% – 30%
Run-through complete script	
Technical rehearsals	5%
Dress rehearsals	5%

Many directors find it convenient to build the rehearsal schedule backwards, starting with the performance dates, then final dress rehearsal, and so on back to the first reading. Specific information about each kind of rehearsal is given later in this chapter, under the heading, *Conducting Rehearsals*.

### Preparing the Prompt Book

The director's copy of the script is often called a prompt book, because it or a similarly prepared copy is used for prompting actors at rehearsals after they have gone "off book." In the days before photocopy machines, a prompt book was made by cutting the script apart into separate pages and then gluing them onto three-hole punched heavy paper with a rectangular hole — slightly smaller than the script page — in the middle. This method gave each page of the script a very wide margin in which the director could write down blocking, character notes, light cues, and so on. A photocopy machine allows today's director to achieve a similar effect without all the cutting and pasting.

A prompt book is indispensable. It gives you plenty of room for writing and drawing small diagrams to remind yourself of important character relationships, movement patterns, seating arrangements, etc. A carefully prepared prompt book is a great time-saver at rehearsal, and it helps persuade the cast (and crew) that you are serious about this directing project.





Many directors still use a time-honored (or clichéd, if you prefer) method of blocking a play. They sit at the kitchen or dining room table, define a small area as the stage, and use the salt shaker, pepper shaker, and other tabletop "stuff" to represent actors, moving them around the table-stage as they work their way through the play. This is an excellent system because it uses real objects to aid in your visualization of the play. It makes it easier to plan for good composition and picturization, and avoids traffic jams at rehearsal. Other directors draw tons of little sketches, most of which are thrown away. Other directors have developed their own techniques for visualizing and recording what they "see" happening on the stage. You will develop your own method, but for now, try the "salt and pepper" method of blocking the script.

Be sure you write all your notes in pencil. Directors always change their minds about blocking and other things, and erasing is neater than crossing out!

If all this seems like a lot of trouble, remember that every hour you spend preparing your prompt book will save you and your actors at least two hours at rehearsal. Rehearsal time is too valuable to waste, and actors get tired of standing around while the director tries to figure out what to do next. Changes in your blocking are inevitable once you see the actors on the stage. Time and energy spent in carefully working out the blocking in advance, though, will help avoid time-consuming mistakes such as having to take the entire cast back two pages to change the blocking because there are three people standing in front of the door when the main character is supposed to enter!

It's a good idea for the prompt book to include copies of all light plots, costume plots, prop lists, rehearsal schedules, and anything else that is important to the success of the show. The stage manager should be collecting the same information from designers and crew heads, but better safe than sorry. If the light crew head becomes ill, the written light cue sheets, light plot, instrument schedule, and so on will enable a replacement crew head to carry on with minimal effort. If the stage manager loses his or her prompt book, the director's book is a resource more valuable than gold. And if the director is unable to attend rehearsal, the prompt book allows the stage manager, cast, and crews to continue working rather than wasting a rehearsal.

### UNSOLICITED SUBMISSIONS

**Don't be afraid to listen to suggestions from your actors, and give them serious consideration. You don't need to agree automatically with every idea, but you shouldn't reject them out of hand. Being open to discussions of this sort will not weaken your authority with the cast, but will likely increase it. Besides, after the first week or so of rehearsal, each actor probably knows more about his or her individual character than you do!**

## Conducting Rehearsals

There are three rules for good rehearsals:

1. Don't waste time.
2. Don't waste time.
3. Don't waste time.

In other words, don't waste time! At rehearsal, the cast and crew depend on you for direction. That's why preparation is so important. If you spend three hours preparing for a one-hour rehearsal, you will be saving time for everybody at rehearsal. If you're working with five actors and four crew members, it takes only twenty minutes of *clock* time to equal three hours of *people* time ( $9 \times 20 = 180$  minutes = 3 hours).

### Read-Through

The first rehearsal is often a sit-down affair — but dinner is not served! The director (and usually the stage manager) lead the cast in reading aloud the entire script. This is an opportunity to clarify pronunciation and meaning of unusual words, and to discuss the director's basic concept for the play.

The director should be prepared to tell the cast what's important about the play. This includes the date of the play, the location of its setting, and its type and/or style. In many cases it also includes information about the playwright and his or her place in theatre history. Don't be afraid of generating questions from the cast that you can't answer! Simply note the question and find the answer in time for the next rehearsal.

### Blocking and Review Rehearsals

Blocking rehearsals are slow. Each actor must be given his or her movements, and be given time to write the movements in his or her script. You must often struggle with the cast's natural tendency to create a "normal" speed and flow. Allowing them to go too fast will probably mean they don't take the time to write down the blocking. It may seem to save time, but will result in wasted time when you must give them the blocking again at the next rehearsal.

After each scene or act is blocked, either the same day or the next rehearsal, allow the actors to go through it again. This gives them a sense of the flow of the scene, and gives you a chance to see problems in the blocking and make changes or corrections.

### Working Rehearsals

These intensive rehearsals should be used by the actors for characteri-

zation and by the director for emphasizing important structural elements of the play. Actors should be encouraged to experiment with body and voice, trying different walks and talks, to make their characters come alive. The director should point out important plot points (such as crisis and climax), character relationships, and the importance of these to the overall effect of the production.

The cast will be working with scripts in hand, but they should be encouraged to get their eyes off the pages as soon as possible. The stage manager should sit with the prompt book to call cues ("Lights up," "Ring...ring...ring...", etc.) and read the lines of absent actors. The director must be free to watch and listen to the actors; if you don't know how the play is going now, you won't be able to guide it appropriately.

These rehearsals are often very choppy. Sometimes a page or two will be repeated several times. Sometimes many minutes will be spent working on just a few lines of dialog or a small piece of business. It's important, though, to make sure that no section of the script is slighted, and that you don't allow too much time to elapse between the rehearsals of a given scene. For example, if you schedule three rehearsals to work each act, there will be eight or nine days between rehearsals for a given act. Avoid this problem by scheduling a "run-through" of Act III between the working sessions for Acts I and II, and a run-through of Act I between working sessions for Acts II and III.

### Off-Book Rehearsals

About halfway through your rehearsal schedule, the play will begin to look and sound like a real play! But disaster is about to strike: the cast members have to go off book. Suddenly, the wonderful timing, the flow of a

### SPLIT REHEARSALS

**Here's a good way to make sure you rehearse all the play as often as possible. Number the pages of the prompt book in reverse, beginning with the last page. Write the number in the upper right hand corner of the page. At a working or polishing rehearsal, have your stage manager keep tabs on the time remaining. When the number of minutes remaining equals the number of pages left in the script, allow the cast to run the play without stopping. At the next rehearsal, allow the cast to run without stopping until you reach the page where you stopped "working" yesterday. Continue working (slowing down) from this point until the minutes remaining equal the pages remaining, then run through to the end.**

**If your rehearsals are short, you may want to reverse-number each Act of the play separately, insuring that an entire Act is "done" every day.**

scene, the lively interplay between characters, all disappear. The actors can scarcely think beyond, "What do I say next?"

Some beginning directors take pity on their actors, allowing them "a few extra rehearsals" before making them leave their scripts off-stage. But at this stage of rehearsal, a script is as much a crutch for an actor as a real crutch is to a person recovering from a broken leg. If you delay getting rid of the crutch, you only delay the strengthening of the leg (or the play). The terrible "falling apart" of the play is inevitable — it will happen no matter how long you wait to get rid of the scripts. And the longer you wait, the less time you leave for your actors to recover from the disaster and go on to build a strong and polished performance.

Don't expect too much of your actors at this kind of rehearsal. It's probably pointless to stop the rehearsal to add a new bit of business or work on the timing of a scene. The important thing is that you be firm but supportive. Insist that your actors maintain concentration, calling "Line" without any words and without looking at the prompter.

The worst effects of going off book will disappear within two or three rehearsals. Everybody can heave a big sigh of relief and get on with the polishing of the play.

### Polishing Rehearsals

Freed of their scripts, your actors find themselves capable of new levels of creativity. These rehearsals are similar to the earlier working rehearsals. Individual scenes, individual pages, individual lines can be gone over and polished until they shine. As before, remember to keep the entire play "current" by scheduling regular run-throughs and/or by using the split rehearsal technique.

Watch the rehearsal from different parts of the house. Make sure you can see and hear the actors no matter where you sit. You can still make changes in the blocking if they are needed.

The last polishing rehearsals should be done without a prompter. Allow the cast to run at least an entire Act without stopping. Take notes of problems (line readings, slow cue pick-ups, low energy levels, etc.) to give to the actors after the rehearsal. Be sure to note their improvements, too!

### Technical Rehearsals

These rehearsals mark the end of working with the actors on the fine points of their performances. No changes should be made in the blocking, and the actors should stop experimenting, working for consistency rather than invention.

Lights, sound effects, all props and scenery should be complete and are

integrated into the play at rehearsal. This usually means you'll have to stop the actors to adjust lighting levels or sound volume, and repeat sections of the script for the benefit of the light crew and sound crew.

Because tech rehearsals are so stressful, many directors prefer to integrate sound, lights, and so on as they are ready, earlier in the rehearsal process. If your working space, time available, and crew experience level permit it, this method is highly recommended.

You'll be taking notes, now, for lights, sound, props, shifting, and cast. Allow time at the end of rehearsal for giving notes as well as cleaning up, putting away props, and so on.

### **Dress Rehearsals**

Dress rehearsals are like performances without an audience. The play is performed without stopping — unless something drastic happens...the lights won't go on for the beginning of Act II, the stage right wall collapses, etc.

Time permitting, it's a good idea to allow the actors at least two dress rehearsals without makeup. This allows them to become familiar with the feel of wearing their costumes and practice any changes — without getting any makeup on the clothes. There should be at least two rehearsals with full makeup, including the final dress rehearsal, which should be as much like a performance as you can manage, right down to the time of the opening curtain. Some directors like to have an invited audience at the final dress rehearsal, giving the cast and crew a chance to experience audience response and reaction before the first "real" performance.

Your notes at dress rehearsals will include every aspect of the show. Allow plenty of time for giving notes to cast and crew, as well as time for the cast to put away their costumes and remove their stage makeup.

### **THE DIRECTOR'S ROLES**

A director has to wear many different hats. Here's a *partial* list!

**ACTING TEACHER**

**PERSONAL COUNSELOR**

**STAGEHAND**

**CHEERLEADER**

**CRITIC**

**DESIGNER**

**PUBLIC RELATIONS EXPERT**

**DISCIPLINARIAN**

**COMEDIAN**

**ADVERTISING EXECUTIVE**

**ACTOR**

**FAN**

### **Performance**

At last it's opening night! What do you say to the cast before the curtain rises? Most directors — at least in amateur theatre — remind their casts of all the hard work they've put in, encourage them to "play it the way we rehearsed it," and tell them how wonderful they are.

In the professional theatre, the director's job is done on opening night. The play "belongs" to the stage manager from now on. Amateur directors, though, should continue to exert control over their cast and crew. Help avoid the "second night slump" by building up the energy level. Remind the cast and crew that every audience, even on closing night, deserves their best efforts, and that clowning around or playing tricks on each other is *not* appropriate.

Directing is as rewarding as it is frustrating. There's no thrill quite like putting together a winning performance. Enjoy!

### **Exercises:**

1. Write a report that tells of the development of play directing, from the actor/managers of Elizabethan days, to the *regisseurs* of nineteenth-century Europe, to the art of directing as we know it today.
2. Read and report on a biography or autobiography of one of the great twentieth-century stage directors.
3. Prepare a prompt book, including set sketches and blocking, for a one-act play.