

## **DON PASQUALE 2012 BACKSTAGE INFO**

Staff/Running crew: (27) stagehands (carpenters, electricians, sound op, prop crew, fly crew)  
(15) wardrobe (wardrobe master, dressers, stitchers, launderers)  
(11) wig and make-up crew  
(3) artistic team (conductor, director, designer)  
(11) music and production staff (incl. asst. designers, stage mgrs, etc.)

Cast: (4) principals  
(24) chorus (12 men, 12 women, incl. 1 chorus bit part)  
(1) actor (silent performer – Hop Sing)

Orchestra: (58) (35 strings, 8 winds, 9 brass, 1 timpani & 2 percussion, 2 backstage guitars, & librarian)

Total Budget: \$1,401,629 (for artists, crews, sets, costumes, everything else . . .)  
Budget 10 years ago was \$1,077,512

General This production was last seen in SD in 2002, the year we built it. It is one of SDO's most rented productions. It has been seen in 10 other companies in the last 10 years.

Scenery/Props The scenery and props were built and painted by SDO Scenic Studio. They were designed by movie and TV (*Spider-Man*, & *West Wing*) art director Tony Fanning, with a great deal of detail. The construction crew included 24 carpenters, welders, scenic artists, and proppers, in addition to the running crew noted above. The opera is in 3 acts with 5 settings and you will note that other than Don P's office, if a particular set isn't ONstage, it must be BACKstage. This means a lot of backstage real estate is taken with the sets that are not on. "Consumable" props include food (beef jerky, spaghetti, orange juice), paper documents, and blanks for Norina's derringer. There are an enormous number of set props, set decorations, and hand props in the show. You will see many animals (taxidermied & fake): complete animals, heads, rugs, and pieces that decorate and define the sets. The bear was originally built w/brown fur, but once it was onstage, it was decided that it needed to be black. So the wig crew gave it a trim and a dye job. When Norina redecorates, the props crew must change many of the set decorations including changing lampshades and removing hunting trophies. You will also see many "plants" and "flowers." The larger cacti are carved from foam that is then sealed by a process called rim spray. Much of the other vegetation (bougainvillea, succulents, etc.) is commercially available for decoration. In the scene in which Ernesto is taking a bath, the bubbles are accomplished with a special recipe of water, soap suds, and glycerin that are foamed up with compressed air. The tub has only a few inches of liquid so most of the tub is overfilled with bubbles.

Lighting Lighting designer Harry Frehner is making his SDO debut with this production (though he has lit it in 5 of the other companies). There are 472 lighting instruments for a possible total wattage of 270,000. This could power 4523 60 watt light bulbs. There are 24 different colors used in the lighting instruments. There are 3 moving lights that are used; the moving lights are used as special lights that can re-focus between cues. No follow spots are used in the show. The moon that you'll see in the Garden scene in Act 3 Scene 3 is projected from behind the drop with a typical spotlight that has a pattern in the light which gives the shape of the moon.

Costumes The costumes were built 10 years ago in the SDO Costume Shop and were designed by Helen Rodgers. This production takes place in the same general time period as the original opera, but is set in the American west of the cowboys. Therefore, the costumes include cowboy hats, chaps and mariachi costumes. The original costumes were built and fitted by 22 tailors, drapers, stitchers, and milliners in addition to the dressers and running crew noted above. The mariachi costumes were custom built by a company in Mexico that builds costumes for actual working mariachi bands. The corsets for the women were custom made by a company in Seattle that makes reproductions of period underwear. Ernesto and Norina's holsters were made specifically for their particular guns by a small company in Alaska that specializes in leather working. The chaps were also custom made for this production. The gun belts and cowboy hats are actual pieces (not costume reproductions). The suits you will see in the show were tailored in our shop. Because these singers are different sizes than the original principals, we had to build new costumes for both Norina and Pasquale. All the cowboy hats are new since none of the head sizes were the same.

Wigs/Make-up Principal makeup and wigs are applied in the wig and makeup room or in individual dressing rooms by 3 M/U artists. The designer is Steven Bryant. The chorus has their wigs and makeup applied by seven more artists in the rehearsal hall in the basement. The women's hairstyles of this period mimic the silhouette of the dresses. You'll note that the hairstyles are exaggerated and "bump" out in the back to echo the bustle of the costumes. The hats also ride a bit high. Most of the performers do wear wigs instead of using their own hair. There are 30 wigs in the show. It takes less of their time when a wig is applied and is more easily controlled. However, Don Pasquale's hair is his own. A technique to keep his hair from becoming limp from perspiration had to be found. A dry shampoo is sprayed on and helps keep his poufy coif. Some of the men's facial hair is their own and some is applied.