

## Don Giovanni

|                        |                     |
|------------------------|---------------------|
| Stage Director         | Robert B. Driver    |
| Conductor              | Corrado Rovaris     |
| Scenic Design          | Rafal Olbinski      |
| Lighting Design        | John Stephen Hoey   |
| Costume Design         | Richard St. Clair   |
| Makeup/Hair Design     | Tom Watson          |
| Stage Manager          | Ginger James        |
| Chorus Master          | Donald Nally        |
| Technical Director     | John Callahan       |
| Lighting Coordinator   | Drew Billiau        |
| Props Coordinator      | Cindy Felice        |
| Production Manager     | Gregory S. Prioleau |
| Director of Production | Jerry Sherk         |

### Original Cast

|              |                    |
|--------------|--------------------|
| Leporello    | Richard Bernstein  |
| Don Giovanni | David Pittsinger   |
| Donna Anna   | Wendy Nielson      |
| Commendatore | Riccardo Ferrari   |
| Don Ottavio  | Jeremy Ovenden     |
| Donna Elvira | Patricia Schuman   |
| Zerlina      | Christine Brandes  |
| Masetto      | John Marcus Bindel |

Performances: March 15, 17, 20, 22, 24, 26 and 30, 2002 at the Academy of Music in Philadelphia, Pennsylvania

*Scenery built at the Opera Company of Philadelphia Production Center by members of IATSE Local 8. The rental package includes all scenery and properties used in the original production.*

*Please visit our Production Department Website at <http://tech.operaphilly.com/sets/giovanni> for full online documentation.*

### Scenery Technical Information

|                   |                                  |
|-------------------|----------------------------------|
| Proscenium Width: | 44'                              |
| Preferred Depth:  | <i>see projection info below</i> |
| Minimum Depth:    | <i>see projection info below</i> |

|                            |                                     |
|----------------------------|-------------------------------------|
| Number of Flying Pieces:   | 8                                   |
| Tallest Flying Piece:      | 27'-9" ( <i>hotel</i> )             |
| Heaviest Flying Piece:     | 400 lbs ( <i>hotel</i> )            |
| Farthest US Flying Piece:  | <i>see projection info below</i>    |
| Largest Hard Flying Piece: | 13'-7" x 27'-9" ( <i>Hotel</i> )    |
| Largest Soft Flying Piece: | 24' x 28' ( <i>tree drop</i> )      |
| Groundcloth:               | Stock black (call for availability) |

*The rental includes all non-perishable properties used in the original production. See props list for more information.*

**Not Included in Rental:**

Black Masking, full-stage blacks, stock black groundcloth, rear projection screen. The original production used two Pani BP-4 projectors and screen which are not provided with the rental (*see projection info below*).

**Scenery Rental Costs**

|                                  |  |
|----------------------------------|--|
| Rental Fee (Scenery/Properties): | Depends on size of house and number of performances.   |
| Designer Royalties:              | 10% of rental fee (minimum: \$1,000.00)  |
| Technical Supervisor Fee:        | \$335 per day plus \$65 per diem (including travel days), plus all travel and lodging  |
| Loading Costs:                   | \$3,700 (estimate, based on 2002-03 rates)   |
| Shipping Information:            | 2 - 53' trailers . <u>Trucks must have air-ride, E-track, straps, load bars and pads as per OCP specifications.</u> Rail shipping not permitted. |
| Insurance Required:              | \$100,000  |

**Scenery and Projection Notes**

One of the distinctive features of this production was an electric motorized car for Leporello and Don Giovanni. The car is included in the rental package. This is a very stylized and simple set which relies heavily on scenic projections. The original slides are provided however OCP does not make its screen or projection equipment available for rental. The original production made use of two Pani BP-4 (4000 watt HMI) projectors each equipped with a 13.5 cm lens, AMD-32 slide changer and grayscale shutter.

The amount of stage depth required depends on the projection lens used and the desired image size. Use the following table as a guide (*note that OCP has not actually used the 11 cm lens; we suggest you experiment with this lens before using it to determine if sharpness and distortion are acceptable*).

| <b>Image Width</b> | <b>Lens Focal Length</b> | <b>Distance From Proj to Screen</b> | <b>Min Stage Depth</b> | <b>Preferred Stage Depth</b> |
|--------------------|--------------------------|-------------------------------------|------------------------|------------------------------|
| 40'-0"             | 13.5 cm                  | 35'-3"                              | 61'-3"                 | 67'-3"                       |
| 40'-0"             | 11 cm                    | 28'-9"                              | 54'-9"                 | 60'-9"                       |
| 30'-0"             | 11 cm                    | 21'-8"                              | 47'-8"                 | 53'-8"                       |
| 24'-0"             | 11 cm                    | 17'-4"                              | 43'-4"                 | 49'-4"                       |

*(distances measured from lens to screen; add approximately 3' for the projector itself)*

**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. 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.

**Placing a Production on "Hold"**

We will be happy to place a non-binding "hold" on a production for your dates without charge. All requests for holds must be made in writing and will only be considered valid upon receipt of written confirmation by OCP. In the event that a hold is requested by more than one company then they will be honored in the order received. The hold will remain in place until canceled, in writing, by your company. OCP will continue to actively market the production during the hold period until a contract is signed and deposit received. When a second company requests a hold on the same production during an overlapping time period you will be asked to sign a rental agreement or the hold will be released.



**For additional information, please contact:**

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