

A GUIDE TO NEW VOICES DIRECTING
An Interactive Qualifying Project Report:
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by

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Abstract

A Guide to New Voices Directing documents my work as Director of Directors for New Voices 30, WPI's annual new and original play festival. As the Director of Directors, it was my responsibility to pass on my knowledge of directing and to ensure that all directors had a strong artistic vision to produce the highest quality festival possible. I also served as a manager of the directors. This portfolio showcases my work as both an artist and a producer.

Acknowledgements

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Introduction

For thirty years, Worcester Polytechnic Institute has been the home of New Voices, America's longest running collegiate new and original play festival. Started in 1982 by Professor Susan Vick, New Voices showcases the writing, acting, designing, producing, and directing skills of the WPI theatre community. One of the goals of New Voices is to encourage everyone who is interested to participate. Because of this, New Voices is an introduction to theatre production for many students.

Since New Voices is a perfect opportunity for students to try something new, it is important for someone experienced to teach them how to be successful. In the case of the directors, the Director of Directors is in charge of helping to make every show as amazing as possible. For New Voices 30, I was the Director of Directors, and I set about helping to make New Voices 30 the best New Voices of all time.

Background

What is a Director?

The director's job on any production is to be the creative force behind the show. The director is responsible for casting the show, interfacing with designers, running rehearsals, and anything else that requires creative input. Directors generally work alongside a Producer, who is in charge of the logistics and making sure that everything is completed on time. In the case of New Voices, the director's role is slightly different. Here, a director is directing only one segment of the show, not the entire festival. This means that the director does not have quite as much control as someone directing an entire show. For instance, the directors of New Voices do not have much input into the set design; that is entirely the job of the set designer. This can be to the benefit of new directors, however, since it provides fewer tasks of which that the director must be in charge, providing a good introduction to directing.

What is a Director of Directors?

The position of Director of Directors is an important one in New Voices, although it has not been so important in the past. The Director of Directors, while not directly responsible for any of the plays, is responsible for the artistic elements of the festival as a whole. This includes teaching directors what is expected and how to develop their own vision, and stepping in when he feels it is necessary.

My Experience as a Director

I had a fair amount of directing experience prior to becoming the Director of Directors for New Voices 30. I have directed many sketches for WPI's KILROY Sketch Comedy, as well as directing four separate shows, a position not dissimilar from Director of Directors. In addition, I co-directed one of the largest plays for New Voices 29, *Everybody Poops but You*. With all of this previous experience, I felt confident that I would make a successful Director of Directors.

Methodology

My project took place over two terms, for one third credit C term, and two thirds credits D term. Most of the first term was spent on planning, while a bulk of my work was completed during D term, as this is when most of the work on New Voices takes place.

Selecting Directors

My first major task as Director of Directors was to assign each play a director. In the past, some plays were co-directed by two directors, but this year, the Executive Dramaturg and I agreed that each play would only have one director and an assistant, if they chose. The reasoning behind this was to ensure that there was always a single person who had the final say in the creative matters of the play, but if the director wanted someone to share ideas with, she could choose to have an assistant.

I wanted the playwrights to have the most input on who directed their plays, so I chose to set up a meet-and-greet session where prospective directors could meet with the playwrights to discuss their vision for the plays. In addition to face-to-face time speaking with the directors, I created a questionnaire so I could determine each director's level of experience and which plays each was interested in directing. I also asked which students were receiving academic credit in doing their practicum in directing, because I had to ensure that all of these students were involved in some way--if not as a director, as an assistant director, or another position.

After the director-playwright meet-and-greet, I contacted the playwrights (after giving playwrights some time to think) and asked them to pick their top three choices for someone to direct their play. I compared these lists to the prospective directors' preferences. In all but one case, the person who the playwright had listed as her first choice of director had also listed that playwright's show as his first choice of shows to direct. In the odd case, the prospective director had listed the show as her second choice.

Next, I used the questionnaires the directors filled out to determine their level of experience. While New Voices is a chance for many WPI students to direct for the first time, those with absolutely no level of previous experience were assigned an experienced mentor who would be able to assist them. The mentor's role was to teach the director the basics of directing and to answer any questions that the director had. In retrospect, there was a lot overlap in the mentor's duties and my duties as Director of Directors. The mentors were also met with mixed reactions--some directors were very happy to have mentors, but others felt indifferent. The problem was that some mentors were more involved than others -- one mentor had weekly discussions with the director, while another one only met the director a couple of times. The mentors who were very involved in the process were the ones that directors valued the most.

In addition to mentors for certain directors, I also gave directors the option to choose an assistant director. Not all of the directors chose to have an assistant, but the directors who were interested in one were able to find one, either on their own, or with my help.

Communicating with Directors

In order to ensure that I had a good understanding of every play, I made sure to watch at least one rehearsal for each show. This helped me familiarize myself with the show and the director and it helped me catch potential problems early on in the process. For instance, if I was worried that one of the shows was running slow, I would let the director know so they would have time to fix the pacing before tech week, at which point it would be too late for the director to change much of the show. At these rehearsals, I would generally sit quietly and watch, so as to not exert my own influence over the show. I was dividing my attention equally between the actors on stage and the director to see how she was communicating with her actors.

Another way I tried to stay involved was with weekly office hours. Every Wednesday, I would spend two hours in the Little Theatre green room available to answer questions or help directors in any other way required. However, my office hours were very poorly attended. As Wednesday is often a day where WPI students have fewer classes, I do not believe that scheduling was the cause. I believe that on the whole, the directors did not find the office hours to be a very helpful resource.

There were a few instances where I had to intervene with directors' choices. In the first case, the Producer, the Executive Dramaturg, and I felt that the scope of the director's vision was too large. For instance, the director had many props which were not apparent in the script and did not add to the show. The producer and I talked to the director about scaling back the show for both practical and artistic reasons. Not only were so many props superfluous, the transition between that show and the previous show would have been very long. In another instance, I was approached by the Executive Dramaturg, who was concerned that one of the

shows was running far too slowly. In this instance, I had to communicate her worries to the director, and I suggested some ways in which he could improve the pacing, such as keeping pauses between lines to a minimum.

The Executive Staff

In addition to my other duties as Director of Directors, I also served as a member of the New Voices executive staff. The executive staff consisted of the Producer, Assistant Producer, Executive Dramaturg, Associate Dramaturg, Director of Theatre Technology, and myself. The executive staff met weekly to ensure that we were all on the same page. This allowed us to all be aware of all important information, such as show order and progress of set builds. If there was information that concerned the entire company, the Producer would inform the production staff, and I would inform the directors, who would in turn tell the actors. We tried our best to make sure that people were only told relevant information, so information regarding director seating, for instance, was only sent to directors. Information that concerned the entire company was brought up during weekly production meetings or posted to Virtual Callboard, an online system designed to facilitate communication between members of a theatre company.

Unexpected Complications

To assume that the production would have gone flawlessly would have been foolish, but there were several major events that we could not have expected. During tech week, several of the actors became very ill. Two of them recovered quickly, but one actor developed a very high fever two days before the preview performance. This show also required extensive projections, so if the actor had not recovered, there would be further complications. The director had no choice but to find an understudy--in this case--me. I had from 10 pm on Monday to 6 pm the following day to memorize all of my lines. In addition, I had to film some segments for projections, so both the projections designer and I were hard at work trying to complete to filmed segments in time. Luckily, the actor recovered in time for preview performance, so he was able

to return to the stage, but this meant that the additional time and effort that the projections manager, director, and I put in were redundant. However, the fact that we had a backup in case of emergency was worth the effort, and if we had waited any longer, we may not have had time to prepare alternate solutions.

Another unexpected incident was a musician who did not attend the preview performance. The director was the only one who had known ahead of time, so when everyone else saw that she was not on stage, we were very confused. It is completely unheard of to not show up the night of a performance, and when we found out that she had sprained her ankle the next day and would not be able to make it again, we had to tell the director that we would not allow her to perform at all. It is far too much to expect of everyone to have an actor who does not attend performances when inconvenient. If she had a serious sickness or injury, it would have been expected, but there was no explanation for why she did not attend the preview.

Advice for Directors

There is obviously no formula for a good performance--no simple steps to guarantee success. If there were, anyone could direct flawlessly. However, directing, much like acting, writing, or painting, is an art. There is no instruction manual on how to paint a masterpiece, but there are elements that an artist can use to make a good painting, such as the use of color and shapes. Not all paintings have these elements, but they are important for a new artist to learn. This is also true for directing. Every director has a different style, and each style can lead to amazing performances, but included here is some advice that is ideally useful to all directors. Although some may not agree with all of the advice, hopefully some of it is useful to everyone.

Reading the Script

The first thing that a director must do is read the script. As a director develops her creative vision, she will want to read the play many times. How many times? In Professor

Susan Vick's opinion, a director should read the play once for each character, once for lighting, once for sound, once for props and costumes, and so on.¹ Every time a director reads the play, she should read the play as though she were the sound designer or an actor playing a character.

One challenge for directors is to express the play in as few words as possible. Create a one or two sentence description of the play that captures the essence of the play as simply as possible. This will not necessarily be a description of the plot, but more likely a description of the final cause--the reason for the play's existence; what it is trying to accomplish.

Developing the Creative Vision

The most important thing for a director to remember is that her first duty is to the playwright. New Voices is the first time that any of these plays are being produced, so directors should not deviate from what is written. In some cases, a director may ask the dramaturg for permission to change small sections of the play, but this should be avoided as much as possible. The plays that were accepted into New Voices were accepted as is, and no major changes should be done. This applies not just to the dialogue but to the staging of the play. Shakespeare's works have been around long enough that directors can take some creative liberties with them, such as creating a cartoon of Romeo and Juliet where the characters are played by seals. That is not the case for the works in New Voices. A director should do her best to follow the script as closely as possible.

The best compliment for any director is "you seemed from the beginning to know exactly what you wanted."² The more complete a director's creative vision is, the more she will be able to successfully communicate exactly what she wants.

¹ Vick, Personal Interview

² Houser, Riech, 14.

Talking to Designers

An important skill for a director to have is the ability to share her creative vision with others, specifically the designers. The director need not know the exact details of every single prop and cue--that's the designers' job, but she must have enough understanding of what she is looking for that she is able to pass on her thoughts. While a statement like "I want to have intense, dramatic lighting for this scene," might make sense to the director, it's far too vague for the lighting designer to interpret it, and the director will end up with something much different from what she was expecting. A director should be as detailed as possible when talking to the designers. It may be useful for the director to use sketches to help convey her thoughts and ideas.

Casting

For someone who has never directed for New Voices before, the casting process can be very confusing. Unlike directing a play by one's self, the casting process is done as a group. All directors hold auditions together, and casting is done during a meeting lovingly referred to as bloodbath. These meetings encourage directors to think of their show in terms of the entire festival, not as a standalone show. Additionally, everyone who auditions for New Voices gets a part, as it is an opportunity for anyone to get involved, regardless of experience.

When walking into the Little Theatre during auditions, it is important for a director to know what she is looking for. The more familiarity a director has with the characters in her play, the easier the casting process will be. On the other hand, the director should not expect someone who acts exactly like a character to walk into auditions. In fact, if someone does, she should be wary of casting him. Being a character and acting the part are two different things, and the director should be sure she realises which is best. Additionally, it is important to avoid pre-casting the play before even seeing auditions. While a director may know of someone who

would be great for a specific role, it is not fair to the actors, the other directors, or even the director herself if she does not even consider other performers.

Once the directors have chosen who they would like and bloodbath rolls around, there are other considerations to be had. New Voices is an opportunity for many people to try their hand at acting for the first time. Additionally, there are always veteran actors who are in high demand. The solution to both of these problems is for directors to be open to change. New Voices is a festival and all directors must be willing to work with each other to ensure that each show gets the perfect cast. A common problem is that there exist fewer roles than people who audition, however each person must be cast. Each director must determine if their play is able to take on extra roles not specified in the script. This may not be possible for each play, but a director may find that the addition of extra parts actually benefits the overall play. On the opposite side, there are always actors who, due to their high level of experience or wonderful audition, are highly sought after, and a director who really wants him may not get them. The failure of a show does not rest on the lack of that one actor. The show is perfectly capable of being successful without him, but as long as the director is open to alternatives, the process will go smoothly.

Directing for a Festival

In the casting process, it is important for all directors to work together and compromise to create a cast that works best for everybody. However, the notion of working together is vital in all elements of the play. In directing a single play, the sky's the limit. The show could have an extremely complex set with hidden compartments or a car on stage, but when directing for New Voices, or any other festival, this simply is not possible.

A rule of thumb is that no New Voices show should take more than twenty percent of the festival's resources. It is common for people to think that this means no play can have more than twenty percent of the budget, but it applies to all resources -- physical and nonphysical.

Nonphysical resources include time and space. If a play has a small number of very large props, storage space becomes a pressing issue, for instance. Additionally, it is not reasonable to request that specific arrangements be made just for one show. For instance, if one director says she requires a subwoofer for some of her sound cues, but no other plays would benefit from the subwoofer, the director should think about how she could have the same effect without the subwoofer. New Voices is not about any play in particular--it's about the festival as a whole.

Running a Rehearsal

When it comes to rehearsing, the most important thing a director can do is to be respectful of her actors' time. Directors should do their best to start rehearsals on time and end rehearsals on time, and they should make it clear to their actors what they expect. Along the same lines, directors should not call people who they will not need. A director should not call the entire cast if she is only rehearsing a small portion of the show.

A director should be decisive. A director may not know the answer to every question--and that is okay; she is not expected to--but when presented with a choice, she must make a decision. Phrases like "I don't know," or "either way," can make people lose confidence in a director's abilities. The director should make a choice one way or another, and change it later if she decides she does not like it. Of course, the director can ask for help, too. If an actor asks a question, to which the director does not know the answer, a response like "What do you think is best?" is a good way to make the actor feel involved in the creative process. Of course, a director must be careful not to let other people make all of her decisions.

Directing in the Little Theatre

Directing any play in WPI's Little Theatre is much different from directing for a proscenium stage. In some ways, it is easier (for instance, due to the small size of the theatre, actors rarely have to wear stage makeup), but in other ways, it requires many considerations that would otherwise be unnecessary. For instance, there are always at least two seating

banks, although some sets have been thrusts or in the round. This means that a director's staging must accommodate multiple viewing angles. A director should make sure that she watches rehearsals from all seating banks to ensure that actors can be both seen and heard from anywhere. A director should also ensure that she is using the whole space. Scenes where the actors remain stationary for the entire time can become static and can cause problems in ensuring that actors can all be seen.

Other Advice

As hard as a director tries to prepare, everything will not always go according to her plans. Actors will say the wrong lines, cues will be missed, and all sorts of other mistakes that would never be predicted will happen. That's okay! Everyone is human, and accidents are bound to happen, but sometimes an accident might happen that the director likes. Directors should keep an open mind for these happy accidents, but they should also remember that not every accident is repeatable. If an actor trips in a funny way, the director might enjoy it, but asking the actor to repeat what he did will probably make the action look forced and insincere.

Pacing is one of the most important elements of a show. Even if the actors are doing a wonderful job, if a scene is too slow or too fast, it may be boring. Pacing can be very subtle, too. It's something that the director might not even realise is a problem until it has been fixed. One thing a director can try is to rehearse the scene with extreme speeds--the actors could run it twice as fast, or half as fast, for instance. The director naturally would not keep the show that fast or slow, but it can help to identify what the pace of the scene should be.

According to Frank Hauser and Russell Reich, there is only one intense word in modern English -- "fuck."³ If actors are having a difficult time making a line sound genuine, they can add the words "fuck" or "fucking" into the dialogue to help them emote. For instance, notice the difference between "Alas, poor Yorick," and "Alas, poor fucking Yorick." As people who speak

³ Houser, Reich, 99

modern English, it is much easier to understand the inflections and meaning of the second, and once the actor understands that, he will be able to say the original line with much more conviction.

Finally, a director must always be prepared to adapt. In the course of New Voices 30, there were many problems with video projections, and during tech week, three actors became seriously ill. One of the directors had extensive use of projections, so an entire scene was filmed that never ended up being used and an understudy was trained (in this case, me), just so the director would have something to fall back on if her actor had not recovered in time for the show. Luckily the actor did recover, but if the director had not prepared for the worst, she could have been in serious trouble. Another example was a musician who was injured during tech week, and could not perform. Not an integral part of the cast, the director made the difficult decision to cut the musician from the show. A director must be able to account for less urgent changes as well. For instance, if the final set differs from the set design, the director must decide how this affects staging and change her plan accordingly.

Advice for Directors of Directors

Much like directing a play, there is nothing that guarantees a good Director of Directors. Many people may perform the role very differently, and still help produce a wonderful festival. The role of Director of Directors is just as much a managerial position as an artistic one. A Director of Directors must know both how to direct and how to lead, as the quality of their leadership and communication can determine the quality of the show as a whole.

Knowing When to Step In

The Director of Directors is the highest authority in artistic matters, but a good Director of Directors will not interfere with a director's vision unless it is absolutely necessary. The question, then, is how does one determine when it *is* necessary to intervene? As stated above,

the director's first duty is to the playwright. If the playwright feels as though their script is not being respected, it is time for the Director of Directors and the dramaturg to step in and discuss how to change the play so it better matches the author's original vision. It is best these two serve as middlemen to avoid feelings of ill will between the director and playwright.

While a director may set her sights high, it is often the Producer's role to tell the director what is or is not actually feasible. If the Producer determines that something is not actually realistic, such as using a large number of props or very extensive makeup, she may ask the Director of Directors to talk to the show's director. The Director of Directors should help the director decide on alternatives in such a way that her creative vision is not compromised, but the end result is still realistic. Solutions to these examples could be reducing the number of props down to the essential ones, or figuring out how to do as much of the makeup work ahead of time to reduce the amount of time actors must spend preparing.

The Director of Directors may also step in at his own discretion, although if he is unsure whether his decision is right, he should also ask for a second opinion. The Director of Directors may feel as though there are artistic elements of the play that are not successful. However, it is important that artistic changes are made relatively early in the process. If the Director of Directors waits until production week to suggest changes, the director would not have any time to make them happen.

Mentors to Directors

One of the things that I chose to do when assigning directors was assign mentors to people with very little directorial experience. However, the mentors were met with mixed reactions. Some directors found them very useful, while others did not find them useful at all. If a Director of Directors does decide he wants to assign mentors to new directors, it is important that only experienced directors are chosen as mentors. WPI often has a number of alumni who are interested in contributing to New Voices, and mentor to directors might be a good position

for them. Mentors should also be made aware what is expected of them--how many times they should meet with the directors, what to make sure the directors know, and so on. Of course, a Director of Directors may find that mentors are not necessary, and take on the role of a teacher himself.

Communicating with Directors

As a Director of Directors, I chose to hold office hours every week, where directors could come visit me with any questions or concerns they had. However, these office hours were very poorly attended, so I would advise future Directors of Directors to seek alternative ways to stay in touch with directors. One solution may be to hold a meeting with all of the directors, either individually or as a group, each week, even briefly. This ensures that the Director of Directors is always up to date on the directors' progress, and it provides an opportunity for the directors to ask questions. While this method is more time consuming, it provides directors a chance to meet with the Director of Directors without going out of their way. Additionally, if the Director of Directors chooses to schedule one weekly meeting with all directors present, it may present an opportunity for directors to help each other with their problems and receive multiple sources of feedback.

It is very important that the Director of Directors attends at least one rehearsal for each play, although it may be useful to visit multiple times during different stages of the production. If he watches a rehearsal while the actors are still learning lines and developing their characters, and then a second once they are off book and rehearsing in the space, it will allow the Director of Directors to see the evolution of the play, and to get a feel for how the director has grown. When viewing a rehearsal, it is important to give the directors some feedback, even if it is just to let them know that they are doing a good job. The act of viewing the rehearsals is just as much for the benefit of the director as it is for the show, so if the Director of Directors offers suggestions for the show, he should also look to offer suggestions to the show's director.

Conclusion and Outcomes

Through my work as Director of Directors for New Voices 30, I feel that I helped make this festival one of the best New Voices of all time. I feel that the advice and suggestions that I offer to future directors and Directors of Directors will help make future productions even more successful than this one.

In the course of this project, I successfully gave new directors an opportunity to direct, and I gave all directors an opportunity to learn and resources to help them. Some directors required more direct help than others, but I feel that all directors benefited from my input and suggestions. While my choice in holding office hours was unsuccessful, I suggested alternatives to be used in future years, which I believe will be much more beneficial to directors. Additionally, I created documents to be used by future directors and Directors of Directors.

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Appendix A: Log of Hours

Total
hours
worked: **228**

Date	Time	Description
1/16/2012	3	Looked at other IQP proposals
1/17/2012	3	Started rough draft of proposal
1/17/2012	0.5	Meeting with Susan
1/17/2012	2	Meeting with Elena to discuss what she needs from me
1/20/2012	0.5	Got in contact with Joel about the Director of Directors position
1/22/2012	2	Read over more IQP proposals as I worked on my own
1/23/2012	2	Finished first draft of IQP proposal
1/23/2012	1.5	Meeting with Elena to discuss timeline
1/23/2012	0.5	Created a rough calendar for Elena to be expanded upon as we have more info
1/24/2012	0.5	Meeting with Susan - turned in IQP proposal first draft
1/26/2012	3	Research for background chapter -- looking at MQPs on New Voices production
1/30/2012	2	Reworked first proposal draft
1/31/2012	3	Reworked first proposal draft
1/31/2012	2.5	Meeting with Riky and Elena to learn about virtual callboard
1/31/2012	0.5	Meeting with Susan
2/2/2012	2	Reviewed director's packet from NV 28
2/6/2012	2	Worked on methodology section
2/7/2012	0.5	Meeting with Susan
2/9/2012	1	Meeting with Anika to discuss directing
2/9/2012	4	Created directors resources (sample calendar, mise en scene, etc)
2/10/2012	2	First draft of logistic information for directors
2/10/2012	1	Meeting with Jony to discuss directing
2/13/2012	1	Meeting with Elena
2/13/2012	3	Revised director logistics
2/14/2012	0.5	Meeting with Susan
2/15/2012	2	Meeting with Elena and Taymon to figure out schedule
2/17/2012	1	New Voices plays announcement
2/17/2012	3	Read the plays
2/18/2012	2	Prep for the meet and greet
2/19/2012	1	Prep for the meet and greet
2/19/2012	3	Reread plays
2/19/2012	2	Director/Playwright meet and greet
2/19/2012	0.5	Executive production staff meeting
2/19/2012	1	Contacted playwrights, began deciding on directors
2/20/2012	1	Decided on directors
2/21/2012	0.5	Meeting with Susan regarding director choices
2/21/2012	1.5	Contacting playwrights, directors, mentors, etc
2/23/2012	0.5	Contacting interested assistant directors
2/25/2012	1	Contacting directors and assistant directors
2/28/2012	0.5	Meeting with Susan

2/29/2012	1.5	Updated info for directors
3/1/2012	1.5	Meeting with all directors
3/5/2012	1	Read through all show request forms
3/5/2012	0.5	Finding stage managers for those who still needed them
3/9/2012	0.5	Contacting Elena about logistics
3/12/2012	1.5	Exec meeting
3/12/2012	2.5	AYO Theatre Fair and prep
3/12/2012	0.5	Coordinated script re-submission due to typo
3/13/2012	1	Helped out with auditions for a bit
3/14/2012	1	Production meeting
3/14/2012	3	Helped with auditions, taking over for the FSM while unavailable
3/15/2012	1	Helped coordinate callbacks
3/16/2012	2.5	Bloodbath
3/16/2012	1	Communicated needs and objectives with directors
3/19/2012	1	Exec meeting
3/20/2012	0.5	Meeting with Angela
3/21/2012	2	Director of Directors office hours
3/21/2012	1	Production meeting
3/23/2012	4	Read "Notes On Directing"
3/25/2012	2	Prepared to meet with directors
3/26/2012	1	Contacting directors
3/26/2012	1	Exec meeting
3/26/2012	2	Golden Apple rehearsal
3/26/2012	0.5	Designing usher sashes - first draft
3/27/2012	0.5	Meeting with Susan
3/27/2012	0.5	Contacting directors; navigating virtual callboard
3/27/2012	1	IQP meeting
3/28/2012	2	Director of Directors office hours
3/28/2012	1	Jake rehearsal
3/28/2012	1	Production meeting
3/28/2012	2	Poems rehearsal
3/29/2012	2	Golden rehearsal
3/29/2012	1	Dora's Disclosure rehearsal
3/31/2012	2	Land of the Living Living rehearsal
3/31/2012	2	Read some Directors on Directing
4/2/2012	1	Meeting with Louisa re: cues
4/2/2012	1	Developed table of contents
4/2/2012	1	Grave Intentions rehearsal
4/2/2012	1	Exec meeting
4/2/2012	0.5	Contacting directors re: curtain call, run times
4/4/2012	2	Director of Directors office hours
4/4/2012	1	Production meeting
4/4/2012	3.5	Cue-to-tech
4/4/2012	1	Sending notes to directors
4/5/2012	3.5	Cue-to-tech
4/5/2012	1	Sending notes to directors
4/9/2012	1	Exec meeting
4/9/2012	4.5	Tech rehearsal & post rehearsal meeting
4/9/2012	4.5	Learning lines for Dora's Disclosure
4/10/2012	2	Learning lines for Dora's Disclosure

4/10/2012	1	Filming for Dora's Disclosure
4/10/2012	1	Meeting with Giovanna re: Dora's Disclosure
4/10/2012	1	Learning lines for Dora's Disclosure
4/10/2012	1	Rehearsal for Dora's Disclosure
4/10/2012	4.5	Dress rehearsal & post rehearsal meeting
4/11/2012	4.5	Preview & post show meeting
4/12/2012	4	Opening night & post show meeting
4/13/2012	4	Performance
4/14/2012	4	Reading through Directors on Directing
4/14/2012	6	Performance & strike
4/16/2012	4	Reading through Directors on Directing
4/17/2012	1.5	Compiled theatre resume & play list
4/17/2012	2.5	Using the resource library to view past projects
4/17/2012	3	Reading through Notes on Directing
4/18/2012	4	Started paper writing
4/18/2012	5	Post-Production Meeting
4/19/2012	6	Paper writing
4/20/2012	3	Paper writing
4/20/2012	0.5	Visited PLA; looked at photos from NV30
4/20/2012	0.5	Meeting with Susan
4/20/2012	4.5	Paper writing
4/21/2012	7	Paper writing
4/22/2012	5	Paper writing
4/23/2012	6	Paper writing
4/23/2012	1	Compiled bibliography
4/24/1012	.5	Meeting with Susan
4/25/2012	1.5	Paper revisions

Appendix B: Play List

Author	Title
Ainley, Elena	Poems: The Early Life of Pope John Paul II
Albee, Edward	Who's Afraid of Virginia Woolf?
Bebel, Nick	The Spy in Size 4's
Bellisario, Sebastian	Golden
Blodgett, Anika	Dora's Disclosure
Bradbury, Ray	Pillar of Fire
Brecht, Bertolt	Galileo
Carlson, Tofer	A Letter Unsent
	A Prayer for Rain
	A Spy by Any Other Name
	The Experiment, or, Let Them Eat Cake
	Land of the Living...Living?
Carmichael, Fred	Any Number Can Die
Carr, Tom	Lunch with Walt
Chiacchiaro, Rhiannon	A Lesson on Trolls
Ciaraldi, Michael	Get Me to the Church on Time
Connick, Bob and Andrew	
Wilkins	Everybody Poops But You

Darensbourg, Catherine	Behind Clothes Doors
Dawson, Elizabeth	Happily Ever After
Desilets, Rick	The Party Train
DiGiovanni, Dominic	Mad City, Inhabited
Durang, Christopher	Baby with the Bathwater
	Sister Mary Ignatius Explains It All For You
Euripides	Medea
Faulkner, Megan	A Shot In The Dark
Fischer, Laura and Erin Saari	Jake
Fletcher, Holly	One Card from Caving In
	The Golden Apple
Harrower, Shannon "Haz"	Men are from Oz, Women are from Venus
	Schrodinger's Cat in the Hat (fancy that!)
	Screw This Noise
Hayes, Hilary Lohnes	Transaction Completed
Ibsen, Henrik	Hedda Gabler
Jones, Rolin	You've Got to Think Warm Thoughts If You Want to Make it Here
Kanze Kiyotsugu Kan'ami	Matsukaze
Kaufman, George S.	The Still Alarm
Kaufman, Moisés	The Laramie Project
King, Louisa	Barbeque Chicken Pizza
LaVerriere, Ben	Thirty Six Situations
Lindsay-Abaire, David	Rabbit Hole
Mamet, David	American Buffalo
Mann, Emily	Execution of Justice
Margulies, Donald	Collected Stories
Medeiros, Nick	All the Truth
Miller, Arthur	The Crucible
Molière	Les Femmes Savantes
Odets, Clifford	Waiting for Lefty
O'Donnell, Dean	I Travel
	Mother of Invention
Osborn, Christopher	Lumberknight
Pavis, Richard	The Secret of Water
Pirandello, Luigi	Six Characters In Search Of An Author
Reubens, Paul	The Pee-wee Herman Stage Show: The Return
Ripps, N. Harrison	Searching for Something
Rock, Alex	Grave Intentions
Royal, Bert V.	Dog Sees God: Confessions of a Teenage Blockhead
Ruhl, Sarah	In the Next Room (or The Vibrator Play)
Russell, Tom	Damn the Torpedoes
Shakespeare, William	King Lear
	A Midsummer Night's Dream
	Richard III
	Romeo and Juliet
	The Tempest
Simpson, Angela	Yellow Jacket
Stein, Gertrude	Doctor Faustus Lights the Lights
Tucker, Matt	as seen through a coffee shop window
Unknown	The Second Shepherds' Play

Vessella, Steven	The Change
Wilder, Thornton	Pullman Car Hiawatha
	The Skin of Our Teeth
Williams, Tennessee	Cat on a Hot Tin Roof
	The Glass Menagerie
Zagone, Nick	Smoke Scenes

Musicals

Avenue Q
 Carousel
 Chicago
 Grease
 Guys and Dolls
 H.M.S. Pinafore
 Into the Woods
 Iolanthe
 Les Misérables
 Monty Python's Spamalot
 Oliver
 Phantom of the Opera
 Ruddigore
 The Lion King
 The Mystery of Edwin Drood
 The Pajama Game
 Urinetown

Appendix C: WPI Theatre Resume

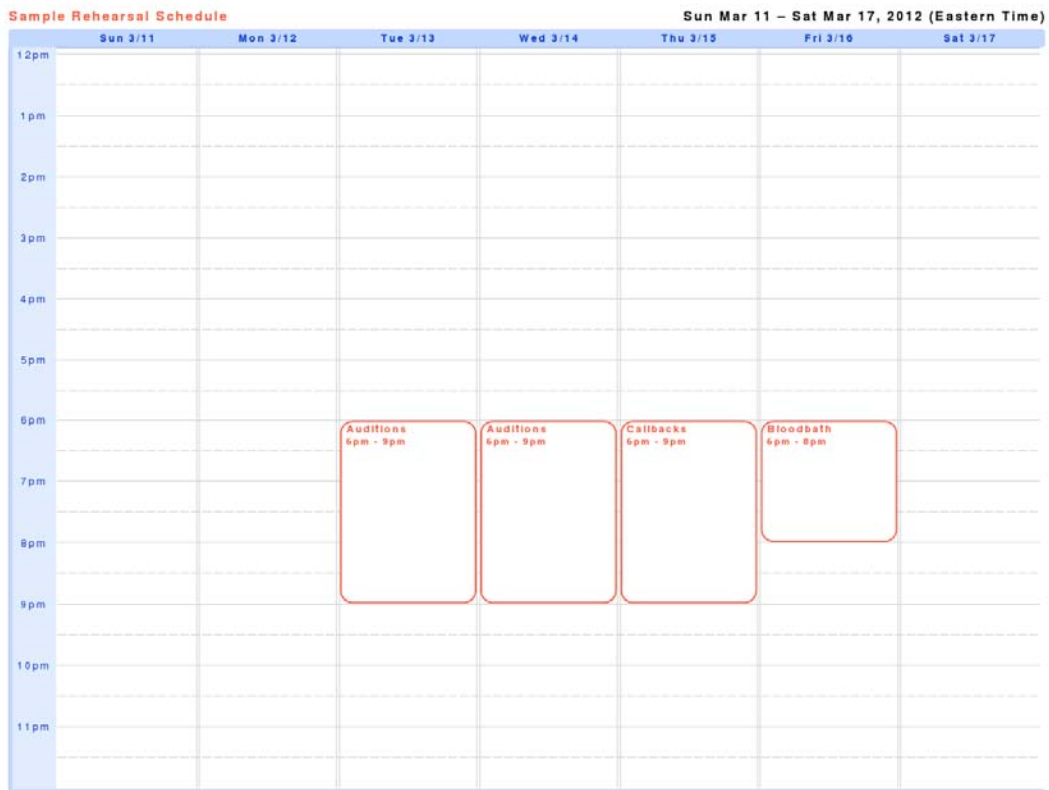
Ian G. Hawkes WPI Theatre Resume

Term	Production	Position
A08	Kilroy Sketch Comedy	Member
B08	Kilroy Sketch Comedy	Assistant Director (show)
C09	Kilroy Sketch Comedy	Director (show)
D09	NV27 – Men are from Oz, Women are from Venus	Actor (Scarecrow)
	Kilroy Sketch Comedy	Member
A09	Where There's Smoke There's Fire	Actor (Ed)
	Kilroy Sketch Comedy	Assistant Director (show)
B09	Kilroy Sketch Comedy	Assistant Director (show)
	The Crucible	Set build (carpentry)
C10	Any Number Can Die	Actor (T.J. Lathrop)
	Kilroy Sketch Comedy	Director (show)
D10	NV28 – All the Truth	Actor (Voice)
	Kilroy Sketch Comedy	Member
A10	Short Stack	Actor (multiple)
		Property Designer
		Set build (curtains)
	Kilroy Sketch Comedy	Assistant Producer

B10	Guerilla Improv Six Characters in Search of an Author Kilroy Sketch Comedy	Member Property Designer Member
C11	Guerilla Improv American Buffalo Kilroy Sketch Comedy	Member Property Designer Director (show)
D11	Guerilla Improv NV29 – Everybody Poops But You Kilroy Sketch Comedy	Member Director Technical Director SCP Representative
A11	Guerilla Improv Student Comedy Productions The Roast of Michael Riggieri Kilroy Sketch Comedy	Producer President Host Director Technical Director SCP Representative
B11	Guerilla Improv Student Comedy Productions Kilroy Sketch Comedy	Producer President Technical Director SCP Representative
C12	Guerilla Improv Student Comedy Productions SCP Games Show Hindsight Kilroy Sketch Comedy	Producer President Improvise Actor(Kurt Dangerous/Dangereux) Technical Director SCP Representative
D12	Guerilla Improv Student Comedy Productions New Voices 30 Kilroy Sketch Comedy Guerilla Improv The Not-So-Magic Kingdom	Producer President Director of Directors Executive staff member Member Member Producer

Appendix D: Documents for Directors

Sample Rehearsal Calendar



Sample Rehearsal Schedule

Sun Mar 18 – Sat Mar 24, 2012 (Eastern Time)

	Sun 3/18	Mon 3/19	Tue 3/20	Wed 3/21	Thu 3/22	Fri 3/23	Sat 3/24
12pm							
1pm							
2pm							
3pm							
4pm							
5pm							
6pm					Full cast rehearsal 6pm - 7pm		
7pm			Full cast rehearsal 7pm - 8pm				
8pm	First Readthrough 8pm - 9pm						
9pm							
10pm							
11pm							

Sample Rehearsal Schedule

Sun Mar 25 – Sat Mar 31, 2012 (Eastern Time)

	Sun 3/25	Mon 3/26	Tue 3/27	Wed 3/28	Thu 3/29	Fri 3/30	Sat 3/31
			Off Book Date				
12pm							
1pm							
2pm	Rehearsal for leads 2pm - 3pm						
3pm				Line rehearsal for speaking cast			
4pm							
5pm							
6pm					Full cast rehearsal in Little Theatre 6pm - 7pm		
7pm			Full cast rehearsal 7pm - 8pm				
8pm							
9pm							
10pm							

Sample Rehearsal Schedule

Sun Apr 1 – Sat Apr 7, 2012 (Eastern Time)

	Sun 4/1	Mon 4/2	Tue 4/3	Wed 4/4	Thu 4/5	Fri 4/6	Sat 4/7
12pm				Cue-to-tech part 1	Cue-to-tech part 2		Cosmic Breath Day
1pm							
2pm	Full cast rehearsal in Little Theatre 2pm - 3pm						
3pm							
4pm							
5pm							
6pm			Full cast rehearsal in Little Theatre 6pm - 8pm				
7pm							
8pm							
9pm							
10pm							

Sample Rehearsal Schedule

Sun Apr 8 – Sat Apr 14, 2012 (Eastern Time)

	Sun 4/8	Mon 4/9	Tue 4/10	Wed 4/11	Thu 4/12	Fri 4/13	Sat 4/14
12pm							
1pm							
2pm							
3pm							
4pm							
5pm							
6pm		Warmup 6pm - 7pm Actor Call	Warmup 6pm - 7pm Actor Call	Warmup 6pm - 7pm Actor Call	Warmup 6pm - 7pm Actor Call	Warmup 6pm - 7pm Actor Call	Warmup 6pm - 7pm Actor Call
7pm		Tech Rehearsal 7pm - 9:30pm	Tech Rehearsal 7pm - 9:30pm	Preview Show 7pm - 9:30pm	Performance 7pm - 9:30pm	Performance 7pm - 9:30pm	Performance 7pm - 9:30pm
8pm							
9pm							
10pm							Strike 9:30pm - 11pm
11pm							

Sample Rehearsal Objectives

3/13, 8-9PM - First readthrough

Make sure every actor is familiar with the script. Hopefully they've already read it by the readthrough, but it's important for them to get a sense of what everyone's role is. This will also be my first chance to see how the entire cast interacts.

3/30, 7-8PM - Full cast rehearsal

Now that everyone is familiar with the script, I want to start getting the cast to the point where my vision can be realised. As I can't rehearse in the Little Theatre yet, I'm going to start on character work. I'll do character based warm ups, like space walks to get actors to be aware of their characters.

3/22, 6-7PM - Full cast rehearsal

Just because we can't rehearse in the Little Theatre doesn't mean I can't introduce staging. That's what I'll work on this time. This rehearsal space won't be the same as the LT, but I can at least establish the different zones of the stage, and go over specific staging concerns. Additionally, I'll touch on character again, to help actors further flush out their characters.

3/25, 2-3PM - Rehearsal for leads

I want to give the leads a bit of extra rehearsal time, as they are on stage more than any of the other characters. Every actor obviously needs a good understanding of what they are doing, but the leads need to nail it. There may be specific scenes or monologues where only the leads are on stage, so I don't need to spend too much time of the full cast rehearsals on those sections.

3/27 - 7-8PM - Full cast rehearsal *Off book*

As this is our first off book rehearsal, I'm expecting things to be a bit shaky. While this may seem like an early off book date, the sooner the actors are off book, the less I have to worry about lines and the more I can focus on characters, pacing, staging, and whatever else is important to the play.

3/28, 3-3:30PM - Line rehearsal for speaking cast

In case actors are still shaky on their lines, I've decided to set up an additional rehearsal just to run lines. Depending on how things go, I may want to spend time with specific actors instead of the whole cast.

3/29, 6-7PM - Full cast rehearsal in Little Theatre

Our first rehearsal in the LT will be spent mostly on staging, as it's hard to spend too much time on it without being in the actual space. I want the Lighting Designer and Sound Designer to be present so they get a good feel for what I'm looking for, and if there are any technical concerns, I can be aware of them sooner than later.

4/1, 2-3PM - Full cast rehearsal in Little Theatre

Everything should be starting to come together at this point. All of the different pieces should be there, the lines, the characterization, the staging, and so on; I just need to put all of the pieces together. If there are things that aren't running smoothly, now is the time to fix them.

4/3, 6-8PM - Full cast rehearsal in Little Theatre

This is our last chance to rehearse in the LT before tech week, but at this point, the show should be running very smoothly. This rehearsal is really just polish.

Sample Mise en Scène

(taken from Everybody Poops but You)

Everybody Poops but You is a play about a robot named Robert, who, through the study of humans, gains awareness of his own humanity.

Props

- Toilet
- USB Drive
- Vacuum
- Cheetos
- Laptop
- Mtn Dew
- Clipboard/notebook
- Robert's poem on easel
 - Fixed width font; something that looks like it's from a programming environment.
- Textbooks, backpacks for students

Costumes

- Robert
 - Tie for dance
 - USB cable in pocket
 - Human dress clothes
 - Makeup: silver eye shadow on cheeks, back of hands, with silver eyeliner pencil to create wires and contacts.
- Cheri
 - Dress for dance, something that can be put on quickly
 - Blouse, Capri pants
- Prof. Tail
 - Shirt and tie
- Nigel
 - White button up shirt, sweater vest, pocket protector -- stereotypical nerd.
- Greenwald
 - Shirt and tie, vest or jacket
- Madam Nougat
 - "loopy art teacher" scarf, skirt/dress, sweater
- Janitor
 - Utility jumpsuit

- Students
 - Generic student clothes--street clothes. No words on shirts, nothing distracting. Backpacks.

Light

- Different zones
 - One zone will always function as Prof Tail's office, while other zones will change for each scene
- Warm colors for Prof Tail scenes, cooler colors for flashbacks.
- Robot seizure effect
- For dance scene: dimmer lights, something colorful. Spots on Cheri and Robert during the end.

Sound

- Short circuiting noise
- Toilet flush noise
- Opening song
 - Opening song should be very mechanical, closing song can be less so.
 - House music should all be 8-bit music
 - All house music and the opening song will be by Radiohead, to give the music a sense of cohesion.
- Some upbeat dance song, instrumental, slow dance
- School bell for scene changes
- Curtain call song

Sample Cue List

(Taken from Everybody Poops but You)

Cue	Line	Fade	Effect
Preset	Before start of show		Work lights Start of show music
~Linked	~linked		
L2	Black out to start		
L3	Start of show	3Sec	D, Cold (on toilet)
S2	~linked	3sec	start music out
S3	Robert "I pull the handle"		flush cross to ABC
L4	on Robert moving	3sec	cold move further towards south
L5?	on Robert moving	3 sec	
L6	Robert "As I fear I have"	2sec	cross to G warm
S4	Robert "their past experiences"		School bell
L7	~linked	5sec	ABC warmish
L8	Nigel "meager human brains"	2sec	insert something spasmy, Jason

S5	Night "a person mad"		School bell
L9	~linked	5sec	cross to G warm
S6	Robert "instigate those boys"		School bell
L10	~linked	5sec	cross to A Cool
L11	as Prof interrupts Robert	cut	cross to G warm
S7	Robert "abstract creativity"		School bell
L12	~linked	5sec	cross to ABCEF cold
L13	Nougat "your piece next"	5sec	switch to warm on Cheri (F)
L14	Cheri "silver robot man"	5sec	back to L12
S8	Nougat "Is that it?"		School bell
L15	~linked	5sec	cross to G warm
S9	Robert "become a human"		School bell
L16	~linked	5sec	cross to EBF cool
			slow cross to cold spot on vacuum/Robert on east ponit of B
L17	Robert "I am no engineer"	10sec	cross to G warm
L18	Prof "So...."	2sec	cross to G warm
S10	Robert "information to process"		School bell
L19	~linked	5sec	cross to BC cold
S11	AFTER Barty "Pass me a dew"		School bell
L20	~linked	5sec	cross to G warm
L21	Prot "well, continue"	5sec	cross to BEF cool
L22	Robert "am I that squirrel?"	2sec	add G warm
L23	on Robert moving	3sec	cut BEF, just G warm left
S12	Robert "Set things straight"		School bell
L24	~linked	5sec	cross to AB cold
L25	Robert puts finger on Cheri's lips		Not sure what we want, but we want something here
L26	Robert "I am sorry"	5sec	cross to AB warm
L27	Robert "Cheri..."	3sec	cross to AB Cold

L28	Robert "Free of me"	3sec	cross to G warm
S13	Prof "The choice is simple"		faster dance music
L29	~linked	5sec	cross to ABCD warm, EFH cold
S14	Robert "my internal systems"		fade to slow dance music
S15	Robert "the choice is simple"	5sec	music fades out cold spot on Robert/vacuum in D area, rest of stage down to 40%
L30	~linked	5sec	stage out, spot on Robert to 50%, full warm spot on Cheri in A east point
L31	Robert "I don't care"	5sec	all fade out, show over
L32	Cheri "but you..."	3sec	curtain music
S16	end of show		curtain lights
L33			lights out
L34	curtain done		work lights
L35			

Director-Playwright Meet-and-Greet Questionnaire

Name:

E-Mail:

Which play are you most interested in directing?

Describe your vision for the play in three sentences or fewer.

Why do you want to direct?

Describe your previous directing experience.

What other plays are you interested in directing?

Are you doing your practicum with Susan?

Would you be interested in/would you prefer being an Assistant Director or Rehearsal Stage Manager?

Appendix E: Photo Journal



Golden Apple



Golden



Grave Intentions



Barbeque Chicken Pizza



Jake



Dora's Disclosure



Poems: The Early Life of Pope John Paul II



Land of the Living... Living?



New Voices 30 Executive Staff



Company Photo