

AI statement

I confirm that I have not used any AI tools in the research and creation of this assignment. I confirm that I have not presented any AI generated materials as my own work. I confirm I have copies of my drafts, notes, and other resources I used, which I may be asked to provide in evidence.



PROPS AND PRODUCTION ROLES



Risk assessment

It is a part of the risk management process and are included in the Management of Health and Safety at Work Regulations. It identifies what hazards currently exists or may appear in the workplace. I defines which workplace hazards are likely to cause harm to employees and visitors.

What do they include –

- Hazards: electrical safety, fire safety, hazardous substances, violence etc
- Tasks: cleaning with chemicals, maintenance work or dealing with the public
- Organisational factors: staffing polices, consultation and participation, shift patterns etc

Risk assessment example

Name Box	B	C	D	E	F	G	H	I	J	K	
1											
2											
3											
4	RISK ASSESSMENT TITLE										
5	SDP-Major project show BLOOD WEDDING										
6	RISK ASSESSOR NAME	UNIVERSITY INSTITUTE / DEPARTMENT	BRIEF DESCRIPTION OF ACTIVITY					DATE VALID FROM			
7	Dave Atkinson	WISA - Set design Carmarthen	This risk assessment relates to the level 6 major project BLOOD WEDDING. A live theatre performance of an immersive nature consisting of BA Acting and BA Set Design & Production					13/11/2025			
8	AUTHORISING LINE MANAGER	PERSONS AT RISK	DATE(S) / LOCATION(S) OF ACTIVITY					REVIEW DATE			
9	Lynne Seymour / Mark Cocks	staff / students / visitors / members of public	UWTSD Y Llwŷfan					N/A			
10	HAZARD	POTENTIAL HARM	RISK RATING			CONTROLS			RESIDUAL RISK		
11	List what could cause harm from this activity.	For each hazard, identify the type of harm that could occur eg biological, physical, chemical, safety, ergonomic or psychosocial	See Risk Ratings Tab			For each hazard, list the measures you will be taking to minimise the risk identified.			See Risk Ratings Tab		
Severity			Likelihood	Risk	Severity				Likelihood	Risk	
12	Building Compliance	Personal Injury / Ill-health	4	3	12	1. UWTSD Compliance team responsible for building condition and statutory compliance requirements eg asbestos / legionella 2. Suitable building temperature, ventilation and lighting levels maintained 3. Issues reported to Property Service Helpdesk regarding building condition / environment			4	1	4
14											
	Fire incidents	Personal Injury / Ill-health	4	3	12	1. All staff to have completed mandatory fire awareness ELearning training module 2. General housekeeping standards maintained to include access to fire exits kept clear and removal of combustible waste 3. Fire drills carried out periodically with staff following evacuation procedures 4. Fire incidents reported and investigated 5. Personal Emergency Evacuation Procedures in place 6. Adequate number of Fire Marshalls identified and trained within workshop / lab staff 7. Guidance on Fire Safety controls communicated and available via HS intranet page			5	2	10
◀ ▶ Risk Assessment Guidance on Completing Risk Ratings +											

Risk assessment on crossing the road


Department
for Education

Risk Assessment Template

Facility / Activity	Identify the hazards	Who/what may be harmed	Risk likelihood	Severity of harm	Overall risk	Existing control measures	Recommendations/ further action required
Y Llwyfan	Crossing at the traffic lights	Pedestrians		4	3	Traffic lights	People with lolly pops or high vis

This is my attempt at doing a risk assessment.

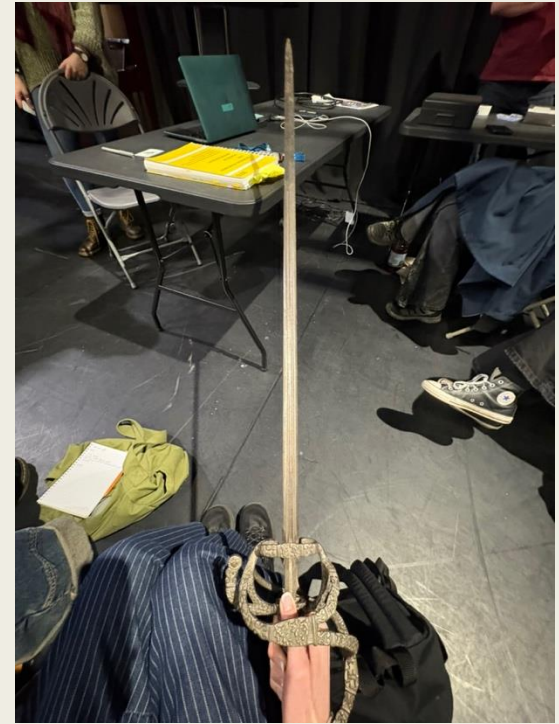
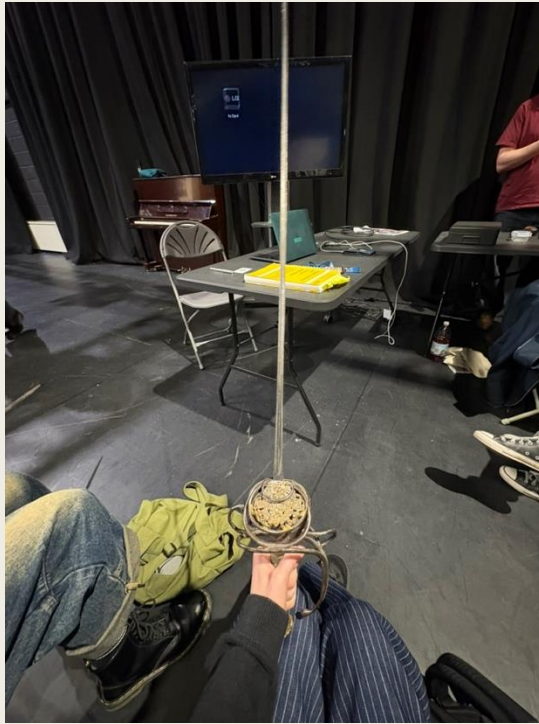
WEAPONS



Props

Sometimes a prop is defined by what it shouldn't do, for example when it is dropped it shouldn't break. It will need to have a certain look to it to fit into the scene or character. Size and weight are two important factors in props as if the prop is too big it will stick out like a sore thumb but if its too small it will look odd. Generally, you want to keep props light, but you may find situations where more weight is desired as it can aid realism.

Prop weapons



Blank firing gun



You must never point a gun at anyone whether on stage or not you always point it to the side of them making it seem you are pointing it at them.



This is a blank bullet commonly used instead of a real bullet.

Examples



The black and white swords are weighted rehearsal longswords.

HEALTH AND SAFETY



Health and safety act 1974

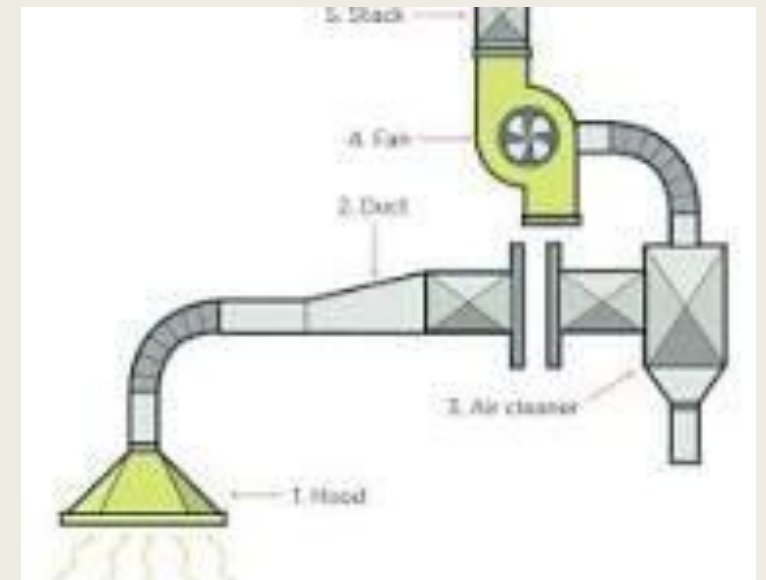
Is a primary piece of legislation covering occupational health and safety in Great Britain.

Qualified doesn't mean competent.

Health and safety Executive (2024). *Health and safety at work act 1974*. [online] Hse.gov.uk. Available at: <https://www.hse.gov.uk/legislation/hswa.htm>.

LEV system (Local exhaust ventilations)

It collects the air that contains the contaminants. Make sure they are contained and taken away from people and clean the air (if needed) and get rid of the contaminants safely.



COSHH (control of substances hazardous to health)

It's a law that requires you to adequately control exposure to materials in the workplace that causes ill health.

Some courses you can take

- High speed training
- Stage safety passport
- PASMA
- British Pyrotechnics' Association
- First Aid
- Telehandler
- Forklift

STATISTICS



Key film and Video Production stats in the UK

- £1.97 billion spent on film production in 2022
- Around 16,000 companies involved in video production or film video and television and postproduction in 2020
- 86,000 jobs in the film industry in 2020
- The film, TV and video sectors contributed to £12.6 billion to the UK economy (35% increase since 2014)
- In 2019, UK produced 281 feature films

ROLES



Producer

Is the ultimate authority in the organizational structure. They are arguably the influential member of the team.

Production manager

Responsible for day-to-day logistics. Based on the set and in the office, they have a good working knowledge of the production process and liaise with heads of department to ensure a shoot goes smoothly.

Second unit

Additional crew on a film production, usually at a second location from filming crowds, exteriors and so on.

Camera - DIT

Digital imaging technicians (DIT) help the director of photography (DoP) with the digital knowhow of the camera. They advise contrast, brightness and effects of under or over exposure.

Best boy

Is the main assistant to the Gaffer or the Key Grip.

For helping Gaffer –

Assist in planning, setup and maintenance of all lighting equipment.

For helping Key grip –

Responsible for the rigging, setup and safety of the camera support systems.

Stage manager

The duties of a stage manager is assisting the director during rehearsals and being responsible for all backstage activity after the show opens.

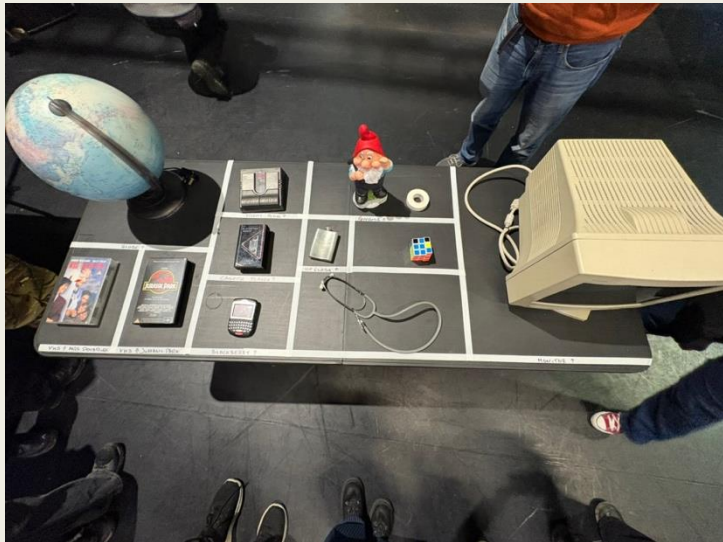
Costume Designer

Is responsible for visual appearance of the actors. Things that are seen and things that aren't seen. Clothes and accessories and undergarments.

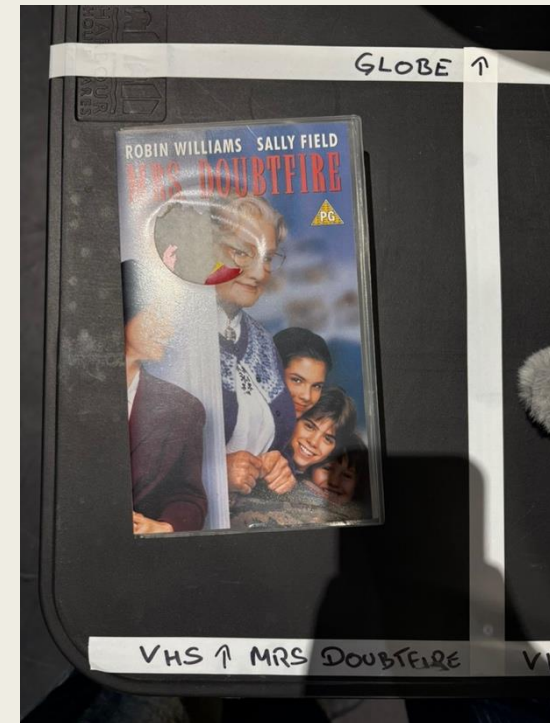
LAYING OUT PROPS



Laying out props



This is how you would lay out a props table. You would place the item on the table and make a box round it.

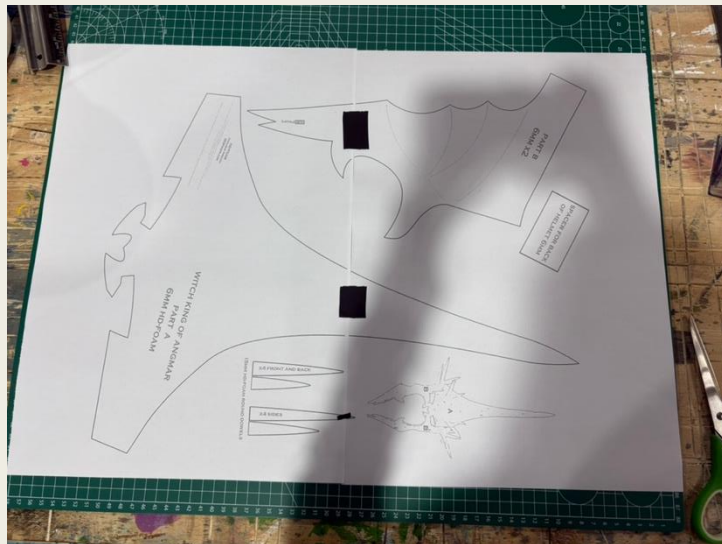


You would then write underneath or on top of it what the item is with the arrow pointing towards it.

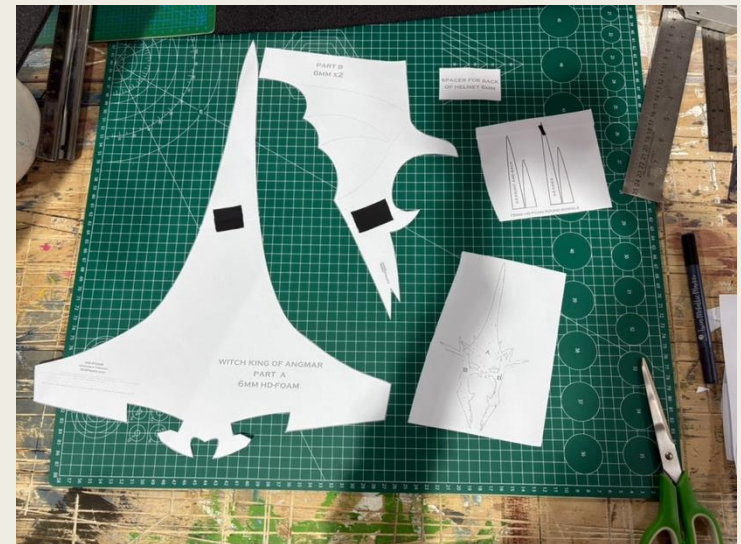
WITCH KING HELMET

Lord of the Ring

Template



This is the template I used to make the witch king helmet. I taped the two pieces of paper together.



I then cut the templates out.

Marking



Next, I marked out the templates onto some black foam using a marker.



I then cut part B using a metal ruler and a scalpel onto a cutting mat.

Cutting out



I then cut the other part B using a metal ruler and a scalpel onto a cutting mat.



I then cut part A using a metal ruler and a scalpel onto a cutting mat.

Cutting



Next, I cut the piece that is the space for the back using a scalpel and metal ruler.



I then marked out the details onto part B by cutting into the paper and then marking it onto the foam using a marker.

Details



Using a scalpel, I cut into the foam at an angle to engrave into the foam.



I then marked out the details onto the other part B.

Detailing



I then cut the detailing on part B at an angle using a scalpel.



This is it all cut out.

Wrong side



I accidentally marked out the wrong side, so I marked and cut out another part B.



I then marked out the detailing.

Detailing



I then cut out the detailing using a scalpel at an angle.



I then drew a line down the middle using a marker and a ruler on part A. I cut it out at an angle using a scalpel.

Glueing



I used this glue to attach all the parts together it is a contact adhesive glue.



I used this makeshift tool to apply it to the foam.

Glueing



I then put the
glues into the
detailing that I
had just cut out.



Once, the glue
had sat for a bit I
then pinched it
and glued the
sides of the
detailing together.

Glueing



This is what it looks like when it is glued together.

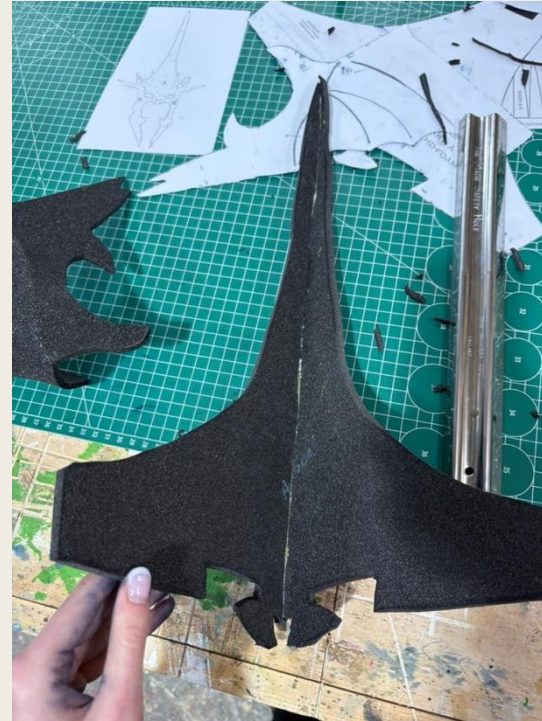


I then repeated the steps for the other part B.

Glueing



This is what it looks like when it has been glued together.



I then glued in the middle of part A and waited for it to dry a bit and pinched it together.

Glueing



I then glued either side of part A and the middle and waited for it to dry a bit.



Glueing



I then cut out an extra strip of foam for the back of the helmet whilst waiting for the glue to dry a bit.

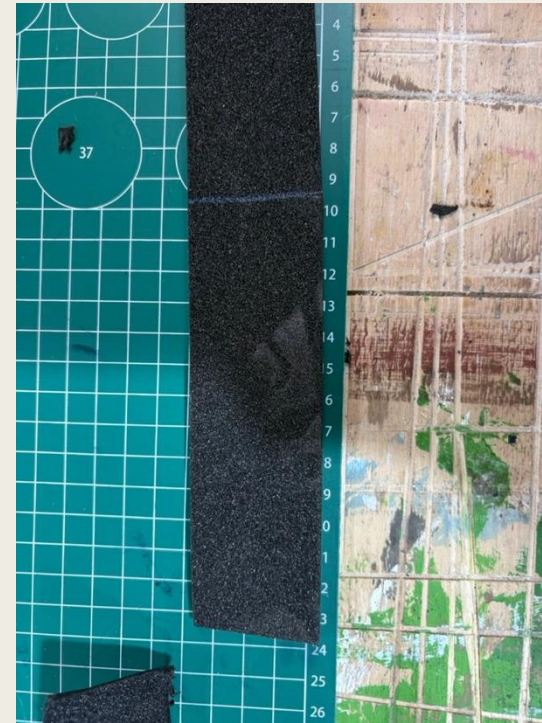


I then attached part A and B together and held it in place.

Glueing



I then glued the other part B onto the other side of part A.



I then cut a smaller amount off the strip.

Glueing



I then glued it to the side of the helmet.



I then measured it to my head and got someone to mark where it would sit and glued it to the other side of the helmet.

Glued



This is the front all glued.

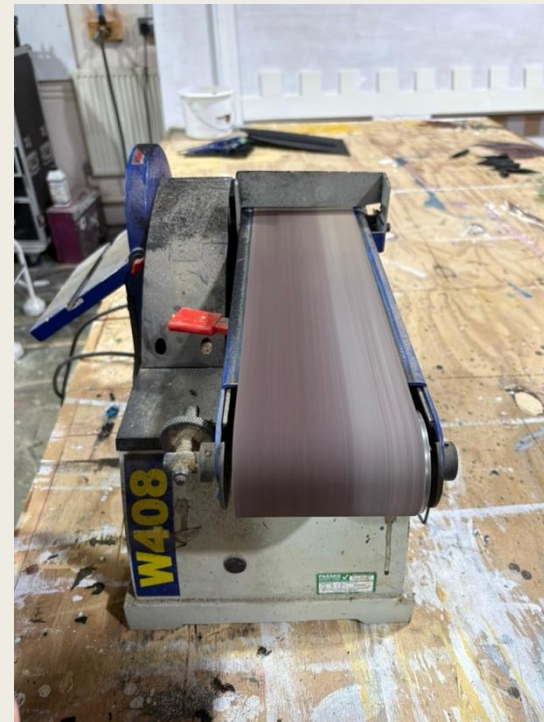


This is the back all glued.

Spikes



I then measured 4 of each spike using a round foam. I cut them up using a scalpel.



I then used this belt sander to sand down the ends of the tubes to turn them into spikes.

Spikes



This is first set of 8 all sanded and ready to be glued on.



This is the smaller set of spikes all sanded and ready to be glued on.

Glueing



I then chopped the ends off at an angle. Then I applied glue to the ends of them.



Once I waited for the glue to dry a bit, I attached the small and big spikes to each other.

Glueing



I then repeated this process again for the other 8.



I had made too many of them, so I gave two clusters of spikes to someone else and glued the rest onto the mask alternating between the smaller cluster and bigger cluster of spikes.

Clay



Next, was to use this craft clay to add to the spikes.



I put it round the edge of the spikes to make it look like they had been welded on.

Clay detailing



Using the clay, I added more details around the mask to make it look like it has been fixed multiple times and been damaged.



I then primed the mask ready for me to paint on it.

Priming



I then put it in front of the heater so that it will be dry by the time I get back from lunch.



This is dry and ready to be painted on.

Painting



Unfortunately, some of the clay had come apart from the foam and made the spikes loose. I embraced this as part of the helmet as it adds character to it and makes it more realistic.

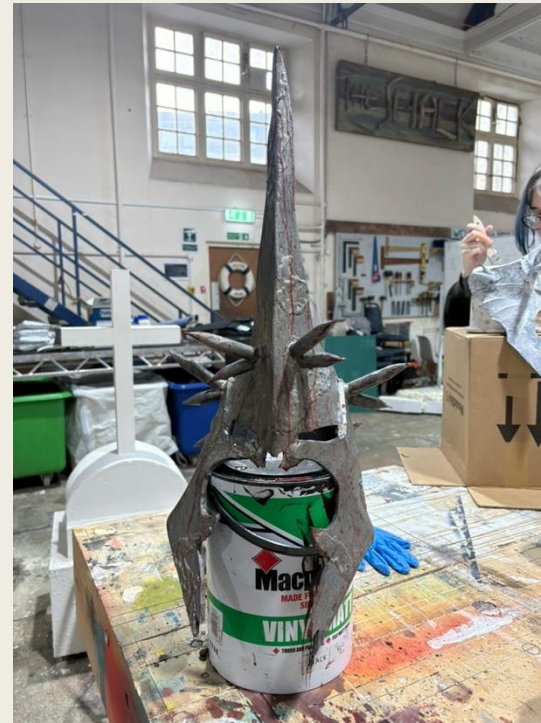


This was the colour that was mixed up to use onto the helmet. A warm silver colour.

Painting

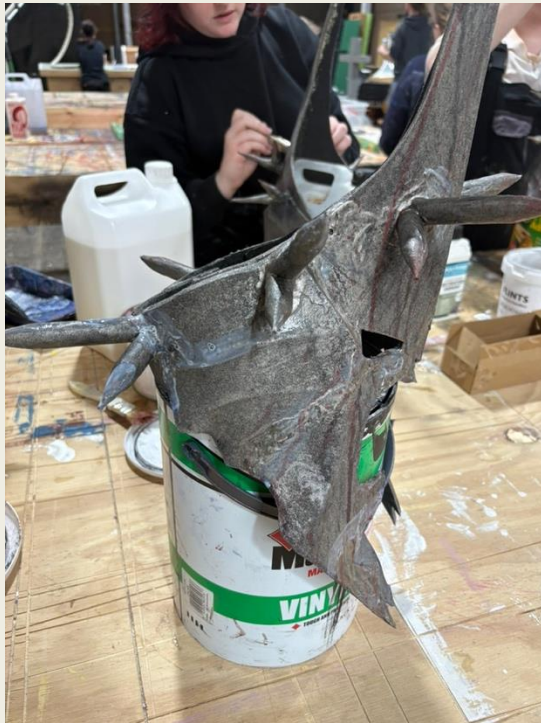


I then painted the mask the colour that had been mixed up using a flat head brush.

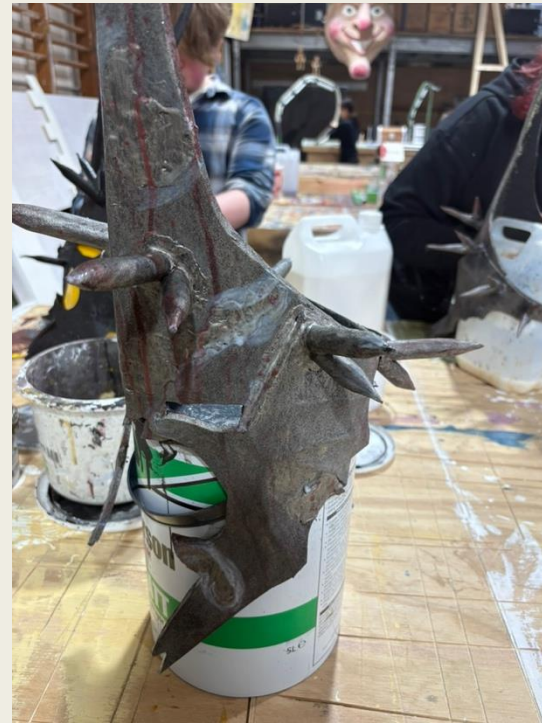


Once that had dried, I decided to add some dripping blood to the helmet at the top of the helmet and a few of the spikes. I also splatted and bit of red paint on it too.

Rusting



I started by adding glue to the areas I wanted to have rust on.



I added it to areas where I think would be old or have been fixed.

Rusting



This is the iron filings I brushed onto the areas I added glue.

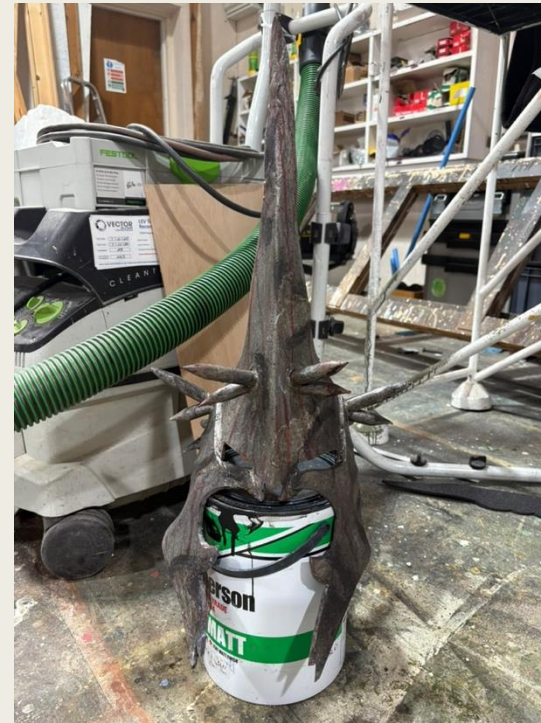


This is what it looks like with the iron filings brushed onto the areas with glue.

Rusting



I then sprayed lemon juice all over the mask. I used lemon juice because it reacts with the iron causing it to rust due to its acidity.



This is it all sprayed and ready to start rusting.

Rusting



It unfortunately didn't rust. So, I next tried iron powder.



I reapplied the decorative glue to the mask where I wanted it and where I saw suit.

Rusting



This is the iron powder.



I sprinkled it onto the areas I applied glue too.

Rusting



This time round I sprayed it with white vinegar, making sure to catch everywhere.



With in minutes, you could see the mask starting to rust.

Finish

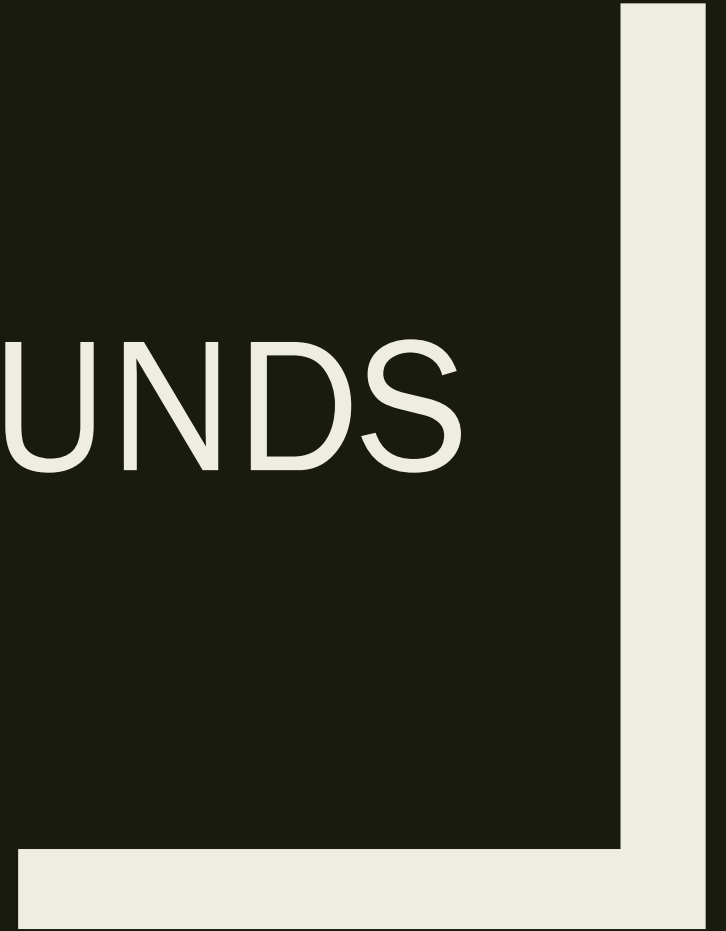


This is the mask when it has finished rusting.



Overall, I love how my mask came out. I think it is very realistic and I really enjoyed the whole process. Next time, I would investigate who the helmet belonged to and make it more accurate to them.

WOUNDS



Examples



These are a few examples of silicon wounds that had been made previously. You can see how much detail you can put into them without paint.



Ecoflex

Ecoflex™ 00-35 fast is a soft, fast cure platinum-catalyzed silicone and it is versatile as well as easy to use. You mix together both parts A and B at 1:1 ratio by weight or volume. Its pot life is 2.5 minutes and the rubber cures in roughly 5 minutes at room temperature with a small amount of shrinkage.



FAST (2026). *Ecoflex™ 00-35 FAST Product Information*. [online] Smooth-On, Inc. Available at: https://www.smooth-on.com/products/ecoflex-00-35/?wtime=%7Bseek_to_second_number%7D [Accessed 17 May 2026].

Smooth-Cast

Smooth-Cast™ 300 series is a liquid plastic that is ultra-low viscosity casting resins that produce casting that are bright white and mostly bubble free. Vacuum degassing isn't necessary. It is convenient because of the 1A:1B ratio by volume or a 100A:90B ratio by weight. Difference is the pot life and the demould time.



Inspo



I decided to go for a burn instead of a stab wound or a bite mark as I think it would be more fun and experimental. I found this image as my inspiration for when I make my own silicone wound.

Making the burn

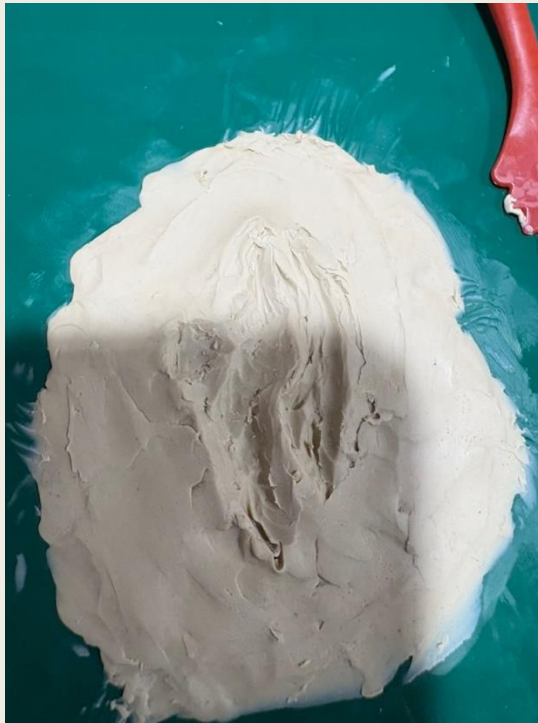


I'm using Sculptex modelling clay to make the shape of the wound.



I started by putting a small amount to the board making sure it wasn't too raised. Then I used plastic tools to start making the shape.

Burn



I spent a lot of time changing it trying to make it look right. I re did the one of the holes and made the walls more prevalent.



This is how it turned out. I decided to stick with it because otherwise I would be there all day changing the shape of it.

Burn

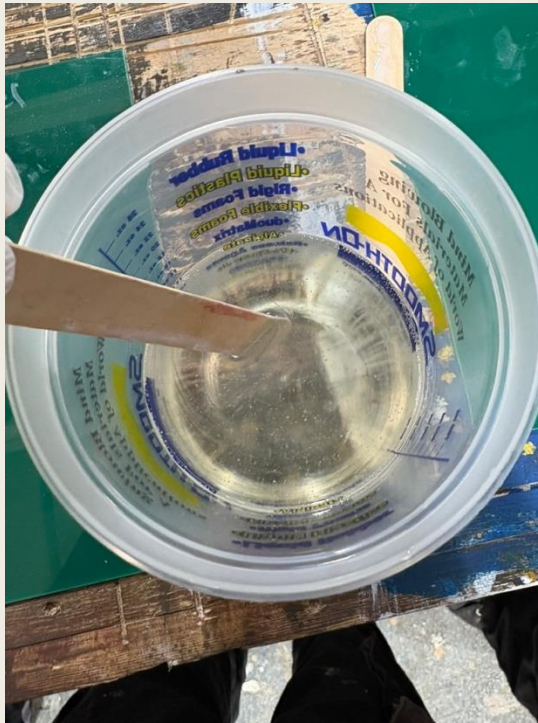


Next, I got a metal wire brush and dabbed lightly onto the clay to make the clay have skin like texture. I then spread out the edges till they were very thin as you can see in the photo.



Next, I got some clay and made walls around the wound making sure to make the bottom is sealed.

Making the mould



First, I mixed up the smooth cast measuring it out at a 1:1 ratio. Pouring part B into part A.



I then poured it into the mould I made, making sure to do this quickly before it sets. I then used a can of air to make sure the bubbles were gone.

Making the mould

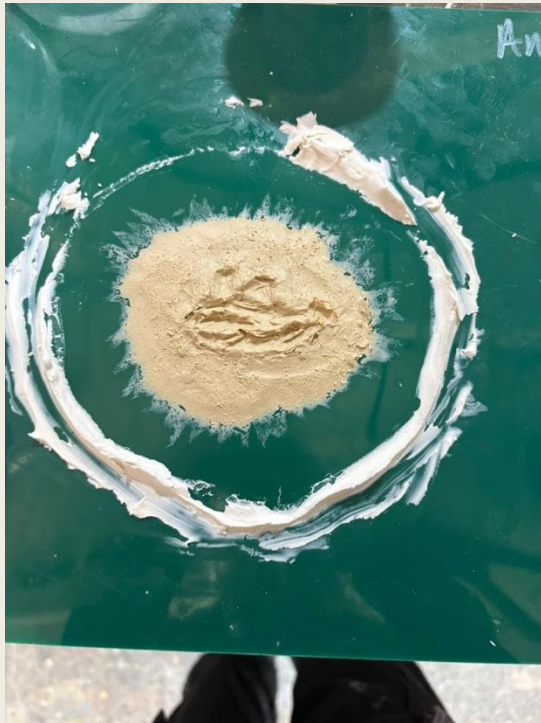


This is it once the liquid has hardened as you can see it has gone from clear to a solid white colour. You must wait for it to cool down before you touch it.



I then removed the walls around the mould.

Making the mould



I then removed the
mould off the
surface.



This is what it looks
like.

Cleaning the mould



I then got some acetone and a cheap brush and scrubbed away at it until it was clean.



I then removed Sculptex clay off the matt and put it away so it can be used again.

Making the wound



This is it all clean and ready to have the Ecoflex solution poured onto it.



We mixed up a grey colour to properly clean the mould as there were some cracks I couldn't quite clean. You mix together parts A and B that are a 1:1 ratio.

Making the wound



I then used a lolly pop stick to spread it out thinly so that it would come off easily but not too thin otherwise it will rip.



You then leave it to dry. This is it dry.

Making the wound



I sprinkled a good layer off baby powder on top of it.



I then started using a paint brush that had baby powder at the end to start taking off the silicone mould. It is a very slow process as you don't want to rip it.

Making the wound



I decided to start using my finger that had some baby powder at the end. I found this easier to take the silicone away.



Slowly getting to the middle.

Making the wound



I managed to get all the thin layers away from the edge. Next was to do the middle part.



For the middle I decided to use a paint brush as it would be more efficient and getting into the grooves.

Making the wound



This is it out of the mould as you can see it ripped a little bit on the edge but the rest of it is intact. It went well for my first go.



Next, I mixed up a flesh coloured eco flex using parts A and B together at a 1:1 ratio. We used a bit of paint to make the colour.

Making the wound



I then poured it into my mould and spread it out using a lolly pop stick.



This is what it looks like when I've spread it out. I then let it dry.

Making the wound

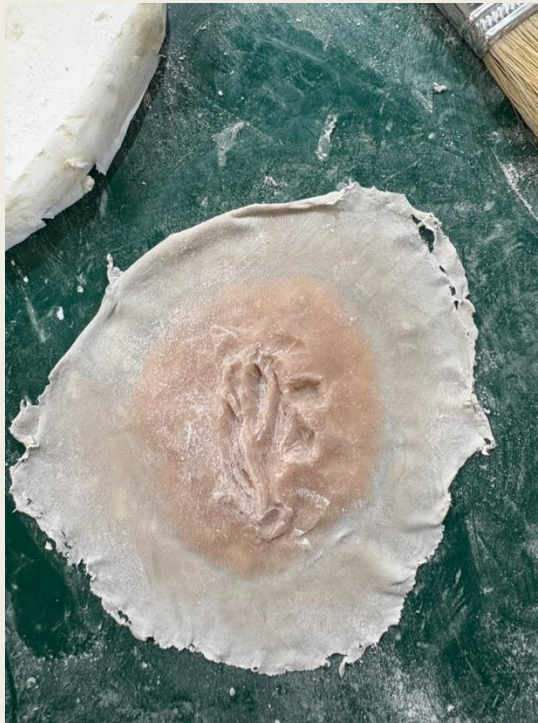


I then put a decent layer of baby powder on top of it and got a paint brush to help take away the edges. For some reason it was faster using the paint brush this time instead of my finger.



I got the thin layer off the mould now was to do the middle part using the paint brush again. I applied more baby powder to it.

Finished



This is the flesh toned one all finished. This one turned out way better than the grey one as even the edges didn't rip that much and the middle is thicker.



This is the both of them side by side. They turned out very well as I didn't fully rip them. Next time I think I would do a different wound as it doesn't really look like a burn.

We unfortunately ran out of time to colour them with paint and fake blood.

FAKE BLOOD



Fake blood



They advertise it to be realistic, fully washable, non-staining theatrical fake blood that represents fresh arterial, oxygenated blood.



They advertise it as realistic, fresh blood that is thick, smooth consistency that drips and flows naturally. It is a zesty mint flavour meaning it is suitable for use in the mouth.

depot, stage (2026). *Pigs Might Fly South Nick Dudman's Standard Washable Theatrical Fake Blood*. [online] stagedepot. Available at: https://stagedepot.co.uk/scenic-effects/propmaking-materials/fake-blood/pigs-might-fly-south-nick-dudmans-standard-washable?sku=PMFS-NDSWB5000ML&gad_source=1&gad_campaignid=17190531749&gbraid=0AAAAADwEVsRyR7Oq8kSkOOIFXMiePIG0F&gclid=EAIaIQobChMIgpe3grrAlAMV-phQBh3XdwW_EAQYAIAABEgLPyPD_BwE.

Medical, D. (2026). *Ben Nye Stage Blood*. [online] DS Medical. Available at: https://dsmedical.co.uk/training-education/casualty-simulation/ben-nye-stage-blood/?sku=DS01027&gad_source=1&gad_campaignid=17177023395&gbraid=0AAAAACc7HfcKnsVLL8DJehNoE609W461Y&gclid=EAIaIQobChMIv-ubq7rAlAMVsJNQBh040if3EAQYCiABEgKLbfD_BwE.

Fake blood



This is one of the brands in the workshop of fake blood. It's from Nick Dudman and it is washable fake blood.



This is what it looks like on skin.

Making a blood bag



First, you cut off some cling film using a heat press.



Next, you fold it in half.

Making a blood bag



You then use the heat press to seal the end that you have just folded over.



Then seal one of the sides using the heat press.

Making a blood bag



This is how it should look like, you the gently blow into the bag making it expand so you can put the blood in it.



Using a syringe, you draw the fake blood out of the container and put it into the bag. Make sure to not fill it to the top about halfway will do.

Making a blood bag



You then seal it off using the heat press making sure not to spill or pop the bag.



This is the blood bag all done and ready to be used.

Making a blood bag



Safe to say it is very realistic
with a plaster!

LIVE CASTING



Example



We first watched an example on how to do it as not many of us have live casted before and it is a very invasive process.

A few notes -

- Having clean tools gives a good impression
- You **MUST ALWAYS** break the mould of someone's face unless they give you permission to keep it
- **ALWAYS** communicate with the person being live casted
- **ALWAYS** make sure you have clear hand gestures with the person you are live casting
- **DON'T** put straws up people's noses!!
- Make up should come off – make sure they have a clean face
- Use Vaseline to cover any hair you don't want pulling out

Alginate

This is Alja-Safe TM the world first alginate that doesn't contain crystalline silica (carcinogen). It's good for a single use mould of the face, hands and other body parts.

You start by mixing 1 part water and 1 part powder by volume. If you want to change the consistency of it, you add less or more water. If the room is at 27 Celsius it will have a working time of 5 minutes and a demould time of 8 minutes. Warmer water makes it cure faster and colder water makes it cure slower.



£26.72

Alginate

Offers a smooth, lump free consistency, that has a range of setting speeds FX9- 9 minuets to set and FX3- 3 minutes to set. It has good tear strength and is skin-safe.



£9.52

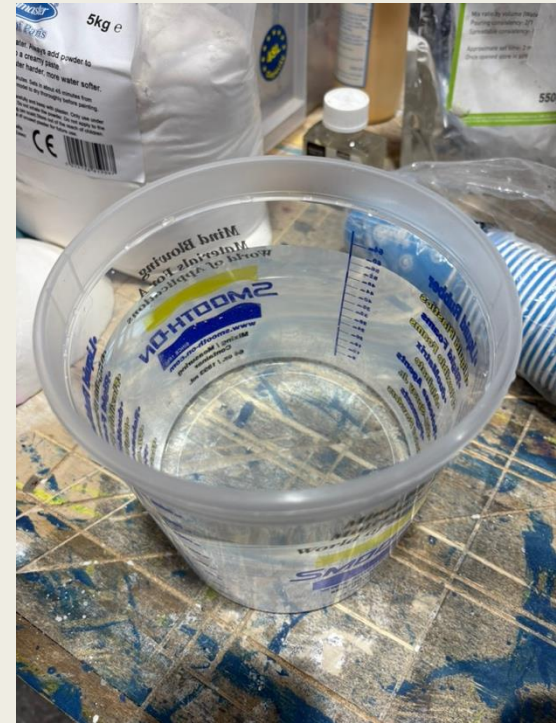
Tools



Vaseline for the hair.



Alginate



Water

Tools



Mod rock to wrap the face when the alginate has set so we can make a cast of it.

Applying the alginate



First, we prepped Oscar by putting a swimming cap on, bin bags to cover his clothes and Vaseline on his beard and eyebrows. Then we went through the hand gestures. Next, we mixed up the FX9 alginate with a 1:1 ratio.



Our alginate was very runny, and it kept going up Oscar's nose and we kept having to clear his nose.

Applying the alginate



It eventually set a bit, and it became easier to apply to Oscar's face.

I then stayed with Oscar whilst the alginate set communicating with him making sure he was doing okay.



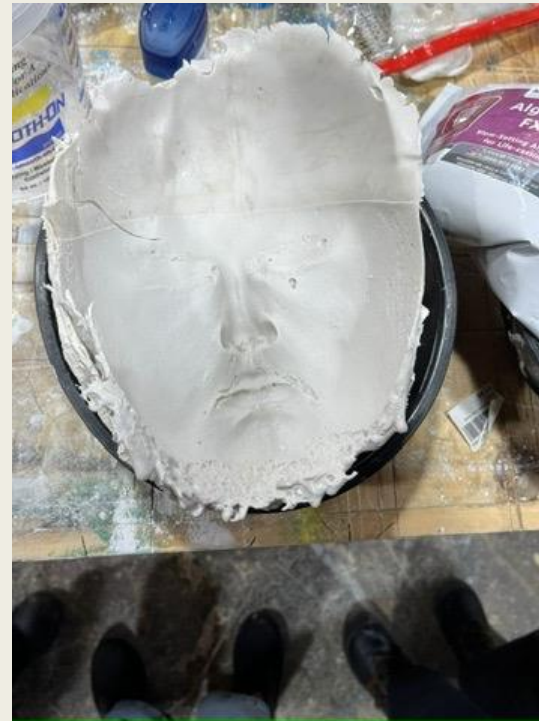
Once it had set, it was time to add the mod rock. You first wet it and then apply it to the area you want it making sure to smooth it down.

You go round a few times explaining where you are applying it on their face. Once you have covered their face you make a lip at the edge of their face.

Mod rock

I don't have an image for it but once the mod rock has set you gently put your thumbs round the edge and slowly remove all of it off his face. You do this process in a dim lit and quite room, so you don't overload the person when they gain their sight again.

We then removed the swimming cap off and took the bin bags off too.



This is what it looks like with the mould off his face and ready to be filled.

Filling the face



First, you mix up powder plaster with a 1:1 ratio with water.



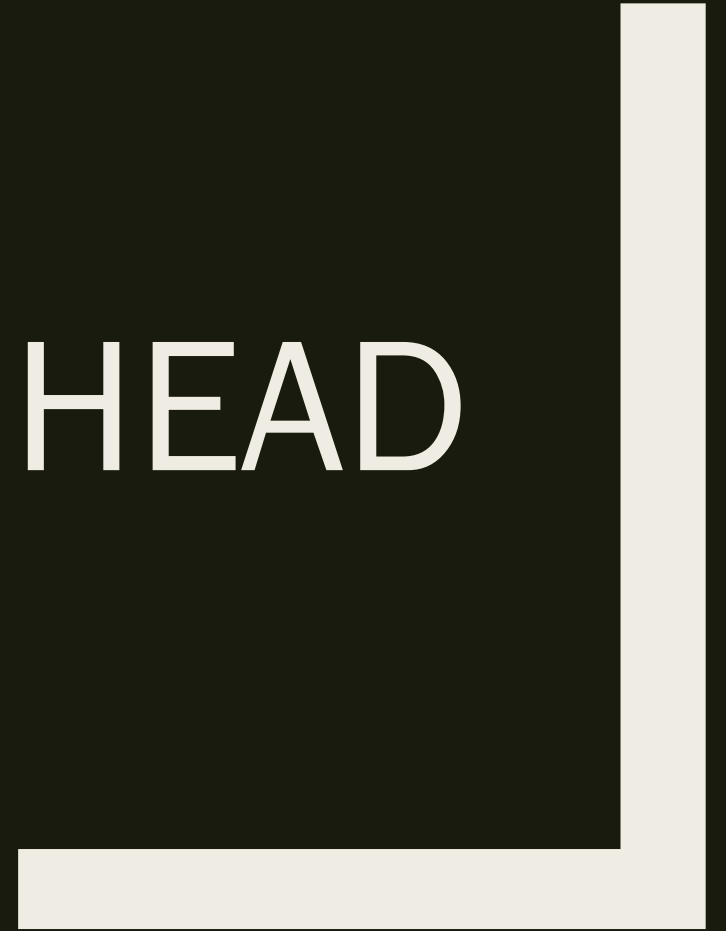
You don't want to pour it straight into the mould you want to first flick it into the mould making sure to get the edges and then you can pour it into the mould. You then tap the bowl making sure it has got to every nook and cranny.

Finished

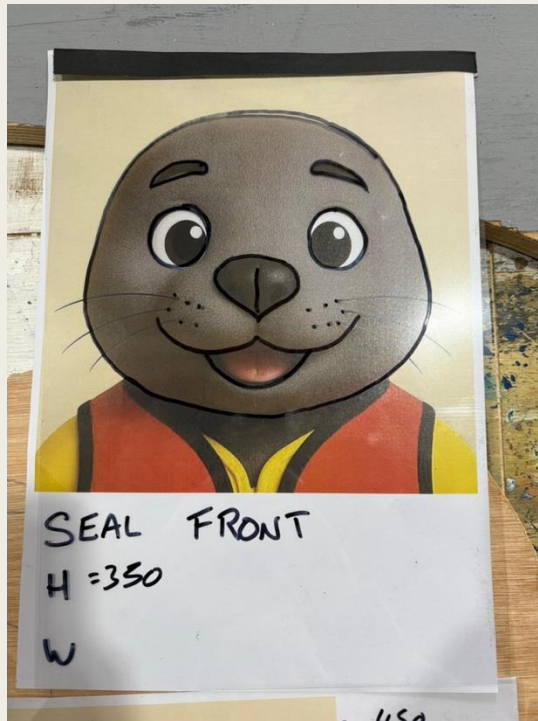


This is what they look like when they have set and been sanded down. They turned out very well and although our alginate mixture was too thin, we managed to capture every detail on Oscar's face successfully.

SEALS HEAD



The plan



We are making the seals head for the mascot costume we made in costume.

These are our reference images.



Seals head



We used an enlarger to enlarge the image we got and drew into on the wood. Then we cut it out using a jigsaw.



Then I measured out the centre of the head that was 2cm wide and 9cm down.

We then used a jigsaw to cut it out.

Seals head



We had to cut a bit more off it as it didn't quite go down.

We then got a rubber hammer and hammered it down so it would slot together.

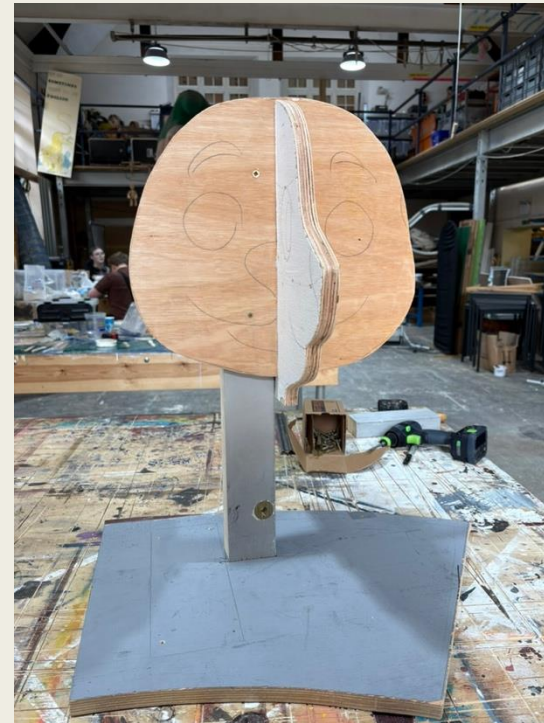


This is what it looks like with both of the pieces together.

Stand



We then got some scrap wood and attached the pole to the seals head using screws and we then screwed the pole to the flat piece of scrap wood.



This is how it looks. We did this to hold up the head whilst we put expanding foam on it.

Expanding foam



We laid it on its side and used a piece of scrap wood to hold up the other end.

We then wet the surface and applied the expanding foam to the first half of the seal's head.



Once that had set, we then wet the other side of the seal's head and applied the expanding foam to it.

When it had set, we then sanded it down ruffly to a seal shape head.

PRODUCTION AND PERFORMANCE HOME



Receiving, presenting and producing theatres

Receiving theatre are venues for hire. They "receive" productions and events and companies will pay the theatre a hire fee to use their facilities. Some examples include; Lyceum theatre, Grand opera house York, Empire theatre etc...

Presenting theatres present programming in an active way, choosing artistic product that is in line with the theatre's artistic policies and to appeal to the audience. Some examples are; The Maltings theatre, Berwick etc...

Producing Theatres are the best fit of the public's idea of how "proper" theatre works. They combine resident theatre company of actors, directors and so on. Some examples are The royal opera house, Globe theatre, National theatre etc...

10 things that don't require talent

10 THINGS THAT REQUIRE **ZERO TALENT**

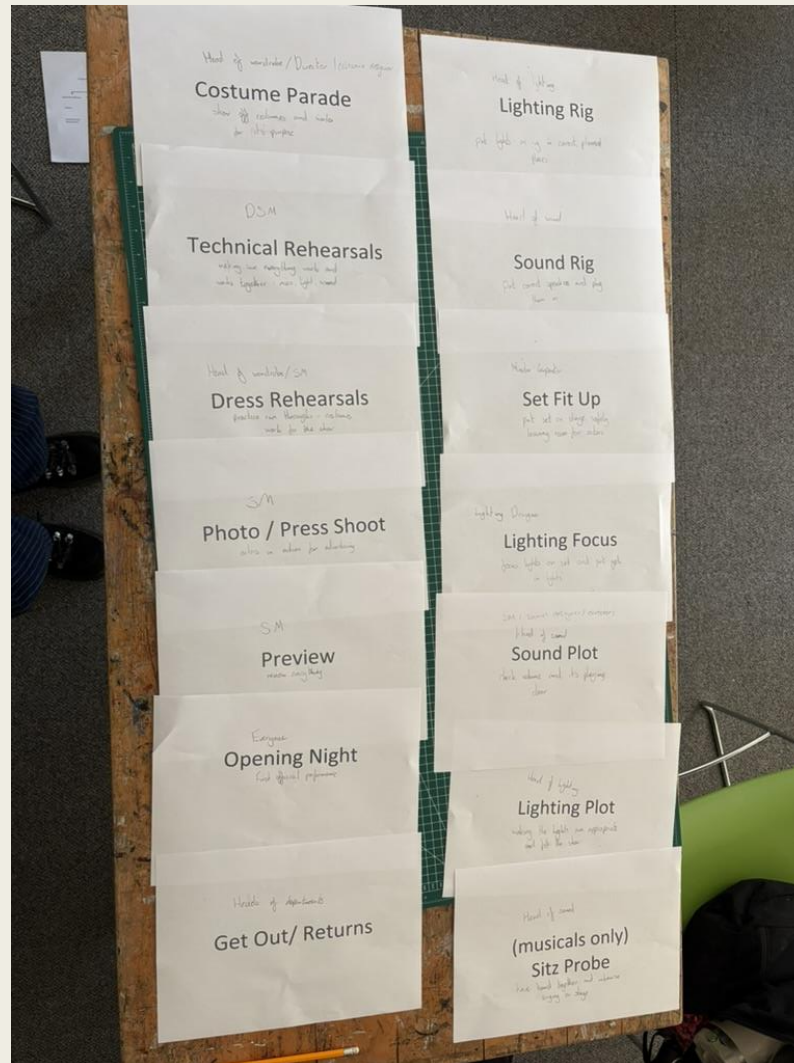
1. Being On Time
2. Making An Effort
3. Being High Energy
4. Having A Positive Attitude
5. Being Passionate
6. Using Good Body Language
7. Being Coachable
8. Doing A Little Extra
9. Being Prepared
10. Having A Strong Work Ethic

Methodology – 4 stages

- 1) Director / producer idea. Talk to costume designer etc...
- 2) Rehearsal period
- 3) Production week
- 4) The run

The order of production week

Starts at lighting rig
and ends at get out/
returns.

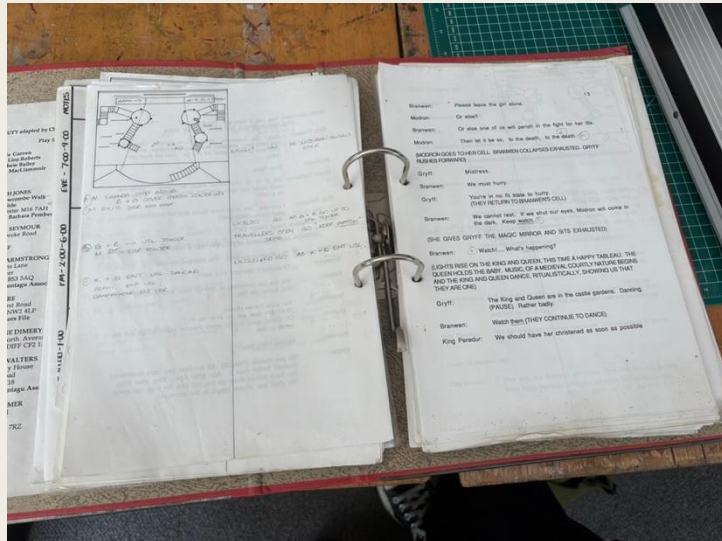


DSM

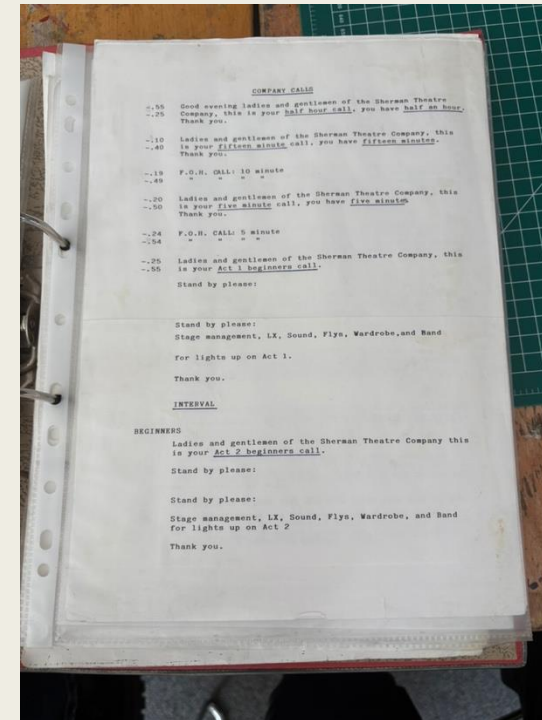
DSM

- A director's righthand man and directors usually have a favourite
 - DSMs provide information and SMs communicate
 - DSM leaves their work behind in the theatre if something was to happen
 - A good DSM will have a tone of saying things that you can learn what they are going to say next
-
- At the half hour call everything should be checked off
 - Beginners call is at 5 minute before the show
 - the 5-minute call is 5 minuets before the beginner's call
 - 15 minuet call is 15 minuet before the beginner's call
-
- You say “Standby” to make someone ready and “Go” to make someone do a standby

DSM notes

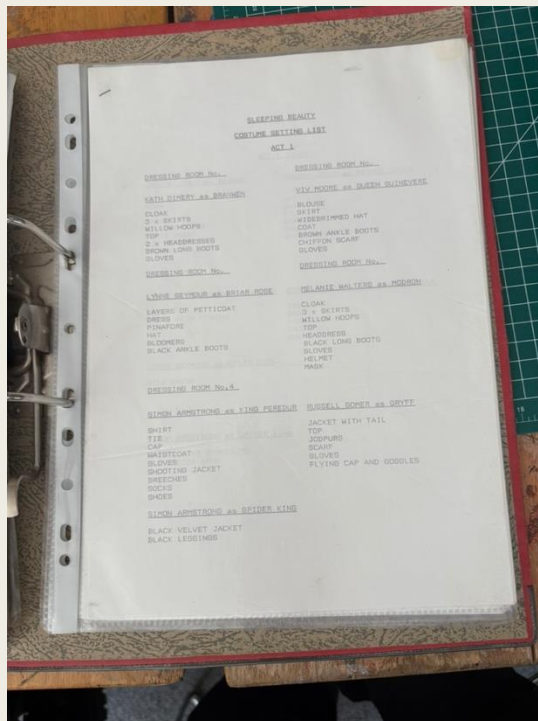


You always right in pencil instead of pen so you can always change it if it needs to be changed.

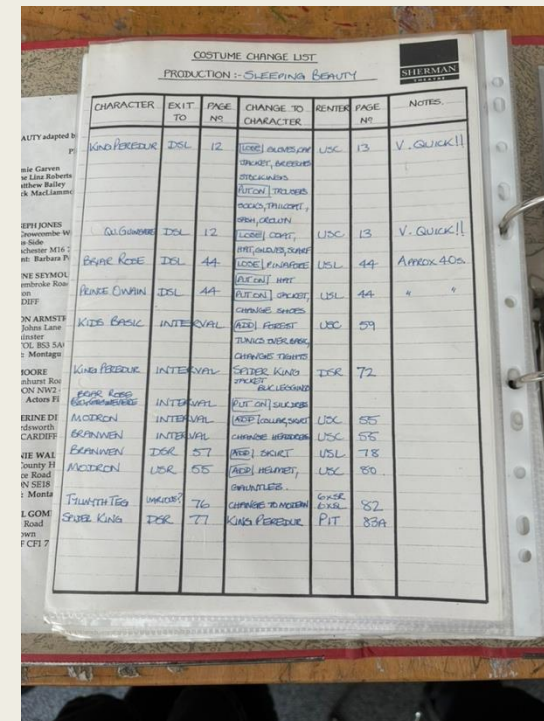


A company call sheet.

DSM notes

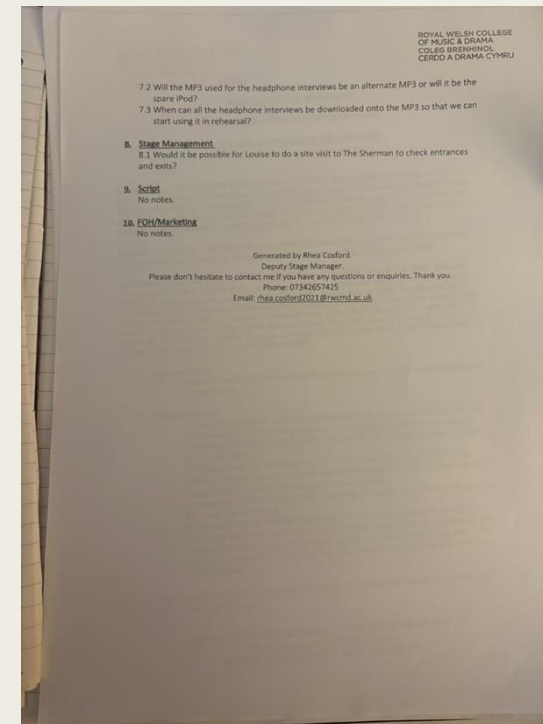
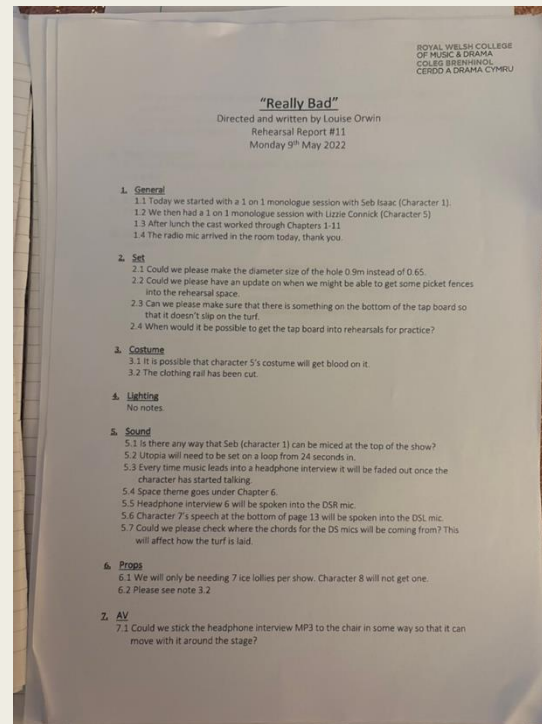


A costume setting list

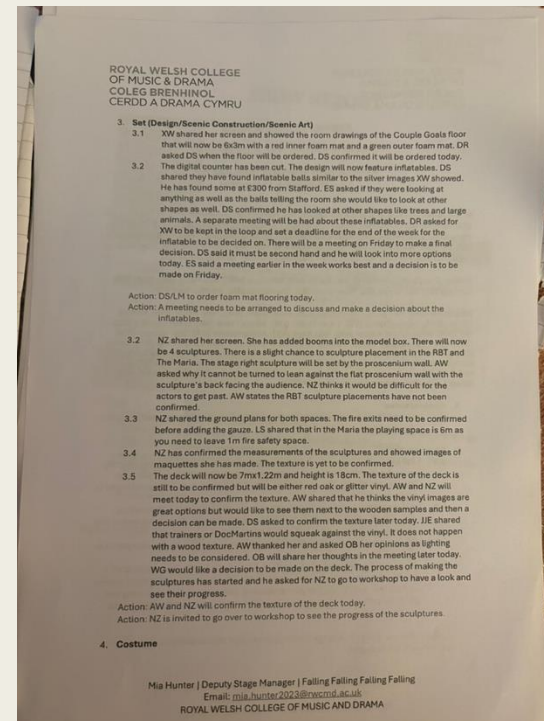
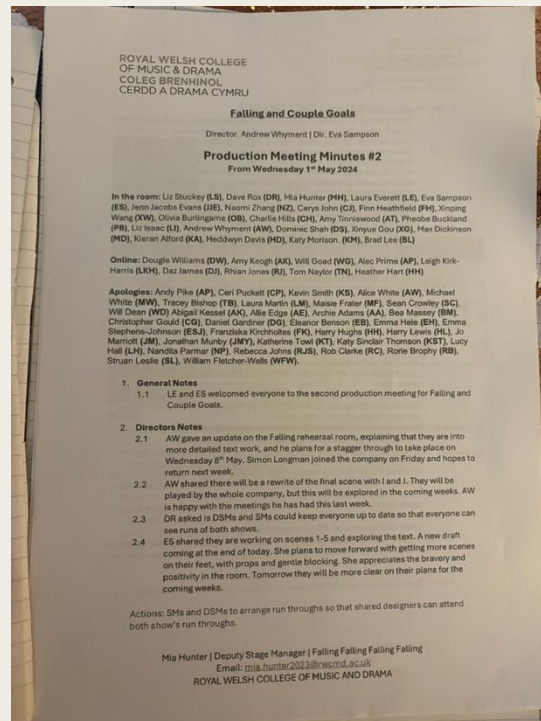


A costume change list

Rehearsal Report example



Production meeting notes example



Show report and call sheet example

ROYAL WELSH COLLEGE
OF MUSIC & DRAMA
COLLEG BRENHINOL
CERDD A DRAMA CYMRU

SHOW REPORT

SHOW	The Glue #10		
VENUE	The Maris		
DATE	08/06/24		
Audience Capacity/ Number	Capacity: 90	Number: 72	
WEATHER	Dry and sunny		

ACT/INTERVAL	TIME UP	TIME DOWN	TOTAL	DUTY STAFF
ACT 1	18:19	19:44	1 hour and 25 minutes	SM: Toby Gray
FINAL CURTAIN/BOW	19:44	19:45	1 minute	DSM: Eve Wengel
				LX OP: Yvonne Graydon
				SOUND OP: Archie White
				SHOW DUTY: Fran Kirkham
PLAYING TIME	1 hour and 25 minutes			
RUNNING TIME	1 hour and 26 minutes			

NOTES:

- The opening of the house was delayed by 28 minutes due to an issue with the emergency lights. Consequently, this delayed the start of the show by 19 minutes.
- There was a repetitive beeping noise audible from the box from scene 8-11. This was not audible from the auditorium or stage.
- SNDQ 35.5, a visual phone cue, did not fire.

A very well received show

Signed by DSM: Eve Wengel Signed by Stage Manager: Toby Gray

If something went wrong don't write who it was unless it was you. Show reports need to be out an hour after the show.

ROYAL WELSH COLLEGE
OF MUSIC & DRAMA
COLLEG BRENHINOL
CERDD A DRAMA CYMRU

"Really Bad"

Call Sheet #17
Tuesday 17th May 2022
Directed and written by Louise Orwin.

Time	Called	Scene/Call type	Location	Notes
9:15-10:00	Full Company.	Notes.	Studio 5. The Old Library.	
10:00-12:00	Full Company.	Run Through and notes.	Studio 5. The Old Library.	
12:00-13:00	Seb Isaac.	Chapter 1.	Studio 5. The Old Library.	
13:00-14:00		LUNCH		
14:00-17:45	Full Company.	Working notes.	Studio 5. The Old Library.	
17:45		END OF CALL		

Generated by Rhea Cosford.
Deputy Stage Manager.

All calls are subject to change. Tea breaks will be allocated throughout the day.
Please feel free to contact me with any questions or enquiries. Thank you.
Phone: 07342657425
Email: rhea.cosford2021@hotmail.co.uk

Technical rehearsals

They can be long, you either go from the start, or you go along and do it and do it again until it is right. If it's an hour long it should be 4 hours +1. Every hour you add an hour. Stage managers tend to do these, but the directors are there too. It is the most expensive run as it doesn't have any audience who have paid for tickets.

TIME TRAVELLER



Meeting

We had a meeting with the year one actors and year two DPs to discuss the set and the actual performance itself.

We discussed the time period of the set which was the 1700s. Then we ruffly planned out the week which was -

- Monday- Lights and build set
- Tuesday- Rehearsals
- Wednesday- Rehearsals
- Thursday- Show and get out

Then us year one DPs learnt our roles, and I was on costume with Kate. Then was time to go through what the actors had in mind for show and what they would be needing.



These are the scale models of the sets.

Meeting

After talking to the other departments, it was time to talk about costume. They wanted an easy costume so they could change on stage and their inspo for the play was the pirate of the Caribbean. We spoke about costume etiquette which include; don't eat food in costume, smell decent in costume, try not to go outside and hang it up if you aren't using it.

Roles –

- Lucia – Witch
- Clover – Time traveller, main character and turns into crew
- Zara – Captain and friend
- Seph – Quartermaster and friend
- Daisy – Crew
- Leyland – Cook

Meeting

Next was to make a list of things they might be needing –

- Captains hat
- Shirts with lace
- Pantaloons
- Shoes
- Tea towel
- Socks
- Buckles

They told us the witch needs to have a timeless outfit, so it doesn't matter what they look like they fit in anywhere.

Talking to the actors

We then spoke to each actor to figure out individually what they think their character needs or how they envision their character.

Zara-

- Hat
- Friend outfit
- Trousers
- Shoes
- Shirt
- Compass?
- No tight-fitting stuff

Seph-

- Shoes
- Pantaloons
- Friend outfit

Daisy-

- Jorts?
- Boots

Clover-

- Pocket watch
- Beaded necklace
- Present outfit

Lucia-

- Shirt
- Trident pendent
- Leg warmers?
- Apron
- Mini bag

Leyland-

- Shirt

Mood board

We wanted earthy tones and shirt and skirt for the outfit with whimsical jewellery.



Mood board

We liked the scarf belt around the waist and wanted the colours to be a bit vibrant but quite earthy to show a bit of money as they are second in command. We thought a waist coat would be could as it goes under a jacket so it's not a full set.



Mood board

We wanted to have a shirt with big frills as well as a jacket instead of a waistcoat as it has more money to buy a full jacket. A few natural colours and a few rich colours like red, green and gold.



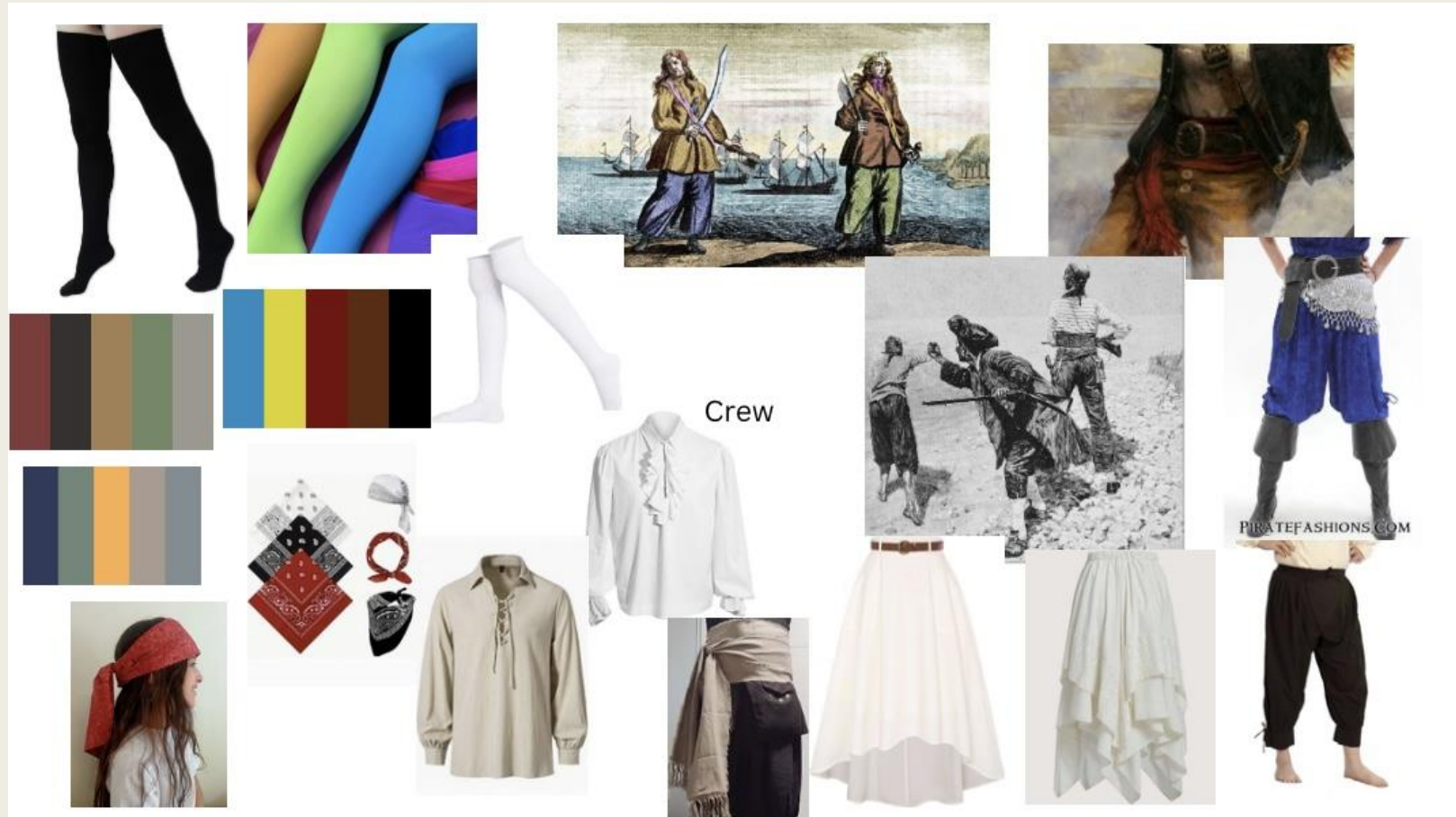
Mood board

For the witch we wanted a head scarf, dress and corset. With neutral timeless colours and maybe even a patch work skirt.



Mood board

For the crew we were thinking having quite basic outfits with a pop of colour, so they don't look too plain against the captain and quartermaster. We also wanted them to have a bandana.



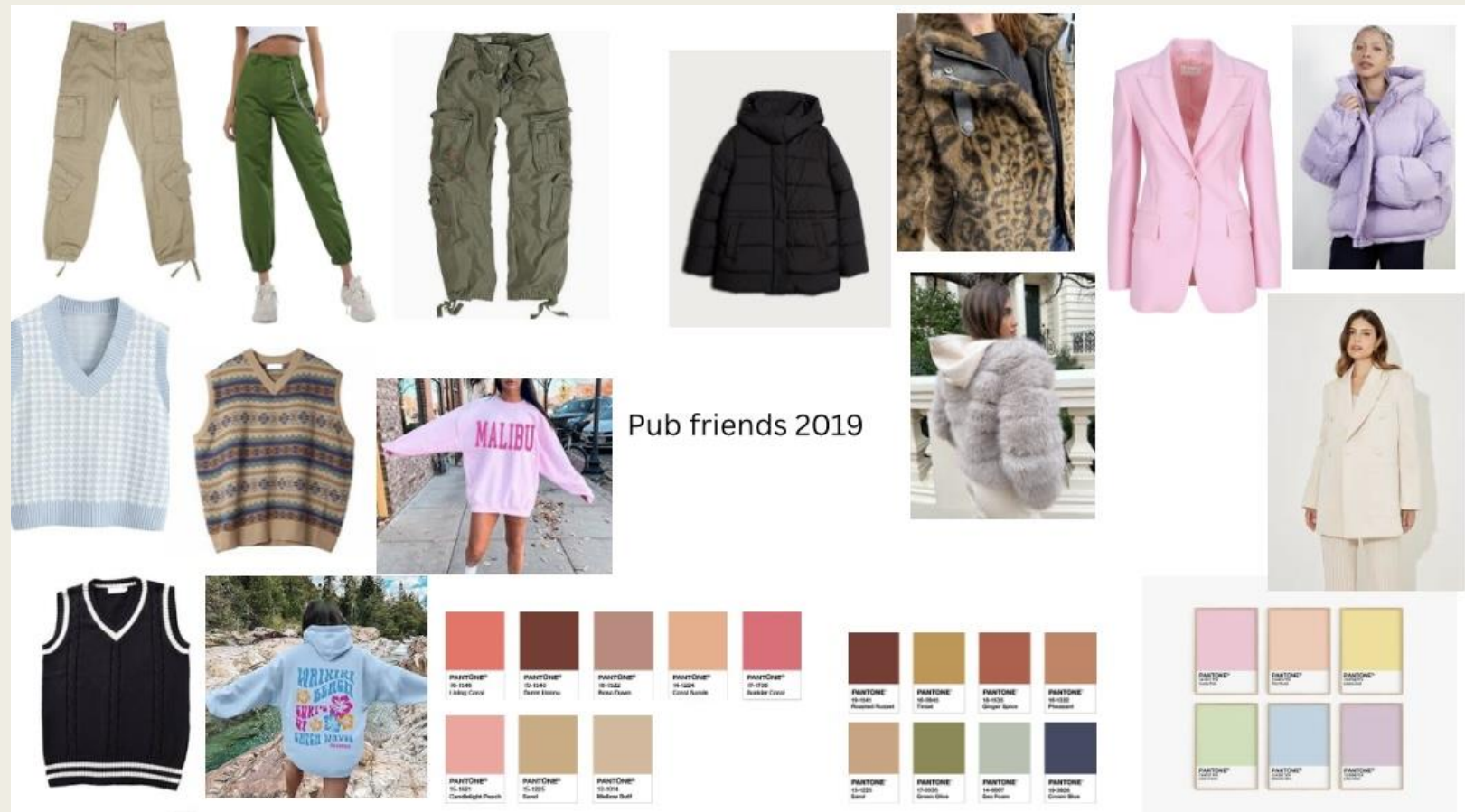
Mood board

For the cook he needed stuff from WW1 and to look like your bog-standard cook that is on board.



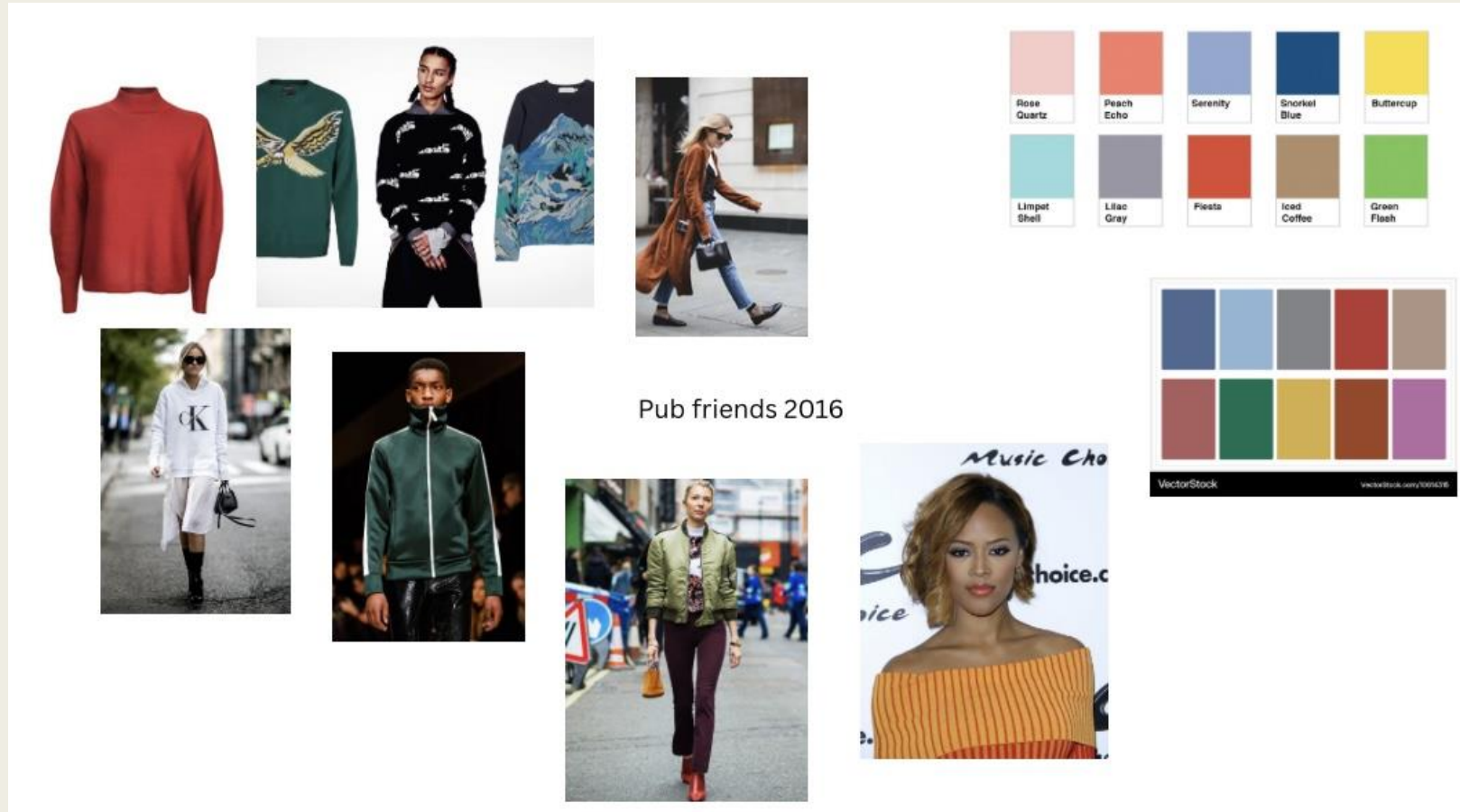
Mood board

We then looked into the 2019 style with the help of the teen vogue website. We thought of a jacket or sweater to go on top for a quick and easy quick change.



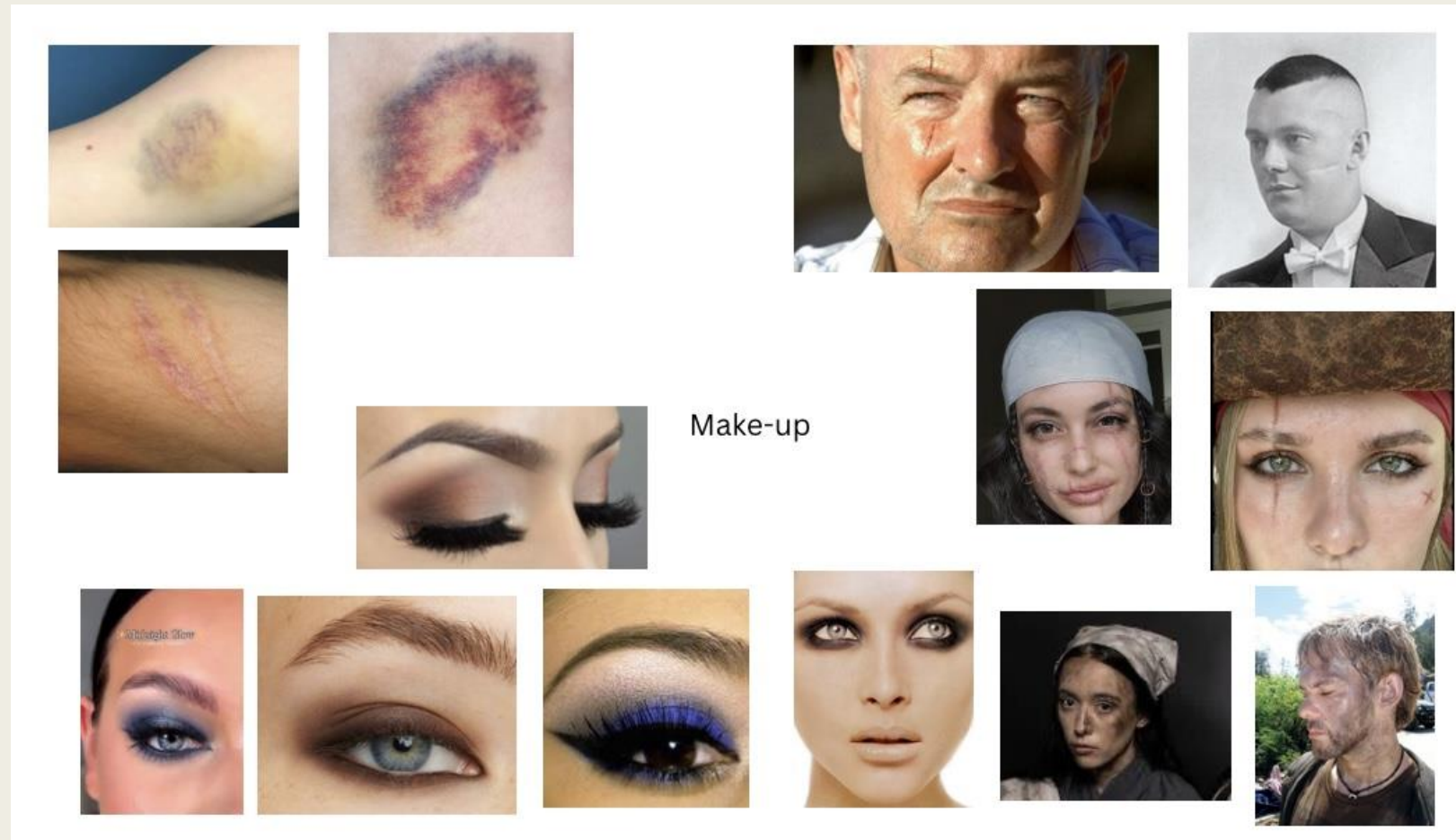
Mood board

We then found out a few days later that it had changed and they were travelling from 2016 not 2019.



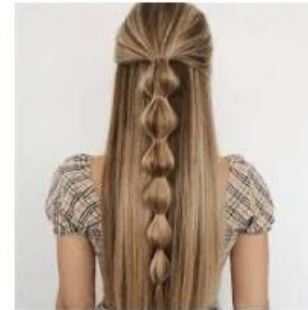
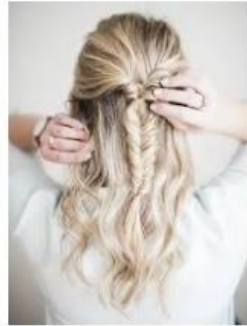
Mood board

Then we came up with make up ideas. Bruises, scars and a dirty face as well as a smokey eye look for both present and pirates. We asked everyone if they were happy to have make up on and they said yes.



Mood board

For hair we asked who was happy to have it up. The we decide that Zara would have it fully up and Seph would have it half up and half down. We liked the idea of a plait and a fishtail plait.



Hair



Costume cupboard

Kate and I then went to the costume cupboard and went looking for the items we needed to dress the actors for the show.

We then returned to the actors after scouting it out and collecting some items and we then discussed if they had any certain items of clothing they had to see if we needed to change their costume a bit.

We then did a costume fit with everyone with the bit we had collected and the bits they brought in and made notes on what was needed or needed to be changed as it didn't go.

Meeting with Rox

We had a meeting with Rox to update him on how things were going.

We wrote about what our costume job included –

- Analysis script
- Sketch
- Sourcing fabric
- Fittings
- Budget
- Creative talks
- Maintenance

What I'm taking from this week –

- Not to be afraid of saying I don't like something and see if Kate agrees.
- Seeing how departments work together.

Looking back on this I would say I've become more confident in saying if I don't think it looks right.

What the actors had for on stage

Costume Spreadsheet

- Actors have but need to see
- We have/finalised
- Need to get

<u>Leyland</u>	Bandages, flask, shoes, apron, blue hat, socks, white lace top (Andrew) , pantaloon s, dog tag	
<u>Daisy</u>	White lace top, grey skirt, shoes, bandana, socks, scarf	
<u>Zara</u>	White lace top, trousers, red coat, shoes, socks, brooch, pearls, belt, scarf, captain's hat, cardigan	
<u>Seph</u>	White lace top, waistcoat, shoes, tights, bracelet, belt x 2, vest top trousers, bandana	
<u>Clover</u>	preppy jumper, shoes, dress, corset, pendant, socks, bandana ,	
<u>Lucia</u>	Black top, socks, tea towel/bandana, shoes, skirt, jewelry, pouch	

Planning and figuring out

What's happening -

- Friends at the table with Zara, Seph, Clover and Lucia
- Zara, Seph go off and Lucia is in the background (maybe go off at some point)
- Leyland and Daisy do transition with clover on stage
- Just Clover on stage discovering
- Daisy, Leyland take Clover to Seph and Zara on the ship
- They remain on the ship for a while (Lucia enters at some point)
- Lucia and Clover are on the other set
- Zara goes off stage with Seph, Daisy, Leyland
- Transition happens again with Clover, Daisy and Leyland
- Seph, Zara, Lucia and Clover are back to the present day

It wasn't set in stone what was happening in the show when we originally had the meeting but further down the line we went back to them, and they told us what was happening. This slide here was to help us figure out costume changes.

Updated it

What's happening -

- Friends at the table with Zara, Seph, Clover and Lucia
- Lucia is in the background
- Zara, Seph and Lucia go offstage
- Leyland and Daisy do transition with Clover on stage put on bandana
- Just Clover on stage discovering
- Daisy, Leyland take Clover to Seph and Zara on the ship
- They remain on the ship for a while (Lucia enters at some point)
- Lucia and Clover are on the other set
- Zara goes off stage with Seph, Daisy, Leyland
- Transition happens again with Clover, Daisy and Leyland
- Seph, Zara, Lucia and Clover are back to the present day

We then made a more accurate one of who was on stage and off stage when the scenes were happening.

Costume changes

How many costume change -

- Clover - 2 costume change on stage
- Seph - Goes off stage for 2 costume change
- Zara - Goes off stage for 2 costume change
- Lucia - No costume change
- Daisy - No costume change
- Leyland - No costume change

We then figured out who needed a costume change and who didn't. As well as where it was happening.

List of things we needed to get

What we need to get

- elastic
- cardigan for Zara

What lines are being said before hand

Costume items changing -

Zara take the jumper and Leyland gives the bandanas. Make up needs to go on

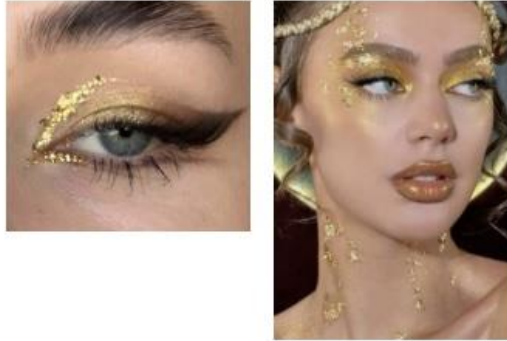
“Get evey back to the ship” Seph and Zara need to be on stage

“Lets go” When Leyland and Clover go to find the witch at the tavern Daisy needs to have the rope tied round her

“Drop it” Daisy takes coin, Layland takes the bandana and Zara gives the jumper. Need to take make up off

Finale decision for make up

Clover - time traveller

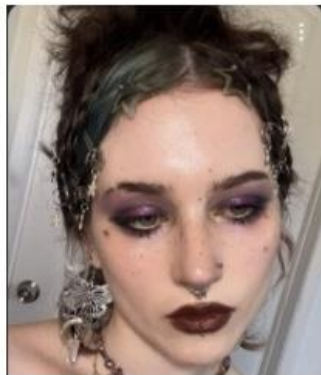


Makeup looks

Zara



Lucia - witch



Daisy and Seph



Leyland



Seph – Quartermaster, pub friend



This is Seph pirate make up. Hair half up and half down in a fish tail plait.



This Seph's pub friend outfit.



This is Seph's Pirate outfit.

Daisy - Crew



Daisy's make up.



We didn't like the bright blue scarf, so we change it out.



This is Daisy's crew outfit.

Lucia - Witch



This is Lucia outfit.



This is their hair done up half up half down. With light covered purple make up on.

We found a green turtle neck for Zara for the pub friend.

Zara – Captain, pub friend



Zara's pirate outfit.



Needed to have the jacket tighter so I used a brooch and safety pin at the back.



This is the hat and scar for the pirate scene.

Clover – Time traveller

We struggled with clovers pub outfit, so we had to change it multiple times. It was a jumper but pulling over the head wasn't going to work so then we bought a few zip up options and went with the bomber jacket.



This is Clover's pirate outfit.



This is clover's make up it was gold.

Leyland – Cook

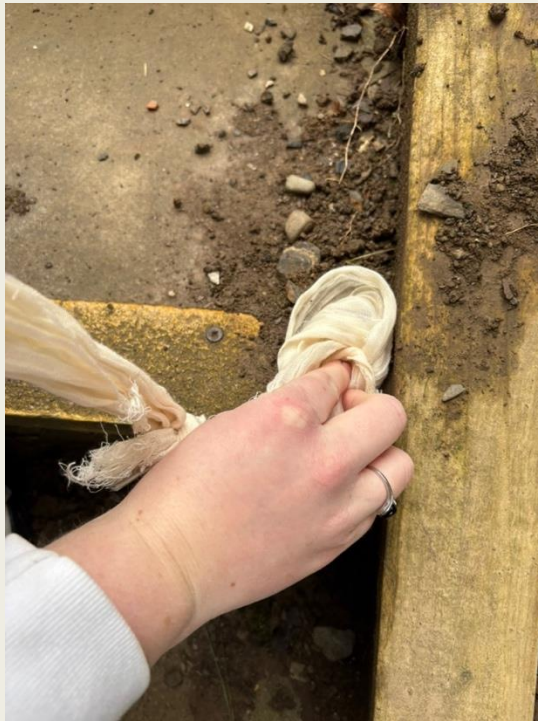


We used a button up shirt for a makeshift apron.



This is the finale outfit with the dirty make up on.

Dirtying the bandage



Leyland's outfit needed a dirty bandage, so we sourced one and went outside to dirty it, but it wasn't working very well.



So, we came in and used brown face paint to dirty it down.

We ended up not using this bandage as Leyland found a better one and we dirtied it down using the brown face paint.

Pirate hat



We struggled to source a pirate hat, but Ellis knew someone we could borrow it from, so we measured Zaras head and told Ellis.



I put these white feathers into the hat that I found in the costume cupboard to make it more captain like. I did this because I felt the hat was very fishman like.

Pirate hat



I then pinned the flap of fabric. I tucked it in.



This is how the pirate hat came out.

Scar



Whilst scrolling through images of scars I came across this video where they used pink and white eye shadow.



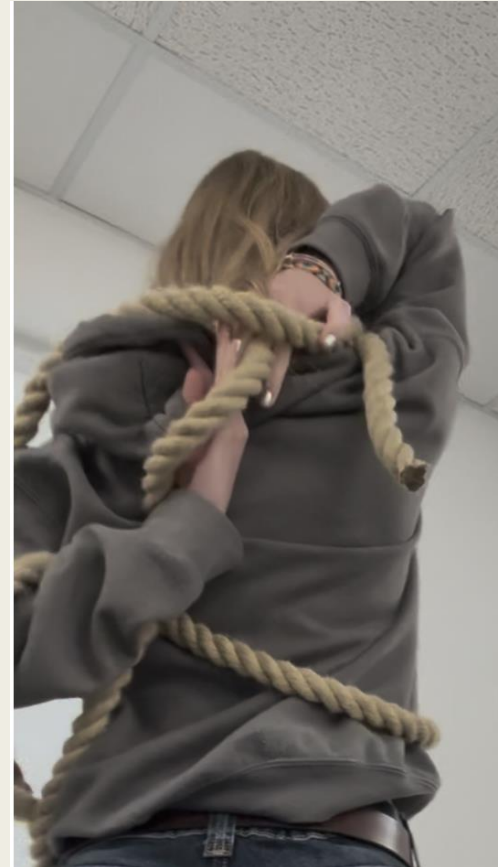
I tested this on my arm using a white eyeliner pencil then I put pink eye shadow on top. I think it was very simple and effective.

Rope tying



We were told we needed to tie Daisy when she came backstage so I practiced ways of tying the rope so that she could easily be untied on stage.

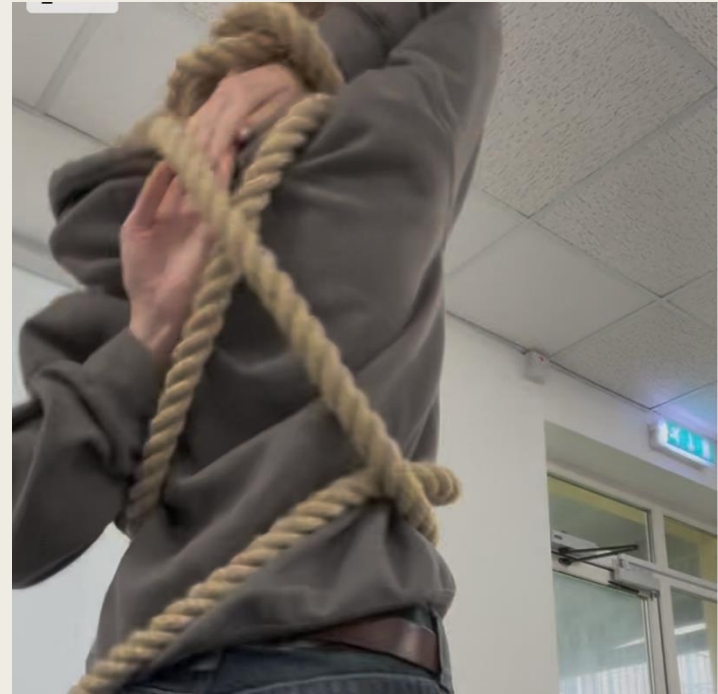
This was my first attempt, and it looks like I'm just carrying it.



Rope tying



I tried again and this one looks like I actually got tangled in it and you could easily get out of it too.



Rope tying



We practiced tying up daisy during rehearsals to see what she was comfortable with. This is what we came up with.



Costumes on stage



This is Seph, Zara, Clover in their everyday outfits. As well as Lucia in their witch outfit.



This is the transition where clover changes on stage, taking off the jacket, pulling up their socks and putting the bandana on.

Costumes on stage



This is Clover after the transition.
Quick change is happening now.



Leyland in his cook costume and
Daisy in her crew costume.

Costumes on stage



This is Zara and Seph on stage changed into their pirate costumes with make up done. Unfortunately, Zara's shirt is on backwards but you couldn't really tell.



This is everyone on stage in their pirate forms.

Costumes on stage



This is Daisy “tied up” for the scene. Then a quick change for Seph and Zara.



Then the transition back happens. Clover puts on the jacket, takes off the bandana and pulls down their socks.

Costumes on stage



They are back on stage without pirate costumes or make up on. That's the show done!



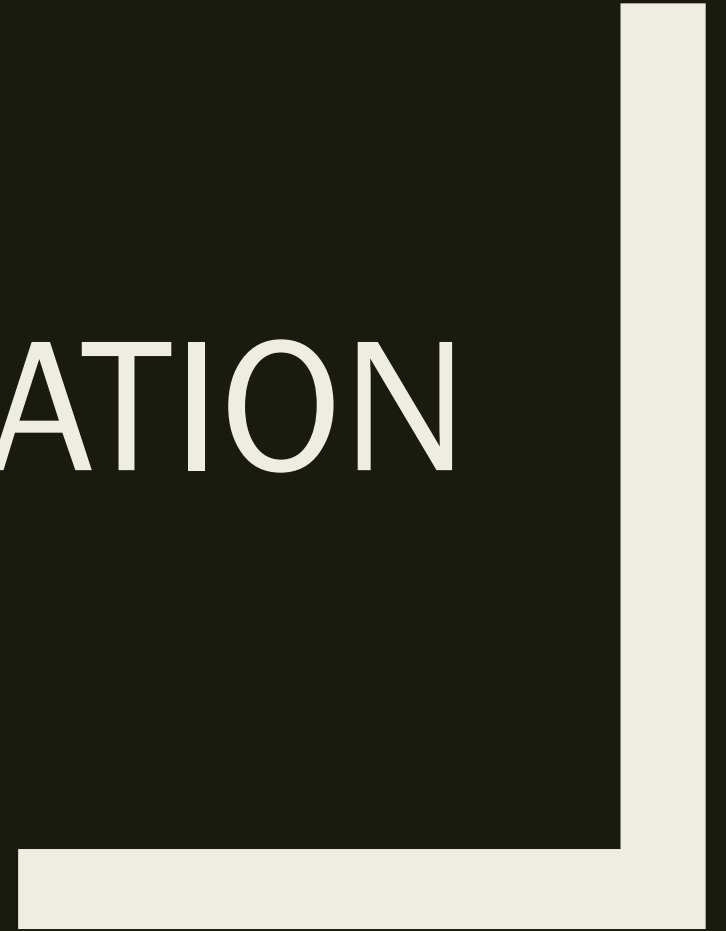
This is the cast and crew!

We then did the get out and returned all the costumes back to the costume cupboard.

Conclusion

I really enjoyed doing this production and I wish we did more than one showing of it, but I've learnt a lot about it by doing the job. Working with everyone again was great fun and it was cool to see how much people have grown and learnt over the last year. Despite Zaras shirt going on backwards and have to change the costumes last minute or actors losing bits of costume just before we open the house it went really well.

EVALUATION



Evaluation

Overall, I really enjoyed doing this module because I got to try new techniques and make fake wounds and well as learn to rust something. Next time I would choose a different wound to do maybe a really detailed gash or if I can a bone sticking out. I would also not wait as long as I did for the contact adhesive glue to dry to stick things together as it was already to dry to do so. I loved working on the production it was so much fun. I enjoyed working as a team and seeing how everyone's skills contribute towards it and how well it turned out despite the wrong way round shirt... Even though we didn't know the script at all because it kept changing as it was improvisation we did really well on all departments including the actors. Next time for the show I would want to try and get a better understanding of the characters and maybe have slightly better communication between departments because us costume ladies would find things out a few days after people found it out like the rope tying. This module has made me very excited for next year to learn more techniques and produce more shows.

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