

DON QUIXOTE 2009 PRODUCTION INFORMATION

Staff/Running crew:	(40) stagehands (carpenters, electricians, av tech, prop men, fly men) (25) wardrobe (wardrobe mistress, dressers, stitchers, launderers) (9) wig and make-up crew (7) artistic team (conductor, director, designers, choreographer) (10) music and production staff (incl. asst. designers, titles, stage mgrs, etc.)
Cast:	(8) principals (48) chorus (28 m, 20 f) (10) supers (2 adults, 8 children) (10) dancers (5m, 5f)
Orchestra: plus librarian)	(68) (35 strings, 12 w winds, 11 brass, timpani, 4 percussion, 2 harps, celeste, 2 banda
Total Budget:	\$2,331,167 (for artists, orchestra, crews, building scenery and costumes, etc...)

Orchestra In the pit there is the usual complement of chairs for the strings and winds, as well as the percussion and timpani, there are also 2 harps in the pit and a celeste. Backstage left is a keyboard. The actual sounds of the Notre Dame organ are put into the synthesizer and played by a musician backstage during the third act. During act 4 an onstage guitarist plays while Dulcinea sings.

Scenery This production was built & painted at the San Diego Opera Scenic Studio. The shop began working on the production last fall. The scenery and props were designed by San Diegan Ralph Funicello. This is his first design for SDO, but he has designed and won awards for shows at the Globe as well as for Broadway. There are distinct looks for each of the five acts (presented in 2 parts). Since we play the show with only one intermission, the crew is very busy changing scenery between scenes in a few short minutes. The internal changes are all accomplished in less than 5 minutes. Portions of the building units turn around and function in both the 2nd and 4th acts. The windmills light up, spin, and then advance on Don Q as he sings about them being giants. These windmills are operated (spun and moved) by stagehands. There is a Don Q dummy that is attached to a blade of the giant windmill and rotates onstage after the artist has charged offstage. This dummy is a collaboration of the set, props, costumes, and wig people. The costumes and wig look like the artist's garb. The props people add the lance and "dress" it to make it look as real as possible. The scenery folks attach it and weight the other blades so that it is balanced when spinning. You will also notice a painted sky drop which was painted in our shop. You'll see several rocks and parts of a disintegrating house. All of these have bracing and structure depending on how they are used (stood on, etc) and then covered which may include carved foam which is then painted.

Props You will see many usual and realistic props and set dressings – benches, cups, flowers, etc. The most unique props are a moving horse and donkey that Don Quixote and Sancho Panza ride. Originally, we planned to have a Hollywood prop house build these for us. But we were able to engineer and build them in our scenic studio for much less cost. They are fairly realistic looking and the horse head nods and is controlled by the reins. For a new production such as this, the scenic studio works with the props crew to build or find all props. The props crew is responsible for the running of the show, including all hand props as well as furniture props. Included are weapons (swords) and food (real and fake). Even for simple props such as the wine glasses, there are sometimes

tricks. In order to make them look like they have liquid, but to keep from filling them w/liquid which could spill on the stage, the insides are painted part way up to look like wine is in them. The ground cloth has to be laid carefully and stretched tightly so that there are no wrinkles (dancers would hate that).

Lighting The lighting is designed by Marie Barrett who has lit numerous shows for SDO. She has been involved in this project for months and has worked with the director and set designer to create the overall look of the show as well as the projections that introduce each act. Marie has been in residence to focus the lights, create the looks of the show, and set cues during the technical rehearsals. This show has a larger than usual number of lighting instruments- nearly 600. These include the most modern stage lighting equipment to simple clip lights. They have the potential of 643,000 watts, which would power 10,000 household bulbs or toast 18,450 pieces of bread. Included in this number are 5 large 5000watt instruments. The light is colored with pieces of gel in the instruments – we use enough gel to cover a football field and over 200 gobos to diffuse the light into patterns. 20 color scrollers are used with 8-10 colors each. The rotating light windmills are custom gobos designed by the set designer and are run in special fx units. The stars are part of a large LED drop that runs on one circuit. There are 3 front of house spots and 2 tower follow spots. The scene changes are as busy for the deck electricians as they are for the carpenter crew. During the scene changes, they have to move booms and other lights as well as plug in many lights that are situated in scenery pieces once the pieces are put into place as well as check to make sure they are focused.

Costumes The costumes were designed by Missy West who is making her design debut at SDO. However, she has been the head of the SDO costume department for over 15 years. She has been working on the design for about a year and has made several fabric shopping trips including one to NY in preparation for the build of the show. The shop has been working on the costumes since early October with up to 30 people in the shop at one time. There are 97 costumes and 137 changes (some choristers change back into a previously worn costume). The armor was custom fabricated locally from industrial weight felt. The period of the costumes spans about a hundred years. Don Q is dressed in clothes from about 1650 and the rest from a later time. This is done to make him appear dated. Sancho is dressed in browns (earth colors) as he is a grounding influence on Don Q. The bandits are based on 1840 drawings of gypsies and bandits. Fabrics were chosen for their textures and embroidery and were based on typical Spanish fabrics which often include detailed embroidery. The dancers are of a more gypsy like style than the townsfolk since they are entertainers. The dancing has a flamenco flavor though flamenco did not exist at this time period. The dancers wear flamenco shoes and shawls that are reminiscent of that style of dance. The designer's influences for these designs include Gustav Doré illustrations and the paintings of Velasquez and Murillo. The costume shop works closely with the props department on several items including sword belts.

Wigs/Make-up Principal makeup and wigs (including facial hair) are by 3 M/U artists. The dancers, chorus, and supers have their wigs and makeup applied by 6 more artists in the rehearsal hall downstairs. The wigs that Don Quixote and Dulcinea wear were hand

made especially for this production. Each of these wigs takes approximately 40 hours of hand work to build. The cost of human hair (which is used to make our wigs) has doubled in the last year. About 20 years ago, you could purchase hair for wig making purposes that was about 36" long. Today, the longest hair you can buy is about 22-24" long. There are about 35 wigs in the show. Some of the girls (supers) will have long braids woven into their hair.