

LA TRAVIATA 2010 BACKSTAGE INFO

Staff/Running crew: (34) stagehands (carpenters, electricians, av tech, prop men, fly men)
(24) wardrobe (wardrobe master, dressers, stitchers, launderers)
(9) wig and make-up crew
(4) artistic team (conductor, director, choreographer, lighting designer)
(12) music and production staff (incl. asst. designer, stage mgrs, titles, etc.)

Cast: (12) principals
(36) chorus (18 m, 18 f)
(6) dancers (3 m, 3 f)
(8) supers (8 m)

Orchestra: (63) (38 strings, 8 w winds, 10 brass, 3 percussion, 1 timpani, 1 harp, and 2 banda)

Included in the brass section is a cimbasso which is a bass trombone. There are also non-playing personnel: 2 librarians & 2 personnel mgrs.

Total Budget: \$1,670,393 (for artists, crews, sets, costumes, etc . . .) (budget was \$1,266,867 in 2004)

Scenery/Props The scenery is owned by San Francisco Opera and was designed by John Conklin. There are 4 settings, one for each act. At first glance, they look like ordinary (yet opulent) rooms with 3 walls and a ceiling. Upon closer inspection, you'll note that each of them is slightly a different angle including the ceilings. Each act has a different ground cloth. Therefore, at each intermission/scene change the ground cloth has to be changed (pulled up to reveal the one below it) before the new scenery and furniture can be placed on it. This means, of course, that the 3 ground cloths must be tacked down before every show or rehearsal. The walls units are on wagons to make them easier to move around. The scenery pieces offstage are carefully packed into the wings so that everything fits offstage. There are a huge number of props which include the curtains and window treatments, set dressings, furniture (lots), as well as hand props. Some props (esp. chairs) are stored in the basement when not in use. There are candles w/live flame in Act 1 (7 candelabras). We are required to get permission and a flame permit from the fire marshal for that to happen.

Lighting Marie Barrett is the lighting designer and has designed many SDO productions including last season's *Don Quixote*. At the scene changes, there are lights on stands, or "booms" to refocus which is done by the assistant lighting designer and the electricians during each scene change. There are 3 follow spots used from the Front of House for all Acts. The show uses 450 lights, for a total of approximately 350,000 watts, which could power 5,800 (60w) reading lamps or 290 (1200w) hair dryers. The largest wattage of any one light in the show is 5000 watts. There are 45 different gel colors used. There are also 2 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. The moving lights never move while they're on in this show, rather they move to their new focus position and color when the lamp is off in order to be ready for the next cue when they come on.

Costumes Costumes are also owned by San Francisco Opera and were designed by David Walker. The costumes are from the 1855-1860 period. There are approximately 77 costumes in the production. In addition, to the basic costume, the chorus adds pieces for the second party (ie-women add mantillas and the men add matador capes and hats). Most of the costumes are from the original production which was built in 1987. However, the female dancers' costumes were built by SDO Costume Shop because the original costumes didn't allow enough movement. The hoop dress costumes that the women wear, consist of the outer dress (with bones in the bodice so that there is no corset required), petticoat, and the hoop which has a bum roll attached to the back. The hoops alone are quite heavy, especially with the roll attached. However, the dresses alone are nearly as heavy as the hoops. The hoops average 150" in circumference and are 40"-45" in diameter. Basically, the women can't get w/i an arm's length of anyone or anything (walls, etc.). These hoops have handles built into them at a natural lowered hand level, so that when a woman is walking upstairs and she needs to pick up the dress, she can pick up the entire thing (dress, petticoat, hoop) easily.

Wigs and makeup Principal makeup and wigs are applied in a room at the end of the dressing room hallway or in individual dressing rooms by 3 M/U artists. The supers and chorus have their makeup applied by 6 more artists in the rehearsal hall. The designer is Steven Bryant. Approximately 35 wigs and a few pieces of facial hair are used in the show. Violetta has four different wigs.