

MADAMA BUTTERFLY

Original Production Staff (1996 production)

Stage Director:	Kay Walker Castaldo
Conductor:	Joseph Rescigno
Scenic Design:	Boyd Ostroff and Kevin Baratier
Lighting Design	Boyd Ostroff
Costume Director:	Richard St. Clair
Makeup/Hair Design:	Tom Watson
Stage Manager:	Tara E. Kovach
Chorus Master	Donald Nally
Technical Director	John Callahan
Scenic Coordinator	Kevin Baratier
Lighting Coordinator	John S. Hoey
Asst. Lighting Designer	Michael Voytko

Original Cast (1996 production)

Pinkerton	Fernando de la Mora
Goro	Douglas Perry
Suzuki	Misoon Ghim
Sharpless	Gregg Baker
Butterfly	Patricia Schuman
The Imperial Commissioner	Nigel Smith
The Bonze	Daniel May
Prince Yamadori	Neil Michaels
Kate Pinkerton	Sara Seglem

Performances: November 11, 15, 17 and 20, 1996 at the Academy of Music in Philadelphia, Pennsylvania

Production refurbished and remounted: March 1, 3, 6, 8, 10, 14 and 16, 2002 at the Academy of Music in Philadelphia, Pennsylvania

Scenery built at the Opera Company of Philadelphia Production Center in September of 1996 by members of IATSE Local 8. The rental package includes scenery and properties as used in the original production. Costumes are NOT available with the production.

Scenery Technical Information

Information on this production, including photos and plans, is available on the internet at <http://tech.operaphilly.com/sets/butterfly>

Proscenium Width:	44'-0"
Depth from Plaster Line:	39'-0"
Minimum Depth:	30'-0"
Number of Flying Pieces:	3
Tallest Flying Piece:	30'-0" (Backdrop)
Heaviest Flying Piece:	300 lbs (tree)
Farthest US Flying Piece:	34'-0"
Largest Hard Flying Piece:	20' x 26' (tree)
Largest Soft Flying Piece:	30' x 60' (backdrop)
Groundcloth:	50' wide x 39' deep

The rental includes all non-perishable properties used in the original production

Not Included in Rental

Black Masking, full-stage blacks, rear projection screen, rear projection equipment, live plants

Scenery Rental Costs

Rental Fee (Scenery/Properties):	Depends on size of house and number of performances.
Co-Designer Royalties:	\$1,500 total (\$750 to each co-designer)
Technical Supervisor Fee:	\$335 per day plus \$65 per diem (including travel days), plus all travel and lodging
Loading Costs:	\$2,700 (estimate, based on 2002-03 rates)
Shipping Information:	1 - 48' trailer. <u>Truck must have air-ride.</u> <u>E-track, straps, load bars and pads as per OCP specifications.</u> Rail shipping not permitted. <i>Note: this is a very compact production which might ship in a smaller truck. Please call if you wish to explore other options.</i>
Insurance Required:	\$60,000

Scenery Notes

Our goal was to produce a strikingly simple set which uses movement and lighting to suggest different locales and moods. Crew requirements and assembly time are minimal with this production. With effective lighting you may achieve very attractive as well as inexpensive results.

In Philadelphia we moved Butterfly's house to a number of different positions throughout the opera *a vista* using 8 stagehands dressed in black *ninja* costumes

(these moves could probably be accomplished with a smaller crew or even with supers). All sides of the house unit are finished so it may be positioned as desired. The other scenic units are not mounted on casters but the open nature of the floor plan allows great flexibility in their arrangement.

The backdrop is probably the most important visual element on the stage. It measures 30' x 60' and is constructed of seamless muslin. The sky and sea are translucent dye-painted while the mountains and shoreline are opaque. This allows a dramatic change to a romantic night effect with the mountains silhouetted against the sky and sea through the use of backlighting.

In the original production we hung a Gerriets "opera" (which is the same as Rosco's "twin white") rear projection screen on the same pipe as the backdrop. This allowed us to rear project effects on both the sea and sky. Similar effects could probably be achieved without the screen however. We will provide the screen with the scenery rental if possible, but this depends on schedule as we often use it for our own productions.

We used our Pani BP-4 (4KW HMI) projector with a 13.5cm lens, grayscale shutter and Pani "wave machine" to create a very effective sea effect. The projector was located about 35' upstage of the drop. Many stages will not have adequate depth for this technique. Other approaches might be used to create a similar effect, such as multiple RDS projectors or gobo rotators in ellipsoidal reflector spotlights.

For the sky portion of the backdrop we used a number of ellipsoidal reflector spotlights with cloud templates. Cross-fading these units gave the effect of changing cloud patterns in the sky. You may wish to experiment with moving clouds using RDS or Pani projectors with film loops.

The lighting of the backdrop is extremely important to the success of this opera and should not be underestimated. Please feel free to contact the original lighting designer, Boyd Ostroff, if you wish to discuss the production. The drop itself is quite neutral, painted mostly in shades of grey with some earth colors. In addition to the projected effects we front-lit the drop from above with striplights and also used striplights at both the top and bottom from the rear.

Another important visual effect which greatly enhanced the look of the production was the use of a haze machine. The 1996 production used a CITC "DF-50 Diffusion" haze machine which was replaced with two LeMaitre G-300's in the 2002 revival. These machines are widely available through stage rental houses. When combined with the painting and the lights, the haze created a strikingly realistic three-dimensional effect with the drop. The G-300 produces a greater volume of haze, can be controlled from the light board with a DMX-512 interface, and uses a fluid which is 95% water, something which our singers appreciate. Depending on schedule these machines may be available for rental for an additional fee.

At the end of Act I we “sneaked” in a star drop which consisted of strands of low voltage lamps. The star drop may be provided along with the scenery rental, subject to availability (it is used in other productions).

Another important visual element was the use of real, live plants onstage. In the 1996 production we used live potted bamboo, with some plants growing to 18’ in height. Unfortunately it would not be practical to ship live plants with the production. Therefore we have replaced these with dried bamboo stalks with artificial leaves. These artificial plants were hand-made in our shop and are quite realistic. Additional live plants were used to dress the mound unit and Buddha downstage left. If possible you should investigate obtaining live plants from local sources to augment the artificial foliage which we will send.

Load in and setup for this production takes about 4 hours; the set can be struck and loaded out in approximately one hour.

General Information

The designs in this packet are the property of the Opera Company of Philadelphia and are provided for informational purposes only. Receipt of this packet does not indicate an obligation on the part of your company to rent, nor an obligation for

Opera Company of Philadelphia to provide the production. Upon your request we will prepare a draft copy of the rental agreement for your approval. We will be happy to place a non-binding “hold” on the production for your dates at no charge. If we receive another request for the same time period we will ask you to sign the rental agreement or else release the “hold”. We understand that the choice of a rental production can be time-consuming, so please feel free to keep this packet as long as you like. If, however, you decide not to use the production we would appreciate its return so that we may keep our costs down.



For additional information, please contact:

Jerry Sherk
Director of Production

OPERA COMPANY OF PHILADELPHIA
1420 Locust Street, Suite 210
Philadelphia, PA 19102
(215) 893-3600, x243 • (215) 893-7801 FAX
e-mail: sherk@operaphilly.com

Please see our production web site at <http://tech.operaphilly.com>
for information on this and other sets available for rental