

# THA 290: STAGE MANAGEMENT

## IN CLASS BLOCKING EXERCISE

On Monday October 7 we will spend the class period blocking a scene from *Three Days of Rain*. We will start with Nan's line "You, Phillip, are my role model" and end after Pip's line "I was just somebody he found it easy to talk to." This is pp. 26-29 in the green script, and pp. 29-33 in the blue script (with the feet and the puddle).

For this class, you will need to have SM script pages for that scene.

- Enlarged and appropriately placed on the page
- With backing sheet for blocking notes
- With brief pre-planned blocking key
- Hole-punched and placed in a binder or folder with fasteners (not just in a pocket)

*(Note: we will go through the scene more than once—some of you will be actors for one of these sessions. Your script should have the blocking from your time as a stage manager. I recommend bringing your bound scripts for use during "actor time.")*

### BLOCKING SCRIPT- DUE IN CLASS ON MONDAY OCTOBER 7

Your completed scene, with your blocking written in it, in the binder with your blocking key.

I will collect these at the end of class.

You don't need to get a giant binder and label all the other sections as if it were a full prompt book. This can be a skinny one with just this scene in it. Please do not plan to turn in a binder with things for other classes in it.

### RESOURCES FOR YOU

Previous class lectures, along with their PowerPoint notes, can remind you of our discussion on making a script.

On the assignment page of the THA 290 website you will find:

A word file called **Blocking Key** that you can use as a template to make one. You should enter the symbols we learn in class on Friday. The blocking key is two pages long. You only need to worry about page one, since we will be modifying our ground plan to fit in the third floor rehearsal room.

An excel file called **290 Blocking Sheet**. It is the standard play version, a good one to start with. You can use the file as is, or adapt it if you want something different. There is also a PDF version available.

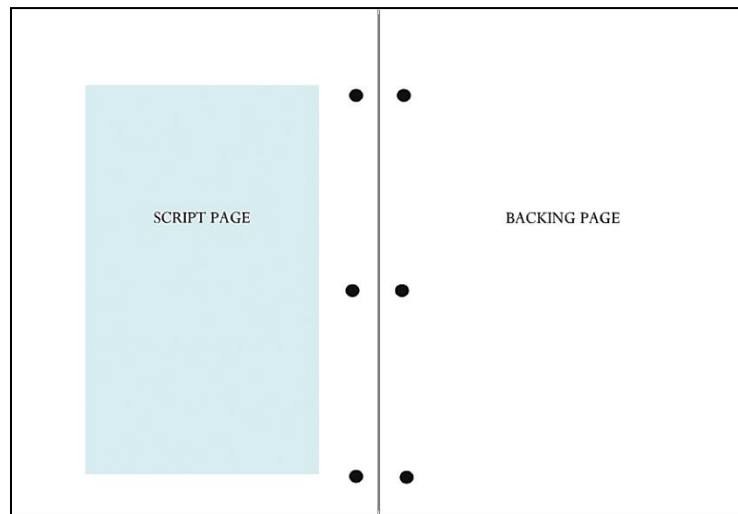
If you run into problems with the excel file fitting on one page—check the margins. Your printer settings are probably different than mine.

*See the back side for tips on making your pages*

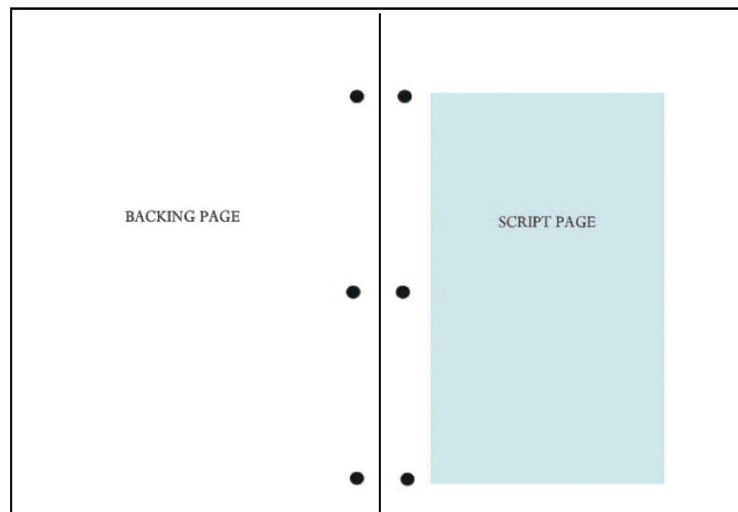
## A REVIEW OF HOW TO MAKE SCRIPT PAGES

1. Photocopy the pages. Typically you will want to enlarge them a bit (around 110%). Remember that ultimately you would be writing cues on these pages, so leave a larger margin on the side where you will NOT punch holes to put it in a binder.
2. You might also choose to accomplish this by scanning the pages and pasting each one into a Word document set with the appropriate image enlargement and margins to replicate the setup below.
3. Put a backing page on the opposite side of the script, so you have somewhere to write. Have some extra backing pages on hand.
4. If you are right handed, punch holes so that the script is on the left side and the backing page on the right. If you are left handed, do the opposite.

### RIGHT



### LEFT



**IMPORTANT NOTE:** Krista's office is NOT available to you for creating script pages. You will have to explore other resources on/off campus. Please do not ask Krista for access to her copier, or ask a fall semester stage manager to let you in after hours.

# THA 290: STAGE MANAGEMENT

## Assignment #4: *Three Days of Rain* Calling Script

### THE ASSIGNMENT:

Please create prompt script pages for the beginning of Act Two of *Three Days of Rain*: pages 48-53 (blue); 40-44 (green).

### THE DETAILS

- ◆ Working from the cue lists on the back of this page from your “design team,” write these cues into your prompt script.
- ◆ Remember that you can only mark a cue on a single action or syllable, even if the designer has given you the whole line on which the cue happens. You can always adjust the placement later—that’s why you do this in pencil! If the cue is visual, you should note that.
- ◆ You must also write in the standbys. Please remember that is okay, even desirable, to group several cues into a single standby if you won’t have a lot of time in between to give another one.
- ◆ You must finish all the cues in one standby before placing a standby for the next group of cues (You cannot just write a single standby for the entire scene, though.)

### THE FORMAT

- ◆ Apply the lessons you learned when making a blocking script, and reference the Anatomy of a Script Page handout and other samples for setup details.
- ◆ This means you will again need to create an enlarged script, with ample margin for cues, and as little “copier trash” as possible (the black lines and darkened edges). Respond to feedback on your first script pages as best you can.
- ◆ You do not need to create the blocking page for the back side unless you wish, but you must create the script pages according to the format. Only one script page should be on each page of paper.
- ◆ You must include all cues on the cue lists, and standbys for them. Cues that you would call together should be bracketed together (for example, if you’d say “lights 57 and sound W, GO” they should be written so that is clear)
- ◆ The script should again be presented in a small binder or other folder as if it were a prompt book.

*see back for more!*

## THE PRESENTATION

- ◆ Each student will use their pages to call these cues live in class on **November 4 or 6**. You will be graded both on the creation of the script and your best effort at actually calling the cues. Your script will be collected once you have called your cues.
- ◆ An in-class work day has been scheduled for Friday November 1. You may use this time to work on writing cues, standbys, etc, or asking any and all questions you have, but should not expect to leave and go to a copier to make your pages during this time.
- ◆ The instructor will assign your calling day. Expect to play an actor on the day during which you are not calling cues. As with blocking, you may find it helpful to bring your small version of the script for this.

## **THREE DAYS OF RAIN CUES IN ACT TWO**

### **LIGHT CUES**

Page (B)	Page (G)	Cue #	Description	Notes
48	40	1	House to 1/2	
48	40	2	House and stage out	Blackout for actors to enter
48	40	3	Lights up on Ned at desk	Once Ned in place onstage
48	40	4	Add outside lights for Theo & Lina	As Ned tears up paper
49	41	5	Ned crosses to record player	
50	42	6	Ned pokes head out window	“suburbs”
50	42	7	Theo starts to sing	“Joan of Arc”
53	43	8	Theo exits	
53	43	9	Ned goes outside to smoke	

### **SOUND CUES**

Page (B)	Page (G)	Cue #	Description	Notes
48	40	A	Intermission music out	With house out
48	40	B	Street noise	With lights up
49	41	C	Jazz music starts	
50	41	D	Jazz music louder #1	
50	41	E	Jazz music louder #2	
50	42	F	Jazz music softer	
52	43	G	Jazz music out	Ned turns off record player- “Racial guilt?”
53	43	H	Street noise fades out	As Ned goes outside to smoke

(B) indicates version of script with blue cover (G) indicates version of script with green cover