

ROMEO & JULIET 2010 PRODUCTION INFO

Staff/Running crew: (21) stagehands (carpenters, electricians, av tech, prop men, fly men)
(21) wardrobe (wardrobe master, dressers, stitchers, launderers)
(9) wig and make-up crew
(5) artistic team (conductor, director, choreographer, fight director, lighting designer)
(11) music and production staff (incl. asst. designer, stage mgrs, titles, etc.)

Cast: (13) principals
(48) chorus (28 m, 20 f)
(8) dancers (4 m, 4 f)
(4) stage combat fighters (4 m)
(4) supers (4 m)

Orchestra: (62) (35 strings, 8 w winds, 9 brass-no tuba, 1 timpani, 2 harps, 3 percussion-incl bell played bkstg)
There also nonplaying personnel: 2 librarians & 2 personnel mgrs.

Total Budget: \$1,698,066 (for artists, crews, sets, costumes, etc . . .) In 98 (different set/costumes) the budget was \$1,005,369.

Music/Sound Backstage right there is a keyboard and a computer set up. The organ coming from the “chapel” is played from this console. The chorus master plays this music and uses a video monitor of the conductor to keep in time.

Scenery This production was designed by Eric Fielding for Utah Opera. It is very traditional and was built in an older technical fashion. The production is not on casters or rolling wagons. This meant that the set had to be erected in place. Scenery and lighting work had to be carefully planned since a lot of it needed to take place in the same spot. There is a “slipstage” on stage left. This low platform tracks onstage to provide other settings.

Props Weapons are the props that get the most attention in this show. We use 25 swords (fight worthy as well as decorative), 3 daggers, 2 halberds, and even a ladle in the fight scene and throughout the show. The performers (including 4 stage combat experts) work with a fight choreographer (Dale Anthony Girard) in order to make the fights look exciting as well as safe. We had 7 extremely light weight aluminum swords built for the principals. Torchieres with live flame candles are used. 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, 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. The safety of the audience and performers is of utmost importance. The torchieres in this production were built to have flicker bulbs. We reworked them so that they would hold real candles. In addition, there are the all important vials of poison.

Lighting Ruth Hutson is making her SDO debut as the lighting designer. 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 lanterns and taper candles have electric flicker lights in them. It is always a challenge to the lighting designer to deal with fake or live flame. Fake flame rarely looks completely real. On the other hand, the designer doesn't have complete control with live flame. For instance, you can't call a lighting cue and have the candles light or extinguish. 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 450 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 two 4000 watt HMI lights used in this production. They are only dimmable by using a mechanical shutter mounted on the front of the light. The largest wattage of any one light in the show is 5000 watts. 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 The costumes were designed by Susan Allred. There are 104 costumes used in the show. You may notice that the families are “color coded” (Capulets – browns, Montagues – blues). Because of all the swords and needed sword belts, the costume department worked closely with the prop crew and the fight director to make sure that all the weapons were handled.

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 will have theirs applied by 5 more artists in the rehearsal hall. The designer is Steven Bryant. Approximately 50 wigs and a few pieces of facial hair are used in the show. There many more men's wigs used than women's – which is a rare occurrence. Because of the swordplay, several of the principals' and other performers' wigs must be carefully thought out.