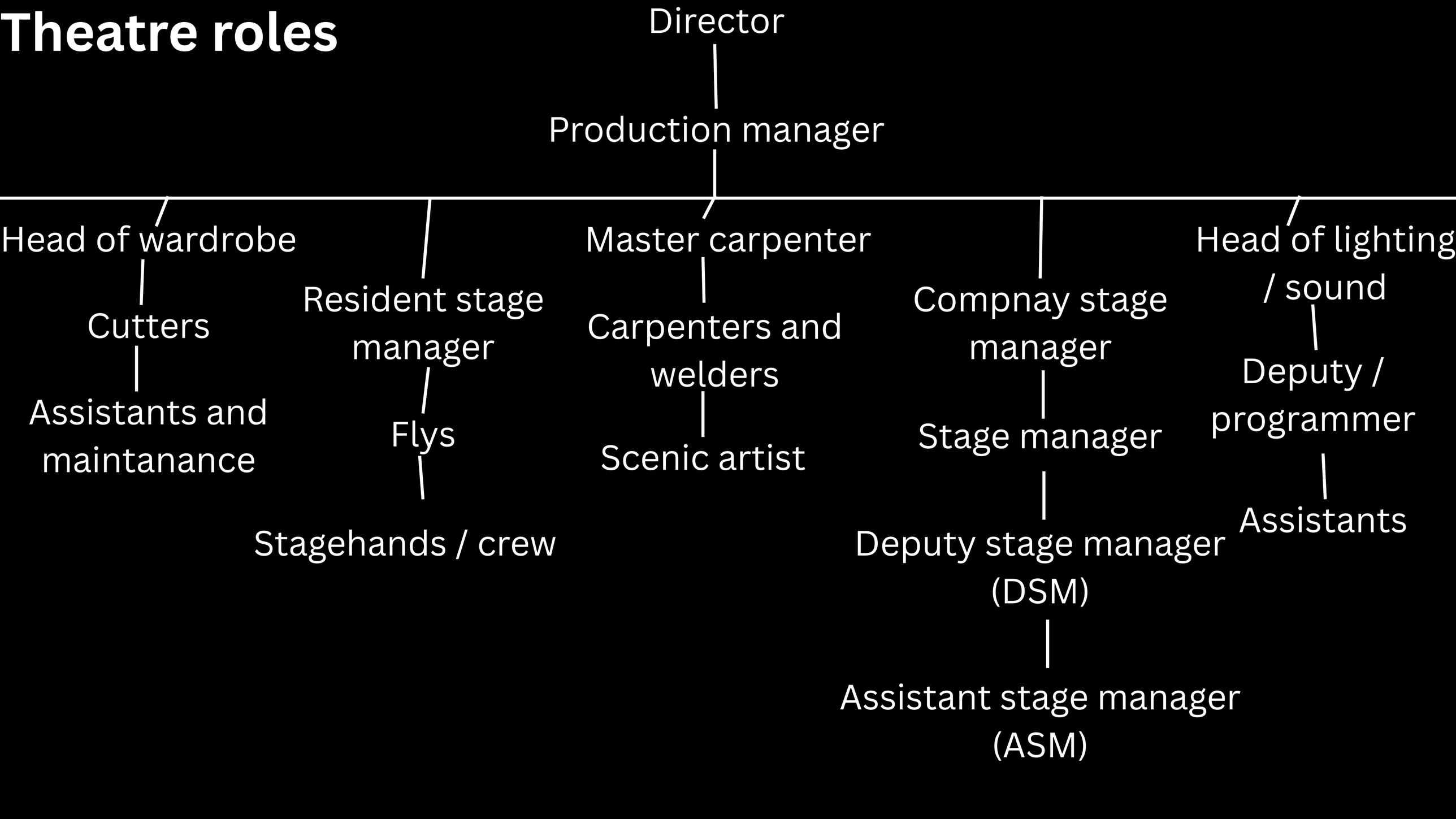
PROPS AND PRODUCTION ROLES

Sophie Dickson

Theatre roles



Company stage manager

Manage the day-to-day running of the production.
Lead, sechdule and manage rehearsals.
Ensure welfare and safety of compnay and staff.
Liaise extensively with artistic planning team and stage management team.
Manage and schdule the stage management team.
Sign-post pastoral or medical care for any member of cast or crew.
Liaise with associate directors to ensure the production stays to high standard.
Supervise and arrange extra events such as, educational workshops and publicity events.
Manage the weekly payroll of all performers and stage managament.
Deal with any general prop and set maintanance that may be required.
Create and encourage a supportive and positive backstage environment for cast and crew.
Represent the company and safegaurd all confidential information.
(Open air theatre, 2023).

A company stage manager should be : proactive and energetic, commited, demonstrate administrative efficiency, focused, organsised, computer literate, ability to manage creative individuals, lead and organise large teams, have the ability to work underpressure, excellent communicator and listener, resilient, calm and practical and have an undertanding and commitment to equity, diversity and inclusion (Open air theatre, 2023).

Stage manager

Coordinate all aspects of a production including, rehearsals, performances and technical requirments.
Communicate with the director, cast and crew to ensure everyone is informed and prepared.
Develop and distribute schedules, scripts and call sheets.
Oversee and document rehearsals, taking notes of blocking, props and costume changes.
Ensure the safety of cast and crew and maintain a clean and hazard-free environment.
Coordinate technical aspects of a production.
Manage the backstage peration during performances including set changes and cues.
Resolve and issues that arise during the production process to ensure the show runs smoothly.
Record and report any changes or problems during a performance.
Facilitate communication between front of house and backstage teams
(Interview Guy Editorial Team , 2025).

A stage manager should have : strong leadership and management skills, organizational skills, be able to handle multiple tasks and responsibilities while maintaining attention to detail, communication skills, problem solving skills, technical knowledge, experience in coordinating and managing rehearsals, ability to maintain composure and make quick decisions under pressure, knowledge of carious theatre styles and genres ((Interview Guy Editorial Team , 2025).

Deputy stage manager (DSM)

Sit in rehearsal and compile and show book, including, blocking, rehearsal notes,setting lists and running lists.

Call the production from the show book as part of the rehearsal process.

Responsible for running rehearsals and ensure relevant infromation is communicated to actors, the creative team and technical departments.

Work with company stage manager and director to schdule and coordinate reherasals and ensure the rehearsal room or stage is set up prior to their beginning.

Liaise with ASM and props supervisor regarding furniture and props requirments.

Assist the company manager in the pastoral care of the acting company and communicate any issues that arise.

Ensure all relevent paperwork and documentation is undertaken and promt books, files and plots ate corrsctly written up.

Carry out observations and have an active involvment in production related risk assessmets.

Create and encourage a supportive and positive backstage environment for cast and crew (Open air theatre, 2023).

A DSM should be : flexible, self-motivated, have a calm and prcitcle approach to issues, ability to workunder pressure and lead and organise staff with empathy and discretion, a great communicator, organised, undertsand and commit to equity, diversity and inclusion (Open air theatre,2023).

Assistant stage manager (ASM)

Assistant the DSM in setting up the rehearsal room.

Sourcing and making props for the production and maintaining themduring the shows run.

Preparing and updating all relevent paperwork including setting lists and running lists.

Run the backstage track alongside the company stage manager and technical team to ensure the show runs smoothly.

Assist the company stage manager in coordintaion, communication and running of the production.

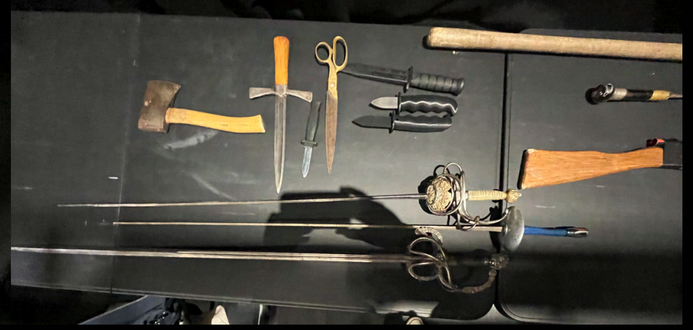
Maintaining organisation backstage and supporting performers and creative teams.

Helps ensure that each performance runs consistently and as indented (Queens theatre, 2026).

An ASM should have: strong prop maing skills, the ability to run a busy backstage track alongside CSM and tech teams, a calm and proactive approach, be a strong team player, the ability to work well alongside actors and creative teams and the ability to work well under pressure (Queens theatre,2026).

Weapons in theatre - Armourers







Armourers job description:

Liaise with director and ensure their vision come to life through pyrotechnics, firearms and blades.

Ensure any firearms and blades are safe to use in theatre and align with UK laws.

Ensure any performer or crew handling any weapon knows how to use it without causing risk.

Deliver safety breifs to cast.

Handing a performer a firearm at the beginning of a scene and taking it after.

Storing any weapons safely to ensure there is not risk to anyone.

Responsible for the safety and well being of staff and audience (Get into Theatre, 2024).

Qualifications:

Licensed firears handler.

Firearms training and certification.

Knowledge of firearms laws and regulations.

Theatricqal experience.

Health and safety training.

Pyrotechnics training.

Mechanics (Get into Theatre, 2024).

Skills:

Knowledge of firearms.

Follow health and safety regulations regarding weapons.

Communication.

Ability to lead a team.

Safety cautious.

Weapons maintenance.

Ethical conduct (Get into Theatre, 2024).

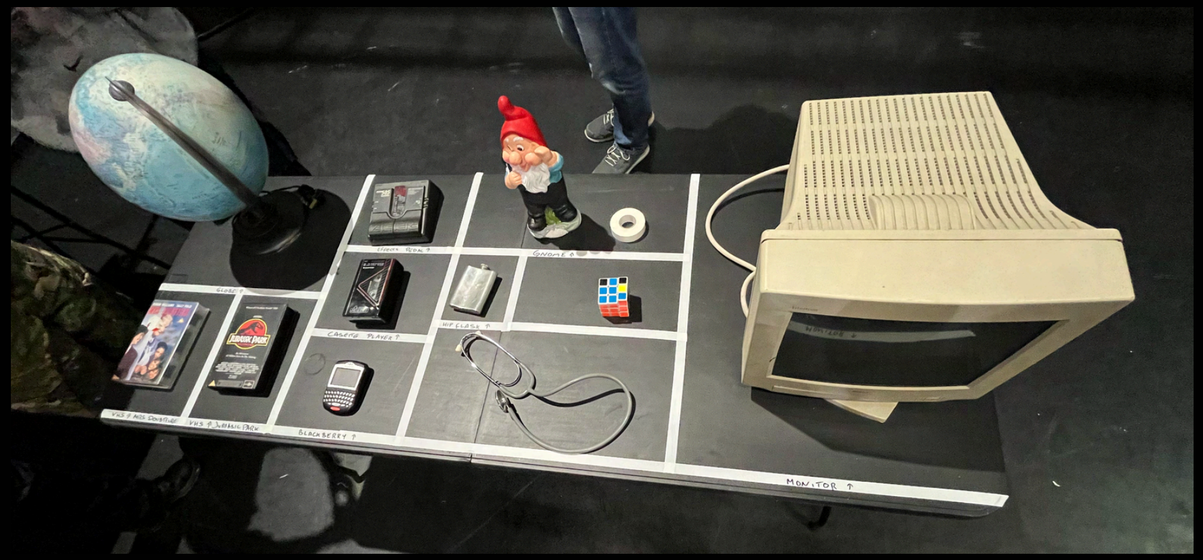
Weapons in theatre - Fight directors

Fight directors responsibilities:
Choreograph combat sequences ranging from martial arts, swordplay and gun fights according to the directors vision.
Ensuring the safety of the actors who are involved in the stage combat and anyone else involved.
Ensuring the sequence looks realistic and works well within the scene/play.
Using the correct techniques that are appropriate and period accurate within the play it's in.
They can teach directors and actors the craft of staged combat in a non-productive environment (Get into Theatre, 2026).

Skills of a theatre fight director:
Physical ability.
Attention to detail.
Research skills.
Historical knowledge.
People skills.
Dance skills.
Creative flare.
Knowledge of theatre productions.
Health and safety understanding (Get into Theatre, 2026).

Qualifications of a theatre fight director:
You must have a formal qualification in stage combat such as BADC certifications. It is also helpful to have an understanding of performance, directing and performing arts (Get into Theatre, 2026).

Props tables



This is a props table we made, we all found an item from the props cupboard that was from the 1980s then the items where made into a props table.
For the table we organised the items so they were all seperate and visible, we then put tape around the objects so they all had specific places they belonged. We also wrote th names of the props on the tape so if anything goes missing from the table people will know. Props tables are very important for keeping organised, they’re normally backstage or at the side of the stage depending on where the props are needed and how quickly they go on and off stage. The tables need to be checled before and after ashow to ensure evrything is in place and nothing is missing. The head of props or ASM depending on the production will be responsible for checking the table and ensuring nothing is out of place or missing. These tables are very imortant for keeping props organised and going on an off stage in the right place.

Types of props and how they’re used

Hero props vs background props:

Hero “featured” props are prominent in a story and demand attention and often have a significant meaning in the plot. Characters will interact with these objects closely and they sometimes become essential to the plot. Examples of this include, the lightsaber from star wars or the tesseract in Avengers. A hero prop often has a lot of detail and is viewed up close in film and TV and usually handles by the main actors. Hero props may express character traits such as Sherlock Holmes pipe, they may also serve as a recognisable symbols throughout a film such as the razors in Sweeny Todd or the ruby slippers in The Wizard of Oz.

On the other hand a background prop (set dressing), fill the scene without pulling focus. These items establish location, period and ambiance. These props may include furniture or nwspapers. Although they rarely become focal points they are crucial in making the world authentic and believable (Nicole, 2025). There is also trim props these are props that hang on the walls such as curtains and pictures (Hart, 2010).

Hand and costume props:

Hand props are any props that are used on stage by one or more actors. This may be props such as weapons, a book or a glass. Hand props also include consumable or perishable things such as food that is eaten on stage or a letter which gets torn up. Costume props also come under hand props, these include things such as purses or belts. These props need consideration with the costume department to determine who is responsible for the item (Hart, 2010).

Personal props:

This is a prop the actor carries with them to develop their character. These may be called for in the script but it is also sometimes the actor that requests it. This may be things such as, a pipe, a can or a fan. Some actors will pick a prop at the very first rehearsal to play with and it become a part of their character (Hart, 2010).

Risk assessment for pitchfork

Hazard	Potential harm	Risk rating			Controls	Residual risk		
What is causing the risk?	What could happen?	Severity	Likelihood	Risk	How can we avoid or lessen the risk?	Severity	Likelihood	Risk
Pointing it at someone.	Stabbing someone.	5	2	10	Always aim past someone not actually at them so spikes aren't pointed towards people. Give them course in using prop weapons.	5	1	5
Pitchfork being left unattended.	Walking into spikes.	2	2	4	Use prop setting lists so you always know where it is. Put something to cover spikes when not being used or keep it in a box for prop weapons.	2	1	2
Handling prop incorrectly / without care.	Dropping it and impales your foot.	3	2	6	Giving them a course in using prop weapons. Making sure someone's always watching it when it's not stored of on the props table.	3	1	3
Handling prop incorrectly / without care.	Drop it and break your foot.	2	3	6	Giving them a course in using prop weapons. Making sure someone's always watching it when it's not stored of on the props table.	2	2	4
Handle where it may be tripped over.	Falling over.	1	3	3	Always store it correctly, either on a props table or in a box out of the way pf main walkways.	1	1	1
Handle where it may be tripped over.	Head injury.	4	3	12	Always store it correctly, either on a props table or in a box out of the way pf main walkways.	4	1	4
Swinging it round without looking where handles going.	Smashing something on set and someone being hurt by shards.	3	1	3	Give people a course in using prop weapons. Always hold upright so neither end it swinging about.	3	1	3
Pointing sharp end at someone.	Blinding someone.	5	2	10	Never point the sharp end at someone. Give people a prop weapon course.	5	1	5
Swinging it round without looking where handles going.	Hitting someone with handle.	2	2	4	Give people a course in using prop weapons. Always hold upright so neither end it swinging about.	2	1	2

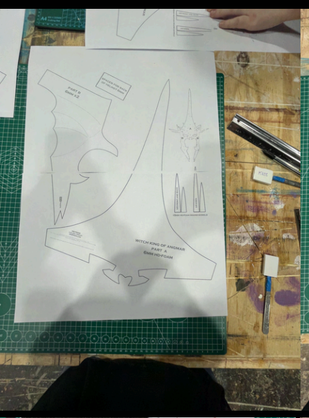
Safegaurding risk assessments an working with children.

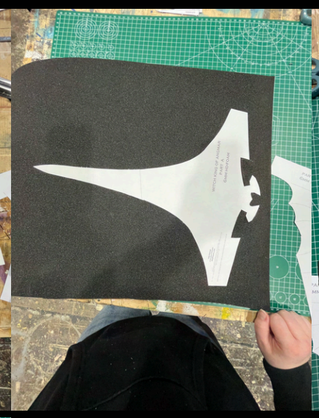
I decided to speak to a professional about safeguarding, I had a phone call with Stacey Dickson, Head of safegaurding at Shrewsbury College, and I spoke to her about safegaurding risk assessments and rules around working with children. I made notes while speaking to her and wrote up all th information she gave me:

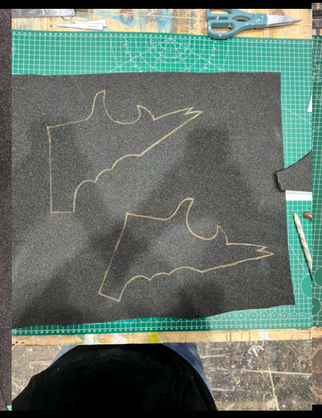
Anybody working around children or vulnerable adults will need an enhanced DBS check to confirm they are not a risk to children and won't cause them harm. Safegaurding risk assessments are focused on the vulnerability of participents more so than physical harm. It outlines the potential hazards to chiildren and vulnerable adults. A safegaurding risk assessment may include things such as identifying blind spots on set where kids may be unsupervised or hidden or may come to harm, having safe changing areas for minors away from adults, ensuring there is no unauthorised access to set so there isn't strangers walking around where the children are, children needing chaperones and having certain behavioral protocols to outline rules for interactions between adults and children in cast and crew. In some cases children may need individual risk assessments this may be in cases such as: if the child has criminal convictions, is part of a criminal investigation, if they are at risk of harming themselves or others, if there is risk to them emotionally orif taking looked after children out of the country they will need concent from the childs local authority who will provide their travel documentation and an individual risk assessment.

WITCH KINGS HELMET

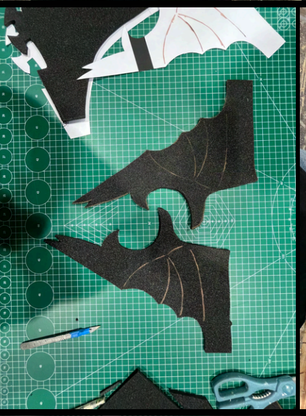
Making the witch kings helmet from Lord of the Rings











To make the helmets we used plastazote foam. I first started by cutting out the pattern with scissors then traced one of the front pieces onto the foam and two of the side pieces. I then used my scalpel to cut the pieces out. Once the pieces where cut i cut out the lines on the pattern where the bends in the side pieces are so I could trace them onto the side pieces, I also drew a line straight down the middle of the front piece where the bend would be. Once all the bends where marked out I cut channels where they where so that the pieces could bend into the right shape. I first practiced cutting the channels on a scrap piece of plastezote so I got it right on my mask, I found it difficult and first and went through the sheet on my first couple of tries but once I had figured out the right angle and amount of pressure to use I cut the channels on my helmet pieces so they cold be bent into the right shape of the helmet.










Once I had cut out all of the pieces I began to glue them together, to do this I used Studio Range contact adhesive. To use the glue I applied it to the channels I cut with a scrap piece of plasetezote then left it to dry till it was tacky then stuck the the channels together, at first I was trying to hold the pieces together and wait for the glue to dry but then I found out I had to let it dry first, this was much easier and sped up the proccess as I applied the glue to multiple pieces then left then to dry and it was very quick to stick the together. I first glued the line down the front of the mask as this was the longest line, I first started trying to glue it in sections and hold it to dry but then after a few attempts I noticed it stuck together better once dry and I applied a new layer of adhesive to it let it dry then stuck it together. I next glued the side pieces , at first they where quite fiddley but once they stuck I managed to shape them quite well.Next I glued the side pieces to the front piece and added strips inside the mask to help keep the shape and add support. I then stuck a strip to one side of the back of the helmet, then measured it around my head and cut it to the right length then glued it to the other side. Once I tried it on I realised the side pieces went round a bit too much and pulled them a little bit straighter to fit round my face better.



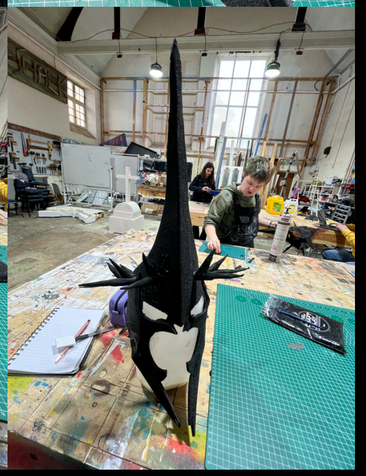




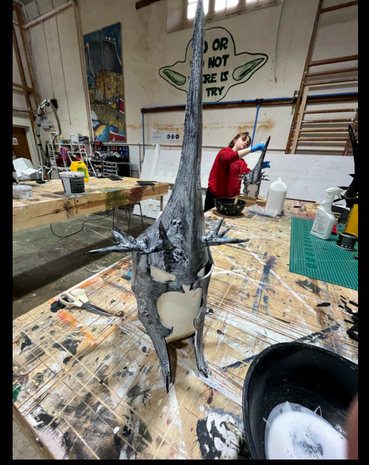




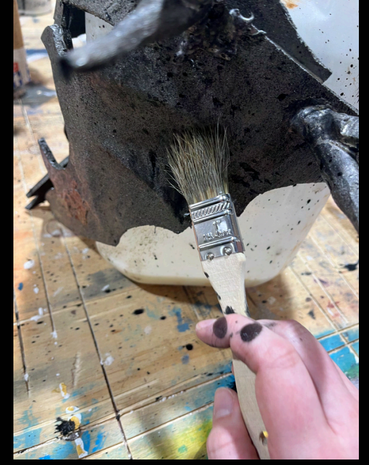




After making the main structure of the helmet I began making the spikes that surround it. I used plastezote rod to make the spikes. I firstly used the spikes from the pattern to make four of each size rod by cutting the rod to the right lenght using a scalpel. I then cut the ends into a bit rough spike shape. I then used a belt sander to sand them into a smoother spike shape. Once I had 16 spikes I cut the bottoms of the 8 shorter ones at an angle to I could glue them onto the longer spikes, I used the Studio range contact adhesive to attach the spikes. Before attaching the spike pairs to the helmet I used Studio Range craft clay to add texture to my helmet, I added patches on the helmet in places I though may have been damaged or corroded by weather or had a lot of dirt build up, I put craft clay on the base of some of the spikes where they attcahed to the helmet and also put some around the joins of the little spikes attcahing to the big ones to imitate a weld. I then used the contact adhesive to attach the spikes to the helmet around the head.





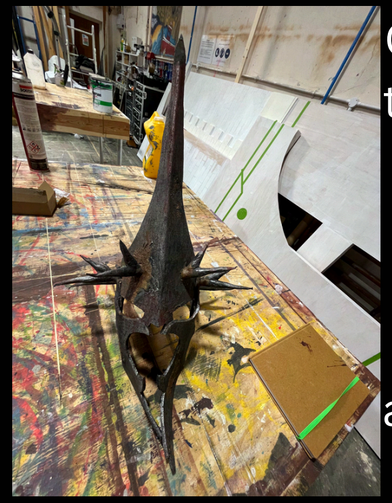

After making the helmet I started painting it. I started by priming it using clear HexFlex primer, this slightly lightened the helmet which helps the silver paint to show up, I could have done a second layer of primer but I decided not to as I wanted the silver to be a bit darker rather than bright to help it appear more worn and aged. After painting a coat of silver and letting that dry I used black paint in a spray bottle to add more shadows and contrast, I first sprayed the paint onto a piece of cardboard to check it prayed nicely then sprayed it on my mask, I put it in areas I though may be more worn or had a lot of weathering, I also blended some of the splatter with a brush to help it look more natural. Next I used a red paint to add blood to the helmet, I wanted it to appear like the blood had splattered on the helmet during battles so I flicked the paint onto the helmet by hitting the brush on my finger at different angles around the helmet, I also added some blood right at the top of the helmet which makes it appear the sharp end had stabbed someone or been dropped in blood.











Once all the paint was dry on my helmet I began adding rust, I mostly applied it to the areas where I had put the craft clay and also around and on a lot of the spikes. The first time I did it we applied the glue then used the brush to pat in the iron dust then sprayed it with lemon juice as the acidity is supposed to make the iron powder rust. However, the first try didn't rust very well so the second time we applied the glue then sprinkled the the powder so it didnt sink into the glue, we also used white vinegar instead of lemon juice as it is more acidic and on that go it rusted quite quickly and I think it turned out nice.

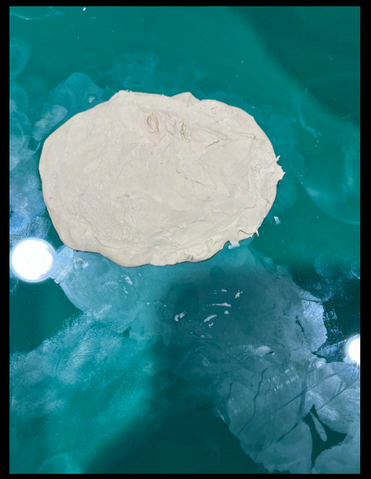
Overall, I like how the helmet turned out and I really enjoyed making it. However, if i did this again I would change a few things, I would have done a second coat of primer to help the colours be a bit brighter, I also would have used more black spray to make the helmet a bit darker, finally I would have gone over the red sections again to make them brighter.

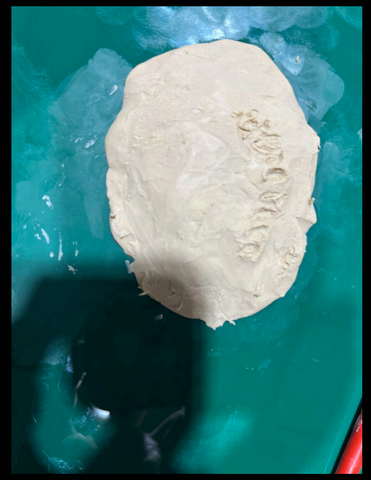
MAKING WOUNDS

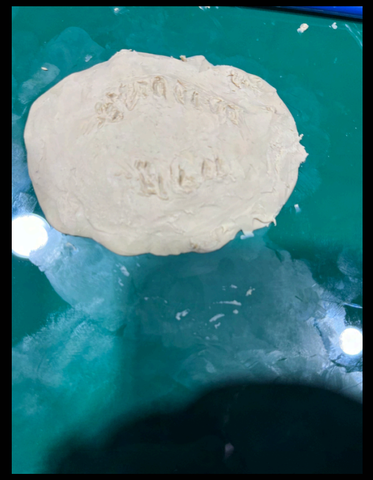
Making wounds



(SerpentineFX, 2026)

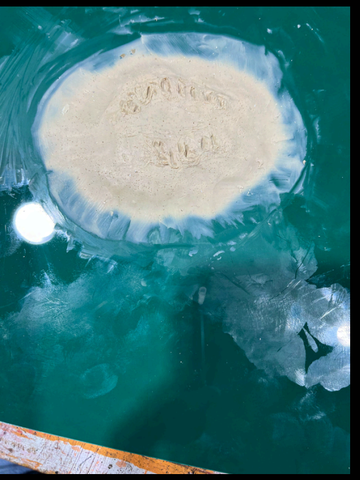












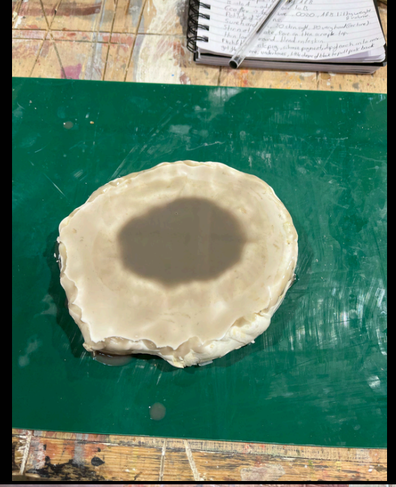


I first looked online for a reference image of a wound and decided to doa bite mark as I thought it would be interesting to mold. I started by making an oval with the sculptex clay that was the size I wanted the bit mark to be I did this mased on how big my arm is and how far apart the bottom and top teeth would sit on an arm. I then started sculpting the individual teeth using a sculpting tool, I started with a medium tool that made the general shape of the teeth then used a small tool to add details to the teeth and sculpt into the teeth marks to make more shape and detail. After sculpting the teth I used a tol that has sharp bristles to add details that made the mold look more like skin. I then feathered the edges so that when I tipped in the mold it was a smooth blend from the wound to the skin. I then used plasticine to create a wall around the wound leaving at least 1 cm around the edge of my wound and made the wall 5mm above the wound to stop any spillages, I also made sure it had a very strong base so that the smooth cast doesn’t leak out.





Next we mixed the smooth cast to make the molds, we made sure we used clean containers to pour in the products so no dirt or dust got into it. We poured part A and B into two different containers at a 1:1 ratio based on volume as weight would give you a different ratio. Once the two parts where mixed we poured them over the sculptex, I made sure to pour it from high up and thinly as this catches less air which makes a cleaner mold. We used a fast setting cast so it went of very fast which was good as it meant we didn't need to wait long to use the molds, the molds were very warm after the reaction and mine smoked a little bit as I needed to add another layer to cover the sculptex fully, it got really warm as the smooth cast is an exothermic reaction so gave off a lot of heat especially if we did an extra layer. After the smooth cast went off I removed the plastecine wall and took the mold away from the sculptex, mine came off very smoothly and the majority of the sculptex stayed on my tray. Then I cleaned my mold by scrubbing off any excess sculptex using a brush and acetone, I scrubbed this really well to ensure I didn't have any excess going into the wounds I make from the mold.











Once I had made the mold we mixed up the ecoflex 00-20, we measured it at a 1:1 ratio by volume but this can also be measured by weight as parts A and B have the same weight, this ecoflex has a pot life of 20 minutes so we mixed a big batch that would be enough for everyone and made sure to use it quite quickly so it didn't start to go off. We first added the colour to part B which was flesh and black silc pig (silicone pigment), we added small amounts of each but on the first try there was too much black which gave us a gray colour. The second time we started with the fleshy colour then added very tiny dots of the black pigment to bring the pink tone back without overwhelming the colour. If I were making prosthetics proffesionally I would more consider undertones and different skin tones. Once the colour was mixed in B we poured it into part A, once we stired these together we poured it into the molds, I poured it from high up and thinly so there wasn't too much air getting it. I then used a stick to scrape the edges thinly on the edges of the mold so it would blend to skin after being demolded. After the ecoflex went off and dried I removed it from the mold, to do this I used talcum powder to help the edges be less sticky and come up from the mold. I slowly pulled the wound up from the mold by using the talc and brushing underneath it to help pull it from the mold.

BLOOD BAGS

Making blood bags








To make the blood bags, we first rolled and cut out a piece of clingfilm. We then used the hot cutting machine to melt together the edge when we folded it in half. We then used the machine again to melt together another side so the bag was only open on ones side then filled it with Pigs might fly fake blood. Lastely we sealed it with the hot cutting machine. We tested the blood bags by throwing them at eachother and they made some really nice blood splatters.





MAKING FACE CASTS



To make the face casts we first started by applying vaseline to any hair such as eyebrows and a putting a swim cap on Trick so that the mold wouldn’t stick to their hair. We also made sure we used new clean equipment as the product is going on someones face so we wanted it to be as hygenic as possible. Also before we started we spoke about how to act while doing a face cast of someone as it is a very intrusive process adn the person needs to be able to trust you as they can’t see or speak while the face cast is being done. We made sure to always tell Trick before we did anything and we all agreed hand signals so that once their mouth was covered Trick could still communicate with us. To start maing the cast I mixed up the alginate, I made sure to this quickly as it goes off in 9 minutes, once it was mixed I informed Trick then started covering their face with the alginate. We started on their cheeks and eyes to ensure they could communicate with us for as long as possible, then we covered Tricks mouth and used the hand signals to keep checking they where ok and telling them what we were doing. We went over their nose last and made sure not to cover the bottom of it as that was the only way they could breath. Once Tricks face was fully covered we waited till the alginate was fully set then started applying the modrock, to do this we dipped the strips of plaster in water then stuck them on topp of the alignate. We made sure the whole face excpet the nose was covered, then once that had dried we removed the mold from Tricks face. We got trick to wiggle their face to help it come off then lean forward as we helped lightly pull it off with our fingers, we turned the lights off when removing the casts so there was less shock when it wad removed.







After the molds where made we left them in bowls to hold them so they kept their shape before we filled them. To mix the plaster and water Stacey shook in the powder a little bit at a time so which made it as lump free as possible and helps to see when there is enough powder as there is only a small amount going in at one point. Once the plaster was fullt mixed it was poured into the face casts, this was done very thinly to avoid air getting in and to ensure it got into all the crevices of the cast. Once the plasterset the modrock and alginate was carfully peeled off of the face. Proffesionally the cast will then be destroyed as a courtesy to whoevers face it is so it cannot be reused without their knowledge, if they need to make another face the cast will just be remade, this is also good as the cast will resemble the person better how they currently look.

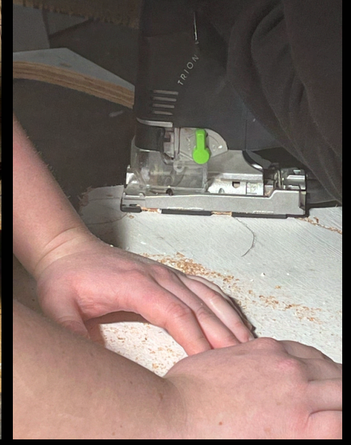
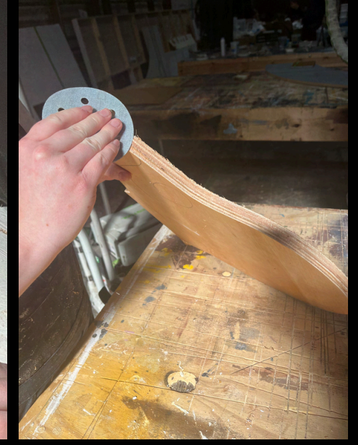
I really enjoyed making the face casts and I think it was a really interesting process, I have never done casts before so it was really interesting to see and go through the process and use the materials. I enjoyed using the alginate as it was a new material to me and I like how it can pick up really tiny details for example on Oscars face cast you can see the shape of his beard hair and there is the shape of Tricks eyebrows in their face cast. I really like how versatile this technique is as you can make a cast of anything and I think it’s very helpful in props for things such as severed heads or sculptures as props.

MAKING A MASCOT HEAD

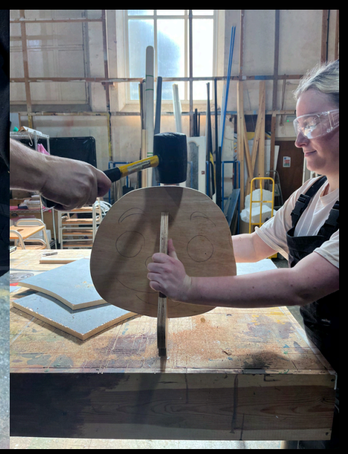






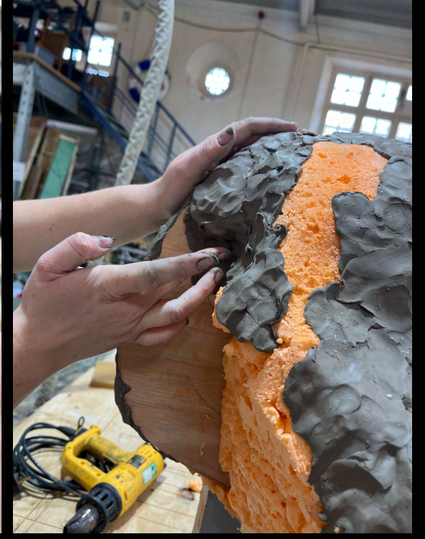




To make the seal head we first started by drawing out the head shape from the front and side. We used a projector to project the image of the seal onto the wood the projector was really helpful as it keeps everything in the correct proportions while we can size the image up or down. I traced the seals head shape using charcoal from the projection, I also drew on the nose and eye so we knew where they where for reference once it was put together. Then we cut the shapes out using the jig saw. and sanded down the edges with sand paper. Once we had our two piece of the head I drew out were the cut outs needed to be on to join the pieces. We then cut the slices out using the jig saw and also sanded these down so they could slide together easier. When we tried to put the pieces together they kept twisting and wouldn’t fit so we had to cut the slits a bit wider with the jig saw to fit better. Once we cut the slits to the right size we used a mallet to put the two pieces together, me and Kate tried to hit it but it wasn’t moving much so in the end Dave used the mallet while Kate held the seal head in place.







After assembeling the head we made it a stand by screwing a piece plank of wood to the head then onto a base, this held the head up so we could work on it easily. We then started to make the shape of the seal, we firstly sprayed the wood with water to make the expanding foam stick, we then sprayed the expanding foam going one section at a time we built up the foam around his head then left it to expand, we only did half the head then left it on its side to dry. When we came back to it more foam had been added to the other side and it had been carved into more of a head shape. Me and kate then began covering the head with WED clay. I started covering the right half of the face and around the head while Kate worked on filling in the gap on the other side of the face. We then kept adding clay in layers until we got it to a shape that resembled the refence photots.










Once we had the general shape of the seals head we smoothed it out using a wet sponge. This helped highlight areas that weren't symmetrical and we built up some areas especilly the cheeks and nose. I started working on the nose, I made a kind of rounded triangle shape as a base for the nose which I stuck onto the face and featehred it out onto the face, I then continued to build up the nose to look more realistic and added the nostrils I started by marking the shape of them then carves then out using the sculpting tools and smoothed around them with my finger. Kate also started working on the eyes. She made the right eye while I was making the nose then I helped her with the other eye. Once we had both eyes we realised the section between the eyes was too low so we added some clay here which helped to bring together the features better. We then and to wrap the seal for the next day, to ensure the clay didn't dry we put wet sponges on the top of the head then wrapped it in cling film. When we came back we began marking in the mouth and trying to gauge where the mouth was and how big it was, we then just marked out the shape using a sculpting tool.







Once we had drawn where the mouth was it was noticed that the chin was too far in and needed to be built up more. Kate staretd adding more clay to the chin and building up the bottom lip and mouth more. I also added some more clay to the top lip so the mouth didn't look wonky. We also sculpted and added the eyebrows, I think these helped a lot as it made the face look much happier and made the seal much less creepy. Then Kate started adding more detail to the eyes, she made round disks that she out in the eyes which gave them some more detail and layers.

Once we had finished sculpting the head we tried to heat gun the worbla but the heatgun we used wasn't getting hot enough so we had to wait to use the other one. We wrapped the head up again with the sponges and clingfilm. However, because of working on other things there ended up being some dried out a cracked bits at the back of the head but we fixed this by adding more water.









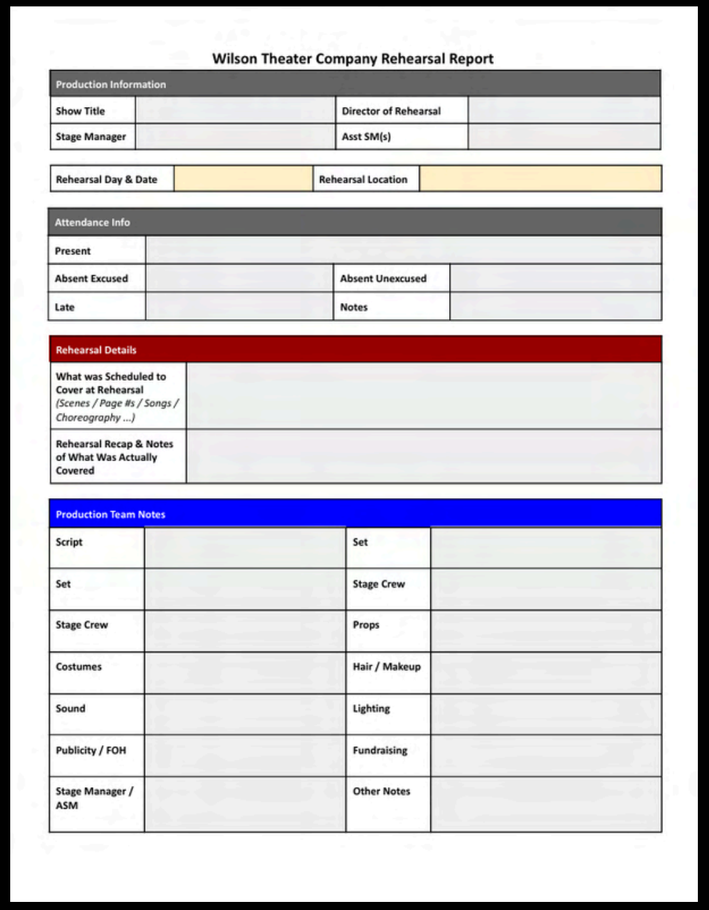



Once we got the working heat gun we began attaching the worbla to the head. We started with a piece on the top of its head which covered most of the top section of the head, we had to trim some bits off of this piece to allow it to fold around the head and not layer up and make lumps on the head. We used the scrap pieces from the top to start working on the face. We starte with the eyes which was more challenging than we expected, the worbla would keep ripping or sticking to the stick we were using to shape it so we found it was much easier to melt a bit of the worbler let it cool down a little bit then push it into the face using our fingers, this was helpful on the eyes as it stopped the worbla from getting stuck and not going into the eyes properly. We then moved onto the nose we started with a piece that covered the space from the bottom ont he eyes to the top of the nose then used a small piece to work on the nostrils. We first melted it onto the front of the nose so it was attached then moved onto working it into the nosteils, we did the same thing we did the the eyes of using our hand to push it into the nostrilas and it stopped the worbla from ripping and allowed us to get into the whole nostril. We then did the mouth, I think this was the most difficult part of the face especially when trying to so the bottom lip and chin as it kept falling off ot the head, this is where our technique of using out hands was most helpful as it was the only way to stop it from falling off the chin. We then used karger patches to work our way around the head. Finally we wanted to get rid of the straight lines everywhere as they attracted the eye and made it look very patchy, to try help with this we tried belending the lines a bit, we heated the lines up then used a rounded tool to push down the edges and try to blend / smooth them a bit. Considering this is the first time me and Kate had worked with worbla and a heat gun I think it came out quite well and I'm proud of the details we managed to get such as the mouth and nose but I think this is definetly a skill I need to work on more.

THE PIRATE SHOW

Pre production week

When we first started talking about doing the pirate show I showed intrest in doing stage managment, but after talking about stage managers, DSMs and ASMs I really liked the idea of being a DSM. Me and Eirys both showed intrest in stage managment and us and Dave Roxburgh agreed it would be best that I was the DSM and Eirys was the stage manager.
From the afternoon of Tuesday 28th of April I was in the rehearsals with the actors.
I didn't do a rehearsal report on the 28th as I didn't know to do one but after researchign DSMs more that evening I found a template online that used for the rehearsals after that point.



Wilson Theater Company Rehearsal Report

Production Information			
Show Title		Director of Rehearsal	
Stage Manager		Asst SM(s)	

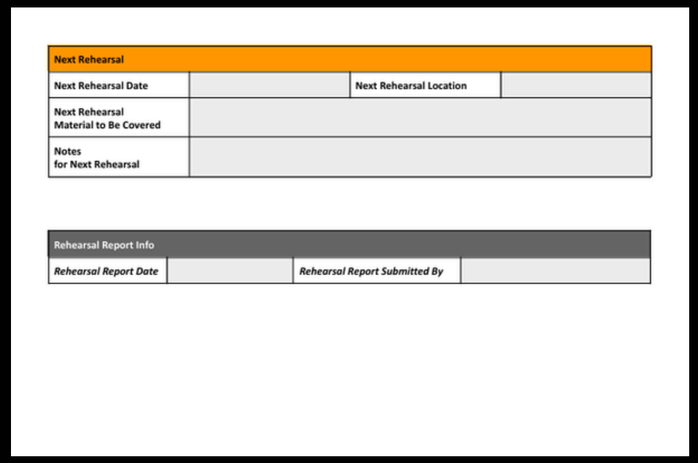
Rehearsal Day & Date		Rehearsal Location	

Attendance Info			
Present			
Absent Excused		Absent Unexcused	
Late		Notes	

Rehearsal Details	
What was Scheduled to Cover at Rehearsal *(Scenes / Page #s / Songs / Choreography ...)*	
Rehearsal Recap & Notes of What Was Actually Covered	

Production Team Notes			
Script		Set	
Set		Stage Crew	
Stage Crew		Props	
Costumes		Hair / Makeup	
Sound		Lighting	
Publicity / FOH		Fundraising	
Stage Manager / ASM		Other Notes	

This is the tamplate I used to the rehearsal reports, I sent these to the actors and DPs after each rehearsal to recap what we had done and tell different departments any changed the actors had made of anythig they needed such as props of accessories they wanted.



Next Rehearsal			
Next Rehearsal Date		Next Rehearsal Location	
Next Rehearsal Material to Be Covered			
Notes for Next Rehearsal			

Rehearsal Report Info			
Rehearsal Report Date		*Rehearsal Report Submitted By*	

Rehearsal reports

Rehearsal report

Production Information			
Show Title	Pirates show	**Director of Rehearsal**	Andrew
Stage Manager	Eirys	**Deputy Stage Manager**	Sophie

Rehearsal Day & Date	**Wednesday 29/04/26**	**Rehearsal Location**	**Parry 3**

Attendance Info			
Present	Seph, Leyland, Daisy, Clover, Lucia, Zara, Sophie, Andrew		
Absent Excused	N/A	**Absent Unexcused**	N/A
Late	N/A	**Notes**	N/A

Rehearsal Details	
What was Scheduled to Cover at Rehearsal *(Scenes / Page #s / Songs / Choreography ...)*	Character development, Scene development.
Rehearsal Recap & Notes of What Was Actually Covered	Rehearsals started with a discussion about characters and we found out more character information and costume inspiration photos actors have found, I sent them forward to the costume department. They then did a warm up to begin rehearsals. The physical rehearsal began with them walking and moving around as though they were on a ship, also walking about how the pirates would as they age as they think the pirates would be older than the actors with the aches and pains pirates would have. In the afternoon they began rehearsing the scenes which helped with figuring out what props they would be needing, discussing how characters will act in the scenes to develop them and make sure people are not just stood on stage. Talking about changes to scenes to make the show run more smoothly. Running through scenes, agree needing to practice start more after making changes (removed scene 1). Talking through notes from running through scenes and discussing how to move forward and changes needed.

Production Team Notes			
Script	**Character names - Time traveller / Crew 1 (Time traveller - Megan/Meg, Crew 1 - Evie) Cook (William/Billy WW1 name, Flint is pirate name) Witch (Pirate - Andromeda, Current day - Andy) Quarter master (Mercy O'malley), Captain (Avy Kane) Crew 2 (Lola Driftwood)**	**Set**	
Set		**Stage Crew**	**Cloth covering stage / Clover (TT/crew 1) during time travel transition.**
Stage Crew		**Props**	**Tavern - 4 Chairs, 1 Big table and 1 Smaller table. Any set dressing wanted in tavern/pub. Calendar - changes from 2019 to the pirate year (1700s). Dice, betting money. Coasters. Service bell.**
Costumes	**1700s pirates. Need to practice costume changes with actors who are multi rolling (Clover, Zara, Seph).**	**Hair / Makeup**	**Dirtying them down - Face, Hands etc.**
Sound	**The tavern is on a Caribbean island. The ship is docked there. - Background noise. Music and "magic sound" for time travelling.**	**Lighting**	**Time travelling - Lightning flashes. Storm during final scene when witch is abducted.**
Publicity / FOH		**Fundraising**	
Stage Manager / ASM	**Risk assessment for fight scene - no weapons involved, choreographing a fist fight.**	**Other Notes**	

Next Rehearsal			
Next Rehearsal Date	Thursday 30/04/26	**Next Rehearsal Location**	Parry 3
Next Rehearsal Material to Be Covered	More rehearsal and development of scenes.		
Notes for Next Rehearsal			

Rehearsal Report Info			
Rehearsal Report Date	29/04/26	***Rehearsal Report Submitted By***	Sophie Dickson

This is my first rehearsal report form the 29th April. When I showed this to Dave Roxburgh he said I needed to not problem solve and just give people the issues.

Production Information			
Show Title	Pirates show	**Director of Rehearsal**	
Stage Manager	Eirys	**Deputy Stage manager**	Sophie

Rehearsal Day & Date	**30/04/26**	**Rehearsal Location**	**Parry 3**

Attendance Info			
Present	Leyland, Clover, Lucia, Zara, Seph, Daisy		
Absent Excused		**Absent Unexcused**	
Late		**Notes**	

Rehearsal Details	
What was Scheduled to Cover at Rehearsal *(Scenes / Page #s / Songs / Choreography ...)*	Check costumes. Going through scenes, saying what props are needed where and when and how they're going on and off stage.
Rehearsal Recap & Notes of What Was Actually Covered	Costumes sorted for Lucia, Clover, Seph and Zara, Still need some parts for Leylands costume. Went through scenes and recorded where props go on set and being taken on and off and also figured out what ASMs need to change in tavern between modern day and pirate time. Actors discussed scenes and what needs to be said to move story along and continued working through scenes. Actors are coming up with more of a structure for the important scenes ready to go over more at next rehearsal.

Production Team Notes			
Script		**Set**	
Set		**Stage Crew**	**End on scene 1, during transition, modern drinks swapped for tankards on table, lanterns and candles are put on set.**
Stage Crew		**Props**	**Quill needed in ship with map.**
Costumes		**Hair / Makeup**	
Sound		**Lighting**	
Publicity / FOH		**Fundraising**	
Stage Manager /		**Other Notes**	
ASM			

Next Rehearsal			
Next Rehearsal Date	04/05/26	**Next Rehearsal Location**	TBD
Next Rehearsal Material to Be Covered			
Notes for Next Rehearsal			

Rehearsal Report Info			
Rehearsal Report Date	30/04/26	***Rehearsal Report Submitted By***	Sophie Dickson

This was my second rehearsal report from the 30th April, this one is a lot emptier as the actors mainly just went through scenes wth not many changes made.

This is the report from the 4th of May, this was the first rehearsal during production week, the actors where not on the set yet as that day was when lights were being rigged and the set was being put in the space. There was a lot of talking about the transition as we knew we would need to work on that a lot during the technical rehearsal. I also during this rehearsal put the running list in my prompt book. We made sure that script/structure was decided so I had the prompt book for the tech rehearsal and then me and Oscar made the props setting and running lists.

This is the rehearsa report from the 5th of May. This was the first time the actors had been on the set and also our frist tech rehearsal. This was very different for me as I was now at the desk with light and sound making cues and putting them all in the book. It was really interesting to so a tech rehearsal and I was slightly stressed as I was trying to get all the cues in but I'm happy with how it went and we managed to get all the cues written.

Production Information

Show Title	Pirate show	**Director of Rehearsal**	
Stage Manager		**Asst SM(s)**	

Rehearsal Day & Date	**Monday 04/05/26**	**Rehearsal Location**	**NI 001**

Attendance Info

Present	Leyland, Daisy, Lucia, Clover, Seph, Zara		
Absent Excused		**Absent Unexcused**	
Late		**Notes**	

Rehearsal Details

What was Scheduled to Cover at Rehearsal *(Scenes / Page #s / Songs / Choreography ...)*	Rehearse scenes and try new structure of scene 4
Rehearsal Recap & Notes of What Was Actually Covered	Clover and Leyland rehearsed scene 4 with the new structure which improved the scene and helped with the flow of the story and the actors not stopping through the scene. They then did a timed run through of the whole show which ended up being around 29 minutes long. They then discussed scene 5 and decided the order of events in that scene as it kept changing in rehearsals and they have now fully decided how that scene works. After lunch they continued to run scenes they had not had as much time on. At 16:30 Kate and Annabel tried the captains hat and modern costume on Zara. They then did one more run through of the whole show.

Production Team Notes

Script		**Set**	
Set		**Stage Crew**	**Transitions have been figured put in terms of what needs to be taken on and off stage.**
Stage Crew		**Props**	
Costumes		**Hair / Makeup**	
Sound	**For the second transition we have spoke about the first sound being reversed.**	**Lighting**	
Publicity / FOH		**Fundraising**	
Stage Manager / ASM		**Other Notes**	

Next Rehearsal

Next Rehearsal Date	05/05/26	**Next Rehearsal Location**	Y Llywfan
Next Rehearsal Material to Be Covered	Costume parade, plotting session and tech rehearsal.		
Notes for Next Rehearsal			

Rehearsal Report Info

Rehearsal Report Date	04/05/26	***Rehearsal Report Submitted By***	Sophie Dickson

Production Information

Show Title	Pirate show	**Director of Rehearsal**	
Stage Manager		**Asst SM(s)**	

Rehearsal Day & Date	**Tuesday 05/05/26**	**Rehearsal Location**	**Y Llywfan**

Attendance Info

Present	All cast and crew		
Absent Excused		**Absent Unexcused**	
Late		**Notes**	

Rehearsal Details

What was Scheduled to Cover at Rehearsal *(Scenes / Page #s / Songs / Choreography ...)*	Tech rehearsal 1.
Rehearsal Recap & Notes of What Was Actually Covered	Costumes were tried on and finished this morning and all worn during tech rehearsal. We began by walking the actors through the space as it is the first time they have been on the set. Once all crew was present the actors ran through the show so everyone had a better idea of how the show runs and works. After this we spoke about how the show starts and made a pre-set for lighting and sound. We then ran through scene 1 from the preset. We had to rehearse the transition a few times as the sound and lighting had a few changes and we had to figure out timing and when to start ques. We also decided to move the transition forward into the space in front of the stages rather than in the tavern, which gave the actors and ASMs more room to do the transition. We then moved onto scene two and had to adjust the background noise sound as it was too loud and the que was made for the lighting in that scene. We also rehearsed scene 3 and how the sound and light would fade from the tavern to the ship. Once the actors left there was adjustments made to the sound and lighting ready for next rehearsal.

Production Team Notes

Script		**Set**	
Set		**Stage Crew**	
Stage Crew		**Props**	
Costumes	**Practice quick change.**	**Hair / Makeup**	**Practice quick change.**
Sound	**Fridge sound has been removed. Footstep sounds have been removed.**	**Lighting**	
Publicity / FOH		**Fundraising**	
Stage Manager / ASM		**Other Notes**	

Next Rehearsal

Next Rehearsal Date	06/05/26	**Next Rehearsal Location**	Y Llywfan
Next Rehearsal Material to Be Covered	Second tech rehearsal and first dress rehearsal.		
Notes for Next Rehearsal			

Rehearsal Report Info

Rehearsal Report Date	05/05/26	***Rehearsal Report Submitted By***	Sophie Dickson

Rehearsal Report

Production Information			
Show Title	Pirate show	**Director of Rehearsal**	
Stage Manager		**Asst SM(s)**	

Rehearsal Day & Date	06/05/26	**Rehearsal Location**	Y Llywfan

Attendance Info			
Present	All cast and crew		
Absent Excused		**Absent Unexcused**	
Late		**Notes**	

Rehearsal Details	
What was Scheduled to Cover at Rehearsal *(Scenes / Page #s / Songs / Choreography ...)*	Tech rehearsal 2 Dress rehearsal 1 Dress rehearsal 2
Rehearsal Recap & Notes of What Was Actually Covered	In the tech rehearsal we started from scene 3 where we ended in the first rehearsal. We worked through the other seven scenes and added in more lighting queues to help with transitioning between sets. We practiced the second transition and first time the queues where going at the wrong time but it went much better the other times it went much better. We also added a lighting queues that made the whole set go to pink when the show has ended which then leads to the house lights for audience exiting. Once all sound and light queues were in the book and practiced we made a few adjustments to the queues while the actors practiced on the set without the tech to just work through and rehearse scenes. After lunch we did the first dress rehearsal. We did a full run through and noted any issues. After this run we made a few changes so the time travelling transitions, the storm went straight after the coin drop and the lights also went then which made it much more dramatic. We then practiced the new transition a few times then did the second dress rehearsal. After the second dress rehearsal, we changed the ending so we had a black out which creates a more obvious end for the audience.

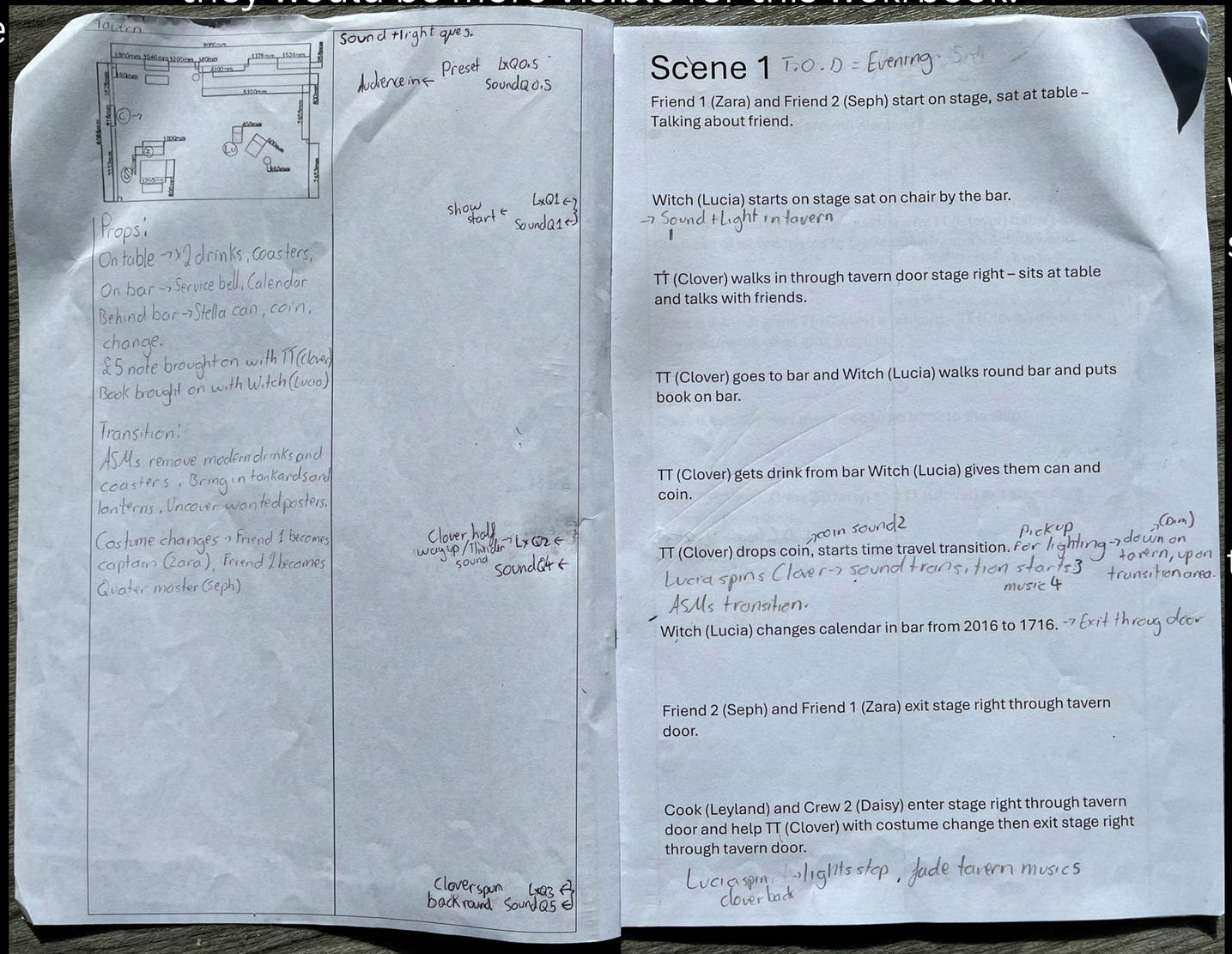
Production Team Notes			
Script		**Set**	
Set		**Stage Crew**	
Stage Crew		**Props**	
Costumes		**Hair / Makeup**	

This was the last rehearsal report I did one hte 6th of May. We had the second tech rehearsal and two dress rehearsals. There was not notes on the bottom section on this one as all fixes had been done that day as the show was the next morning. This was definetly the longest day for me personally as I had to make sure all my cues where in the right place and we also practiced the transition a lot as it had been changed that day. However, I think there was also a loss of communication at some points that day, as the actors where not told that we had changed where the lighting cue was in their transition and we didn't know one of the actors had been put into a scene they weren't previously in which changed where a prop was. Overall, I think these rehearsals went well especially the second dress as we got the cues all at the right time and this definetly boosted my confidence before the show.

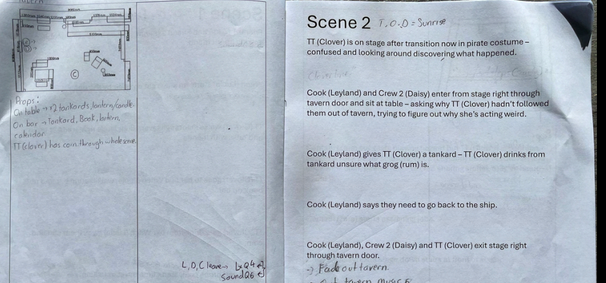
My show prompt book

In the first column I had the CAD drawing of the set showing where the actors where at the start of the scene. Then underneath this I had the running list. I had a list of where props started and where they ended up, notes about what ASMs do during transitions and any costume changes.

The second column had all of the ques and also some notes about visual cues. Everything was written in pencil so it could be changed but I wrote over the cues in pen so they would be more visible for this wokrbook.



On this page I had what happened in the scene, where actors went on and off stage, what props they use and any key story points. At the top of each pae I wrote the time of day which I also put in the copy Aisling had for lighting so she could make sure she had made the rights times of day fro the scenes. I also added any notes about changes made during tech and dress rehearsals as well as any larger notes about when I needed to say cues.



Scene 2 T.O.D = Sunrise

TT (Clover) is on stage after transition now in pirate costume – confused and looking around discovering what happened.

Cook (Leyland) and Crew 2 (Daisy) enter from stage right through tavern door and sit at table – asking why TT (Clover) hadn't followed them out of tavern, trying to figure out why she's acting weird.

Cook (Leyland) gives TT (Clover) a tankard – TT (Clover) drinks from tankard unsure what grog (rum) is.

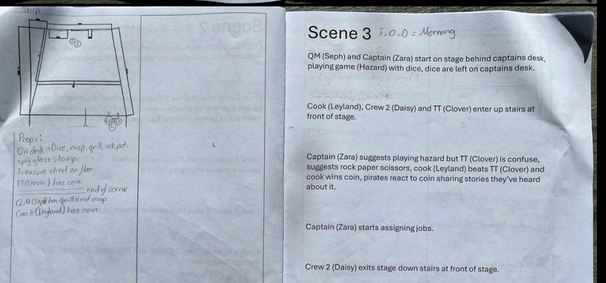
Cook (Leyland) says they need to go back to the ship.

Cook (Leyland), Crew 2 (Daisy) and TT (Clover) exit stage right through tavern door.

-> Fade out tavern

-> Out tavern music

Walk behind desk



Scene 3 T.O.D = Morning

QM (Seph) and Captain (Zara) start on stage behind captains desk, playing game (Hazard) with dice, dice are left on captains desk.

Cook (Leyland), Crew 2 (Daisy) and TT (Clover) enter up stairs at front of stage.

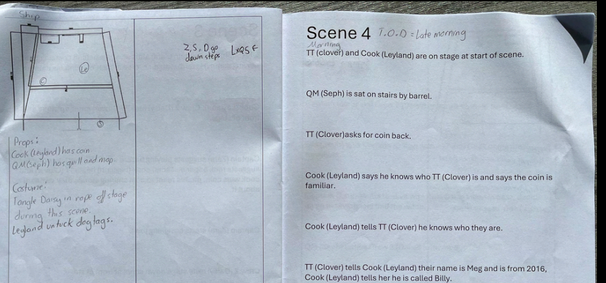
Captain (Zara) suggests playing hazard but TT (Clover) is confuse, suggests rock paper scissors, cook (Leyland) beats TT (Clover) and cook wins coin, pirates react to coin sharing stories they've heard about it.

Captain (Zara) starts assigning jobs.

Crew 2 (Daisy) exits stage down stairs at front of stage.

QM (Seph) takes map and quill from captains desk then sits on steps at front of stage.

Captain (Zara) exits stage down stairs at front of stage.



Scene 4 T.O.D = Late morning

TT (clover) and Cook (Leyland) are on stage at start of scene.

QM (Seph) is sat on stairs by barrel.

TT (Clover)asks for coin back.

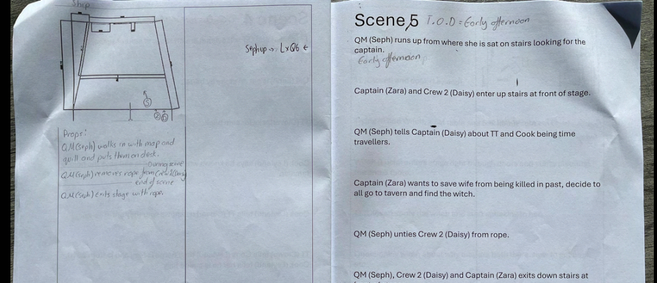
Cook (Leyland) says he knows who TT (Clover) is and says the coin is familiar.

Cook (Leyland) tells TT (Clover) he knows who they are.

TT (Clover) tells Cook (Leyland) their name is Meg and is from 2016, Cook (Leyland) tells her he is called Billy.

Talking about coin and mention Witch, decides to go to the tavern.

TT (Clover) and Cook (Leyland) exit down stairs at front of stage.



Scene 5 T.O.D = Early afternoon

QM (Seph) runs up from where she is sat on stairs looking for the captain.

Captain (Zara) and Crew 2 (Daisy) enter up stairs at front of stage.

QM (Seph) tells Captain (Daisy) about TT and Cook being time travellers.

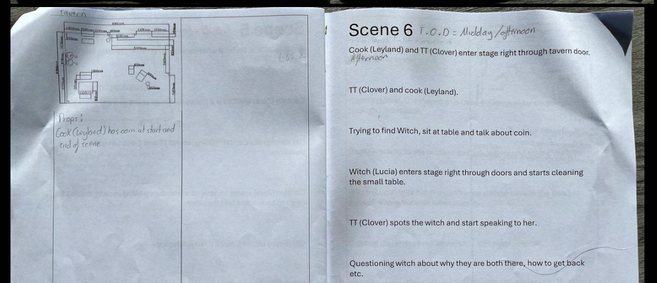
Captain (Zara) wants to save wife from being killed in past, decide to all go to tavern and find the witch.

QM (Seph) unties Crew 2 (Daisy) from rope.

QM (Seph), Crew 2 (Daisy) and Captain (Zara) exits down stairs at front of stage.

-> Fade out ship move to tavern

-> Fade out ship sounds move to tavern music



Scene 6 T.O.D = Midday/afternoon

Cook (Leyland) and TT (Clover) enter stage right through tavern door.

TT (Clover) and cook (Leyland),

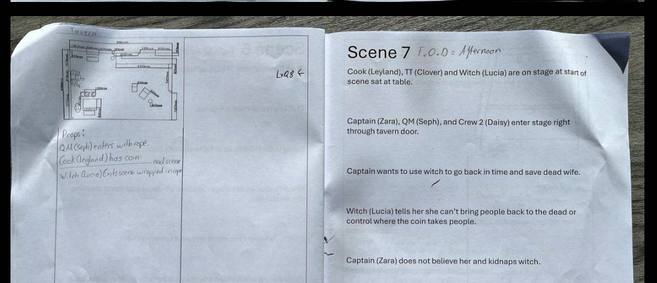
Trying to find Witch, sit at table and talk about coin.

Witch (Lucia) enters stage right through doors and starts cleaning the small table.

TT (Clover) spots the witch and start speaking to her.

Questioning witch about why they are both there, how to get back etc.

Talking about coin and leads into scene 7.



Scene 7 T.O.D = Afternoon

Cook (Leyland), TT (Clover) and Witch (Lucia) are on stage at start of scene sat at table.

Captain (Zara), QM (Seph), and Crew 2 (Daisy) enter stage right through tavern door.

Captain wants to use witch to go back in time and save dead wife.

Witch (Lucia) tells her she can't bring people back to the dead or control where the coin takes people.

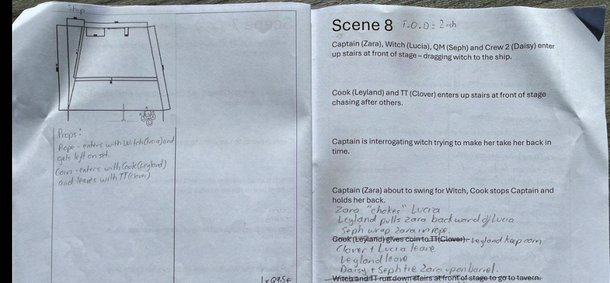
Captain (Zara) does not believe her and kidnaps witch.

QM (Seph) ties Witch in rope and drags her to the ship.

Crew 2 (Daisy) blocks TT and Cook from leaving tavern.

-> Fade over to ship

-> Fade out tavern music, move to ship noises



Scene 8 T.O.D = 2nd

Captain (Zara), Witch (Lucia), QM (Seph) and Crew 2 (Daisy) enter up stairs at front of stage – dragging witch to the ship.

Cook (Leyland) and TT (Clover) enters up stairs at front of stage chasing after others.

Captain is interrogating witch trying to make her take her back in time.

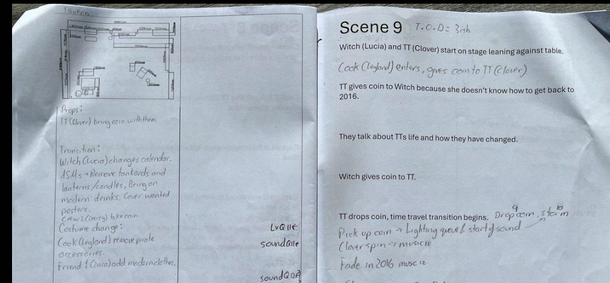
Captain (Zara) about to swing for Witch, Cook stops Captain and holds her back.

Witch and TT run down stairs at front of stage to go to tavern.

-> Fade from ship to tavern lighting

-> Fading ship sounds to tavern noises

Once in tavern, ship dark, Zara, Seph and Daisy exit stage



Scene 9 T.O.D = 2nd

Witch (Lucia) and TT (Clover) start on stage leaning against table.

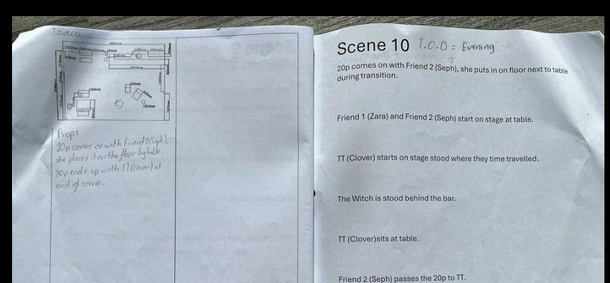
Cook (Leyland) enters, gives coin to TT (Clover)

TT gives coin to Witch because she doesn't know how to get back to 2016.

They talk about TTs life and how they have changed.

Witch gives coin to TT.

TT drops coin, time travel transition begins.



Scene 10 T.O.D = Evening

20p comes on with Friend 2 (Seph), she puts in on floor next to table during transition.

Friend 1 (Zara) and Friend 2 (Seph) start on stage at table.

TT (Clover) starts on stage stood where they time travelled.

The Witch is stood behind the bar.

TT (Clover)sits at table.

Friend 2 (Seph) passes the 20p to TT.

TT (Clover) realizes the coin is just a 20p.

-> Black out lights

-> Fade out music

-> Ending light

In this scene there is a scuffle that invloves an actor being chocked another being pushed, and being taken down the stairs tied in rope. As they where blocking this scene I wrote out anything in it that may need risk assessing.








The show

Photo credits to Felix Roberts

In the morning before we did the show we practiced the ending as it had been changed the night before, we made it so it went to a full black out at the end instead of the purple lighting we initially had as it was a more obvious and to the show for the actors and the audence. I was very happy with the end of the show as the black out cue went perfectly timed for it to fade out as they toasted their friend. I was also very happy with how the transitions went, I had to time this cue by ear, Ellis put a short timer between the coin dropping and the thunder starting so I had to time the lights right to tell Aisling to change them as the thunder started, I think this was the most difficult cue for me to time but I was really happy with how it went in both transitions in the show. We also had a couple of transions where they went from the tavenr to the ship and visa versa, this had a cue inbetween the ship and tavern and this cue changed eveyrtime they acted that scene but I think the lights moving between the sets ended up looking really good. The only other cue I found difficult to gauge was when the captain (Zara) walked into the tavern in scene 7 as it was difficult to figure out when Zara was going to walk on so I had to concentrate on her a lot during that scene. Overall I really enjoyed being the DSM for the show and I think it went really well.

Evaluation

I really enjoyed this module. I think it was really fun to use different materials and techniques, such as, making the foam witch kings helmet, I haven’t made anything like that before and it was really interesting especially making the rust. I’m really happy with how well we collaborated on the pirate show and I really enjoyed working with the actors again, I like how we started and ended the year doing a project with them and I think it’s a really nice way to bring together all the skills we have learnt this year and use them to make a show. I also really enjoyed learning how to be a DSM, it was really interesting to learn on the job and get to communicate everyone's ideas and combine them to make the show. I think I need to work on my confidence for next year, I enjoyed being a DSM and I think I want to try it again next year on a proper scripted show to get a proper feeling of it but, if I do it again I need to not be worried and believe in myself more as during the first tech rehearsal I was worried about saying the cues as I didn’t want to come off as bossy or rude but I think I improved over the rehearsals and learnt how to properly call cues. I really like how this module flipped between the practical making and the sit down lectures and then ended with the project but I wish the project had been introduced sooner or we had started learning about production week and the stage management team earlier so we had a better understanding before starting the project.

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