

DIRECTOR

A theatre director oversees and orchestrates the mounting of a theatre production by unifying various endeavours and aspects of production. The director's function is to ensure the quality and completeness of theatre production and to lead the members of the creative team into realising their artistic vision for it. The director therefore collaborates with a team of creative individuals and other staff, coordinating research, stagecraft, costume design, props, lighting design, acting, set design, stage combat, and sound design for the production. The director may also work with the playwright or translator. After the playwright, the director is generally the primary visionary, making decisions on the artistic concept and interpretation of the play and its staging.

Directors utilize a wide variety of techniques, philosophies, and levels of collaboration. A director has responsibility for the overall practical and creative interpretation of a dramatic script, taking into account the budgetary and physical constraints of production. They are involved at all stages of the process, from the design and pre-production stages and rehearsal right through to the final performance. Directors work closely with their creative and production teams, the performers and the producer to create a performance which connects with the audience. They therefore need to be able to coordinate effectively across a wide range of disciplines and with artistic vision. The first step is for the director (or potential director) to persuade the members of the board as to the wisdom of the choice of play. With the permission of the board, the director can begin.

The director must submit a projected budget for the production. The director needs to book the Community Hall for the dates of the performance. The sooner this is done, the better. The director must obtain scripts, performance licences. During rehearsals sometimes changes are made to the script by the director. Permission for this must come from the playwright or the publisher. Copyright laws must not be broken. As soon as possible, the director needs to get a producer and stage manager. The director will work with them to form a team to do lights, sound, makeup, costume, prompt, props, and backstage crew. The director, with the producer, will organize auditions. The venue needs to be booked and it needs to be advertised in the Pender Post, on the Solstice website, posters around the island and an email to all solstice members. The auditions will lead to casting the play. Make sure before casting that the actor has looked at the schedule. Too many conflicts and rescheduling may not be worth the effort! After the decisions are made, everyone must be contacted. It is very important to contact those who did not get a part. When contacting those who were successful in getting a part, they should be told when the read through will take place. They need to come with their calendars to work out the final rehearsal schedule. It is helpful to contact the choral society to find out when they are rehearsing so rehearsals don't overlap.

The director must become as familiar with the text and the world of the play as possible. The research of the political, social, economic and cultural life of the characters, and their time enriches the production. THE PLAY'S DIRECTION LIES WITHIN THE TEXT OF THE PLAY. THE DIRECTOR'S JOB IS TO FIND IT. Pre rehearsal work gives the Director the resources and awareness of all the possibilities that exist in the

play - the directorial vision. From it stems the Directors' freedom to give help when it is needed, and the confidence to encourage exploration of character, text, movement and relationships in rehearsal. At the read through the schedule of rehearsals can be worked out with the agreement of the cast.

The director needs to be clear that actors who agree to take a part in a production do so on the basis that they will attend rehearsals and will only miss when an unforeseen problem arises. The director explains his/her vision of the characters and the play. The aim is to not waste time of the actors. Individual rehearsals, small scene rehearsals and longer rehearsals need to be worked out in advance. The director is solely responsible for the ongoing development of the actors and the creation of each scene. He/she will need to establish a clear team spirit and this comes from having a clear picture of the result and how to achieve it. Two weeks before the performance: this is usually when the stage is erected the director must submit to the producer or program coordinator the following for the program: Director's Notes, About the playwright, description of the play. The last week before the performance all actors are expected to attend at least two technical rehearsals leading to the dress rehearsal. Rehearsals may require a longer time. The stage manager takes charge after the dress rehearsal. However, when problems arise the director may need to step in. The Director, with input from the Stage Manager and Producer must make a final presentation to the board including the final budget.