

LA BOHÈME 2010 BACKSTAGE INFO

Staff/Running crew: (36) stagehands (carpenters, electricians, av tech, prop men, fly men)
(26) wardrobe (wardrobe master, dressers, stitchers, launderers)
(10) wig and make-up crew
(3) artistic team (conductor, director, designer)
(11) music and production staff (incl. asst. designers, stage mgrs, titles, etc.)

Cast: (10) principals (3 from chorus)
(52) chorus (20 m, 20 f, 12 children)
(28) supers (13 m, 9 f, 6 children)

Orchestra: (67) (33 strings, 11 w winds, 11 brass, 1 timpani, 1 harp, 4 percussion, 6 onstage banda, 1 librarian).

Total Budget: \$1,646,505 (for artists, crews, sets, costumes, everything else . . .); 2005 budget was \$1,310,780.

Scenery This production was designed by John Conklin for our 1990 season. SDO has also presented this production in 1995, 2000, and 2005. It is SDO's most popular set rental and was recently in Omaha, Portland, and Austin. When we rent a set to another company, we send a technical director to oversee both the load in and load out. This set travels in two 48' trailers. The rake in Acts I & IV is 18" over 24'. The 4 acts take place on 3 different sets. This production is performed in 3 parts (2 intermissions)-Acts I & II are performed with a scene change break only. The entire set, props and some lights are changed in less than 4 minutes. The snow effects are accomplished by a manipulating a fabric trough (snow bag) with slits that allows the plastic snow to fall. This production is directed by E. Loren Meeker who was the Asst. Director in 2005.

Props Actual food is consumed onstage including chicken, bread, pastries, whipped cream and cherries. The red wine is a mixture of water and cranberry juice. The breakaway plates are regular crockery that has been scored so that they break in a controlled way. In the basement we have dish washing station. This is an important step since much of the tableware comes into contact with food. This show has a LOT of props and set dressing including furniture pieces and hand props. The candles & matches were demonstrated to the fire marshal in order to get an open flame permit that is required for any live fire onstage. There are a lot of items for sale hanging on the vendors' racks and toys that Parpignol has in his pack. One of the dolls in his pack wears a dress that was made by the costume shop since she originally had no clothes.

Lighting At the act changes, there are lights to refocus which is done by the assistant lighting designer & the electricians at each scene change. The fire in the stove and brazier is not actual fire, but a lighting effect. There are 3 follow spots used from the front for all acts except III. During Act III the followspots are operated from the "Bridge" just upstage of the proscenium wall. The show uses 45 different gel colors. There are also 5 moving or intelligent lights that can be refocused remotely as well as change to 12 different colors. The lighting console not only controls the lighting dimmers, but also controls the intelligent lights and each cue "tells" the moving lights where they should be focused and what color they should be. For this production, the moving lights never move while they're on, rather they move to their new focus position and color when the lamp is off in order to be ready for the next cue in which they are used. Lighting is designed by Michael Whitfield (who has lit several SDO shows). He is also designing *Nabucco*. Because he designed two shows in a row, the light plot (plan for hanging instruments) was coordinated and will save time in focusing *Nabucco*.

Costumes Costumes were designed by Martin Pakledinaz and are owned by Seattle Opera. There are nearly 100 costumes used in the show. This period (1895) in women's' dress silhouettes is defined by the gigot or mutton chop sleeve as well as the petticoat and bum pad. The banda's uniforms were built in our costume shop this year, previously we have rented from a rental house in LA. These costumes are based on the gendarmes of the period. There are dressing rooms in the basement.

Wigs and makeup Principal makeup and wigs are applied in the room at the end of the dressing room hallway or in individual dressing rooms by 3 M/U artists including. The designer is Steven Bryant. The supers and chorus will have theirs applied by 6 more artists in the rehearsal hall. 46 wigs are used in the show. There are 14 sets of facial hair worn by men in the show. The grisettes wear wigs that are styled in "Toulouse Lautrec" or up-twist dos. Mr. Sikon plays both Benoit and Alcindoro. In addition to his costume change, he has a wig and makeup change. Though this isn't technically a quick change, it needs to happen fairly quickly – in less than 10 minutes.

CIVIC THEATRE BASIC TECH INFO: # of seats = 2885

Proscenium opening: width = 56', height = 29'6" Depth of stage = 56' (86' to back wall)

of line sets = 69 # of traps = 6 (4'x6' to 4'x18')

Height of grid = 80'