

## **NABUCCO 2010 PRODUCTION INFO**

Staff/Running crew: (32) stagehands (carpenters, electricians, av tech, prop men, fly men)  
(33) wardrobe (wardrobe master, dressers, stitchers, launderers)  
(12) wig and make-up crew  
(3) artistic team (conductor, director, designer)  
(14) music and production staff (incl. asst. designers, stage mgrs, titles, etc.)

Cast: (8) principals  
(60) chorus (35 m, 25 f)  
(34) supers (24 m, 10 f)

Orchestra: (62) (36 strings, 8 w winds, 10 brass, 1 timpani, 2 harps, 3 percussion, 2 backstage trumpets-banda)

There also nonplaying personnel: 2 librarians & 2 personnel mgrs.

Total Budget: \$1,793,242 (for artists, crews, sets, costumes, everything else . . .).

**Music/Sound** Backstage left there is a keyboard and a computer set up. The thunder and booming “sounds from above” are played from this console. The sounds are “played” by the chorus master because though the actual sounds are created during preproduction, the timing of them must be in musical time with the score. Included in the brass section is a cimbasso (a special type of trombone owned by SDO).

**Scenery** This production was designed by Michael Yeargan for Lyric Opera of Chicago. The scenery was built at SD Scenic Studio (for LOC) in 1998. We have incorporated several rear projection elements to clarify place and give added interest to the scenery (this is accomplished with pan projectors on scaffolding at the very back of the theatre. There are also front text projections to give context to the story. The main portion of the production is a unit (which happens to be LARGE and blue). Additional scenic elements are added in certain scenes. Keep an eye out for the large RED pikes that thrust through the back unit and the crumbling Baal that is accomplished by a quick drop (also known as a Kabuki drop).

**Props** In terms of numbers, there are fewer props than the last show. But this show has its own challenges. We have weapons (including pikes and swords) as well as torches and lots of other items (boxes, chests, Torahs, etc.). Anytime we use live flame, we need to apply to the Fire Marshal for permission. The application includes a demo where we show him the actual fire (in this case torches), the action around it, who will be watching to ensure it is safe, and answer any questions he has including what the performers will be wearing.

**Lighting** Michael Whitfield is the lighting designer, he also lit *La bohème*. Because he lit both of the first two shows, we were able to hang most of the lighting instruments for both shows together saving a lot of time. At the scene changes, there are lights to refocus which is done by the assistant lighting designer and the electricians at each scene change. The menorah and the touchier are both fake flame effects. The menorah uses flicker bulbs and the touchier uses a cloth that is lit from below and blown with a fan to make it look like a real flame. The Hebrew lettering at the tops of the set each consists of 120 60watt light bulbs that are mounted in a “light box”. The light boxes are lined with “gel” – also called color filters, to give them an orange glow. There are 3 follow spots used from the above the house for all Acts and 1 followspot from the “bridge” position just upstage of the proscenium wall. . The show uses 588 lighting instruments, for a total of approximately 350,000 watts, which could power 5,800 (60w) reading lamps or 290 (1200w) hair dryers. There are 45 different gel colors used. In addition, there are 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. 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.

**Costumes** In this production, costumes are a bit of a mixture, some are from Lyric Opera of Chicago and some are from San Francisco Opera. Some are of them are an interpretation of the general period of the piece and others are more symbolic of the characters. You will notice bright red costumes on the Egyptian soldiers and the Magi. The color (red/orange as opposed to red/blue) of these costumes is a good contrast

to the color of the scenery – remember blue and orange are opposites on the color wheel. Egyptians of the period also wore bright colors compared to what the Hebrews wore. In the last part of the opera, there are 3 quick changes for large numbers of the chorus (22-35). In order to accomplish these changes in time, the chorus will change upstage of the projection screen instead of traveling to their dressing rooms. During the latter part of the opera, carpet (to mitigate noise) and a chair for each chorister is set. The dressers then set the costumes in place and the wig crew can prepare to put the beards on or remove them depending on the change.

**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 4 M/U artists. The supers and chorus will have theirs applied by 6 more artists in the rehearsal hall. The designer is Steven Bryant. Approximately 20 wigs are used in the show. However, there are 95 beards worn by men in the show. Most of the beards have adornments which include red balls. Historically, beards from the period were oiled, curled, and included ornaments. During the big chorus costume changes all the men have beard changes as well and to accomplish these changes all of the wig/makeup crew assist the choristers.

**CIVIC THEATRE BASIC TECH INFO:**

	# of seats = 2885	# of line sets = 69	# of traps = 6 (4'x6' to
			4'x18')
Proscenium opening:	width = 56', height = 29'6"	Depth of stage = 56' (86' to back wall)	Height of grid = 80'