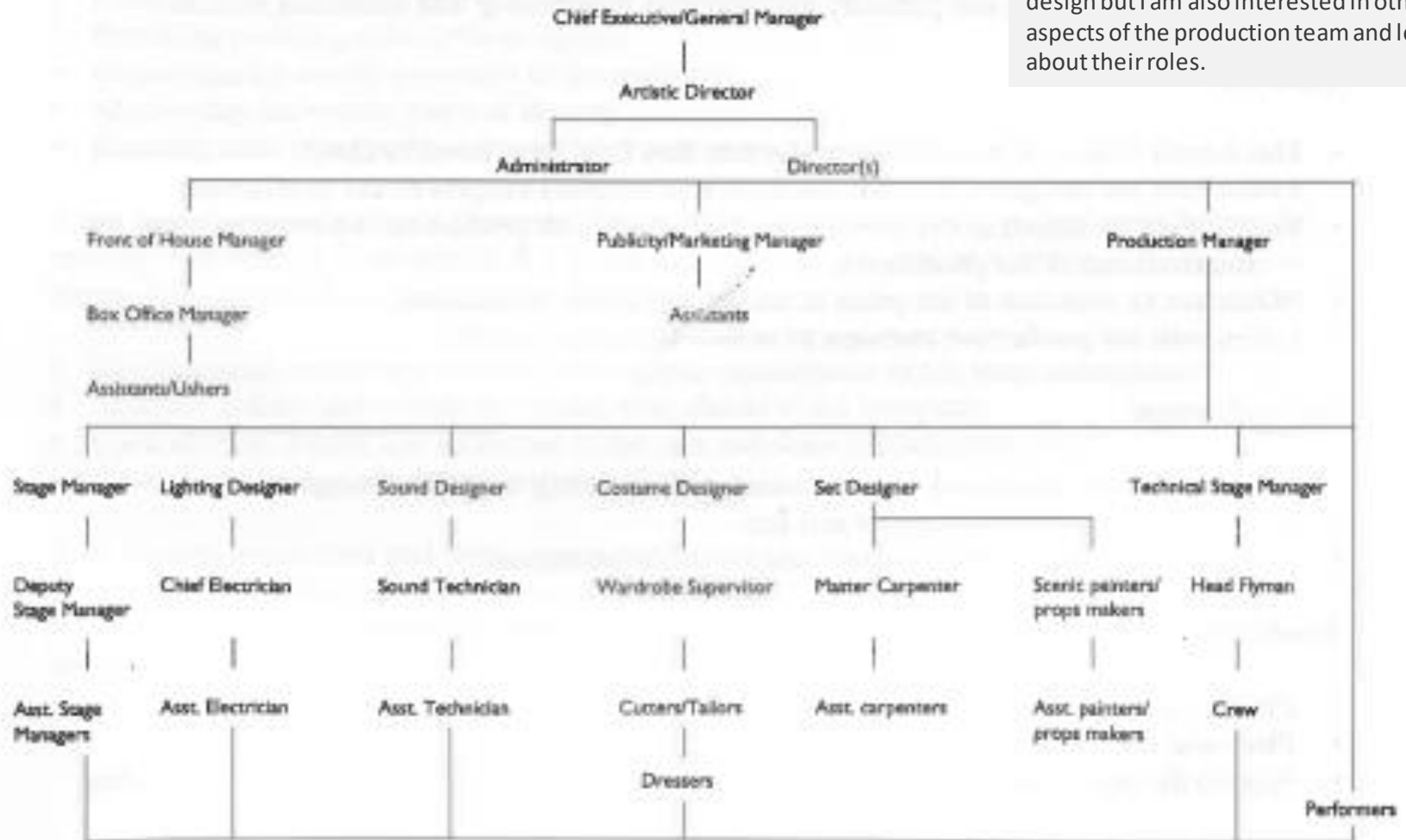


Stage Management

Catherine Rimmer 2103775

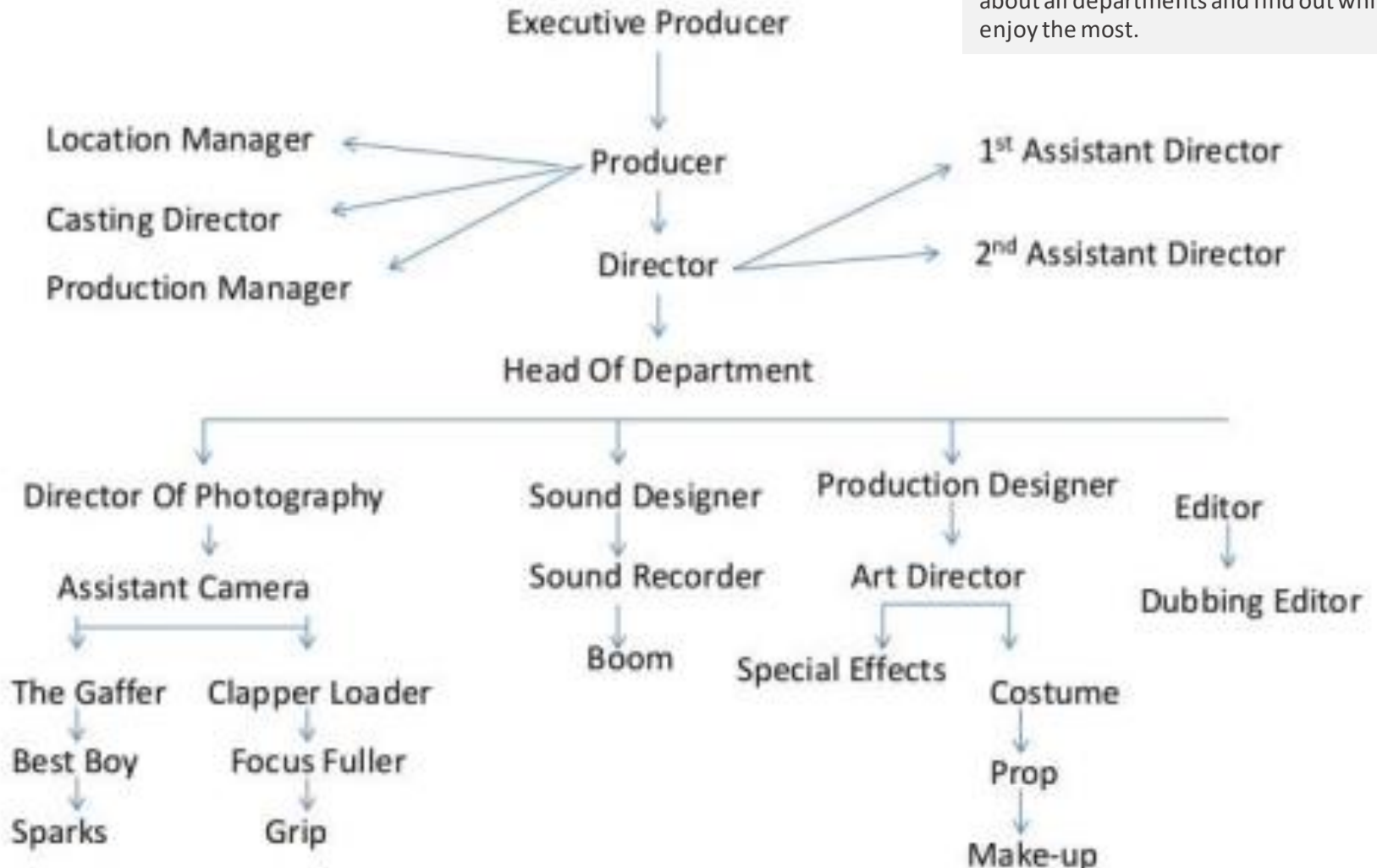
Hierarchy in a Theatre Production

In a theatre production there is a clear hierarchy within the production team, below there is a diagram. There is there first few layers that are the managers of the overall project and then there are separate departments lower down the hierarchy. I personal am most interested in going into set design but I am also interested in other aspects of the production team and learning about their roles.



Hierarchy in a Film Production

In film there is a slightly different hierarchy but I would still be most interested in working in set design. However in film I would be interested to work in the photography or sound department. I would really like to learn about all departments and find out which I enjoy the most.



Different Roles Within The Theatre Production

Producer

Oversees several aspects of production. Spend a large amount of time communication outside the company to gain investors and funding. They are also responsible for marketing, attending rehearsals and meetings with the production team.

Production manager

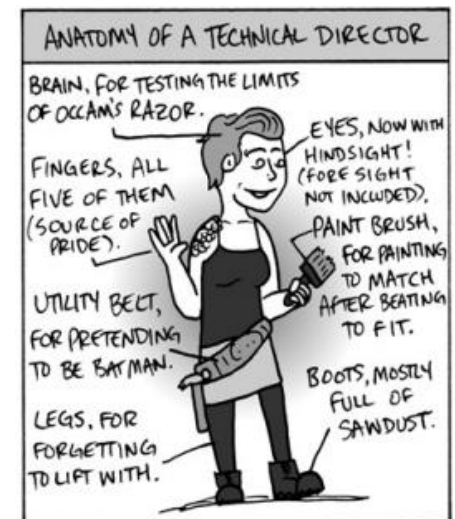
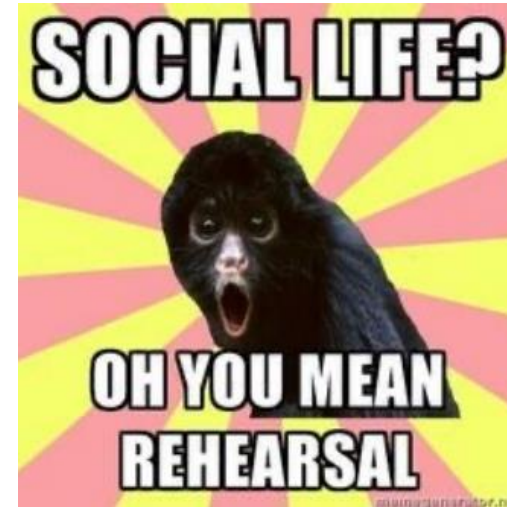
Responsible for ensuring all aspects of production are completed within budget, according to the designers and directors visions, and in time for public performances. Oversee the cost effectiveness and planning of the entire production process.

Technical manager

Oversee all technical elements of a production, combining there expertise with safety knowledge creating a safe workspace. Typical day included attending meetings, overseeing fit ups and get-ins/outs, designing, budgeting, and soling any problems that crop up.

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.



Different Roles Within The Theatre Production

Director

Responsible for taking script to stage using their own creative vision. Works with actors during rehearsals to understand and develop their roles. Needs great communication skills and creative skills to draw the best performance from the actor.

Stage manager

The mum or dad of the company. Depending on the production they are working on- typical day might include 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 and ears of the stage. They sit in on all rehearsals and learn 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

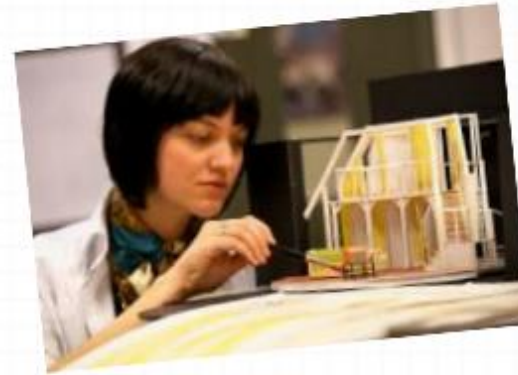
'prop gremlins of the theatre'. Long days requiring multitasking. Set and sweep the stage before a show/rehearsal, mark-up of props tables, and be in charge of props on a show.



Different Roles Within The Theatre Production

Set designer

Works with the director/company to sketch designs, make scale models and produce drawings which are the construction by the set builders.



Costume designers

Work with the director to sketch design, create appropriate outfits/costumes for characters in the performance.



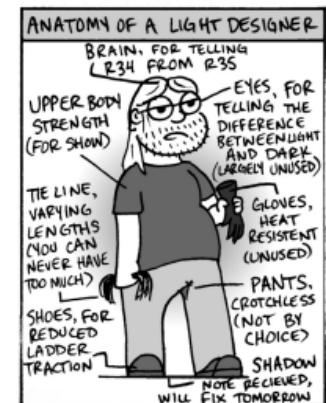
Sound Designer

Plans and mixes the soundscape and cue list to support performers



Lighting designer

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

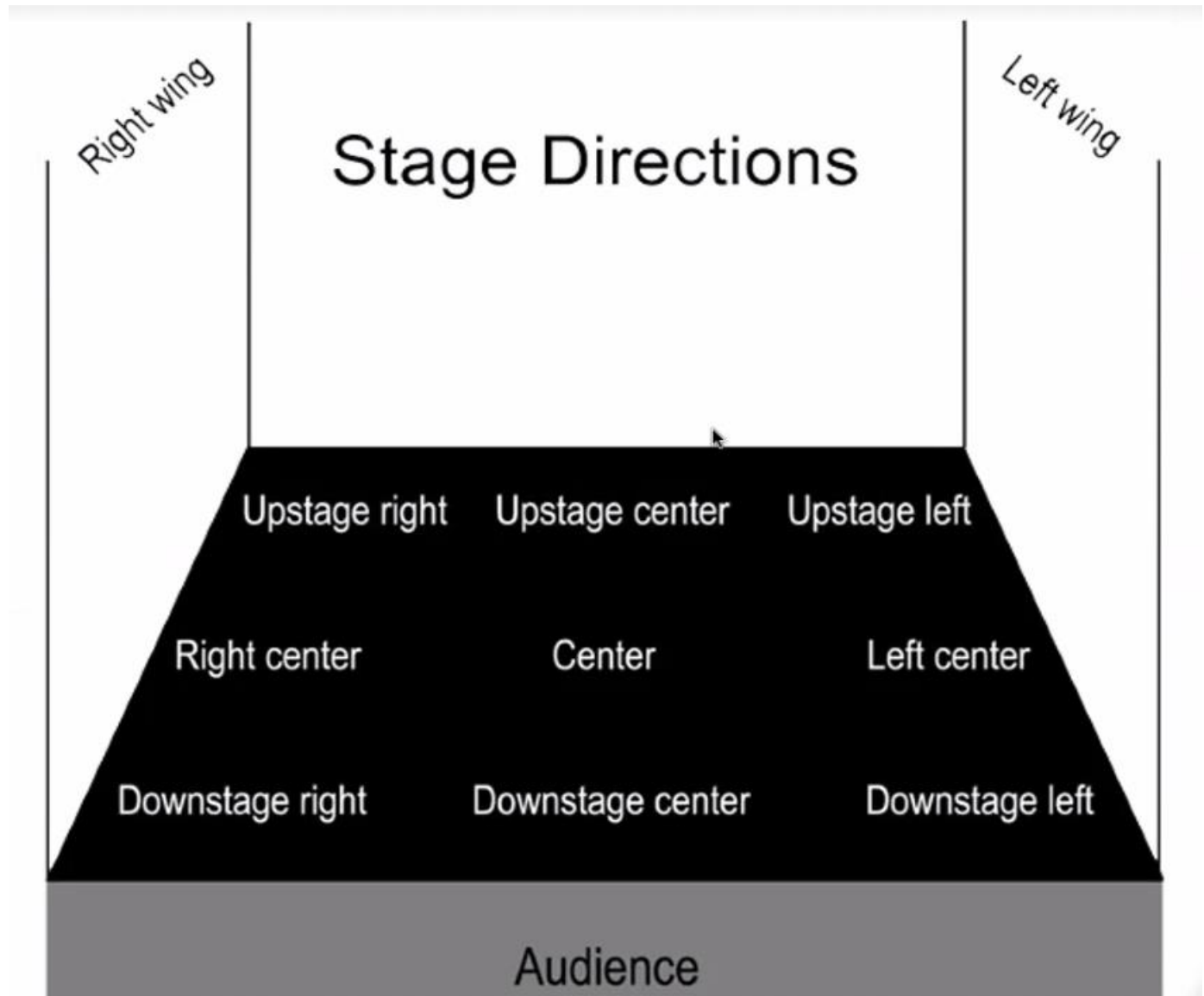


Technicians

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

Locations on a Stage

It's important to learn stage directions/locations as a stage manager since a stage manager will need to be able to communicate where they are and track other members of production.



Theatre Terminology

Front of house Calls	Half, Quarter, Five, Beginners
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 the theatre
Cue to cue	Run through of Cues
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
Marking out	Specific tape for specific floors
Prompt book	Script with all cues, blocking notes, general info
Prompt corner	Where DSM sits
Prompt desk	Where the DSM sits and does calls from
Show report	A report at the end of a show with notes of improvements
Technical rehearsal/run	A run through where all technical elements are done
Walk-through	A slowed down rehearsal of the show
Dressers	Those crew members who assist in quick changes or other complicated costume changes for cast
Company	All persons involved with the production. Cast, crew, alternates directors.

Etiquette

There is a clear level of etiquette with in theatre here a few of the main point that need to be acknowledged.

- Respect – each member of the production team is important and should be shown respect however you should always abide by the rules of hierarchy. In theatre there is a lot of power in the hierarchy and because it's such a small community people will know how you act.
- First Impressions Count – anyone you meet is an opportunity to make connections and a quick impression will be made from your introduction. If you work well and are kind and polite you will make positive impressions on people and they will remember. If you're lucky they will recommend you for jobs in the future.
- Be Clean and Tidy – You are working in a communal environment and should respect the work space and the people around the area.
- Listen – all information you are told could be important. Be and active listener and take action when told.
- Communication – Talk to others and make connections in the industry.
- Appropriate clothing – Always wear clothes that moveable and appropriate for the situation
- Always be early – 15 mins early is on time. If you're late you get fired.
- Don't step on stage without asking – This is a safety hazard and the stage could also be in use for something else.
- Always use the stairs – they're there for a reason it's a safety precaution.
- Be careful what you say – There are mics everywhere which can go all around the theatre for anyone to here.

Stage Manager Pro Tips

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 do before rehearsals

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

10 Golden Rules of Stage Management

- Safety First
- Don't panic
- Plan & think ahead
- Learn from Mistakes
- THERE ARE NO DUMB questions
- Prioritize & delegate authority
- Early is on time
- Put everything in writing
- Use Please & Thank Yous
- Stage managers DO make coffee

What is in a Stage Manager's tool kit

Of course, the kits vary, but here are some items you're likely to find in a kit:

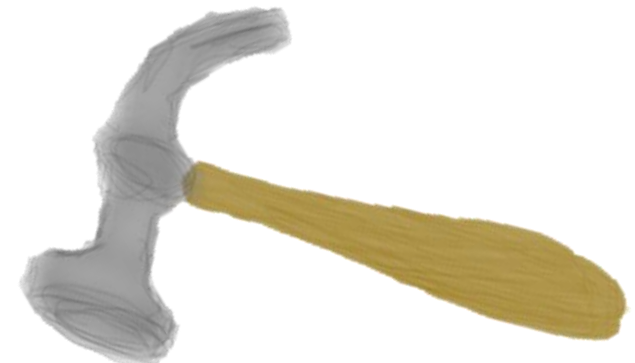
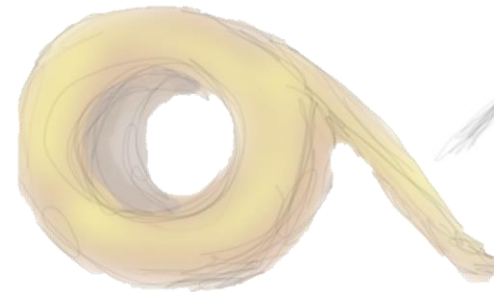
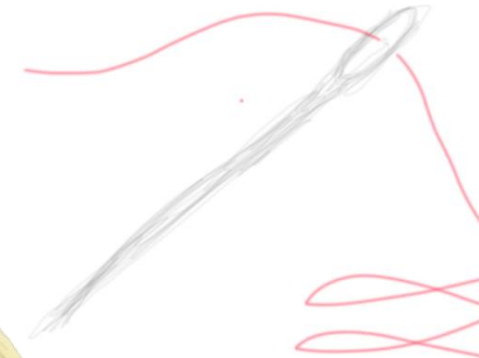
Medical supplies: First aid kit, tweezers, ice packs, eye-wash, cough drops, aspirin, band-aids, saline, antacid, Ace bandages and pain relievers

Office supplies: Pencils, pens, markers, erasers, pencil sharpener, pushpins, ruler, file folders, hole punch, paper clips, highlighters, sticky notes, legal pads, envelopes, rubber bands, binder clips, dictionary, compass, protractor, glue stick, stapler, staples, staple remover, scotch tape, white-out,

Convenience items: Small sewing kit, tissues, bobby pins, nail clippers, nail file, scissors, safety pins, breath mints, spare change

Stage supplies: 50-foot measuring tape, straight line and chalk, spare batteries, flashlight, electrical tape, spike tape, gaffers tape, glow tape, masking tape, duct tape, matches, stop watch, digital camera with USB cord for computer download, extension cord, t-square, string, clip-on lamp with dimmer switch

Tools: Screwdriver set, hammer, small tool kit, wrench, work gloves, utility knife, hack saw, wire cutters, small level, assortment of wood screws, nails and eyes



Health and Safety

Safety must be followed throughout the whole production.

The Health & safety act 1974 is an act of parliament that ensures all employers must "ensure, so far as is reasonably practicable, the health, safety and welfare at work" of every employee.

In a live event you must be aware of the risks and be cautious 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, SBTU

It is a good idea to do courses relating to safety potential courses available:

- High Speed Training
- Stage Safety Passport
- PASMA
- British Pyrotechnics' Association
- First Aid
- Telehandler
- Forklift
- HSE working at height

<http://www.legislation.gov.uk/uksi/2005/735/contents/made>



Above are some examples of safety symbols that the stage managers must be aware of:

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

Risk assessment

Risk assessment need to be completed to all the important and potentially dangerous aspects of a show. Here are the images of a risk assessment for the flying carpet in Aladdin. I personally am not a fan of writing risk assessments and find them a stressful documentation.



Ian Olsson Photography | ianolsson.com



Health and Safety
Executive

Risk assessment template

Company name: *WWD*

Assessment carried out by: *19/11/21 Catherine Rennie & Sebastian*

Date of next review: *19/11/22*

Date assessment was carried out: *19/11/21*

What are the hazards?	Who might be harmed and how?	What are you already doing to control the risks?	What further action do you need to take to control the risks?	Who needs to carry out the action?	When is the action needed by?	Done
Falling from height on stage	Aladdin & people in costume	Handing to hold in case	Aladdin wearing harness	Company safety	Before rehearsal begins	✓
Fire malfunctioning	Aladdin & people in costume	Handing to hold in case	Aladdin wearing harness	Company safety	Before rehearsal begins	✓
Corporate fire history	Aladdin & people in costume	Handing to hold in case	Aladdin wearing harness	Company safety	Before rehearsal begins	✓
Aladdin being	Aladdin & people in costume	Handing to hold in case	Aladdin wearing harness	Company safety	Before rehearsal begins	✓
Aladdin being	Aladdin & people in costume	Handing to hold in case	Aladdin wearing harness	Company safety	Before rehearsal begins	✓
Aladdin being	Aladdin & people in costume	Handing to hold in case	Aladdin wearing harness	Company safety	Before rehearsal begins	✓
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Aladdin being	Aladdin & people in costume	Handing to hold in case	Aladdin wearing harness	Company safety	Before rehearsal begins	✓

More information on managing risk: www.hse.gov.uk/simple-health-safety/risk/

Published by the Health and Safety Executive 10/19

Assistant Stage Manager

Assistant stage managers are the people in charge of props. They are in charge of other aspects but this is their key responsibility.

An assistant stage manager will not only have to source props, by searching, commissioning or even making them themselves, but organise them for the duration of the show so that actors can easily locate the props during the run of a show even in the dark of the wings.

They take charge of:

- Research props – Check accuracy of props in period pieces
- Preparation of Rehearsal Rooms – first in, last out
- Sourcing props
- Marking up prop tables
- Prop maintenance
- Prop list – if borrowed need paper work and stuff
- Prop running and setting list
- Understand show plot
- Follow cue sheet

Qualities and Responsibilities:

- Organised and efficient
- Calm under immense pressure
- Keep their cool
- Punctual and dependable
- Meticulous eye for detail
- Always think ahead
- Enthusiasm and a sense of humour
- Prepare for anything and everything

Keep your eyes and ears open

BE observant, you should always be listening and thinking ahead. Work things out, problem solve and form an opinion but remain quiet – know when to share your opinions, ideas or concerns.

Adapt!

Every production you do, along with every director, designer and cast members you work with – will require different approaches.

Communication

Stage management connects people and departments, it's important to have a broad understanding of all aspects of the production. You need to be able to cope with every eventuality.

Approach

Approach all your duties with the perspective of this question at the heart of all your actions " what can I do to make this production the very best it can be?" A positive attitude goes a long way

Health and Safety – always!

I find that communication is the most valuable of these is communication skills. I personally should develop my communication skills as I noticed since moving to university there have been slight confusion of communication just due to me being from Yorkshire. However I do feel that I am willing and able to hold a conversation and I understand when it is appropriate.

Assistant Stage Manager During Rehearsal

Assistant stage managers should read the script once as soon as possible. This should be a read it understand the script and develop your initial impression. Then in the 2nd and 3rd readthrough you should begin breaking down the script. Highlight the props, Setting, Scenes, Character, and perhaps any technical elements.

The assistant stage manager must know the script like the back of their hand as they will be the directors right hand man when it comes to notes in rehearsal.

Develop your own methods of analysis create a key and keep it consistent throughout the script. Create script breakdowns for each scene so that when working thorough rehearsals you can move quickly between scenes and understand the meaning behind the piece.

Note down the

- Genre
- Tone
- Setting (time and place)
- Motifs
- Symbols
- Themes
- Conflict
- Action
- Climax
- Foreshadowing

An assistant stage manager should be interested and inquisitive about the text. Show genuine enthusiasm and in depth knowledge of the text.

Preparation of the Rehearsal Room

- Be the first to arrive so you can mark up the room
- Set up the production desk
- Keep the room clean and tidy throughout the rehearsal
- Post an information board. This will have information on costume, imagery and cast headshot for the company to get to know the production
- Meet and greet the cast and crew providing drinks and snacks
- Running the room – calling breaks and organising time
- Noise control

Sourcing props

An ASM is in charge of sourcing props this could be through purchase or through hier. Always keep a copy of expensive and contracts for rentals so that you can claim an money back an keep a proper documentation for budgeting.

Types of props

- Rehearsal and actual props
- Hand props
- Practiacal props
- Personal props
- Consumables / perishables
- Set dressing

Prop Sourcing

Prop sourcing is a job usually left to the assistant stage manager. Sometimes they need to get props just to use during rehearsals or some may be taken into use at the actual production.

In small groups we were given £5 to source props in Carmarthen. My group was given the 60's we picked up 2 pieces of glassware and a vinyl of the sound of music. We only spent £2 on these items.

We definitely struggled with this task as it was hard to find things actually marked as made in the 60's. This is probably due to the decrease in marking in production as the industry potentially hadn't recovered for the wars. I feel that the glass that we picked up does look like a glass that could be from the 60s due to the shape and colour but I feel could have done better.

We also were selective in what we picked up as we saw a vinyl of a 60's show about minstrels. This was accurate of the time but me and my team believed it's inappropriate to purchase something like this

If my team had done the 70s I feel I could have got a lot better stuff as I found some silver egg cups and a plate all in commemoration of the Queens 25th jubilee. There was also a glass water jug with a metal lid that we found.

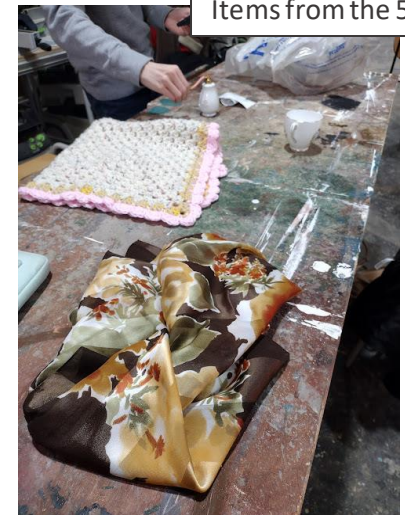
I think that the group who collected for the 50s did a good job and I also like that not all their objects were made in the 50s but were very of that era. Their head scarf was an item that was versatile and this would be a good thing to look for.



The items my team collected



The egg cups I saw.



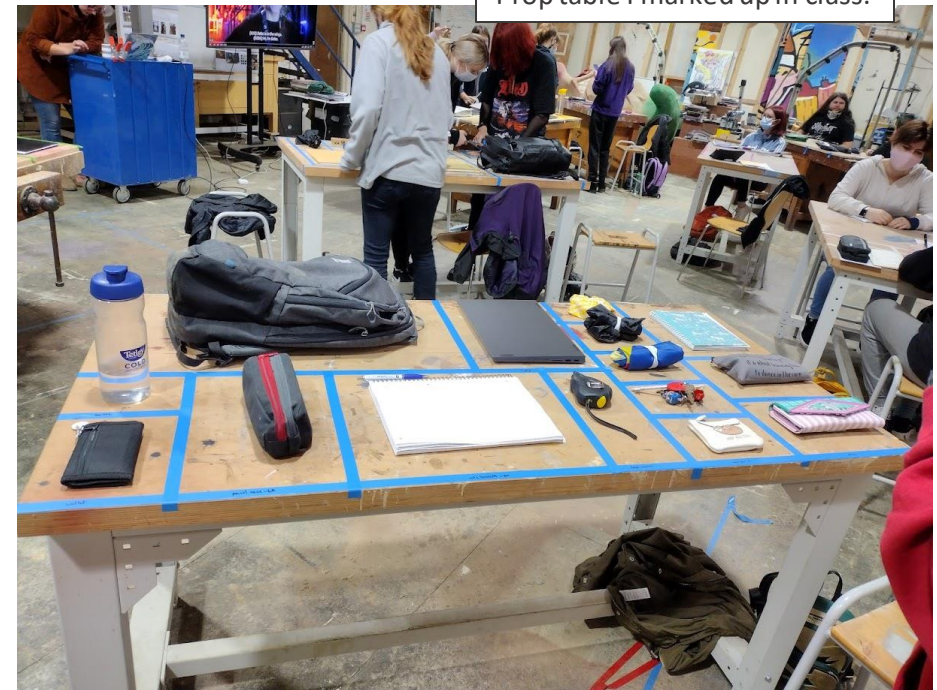
Items from the 50's

Marking up a prop table

A prop table is where an actor or production member will be able to locate props that they use through the show. These props are usually only on stage for a bit and will be held by an actor during their scene.

It is the job of the assistant stage manager to mark up the table, track prop locations through the show and to check before and after the show that they have been returned to the correct positions and are still in a usable quality.

It's important that a prop table is correctly marked up and that props are placed correctly. This is due to actors becoming reliant on muscle memory during a performance, especially in the dark of the wings as they have limited vision. If placed incorrectly actors may pick up somebody else's prop causing problems down the pipeline. Collecting the wrong prop could ruin the scene the actor is in and it could also be dangerous.



Prop table I marked up in class.

To mark a table correctly the use tape by holding at one end down against the table, pull the tape to the needed length, relax the tape and lay the tape down in a straight line. Use scissors to cut the tape. A good tape brand to look for is Le Mark.

Create boxes for all individual props. Props will only be in the same box if they are collected at the same time.

To label the boxes, write below the box; this is the industry standard and will be helpful if you can't fulfil your duties and somebody else has to take charge of the prop table.

I enjoyed marking up the table as I enjoy organizing objects however I need to become better at laying the tape.

Show routines

Before the show an assistant stage manager needs to help set up the set and also prepare all the cast and crew for the production to start.

- Need to set up the props, set and furniture
- Clear the stage for warm-ups – for all rehearsals be present so that you can make sure everything runs smoothly and you are aware of any changes made pre show.
- Shout check all props on and off stage
- Once every department is ready, you can tell the front of house they are able to open the house.
- Call beginners actors are slow and they need multiple warning for show time
- During the show run the deck. Follow all the health and safety and .
- At the end of a production make sure you return all props to the correct place



Get ins and Get outs

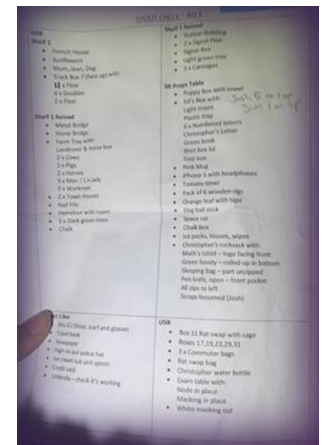
Get in / get outs / fit ups all must be completed in the most efficient way whilst following all health and safety measures.

- Hard hats must be worn until overheads are rigged, work in the gantry and grid are completed. Then you should be told by a the resident member of the company stage manager you can remove them.
- Wear steel toe capped boots
- Never lift anything too heavy by yourself
- Check ladders before climbing

Shout checks

Before or after your show run though a list of all props checking that they are there. You should have a large list of where all items are stored as well as places being labelling where they are needed.

This is usually done in a small team so someone shouts and the other checks.



Prop drinks

It is part of an assistant stage managers job to check the quality of perishables, such as drink, and source new versions when they are no longer of use.

Things that need to be taken into consideration when making prop drinks:

- Allergies
- intolerance
- Vegetarian/vegan
- Lighting of the stage
- Flammability
- Consult costume department
- Sweet and syrup cause problems with actors speech
- How long it takes for a drink to ferment
- Check juices sediment

When experimenting making different drinks always write a list of ingredients and instructions so that it can be reproduced. This can be helpful for other members of production if they need to make the prop drink and in the future if making a similar drink for a different production the same recipe could be used.

You should know why you need a drink:

- Know the story and meaning behind each food
- Know your audience – how does it look to an audience
- Know your shot – on camera detail may not be as important if it is the distance.
- Know your problems and your solutions

Red Wine

- Squash / cordial 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

- Squash / cordial
- Non-Alcoholic White Wine
- Diluted apple juice - Watered-down apple juice

Beer

- Diluted decaffeinated coffee, frothed with an electric whisk

Lager

- Ginger Ale (slightly flattened)

Whiskey, scotch, bourbon, sherry etc. –

- Water with gravy browning (a great substitute for burnt sugar, but may not be suitable for vegetarians)
- Diluted tea - varieties of teas available gives you an endless selection of colours and opacities
- Water with Cola Sodastream concentrate (suitable for vegetarians)
- Watered-down apple juice

Gin, vodka or any clear liquor

Plain water and garnish

Pimms

A splash of balsamic vinegar and lemonade

Port

Pomegranate Juice

A vodka and Red Bull

Just Red Bull (or a non-caFFEinated/unsweetened look-alike)

Cocktails

Sparkling water or lemonade with food colouring and garnish

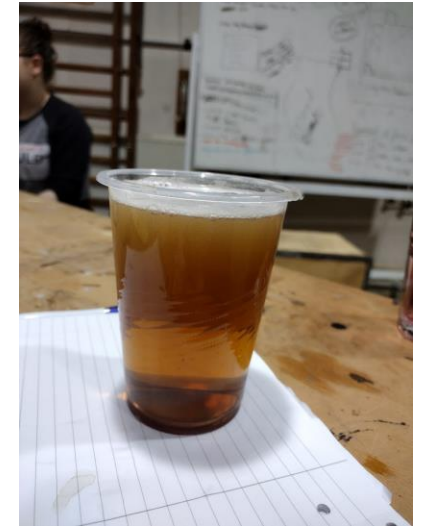
Here are some recipes suggested in class

Prop drinks

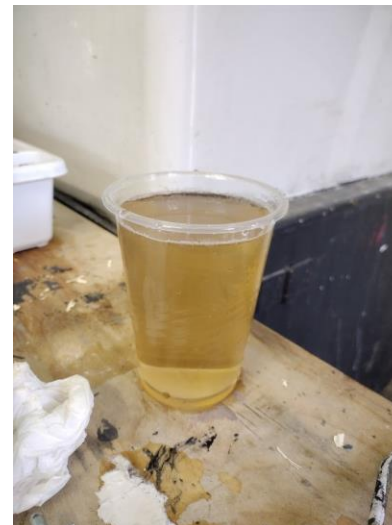
In class we were allowed to experiment with making our own prop drinks. We had a lot of freedom in what we did. I made a few different attempts of dark lagers, different cocktails and wines.



This was my first attempt by mixing cola, cranberry juice and caramel flavouring as it reacts with the sugar to create a head like an actual beer



Here is the same drink just at different concentrations. It was made from cola and coffee and then I added a bit of caramel flavouring as it made it fizz to a head making a more realistic Guinness. Diluting this liquid has made it go from a potential Guinness to a pale ale to a white wine





Here are my attempts at adding garnish to the drinks. Here I tried a few different methods of creating a green cocktail as I had cucumber as the garnish. I think my first attempt at adding the cucumber was the most successful. The drink there is made up of lemonade and tropical juice to create a pale cloudy appearance. My second attempt I brewed a green tea I like how the drink looks but was disappointed in my attempt to attach the cucumber. In the future I would be a good idea to use an adhesive to make the cucumber stick. My final attempt feels too much and unrealistic due to the brightness of the drink but it could pass as an alcho-pop if there wasn't cucumber in it



This is my replication of a Barbie Girl. The ingredients in this are orange concentrate, blackcurrant concentrate and lemonade.

I am very pleased with the look of this drink as I was able to make a gradient by adding the blackcurrant after the orange juice.



Marking up a stage

Marking up a stage is something a stage manager will have to do both in the rehearsal room and the theatre. This helps actors as well as crew know where set pieces and props will be. This should be done before first rehearsal as actors need to learn the layout quickly during rehearsals.

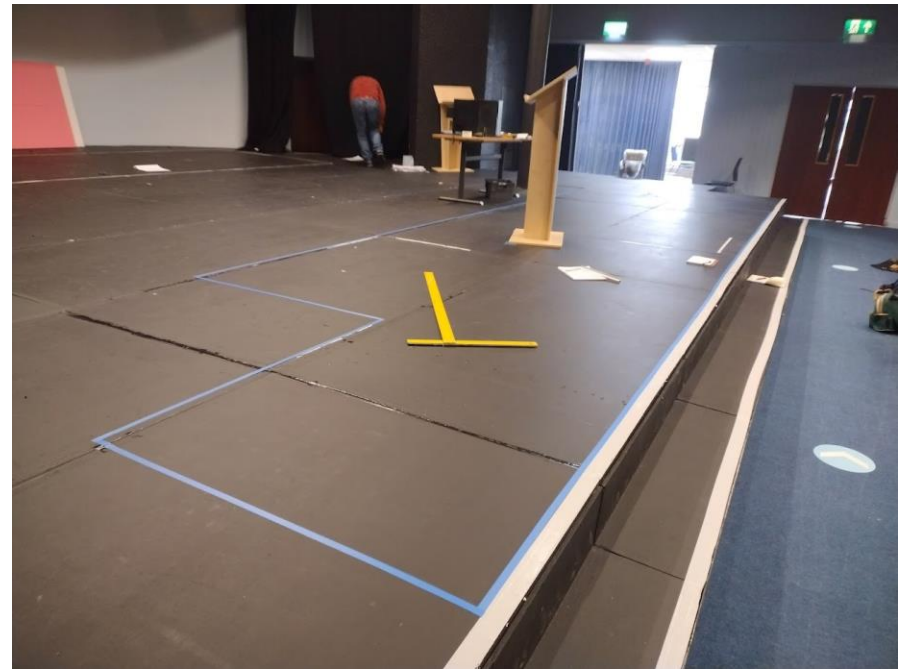
When setting up the stage you should have a plan view which you can mark up and work from. This should be accessible from the designer or the production director. This will have accurate measurements which you should follow for both rehearsal rooms and in theatre as if not properly followed this could cause a safety issue since actors may fall off set pieces when they are implemented.

On every stage there should be some sort of marking at the front of it called the centre line. This should be the center on the stage and when marking out you should work from this point.

When marking a stage you shouldn't use cheap tape as it will peel and cause a potential hazard for the cast and crew. To ensure your tape is laid smoothly sweep the floor before-hand so nothing is underneath. Also follow techniques previously mentioned in the page on prop table marking.

When following the ground plan measurements use a tape measure and to insure lines are straight use a set square.

I enjoyed the job of marking out a stage. I think this probably comes from my maths background. I have always enjoyed working with numbers and measuring things. I could see myself doing this in the future as I am able accurately lay the tape.



Life casting

Life casting is when you make a 3D representation of a person's body via moulding around it. This technique is usually done so that prosthetics could be made or a prop for a body part that isn't attached.

Alginate is used for making the mould. It is the blue mixture that you put on a person's to cast them. It is a seaweed based powder and can be purchased from the company MouldLife. It is safe for all body parts and can be activated by mixing it with water (1:1). There are multiple kinds of alginate. Fx3 is slow curing and should be used for casts that need to have high levels of detail. Fx9 is fast curing this should be used on casts that need to be removed quickly. Don't use alginate for things of which you want more than once cast.

Modrock is plaster impregnated bandages that is used whilst the alginate is covered the object. It is dipped in water then laid on the mould and it hardens strengthening the alginate. Modrock should never be put directly onto skin as when it hardens and tightens it burns and will be painful to remove.

Fine casting plaster is mixed with water and poured into the mould. This is what the final product will be made of; it's a smooth liquid which fills the mould and the solidifies. Once removed it should be an perfect replica of the mould.

When using all material you should have the safety data sheet to hand. this is in case of an emergency this can be given to a doctor and they can work out what's wrong.

Here is the safety data sheet for alginate:

<https://www.mouldlife.net/ekmps/shops/mouldlife/resources/Other/alginate-data-sheet.pdf>

Some companies that do things like this are Neill Groton Studio prosthetics and Titan Fx.



Alginate



Modrock on a mould



Plaster being mixed

Life casting

When doing our own life casting we were given a plastic cup filled with alginate powder. On the first attempt we were giving hot water this is bad as it causes the alginate to react too quickly. This meant we couldn't stir it into a smooth mixture before it set. As you can see in the picture it created a moist and crumbly mixture that couldn't make a mould.

On the second attempt we used cold water and it was successful this time. Once mixing the alginate and water in the ratio 1:1 it was then smooth and runny. This is the consistency you want before covering the object you are moulding in the alginate. Since we were making a small cast of our fingers we kept the alginate in the cup and used this to keep the mould ridged because of this we didn't use modrock in the process of this life cast.

We left our finger in this mould for around 5 minutes for the alginate to set around our fingers. For this cast we used a 3fx mould so it took a while to set. When it set we had to slowly remove our fingers and leave the mould in the cup so that it wouldn't break apart or weaken.

Once the fingers were removed we poured the plaster into the mould. This plaster was mixed with water so that it would pour evenly into the mixture. Once the mould is full you should tap the mixture and the mould so that the mixture is definitely filled all the crevasses and the air bubbles are removed.

Leave this to set until it has fully set. It can then be removed from the mould. I used a scalpel knife to get the alginate off of the plaster, This is so I didn't risk breaking a finger off of the mould.

I was happy with the final outcome of the life cast. I neatly got it out of the mould and there are no obvious air bubbles. One of the main problems I found was that because the fingers were so close together in the mould but not touching there ended up being a very small gap with alginate in it. I struggled to get this out even with the knife. I did eventually remove it outside of the lesson. In the picture you can see it with the alginate



Life casting

We also watched a demo in for how to cast a face. Here are the notes I made during the demo.

- Bowls and a bin bag for protection. This could also be a different cover but it protects the skin and clothes as a plaster and alginate don't come out of clothes easily.
- Wear gloves for the comfort of the person being moulded as well as it stops materials getting under your nails
- Cover all hair with a cap and then use Vaseline on loose hairs.
- For eyelashes dollop and brush the Vaseline onto them
- Communicate constantly with the person. Make some sort of code with them so that if they aren't able to verbally communicate then they will need to be able to express distress or discomfort
- Don't cover their nostrils. They need to breathe.
- When applying alginate you should work from top to bottom as to work with gravity rather than against.
- Smooth it over the eyes so that you don't cause surprise the subject and you get the details of the face. However you should fill in the dents more after the base
- Apply the modrock in different lengths - wet and then lay across the alginate.
- Criss cross the mod rock for structure at least 2 layers thick.
- For a full head cast start from the back
- Leave this to dry before filling with plaster
- To take it off work around the edges of the mould
- Take the weight of the mask off of the face when removing
- Tell the subject to wiggle their face
- Patch up the nose before putting plaster in

Here is the final image of the final mould compared to the actual plaster cast. Since the Vaseline is applied thickly it has created additional texture to the mould. Which could be sanded off so that when using this to make prosthetics you can be accurate to the actor, In a professional setting once making a prosthetics you can add leather for comfort.



Life casting – Research

Deputy Stage Manager

The Deputy Stage Manager referred to as 'DSM' and assists the Stage Manager. The DSM's 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.

Important aspects of being a deputy stage manager

- First in Last out
- Read prompt
- Edit script during rehearsal
- Check clock to make sure everyone gets proper brakes
- Put cue sheet in prompt copy
- Always edit the prompt copy in pencil
- Feel the rhythm of the show
- Follow script and so cue lines
- RECORD EVERYTHING – track actors and props
- Feel the rhythm of the show
- Help coordinate technical rehearsal – get all techies to put cues together
- Help coordinate dress rehearsal alongside stage manager - slower detailed run, first tech practice
- Instruct technicians, sound and lightning
- Calculating audience numbers and why they may differ

Skills needed

- Teamwork
- Timing
- Communication both written and vocal
- Manage multiple tasks and priorities
- Reference health and safety legislation and general data protection
- Calm under pressure
- How to read music

The main responsibility of a DSM is to create the prompt copy and keep it up to date throughout the rehearsals. The prompt book is the master copy of the script or score. This will contain all movements, technical cues and you will use it to cue the show.

On a cue sheet there is 3 different columns one with cues one with notes and the last one has blocking.

Blocking is a notation of casts movements on stage. In the prompt copy there will be a plan view of the stage with notation. Here are the short hands for blocking.

- X = Cross to (diagonally moving)
- -> = Moves to (or toward)
- sits = Sits on a piece of furniture
- rises = Stands up
- enters
- exits

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

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

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

Cueing a show

Production Management

Types of Production

Working Industry

When working in industry it is most likely that you will have to work in

Clay Head

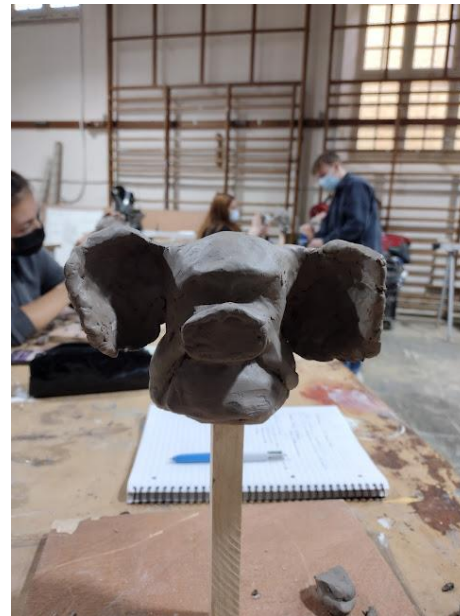
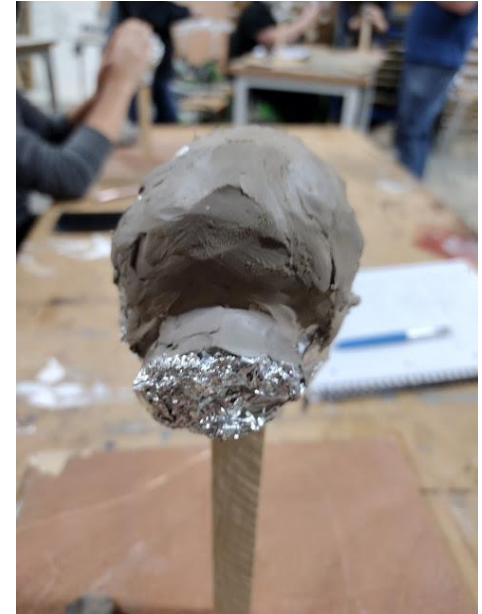
IN class we made a clay head based on a character. I personally did napoleon from Animal Farm. This is because I wanted to make a sculpture that is more of a caricature than a realistic sculpture.

I used this image as the reference but I did also look at other images of pigs so that I knew what I was aiming for it to look like all the way around the head.

We use a wooden base to elevate the sculpture which I wrapped tin foil around the pole to create a base for the model. I then also added a tinfoil snout so that it had a base to make that key feature.

I then smoothed water based clay over the foil to begin layering up the face. Once happy with the head I made the ears stick out by using chicken wire for structure.

Once complete to keep the clay wet and useable for another day I wrapped it in clingfoil and a damp sponge.



Fake Blood

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