
Stage Management

Rehearsal Time!

Rehearsal time!



Rehearsal time is broken into two big categories. So different, they will be different slide shows.

- **Rehearsals:** Where the cast learns the show, the **blocking** their lines and their characters
- **Tech Week:** Where the technical elements of the show are fully implemented (set, lights, sound, etc).

Rehearsals

Before actors arrive, there's some prep to be done. We've talked about it a bit, so here's a more specific thing: Break your script in **French Scenes**.

A **French Scene** occurs whenever a character enters or exits a scene. These will be reference points for rehearsal calls (aka, rehearsing FS 24-68 today) and other utilities.





Rehearsals

Keeping things on track:

This is about making sure what is to be done today gets done. Keeping the side chatter small, nipping lengthy discussions that can be done later, etc.

This also includes things like **taking breaks**. This seems simple enough, but union actors actually have very specific rules of when, how and how long breaks are. More on Unions in a later slideshow.

Rehearsals



Let's assume the ache of scheduling has been done and we are on our way to rehearsal-town. There are a few primary things an SM is doing during rehearsals:

- Keeping the the rehearsal on track
- Taking blocking notes/ line notes (where the actors move)
- Noting any tech notes (Wanting to add props, costumes, etc.)
- Being **on book**

On Book means you are following along in the script correcting lines, reading for missing actors, etc.

Blocking Key – INHERIT THE WIND

Erin Joy Swank, PSM

ACTORS/CHARACTERS: ✱

- (D) Drummond (M. CABUS)
- (B) Brady (CECIL)
- (H) Hornbeck (M. CHOIRINI)
- (M) Meeker (JOE)
- (R) Rachel (ANITRA)
- (C) Cates (PETER)
- (RB) Brown (HENRY)
- (DV) Davenport (BRIAN)
- (JE) Judge/Elijah (M. CARLTON)
- (MK) Mrs. Krebs (CAROL)
- (MA) Mayor (SAM)
- (ME) Melinda (BRITTAN)
- (HW) Howard (ASA)
- (MB) Mrs. Brady (LINDA)
- (BA) Banister (RICHARD)
- (DU) Dunlap (WARREN)
- (RM) Radio Man (WARREN)
- (S/P) Sillers/Photographer (PHIL)
- (SK) Storekeeper (JIM)

EXTRAS:

- (DM) Douglas Moore
- (RP) Rodney Pickel
- (BJ) BJ Kelley
- (SH) Sally Hoke
- (LB) Lynn Beal
- (AW) Alan Wand
- (JR) Jill Roberts

* IN A WORLD I DON'T NECESSARILY PUT THE CIRCLES AROUND CHARACTERS OR M AROUND ENTRANCES AND AREAS.

ENTRANCES/AREAS: ✱

- (D1) Door DS of proscenium
- (L1) Left behind Proscenium/Door
- (DR) Door DS of proscenium
- (R1) Right behind Proscenium/Door
- (R2) Right middle/Door
- (R3) Right back/Door
- (R4) Right platform – by banner
- (RA) Stage right arch
- (LA) Stage left arch
- (UCR) Entrance UCR by courthouse
- (UCL) Entrance US of courthouse
- (J) Judge's platform or
- (PLAT) Platform
- (W) Witness stand
- (L/R) Stairs (use L or R with it)
- (ST) Step (# from DS)

LINE NOTES:

- (Paraphrased)
- (Transposed)
- (Added)
- (Dropped)

If in margin:

- L Called
- J Jumped
- D Dropped
- P Paraphrased
- T Transposed

THUS:

(D) EN (R2) W/GL, X ÷ (H) (M),
P GL OUT ÷ S SL M

MEANS:

DRUMMOND ENTERS THE RIGHT MIDDLE DOOR WITH A GLASS, CROSSES BETWEEN HORNBECK AND MEEKER, PUTS THE GLASS DOWN ON THE TABLE AND SITS IN THE STAGE LEFT CHAIR

MISC.:

- X Cross
- CX Counter-cross
- EN Enter
- EX Exit
- S Sit (S WITH ARROW DOWN)
- § Stand (S WITH ARROW UP)
- K Kneels
- L Looks at
- ↔ Look at Each Other
- ↻ or ↺ Turn around (INF BY SIGN)
- P Pick Up
- P Put down
- G Gives
- To
- W With
- S Sings
- // Pause
- % Between
- CW Clockwise
- CCW Counterclockwise
- Ø Stop
- ☺ Banner (SPECIFIC PROP IN SHOW)
- TT Table
- H Chair
- B Bench
- GL Glass
- CL Center Line

Rehearsals

Blocking notes:

It is often important for an actor to move or do the same thing consistently from show to show. These actions must be noted so it can be repeated. In the script, an SM will take notes on what is done, usually with a shorthand language.

Line notes are noting and correcting any line an actor says wrong, changes or forgets.

To the left is one example of blocking note shorthand. Many SMs create their own.

Rehearsals

Tech Notes:

Again, the designers is primarily responsible for the cues and design, but you must note and communicate things the director wants or the show requires.

There are often clear light cues, sound cues, costumes and props in a show, but the director will usually change things slightly; adding something new or getting rid of something.

In your script, you will note specifically where a tech cue goes, numbering them. (Lights 1, Sound 5, Rail 27, projections 3, etc.)



Rehearsals

So that's all happening on the rehearsal side of the world. Mostly those few (huge) tasks all while having production meetings to organize and schedule load-ins, light hangs, and making sure that no part is lagging behind.

This continues on until the show is pretty much on its feet. And we're ready to go into tech. So let's go over an overall rehearsal process.

Rehearsals

- **Table Read:** The first real rehearsal, where actors sit at a table and read through the show.
 - **Blocking rehearsals:** Getting actors on their feet and setting their movement during the show.
 - **Rehearsals:** Running through the blocking, figuring out character motives and relations. The “acting” part.
 - **Off-Book:** usually a set time by which actors must have memorized their lines.
 - **Run Throughs:** Going through the whole show without stopping.
 - **Tech Week:** Introducing the tech into a show.
 - **Opening:** On with the show.
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Rehearsals

We will now sit down and have a table read. Some of you will read the parts, one of you will read the stage direction.

The rest are taking notes. You are to write into the script all the french scenes. You are to list all the props you foresee (feel free to imagine what is beyond what is purely in the script) and then also note any specific light or sound cues.
