

Running The Show

Many individual crews, onstage and offstage,
collaborate to make Lyric performances run like clockwork

Compiled and edited by Roger Pines

Lyric Opera of Chicago
2015-2016
Director: M. Ozawa

NABUCCO WARDROBE RUN SHEET

Page 1 of 6
1/14/2016 (jag)
Version: PRT

Xc: Dennis, Hicks, Henneberry, Gage, Stanger, M. Reilly, Lindquist, Turner, Evans, Wigs/Make-Up (14), Dressers (15)
NOTE: Please see WWW for all artist entrances and exits.

EX TIME	EX LOC.	WHO	WHAT	CHANGE LOC.	Change Length	ENT Loc.	NEXT ENT TIME
FIRST COSTUME & ENTRANCE TIME				Costume #1 Formal Hebrew w/ Prayer Shawl Wig			
ZACCARIA				First Entrance Time: 10:40			
Dmitry Belosselskiy				(John)			
				Costume #1 Babylonian Long Robe Look. Look #1 Up-Do			

Running sheets for Nabucco costume
and wig/makeup changes

FENENA
Elizabeth DeShong

ANNA
Laura Wilde

ISMAEL
Sergey Skorokhodov

ABIGAILLE
Tatiana Serjan

NABUCCO
Zeljko Lucic

HIGH PRIEST
Stefan Szkafarowsky

ABDALLO
Jesse Donner

22 CORO BS/BR
Carroll, Dubois, Morrissey, Pierce, C. Springer, Watk
Nichols, Sillitti, J. Taylor, Janitzky, Pooch, Wenzel, Ca
Felker, Orduna, Wallace, Cassion, Greiner, Hazell, In
Richardson (Tim, Roger,

24 CORO TENORS
Agpalo, Bradley, Brock, Concepcion, Humes, Nienow
Donovan, Fosselman, Montgomery, Potter, Westlak
Thomas, Brooks, Brunsheen, Daniel, Georg, Potts, T
Taylor (Tim, Chris M

34 CORO WOMEN
Dunn, Hassler, Holzhausen, McCord, Spoor, S. Sprit
Bonczek, Garvey-Cohen, Cook-Nicholson, Farr, Jani
Taylor, Miller, Steyer, Janzen, Kszatowski, Batman,
Mensen-Reynolds, Y. Smith, Surace, Williams, Kers
Kulikova, Lovinello, Lundgren, Vasalli, Wrighte, W
Bieber, Inabinat (Michelle, R

16 SUPER MEN
2 Super Hebrews
Ortyl, Regich

4 Super Hebrews
Christensen, Cutrera, Voci, Pyne

6 Super Babylonians
Koenigsnecht, Giambrone, Hall, Nash, Hobe, Sim

4 Super Babylonians
Vaughn, Clark, Pritchett, McClintock

Running Times: Part I: 71:00

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PART 1 (Acts I & II) 71:00 Min

17:45	R3	2 Super Hebrews Ortyl, Regich	CHANGE to Babylonian Look w/ Red Hats as assigned	Dressing Room	13:45	L3	31:30
		4 Super Hebrews Christensen, Cutrera, Voci, Pyne	CHANGE to Babylonian Look w/ Red Hats as assigned REMOVE: Blood	Dressing Room	13:45	R3 UC	31:30
20:30	SL	22 (ALL) Coro Bs/Br Carroll, Dubois, Morrissey, Pierce, C. Springer, Watkins, Holmes, Nichols, Sillitti, J. Taylor, Janitzky, Pooch, Wenzel, Cavallieri, von Felker, Orduna, Wallace, Cassion, Greiner, Hazell, Ingersoll, Richardson	REMOVE Shawls	Scenery Handling	8:00	L 1-3	28:30
20:30	SL	24 (ALL) Coro Tenors Agpalo, Bradley, Brock, Concepcion, Humes, Nienow, Odom, Combs, Donovan, Fosselman, Montgomery, Potter, Westlake, Esguerra, Reiff, Thomas, Brooks, Brunsheen, Daniel, Georg, Potts, T. Lee, A. Smith, C. Taylor	REMOVE Shawls ADD Black Warrior Vest	Scenery Handling	8:30	L 1-3	29:00
23:30	59 /2/1	WARDROBE STAGING NOTE: Hall, Nash, Hobe, Simpson REMOVE Hebrew Coats Onstage					
24:10	L 1	6 Super Babylonians Koenigsnecht, Hall, Nash, Giambrone, Hobe, Simpson	CATCH Hebrew Coats ADD Red Hats	Scenery Handling	6:15	R L	30:25
40:30	R 1	ABIGAILLE	QUICK CHANGE Costume #2 Red Dress w. Evening Wrap Look #2 Side-Gather	SR Elevator	2:30	R 3	43:00 Shift Complete
	SL	NABUCCO	REMOVE Robe REMOVE Hat	Dressing Room	21:30	L 3	62:00
	SL	FENENA	Wig CHANGE ONLY – Look #2 ½ up ½ down	Dressing Room	12:00	R 3	52:30
			REMOVE Shawl	Dressing	12:00	L 2	52:30

Lyric's running crews, working in perfect synchronization night after night, are the glue that holds each performance together. Their ability to maintain extraordinary professionalism under extreme pressure is one of the company's greatest strengths. Here's an insider's view of Lyric's running crews and how their work happens.

Stage Management and Direction

JOHN COLEMAN, *Lyric stage manager*

Each Lyric production has a stage manager, assistant director, and assistant stage managers. The stage manager works with everyone who's involved in maintaining the excellence of the show over time. Assistant directors are in charge of dramatic upkeep, making sure the staging is accurate and that the director's intentions continue to be met. The assistant director rehearses and puts on understudies, and deals with absences of choristers, actors, or supernumeraries.



Stage managers Rachel Tobias and John Coleman confer at the stage-management desk.

The stage manager calls the show. That includes making sure all the technical and lighting cues, as well as the scenic moves, are executed at the correct time. If something went too fast in the previous performance, we make sure that this time it's slower, and so on. We're timekeepers, making sure rehearsals and performances start on time and calling breaks. We constantly work together with all the other departments – clear communication is incredibly important.

Lyric

The number of assistant stage managers (ASMs) for a particular show depends on several things. How many entrances are in the set – can two ASMs cover them all? How large is the cast? How technically complicated are the scenic moves? In *Wozzeck*, with four different places to enter and with scenery moving frequently, we had to respond to those needs. In *Der Rosenkavalier* things are very busy onstage at the beginning of Acts Two and Three, so again, you take that into account.

One ASM cues the projected titles. The others take attendance backstage, check that performers have their props and costume accessories, and cue all the performers. They see that scenery is moving correctly and they give warnings to crews, while always making sure the environment safe for everyone onstage.

Our team has to be “on” and ready to respond in any situation – say, if something is left onstage and you’ve got to get it offstage in a hurry. One night in *Wozzeck* the big round lens in the doctor’s office didn’t come in on cue, and at one point I said, “We’ve got to cut it, because if we don’t, it won’t be safe and will be a distraction” It’s all about making split-second decisions like that and then making sure everyone knows. You have to be clear in everything you say and do, because you want it to be a memorable performance for the audience every night.



Lyric's sound board

Carpenters and Sound

MICHAEL SMALLWOOD, *Technical Director*

Before performances, the carpenters have already dealt with the assembly and disassembly of sets when they come in and out of the building, plus repairs that wouldn't be done by our scenic artists, and creating new set pieces (or modifying existing ones)



Carpenters working on scene changes for *Rusalka* (l. and r.).

when they're requested by a director or designer. In performances we might have between 16 and 22 carpenters, depending on whether they're moving large units of scenery. *Bel Canto* had big units that broke apart in the final scene to create the bare stage. There were motors to do the pulling, but they were guided by guys on the crew. Scene changes for this season's *Figaro* were even more demanding than for *Bel Canto* – big pieces had to be moved as quickly as possible. The changes for *Wozzeck* combined the props and carpenter crews, with small pieces moving, but very precisely timed.

Our carpenters' cue sheets come from stage management and reflect what the technical department has already discussed with the director and designer. We try to make each performance perfect, but because we're doing shows in repertory and because this is live theater, unexpected things do happen. For example, one night a curtain didn't work properly for *Lohengrin* and the carpenters held it open for 45 minutes!

The minimum number on any production's sound crew is three, but it gets up to six for the musicals. The musicals present the biggest challenge for sound, since there are between 35 and 50 microphones. One element of this is the organization and the equipment backstage: several sound guys need to test the mics and assign the right mic to the right performer (for example, it might have to match the wig or be hidden in the costume). The other element is the actual *mixing* of the mics so that the audience hears the performer clearly and naturally.

Mics, of course, aren't used for opera (unless there's spoken dialogue, as in *The Merry Widow*). In opera we use mics when

something's happening offstage, whether stageband or someone singing. In those instances, the levels are set by the sound crew working with the conductor and stage manager. Onstage monitors that help the artists hear the orchestra better, headsets for stage management, the front-of-house screen, the screens in the lighting booth and the assistant-director booth – keeping all of this working properly also figures in the sound crew's responsibilities.

Electrics

CHRIS MARAVICH, *Lighting Director*

In performances individual members of the electrics crew execute all the light cues *via* a computerized console, control the surtitles *via* a computerized program, and run anywhere from one to five followspots. Other electricians create effects such as smoke or fog, and they help onstage with moves of scenery.

Stage management puts out a "deck and rail sheet" and a "master cue sheet." Between the two the stagehands know what to do and when, getting their cues from the stage manager during the performance.

Every performance includes 13 electricians on the crew. This season they've had very complicated projection cues in *Bel Canto*, but their biggest challenge has been *The Merry Widow*. That's because of the transition going into the last scene, which was very difficult and required onstage booms to be moved as the Maxim's unit got pushed into place. That show also had a lot of followspots and special effects, including a five-minute smoking cue in Act Two, on the little terrace upstage.



Principals' wigs for Der Rosenkavalier, ready for the performance.



Makeup artist Deshawn Bowman at work before Der Rosenkavalier.

Wigs and Makeup

SARAH HATTEN, *wigmaster and makeup designer*

Our department's biggest running crew this season is 14 for *Der Rosenkavalier*, where everyone has a wig – or two or three! The crew's average number is probably 12. We need the maximum – as many as 26 – whenever we do *The Magic Flute* (for all the slaves in their green body makeup), and *Aida* (priests, slaves, Egyptians, Ethiopians). The crews, hired on a show-by-show basis, have varied backgrounds. Some went to school for theater, while others are theater-loving cosmetologists who have learned on the job.

Our principal makeup artists have a lot of experience working one-on-one with performers, both in wigs *and* makeup. In the average show, each of them may have from one to three principal performers that they'll be responsible for. For *Der Rosenkavalier*, with 27 named roles, they have to take care of more people and work faster!

We handle all kinds of fast changes. It was especially challenging last season in *The Passenger*, in which Daveda Karanas, who played Liese, went back and forth from 1960 to the 1940s – and *every* change was fast. Onstage there was a space in the ship's smokestack, and all Daveda's changes took place there, since in that show you couldn't leave the stage without being seen. It was dark, and Daveda was there with the wig/makeup person, dresser, and stage manager – pretty tight quarters!

For any production, I note what's required for principals, chorus, supernumeraries, actors: do they need makeup? Makeup and beard? Makeup, beard, and wig? Each person on the crew is then assigned to what their specialty is. Our running sheet incorporates wardrobe, wigs and makeup. It shows what crew member is responsible for each person who's onstage, and we make sure that crew member is available for any wig and makeup changes.

To be good at this kind of work, you need the ability to read

people's personalities very quickly. You also have to go with the flow and make adjustments at any moment. We may have done all the paperwork and set everything up, but it could all change once we get onstage. Flexibility really is Number One.

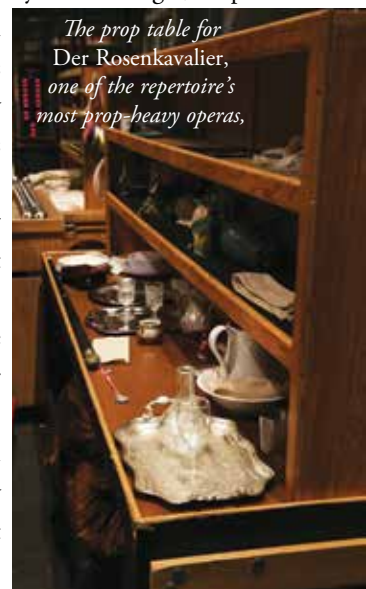
Props

CHARLES REILLY, *property master*

There are 16 of us on the props crew, although everyone doesn't work every show. When I have 14 guys – for example, in this season's *Der Rosenkavalier* and *Romeo and Juliet* -- it's seven on stage left, seven on stage right. It's broken down to cues, which we learn through the rehearsal process. We're collaborating all the time with wardrobe and wigs/makeup. For example, in *Nabucco*, with a chorus of 82, our crew set up quick-change booths using the whole width of the scenery-handling area backstage.

In performance, the trickiest show this season has been *Wozzeck*. The drapes needed to open right on the downbeat of the music beginning each scene. For the highly synchronized scene changes, every prop had to be ready for the singer, despite it being pretty dark backstage. With my full crew, as well as electricians and carpenters, it was really poetry in motion, how all the scene changes worked for that show!

This season's *Figaro* was tricky because of the oversized bed in Act Two. The designer wanted to fly it in, but that couldn't work, given its size and what we would have had to clear above it. We needed to carry it onstage, and it took all departments joining in to lift it! We had 90 seconds – a really big scene change that had to be as quiet as possible.



The prop table for Der Rosenkavalier, one of the repertoire's most prop-heavy operas.



Wig, makeup, and costumes await the arrival of Megan Marino (Annina) for a *Rosenkavalier* performance.

One show I always like working on *The Magic Flute*. In the production we first did in 1986-87, there was the glockenspiel, the flaming torch, a lot of other different props and tricks. I worked closely with Tim Nolen, that production's first Papageno. He needed a birdcage on his back and he didn't like the one we initially gave him. It was important to us to give him one that would be comfortable for him in the performances.

Wardrobe

MAUREEN REILLY, *Costume Director*

After alterations, any costume goes through the sewing room. Then our wardrobe team steams and presses it, checks labels, and makes sure proper undergarments are in place. That's when our wardrobe supervisor, Lucy Lindquist, does a final check – only then is it ready to be worn onstage.

For performances we set up quick-change racks and determine where the changes will take place. Our Abigail, Tatiana Serjan, who had a red dress with evening wrap for Act Two, came offstage after Act One, met her dresser and wig/makeup person in the stage right elevator, and was ready to go back onstage in two-and-a-half minutes!

Sometimes a change needs to take place onstage. In *La fanciulla del West*, a dresser had to be inside the cabin at the start of Act Two and stay there to help with Minnie's costume changes. The dresser couldn't leave, since there was no way to get offstage. So there was the audience, watching the opera with no idea that there was actually a dresser sitting in the dark in a little hole in the stage.

Our maximum number of dressers this season has been 20, for *The Merry Widow* and *Der Rosenkavalier*. When we did our first *Porgy and Bess* and later *Show Boat*, the director of those productions, Francesca Zambello, said, "I've never seen anything run so smoothly." We credit our dressers, who have to learn a show on the fly. They're also able to read each performer when they meet them, and really take care of them.

LUCY LINDQUIST, *Wardrobe Supervisor*

When I go through a costume before it goes to the dressing room, I have to check every single piece that the performer is wearing. The costume then becomes the responsibility of the dresser. We have a very smart group of dressers who need only one hour to learn the show – they're very professional and they do a fantastic job. A good dresser is someone who can control himself or herself, so they can help everyone under pressure and deal with every issue. You have to be polite, very strong mentally, and very well organized.

That becomes very important in an opera like *Aida*, where the quick changes include the chorus men going into breastplates, helmets, special shoes, and then, of course, going from soldiers to Ethiopians. But when it comes to quick changes, not even *Aida* is more complicated than *Show Boat*. The dressers had to make sure of every little detail. They weren't just changing a singer's dress; they were changing her shoes, stockings, jewelry – everything the look required.

In the running of a show at Lyric, everyone is very dedicated. We're passionate about it, and I don't know if that happens in other places. We give more than we risk – we give our hearts.

A Dresser's Tales

Told by JOHN SALYERS, *chief dresser*

In performances we call the first floor "The Intensive Care Unit." You're not just dealing with costumes – you're dealing with personalities! Are they feeling sick? Do they need tea? Sometimes they're leaving for the airport after the performance and need their luggage taken someplace, so it'll be ready for them later. Dressers give performers whatever they need to be ready to do the show. Sometimes you're a coach, at other times a confessor!

It's great to work with someone like Nathan Gunn, who is always calm and collected. When he's got a quick change, he knows exactly what he's doing. And Ferruccio Furlanetto is wonderful, too, someone who never complains about anything. When he sang Boris, he wore a costume weighing at least 80 pounds. He couldn't sit down because the costume had a lot of jewels in it. He'd never want a chair – he'd just stand backstage for an hour. An extremely kind, patient, and overall great guy.

I was the dresser for one of our leading men when, before the opera's last scene, he was supposed to do a small quick change, like adding a coat. When he came offstage, he was angry at something that had just happened onstage. He turned around to show me that there was a hole in his pants. Because he was angry at that moment, he pulled the seam apart and the pants split. I ran to his dressing room, grabbed his other pair of pants, ran back through backstage, got to him, pulled the pants off, put the other pants on, and he went onstage as if nothing had happened.