

FEUP STAND UP!

THE BOB MARLEY
MUSICAL

EDUCATIONAL PACK SECTION 3 (*CREATIVE PRACTICE*)



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INTRODUCTION

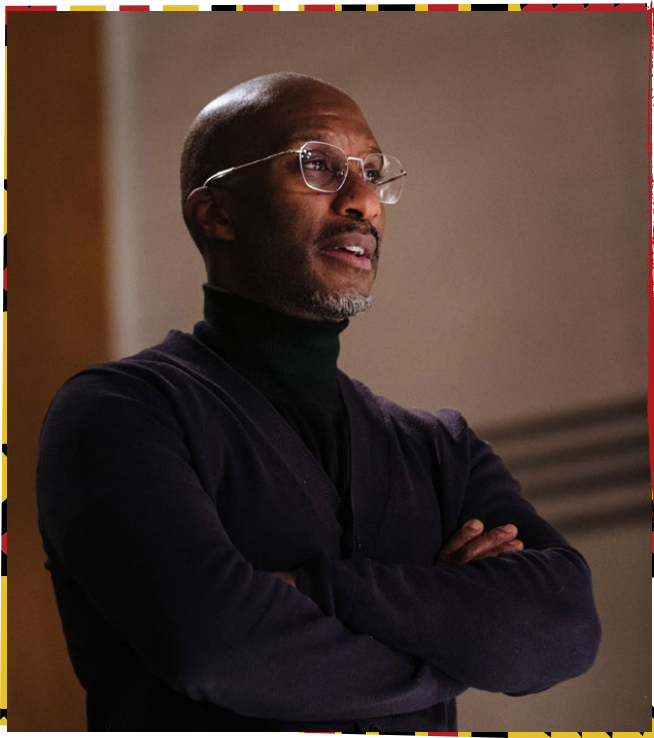
The following section of worksheets covers information on career pathways and key moments from the show. The interviews document the creative process from both the actors and creative teams'

perspective, allowing the resources to be used both within career focused drop down days, PSHE and subjects focused on the arts and design pathways.

'PEOPLE WORKING, PEOPLE MOVING' BOB MARLEY

INTERVIEW WITH CLINT DYER

DEEP DIVE INTO THE ROLE OF THE DIRECTOR FOR *GET UP STAND UP*



Get Up Stand Up was directed by the talented actor, writer and director – Clint Dyer. Dyer is currently Deputy Artistic Director at the Royal National Theatre and has worked in the arts industry in both film and theatre. Dyer has enjoyed success as both an actor and a director, in hits shows, such as *Black Mirror* and *Timewasters*. Within his role as a writer and director he has worked on *Death of England: Delroy*, which was performed at The National Theatre and also has written for the BBC – *Soon Gone Windrush Monologues*.

I'm really interested to know how this process starts and how it's gone from the book to being transferred into the kind of musical process and what that looks like?

Lee wrote a book that was very musically lead. Each song was coming out of a plot point in Bob's life, he used the songs to tell the story.

From that, the book was given to you and you have complete freedom as a director? What does that look like?

So me and Lee developed the script as much as is plausible in the time that we had and it was done in covid times so we couldn't even meet each other – a lot of it was done on zoom. We did a workshop, that was very informative – a five-day workshop, where I took sections that I wanted to explain how I wanted to translate it, we didn't really

go into the head of Bob in the way that I had done on stage. So there was a much more strong central idea that there would be one holding gig that he would then tell his story through. In the way that I did it, I lifted it up into an even larger theatrical life, where you're sometimes in his head, where you're sometimes able to imagine him watching his own life. So that added another theatrical layer. It never felt like we were doing an impression of Bob Marley, it didn't feel like we were doing a biopic of such, the hope was to make it more of a Bob Marley experience. The experience was about how it felt to be Bob.

Were any of Bob Marley's children involved in anyway?

Cedella had sanctioned a draft that Lee had written. So for me to execute what I thought was important about Bob's life I had to find ways to do that. I used video a lot to articulate another level of Bob's life, and context of his life - that was a big collaboration with Tal Yarden. With my video designer, my lighting designer – I tend to get everyone in very early to be part of the process as opposed to just putting one on top of the other. Everything is more interrogated in the way I chose to work.

What appealed to you initially about taking on this project?

It's Bob Marley, It's Bob Marley. I grew up listening to Bob Marley and I'm an absolute advocate, I feel a product of his sensibility and as a Jamaican he runs through a lot of our attitudes and outlook.

How did your ideas come about for the play within a play and what does that look like with the design coming together?

I tend to work closely with the script with the designers and creatives – so going into the rehearsal is about us developing the ideas that we have spoken about.

One of the things that is quite unusual about my process is that I have sound in the room the whole time, when I say sound, I have the band and all that, but I have sound design in the room the whole time. This helps me to scalp the inner life that I wanted to try to put out. It helps me shape the evening; you could argue it's a little bit of a film technique – I hear it as much as I see it. There's an aural narrative, that I believe sound helps me to articulate the whole – the story and the aural narrative, which is pinpointing and helping us to understand the play on a different level.

In your day, how long does that day last?

The usual 8-hour day. I hope a get a chance to do it again, as most directors do with their work. Just because you want another go at it, at making things fit your dream more closely and you learn a lot when

you see an audience in as well.

What would you change?

I would probably want to articulate more of Bob's early days, and the adversity of the time and again these things are hard, as you don't want to make the first half any longer. It's a balancing act. So many songs, and you don't want to lose the songs as there are so many songs.

The 'end' doesn't focus on his death, it feels more of a celebration, was that symbolic of his life?

We opened the show with Bob and he's saying, 'tonight you're going to hear my story.' But it's not history, it's not a documentary cause there's only one truth and it's 'Jah.' So you realise, what we're trying to give you is what it felt like to be part of Bob's life, or what it felt like to be Bob Marley or what it felt like to have to experience those things and the struggle with it. So by the time you get to the end, it's him coming to terms with, what his life has been. You've the young Bob and him talking to his younger self. It's really moving I think, what would you say to yourself in 20 years' time or your younger self? In those last moments, we're passing through and if you get a chance to leave something behind, would that be enough for your younger self to own as a proper meaning of life? The beauty is we all recognise that Bob did that. So that celebration and spiritual element of being part of everything, so the whole idea of ending with that song and the idea of being that change or saying something. The point is that we're still 'saying something' and we still have to be an advocate for Bob's ideas, and that's what we wanted to put over at the end as the struggle still isn't over but isn't it great we have got somebody like him, that we can recognise and remember those feelings by.

What are the stages of feedback for a director?

You're an enabler, you enable everyone to do their best work. You enable everything to lead to your thinking. But you've got to do it in a way, where people feel they have agency. There's a super-objective that you want, that you've to get everybody to buy into and I think the best director's make everybody feel that their individual part of the storytelling, that that is the most important part of the story and without it,

the play wouldn't work.

I tend to see everybody individually, it's not about dividing everybody, feeling empowered and having a direct line to me and to their idea. I think directing really depends on your own personality. I have been an actor most of my career and working life, and there are many directors that do it differently. I know the philosophies and the way people work, that I just couldn't get away with. Especially when I was younger, as you get older people allow you a lot more range and being more authoritarian. As a young black man when I started, the authoritarian angle was never going to be my strong suit, so you found ways to get what you need. Often in rehearsals I say what I need here, as opposed to what I want here. Language is a powerful determinant thing to get everybody across the line.

TASK 1

WHAT ARE THE BENEFITS TO BEING A 'COLLABORATIVE' DIRECTOR? WHAT EXAMPLES DOES CLINT DYER USE TO SUPPORT HIS APPROACH?

[illegible]

[illegible]

TASK 2

DOES EVERY SCENE MAKE THE SHOW, WHAT WOULD BE YOUR PROCESS OF ELIMINATION? WHAT ARE THE CHALLENGES WITH REMOVING IMPORTANT SCENES FROM THE PRODUCTION?

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on the right side, suggesting it's resting on a surface. There is no handwriting or other markings on the paper.

TASK 3

WHAT VALUES AND CONNECTION DOES CLINT DYER HAVE TO BOB MARLEY?

[illegible]

TASK 4

WHAT KEY PERSONAL ATTRIBUTES MUST YOU HAVE TO BE A SUCCESSFUL DIRECTOR?

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page, typical of notebook paper. There are no margins, text, or other markings on the page.

'SOMETIMES WE LET THE MUSIC DO THE TALKING – THEY'RE SCRIPTS WITHIN THEMSELVES'

INTERVIEW WITH MICHAEL DUKE

DEEP DIVE INTO PERFORMING THE MAIN PROTAGONIST BOB MARLEY FOR *GET UP STAND UP*

MICHAEL DUKE

THEATRE INCLUDES: THE INHERITANCE (NOËL COWARD), WEST SIDE STORY (MANCHESTER ROYAL EXCHANGE), WILLIAM SHAKESPEARE'S ROMEO + JULIET (SECRET CINEMA), INTO THE WOODS (COCKPIT), OUTLAWS TO IN-LAWS (KING'S HEAD), TRAVELS WITH MY AUNT (CHICHESTER FESTIVAL THEATRE), BEAUTIFUL: THE CAROLE KING MUSICAL (ALDWYCH), THE RAT PACK LIVE! (ARTS THEATRE), THRILLER LIVE (LYRIC), THE LION KING (LYCEUM) AND BIZET'S CARMEN (OPERA HOLLAND PARK).



What research and preparation did you do for this role? Where does that start?

I'm Jamaican heritage, my family are all Jamaican. I was born in Country Down (North Ireland) but have Jamaican heritage. I've always been surrounded by Jamaican music, Jamaican Patois – the whole culture really. It's one of the main reasons why I wanted to do this job as I just felt so connected to it and so right for it. I didn't have to do as much research as I would have to if I was learning a character from a completely different culture from me, so I had a lot of it already absorbed in me from growing up. I still had to make sure that I understand the genres of Reggae and the journey of where it came from and where it originates from – even the language and where that originates from as even if you're Jamaican you might not know where that originates from.

I watched videos of Bob Marley in all sorts of different settings, whether its on stage or in the studio – In interviews especially. To get his characterisation and his sort of thoughts and what he believed in – And all those sorts of things, I watched a lot of documentaries and spent a lot of time in the mirror as well.

What aspects of your heritage did you explore?

Specifically for my Great Gran, she had a very thick Jamaican accent, even though she had been here so long. I got the nuances of how

to speak from her and through aunties and uncles and other family members. I got to go to Jamacia as well, so I was around cousins and was seeing the way of living in the country. Some of my family is from Kingston, the capital city, but also my Great Gran is from Trelawny, in the country, in the hills. There is a huge difference and I got to tap into both things of that really.

I was talking about rhythms of people and movements of people - and how that influences the pattern of the speech that's being used and the language - did you find that different between those two areas that you're talking about?

Yeah definitely, we actually did quite a lot of work on that in the first week or so of rehearsals. You know looking at how people spoke, how people walked. How people just stood – people's stances are different, when they are living in the city or when they're living in the country. Do you know what I mean? Fast paced in the markets, and all those sorts of things- the attack of the speech is completely different you know? And definitely ages as well.

What was the stages of audition? Was it in certain stages or all in one go?

It was a self-tape, I had to record myself singing either one or two of Bob Marley's songs. Then I had to do a couple of scenes, a bit of acting on the self-tape initially. Which because of the pandemic, nothing could happen with the production, so it was a while before I auditioned again. So, when I did audition for the second time, when I got my recall, that was in person. There was a team of people, the producers were there, the director was there, the musical director was there, the choreographer was there – I did a similar thing as the self-tape but it was in person and I got to do it with another actor. That's like a twenty-minute slot and then I had one more audition that was like a dance audition and a singing audition on another day. I only did two/three auditions including the self-tape, which was quite good as sometimes there can be quite a few rounds.

When you got the role, how does the first stage start for you?

When I got involved in the production, everything was sort of in real life. We did a week of workshops, which was a week where we explored movement, sound, we hired a big studio, but the sound engineer brought all the equipment in, where we created a 'world' basically, we wanted to do that before we started rehearsals. We just wanted to play around, explore and see what we could create. That was a really great process, and we didn't do any actual rehearsing of the material for a week. We did a read through on the first day, where we met all of the cast members, all of the design team and we read the play for the first time. Then the first week of rehearsals, we just spent the time thinking

of what the show meant, what we were doing and why we were doing that - the history of Jamaica, the history of Bob Marley.

What does that look like? Who brings in that information?

It's usually the Director who will lead most of it and the Choreographer – so between them two that's how we explored most of it.

When you said, you were 'playing' in that moment, how many mics or sound elements do you need to be aware of when you're on stage?

That's it really, I have that microphone and then on stage, there's some fold back monitors that give you some of the music and some of your own voice so you can hear yourself. What you do have for most musical theatre, is the Musical Director on a screen in front of you in the auditorium, he conducts, and we know when to start a song or stop.

How did you initially get into acting?

Singing and dancing collectively first, again my Great Grandma she paid for me to go to Saturday school, I used to go to Italia Conti Saturday school in Clapham – I grew up in Camberwell, every Saturday, did classes – Singing and dancing. I didn't really get into acting until later on, and then when I was eleven years old – it was a big year actually as I got the part as Simba in *The Lion King* and I also got a scholarship to train at the Italia Conti main school. So that's how I got into it, so because I was going to the Saturday school I was able to then audition and be part of their agency.

Out of everything, what has been your favourite thing you have done?

I think this has been my favourite. I don't think you have to do things that suit you, that is your background but because this is my background, because it feels so natural – It just, in this day and age, it feels really important to tell this story. Also, doing a musical theatre show that is political and that has a lot of acting in it, its fun but its serious – its very different to doing other musical theatre jobs. But there's something about this that feels really right, really important. Any job that speaks to the world we're living in.

What makes Bob Marley unique to you?

One of our main producers on the show, she worked quite closely with Bob Marley – She worked with Chris Blackwell who ran Island Records. We sat down and went for a coffee, she told me a lot of Bob Marley that you don't really see online. She told me about his character, his temperament and how he behaved around people when he wasn't in the spotlight – That was very interesting to me as now when I'm in the show, unless I'm doing a section of the show where I am specifically performing to the audience, I really try and make the scenes personal as if there is no one there. It makes the audience want to lean in as if they're intruding on a conversation they shouldn't be. What does Bob look like, what does he act like, behind closed doors when no one is there?

What's your favourite moment of the show?

I've received so many messages from people, saying 'This is the first time they've come to the Theatre.' Even if people have come to the theatre before, they experience it so differently – It's so refreshing to hear people responding so audibly – laughing, shouting, saying the odd thing out loud. As an actor, it is a challenge. Sometimes someone singing in a moment when the actor should be singing, just let the actor sing. But that's theatre – that's what theatre is to me.

One of my favourite things, is the group of young people in the audience. The response, the energy, the humour. I hear them, the response they give. They will be at the stage door really excited. For me, what else is it worth doing for?

'SHOE POLISH IN HER HAIR' RITA MARLEY

INTERVIEW WITH HELEN KEANE (CAMPBELL YOUNG ASSOCIATES)

DEEP DIVE INTO THE ROLE OF AN ASSOCIATE TEAM MEMBER FOR HAIR, WIGS AND MAKE-UP IN *GET UP STAND UP*

For you personally how has that career developed, what experience do you need and how has that grown over time?

I started when I was 17, I'm 45 now. I left school - was desperate to, I knew that I wanted to do make-up and I hadn't considered wigs as I didn't know that was a thing and at the time it was either beauty therapy or hair dressing. So I enrolled in one of those courses but at the same time I was pestering all the theatres in Manchester where I lived for any work experience and eventually got taken on by one. And that is literally it, I learnt my trade on the job. I still continued to do the course as it evolved hairdressing, which is so important for us. And I ran shows for 25 years and then became employed by Campbell Young as his associate - having met him on a show when he was the Wig Maker and I was the Head of Department. We maintained a great friendship and when I decided I'd had enough of doing eight shows a week, he was like, 'well I need an assistant,' this could be a great relationship and now I've been working for him for seven years running various shows that he's designed.

When you said you've got an opportunity to shadow in theatre, what did that look like? Were you watching the make-up artists and hair artists do certain roles?

Exactly that, So I would go into the show and bear in mind all of the shows, if it's a big wig show, you're in there from a certain point in the day whether it be morning or afternoon and I would literally go in and watch the staff. Just watching and taking in everything they're doing - all the way through to putting the wigs on the people at night. And then I'd follow round backstage as well and because I was so keen I think they thought after a couple of nights that I had seen enough, but I

was like 'no, now I would like you to show me some stuff. If you don't mind.' And they were brilliant back then, which is why I'll always to this day have work experience on the shows that I'm doing.

When you're talking about your journey and your education, and career paths - what has been one of the most complex productions you've worked on and in terms of you know wigs and constructing wigs, what does that look like in your day to day, does it take days, weeks?

It takes approximately 60 hours to make one wig, and if you think a lot of West End shows we work on, with Get Up Stand Up being a prime example, with all the swing wigs, its about 110, that's with swings and understudies. So it's a lot of prep work.

What materials do you use when constructing the wigs, in your working station when you're putting them together, what kind of materials and things do you use?

So the process goes, we would sit and actually sit down and we would do a head rep of their head, which is where we basically get a mold of their head using clingfilm and sellotape. So we essentially tape them up and draw on their head. From that clingfilm mold, it goes to the Campbell studio where all the wigs are made. The women make what we call the foundation, which is made out of a material called Terry which has got the lace on the front. Once they have got that made to the exact measurements, that's when they would start to knot the hair in and depending on the character, depending on the show, it could be human hair, it could be synthetic hair -we've got wigs in the show at the moment made out of yak.

THE EVOLUTION OF BOB MARLEY'S HAIR

TASK 1

RESEARCH DIFFERENT TERMS FOR MATERIALS USED TO MAKE WIGS AND WRITE DOWN THEIR DEFINITION.

Synthetic hair

Real human hair

Yak hair

TASK 2

IN GROUPS OF THREE, ALL BRING DIFFERENT IMAGES OF BOB MARLEY'S HAIR FROM THE EARLY 1960S, IDEALLY 1962.

As a design team, begin to sketch an outline of the desired wig you would need to create. Use a measuring tape to measure one person's head as a prototype. Once the sketches have been approved by all of the group, begin to annotate the final sketch using three different colours to comment on:

- Type of materials used for the wig and visual qualities
- Dimensions, measurements, texture and practicalities (e.g. magnets?)
- Historical context (keeping authentic and accurate to the time period)

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

TASK 3

DESIGN A PRODUCTION CAP PROTOTYPE FOR YOUR ACTOR PLAYING BOB MARLEY.

Your sculpted cap must be created using clingfilm and clear measurements. Follow the stages below used by Campbell Young Associates. You will need the following for this exercise:

- Cling film, ribbon, measuring tape, sellotape and scissors

STEP 1

Pin hair back and place
two sheets of cling film
over the top



STEP 2

Place galloon (ribbon)
around the head
(circumference)



STEP 3

Sellotape over the cap, so
your prototype is strong



STEP 4

With scissors mark on ears
carefully



TASK 4

IN YOUR PRODUCTION TEAM, NOW SKIP FORWARD TO 1975, IMAGINE BOB IS PERFORMING LIVE AT THE LYCEUM IN LONDON. DESIGN A WIG THIS TIME THAT WOULD FIT THIS SPECIFIC TIME PERIOD. FIND IMAGES OF BOB MARLEY IN THE 70S TO SUPPORT YOUR DESIGN IDEAS AND AGAIN, MEET AS A DESIGN TEAM TO EXPERIMENT WITH DIFFERENT IDEAS AND USE IMAGES FROM THIS TIME TO SUPPORT YOUR IDEAS.

Ensure that you discuss the following with your group:

- How has Bob Marley's commitment to the Rastafari mentality affected his hair?
- How might fashion or changes in the punk culture affect his hair accessories?
- How will you ensure as a production team that this wig is durable and comfortable for the actor to wear during the show?

[illegible]

TASK 5

IN YOUR CAREER BOOKS/WORKBOOKS RESEARCH THE FOLLOWING COURSES AND SHARE WITH YOUR GROUP WHAT INTERESTING IDEAS YOU DISCOVERED FROM DIFFERENT COURSES.

- Wig Setting and Dressing Course - Wigs Dressing & Styling Course, 4 Week @CBMA (cbmacademy.com)
- Period Makeup, Hair and Wig Styling Course for Theatre, Films (iveracademy.co.uk)
- BA (Hons) Top-up Make-up Artistry | Courses | Training | The Stage

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CREATING COSTUMES

INTERVIEW WITH LISA DUNCAN

DEEP DIVE INTO THE ROLE OF A COSTUME DESIGNER FOR *GET UP STAND UP*

LISA DUNCAN

LISA HAD A SUCCESSFUL CAREER AS A FASHION EDITOR AND STYLIST, BEFORE COMPLETING AN MA IN COSTUME DESIGN AT THE LONDON COLLEGE OF FASHION.

THEATRE INCLUDES: THE NORMAL HEART (NATIONAL THEATRE).

TELEVISION INCLUDES: HANG UPS (CHANNEL 4), INFORMER (NEAL STREET PRODUCTIONS), CHIMERICA (PLAYGROUND ENTERTAINMENT).

FILM INCLUDES: CROWHURST (GREAT POINT MEDIA), BEEN SO LONG (FILM 4), MANGROVE, PART OF SMALL AXE (BBC).

FASHION EDITOR & STYLIST INCLUDES: WORK FOR HARPER'S BAZAAR, COSMOPOLITAN, MARIE CLAIRE, INTERVIEW.



What career route/pathway did you follow to become a costume designer?

I was always interested in design as a child. But not consciously - I loved fashion, I loved clothes, I loved films and T.V. With careers advice, I went for an interview to study graphic design at college, as I loved drawing. I really liked drawing. Looking back, I used to draw pictures of women in 18th costume and colour them in as a child. That's what I literally spent a lot of time doing. Making clothes for my dolls and things. I went for interview for graphic design, and they suggested fashion design. To be honest when I did it there, there were probably not as many courses as there are now. I studied fashion and I worked in fashion magazines. I was a fashion assistant and fashion editor and stylist for a number of years and then I actually ended up going to live in the USA for a while with my husband. When I was coming back, I just thought this was a good opportunity to make a change. Because my fashion work wasn't as easy once I had children, so I ended up going back to college to do a MA, in costume design for performance at LCF (London College of Fashion) and it was a really great course I have to say - It made me really learn about how to break down a script and how to find the character, in the script or the book that you're given.'

What is the interview process for a costume designer and how does that start?

For me, originally, with this project, I was brought on board two years before the show opened so I met with the producers then. I was just coming off of 'Small Acts' I designed a couple of episodes from Small Acts. So it was a very similar era, the 60s and 70s but set in London but still from a West Indian community. I was just coming off of that and I went into meet them and the process of researching that. You're very lucky

when you come in to meet for a project like this that's recent memory, you can use thousands of photographs online. I went away after our initial meetings and put together mood boards, with references, after reading the script, the period that the script covered.

When you say you create a mood board, how many are you talking?

I will look at the script and break it down and work out how many key characters are in there. So I might do, with the Bob Marley, Get Up Stand Up, I might initially do four or five for Bob, for the periods that we cover but I will also do a couple for all the main characters in the show - his family members. So, I have one set of mood boards for the background and the world, like Kingston and Jamaica at that time... And then I would also have a set of mood boards that were extended, that I carried working on for the whole show but I would look at thousands of pictures. I have a stash of photographs from that, which is four to five hundred that I selected down. In many ways it's a dream because there are so many images out there of Bob and The Wailers. But what you really have to do is make sure they're in the right time frame, for this again it was quite simple because very sadly Bob died, so you knew every single picture of him was the right period but every band member and the I Threes continued. So I then have to make sure they're dated and its not after, so it could be 5 or 10 years after he died.

How much of that is accurate/realistic imprint of the costume and how much do you adapt yourself?

It depends on what the producers and the director want. I happen to have a lot of 1970s stock, so a lot of what is in Get Up Stand Up is period clothing, it really is 1970s clothing, especially in Exodus, a lot of that is my stock that I donated. With the other costumes, like Bob's costume and the I Threes, The I Threes were designs - they have three costumes that I drew and did designs for, that we had made. And two of them I designed the fabrics for too. With Bob Marley and The Wailers, their costumes are basically mostly accurate copies of what he/they actually wore.

I wanted to think about the impact on stage and the colours. I knew I wanted to get the red, gold and green in. That's why the tank top that Bob wears that came in during the rehearsals, another had been made by my supervisor. I had a knitter, who had made a tank top for Bunny and he made the red, gold and green tank top for us, that are worn by multiple understudies - It's what everyone thinks of as the Jamaican flag colours.

STUDENT WORKSHEET

TASKS AND THE I THREES!

TASK 1

WHAT A LEVEL COURSES DO YOU FEEL WOULD SUIT THIS CAREER PATHWAY?

TASK 2

HOW IS DESIGNING COSTUMES FOR A THEATRE PRODUCTION AT THE WEST END DIFFERENT TO DESIGNING FASHION IDEAS FOR A MAGAZINE?

TOP TIPS FOR HAVING A SUCCESSFUL CAREER IN COSTUME DESIGN

HAVING A WEBSITE THAT EXHIBITS YOUR DESIGN IDEAS AND WORK EXPERIENCE

HAVING WORK EXPERIENCE IN DIFFERENT SETTINGS - NOT JUST FOR PRODUCTIONS

PRACTICE YOUR DRAWING OF DESIGN IDEAS FOR 'REAL PEOPLE' OF ALL DIFFERENT AGES AND SIZES

PRACTICE SEWING, BOTH BY HAND AND ON A MACHINE

COLLECT THOUSANDS OF PHOTOGRAPHS

STUDY THE HISTORY OF FASHION AND KNOW HOW TO PRESENT YOUR IDEAS WITHIN A MOOD BOARD.
YOUR KNOWLEDGE WILL COME UP IN INTERVIEW, SO ENSURE YOU DON'T HAVE GAPS.

TASK 3

CREATING YOUR OWN DESIGN FOR RITA AND THE I THREES

Read the following information from Lisa Duncan and make some key 'context' noted about your design.

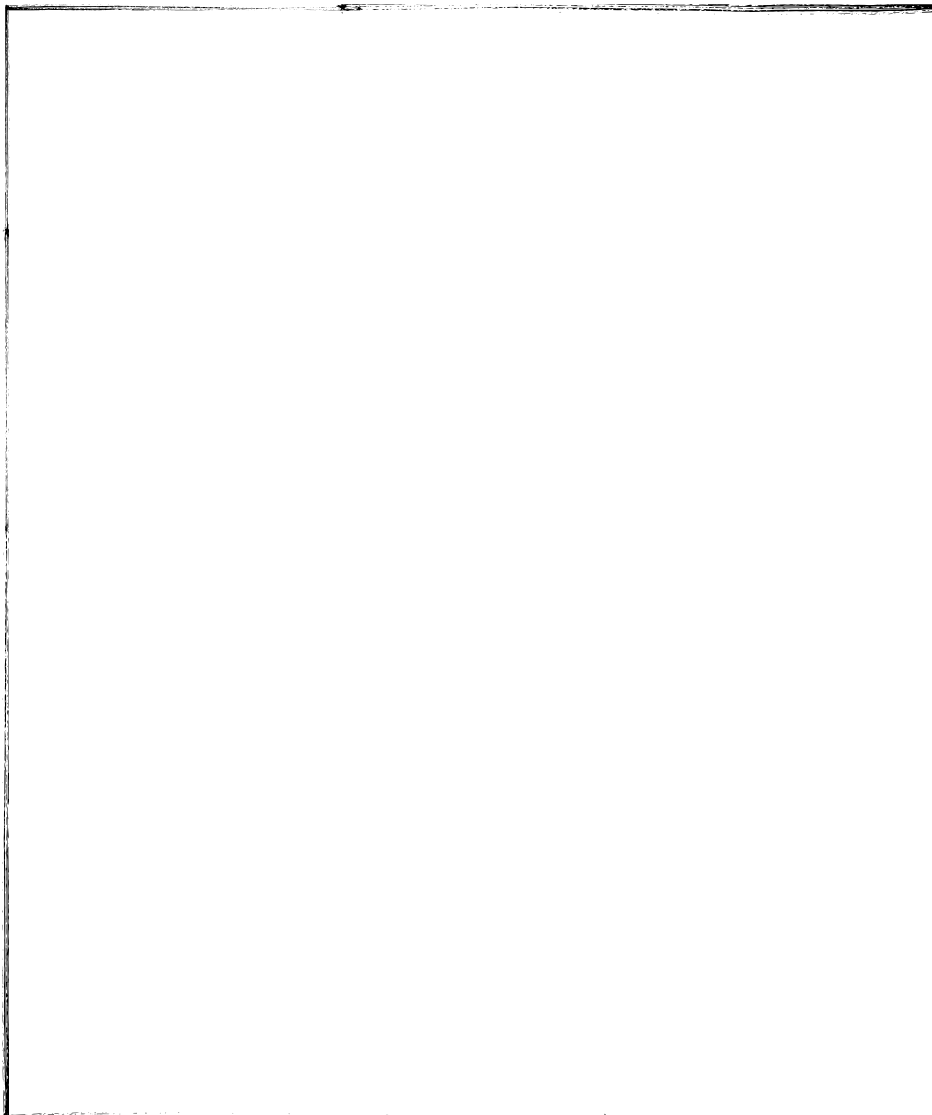
'I started off with them in the red, gold and green skirts with the plain tops. The I Threes do become more glamorous, they're always quite modest and they're sometimes wearing long skirts and they're sometimes wearing strapless tops and halter necks. So for me it was just showing that celebration, so the ones in the middle, with the more brighter more graphic print with the yellow, kind of abstract green and black, that is more of a celebration. Then towards the end it's kind of darker and more subdued again, with the purple flowers and that was looking at references from flowers in Jamaica. The head wraps I wanted to keep more colourful and also for the girls – to elevate them. So the shoes they wear that are a floral wedge – they are copied from some shoes I found on Portobello. I really pushed to get the colour in and a little bit of glamour. As I think it's really uplifting.'

TASK 4

DESIGN A COSTUME FOR RITA THAT REFLECTS A SPECIFIC TIME PERIOD IN THE SHOW.

You should create:

- A silhouette from the front and back of the garment
- A head scarf that reflects the Jamaican colours/flowers
- Shoes that have been 'elevated' for a musical
- Design ideas that have been fully annotated with design choices (measurements, colours, fabrics and textures.)



STUDENT WORKSHEET

CREATING AN ENVIRONMENTAL MOOD BOARD

TASK 1

GO TO THE LIBRARY AND FIND BOOKS ON THE HISTORY OF JAMAICA AND KINGSTON.

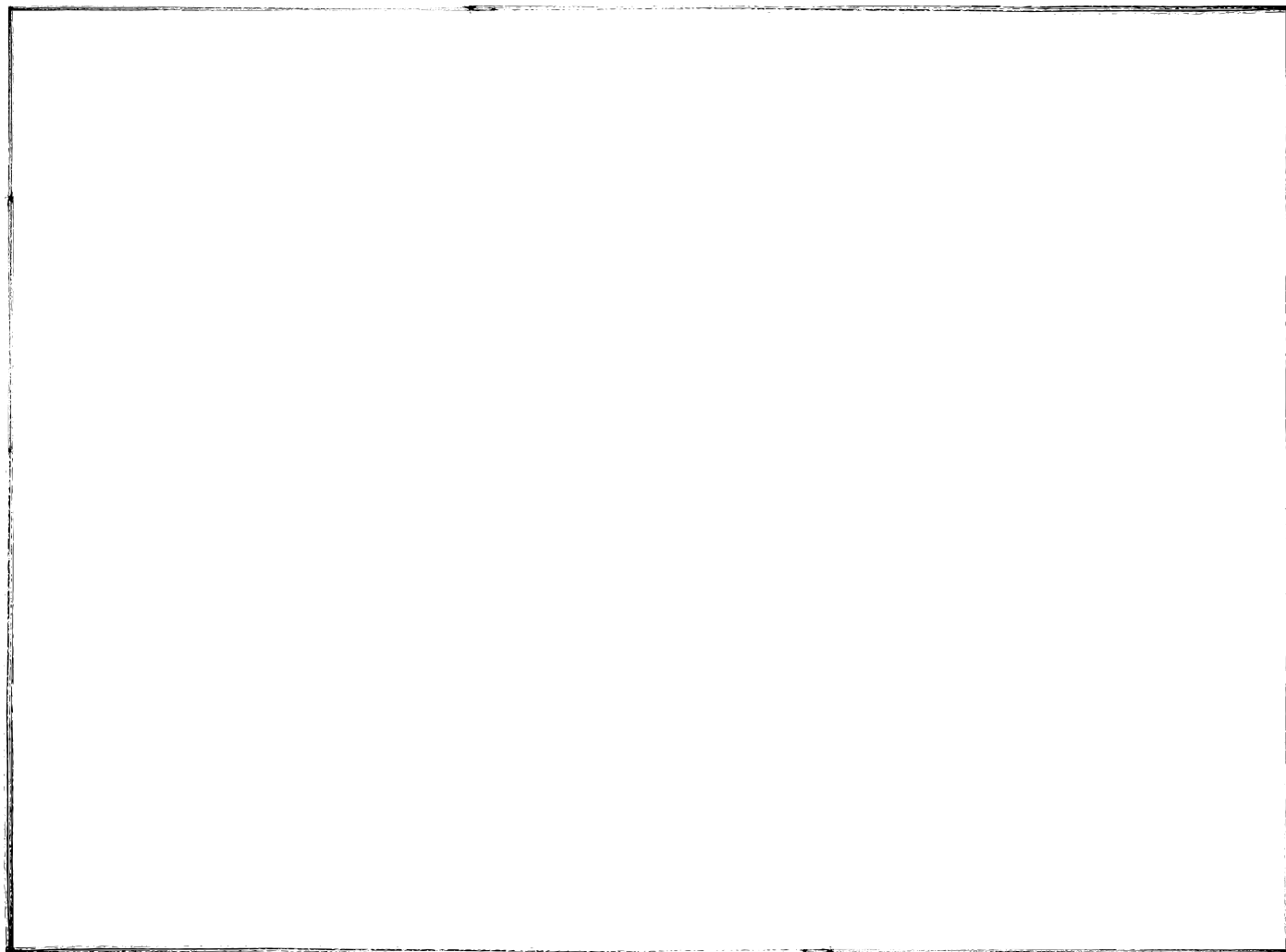
Look for the accurate historical information or images that you will use.

Be clear on your time period, try to stick to Kingston between the 1960s-1970s.

TASK 2

START TO SELECT PICTURES FROM THE INTERNET THAT CAPTURE IMPORTANT IDEAS ABOUT THE ENVIRONMENT OF THE MUSICAL:

- Area Bob Marley grew up in
- Surrounding images of the environment
- Colours
- Prominent styles of costume



TASK 3

ANNOTATE YOUR MOOD BOARD WITH INTERESTING DESCRIPTIONS OF KNOWLEDGE YOU'VE LEARN.

TASK 4

CUT OUT YOUR MOOD BOARD AND PLACE ON A LARGER PIECE OF PAPER.

Annotate specifically ideas that relate to Bob's world in one colour or the world of The I Threes in another colour.

EXTENSION TASK

ONCE YOU'VE COMPLETED YOUR MOOD BOARD OF 'THE WORLD' CREATED IN STAGE OF KINGSTON, HOW CAN YOU CREATE A CONTRASTING WORLD FOR SCENES IN LONDON WITHIN THE 1970S-80S?

PROCESS OF AN ACTOR'S MENTAL HEALTH AND APPROACH TO THE STAMINA REQUIRED FOR EACH SHOW

INTERVIEW WITH DANIEL BAILEY (LEE SCRATCH PERRY, COXSONE DODD AND BUCKY)

DEEP DIVE INTO THE ROLE OF AN ACTOR IN *GET UP STAND UP*

DANIEL BAILEY

THEATRE INCLUDES: OEDIPIUS (PECHO MAMA), GIRL FROM THE NORTH COUNTRY (GIELGUD AND TORONTO), JESUS CHRIST SUPERSTAR (REGENTS PARK OPEN AIR AND BARBICAN CENTRE), THE WIZARD OF OZ (PITLOCHRY FESTIVAL THEATRE), KING (HACKNEY EMPIRE), PRISCILLA QUEEN OF THE DESERT (QUEEN'S THEATRE, HORNBURCH), HAIR (THE VAULTS), MOTOWN THE MUSICAL (SHAFTESBURY), WHEEL OF MISFORTUNE (OLD RED LION), THE LION KING (LYCEUM), SOUTH PACIFIC (UK TOUR), BLUES BROTHERS (ERASMUS THEATRE) AND HAIR (BRONOWSKI PRODUCTIONS).

DANIEL IS ALSO ARTIST ASSOCIATE AT BRIXTON HOUSE.

The role of an actor in the West End isn't easy and comes with its restrictions as a profession. The hours leading up to shows can be back-to-back with rehearsals and evening shows, making the hours of work anti-social in some cases.

As actors it's important to look after the body and to find things surrounding your 'time off' to keep your physical health in check and your mental health positive for the working week ahead.

Here's an excerpt from Daniel Bailey's interview, which explains what he does for his mental health and well-being.

Because your role is so physical within the production, how do you conserve your energy as an actor? What does your weekly schedule look like? I know you said you're on holiday now but how do you manage that?

I just run, I do a lot of running because the show for me is quite cardiovascular. I keep my stamina that way and I also don't want to fatigue my muscles so I personally don't lift weights but I use different forms of exercises that will help me to use my muscles... So I swim or I'll do pilates or I'll do yoga, to make sure my muscles don't get fatigued; but I am still using them.

Also, it looks like drinking a lot of water, I didn't realise how much I needed to drink water because I get so fatigued if you don't. And it really effects your performance.

Also the endurance of having to do eight shows a week can be very taxing on your whole life, so it's very important for me to feed other creative things that I am working on personally, so it becomes a 360 feeding of things. So what I'm working on in the show is able to feed into my own creative process which then inspires what I'm doing on stage - so it's a continuous process. That's how I kind of keep my practice so that I don't get physically and also mentally fatigued.



IMPORTANT QUESTIONS TO DISCUSS WITH YOUR CLASS

WHY IS IT IMPORTANT TO HAVE A WORK/LIFE BALANCE?

WHY IS A HEALTHY DIET IMPORTANT WHEN REHEARSING AND PREPARING FOR SHOWS?

WHEN YOU'RE NOT WORKING ON A PRODUCTION, WHY IS IT IMPORTANT TO 'SWITCH OFF' AND FOCUS ON THE PROJECTS OR OPPORTUNITIES?

WHAT FORMS OF EXERCISE KEEP THE BODY HEALTHY AND MIND RELAXED?

PROCESS OF AN AUDITION FOR A YOUNG ACTOR AND JUGGLING SCHOOL WORK

INTERVIEW AND TASKS WITH MAXWELL COLE (LITTLE BOB)

DEEP DIVE INTO THE ROLE OF A YOUNG ACTOR FROM *GET UP STAND UP*

PROCESS OF AUDITION...

What was your audition like to be part of the production, what did you have to do for that?

First we had to do a self-tape and afterwards we had to do a face to face Interview. It was very nerve racking, but I was exciting all at the same time.

The second part of your audition what was that like the face-to-face?

Well, the face-to-face was as I said very nerve racking, I was nervous seeing loads of new people as well.

It was just as soon as I met the director and everything, cameras were there - it was like, wow I'm doing what I'm doing right now and I never knew at that moment I'll become, performing in fact, to about 100 people.



MAXWELL'S TOP TIPS FOR STAYING HEALTHY AND JUGGLING SCHOOL WORK:

How do you manage the rehearsals with all your school work and everything like that and the shows how do you manage it all?

If I get homework from school, if I'm on a standby I'll use that opportunity to go and do my homework on a standby and then when it's done and out of the way then I just get to chill and relax, with theatre it's really fun.

How do you keep your energy and not get tired, what's your top tips for children who are trying to pursue their acting stuff and then focus at school as well, how do you keep healthy?

So obviously have breakfast and all that. All the normal stuff. When you have a late night, when you're performing, have a nice sleep, don't stay up late at night- otherwise it will just get even worse. when you wake up you will feel tired, but you just have to move on with it.

TASK 1 CREATING A SELF - TAPE!

Pick one of the characters from the production.

- Find an interview or documentary of the person you've chosen.
- Study their mannerisms and rhythm of language used.
- Make notes on physical movement and vocal qualities of their tone and enunciation of words.
- Create a short 2-minute speech that encapsulates their persona and energy as a person.
- Prepare your own 'Self-tape' to perform/record in class
- (This can also be set as an independent task on online learning).

What is a self-tape?

This is a pre-recorded audition extract/monologue that you would send to a director/agent/casting team.

The benefits of this are that you can record your self-tape as many times as possible, until you're happy with the best one to send!

PROCESS OF AUDITIONS, RESTRICTIONS AND CHARACTER ANALYSIS WITH DANIEL BAILEY PLAYING MORE THAN ONE ROLE IN GET UP STAND UP

'THE PEOPLE MAKE A PLACE.'

How did you first hear about the production and what was the audition process like for you?

I was a part of the workshop process and so it was through the workshop process that I was able to become a part of the show, but it started off in the beginning that I was playing loads of different parts. At some points I was playing Peter, at some points I was playing Bunny. Coxson Dodd, the parts that I'm playing now. It was like an audition for every role but not an audition; so that was the process for that. I did two workshops for that and then after those processes, I was offered the roles of Lee Scratch Perry and Coxson Dodd.

How long do those workshops last when you're in them?

They're not too long, about a week - they tend to focus on different parts of the show, different aspects of show. So initially when you were working on the first workshop it was around the writing just so that the creators could hear the voices out loud and then starting to build what the vocabulary might look like on our bodies and so we started looking at dance and what the dance vocabulary might look like within the show. Then we started looking at what little pieces of staging might look like. So, each of those processes take about a week, with a break of six months in between. So, before I started the production, I was working on the show for at least two years.

Oh wow, that's a long time but worth it once you get to the final bit - How much of that was held back because of Covid and everything as well?

So initially when I was offered the job... I was offered it just before Covid and I was in South Africa at the time and the run was supposed to begin in 2020. And we didn't start it properly until 2021, the summer of 2021, so it really held back that whole process but obviously within that space of being in covid it allowed for more changes to happen in terms of the creative process and what parts of Bob Marley's story that they wanted to pull forward... So it actually allowed more time for creativity and to build the cast and to get things right - I guess it's kind of a blessing and a curse in terms of the time it gave for the creative process.



TASK 1

What is a workshop process?

What does it look like in relation to auditioning for a production?

TASK 2

How did Covid affect the development of the production?

What were the positive and negative effects?

APPENDIX

ARTICLES

[bbc.com/culture/article/20220215-bob-marleys-exodus-an-album-that-defined-the-20th-century](https://www.bbc.com/culture/article/20220215-bob-marleys-exodus-an-album-that-defined-the-20th-century)

liveabout.com/what-was-bob-marleys-religion-3552698

jamaicans.com/bob-marley-and-wailers-told-to-be-like-a-black-rock-band-chris-blackwell-reveals-in-biography-book/

trojanrecords.com/artist/bob-marley-and-the-wailers/

jamaicaobserver.com/latest-news/rita-marley-foundation-offers-4m-in-scholarships-to-ten-women/

urbanislandz.com/2021/12/22/rita-marley-deserves-national-hero-with-bob-marley-says-daughter-sharon-marley/

islandrecords.co.uk/

musicorigins.org/item/studio-one-jamaican-music/

DOCUMENTARIES/USEFUL LINKS

(60) When Bob Marley Came To Britain - YouTube

(60) Bob Marley's Life Story (Rare Documentary 1hour 21mins) - YouTube

(60) Marley (A Film By Kevin Macdonald) - YouTube

Exodus performance at the Olivier Awards 2022 - (60) Get Up Stand Up! The Bob Marley Musical perform 'Exodus/Get Up, Stand Up'

Olivier Awards 2022 - YouTube

Initial rehearsals clips - (60) Get Up, Stand Up! The Bob Marley Musical - West End rehearsals - YouTube

'Roots, Reggae, Rebellion - BBC Documentary' - Roots, Reggae, Rebellion Full BBC Documentary - YouTube

Excerpts of interviews of Bob Marley - (61) Bob Marley interview 100% true - YouTube

Reggae Britannia Documentary - <https://youtu.be/wQXyK1uxTps>

BOOKS

Saleswicz, C. Bob Marley: The Untold story. 2010

Marley, Z. Bob Marley: Look Within. 2020

Booker, C, M and Winkler, A, C. Bob Marley, My Son. 2015