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2103231

DUE 27TH JAN
EVA 28TH JAN

Stage Management

What are the aims?

To develop students’ knowledge and understanding of established backstage structures and methodologies.

To introduce students, within the above context, to the variety of roles within the Stage Management structure.

What are my objectives?

To display knowledge and understanding of the methodology and responsibilities of the stages management team.

Complete specific stage management tasks considered essential to good practice.

Communicate with clarity in written and verbal tasks.

Theatre Etiquette

1. Never enter the wings or cross the stage until you are called to do so.
2. You must always be in the theatre by the half hour call.
3. No visitors backstage after the half hour call.
4. Never take out the Safety Curtain
5. No eating or drinking in the wings, stage or the auditorium.
6. No eating, drinking or smoking in costume.
7. Do not walk under the iron line after the call "Iron coming in"
8. Never step over a bar
9. Always call "truck moving", before moving a truck or wheeled scenery.
10. During a performance never cross the stage during a scene change unless told to do so, or if something has gone wrong and DSM has approved it. Try and get ensemble to fix or collect something if possible.
11. No flash photography in the wings or auditorium during a performance.
12. Fire guns will be kept in a locked box in the company office. The weapon will be loaded in the office and be the responsibility of the ASM until it is passed to the actor just before the cue to fire. No spare blanks. No spare blanks should be kept on stage, the weapon is then handed back to the ASM and immediately locked away.
13. Pyrotechnics should be locked away and no naked flame should be used in the room.
14. Fire Officer needs to be informed of the use of Pyrotechnics and naked flames. People need to be informed if strobe lighting and lasers are to be used.
15. Cigarettes and naked flames need to be extinguished in ashtrays with wet sand.
16. Glass should be avoided where possible, hand props should be coated in clear film to avoid shattering.

Show Calls – Back of House

Half hour Call – 35 mins before lights up. Quarter hour Call – 20 mins before lights up. 5-minute Call – 10 mins before lights up. Beginners – 5 mins before lights up. Standby – Lights up!

On Comms

Always announce when you are on comms, "*name* on comms".

Never, ever talk during a standby.

Never say "GO!", if you really do need to, say "G.O."

The DSM should be the only one who talks, always ask if it's a good time if you really do need to talk or inform them or something about the show.

Fit up / Get in / Get Outs

Hard hats must be worn until overheads are rigged, work in the grid or gantry is complete and you are told they can be removed by a resident member of company stage manager. Steel toe capped boots should be worn Never lift anything too heavy on your own.

Check a ladder before you climb it, have heavy loads passed to you on a ladder and watch over head clearance before you move a ladder. Always have someone foot your ladder.

Terminology

1. Auditorium
2. Proscenium Arch
3. Iron or Safety Curtain
4. Gauze
5. Deck
6. Trap
7. Prompt Corner
8. Wings
9. Flys / Fly Floor / Fly Tower
10. Sightlines
11. Full Black
12. Cross Over
13. Quick Change
14. Spike
15. Strike
16. Standby
17. Comms / Cans 18. Tat
19. Blacks
20. Frenchman
21. Show Relay 22. Truck
23. Centreline 24. Dock Door 25. Stage Door 26. Treads
27. Prompt Copy / The Book 28. Front of house
29. Ghost Light
30. Off-book
31. Preset
32. Work Lights / Blues
33. Control Booth 34. GO
35. Call
36. Cue Light
37. Cue-to-Cue
38. Dry tech
39. Dress Rehearsal 40. Tech. Rehearsal 41. Final Dress
42. Preview
43. Reset
44. Silk Flame

The roles:

- Research
- Prep of the rehearsal room
- Sourcing props
- Marking up a probs table
- Prop maintenance
- Props list
- Props running and setting list
- Show plot and Q sheets

Qualities

- Approchable
- Patient
- Responsable
- Organised
- Keep your cool
- Punctual
- Enthusiasm and a sense of humour
- Adapt
- Communication
- Meticulous eye for detail
- Health and safety

Juggling Responsibilites

- Set up rehearsal too, mark out production desk, enforce the flow of the room and always keep it clean, tidy and safe!
- Keep to strict time schedules and deadlines
- Either in rehearsals or runningezrands, all while sourcing props
- Gather and be the hub of all information
- Start setting up the wings, when the shows up and running - you will be running the deck
- You need to keep everything on track. Making sure everything and everyone is where they need to be at all times
- Ensuring the smooth running of the show
- Keeping everyone in the production team happy

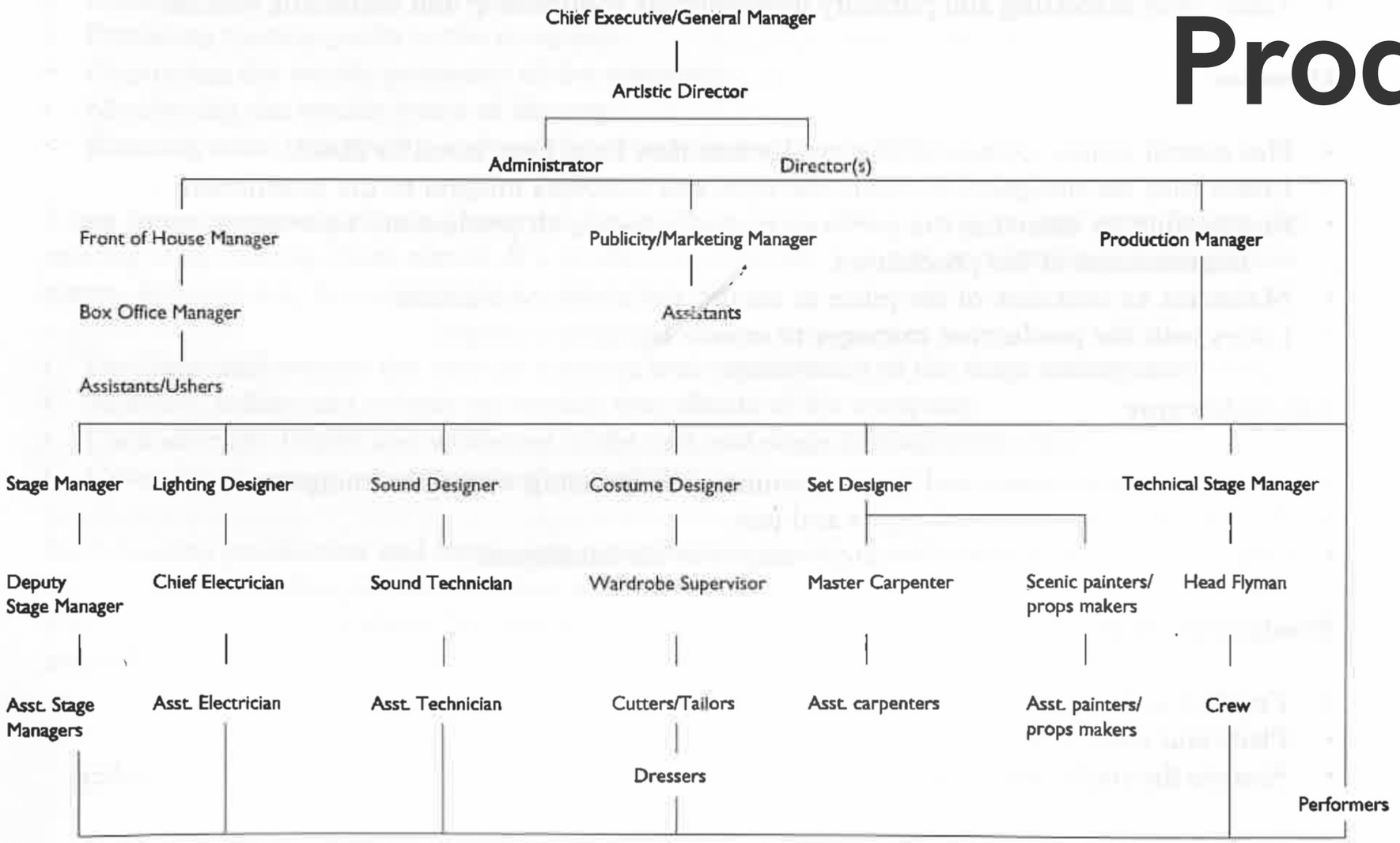
Mapping out your space

Prop maintenance

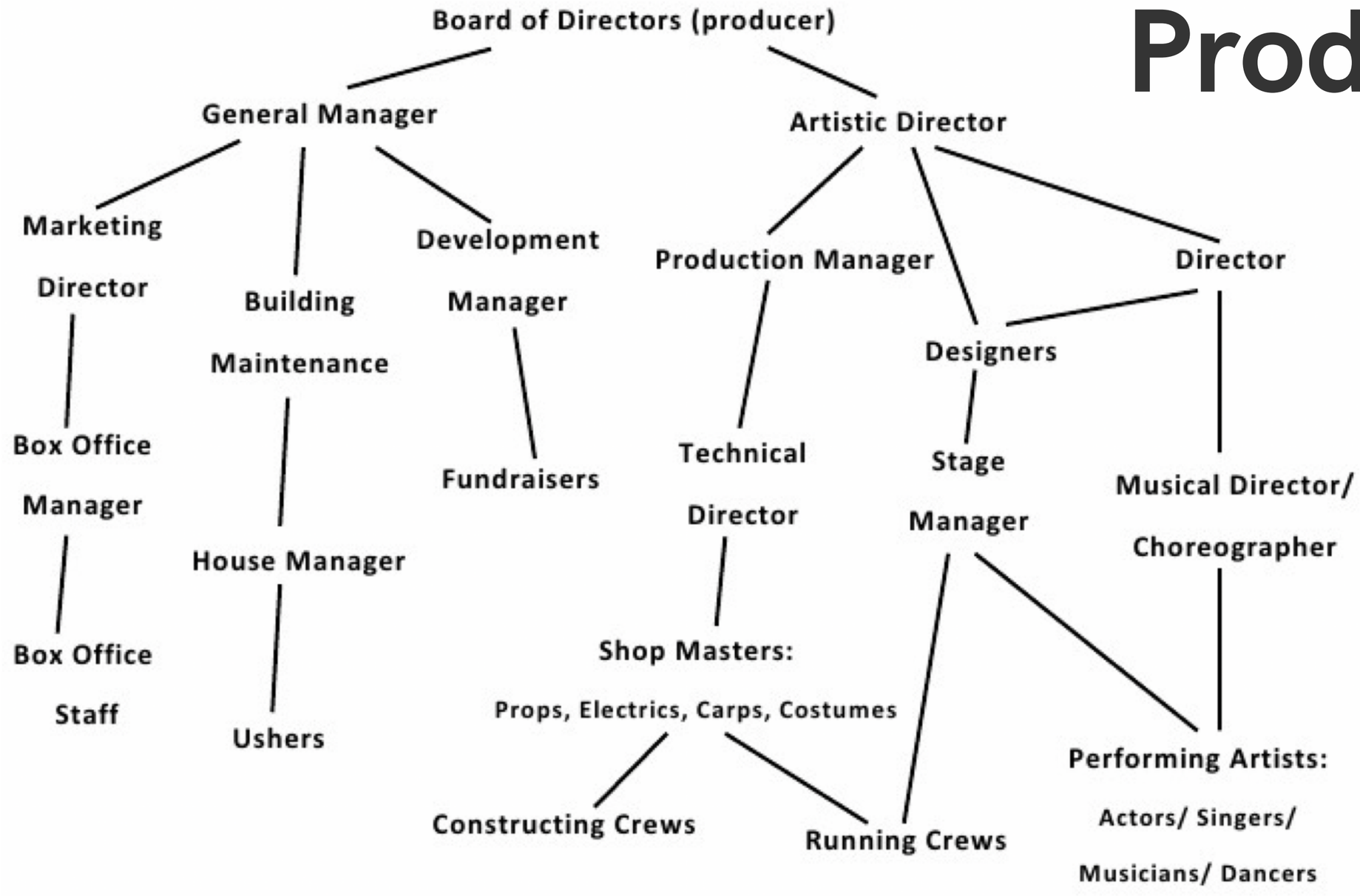
Prop lists and paperwork

- Prop bible
- Provisional breakdown
- Provisional prop list
- Prop budget sheet
- Setting list
- Running list
- Preset and shout check
- Show plot and cue sheets
- Actor tracks
- Borrow forms and credit lists

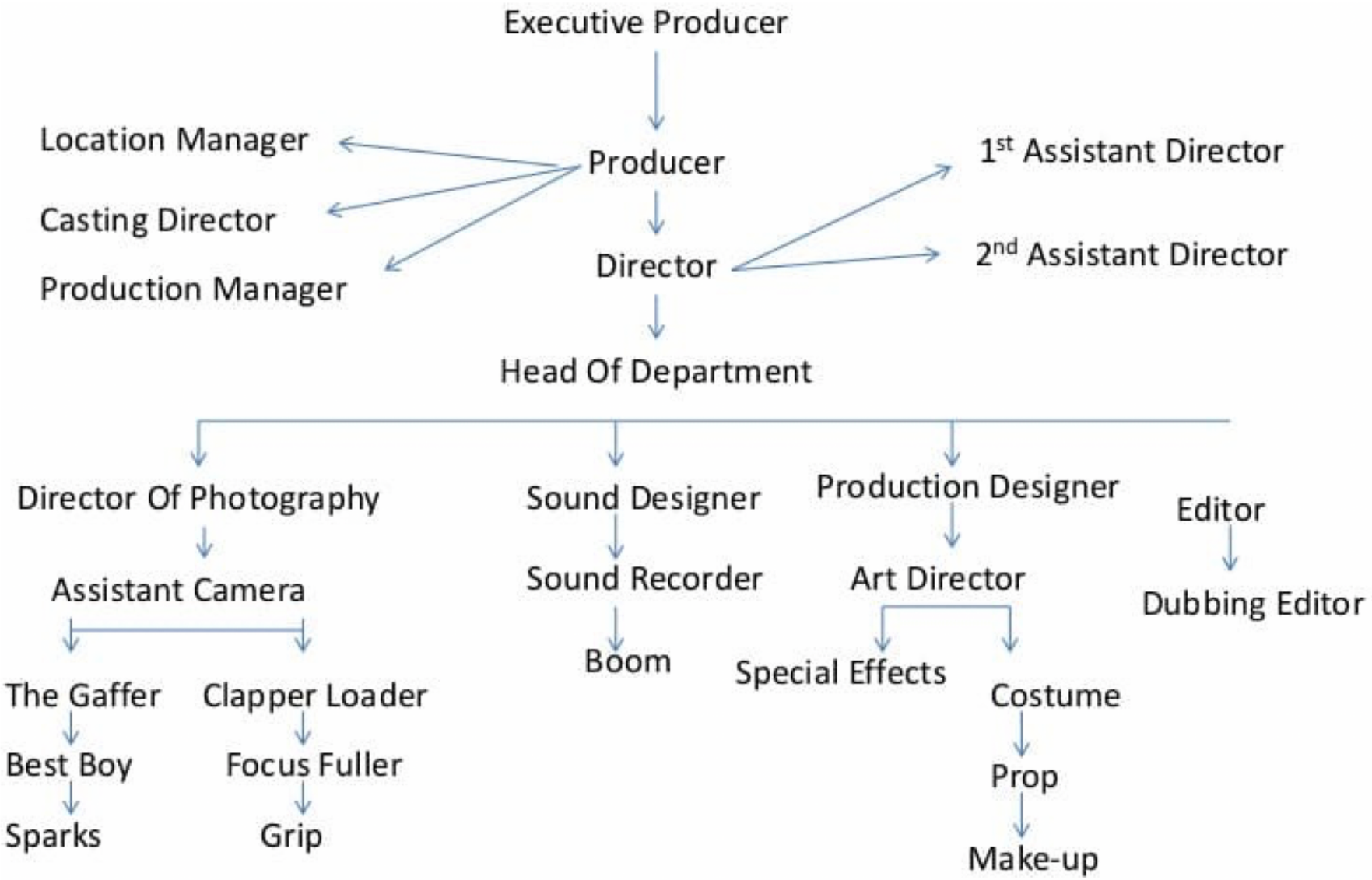
The Production Teams



The Production Teams



Film Team


Executive Producer
Location Manager
Producer
1st Assistant Director
Casting Director
Director
2nd Assistant Director
Production Manager
Head Of Department
Director Of Photography
Sound Designer
Production Designer
Editor
Assistant Camera
Sound Recorder
Art Director
Dubbing Editor
Boom
Special Effects
The Gaffer
Clapper Loader
Costume
Best Boy
Focus Fuller
Prop
Sparks
Grip
Make-up

Who works in the Theatre

Producer:
Oversees several aspects of the production. Lots of phone calls, emails, and meetings. Responsible for marketing, meetings of investors and sponsors, attending rehearsals and meetings with the production team.

Production Manager:
Responsible for ensuring all aspects of the production are completed within budget, according to the designers and directors wishes, and in time for the public performance. Oversees the cost effectiveness and planning of the entire production process.

Company Stage Manager:
Combined work of company manager and stage manager for a production. Typical day involves supervising the get- in, checking any publicity engagements for the cast, payroll, call sheets, and time sheets.

Technical Manager:
Combines technical expertise with safety knowledge to oversee all the technical elements of a production. Typical day involves attending meetings, overseeing fit ups and get-ins/outs, designing, budgeting, and solving any problems that crop up.

Director:
Responsible for taking script to stage using their own creative vision. Works with actors during rehearsals to help them understand and develop their roles. Incredible communication skills and creative skills to draw performances from the actors.

Stage Manager:
'mum or dad to the company'
Depending on the production they're working on – typical day might involve daily problem solving, communication with all departments and dealing with any problems as soon as they occur, sweeping and maintaining the stage, and prepping the set.

Deputy Stage Manager:
'eyes & ears of the stage'
Sitting in on rehearsals, get-in/outs, light and sound rigging, calling the show. Days are long and there are always production meetings to attend, props to make, and sets to build.

Assistant Stage Manager:
'prop gremlins of the theatre'
Days are long and you need to be a master of multi tasking. Set and sweep the stage before a show/rehearsal, mark- up props tables, and be in charge of props on a show.

Assistant Stage Manager
‘prop gremlins of the theatre’
Days are long and you need to be a master of multi tasking. Set and sweep the stage before a show/rehearsal, mark- up props tables, and be in charge of props on a show.

Costume Designer
Works with the director to sketch designs, creates appropriate drawings/designs, source materials and fits costumes for the characters in a performance.

Sound Designer
Plans and mixes a soundscape or cue list to support a performance.

Lighting Designer
Creates an effective lighting plot to enhance a live event or performance.

Technicians
Set ups, operates and maintains the technical equipment and systems in a theatre, and for the duration of the show.

Rules and Ettiquette

- Respect, respect, respect!
- Abide by the hierarchy.
- First impressions count. (it can be hard to change it!)
- Be clean and tidy.
- Listen!
- Communication!
- Appropriate clothing
- If you’re early; you’re on time. If you’re on time; you’re late.
- Never cross the stage without asking.
- Always use the stairs - never jump off the front of the stage.
- Be careful what you’re saying on stage – relay and cans systems could be on!

Qualities to have

- Reliable & focused
- Calm & approachable
- Good time-keeping
- Organised
- Able to multitask
- Able to read a ground plan/drawings
- Basic first aid

Things to have done before show

- Read the script!!!
- Plots - props, costume
- changes, fight scenes etc.
- Know who’s in what scenes
- DSM will prepare folder with the script
- Get to know cast & crew

10 Golden Rules of Stage Management

Safety First! The cast shouldn’t set foot on the stage or rehearsal area unless you would walk on it barefoot. Inspect the area daily for potential problems. Are all stairs and platforms/levels secure? Are all escapes adequately lit and glow taped? Do you know where the first aid kits and fire extinguishers are located? Who is certified in CPR and First Aid? The SM should be!

Don’t Panic! Always remain calm, cool and collected. Never, Never yell. All Stage Managers should know the difference between raising their voices to be heard and yelling. If the Stage Manager loses it, everyone will panic.

Plan & Think Ahead. What can be done to avoid problems? How can the Stage Managers make life easier for everyone?

Learn From Mistakes. No one is perfect. We all make mistakes as we learn our job. The best thing anyone can do is to analyse these situations and learn how to avoid making the same mistake again.

There Are No Dumb Questions. It is better to ask and feel silly for a few seconds than to cause a problem later.

Prioritise Tasks & Delegate Authority. One person can’t do everything. Delegate to other crew members or cast members when necessary.



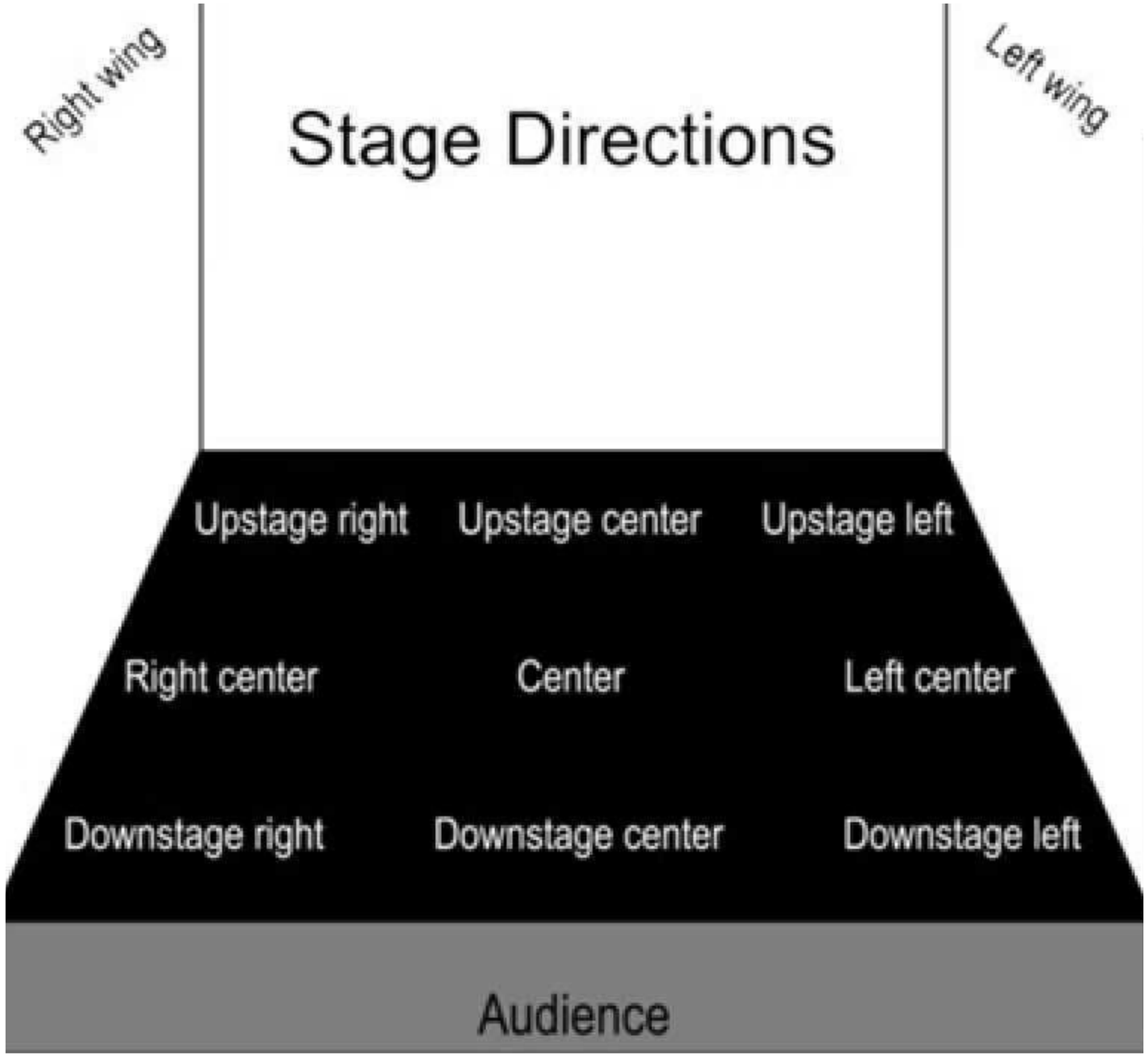
Early Is On Time. The SM should always be the first person in and the last person out of the theatre/room for meetings or rehearsals. Always try to show up about 15 minutes before you really think you need to be there, just in case traffic is bad or any problems or delays occur.

Put Everything In Writing. In other words, be a communicator! Dated daily rehearsal notes aid in communication and help to avoid conflicts over when requests or changes were made. (Voice mail, email & calenders are also great forms of communication!)

Please & Thank You. Use these words everyday!!!

Stage Managers DO Make Coffee. They also do a million other menial tasks that are meant to make people happy and boost morale. Buy donuts,
bake brownies, make sure birthdays are recognised, and organise all paperwork. These little things are really appreciated by everyone.

Stage Directions



Theatre Terminology

- Front of House Calls – half, quarter, five, beginner
- Blocking – shorthand version of the stage directions given to each actor.
- House lights – Main lights
- Cans – Head sets
- Libretto – script of a musical
- Clearance – when everyone is in theatre Cue to cue
- Dress rehearsal – final run through before actual show
- Flies (fly space, fly floor)- area above the stage used for flying scenery
- Proscenium Arch - The picture frame of the stage dividing the house and stage.
- Apron - The front portion of the stage, in front of the curtain and proscenium arch.
- Apron - The front portion of the stage, in front of the curtain and proscenium arch.
- Marking out – specific tape for specific floors
- Prompt book – script with all cues, blocking, notes, general info.
- Prompt corner – where SM sits 0 Prompt desk
- 0Show report
- Technical rehearsal/run
- Walk-through
- Dressers - those crew members who assist in quick changes or complicated costume changes for cast.
- Company - all persons involved with the production. Cast, crew, alternates, directors.

The Process

- Commitment
- Read the script
- Analysis
- Pre-production meeting (crew)
- Meet & greet with actors
- read through
- Rehearsals
- Build & make
- Fit up & fittings
- Get in
- Walk-through
- Tech rehearsal
- Dress rehearsal
- Show time
- Get out
- Evaluate

In a SM Toolbox



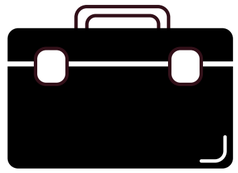
Ibuprofen
Lozenges
Plasters
Antiseptic
Herbal tea
Instant cold/hot pack.
Paracetamol



Phone chargers
Batteries
Mini flashlights



A sewing kit
Wardrobe repair kit
Bobby pins
Hair ties
Needle
thread
Pins
Glue
Spare buttons
Cloth tape measure
Shoe laces
Clear nail polish



Business cards
Coins
Toothpicks
Tampons/Pads



Sticky tabs
page markers
Clips and pins
Dividers
Writing utensils
Electrical tape
Gaffer tape
Scissors
Post-it notes
Blu-tak
Permanent markers
Whiteboard markers
Erasers
Rubber bands
Paper clips
Stapler
Hole punch
Pens
Pencils
Erasers
Highlighters

BETCU talk

Who are BETCU?

Bectu is the union for creative ambition. We represent over 40,000 staff, contract and freelance workers in the media and entertainment industries.
We can also help you with things outside of work – as a member you get exclusive access to financial and legal services, discounts on your energy bills, as well as a range of lifestyle benefits.
As a union we are dedicated to keeping pace with that change to ensure workers can thrive through this change instead of being left behind.

What have unions done?

- - Equal pay
- - Equal opportunities
- - Not get fired when
- pregnant and ill
- - More holidays
- - Paternity and
- maternity pay
- - Improve health
- and safety
- - No discrimination
- - Provide legal help
- - Minimum wage
- - More holidays

Union Achievements

- Two day weekends
- Eight hour working day s
- Maternity leave
- Retirement ages
- Occupational health and safety
- Workplace pensions
- Paid holidays
- Equality laws
- The right not to get sacked if you get married ill or have a baby
- Pay increases
- Collective bargaining
- The right for working people organise themselves
- A standard if living above the standard of 1850s Britain

What does it mean to be a freelancer?

- What does it mean to be a freelancer
- You're in control. You decide what you do
- Your CPD (continuing professional development)
- Your career development. You're free to seek new or additional career pathways
- Money is negotiable
- Work when you decide
- You re your HR, Brand promoter, logistics and finance manager
- Your time and money you have to pay for training
- Need to be agile to technological and craft developments and hirer needs.

Production Management

In film production managers are normally all office based, look after the production in a wide space.

Production Companies

- Budget and oversee
- Contracts and hiring
- Problem solvers
- Communication with the director
- They will know the script inside and out
- It is their artistic vision we are striving to achieve
- Don’t presume they know what they are doing
- Don’t assume they know what they are doing
- Be nice, honest and don’t say stupid things.
- Communication with the cast
- They are not delicate creatures (unless they’re opera singers) they have skills that can usually benefit you
- Keep schedules clear, concise and with as much up to date information as possible, sent out in a timely order
- Don’t be patronising, be courteous.

ALMEIDA THEATRE

The Almeida Theatre aims to propel the next generation of British theatre creatives to stardom, and it's doing just that. World premieres often take place at the Almeida Theatre, including American Psycho and King Charles III. It's also been home to plenty of adapted plays too, reinvigorating centuries old plays with a newer lease of life. Plays at the Almeida Theatre regularly transfer to the West End too, including The Doctor starring Juliet Stevenson and Summer and Smoke with Patsy Ferran.

CONTACT SHEET

THE ALMEIDA

ALMEIDA THEATRE

Speaker: Rebecca Frecknall

Email Address: none given?

Phone number: none given

Address: none given

My feedback

This is the best for me. I prefer to work in films however this does help with understanding the etiquette of how to work with people.

What they offer

- Programmes
- Jobs
- Freelancers
-

What I learnt

1. Make sure you keep to the restrictions and the brief for things.
2. Applying for jobs. And get your foot in the door
3. You need to be good with people

4. Everyone needs to help everyone like clockwork.

5. Set design... get given a mentor to work with. They work all around the department.

Tips

- Good communication
- Be provocative
- Have good brave views on things
- Good communication

When I was in college, I became really interested in this theatre company, as they were local to my college and they made links with my college as they were potential employer for when we left.

We had multiple masterclasses from them, and I found this old worksheet from when we had a masterclass with them.

And this just has their desires of how they want their employees to be.



Who is Rebecca Frecknall?

Rebecca is Associate Director at the Almeida Theatre, where she has directed *Nine Lessons and Carols*, *The Duchess of Malfi*, and a new version of Chekhov's *Three Sisters, all to critical and popular acclaim*. She was the movement director on the Almeida's original production of Mike Bartlett's *Albion*, as well as its revival in 2020. She directed the critically acclaimed *Summer and Smoke,* which opened at the Almeida before transferring to the West End. The production won the 2019 Olivier Award for Best Revival, and Rebecca was also nominated for the Peter Hall Olivier for Best Director.

Assistant Stage Manager

Organised
Efficient
Calm under immense pressure
Keep their cool
Punctual and dependable
Meticulous eye for detail
Always thing ahead
Enthusiasm
Sense of humour
Prepare for anything
Keep your eyes and ears open
Be observant
Work things out
Problem solve
Communication

Production Meetings

- Attend Production Meetings and you will more than likely be taking the minutes for the meeting as the ASM.
- Have a template at the ready,
- write in 3rd person and abbreviate
- (use initials).
- You will spend the rest of that day trying your very best to produce and compose an incredibly detailed and efficient Minutes doc. to send to your CSM to send out… whilst still being present in the rehearsal room.
- You meet even more of the creative team; producers, artistic directors, designers…

Research

Be interested and inquisitive
It's vital that you absorb as much information as possible to equip yourself for the creative process and understand any design concepts for the production.
Real and authentic, true to the time…

- What period is the production set in? (Surreal, realistic, 90's, 40's?)
- What's the style or concept the director and designer are after?
- What challenges may arise? Raked stage?
- 'A Doll's House' by Henrik Ibsen
- What country, social class, or time period is this production set in?
- Does the piano need to be played live?
  - Or will it be on a click track?
- Is it cheaper to build to frame of the grand piano, and fix a keyboard into it?

Preparation of a Rehearsal Room

First to arrive – marking up the room!
Setting up the production desk and position yourself nearby… think about the flow of the room.
Keeping the room clean and tidy. Always be thinking about health and safety. Prepare your SM Kit.
Information board – display set, costume designs and imagery for the company to see. Cast headshots too!
Meet & Greet – you'll be the one setting up the tea, coffee and treats – glamourous!
Important to introduce yourself to everyone in the room.
Running the room like clock-work, working closely with the DSM. Be efficient, being organised and good time management is key.
Noise control – the room can get a little chaotic at times, it's important you keep it controlled before the production desk start giving you looks.

Props: Drinks

Props

Properties, Furnishings, set dressings, and all items large and small which cannot be classified as scenery, electrics or wardrobe.
The items need to be correct for the time period of the production.

PROPS

Types of Props
Props can be divided into several categories, which may make the realm of props a little less overwhelming

Rehearsal and Actual Props

- Hand Props: Props handled by actors are known as hand props
- Practical Props: A bell that rings, gun that fires, a knife that cuts…
- Personal Props: Specific props for actors, often kept in costume
- Paper Props: Newspapers, magazines, money and documents.
-Consumables/Perishables: Things that disappear…
- Set Dressing: Decorative props (some practical) and furnishings

It's essential that a clear record is kept of the source of the props so that they can be efficiently returned at the end of the show.

Consumables
Perishables

Things that disappear:
Not just food and drink, but paper, things that break or need replacing, like Cake and Confetti!

Break away props:
Prop or item of furniture designed to break/shatter with impact.

Breakaway furniture:
Some props are usually capable of restoration to be 'broken' again.

Consumable or perishable prop:
Which means they need to be replaced every night, such as food which is eaten or a letter which is torn up.

Drink Props

- Red Wine:

Ribena plus a dash of blue food colouring

Red Grape Juice

Non-Alcoholic Red Wine

Water with red food colouring and a drop of caramel food colouring or burnt sugar

- White Wine

Non-Alcoholic White Wine
Diluted apple juice*

*Important: If you're making fake white wine for stage use, don't use grape juice if the 'wine' is sitting in a bottle undrunk for a few days. The juice will start to ferment, and the bottles may explode! For 'wine' that actors don't have to drink, use a squash / cordial.
Always make juice dilutions fresh each day.

- Pimms:

A splash of balsamic vinegar and lemonade

- Lager:

Ginger Ale (slightly flattened)

- Port

Pomegranate Juice

- Whisky / other Dark Coloured Drinks;

Water with gravy browning (a great substitute for burnt sugar but may not be suitable for vegetarians). Water with Cola Soda stream concentrate (suitable for vegetarians)

Diluted tea

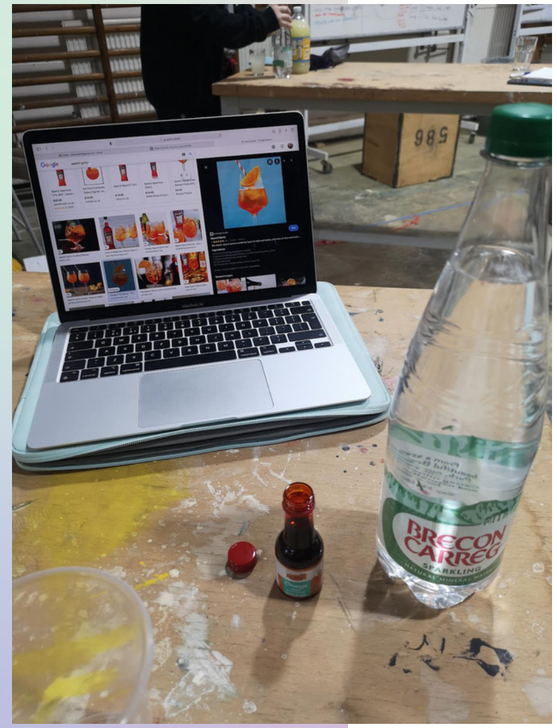
- Champagne

A few drops of food colouring should be mixed into a glass of sparkling water to make the colouring solution. Pour cream soda into the champagne bottle carefully. Add two teaspoons of the colouring solution. Put three sugar-cubes into the bottle and push the cork in as fast as possible. Reapply the wire and foil from the original champagne bottle (or use aluminium foil that's been spray painted gold). Shake just before use!

Making a Drink

With this task I decided to try and attempt to recreate an Italian Aperol Spritz, as it is one of/ if not my all time favourite alcoholic Beverage. Another reason why I chose to do Aperol is because of its vivid colour, you don't need to use really obscure and hard to find ingredients.

What I used:
- Orange Food Colouring
- Sparkling water
- Orange peel (for deco.)



I started off by finding a reference photo of a glass of aperol and I tired to work out what colour it really is, because from memory at the time, I thought it was a lot paler and not as orange, but in this photo it is really orange.

I then moved onto making my first glass of non-alcoholic Aperol spritz.



Attempt no.1 was absolutely terrible.

As you can see from the photo I added in way too much Orange food colouring.

I knew this because the foam at the top was orange and you couldn't see thought th cup, so I knew that it was definitely not good.

Making a Drink



When I started on my second attempt I knew what I had to do and that was to start off by using the smallest bit of food colouring...

I used half a drop of orange food colouring to start off with, because I thought that I could always build it up if I need to by added little bits at a time. At the same time I was adding the food colouring to the bottom of the glass, I added sparking water on top.

I kept adding the sparkling water until it reached the hight similar to that in the photo.

When I did add my desired amount of water, checked my reference photo again and saw that now the colour is too pale. So then I added a little bit more food colouring and it was then the perfect colour and the foam wasn't orange.





Marking a Prop table

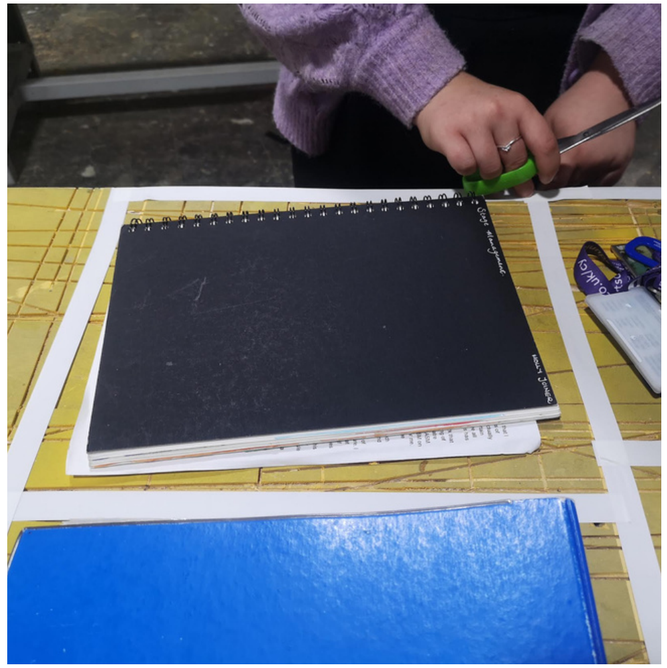
A prop table, where props are laid for use, usually is divided into sections for each prop, appropriately labelled. It gives every prop a home where it belongs when not being used, often outlined to make their proper place obvious. It is then quite simple to look over the table to see if anything is missing.

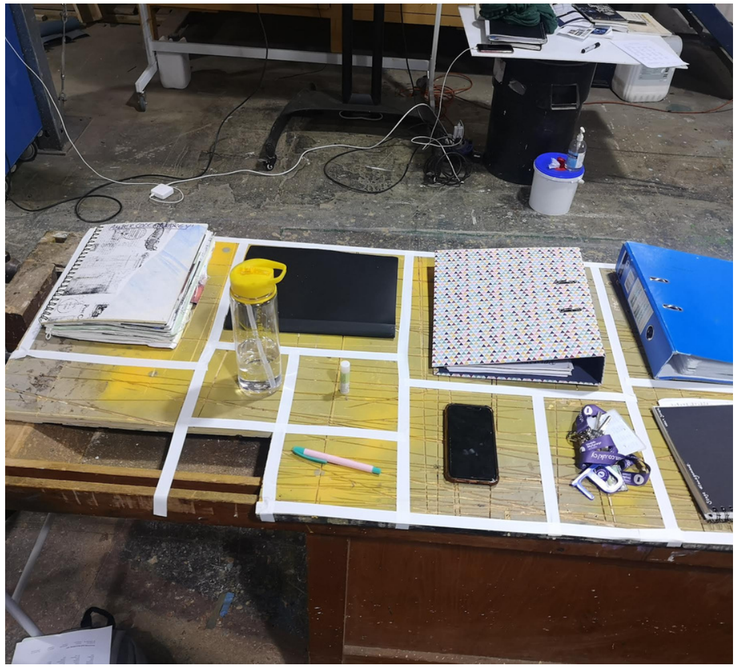
Routine – actors will want and need to get use to where things will be set. Things are bound to change, but just keep it as consistent as possible.It is the responsibility of both the ASM and the actor that uses the prop to check everything is in the right place. Human error is less likely when two people are checking.

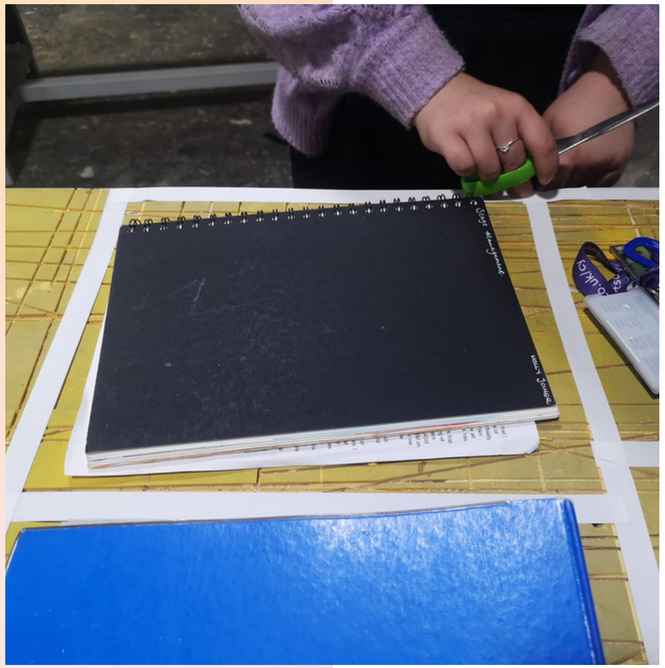
Simple shelving tip: keeping heavier props on the lower shelves, lighter items on the higher shelves. Items used most frequently at eye level. Group items and makethings as simple as possible.











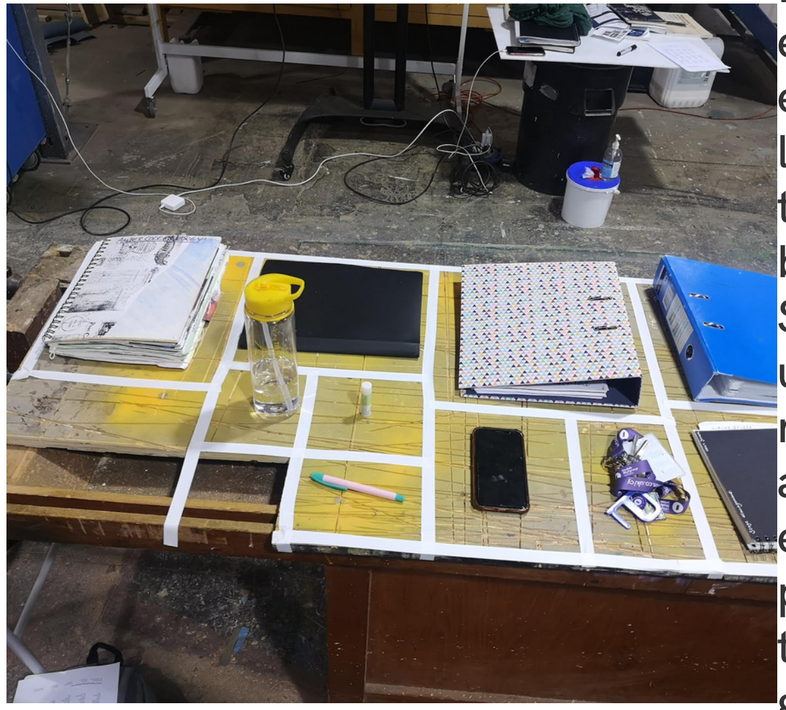
To start marking a table, you need to make sure you lay everything out with enough space between each object.

It is sometimes easier and best if you lay them out from left to right in the order they are need from beginning to end of the show.

Once you've laid everything out, you need grid everything off with white electrical tape so that you are able to write the names of the props underneath them, so any cast and crew know where to put the props back.

Most stage managers have their own way of doing the prop table, but I feel like the one we practiced is the best way to do it.





I had a lot of fun with this task and especially doing this for the first time ever I feel like it wasn't too hard to learn and I think with practice over time, we will become experts over it and become quicker at doing it.
Some things I learnt are that, when using electrical tape/gaffer tape...you must not pull on it. If you do the adhesive on the tape doesnt work and it ends up not sticking. We also had a problem sticking the tape down because the table was so dusty, so next time, im going to make sure to clean it.

Prop Search Task

This task was so much fun.

As a group we were given the 50's, and had to find props in charity shops and given a £5 spending limit.

Initially i thought that five pounds wasnt that much for charity shops, as the prices in them have gone up, but regardless I was still up for the challenge. We didnt have a solid idea, we were just planning on finding one thing and then basing the rest of our purchases on the one item. So I found, the Queen coronation mug from 1953, which was perfect, so as a team we came up with theidea of doing a ladies nightstand/makeup table. We then found a purfume bottle, which was on later discovered when we got back with it, is that it was from 1989, but we did find one online that was similar and was dated back to 1950's. We then found the cute handmade crochet blanket and thought that this would be on a back of a dressing table chair, as I have seen them in other films, so I thought that would would be a good purchase.
And lastly Seb found the headscarf and it reminded me of Princess Margret in 'The Crown' so we thought the scarf would be a perfect addition to the group.
As I do this with my mum all the time back home, I really knew what I was doing, as this is one of the things I want to do in the industry.






Cue Sheets
Show Plots

Start creating your Show Plots and Q Sheets when your role backstage starts forming shape.
Stage crew and scene changes, it’s important to create clear plots for others assisting on stage. Local crew in touring venues, and crew that don’t join you until tech/shows.
When there is more than one ASM, I would always recommend a Master Copy.
Anything could happen to you or your team, you need to monkey proof all paperwork. You’ll have numerous versions…

The DSM

The Role

The Deputy Stage Manager often referred to as ‘DSM’ is required to assist the Stage Manager. The Deputy Stage Managers role is to follow the script and ensure all technical cues are correct and all crew members perform the correct effects at the correct time.

Responsibilities

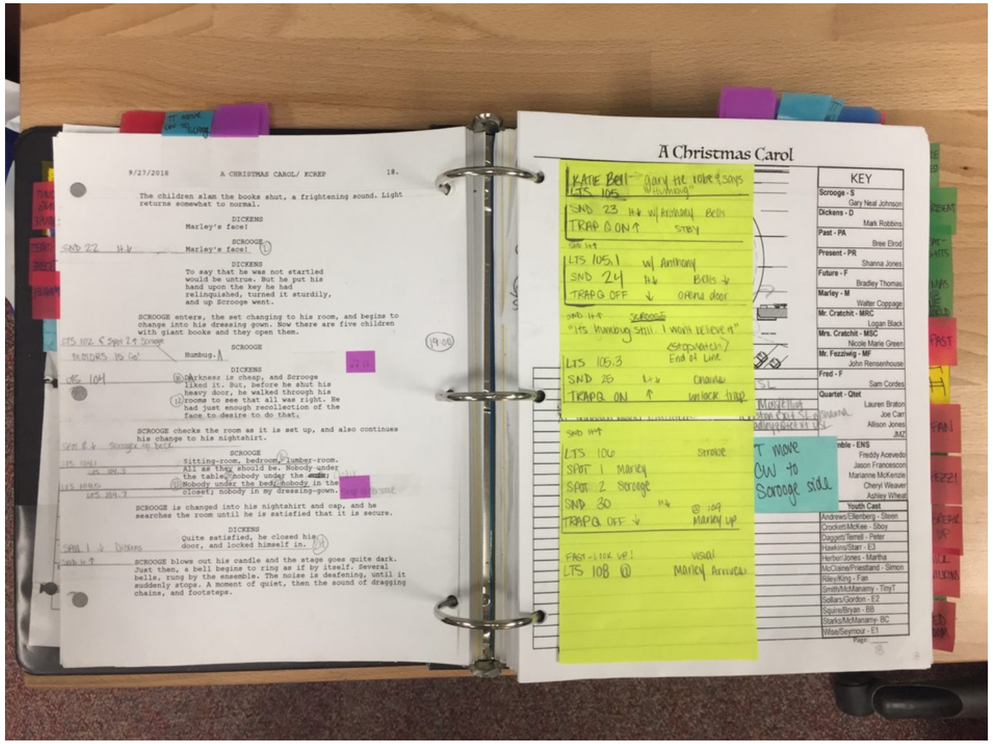
- Record everything in a script during reherasals.
- Record any changes to the script.
- help coordinate technical rehearsal
- Coordinate dress rehearsal with SM
- Instructs Sound and Lighting
- DSM will follow the script and cue the sound/lighting and music

Skills needed

- Teamwork
- Timing
- Communication both written and verbal
- Manage multiple tasks and priorities
- Relevant Health and Safety legislation and General Data Protection
- Calm under pressure
- How to read music (desirable)

The Prompt Copy

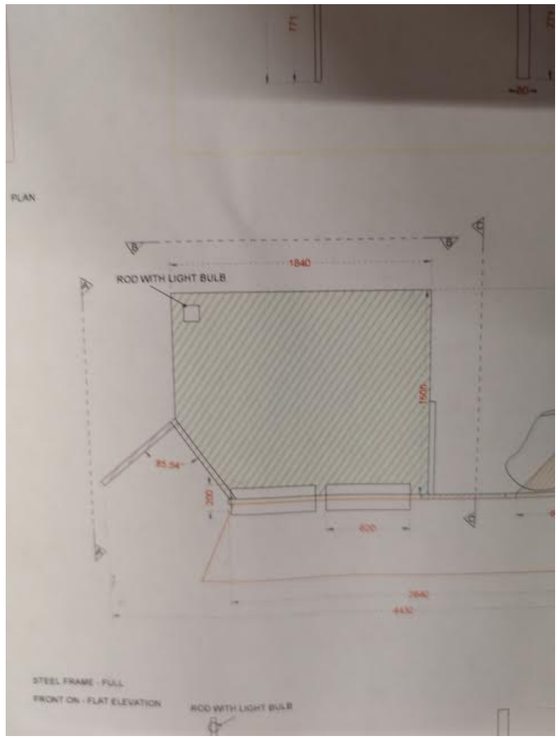
The Prompt Book is the master copy of the script or score, containing all the actor moves and technical cues, and is used by the deputy stage manager to run rehearsals and later, control the performance. It's sometimes known as the 'book', Prompt Copy or Prompt Script.

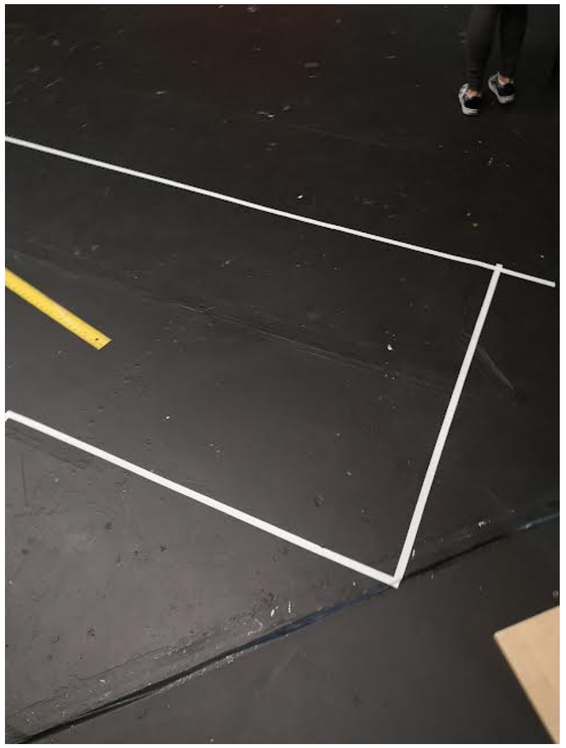


Marking the Stage

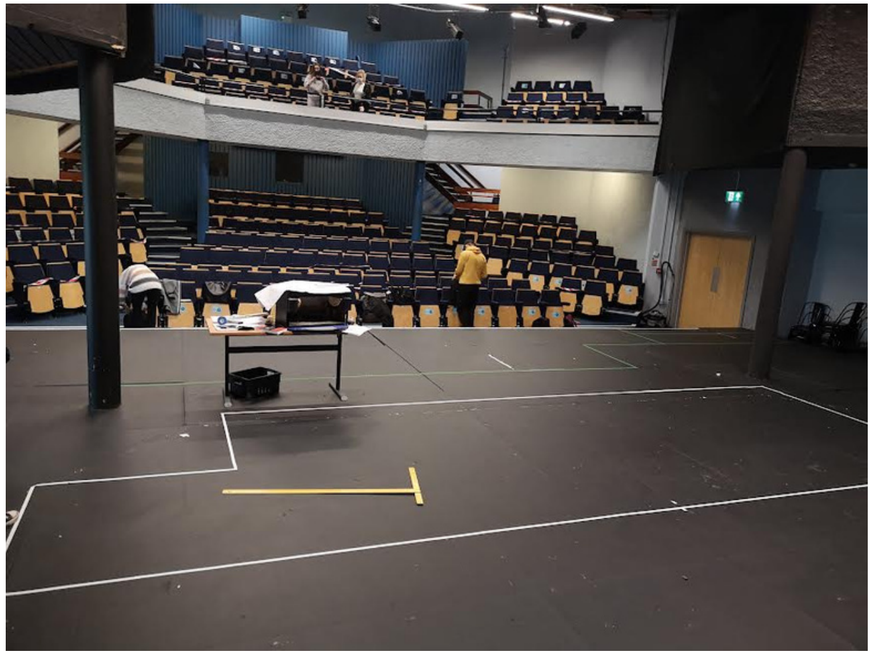
When marking a stage you are firstly given and floor plan of the set by the designer of the show.

We then have to make sure we sweep the floor to make sure its nice and smooth for the tape to be stuck down.

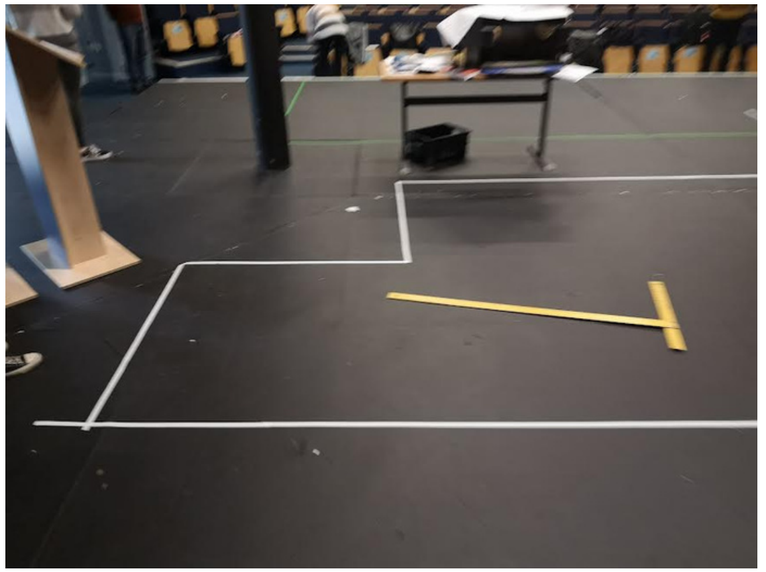








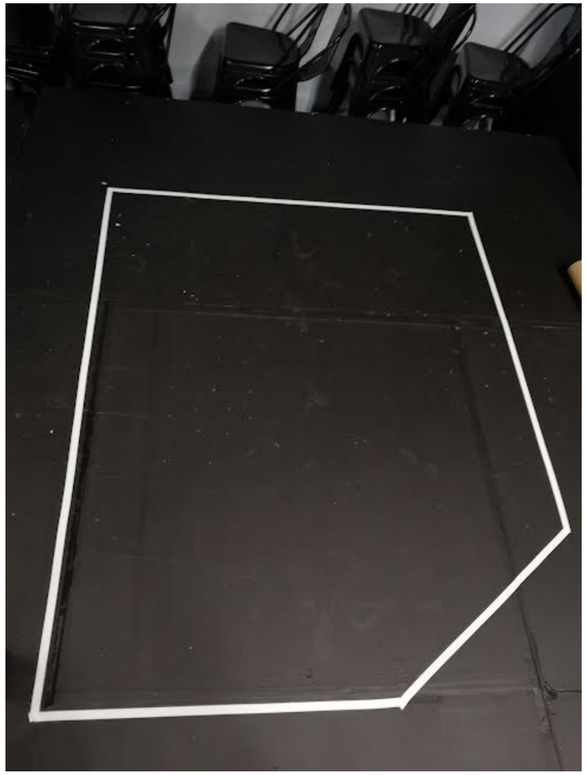
We started off by finding the center of the stage and luckily there was already a mark on thr floor from a previous show, so we did go from there. We then measured the length and width of the stage to make the markings easier to measure and to know if it can fit or not.



In my group we made sure that we used a metre ruler and a set square in ensure that all the lines were straight and at 90 degree angle.

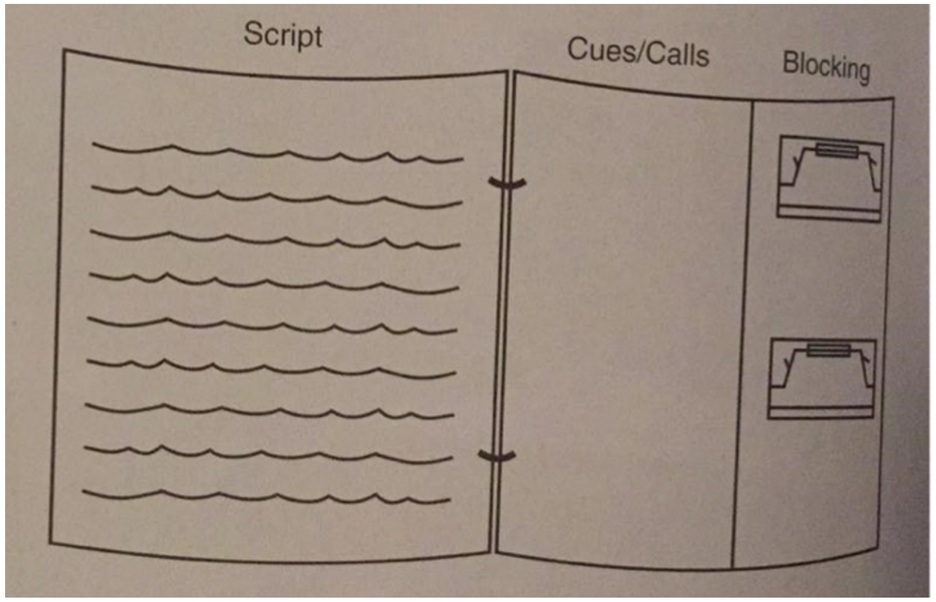
After that we ensured that we read the measurement of the floor plan all right and had them all going in the same direction the way the 'designer' would want us to do it.





I really enjoyed doing this as it was satisfying to compete knowing that all the measurements were correct.

Blocking



DS = Downstage

US = Upstage

SR = Stage Right

CS = Centre stage

SL = Stage Left

RC = Right of centre stage LC = Left of centre stage DR = Down right

DL = Down left UR = Up right

UL = Up left UC = Up centre

Blocking

DC = Down centre

C/L = Centre line

Full Front – Facing directly downstage

Full Back – Facing directly upstage

Quarter Right / Left – 45 degrees to an end-on audience, facing towards either stage right or stage left.

Profile Right / Left – Facing directly offstage, at 90 degrees to the audience

Quarter Right / Left – Facing into the upstage corners of the stage, mostly turned away from the audience, 45 degrees from Full Back

Health and Safety

Health and Safety in theatre

Health and safety act 1974.

Health and Safety at Work etc Act 1974. Often referred to as HASAW or HSW, this Act of Parliament is the main piece of UK health and safety legislation. It places a duty on all employers "to ensure, so far as is reasonably practicable, the health, safety and welfare at work" of all their employees.

We need to be aware of the following

- Working at Height
- COSHH (control of substances hazardous to health)
- RIDDOR (reporting of injuries, diseases and dangerous occurrences regulations)
- LEV Systems (local exhaust ventilation)
- LOLER (lifting operations and lifting equipment regulations)
- Manual Handling
- Risk Assessments
- Unions – Equity, SMA, ABTT, BECTU, ALD, SBTD

Working at Height….

- Employers and those in control of any work at height activity must make sure work is properly planned, supervised and carried out by competent people. This includes using the right type of equipment for working at height. Low-risk, relatively straightforward tasks will require less effort when it comes to planning.

COSHH

is the law that requires employers to control substances that are hazardous to health. You can prevent or reduce workers exposure to hazardous substances by: finding out what the health hazards are; deciding how to prevent harm to health (risk assessment)

RIDDOR

□ is the law that requires employers, and other people in charge of work premises, to report and keep records of:

□ work-related accidents which cause deaths

□ work-related accidents which cause certain
serious injuries (reportable injuries)

□ diagnosed cases of certain industrial diseases; and certain ‘dangerous occurrences’ (incidents with the potential to cause harm)

LEV System

□ is an engineering control system to reduce exposures to airborne contaminants such as dust, mist, fume, vapour or gas in the workplace. Simply put it is something that sucks an airborne contaminant out of the workplace.

LOLER

Lifting Operations and Lifting Equipment Regulations 1998 (LOLER). It describes what you, as an employer, may need to do to protect your employees in the workplace.

Lifting equipment is any work equipment for lifting and lowering loads, and includes any accessories used in doing so (such as attachments to support, fix or anchor the equipment).

Manual Handling

 Manual handling relates to the moving of items either by lifting, lowering, carrying, pushing or pulling. The weight of the item is an important factor, but many other factors can create a risk of injury, for example the number of times you have to pick up or carry an item, the distance you are carrying it, where you are picking it up from or putting it down (picking it up from the floor, putting it on a shelf above shoulder level) and any twisting, bending, stretching or other awkward posture you may adopt while doing a task.

Risk Assessment

- □ Here is an example of UWTSD Standard template, filled out
- □ Hazard – something that can cause harm
- □ Risk – the likelihood that a hazard will
- cause harm
- □ When writing a Risk assessment list the HAZARDS and identify what you can do to reduce the RISK of that hazard actually happening.

- Blue - Mandatory
- Red – Prohibition /Danger/ Alarm
- Yellow - Warning
- Green – Emergency escape / First Aid /No danger



My own Risk Assessment

The Wheel of Death, in the context of acrobatic circus arts, is a large rotating apparatus on which performers carry out synchronized acrobatic skills. The "wheel" is actually a large space frame beam with hooped tracks at either end, within which the performers can stand. As the performers run around on either the inside or outside of the hoops, the whole apparatus rotates. Performers also perform balancing skills with the wheel in a stationary position.



When doing a risk assessment I found it difficult to discuss what possible risks there were.

I think I pointed out the main risks, but i think if I was there and knew how everything was done, I would personally think i'd find a lot more risks with the death wheel.

However I do think I couldn't have added more about the 'What are you already doing?'... I didn't really understand what to write. But I think I filled it in with the right thing.

Risk assessment

MU ADAPTION OF HSE TEMPLATE - add other potential risk areas in the left hand column - eg noise, on stage cables, electrical sockets supplied by venue, working at height, vehicles/driving (put them below the first two examples written in as illustrations – they can be changed if not applicable)

name: Cirque Du Soleil

What are the hazards?	Who might be harmed and how?	What are you already doing?	Do you need to do anything else to manage this risk?	Action by whom?	Action by when?	Done
Falling off the deathwheel	*Myself or other performers or production staff* *Possibly audience members*	*Constant rehearsals* *Netting under the wheel of Death* *Attach the Performers to strings*	*Where appropriate to carry out my work taking into account the potential hazards & risks and where possible eliminate them or minimise the risk*	*the main producer, DSM, ASM and other performers*	*Before the show*	
Rigging is all secured	*Performers/production staff/ the public*	*Ensure my equipment is regularly tested and examined by the necessary person; check the siting of such equipment and the leads/ wring used.*	*Check at the performance/venue* *Make sure none of the wires are looking worn down and take a technician with you*	*DSM, ASM and any relevant technicians*	*before the show*	

TOURING THEATRE

National Theatre English Touring Theatre Bill Kenwright Cameron Mackintosh Selladoor Splendid Theatre Mess up the Mess

The producing company may have a base, or just an office and not much else. Like, The Cahoots' Theatre Company which have offices in Covent Garden - where they have a producer/director, a general manager, an assistant producer and a marketing and communications officer.

They hire everything and everyone; from rehearsal spaces and workshops, to props and costume, to actors, stage management teams, creatives and technical crew.

After a rehearsal period in a hired space, they hit the road…

Get-ins, depending on the show. You may have hours or days to load in. Language barriers – for example, Selladoor’s production of The Producers.

Touring shows will stay put for various durations; No. 1 touring shows may stay within a venue for 6 weeks, or even 3 months on an international tour. Smaller scale touring may tour weekly, with some split weeks too.

Touring theatre is independent theatre that travels – whether that's locally, nationally or internationally – these performances are presented in different locations and venues, across towns, cities, countries and continents.
Such as War Horse, Lion King, Hairspray, The Phantom of the Opera and The Curious Incident of the Dog in the Night- time.

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Life on the Road

- Booking accommodation (theatre digs booker/theatre digs list)
- Touring allowance and subsistence
- Travel between locations – trains (get a rail card), tour bus, ferries and flights. Perhaps you will be driving the van)
- Living in each other's pockets – long, stressful days and nights, winding down and socialising with your cast and crew, it's tough living and working with each other 24/7 and still maintaining a professional relationship with colleagues.
- Get ins and get outs; and dealing with different venues and local crews (particularly if you're a woman – or young – or both!)
- Networking opportunity, first impressions are everything. Being hardworking but friendly and developing a good rapport – you may want to work there in future, and perhaps permanently. My advice would be to get in touch following the show.
- Planning ahead in rehearsals regarding props and furniture, and how you are going to pack items, store and travel everything. Order consumables to next venue…
- Problems that arise – vans getting broken into, storms affecting flights, healthy diet, losing your personals and trips to A&E!
- Can be extremely physically demanding, sleeping on tour buses or in digs!
- You can meet all kinds of people, from all kinds of backgrounds. I think it's far more exciting being on the go!

REPERTORY THEATRE

Repertory Theatres are producing theatres which have a resident company of actors and staff who present productions from a specified repertoire (refers to the range of pieces that someone or something can perform).

A company that presents several different plays, operas, or pieces usually alternately in the course of a season at one theatre.

The resident company may rehearse during the day and perform a rotating or alternating repertoire of shows each night.

A true rep is when you have a permanent company of actors that belong to a theatre, employed for the whole season. Playing a variety of roles for numerous shows in a very short period of time, whilst performing one show in the evening they would be rehearsing another during the day.

Producing its own work.

Theatre in Education

Splendid Productions Taking Flight Theatre Company & Hijinx Welsh National Opera National Theatre Learning

The purpose of theatre in education; is to inspire and engage with children and young adults who may never have had the opportunity of seeing any form of theatre production.

“Theatre allows you to feel things with the heart… it has the power to tell important stories, to move an audience and to make change”

It’s introducing the magical world of theatre and creative arts to a wider audience and inspiring them to take a greater interest, as well as subconsciously teaching them the skills of collaboration, empathy, imagination and so much more….

It’s also simply story-telling! Getting involved with the education aspect of theatre can be extremely rewarding. It keeps our industry alive, sparking interest in theatre and leads to future stage managers and technicians.

Clay
Life Casting
Fake Blood

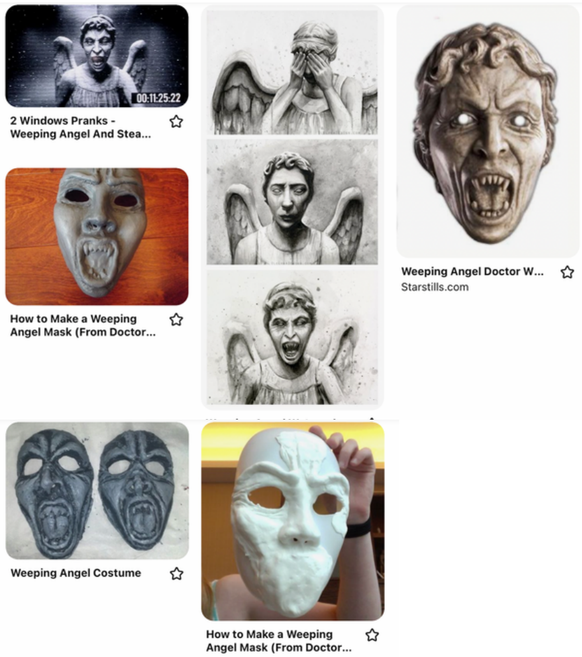
Clay

Water based clays:
- air dried
  - can shrink

-Oil based
  - dosent dry
  - reacts to heat
  - dosent shrink

Monster Clay (oil)
- Comes in differnt hardness
- good for stop motion

WED clay
- Walt E. Disney invented it.
- Exceptionally smooth and waterbased



I decided to create a clay Weeping Angel from the Doctor Who.

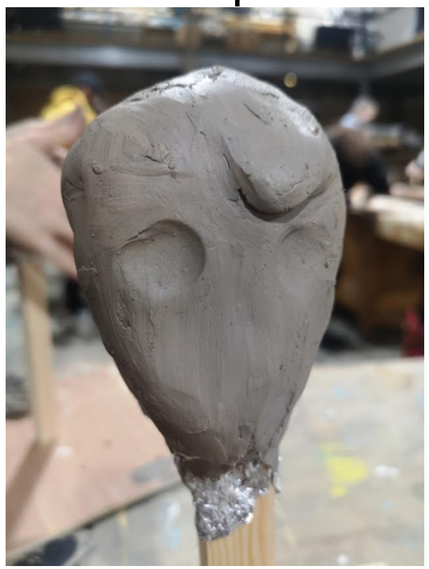


I started with created the basic shape of the Weeping Angels very triangular head.

I just wanted to get the basic shape so I knew the exact shape and proportions.

I then moved onto adding the where I wanted the eyes mouth and nose to go, as that helps when adding detail later.











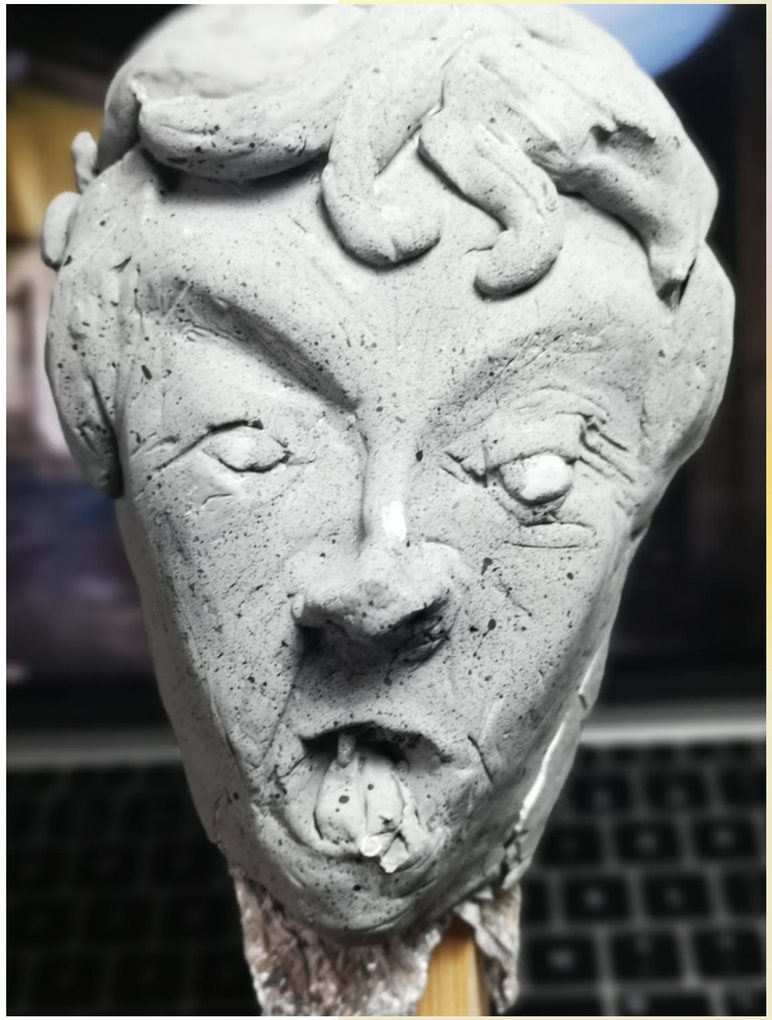
When I had nailed the shape of the nose. I moved onto the mouth and the shape of the eyebrows, I also noticed at this point that I have the similar mannerisms and shaped face as the angels so when I scrunched up my face I noticed that I looked the same



After I had got the face, eyes, nose, mouth done, I moved onto adding detailing onto the face for example the teeth, hair and wrinkles when her face was scrunchd up!

Once I was happy with it. I went over it with some water and my finger as it had started to dry up a bit and the face wasn't smooth at all, so I just ensured that there was no excess clay at all.

The final outcome.
I really liked how this turned out!
Even thought a lot of the teeth had broken off whilst I was painting it with a stone effect, it still looked like a weeping angel.



Life Casting

Materials:

- Alginate (Mould-life)
  - Powder
  - Seaweed Based

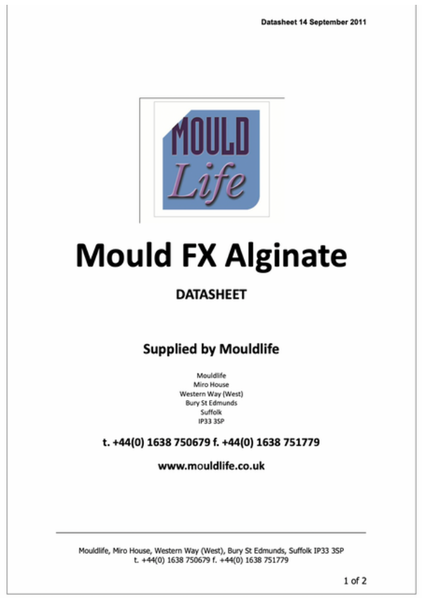
  - Non toxic, non allergic
  - Mix it with water
  - 1-2-1 measurements
  - Warm water make sit set quicker.
  - FX 3 slow curring
  - FX 9 Quick setting

SHRINKS..DO NOT USE IF YOU WANT TO USE IT MORE THAN ONCE!!

- Modrock
  - Plaster impregnated Bandges
  - Used to mould faces
  - Exothermic

Casting Plaster
  - Body parts moulds
  - Cheap

Always make sure that you have a safety data sheet and always read before using!



Datasheet 14 September 2011

MOULD Life

Mould FX Alginate

DATASHEET

Supplied by Mouldlife

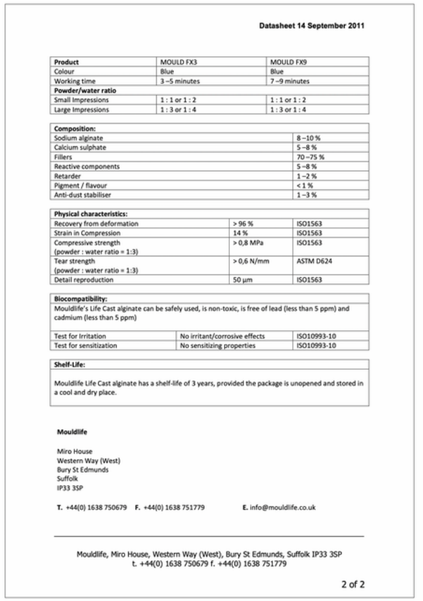
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www.mouldlife.co.uk

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1 of 2



Datasheet 14 September 2011

Product	MOULD FX3	MOULD FX9
Colour	Blue	Blue
Working time	3 –5 minutes	7 –9 minutes
Powder/water ratio		
Small Impressions	1 : 1 or 1 : 2	1 : 1 or 1 : 2
Large Impressions	1 : 3 or 1 : 4	1 : 3 or 1 : 4

Composition:	
Sodium alginate	8 –10 %
Calcium sulphate	5 –8 %
Fillers	70 –75 %
Reactive components	5 –8 %
Retarder	1 –2 %
Pigment / flavour	< 1 %
Anti-dust stabiliser	1 –3 %

Physical characteristics:		
Recovery from deformation	> 96 %	ISO1563
Strain in Compression	14 %	ISO1563
Compressive strength (powder : water ratio = 1:3)	> 0,8 MPa	ISO1563
Tear strength (powder : water ratio = 1:3)	> 0,6 N/mm	ASTM D624
Detail reproduction	50 µm	ISO1563

Biocompatibility:
Mouldlife's Life Cast alginate can be safely used, is non-toxic, is free of lead (less than 5 ppm) and cadmium (less than 5 ppm)

Test for Irritation	No irritant/corrosive effects	ISO10993-10
Test for sensitization	No sensitizing properties	ISO10993-10

Shelf-Life:
Mouldlife Life Cast alginate has a shelf-life of 3 years, provided the package is unopened and stored in a cool and dry place.

Mouldlife

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T. +44(0) 1638 750679 **F.** +44(0) 1638 751779 **E.** info@mouldlife.co.uk

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2 of 2

Prep!
- Cover model with a bin bag to protect the models clothing and body
- Swimming cap over models hair
- Vasaline on brows and eyelashes

Alginate:

Start from top to bottom as gravity will pull the alginate downwards anyway and cover the face naturally.Make sure you are always asking your model is they're okay and have hand codes just in case they need help, and always ensure that their nose holes aren't covered.

Modrock:

Pre-cut the strips and dip them in water, crisscross them so they're strong. Go back over it. Wait for it to get hot - thats how you know its done. Patch up nose, so when you are pouring the plaster it doesn't run through the nose.


Design and
Production









Fake Blood

With the fake blood, I wanted to try and make as many different looking blood types as possible.

Ingredients I used were:

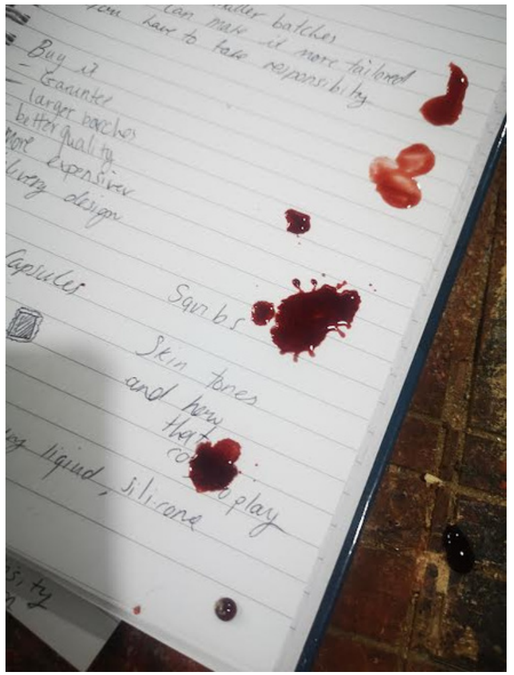
- Red food colouring
- Green food colouring
- Liquid Glucose
- Golden Syrup
- Water



With the ingredients I tired a load of different ratios and the one that I liked the most was the tea spoon of golden syrup, the tinniest amount of green food colouring and red food colouring, as
I believe this had the most realistic look and feel to it.
I did try the liquid glucose but it didnt mix well with the rest of the ingredients I used







Pigs Might Fly



Pigs Might Fly Blood by Nick Dudman is a washable, fake blood that can easily and safely removed from skin, and a broad range of materials and surfaces, without the use of chemicals.
Used for special effects, on props & wigs and by wardrobe departments and make-up artists.

This is the famous blood used in the "Harry Potter" films.

Pros:
- non toxic
-washable
-consumable

Cons:
- expensive
- high demand

Fake blood capsule



These capsules are good if you want to have blood come out for your mouth so act as thought you have been punched etc. I used my concoction in the capsule and popped it in my mouth, however I lost the footage of the blood.

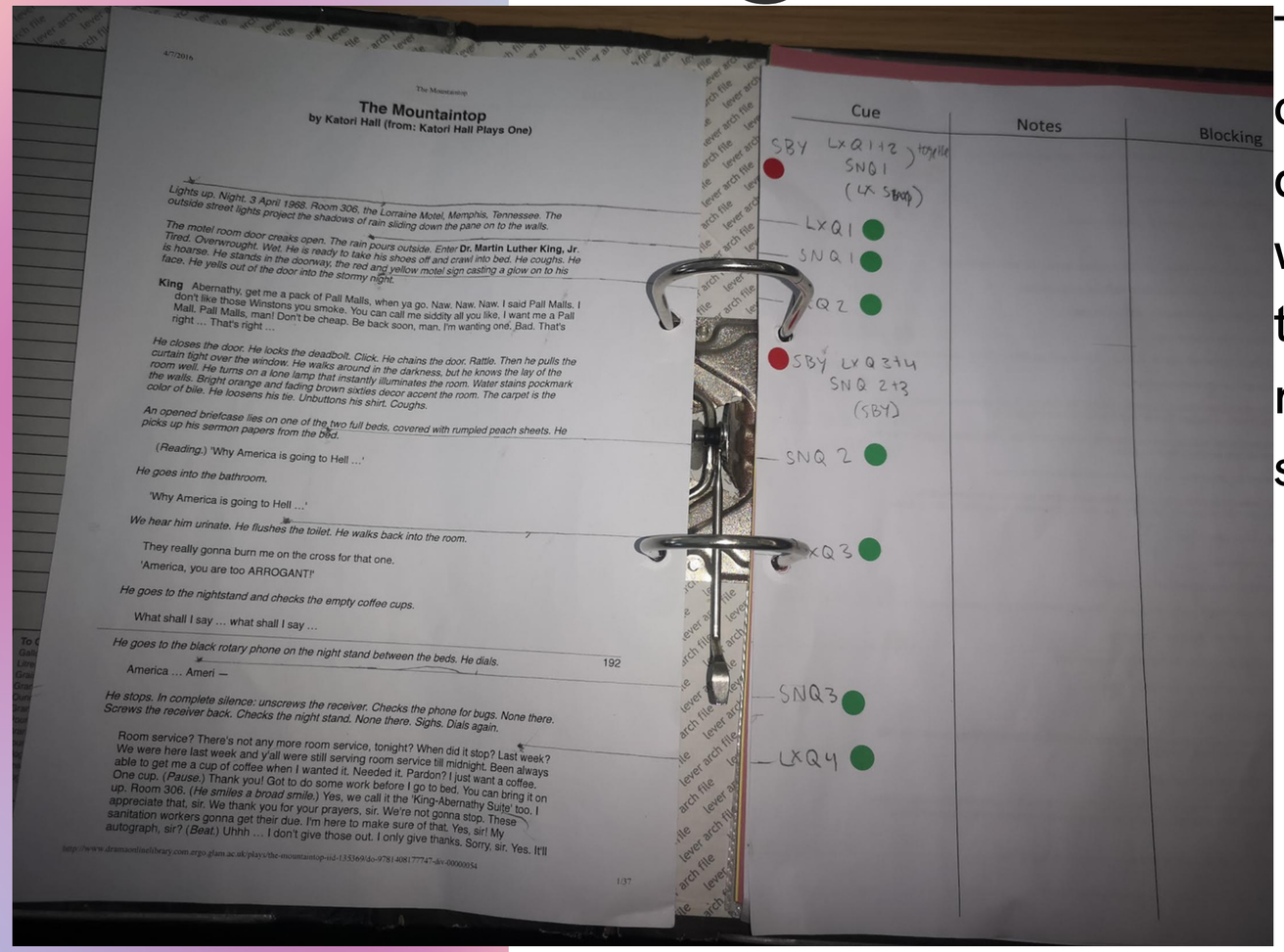




Stain Test

With this experiment, I wanted to see how badly the blood stained on materials, and all of them left bad yellow stains on them so you would have to cater to that through the costume department.

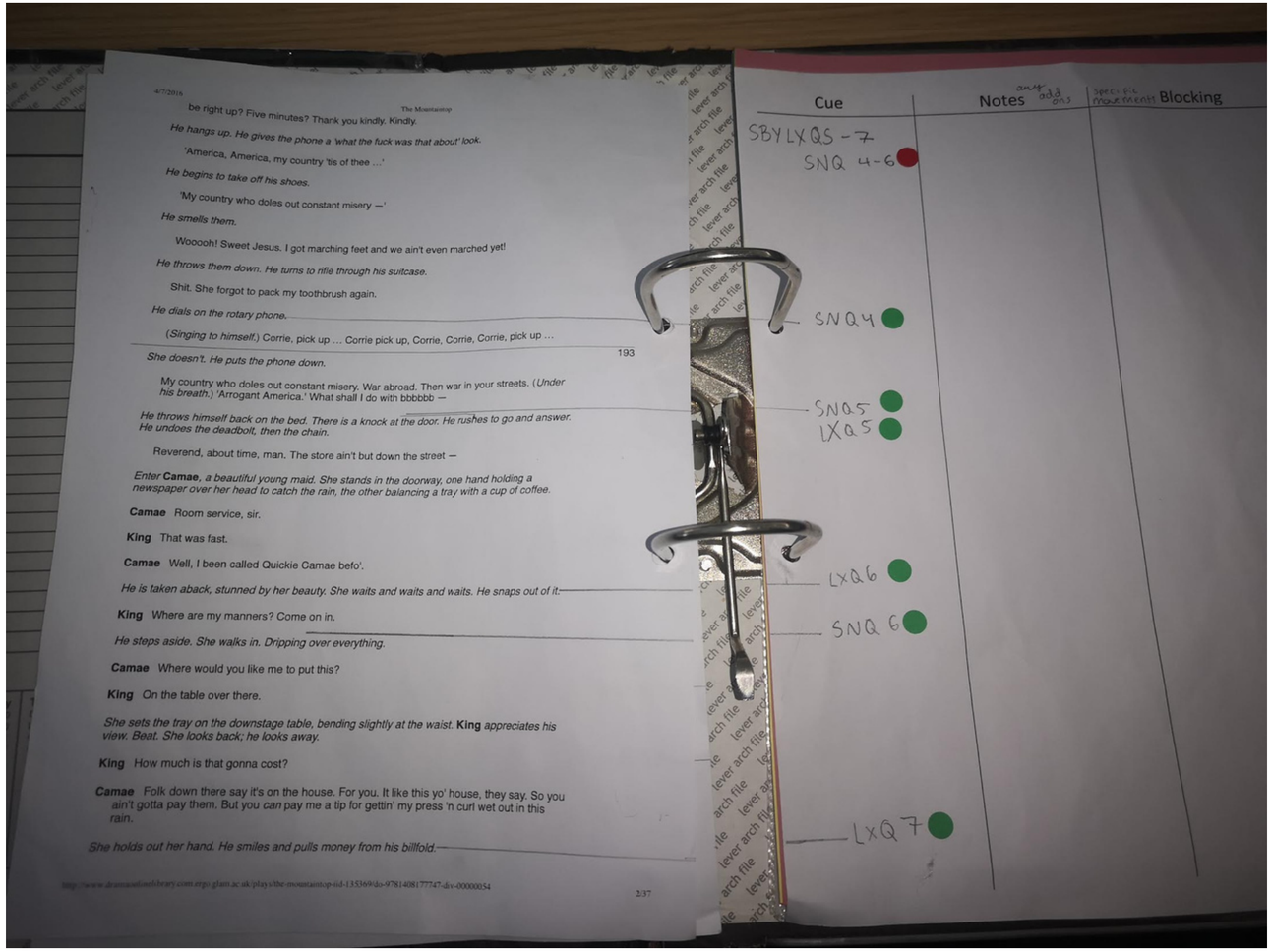
The Mountaintop Cue Calling



This was the first time I have ever even practised calling out a show and I was very very nervous, I didn't know any of the terminlogy 100%...especially when it came to letting the SN and LX techs know that I was on CAMS. I had no idea what to say! but I must say, I was pretty confident when I was on sound and managed to breeze through it very well.

The Mountaintop Cue Calling Assessment

I was very excited to do the calling out today! I had been practicing over and over again to make sure I had the terminology right as that is what I struggles with last time. I did struggle with hearing the actors on stage as they weren't the loudest but I still think I managed to put the cues in the right place. I did mess up whenI got a bit confused and said 'Lighting' instead of 'LX' towards the end which I hadn't done before, but I managed to salvage it. Apart from that I thoroughly enjoyed the calling cues today!



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