

## THA 390: ADVANCED STAGE MANAGEMENT

### Blocking Assignment #5

This assignment has two parts: (1) what you will prepare for class on Wednesday; (2) what you will do in class on Wednesday

#### **PART ONE: THE HOMEWORK**

1. Create blank prompt script pages for “Change Don’t Come Easy” from *Memphis* using the score.
2. The song is #20 in the score, which begins on page 188 of the score file. This corresponds to page 119 of the libretto. The score contains an abbreviated, though relatively useful, version of the dialogue leading into the song. Supplement this dialogue as needed—as well as any other spoken exchanges in the song—in whatever manner seems best.
3. Omitting the dialogue because it does not appear in the score, would not qualify as a “seems best” option.
4. The video can be found through the song menu on the DVD, or at 1:38:46. You will inevitably have to watch the beginning of the scene starting on page 117 to get a true understanding of the locale. The scene itself begins at 1:36:53.
5. Create a blocking key with the symbols for names, actions, props, and scenic pieces needed for the song.
6. Put all these materials into a binder formatted as a prompt book.

#### **PART TWO: IN CLASS**

We will watch “Change Don’t Come Easy” in class. You will take blocking as if it were happening for the first time in the rehearsal hall. We will view the footage a few times, as occurs in rehearsal when a director is creating and then cleaning a musical number. There will be a brief pause in between runs so that you can assess what you have and record any spontaneous additions to your blocking key.

The binders with completed blocking will be collected at the end of the class period.

#### **HOW TO PREPARE**

To be best prepared for the in class work, consider the following suggestions:

1. Spend some time just listening to the song while looking at the score. One way to do this is by playing the DVD, without watching the screen. Give your eyes a chance to get used to what is on the pages.
2. There are times when the camera will pan away from someone because he is not singing. Assume that the trio doesn’t make any trick moves while not on camera. Either they do not move, or you will see the beginning/end of cross and can make an educated guess based on that.

Remember that in a rehearsal setting you do not get to work ahead—your skill in recording blocking is equal parts accuracy and speed. Don’t study so much that you are ultimately be doing yourself a disservice by missing this chance to see how your work thus far in the semester has helped you! But do take the time to do this prep work so that you are as prepared as you would be in real life.

**THIS ASSIGNMENT WILL BE DUE AT THE END OF CLASS ON WEDNESDAY OCTOBER 16**