

On Directing Harold Clurman

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Life and Acting - Jack Garfein 2010

"Jack Garfein's book is a touching reminder of our early attempts at creating theater without artifice. It is good to know that he is still working hard at it."---Ben Gazzara Having arrived in America as a teenage Holocaust survivor, Jack Garfein would soon rise to the top of his field as a teacher and practitioner. He has worked with a who's who of twentieth-century acting, especially those associated with the Actors Studio, the West Coast branch of which he founded. Life and Acting is the product of more than sixty years in the worlds of theater and film, offering the kind of insight gained only through experience. Garfein distills his knowledge into a holistic learning technique. Beginning mostly with memoir, focusing on his own education in the theater and describing how his exposure to artists working in other media---particularly painters and writers---contributed to his understanding of acting, Garfein goes on to offer thirty-seven detailed lessons teaching acting techniques for the stage and applying his principles to acting in front of a camera. Life and Acting is an invaluable resource that belongs on the bookshelf of every actor and acting teacher.

Changing Direction: A Practical Approach to Directing Actors in Film and Theatre - Lenore DeKoven 2006-02-07

This approach, honed after years of on-set experience and from teaching at UCLA, NYU, and Columbia, and endorsed by many in the industry, including director Ang Lee (Brokeback Mountain and Crouching Tiger, Hidden Dragon) and producer/actor Edward Asner, aims to provide a helpful reference and resource for directors and actors alike. It combines underlying theory with dozens of exercises designed to reveal the actor's craft. There is material on constructing the throughline; analyzing the script; character needs; the casting and rehearsal processes; film vs. theater procedures as well as the actor and the camera. Distilling difficult concepts and a complex task to their simplest form, the author explains how to accurately capture and portray human behavior. The author's discussion of creative problems she has encountered or anticipated after years of experience, and her suggested solutions and exercises, are immediately useful. Additionally, hear what the actors have to say in excerpts from interviews with such acclaimed actors as Meryl Streep, Denzel Washington, Glenn Close, Robert Redford, Christopher Walken, Julianne Moore, and Michael Douglas (to name a few) who discuss their work with directors, what inspires them, and what they really want from the director.

Directing Actors - 25th Anniversary Edition - Case Bound - Judith Weston 2021-04-06

Collaborating with actors is, for many filmmakers, the last frontier—the scariest part and the part they long for—the human part, the place where connection happens. Directing Actors: 25th Anniversary Edition covers the challenges of the actor-director relationship—the pitfalls of "result direction"; breaking down a script; how to prepare for casting sessions; when, how and whether to rehearse—but with updated references, expanded ideas, more detailed chapters on rehearsal and script analysis (using a scene from The Matrix)—and a whole new chapter on directing children. For twenty-five years the industry standard for instilling confidence in filmmakers, Directing Actors perseveres in its mission—to bring directors, actors and writers deeper into the exhilarating task of creating characters the world will not forget.

On Directing - Harold Clurman 1997-04-03

The celebrated director discusses the techniques of his craft and presents his own directing notes for ten major productions

Training of the American Actor (Large Print 16pt) - Arthur Bartow 2010-07

The first comprehensive survey and study of the major techniques developed by and for the American actor over the past 60 years. Presented side-by-side, each of the 10 disciplines included is described in detail by one of today's foremost practitioners. An invaluable resource both for the young actor embarking on a career and for the theatre professional polishing his or her craft. "successful acting must reflect a society's current beliefs. The men and women who developed each new technique were convinced that previous methods were not equal to the full challenges of their time and place, and the techniques in this book have been adapted to current needs in order to continue to be successful methods for training actors. The actor's journey is an individual one, and the actor seeks a form, or a variety of forms, of training that will assist in unlocking his own creative gifts of expression."

Directing - a Handbook for Emerging Theatre Directors - Rob Swain 2011-09-29

The theatre director is one of the most critical roles in a successful drama company, yet there are no formal qualifications required for entry into this profession. This practical guide for emerging theatre directors answers all the key questions from the very beginning of your career to key stages as you establish your credentials and get professionally recognized. It analyzes the director's role through relationships with the actors, author, designer, production manager and creative teams and provides vital advice for "on-the-job" situations where professional experience is invaluable. The book also provides an overview of the many approaches to acting methodology without focusing on any in particular to allow the director to develop their own unique methods of working with any actor's style. Each chapter includes these key features: * Introduces important theories, identifies practitioners and provides key reading to provide an overview of historic and current practice. * Interviews with leading practitioners and emerging directors. * Suggested exercises to develop the director's own approach and practical skills.

The Collected Works of Harold Clurman - Harold Clurman 1994

(Applause Books). For six decades, Harold Clurman illuminated our artistic, social, and political awareness in thousands of reviews, essays, and lectures. His work appeared indefatigably in The Nation, The New Republic, The London Observer, The New York Times, Harper's, Esquire, New York Magazine, and more. The Collected Works of Harold Clurman captures over six hundred of Clurman's encounters with the most significant events in American theatre as well as his regular passionate embraces of dance, music, art and film. This chronological epic offers the most comprehensive view of American theatre seen through the eyes of our most extraordinary critic. 1102 pages, hardcover.

Creating Life on Stage - Marshall W. Mason 2007

A five-time Tony nominated Circle Repertory Company director presents an exploration of the collaborative and creative process through which scripts are transformed into live performance, outlining the principles of a good production while explaining how effective directors can promote production concepts that will inspire aspects from scenery and lighting to music and costumes in order to create a play's atmosphere. Original.

Advice to the Players - Robert Lewis 1989

"The best theatre book I read this year. The remarkable thing is its lack of bunk. Actors and watchers of actors will find it a book to mark up and read again."--Dan Sullivan, Los Angeles Times

The Fervent Years - Harold Clurman 1975

The Group Theatre was perhaps the most significant experiment in the history of American theater.

Producing plays that reflected topical issues of the decade and giving a creative chance to actors, directors, and playwrights who were either fed up with or shut out of commercial theater, the "Group" remains a permanent influence on American drama despite its brief ten-year life. It was here that method acting, native realism, and political language had their tryouts in front of audiences who anticipated--indeed demanded--a departure from the Broadway "show-biz" tradition. In this now classic account, Harold Clurman, founder of the Group Theatre and a dynamic force as producer-director-critic for fifty years, here re-creates history he helped make with Lee Strasberg, Elia Kazan, Irwin Shaw, Clifford Odets, Cheryl Crawford, Morris Carnovsky, and William Saroyan. Stella Adler contributed a new introduction to this edition which remembers Clurman, the thirties, and the heady atmosphere of a tumultuous decade.

On directing - Harold Clurman 1972

The celebrated director discusses the techniques of his craft and presents his own directing notes for ten major productions

The House of Connelly - Paul Green 1931

Strolling Player - Gabriel Hershman 2017-01-13

Albert Finney was a Salford-born, homework-hating bookie's son who broke the social barriers of British film. He did his share of roistering, and yet outlived his contemporaries and dodged typecasting to become a five-time Oscar nominee and one of our most durable international stars. Bon vivant, perennial rebel, self-effacing character actor, charismatic charmer, mentor to a generation of working-class artists, a byword for professionalism, lover of horseflesh and female flesh - Albert Finney is all these things and more. Gabriel Hershman's colourful and riveting account of Finney's life and work, drawing on interviews with many of his directors and co-stars, examines how one of Britain's greatest actors built a glittering career without sacrificing his integrity.

The Stage Management Handbook - Daniel Ionazzi 1992-04-15

The stage manager is the renaissance man of the theater. He or she must have a working knowledge of how the various technical aspects of the theater work (scenery, props, costumes, lights and sound), be part director, part playwright, part designer and part producer, and be prepared to act as confidant, counselor and confessor to everyone else in the company. This book addresses all of these considerations in detail and offers the reader--professional or amateur, veteran or beginner--helpful guidance and practical advice, supported by many forms and examples to illustrate the points covered in the text. The three phases of mounting and performing a show are covered. Part I takes the reader through the pre-production phase--research, the script, planning and organization, and auditions. Part II covers the rehearsal process--rehearsal rules, blocking, cues, prompting, information distribution, technical and dress rehearsals. Part III discusses the performance phase--calling the show, maintaining the director's work, working with understudies and replacements, and more. Part IV provides insights into the organizational structure or some theaters and aspects of human behavior in those organizations. Many stage managers of long-running commercial productions believe that--once the show is up and running--only ten percent of their work is related to everything covered in Parts I, II and III. The other ninety percent is associated with issues in Part IV; i.e. "managing" human behavior and maintaining working relationships.

THE ANATOLIAN - Elia Kazan 2012-05-02

In his powerful new novel, Elia Kazan takes up the life of the young Greek from Anatolia whose early years he chronicled in his first and highly acclaimed novel, *America America*, giving us the story of a man caught between two worlds and fighting to make a place for himself within them. We enter the story of 1909. Stavros Topouzoglou--Joe Arness to his American friends--is meeting the freighter that has brought his family to America. This day marks the culmination of a lifetime of responsibility. Steeled by his harsh life, proud and resourceful, he has nonetheless been governed by the age-old rules of filial duty: putting aside his own needs and desires, he obediently took on the fulfillment of his father's dream of safety and salvation for their family. For a decade he has worked to bring his family to America--an America that has hypnotized and motivated him with its promise of money and power and privilege. But as the family disembarks there is one person missing: his father is dead. Suddenly, Stavros is caught between two powerful and opposing influences. On one side is his family: seven brothers and sisters and his mother look

to him for guidance, strength, and support, drawing him back into the ways and tenets of the "old" country. On the other side, the bright-seeming, golden possibilities of the "new" world of America, possibilities that Stavros has only glimpsed from afar, but that he has determined to attain. Stavros is not prepared for this clash of cultures, nor for the emotional turmoil it produces in him. He has always believed that through sheer will and energy he could achieve anything, but now even his ferocious, unswerving drive cannot sustain him. And so we see him dutifully assume the patriarchal position in the family, only to witness the foundation of family devotion, respect, and love broken down by the terrifying yet heady exigencies of this new life. We see Stavros passionately drawn to Althea Perry, imagining her to be a key to his acceptance into the society he yearns for, but finding instead that she is a constant reminder of the obstacles he must continually face and the sacrifices of pride he must be prepared to make. We see Stavros slowly ingratiating himself with Fernand Sarrafian--the man he most admires, the man with the kind of power Stavros wants for himself--only to learn that Sarrafian's power is tainted with greed, deceit, and an almost total lack of humaneness. We see how often Stavros must invoke the words his father said to him as a boy: "If you don't allow yourself to feel it, the shame does not exist." We see him confronted by his brother--just returned from fighting for a Greater Greece--whose words to Stavros reverberate with both love and accusation: "I'm thinking of you at night. What you were once, what you are now . . . When we first came here, I was so proud of you . . . Now all you care about is how to make money." And it is these words that finally force Stavros to acknowledge the devastating impurities in his dream of an American life, to see how completely he's lost himself in his blind attempt to attain that dream. And he is compelled to devise a plan by which he can redeem not only himself, his family, and the memory of his father, but also--even if only in the smallest measure--the love for his homeland that he begins to feel with renewed fervor and impassioned dedication. In the story of Stavros, Elia Kazan not only gives us a vividly wrought picture of one man's struggle to understand his dreams, but he reveals, as well, what it has meant for the immigrant to confront America, and, more importantly, what it has meant for him to confront himself in this seductive, yet often inimical, culture.

The Film Director's Intuition - Judith Weston 2014-04-01

Based on the author's experience of presenting directing and acting workshops around the world for over 10 years, this book is a creative exploration on how to access and stimulate the filmmaker's most precious assets - instinct, imagination and intuition.

25 Plays - Robert Heide 2017-09

Collected plays by Robert Heide, with production details, photos, and an introduction and informative notes on the plays by the author. Preface by Michael Townsend Smith.

All People are Famous - Harold Clurman 1974

Method--or Madness? - Robert Lewis 1958

Real Life Drama - Wendy Smith 2013-08-06

Real Life Drama is the classic history of the remarkable group that revitalized American theater in the 1930s by engaging urgent social and moral issues that still resonate today. Born in the turbulent decade of the Depression, the Group Theatre revolutionized American arts. Wendy Smith's dramatic narrative brings the influential troupe and its founders to life once again, capturing their joys and pains, their triumphs and defeats. Filled with fresh insights into the towering personalities of Harold Clurman, Lee Strasberg, Cheryl Crawford, Elia Kazan, Clifford Odets, Stella and Luther Adler, Karl Malden, and Lee J. Cobb, among many others, Real Life Drama chronicles a passionate community of idealists as they opened a new frontier in theater.

The Fervent Years - Harold Clurman 1983-03-22

The Group Theatre was perhaps the most significant experiment in the history of American theater. Producing plays that reflected topical issues of the decade and giving a creative chance to actors, directors, and playwrights who were either fed up with or shut out of commercial theater, the "Group" remains a permanent influence on American drama despite its brief ten-year life. It was here that method acting, native realism, and political language had their tryouts in front of audiences who anticipated--indeed

demanded--a departure from the Broadway "show-biz" tradition. In this now classic account, Harold Clurman, founder of the Group Theatre and a dynamic force as producer-director-critic for fifty years, here re-creates history he helped make with Lee Strasberg, Elia Kazan, Irwin Shaw, Clifford Odets, Cheryl Crawford, Morris Carnovsky, and William Saroyan. Stella Adler contributed a new introduction to this edition which remembers Clurman, the thirties, and the heady atmosphere of a tumultuous decade.

On Directing - Gabriella Giannachi 2014-12-16

The profession of directing is barely a century old. *On Directing* considers the position of the director in theater and performance today. What is a director? How do they begin work on a play or performance? What methods are used in rehearsal? Is the director an enabler, a collaborator or dictator? As we enter the new millennium, is the very concept of directing under increasing threat from changes in thinking and practice? The full diversity of today's approaches to directing are explored through a series of interviews with leading contemporary practitioners. *On Directing* is a landmark book about the director's craft.

Thinking Like a Director - Michael Bloom 2001-10-17

"Concise and engaging, Michael Bloom's book is for anyone who has ever uttered the phrase, "But what I really want to do is direct."--BOOK JACKET.

Directors on Directing - Helen Krich Chinoy 2013-07

Now that directors such as Stephen Spielberg, George Lucas, and Francis Ford Coppola are celebrated along-side movie stars, it is hard to imagine that little more than a century ago the director was a nameless, faceless entity--an overseer of workflow in the shuffle of shadows offstage. In surveying the pioneers who transformed theater into the dynamic art form it is today, *Directors on Directing* presents a timeless collection of writings offering insight into what it means to direct and how to better appreciate theatrical performances.

A Sense of Direction - William Ball 1984

"William Ball, founder and general director of the acclaimed American Conservatory Theatre, engages his audience in a wide-ranging discussion of the director's process - from first reading through opening night. Mr. Ball offers a candid, personal account of his method of working - including the choice of a play's essential elements, preproduction homework, casting, and rehearsal techniques"--Cover.

Surviving Production - Deborah S. Patz 1997

Truth - Susan Batson 2007

I first met Susan Batson in New York just a week before I made *Peacemaker*. We worked together in earnest for two years on *Eyes Wide Shut* in London and on every film I've done since, wherever they've taken us. This book you hold is called *Truth*, and that title precisely describes the core of the work Susan Batson and I do together. I can't create unless I have truth--I have to feel it. Susan helps me to find the truth in myself and use its purity, intimacy, and honesty to make my work real. She's helped me to nurture and protect truth in myself and in the characters that I've played. What I've learned from Susan is how to keep the truth alive no matter what. There's so much more to acting than just creative success. It runs thicker and deeper than that. It has to--it's in my blood, it beats through me. I know that it's in Susan's blood, too. I feel like we've been together my whole life. A great teacher can make anything seem possible. So many of the actors I've admired and idolized and, in a few lucky instances, been blessed to work with, were shaped and inspired by teachers who opened them to the possibilities of their art. Among actors, Lee Strasberg, Sanford Meisner, and Jeff Corey are just as legendary as their pupils Marilyn Monroe, Robert Duvall, and Jack Nicholson. I am confident that Susan Batson will go down in history as one of acting's legendary teachers. I only hope that my work can contribute to her legend. I'll always be grateful that I found her. And now, through this book, you've found her, too. Book jacket.

Directing Postmodern Theater - Jon Whitmore 1994

An introduction to theatrical directing using the concepts and terminology of semiotic theory

How to Read a Play - Damon Kiely 2016-03-17

The work done on a play before the first rehearsal, the first group reading or even the before the cast have met, can be crucial to the success of a production. Directors and dramaturgs must know how to analyze, understand and interpret a play or performance text if they hope to bring it to life on the stage. This book

provides a broad range of tools and methods that can be used when reading a text, including: Lessons from the past. What can we learn from Aristotle, Stanislavsky, Meyerhold, Vakhtangov, Brecht and Harold Clurman? This section establishes the models and methods that underpin much of a director's work today. A survey of current practices in Western theatre. A combination of research, interviews and observation of practical work addresses the main stages in understanding a play, such as getting to know characters, sharing ideas, mapping the action and grappling with language. A workbook, setting out twenty one ways of breaking down a play, from the general to the particular. Contributions, reflections and interjections from a host of successful directors make this the ideal starting point for anyone who wants to direct a play, or even devise one of their own. This wide range of different approaches, options and techniques allows each reader to create their own brand of play analysis.

Directing Actors - 25th Anniversary Edition - Judith Weston Judith 2021-04-06

Directing film or television is a high-stakes occupation. It captures your full attention at every moment, calling on you to commit every resource and stretch yourself to the limit; it's the white-water rafting of entertainment jobs. But for many directors, the excitement they feel about a new project tightens into anxiety when it comes to working with actors. In the years since the original edition of *Directing Actors* was published, the technical side of filmmaking has become much more easily accessible. Directors tell me that dealing with actors is the last frontier--the scariest part and the part they long for--the human part, the place where connection happens. Weston's books help directors scale the heights of the actor-director dynamic, learn the joys of collaborating with actors--and become an "actor's director."

On Directing - Harold Clurman 1974

The Lee Strasberg Notes - Lee Strasberg 2010

Never before published transcripts from Lee Strasberg's teachings at his school in New York City in the last ten years of his life.

A Director Prepares - Anne Bogart 2003-09-02

A Director Prepares is a thought-provoking examination of the challenges of making theatre. In it, Anne Bogart speaks candidly and with wisdom of the courage required to create 'art with great presence'. Each chapter tackles one of the seven major areas Bogart has identified as both potential partner and potential obstacle to art-making. They are Violence; Memory; Terror; Eroticism; Stereotype; Embarrassment; and Resistance. Each one can be used to generate extraordinary creative energy, if we know how to use it. *A Director Prepares* offers every practitioner an extraordinary insight into the creative process. It is a handbook, Bible and manifesto, all in one. No other book on the art of theatre comes even close to offering this much understanding, experience and inspiration.

CREATE - Ronald Rand 2017-05-30

Curated by U.S. Goodwill Cultural Ambassador Ronald Rand, this extensive collection of his rare interviews captures the essence of artistic life -- actors, artists, dancers, directors, musicians, composers, mime artists, playwrights, and writers share insight on the importance of the arts for humankind. Featuring greats such as Christopher Plummer, Angelica Huston, Roy Schneider, Tony Randall, Carol Burnett, Alec Baldwin, Kevin Kline, Elie Wiesel, Edward Albee, Eve Ensler, Chaka Khan, Al Hirshfeld, Everett Raymond Kinstler and more, with over 150 full-color photos and iconic illustrations and paintings, "Create!" shines light on the inner world of the creative economy and highlights, with their words and art, these individuals' important contributions to our nation's cultural, societal, and commercial prosperity.

Directions for Directing - Avra Sidiropoulou 2018-09-04

Directions for Directing: Theatre and Method lays out contemporary concepts of directing practice and examines specific techniques of approaching scripts, actors, and the stage. Addressed to both young and experienced directors but also to the broader community of theatre practitioners, scholars, and dedicated theatre goers, the book sheds light on the director's multiplicity of roles throughout the life of a play -- from the moment of its conception to opening night -- and explores the director's processes of inspiration, interpretation, communication, and leadership. From organizing auditions and making casting choices to decoding complex dramaturgical texts and motivating actors, *Directions for Directing* offers practical advice and features detailed workbook sections on how to navigate such a fascinating discipline. A

companion website explores the work of international practitioners of different backgrounds who operate within various institutions, companies, and budgets, providing readers with a wide range of perspectives and methodologies.

The Director's Craft - Katie Mitchell 2008-08-18

The Director's Craft is a unique and completely indispensable step-by-step guide to directing for the stage. Written by one of the most adventurous and respected directors working today, this book will be an essential item in every student and practitioner's kitbag. It provides detailed assistance with each aspect of the varied challenges facing all theatre directors, and does so with startling clarity. It will inspire everyone, from the beginner just starting out to the experienced practitioner looking to reinvigorate their practice. Katie Mitchell shares and explains the key practical tools she uses to approach her work with both actors, production teams, and the text itself. She addresses topics such as: the ideas that underpin a play's text preparing improvisations Twelve Golden Rules for working with actors managing the transition from rehearsal room to theatre analyzing your work after a run has ended. Each chapter concludes with a summary of its critical points, making this an ideal reference work for both directors and actors at any stage of their development.

Elia Kazan: A Life - Elia Kazan 2011-10-16

"This is the best autobiography I've read by a prominent American in I don't know how many years. It is endlessly absorbing and I believe this is because it concerns a man who is looking to find a coherent philosophy that will be tough enough to contain all that is ugly in his person and his experience, yet shall prove sufficiently compassionate to give honest judgment on himself and others. Somehow, the author brings this off. Elia Kazan: A Life has that candor of confession which is possible only when the deepest wounds have healed and honesty can achieve what honesty so rarely arrives at—a rich and hearty flavor. By such means, a famous director has written a book that offers the kind of human wealth we find in a major novel." —Norman Mailer In this amazing autobiography, Kazan at seventy-eight brings to the undiluted telling of his story—and revelation of himself—all the passion, vitality, and truth, the almost outrageous honesty, that have made him so formidable a stage director (A Streetcar Named Desire, Death of a Salesman, All My Sons, Cat on a Hot Tin Roof, Tea and Sympathy), film director (On the Waterfront, East of Eden, Gentleman's Agreement, Splendor in the Grass, Baby Doll, The Last Tycoon, A Face in the Crowd), and novelist (the number-one best-seller The Arrangement.) Kazan gives us his sense of himself as an outsider (a Greek rug merchant's son born in Turkey, an immigrant's son raised in New York and educated at Williams College). He takes us into the almost accidental sojourn at the Yale Drama School that triggered his commitment to theatre, and his edgy, exciting apprenticeship with the new and astonishing Group Theatre, as stagehand and stage manager—and as actor (Waiting for Lefty, Golden Boy) . . . his first nervous and then successful attempts at directing for theatre and movies (The Skin of Our Teeth, A Tree Grows in Brooklyn) . . . his return to New York to co-found the Actors Studio (and his long and ambivalent relationship with Lee Strasberg) . . . his emergence as premier director on both coasts. With his director's eye for the telling scene, Kazan shares the joys and complications of production, his unique insights on acting, directing, and producing. He makes us feel the close presence of the actors, producers, and writers

he's worked with—James Dean, Marlon Brando, Tennessee Williams, Vivien Leigh, Tallulah Bankhead, Sam Spiegel, Darryl Zanuck, Harold Clurman, Arthur Miller, Budd Schulberg, James Baldwin, Clifford Odets, and John Steinbeck among them. He gives us a frank and affectionate portrait of Marilyn Monroe. He talks with startling candor about himself as husband and—in the years where he obsessively sought adventure outside marriage—as lover. For the first time, he discusses his Communist Party years and his wrenching decision in 1952 to be a cooperative witness before HUAC. He writes about his birth as a writer. The pace and organic drama of his narrative, his grasp of the life and politics of Broadway and Hollywood, the keenness with which he observes the men and women and worlds around him, and, above all, the honesty with which he pursues and captures his own essence, make this one of the most fascinating autobiographies of our time.

Directing Theater 101 - Wilma Marcus Chandler 2017-08-17

What are the practical and creative elements for becoming a director? How do you get started? What is the best way for actors, designers, and crew to work with directors? This guide provides regional theater companies and new directors with the knowledge and tools they need to produce successful shows. Drawing on years of experience directing and producing plays, Wilma Marcus Chandler covers such topics as: * How to read and analyze a script and really understand it * How to visualize your show * How to get started, researching and thinking about concept, music, lights, sound, costumes * How to hold auditions * How to talk to your case and crew--and how to listen * How to stage a play, using blocking, body movement, stage business, exits and entrances * How to prepare a production, including rehearsal techniques, time lines, budgets, royalties, publicity * How to prepare a career in directing

Directing Professionally - Kent Thompson 2019-01-10

How do you develop both the craft of directing as well as a professional career in freelance directing in today's theatre industry? Drawing on his own extensive experience and that of other theatre professionals from the US and UK, Kent Thompson illuminates a pathway from training, apprenticeship and assistant directing to an established career as a director. Directing Professionally first lays out paths for aspirant directors to train, grow and succeed as directors, then advises freelance directors on how to establish and accelerate their professional careers. It also reveals the most significant ways those directors become artistic directors today. With a frank, thoughtful and often humorous examination of the job of professional direction and artistic direction, Thompson writes about the passion, commitment, artistic vision, directorial experience, leadership skills, and powerful persuasive gifts needed to succeed in this extraordinary field. Featuring case studies and brief interviews with professional theatre directors, artistic directors, producers, critics, managing/executive directors, and theatre leaders currently working in the field in the UK and the US, this volume will equip you to develop your career as a professional director in today's theatre.

A Director Calls - Wendy Lesser 1997-01-01

Presents the details of director Stephen Daldry's work on the acclaimed play, "An Inspector Calls," in an attempt to reveal his interpretative approach to theater