

## **SALOME 2012 BACKSTAGE INFO**

Staff/Running crew: (17) stagehands (carpenters, electricians, av tech, prop men, fly men)  
(15) wardrobe crew (wardrobe supervisor, dressers, stitchers, launderers)  
(12) wig and make-up crew  
(3) artistic team (conductor, director, designer, choreographer)  
(14) music and production staff (incl. asst. designers, stage mgrs, digitext staff, etc.)

Cast: (17) principals  
(7) supers (6 male, 1 female)

Orchestra players: (73) (38 strings, 13 winds, 11 brass, 1 timpani, 5 percussion, 1 harp, 1 celeste, 1 librarian & 2 personnel mgrs.)

Total Budget: \$1,596,064 (for artists, crews, sets, costumes, everything else . . .) '98Salome- cost was \$777,672 (different production).

Music The orchestra is very tightly packed into the pit. In addition to the strings and winds, there are a large number of percussionists as well as a tuba which is not usual in an opera orchestra. When Jochanaan sings in the cistern, he sings through a contraption that is dubbed the "hollerphone." Mr. Grimsley used this in the production in San Francisco. It is basically the bell of a brass horn with an open end. It gives the tone of his voice a touch of being in a well.

Scenery This production was designed by Bruno Schwengl and is from Opera St. Louis (SF & Montreal Operas are co-producers). The floor and walls are all hard surfaces as is the ceiling. This makes it a very good set for the projection of voices. Soft surfaces tend to soak up sound. The production is stylized and not representational. You will see a culvert to the Stage Right side that serves as an entrance. Upstage there is an iris that opens to become an entrance. There is also a cover over it which has hand holds and you'll see Salome climbing on the cover.

Props This show does not have a huge number of props, but those that do exist are crucial. Salome's seven veils (all different sizes and colors) are considered props and need to be steamed and folded a specific way before each performance so they move properly, look right, and are easy for Salome to handle. The head of Jochanaan came with the rest of the props. However, we also rented a head from Santa Fe Opera since it was cast from Mr. Grimsley's face. Apparently, this prop is the most rented prop in Santa Fe Opera's stock. Our wig staff worked with the wig on the head to match what the singer is wearing. The props crew works with the Make-up crew and wardrobe crew on all the blood effects including the blood that gushes from the head. In addition, there are assorted spears, swords, knives, shields – most with a stylized look.

Lighting Christopher Maravich is the lighting designer. He is in residence for the focusing of the lights and cueing during the technical rehearsals. There are 2 front follow spots used. Just over 100 lights are used (usual is 400-500 lights and up to 350,000 watts). There are about 20 different gel colors used. The circle on the floor has 2 moving lights focused on it most of the time. These moving lights can change color and patterns as well as rotate the pattern and can zoom to a larger or smaller circle. 6 more moving lights are used to light the side walls. These moving lights are equipped with shutters - or shaping blades that can cut the light to the shape of the walls. This is done remotely via the lighting console and saved in the lighting cues just like the intensity levels. Color scrollers are also used in front of other lighting instruments and have up to 32 colors. There are also some large HMI lighting fixtures used which are 4000 watts each. These instruments are dimmed with a mechanical shutter that's mounted to the front of the fixture. When we want the fixture to be at 100% the shutters are all the way open and can be closed slightly in order to achieve a percentage of the intensity all the way down to being completely closed so that no light comes out at all. One of these HMI fixtures is the light that comes through the iris in the upstage wall. The other two HMI fixtures are downstage and are used to light the side walls for the climactic scenes at the end of the opera.

Costumes The costumes were also designed by Bruno Schwengl and have a modern look with touches of the ancient period. Some of the modern costumes have a drapery feature that lends a Roman look to them. For example, Herod wears shirt and tie, but has a skirt. Only Salome changes clothes and one change is quick. Her flowing gown and dance costumes were built for her by our shop. She is nude for a fleeting moment. The dancers, some of the supers, a couple of the principals (incl. Herodias) wear corsages – which is the designer's homage to Oscar Wilde (who wrote the play upon which the opera is based). The men wear modern men's dress shoes. Women wear modern sandals. Salome wears flat sandals to add to her youthful look as the character is only a teenager. The Jews wear yarmulkes and tallits (prayer shawls w/white strings) – some under their suit coats and one on the outside of his clothes. Some of them wear modern glasses w/different frames – this will help differentiate them. Because there are so few costumes (only 28) all of them fit in one hamper which is very unusual.

Wigs/Make-up Steven Bryant is the designer. Principal makeup and wigs are applied in the room at the end of the dressing room hallway or in individual dressing rooms. All of these wigs used are styled and redressed in house. Salome's wig was built by our crew for her. All of the Jews wear payos (sidelocks) in their wigs. The wig/makeup crew is mainly responsible for creating the blood effects (blood that drips from the head, spurts from Narraboth's stab wound, splatters on the executioner's body, etc.). Nearly 2 quarts of blood are used. Blood is made from Karo syrup, chocolate and food coloring. The Narraboth blood includes detergent (making it much easier to launder out).