

LA TRAVIATA

Original Production Staff (1997)

Stage Director	Robert B. Driver
Conductor	Klaus Arp
Scenic Design	Paul Shortt
Lighting Design	Boyd Ostroff
Costume Director	Richard St. Clair
Makeup/Hair Design	Tom Watson
Stage Manager	Ken Saltzman
Chorus Master	Donald Nally
Technical Director	John Callahan
Scenic Coordinator	Kevin Baratier
Lighting Coordinator	Michael Voytko
Director of Production	Boyd Ostroff

Original Cast (1997)

Violetta Valéry	Susan Patterson
Flora Bervoix	Leah Creek
Marquis d'Obigny	Richard Johnson
Baron Douphol	Neil Michaels
Doctor Grenvil	Daniel May
Gastone	Ge Qun Wang
Alfredo Germont	Gordon Gietz
Annina	Rebecca Whitlow
Giuseppe	Mark T. Panuccio
Giorgio Germont	Jung-Hack Seo
Flora's servant	Alvin Maddison
Messenger	Franklin Phillips

Performances: November 10, 14, 16 and 19, 1997 at the Academy of Music in
Philadelphia, Pennsylvania

*Refurbished and remounted January 24, 26, 29, 31 and February 2, 5 and 8,
2003 at the Academy of Music, 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/traviata>

Proscenium Width:	44'
Preferred Depth:	44'
Minimum Depth:	30'
Number of Flying Pieces:	4
Tallest Flying Piece:	26' (mirror)
Heaviest Flying Piece:	2,000 lbs (requires chain motors)
Farthest US Flying Piece:	44' (black masking)
Largest Hard Flying Piece:	26' h x 33' w (mirror)
Largest Soft Flying Piece:	27' h x 30' w (Act II gauze drape)
Groundcloth:	black 50'w x 40' <i>call for availability</i>

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

Not Included in Rental

Black Masking, full-stage blacks, chain motors. A stock black groundcloth was used in Philadelphia. This groundcloth is used in other productions: please call to discuss availability for your dates.

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:	1 - 53' x 102" trailer . <u>Truck must have air-ride, E-track, straps, load bars and pads as per OCP specifications.</u> Rail shipping not permitted.
Insurance Required:	\$110,000

Scenery Notes

The primary scenic element in the opera is a large mirror measuring approximately 26 feet high by 33 feet wide. The unit consists of an outer support frame with carved styrofoam trim which is stiffened by an aluminum truss. Three mirrored panels each approximately 8 feet wide by 16 feet tall are inserted into the outer frame. The mirrored panels are framed in 5/4" x 6" pine and covered with 1/4" plywood and 1/4" plexiglass mirrors. The weight of the entire unit is estimated at 2,000 pounds. In Philadelphia four chain motors were used to fly the mirror; please discuss rigging requirements for your theatre with our technical staff.

In all four scenes of the opera the mirror is tilted at a 60° angle with the bottom edge approximately 2'-6" off the stage floor. For the first act the entire mirror unit is used, reflecting the large table center stage. Draped doorways are located downstage right and left which consist of soft goods attached to steel frames. The table is castered in two sections and includes all props, chairs and dressing.

For the second act the mirror maintains the same configuration. A swagged gauze drape constructed of tobacco cloth flies in downstage and a large planter wagon is located center stage. All the plants used in the Philadelphia production are included in the rental, along with the furniture. This scene change was accomplished without an intermission in approximately four minutes.

The middle section of the mirror is removed for the third act to create an arch opening. A mirrored header piece with decorative trim is installed in its place. A large staircase protrudes through the mirror with escape platforms and stairs upstage. The staircase and escape units break down to small modules for efficient storage backstage during the other scenes. All furniture, dressing and props are included with the rental. This is a major scene change which took about 15 minutes to accomplish in Philadelphia.

For the final act the remaining two outer mirror panels are removed from the unit. They are replaced with three broken and distressed versions of the mirrors. The whole unit is then thrown out of trim to heighten the dramatic effect. A bed and window wagon unit play downstage left and a stack of furniture is placed upstage right. All furniture, props and dressing are provided. The change into the final scene is the most difficult due to the re-configuration of the mirror. In Philadelphia this change took almost the entire 20 minute intermission.

Two mirror storage dollies are included with the rental to accommodate the unused mirror sections in each scene. A "Genie" personnel lift is highly recommended to facilitate changing the mirror sections. During the scene changes spotlines were used to lift each mirror section into position. Large pins were then used to secure

each section. Each of the three mirror sections weighs about 300 pounds.

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