

## **OLIVER! The Musical: Behind the Scenes.**

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For every huge production, there has to be a huge production team assembled for the labour needed to put on the show. Myself, and a short band of “Carpenters” as we were later referred to as, helped to stage four nights and one matinee of Mercy Mounthawk’s “Oliver! the Musical” at Siamsa Tíre.

While auditions for roles in the musical commenced, under the watchful eye of Mr. Tony Behan, former principal and esteemed director in school productions down through the years, branches in the newly planted production tree began their growth. The stage construction team, consisting of Transition Year students, was led by the Woodwork and Technical Graphics teacher, Mr. Tadhg O’ Sullivan. He showed our group the available resources and our “work shop” for the foreseeable three or four months, which was far enough away from the school to avoid the distractions of the hustle and bustle, but of close enough proximity to Mr. O’ Sullivan in the Woodwork rooms and regular calls from Mr. Behan, who discussed possible alterations and what was required on a weekly basis.

As major parts of the stage came together, there was a matter of painting these pieces. The sets had to coordinate with the stage throughout the different scenes and to correspond with the lighting. We were working on the final props ahead of the Siamsa Tíre moving day. An artistic group of TY students stepped up to the challenge and collaborated with us. Our constructing was in sync with their painting; there was no stopping our drive and determination. We finished ahead of schedule and waited anxiously, for the performances on “our” stage in Siamsa.

We soon discovered that we were to have another role in the production. This news was met with a “when can we start?” attitude by all involved in the construction team. We were to work backstage during the performance and move, remove or add props to the set for every scene. Under the watchful eye of Ms. Lindsey Moriarty and Ms. Eileen Flanagan, we put on our game-faces. Despite a slow start, we finished with a low error reoccurrence and high praise. It seems that life –long friendships were formed. “A diamond is but a lump of coal that did well under pressure” and I gladly congratulate all involved, who gave countless hours of assistance, especially the back – breaking work on the Saturday night when we removed an entire set from a Siamsa Tíre stage. All in all, there’s no business like show business.