

BARBER OF SEVILLE 2012 BACKSTAGE TOUR INFO

DO NOT CROSS THE STAGE; PLEASE

DO NOT ENTER THE REHEARSAL HALL-IT IS USED FOR DRESSING ROOMS

Staff/Running crew: (34) stagehands (carpenters, electricians, sound op, prop crew, fly crew)
(17) wardrobe (wardrobe master, dressers, stitchers, launderers)
(10) wig and make-up crew
(3) artistic team (conductor, director, designer)
(12) music and production staff (incl. asst. designers, stage mgrs, etc.)

Cast: (7) principals
(16) male chorus (incl. 1 chorus bit part)
(1) actor (silent performer – Ambrogio)
(18) supers (7 men, 6 women, 3 boys, 2 girls)

Orchestra: (53) (35 strings, 8 winds, 4 brass, 1 timpani, 3 percussion, 1 harpsichord, & librarian)

Total Budget: \$1,545,333 (for artists, crews, sets, costumes, everything else . . .) Budget 19 years ago (1993) was \$686,786

General This production was last seen at SDO in '93. A wind machine is used in the storm (you'll see it offstage left).

Scenery The scenery and props are owned by Lyric Opera of Chicago and were designed by John Conklin. SDO used this production in 1993. The main colors of the scenery are red, black, and blue. The scenic design references the paintings of René Magritte. You will recognize many of his famous images. Note the oversized barber comb in Figaro's room as well as the flying chairs in the red room, and random bowler hats (keep an eye out for more references to his paintings). Some of the scenery flies in and some scenery is rolled on and offstage by stagehands in costume. Take note of the "barber pole" that is more like a fireman's pole – Figaro actually slides down the pole in the middle of his aria!

Props While this show may not have quite as many props as our last show (*Don Pasquale*), there are numerous props ranging from firing cannons to simulated wine (watered down room temperature grape juice). Keep an eye out for the war table game w/movable soldiers, especially when it comes time for the cannons to shoot. We have a fireworks/pyro expert who loads the mini cannons and wirelessly controls the firing switches so the singers can shoot them on the musical cue. At the same time, our prop master is shooting a 12 gauge shotgun into a metal trash barrel to simulate the sound of the cannons. Live sound effects are often the prop department's responsibility. In this production, there is a crash box (box w/broken items that make crashing sounds when tipped). You'll also hear door knocks (mallet pounding on a step) as well as jingling keys. Keep an eye out for the umbrellas in the storm scene: some are painted Magritte style and some are blown out or "damaged." The prop wigs were created by the wig department.

Lighting Lighting designer Gary Marder returns to light this show; he was last here for 2011's *Carmen*. There are over 500 lighting instruments used in this production. That is a potential 270,000 watts if all lights were on at full power (of course they are never all on at full power at the same time). With that wattage, we could power 4,523 sixty watt bulbs. There are 30 different colors used in the lighting instruments. Three moving lights are used - the moving lights are used as special lights that can re-focus between cues. There are three follow spots used in this Opera which is pretty common for SDO. The two moons that you'll see are light boxes. One is much larger than the other. The moon surface is rear projection plastic material with a moonscape pattern painted on it. When the lights inside the box are turned on it makes the moonscape glow. The box surrounding the lights is painted black so it is almost imperceptible.

Costumes The costumes are also from Lyric Opera of Chicago and were designed by Michael Stennett. While they are stylized for this production, the period and silhouette of the costumes is typical of Spanish clothes of the 18th century. Complementary to the scenery, the costumes are also in only three colors (black, red, and blue). Rosina's dresses are all the same style – only she has them in three colors! Be sure to keep an eye out for Count Almaviva's and Rosina's blue cloud costumes! They match the blue sky with clouds scenery. The clouds are appliquéd on the main fabric w/three different colors in order to make give the fabric the depth that is seen in the scenery and Magritte's paintings. Also notice the extremely shiny rhinestone buttons on the Count's coat.

Wigs/Make-up 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. The designer is Steven Bryant. The chorus and supers have their wigs and makeup applied by seven more artists in the rehearsal hall in the basement. In addition to the wigs for the performers, there are several prop wigs which were created by the wig department (it IS about a barber after all). Though the show is stylized, the wigs are pretty standard for this period. White wigs are mostly made of yak hair. Berta's wig is a little exaggerated and it is wired so that it stays open for her to easily remove it onstage. The blood is in a little plastic wrap pack that is filled with a commercial product called Reel Blood and closed with a tiny rubber band.

CIVIC THEATRE BASIC TECH INFO:

Proscenium opening: width = 56'
Depth of stage = 56' (86' to back wall)

of seats = 2885
height = 29'6"
Height of grid = 80'

of line sets = 69

of traps = 6 (4'x6' to 4'x18')