



BRIEF CONTENTS

Foreword.....	21
Acknowledgements.....	25
Preface to the Revised Edition	29
Introduction.....	35
Chapter 1—Play Production: Theoretical Discourse	49
Chapter 2—Performance: An Overview	77
Chapter 3—The Production Script	90
Chapter 4—Auditioning the Script	108
Chapter 5—The Art of Blocking.....	119
Chapter 6—The Role of the Actor in the Production.....	139
Chapter 7—The Designer’s Role in the Production.....	164
Chapter 8—The Director and Directorial Approach.....	177
Chapter 9—Speech Consideration in Performance.....	201
Chapter 10—Dress and Technical Rehearsal	210
Chapter 11—Stage and House Management.....	221
Chapter 12—Criticism and the Critic.....	238
Chapter 13—The Audience of the Theatre.....	249
Chapter 14—Playmaking—A Craft to be Learned.....	282
Chapter 15—The Performance Night: A Comment.....	295
Appendix.....	299
Works Referred To.....	317

DETAILED CONTENTS

Dedication	17
Foreword.....	21
Acknowledgements.....	25
Preface To The Revised Edition	29
Introduction.....	35

1. Play Production: Theoretical Discourse

• Play Production: Meaning.....	49
• The Art of Producing: The Essentials.....	51
• The Director	52
• Choice of Script.....	52
• On Audition and Casting.....	54
• On Rehearsal Approaches	55
• On the Directorial Approach	58
• On Theatrical Design.....	60
• The Technical Director	61
• The Scene Designer	61
• The Costume Designer	61
• The Lighting Designer	62
• The Sound Designer	64
• The Audience.....	66
• The Nigerian Audience	71

• Performance Criticism	73
• Qualifications of the Performance Critics.....	74

2. Performance: An Overview

• Introduction	77
• Elements of Drama	80
• The Script/The Scenario	81
• The Actors	83
• The Stage.....	84
• The Audience.....	87
• Questions.....	89

3. The Production Script

• Play Production Processes Defined.....	90
• Production.....	91
• Processes	92
• The Quality of the Play:.....	93
• The Choice of a Script	94
• Affiliation with the Author.....	95
• Current Relevance.....	96
• Audience Appeal	97
• Enlightenment	98
• Box-Office Success	99
• Understanding	101
• The Advantages of Doing a Play You Have Full Grasps of, Are Enormous.	102
• Script Realizability on Stage	102
• Availability of Actors	104
• Talented Director	104
• Finances	104

- Equipment..... 105
- Costumes..... 105
- Time Constraint 106
- The Audience..... 106
- Questions..... 107

4. Auditioning the Script

- Introduction 108
- Approaches in Auditioning 110
- Punctuality..... 110
- Audition Forms..... 110
- Improvisation..... 111
- Lines Reading 112
- Problems-Free Cast 112
- Directors Attitudes X-Rayed 113
- Unpalatable Demands..... 113
- Drinking and Smoking 114
- Poorly Managed Time..... 114
- The Search for Talents..... 115
- Questions..... 118

5. The Art of Blocking

- The Term Blocking 119
- Any Similarity With House Building? 120
- Blocking: A Demanding Pursuit 123
- Any Beauty While Being Constructed? 123
- At Completion..... 124
- Moment of Respite 124
- The Director/Stage Manager Relationship During Blocking 125

- Questions..... 126
- Rehearsing The Play..... 127
- The Rehearsal: Its Essence..... 127
- Audience Taste 127
- Professionalism 128
- Performance Objective 128
- Minimizing Criticisms 129
- Authentic Information 129
- Essential Laboratory..... 130
- Wholesome Aesthetics 130
- The Director's Role During Rehearsals..... 130
- Appointment of Officials 131
- Supervision of their Arts 132
- Choice of Venue..... 132
- Rehearsal Schedule..... 133
- Organization: Two Views 134
- Potential Identification..... 135
- Wholesome Effect..... 136
- Mr. Walking Question Mark! 137
- Questions..... 137

6. The Role of the Actor in the Production

- Who is the Actor? 139
- Understanding the Role 141
- Acting the Role 142
- Punctuality..... 142
- Team Work 143
- The Director's Position..... 144
- Attainment of Set Objectives..... 145
- Research Essence 145

- An Easy Art? 146
- Common Acting Exercises 147
- The Actor's Voice 148
- Constantin Stanislavski and His Technique for Realistic Acting: "The Method" 149
- On Relaxation..... 150
- On Concentration and Observation..... 150
- On Specifics..... 151
- On Inner Truth..... 151
- Action Onstage 152
- Through Line of a Role..... 152
- Ensemble Playing..... 153
- Stanislavski's 'Readjusted' Technique in Psychophysical Action..... 153
- The Place of Talent in Acting:..... 154
- Jerzy Grotowski and "The Theatre's New Testament" ... 155
- Towards a Poor Theatre: 156
- On Theatre Laboratory Experiments:..... 157
- On Grotowski's Actor Type: 157
- On the Possibility of Being Trained as a Holy Actor and the Type of Monastery for the Realization of it: 158
- On the Tenets of the Poor Theatre: 159
- Grotowski's Contribution to Acting: 160
- An Index on the Actor's Personal Hygiene:..... 161
- Questions..... 163

7. The Designer's Role in the Production

- The Designer's Credo..... 164
- Uninterruptible Licence 165
- Supervisory Approach 165

- The Set Design 169
- The Lighting Design 170
- The Sound Design 171
- The Costume Design 172
- Questions..... 175

8. The Director and Directorial Approach

- Director: Person, Qualities and Functions:..... 177
- Directorial Approach..... 181
- Concept, Style and Approach..... 184
- Ochestration Towards "Impact Contact"..... 187
- Audition 188
- Play Briefing 188
- Towards a Theatre of Poverty (?) 189
- The Audience Comes to See the Play 190
- Lighting for Basic Illumination..... 190
- Sets for Stage Environment 191
- Director-Actor Relationship: Harmony in Contraries... 191
- Towards a Thesis in Collective Imagination..... 192
- Fleshing Out the Idea..... 193
- Rehearsal Schedule..... 194
- Orientation to the Situation..... 195
- Application to the Situation..... 196
- Acquaintance with the Situation 196
- Location Observation..... 197
- Speech Polishing 198
- Characterizing the Audience 199
- Questions..... 199

9. Speech Consideration in Performance

- Introduction 201
- Received Pronunciation 202

- Projection 203
- Enunciation 204
- What Time Should the Speech Artist Show Up?..... 204
- Uninterrupted Blocking..... 205
- For the Sake of the Audience..... 205
- The Actor's Reputation 206
- Communication Essence..... 206
- Modulation..... 207
- Deal With that Dialectal Problem:..... 208
- Questions..... 209

10. Dress and Technical Rehearsal

- Professional Independence 211
- Actors' Acceptance of their Costumes..... 213
- Unreadiness of the Crew's Arts 214
- Essence of Dress and Tech Rehearsal 215
- On Costumes..... 216
- On Props 216
- The Performance Standard/Ensemble Essence..... 216
- Suggestions Towards Preventing Overblown
"Wars" on Dress and Tech Nights Tested Hands 217
- Supervision 218
- Accommodation of One Another..... 218
- Attending Rehearsals..... 219
- Criticism is Inevitable 219
- Questions..... 219

11. Stage and House Management

- Introduction 221
- Stage Management..... 222
- Stage Management: Its Essence 223
- Appointment of the Stage Manager..... 224

- Getting Along With People..... 224
- Firm and Principled 225
- Understanding the Play..... 225
- Sense of Timing and Accuracy..... 226
- Crises Manager 226
- KnowLedge of his Operational Spectrum..... 227
- Criss-Crossing Information Flow 227
- House Management..... 229
- The Parking Space 229
- Front of House..... 230
- The Conveniences..... 230
- The Seats 231
- When the Performance Ends..... 232
- House Review 232
- The House Manager's Credentials: 233
- Human Relations:..... 234
- Eye for Details: 234
- Economic Sense: 235
- Sense of Responsibility:..... 235
- The Business Manager: 236
- Questions..... 237

12. Criticism and the Critic

- The Critic 238
- Critical Standards..... 239
- What's the Play?..... 239
- The Goal of the ProductIon 240
- The Play's Intentions..... 240
- The Critic's "Persona" Question 242
- Criticism: The Approaches..... 242

- Criticism: The Essence..... 244
- The Audience..... 245
- The Director..... 245
- The Actors 246
- The Designer 247
- Criticism: A Plus..... 247
- Questions..... 248

13. The Audience of the Theatre

- Introduction..... 249
- Meaning..... 250
- Composition of the Audience..... 250
- Personal Talk into Performance Awareness..... 251
- Invitation by Participants 252
- Compelled Visitors..... 252
- Theatre for Appointment 253
- Publicity-Responding Audience..... 254
- The Audience: A Mixed Group Any Day 254
- The Audience and Group Influence 255
- What Takes the Audience to the Theatre?..... 257
- Entertainment..... 257
- Theatre School 258
- Challenges..... 258
- Attitudes Identified Among the Audience..... 259
- Financial Support and Influence on the Repertory 260
- What The Audience Expect of Theatre Performances 261
- Questions..... 263
- The Nigerian Audience 264
- Introduction 264
- Punctuality..... 265

- The Audience Conduct During Performance 265
- Step I: 268
- Step II:..... 269
- Step III: 270
- Questions..... 280

14. Playmaking—A Craft to be Learned

- Introduction 282
- One School: Cannot Be Learned 283
- Another School: Can Be Learned..... 284
- The Aspiring Writer..... 287
- Why Does He Need To Write?..... 288
- How Drama-Construction Can Be Learned..... 289
- Understanding The Stage Medium 290
- Learning Through Personal Growth..... 291
- Self-Knowledge..... 292
- Questions 294

15. The Performance Night: A Comment

- Appendix 299
- Works Referred To 317